

**Peirce's Semeiotic and the Implications for
Æsthetics in the Visual Arts:**

**a study of the sketchbook and its positions in the hierarchies of
making, collecting and exhibiting**

Paul Jonathan Ryan

**Wimbledon College of Art
University of the Arts London**

**PhD Thesis
September 2009**

BEST COPY

AVAILABLE

Variable print quality

**PAGE
NUMBERING
AS ORIGINAL**

CONTAINS DISKETTE

BLANK IN ORIGINAL

Abstract

The thesis argues that a particular æsthetic theory, (Esthetics), is implied by Peirce's Semeiotic, and that they have both been clarified when tested from the perspective of a visual art practice involving sketchbooks. This research also constructs and lays out the first 'user friendly' guide to Semeiotically analyse any object, be it emotional, material or conceptual.

Findings were generated by comparing Peirce's sporadic writings on æsthetics with his more complete Semeiotic, assessing them in situations making artworks, proposing and exhibiting them in public spaces, and analysing meanings of sketchbooks from UK public collections.

It was found that in theory:

- Peirce's Esthetic power develops from oscillating between the powers to 'form' and 'express', (generalise and specify), while accepting the limits to both powers, revealed by such an oscillation alongside self and hetero criticism.
- this entails appreciating what is most or least up to us, enabling the most effect where one is most free and limiting frustration where least free.
- a Peircean Esthetic power can be learnt; however it requires that the learner properly wishes to be directed to that goal (EP2:48).

Implications for the visual arts through practice:

- artists could contribute to all of Peirce's normative sciences, (Esthetics, Ethics and Logic), as their appreciation of 'feelings' is well trained, if they can also 'formalise'.
- art has a part role in natural education, (and possibly institutional education), by developing an Esthetic power that Peirce claims could 'humanise and free' the individual, (free in a Peircean sense, which may seem like very little freedom to some), (EP2:147-148).

In the conclusion, a summary of these uncovered implications is set against some problems raised by the complexity of the Semeiotic, and the immeasurability of Esthetic progress. Set against that critique is a positive assessment of the effects of the research on the sketchbook practice.

Contents

Abstract	3
Dedication and acknowledgements	6
References, abbreviations and figures	7
1. Introduction	11
1.1 Aims, objectives, and methodology	12
1.2 The position of this enquirer	13
1.3 The relation of this enquiry to current research in the field, and its new contributions	15
1.4 Chapter summary	23
2. Terms	25
2.1 Peirce	27
2.2 Semeiotic / Semiotics	28
2.3 Esthetic / Æsthetics	34
2.4 Sketchbook (and drawing)	36
2.5 Hierarchy	37
3. Peirce's Semeiotic and Esthetic	41
3.1 Introducing signs	42
3.2 The range of meaning from Qualisign to Argument	49
3.3 Triadic cascades and the growth of meaning as Semeiosis	50
3.4 Further complexity for Objects and Interpretants: Dynamic, Immediate and Final	52
3.5 The Sign types/Representamens as a 'gearbox for the mind'	53
3.6 Esthetic: Peirce's reading of Schiller	54
3.7 Chapter summary and critique: the agency of artists through marshalling signs	63
4. A Guide to Semeiotic Analysis: TAG	67
4.1 What is TAG?	68
4.2 How to use TAG	69
4.3 An empty TAG	71
4.4 TAG as a single sheet of questions	77
5. Sketchbooks	79
5.1 How do sketchbooks come to mean what they do?	82
5.1.1 Meaning from making	88
5.1.2 Meaning from showing (with TAG example)	93
5.1.3 Meaning from collecting (having/destroying)	105
5.2 What were sketchbooks and what will they be?	113
5.2.1 The 'really ideal' sketchbook and its true interpretations	114
5.2.2 Sketchbooks for Esthetics	115
5.3 Chapter summary	115
6. Conclusions	119
Glossary, exhibitions, references and bibliography	129
Appendices: Sketchbook Pages, Peirce's Categories, Proposals and Publications	149

Word count: 30,023

Keywords: Peirce, Semiotic, Aesthetic, Sketchbook, Drawing

Dedication

To my parents Pauline Morris and Michael Ryan.

Acknowledgements

Thanks go to the AHRC for funding this project, thereby making it possible.

Thanks to my supervisory team for the guidance and encouragement throughout: Avis Newman and Anita Taylor as my directors of studies and supervisors and Christopher Hookway as external supervisor. Their expertise in their particular areas has been inspiring. I am especially grateful to Chris for supervising a project tangential to his philosophical studies, and taking the time to hear my views on some of the issues in Peirce as they may seem to be applied in the visual arts. Similarly Avis and Anita have given space to the Peircean technicalities I brought into an Art College. I greatly appreciate the efforts all three have taken to encourage me to develop a language that communicates more readily than the one I started with. Thanks also to my examiners Paul Coldwell and Sharon Morris whose input has also improved this dissertation.

I thank my cohort and collaborators over the last three years: especially Dino Alfier, Eleanor Bowen and Carolyn Flood from Wimbledon and Daniel Baker from the Royal College of Art who have engaged with the practice, read early written drafts and suggested many improvements to both, as well as providing the core of a research family, along with the supervisors, that I have been very lucky to be a part of. Their own work has been a thought provoking source for a dialogue with my own, as well the many seminars and informal conversations we have had together over the years. Also, thanks to Malcolm Quinn for his advice throughout; and to Claire Foss and Patricia Forbes in the research office of the Centre for Drawing, Wimbledon, UAL. I am also grateful to the MA students at Camberwell and Wimbledon who provided a forum to test ways to communicate this research.

Thanks go to the staff curators at the Imperial War Museum, especially Jenny Wood and Ulrike Smalley, and the former Head of Art Angela Weight.

Thanks to those above and the many other people who also made helpful comments and spotted mistakes throughout, too many to name here but you know who you are. Any errors that remain are my own.

References and abbreviations

Harvard style referencing is adopted with discursive footnotes at the base of the page. Footnotes are not always at the end of the sentence as they may be attached to specific words. Although the view is often expressed that this interrupts the flow of a sentence, it has been used here where clarity is required. The reference list and bibliography can be referred to respectively for all quoted texts, and wider sources.

References for Peirce use the standard forms where (EP2:165) means Essential Peirce Volume 2, page 165. Similarly the usual CP is used for his Collected Papers (volume: chapter: paragraph), likewise W for the Chronological Writings (vol:page). These are prefixed with the name 'Peirce' if it is not clear who is referenced, e.g. (Peirce W1:11). All other authors are referenced in this way for consistency, so that (Brent 1993:56) refers to Brent's publication of the year 1993 and the page number 56. A full reference for the said publication is then given in the references section just before the wider bibliography.

Other abbreviations include IWM for the Imperial War Museum, and UAL for the University of the Arts London. TAG stands for Triadic Analytic Guide, (see chapter 4).

Figures

Unless otherwise stated, all figures reproduce my own work. The numbering is by chapter, so fig. 3.7 refers to the 7th figure in chapter 3.

A selection of double page spreads of open sketchbooks made during this research, (2006-9), are reproduced in date order at the beginning of the appendix. They have been selected to show, albeit very laterally, how the sketchbook itself has been a useful place to develop this thesis. They are included to show how an actual oscillation between text and image, (formalisation and expression), has helped to conceive of that oscillation, so that it can be discussed in the writing. These sketchbooks are reproduced in full on the first CD-ROM attached at the back.

List of figures:

Fig. 1.1 Box of sketchbooks dating from 1985-2009.

Fig. 1.2 *Souvenir* for the exhibition *Unspeakable*, 2008-9. (© Gordon McLeod, IWM).

Fig. 2.1 The Century Dictionary.

Fig. 2.2 Peirce on his deathbed at his home, Arisbe, Pennsylvania, April 19, 1914.

Photograph courtesy of the Pike County Historical Society.

Fig. 2.3 *Clear Sign* by Daniel Baker in the residency *What are feelings for?* at the Centre for Drawing Project Space, at Wimbledon College of Art, UAL in 2007.

Fig. 2.4 Sign types/Representamens.

Fig. 2.5 The Universe of meaning as generated by Triadic Signs consisting of the Object types and Interpretant types.

Fig. 2.6 Dino Alfier, *The Worst Things I've Ever Drawn* (detail), 2007.

Fig. 2.7 A sketchbook/folio of material by Leon Underwood, (IWM).

Fig. 2.8 Scuffed open sketchbooks amongst rubbish in my studio, 2004.

Fig. 2.9 Fifty sketchbooks hung framed on the wall of the Wellcome Collection's Galleries for the solo exhibition *Rebound*, 2007.

Fig. 3.1 Charles Sanders Peirce.

Fig. 3.2 A simple dyadic, (two part), sign.

Fig. 3.3 A triadic sign.

Fig. 3.4 The conveyance of meaning in a sign during an enquiry into what a drawing depicts.

Fig. 3.5 *Concentrate*, ink on tissue paper, 83 x 109cm, 2001. Imperial War Museum.

Fig. 3.6 From sketchbook 76, 2008. Notes showing cascading meaning, for *Concentrate*.

Fig. 3.7 A quadratic relationship between an object and its perception.

Fig. 3.8 A triadic relationship between an object and its perception.

Fig. 3.9 Sketchbook 75 page 1. Esthetic, Logic and Ethic.

Fig. 3.10 Tracking how an image means with eyes and a camera.

Fig. 3.11 Freedom of interpretation around the Index.

Fig. 3.12 *Rebound* press coverage: the free gay magazine BOYZ.

Fig. 3.13 *Rebound* press coverage: BMJ (British Medical Journal) Picture of the week.

Fig. 3.14 My portrait of Tino Sehgal for Tate Britain's *World as a Stage* catalogue, 2008.

Fig. 4.1 *Notes* publication.

Fig. 4.2 An empty TAG object sheet.

Fig. 4.3 An empty TAG interpreter sheet.

Fig. 4.4 An empty TAG Semeiotic sheet.

Fig. 4.5 An outline that represents a cloud Iconically.

Fig. 4.6 A dot.

Fig. 4.7 A single sheet TAG.

Fig. 5.1 Notes on ways to begin this chapter, with analysis of sketchbook qualities.

Fig. 5.2 *Rebound* at the Wellcome Trust London, booklet, 2007.

Fig. 5.3 Hordamuseet, Bergen, Norway 1996.

Fig. 5.4 A drawing by Sydney Arrobus in one of his sketchbooks held in the Imperial War Museum's collection, (IWM ART LD 7220).

Fig. 5.5 Manufacturer's advice label, F. W. Barber, collection Imperial War Museum.

Fig. 5.6 Double page spread 7, in my A6 sketchbook number 51, has some quick drawings made on a coach on returning from Auschwitz to Cracow, in Poland.

Fig. 5.7 Fifty sketchbooks *Rebound* at the Wellcome trust in 2007.

Fig. 5.8 (IWM ART LD 7515-6), by an unknown person, (initialled C.A.M.), depicts anthropomorphised rabbits doing work around a hospital.

Fig. 5.9 TAG part 1. (Object sheet – suspended at 25).

Fig. 5.10 TAG part 2: list of positions of interpretation.

Fig. 5.11 The complete set of pages for *Stations of the Cross* by Suzie Llwyd.

Fig. 5.12 WWI sketchbook by Raymond Monbiot (IWM ART 5291).

Fig. 5.13 Arrobus's sketchbooks as conserved and stored in the Imperial War Museum.

Fig. 5.14 These drawings of surgical operations are from within a fragmenting sketchbook by James Boswell, (IWM ART LD2022).

Fig. 5.15 Influences.

Fig. 6.1 An A7 sketchbook page with the word *æsthetics* as revived by Baumgarten, and the prefix letter *Æ* from the Old English alphabet and Anglo Saxon rune.

Fig. 6.2 The Spielforum, or games arcade window in Emmerich, Germany, 2008.

Fig. 6.3 A formula written on a sketchbook page of the relations between aspects I have been researching for this thesis.

Fig. 6.4 Manuscript about the sketchbook as a re-appreciable object.

BLANK IN ORIGINAL

1. Introduction



Fig. 1.1 Box of sketchbooks dating from 1985-2009.

1. Introduction

1.1 Aims, objectives and methodology	12
1.2 The position of this enquirer	13
1.3 The relation of this enquiry to current research in the field, and its new contributions	15
1.4 Chapter summary	23

1. Introduction

1.1 Aims, objectives and methodology

The aims in this research have been guided by practice as an artist and the Semeiotic¹ theory of Charles Sanders Peirce, who lived 1839-1914. The results are a body of artworks, and a clarification of Peirce's Semeiotic and embryonic Esthetic.² These results aim for clearer conceptions of how agency might be developed in people, through examples of how those conceptions might be reflexively used when considering the possibilities for sketchbooks as artworks.

The objectives are firstly to convey a reading of Peirce's Semeiotic theory that can be applied in the visual arts, secondly to describe a Peircean Esthetic, and thirdly to give examples of both in discussion of a visual art practice that uses sketchbooks.

This chapter forms a general introduction that lays out, in a Pragmatic order, (Misak 2004:4-5)³: the aims and objectives of the dissertation in section 1.1, the position of the author as an enquirer in section 1.2, and the relation of this enquiry to current research in section 1.3. A methodology has been constructed, based on Peirce's work, to conduct this practice led research. That group of methods has been summarised in chapter 4 as a guide to conducting a Semeiotic analysis of any object, be it emotional, material or conceptual. The guide is more than a proforma because it guides a researcher to develop their own way of enquiring rather than by a list of set questions. It generates increasingly precise questions during the attempt to move towards answering them. These questions are formed out of an analysed object of enquiry, from a specified position of interpretation, and by utilising Peirce's Semeiotic to map and organise meaning. The

¹ Semeiotic is Peirce's theory of how meaning is conveyed by signs. See chapter 2 for further discussion of this and other terms. The spelling *Semeiotic* is reserved throughout for Peirce's system, and *semiotic* for others. Similarly, capitalised *Logic* is referring to Peirce's system; otherwise uncapitalised *logic*, and so on.

² The spelling *Esthetic* is reserved throughout for the Peircean theory, and *aesthetic* for others.

³ The chapter order follows Misak's *threefold competence for pragmatic elucidation* as detailed in *The Cambridge Companion to Peirce* (Misak 2004:4-5). Of the three parts of that *threefold competence*:

- the first part concerns *what the thesis denotes*, (how the thesis is delineated, or marked off within its field), and this is organised in chapter 1 as a general introduction to the aims of the thesis and positions of the enquirer, and the place of the research in the current field from the perspective of a literature review.

- the second part of the *threefold competence* is *to know what the terms of the thesis connote*, (what the terms imply). This larger part spreads across chapters 2-5. Chapter 2 defines and discusses the main terms in the title: Semeiotic, Esthetic, sketchbook, hierarchy, and so on. Chapter 3 introduces Peirce's theories in more detail. Chapter 4 lays out a research tool developed to guide any Semeiotic analysis. Chapter 5 discusses sketchbooks as a study of the application of the research tool from chapter 4, and the Peirce's theories outlined in chapter 3.

- the third part of the *threefold competence* concerns *the thesis or hypotheses and what to expect if they are true* both for the theories themselves and sketchbooks in particular. These are discussed through chapters 3,4,5 and with conclusions in chapter 6.

1. Introduction

position of interpretation is necessarily researched and clarified in the process. These new questions, stated positions and analysed objects, are in themselves research results.

To introduce the Peircean styled methodology, there are three stages that form a cycle:

- 1: to begin to say what the object/aim is,
- 2: to begin to describe the position of the enquirer or interpreter, and
- 3: to conduct a Semeiotic analysis and report on findings.

This threefold, triadic process is repeatable, gradually producing and using more clearly defined objects and enquirers for each circuit, as often as is required.⁴ Although this may at first seem arid and reductive, there is a large part to play for experiment, making, guessing and emotional sensitivity throughout.

1.2 The position of this enquirer

This second part of this introduction attempts to give relevant information about the position from which this research has been conducted. The key things to bear in mind are those attitudes I hold philosophically and as a practitioner in the visual arts. I therefore use the first person when referring to my work, or position of interpretation.⁵

What brought Peirce to my attention and in what theoretical context is he considered here? My interest was sparked when I detected a tendency in the trajectory of his thought towards the positions held by two Stoics: Chrysippus in logic and Epictetus in ethics. These positions represent my philosophical home; the positions my character naturally identifies with. I approach Peirce's philosophy from a Stoic perspective.⁶ That trajectory which I interpreted in Peirce moves towards a target that is anchored by a paradox that especially interests me, i.e. free will and material determinism.⁷ I cannot discuss these issues in any depth here but they relate to my attraction to Peirce's Esthetic, (see chapter 3). They also have import for my own sense of what it is to be an artist; to self-consciously feel and negotiate meaning by experimenting with the confrontation between thought and expression⁸, i.e. where mind meets matter or artist meets material. This seems a paradoxical axis, and a fertile one.

⁴ The repeating cycle is imagined as a spiral rather than a circle because each circuit produces new results, so the same track is not traversed. That spiral structure may be sensed when reading this thesis, as topics are revisited from different perspectives.

⁵ Texts can be Semeiotically clearer if authors provide as honest an account as they can of the perspectives from which they are writing, even if these claims are later disputed by others.

⁶ Stoicism is referred to in order to expose my position of interpretation, and it is therefore occasionally mentioned in footnotes or quotations throughout. (See glossary for Stoicism)

⁷ See Bobzien for an excellent discussion of this paradox, (Bobzien 1998).

⁸ By thought and expression, I mean conceptual thought and material expression.

1. Introduction

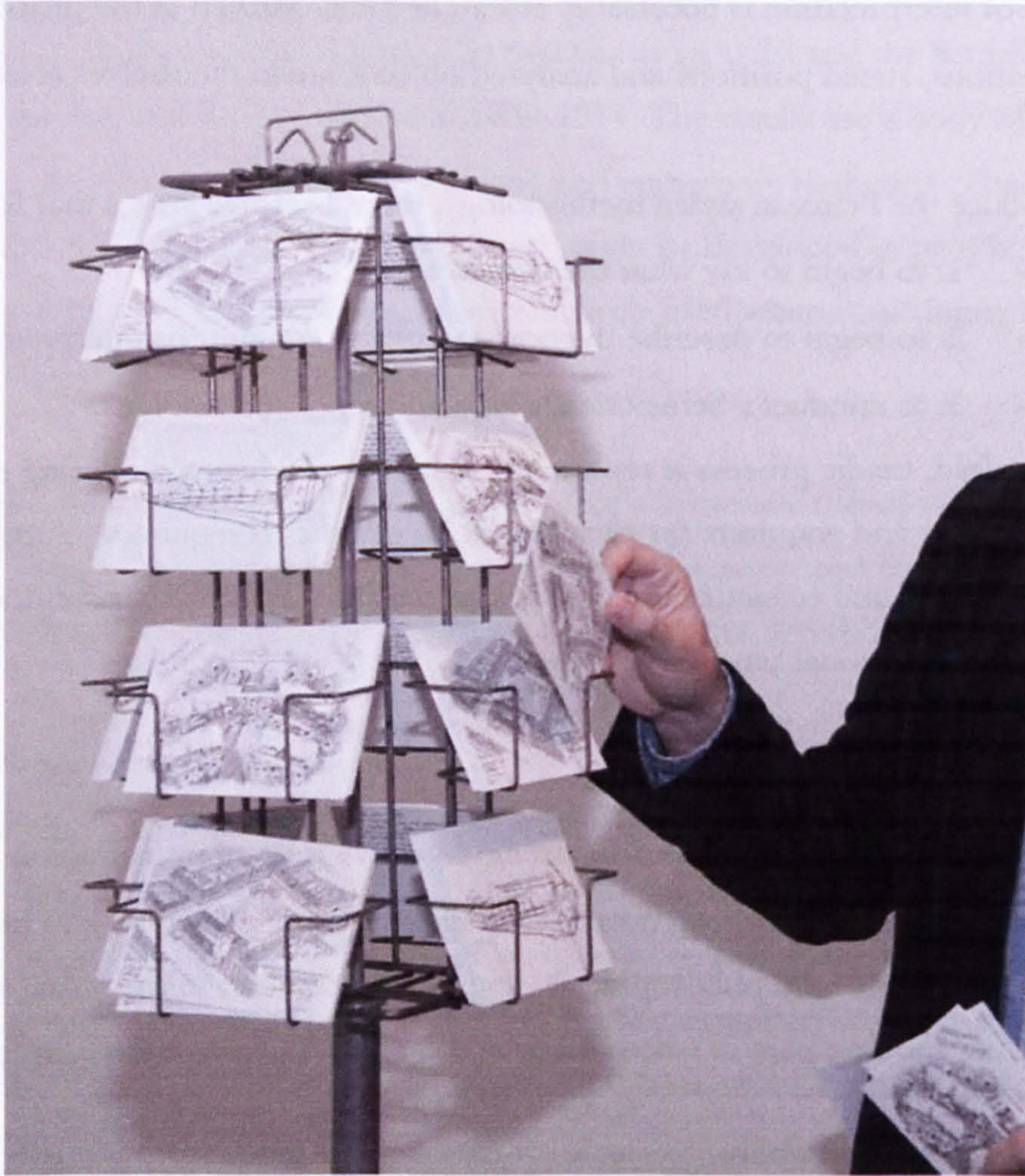


Fig. 1.2 This photograph, (© Gordon McLeod, IWM), shows part of me with my artwork entitled *Souvenir*. The piece was commissioned by the Imperial War Museum London for their Holocaust art exhibition *Unspeakable*, 2008-9.

The work seeks to provoke a moment of turbulence, or doubt: the moment of realising that one is a tourist when visiting a former concentration camp like Auschwitz. During a visit there in 2001, I had found myself considering buying something from the small 'gift-shop' and had experienced that jolt of realisation. When commissioned to make the work, I rejected the option of attempting to empathise with other exhibitors who had witnessed the Holocaust, and decided instead to seek to embody my own experience.

There are three types of postcard distributed in a specially made rotating bare wire rack that turns on a painted metal stand. The first image was traced from a 1920's postcard promoting the town's attractions, the second was redrawn from a Nazi architect's plan for the town, the third was from a drawing I had made on the coach back from Auschwitz (sketchbook 51, see fig. 5.6), also the basis for my large drawing *Concentrate* hung nearby, (see fig. 3.5). There was no sign to say whether people could take a card, nor was there a box to take money. Some visitors clearly hesitate and look around before taking the cards. The nearby label only states the artist's name and the title, *Souvenir*.

Why drawing? My perspective as an artist has been strongly informed by placing my practice within the field of contemporary drawing. I have been attracted to the conceptual freedom currently at play in this subject, through its shedding of definitions of drawing based on material considerations, (see chapter 2.6). Practitioners in contemporary drawing in the UK seem, (from my interpretive position), highly sensitive

1. Introduction

to ethical considerations in their own practice, and in their evaluation of others; and I have found this very attractive.⁹

The previous two paragraphs speak of the same things. The first speaks of a philosophical perspective which is general, but one that can be seen to have embodiment in an art practice which is further specified in the second paragraph. Having briefly outlined my positions, what is the place of this research within the field?

1.3 The relation of this enquiry to current research in the field, and its new contributions.

There are three main topics of study to consider that intersect for this project:

- A. Peirce's Semeiotic.
- B. A Peircean Esthetic and its place in the subject of æsthetics.¹⁰
- C. Sketchbooks in the visual arts (as a study to research topics A and B).

A: Semeiotic. Much of Peirce's work was in logic and semiotic, so it is not surprising that the majority of Peirce scholarship is also in this area. I do not claim to be making a significant contribution here. I am giving an example of application in practice, without a philosophical discussion. For example, a 'proof' is not defined in this dissertation, although Peirce did claim that his version of Pragmatism was susceptible to a proof (EP2: 335, 371, 449-50).¹¹ Nor do I pursue how the links between Peirce's Semeiotic and any Peircean Esthetic will need to be established for the development of a proof of Pragmatism.¹² However my 'hunch' on having worked over this material, is that it will be the case that these links will have to be made formal.¹³ I therefore merely highlight some connections between Semeiotic and Esthetic (see fig. 6.3).

My reading of Peirce is based almost exclusively on my encounter with his now published essays. The material available is very extensive, with thirty more volumes

⁹ I especially refer here to the artist researchers associated with The Centre for Drawing at Wimbledon UAL, 2005-9. I will further contextualise my practice in chapter 1.3A and fig. 5.14.

¹⁰ I use the spelling 'Esthetics' for Peirce's conception of that one of his three normative sciences, (the others being Ethics and Logic), whereas 'æsthetics' is for the wider subject.

¹¹ I refer anyone interested in this topic to Don .D. Roberts' paper *An Introduction to Peirce's Proof of Pragmatism* (Roberts 2003), and Christopher Hookway's recent and upcoming articles on the subject for the journal *Cognitio*.

¹² Pragmatism was Peirce's individual formulation of Pragmatism. That spelling was to distinguish his philosophy from those of William James and other Pragmatists (EP2:331-433).

¹³ That 'hunch' may be glimpsed within fig. 6.3 and its accompanying text.

1. Introduction

predicted for the Chronological Edition.¹⁴ This will remain a fraction of the complete writings. Volume 1 contains the early essay by Peirce on Friedrich Schiller that is the basis for the discussion of Esthetic in chapter 4.¹⁵

The Essential Peirce is an appropriately named two volume set of key texts for anyone interested in Peirce at any stage in their enquiries. Each essay has an introductory title page which abstracts the main points discussed. These abstracts serve to show how well Peirce managed to convey complex combinations of concepts in relatively short essays. I have relied on these two publications to be representative of the key texts by Peirce.¹⁶

*The Collected Papers*¹⁷ group texts under topics, these eight volumes thereby lose the sense of trajectory or evolving thought in Peirce. I have accessed them along with Peirce's complete published works on CD-ROM in the Intelix Past Masters series allowing advanced and keyword searching.¹⁸

Peirce's writings reward in proportion to the frequency and duration of attention one gives them¹⁹. Yet Peirce's interpreters disagree to the extent that to be certain we are engaging with our own readings of his ideas we must persevere with his texts unless we are to risk applying ourselves to the opinions of others. Peirce's explanations of his Semeiotic to Victoria Lady Welby offer his mature position, avoiding the trajectory traversed developing his 'guess' (Hardwick 1977).²⁰

The literature review for this research, reflected in the references and bibliography, established that the Peircean Esthetic is yet to be satisfactorily formulated. Consequently there is no recorded application of it in visual arts education or practice. There is nothing specifically Peircean applied in the context of contemporary drawing whatsoever. Kelly

¹⁴ Peirce, C. S. (1982 -). *Writings of Charles S. Peirce: A Chronological Edition*. (6 of predicted 36 volumes published to date). Bloomington. Indiana University Press.

¹⁵ NB. The German philosopher Friedrich Schiller is not to be confused with the English Pragmatist F. C. S. Schiller

¹⁶ Peirce, C. S. (eds: Houser, N. and Kloesel, C. (1992). *The Essential Peirce. Selected Philosophical Writings Volume 1 (1867 – 1893)*. Bloomington and Indianapolis: Indiana University Press; and Peirce, C.S. (eds: Houser, N. et al (1998). *The Essential Peirce. Selected Philosophical Writings Volume 2 (1893 – 1913)*. Bloomington and Indianapolis: Indiana University Press

¹⁷ Peirce, C. S. (Hartshorne, C. and Weiss, P. Vols. 7-8 edited by Burks, A.W. Eds.). (1958-1966) *Collected papers*. Cambridge: Belknap Press of Harvard University Press.

¹⁸ Peirce, C. S. (Ketner, K. L. & Ransdell, J. M., Texas Tech University. Eds.). *Published Works 1*. Intelix: Past Masters.

¹⁹ I make this claim, again, from my interpretive position; although the continuing and growing scholarship around Peirce across so many fields of enquiry would seem to support this.

²⁰ *A Guess at the Riddle*. Peirce (EP1:245-279).

1. Introduction

Parker has compiled a bibliography of Peirce's surprisingly²¹ extensive references to Esthetics and æsthetics, as well as to ethics; those being from published work and unpublished manuscripts (Parker 2002).

Peirce's philosophy is an object of research in itself. Much of that work examines his Semeiotic and Logic, particularly the classification of signs, the logical graphs, his universal categories²² and Peirce's claim for a mathematical proof for Pragmaticism. Esthetics is the area frequently highlighted as that least attended to in Peircean scholarship.²³ The interconnectedness of his system (architectonic), and the relationships between his normative sciences, (Esthetics, Ethics and Logic), makes much of that existing research relevant when envisaging a congruent science of Esthetics.

Discourse on Peirce's Semeiotic ranges from highly technical expositions and developments of formal logic (Pietarinen 2006), to that which looks holistically to the place for the Semeiotic within wider philosophical frameworks (Hookway 2002). The former are useful for this research for further interpreting those technical terms which in Peirce can seem obscure, whereas the latter help to highlight the many considerations to be made when approaching Esthetics. I have also found Brent, Gallie and Kent useful for their concise re-interpretations (Brent 1993; Gallie 1952; Kent 1987).

A literature review, in terms of the broad philosophical spectrum over the 3,000 year history of the subjects of æsthetics and semiotics, was made during my residency *What are Feelings for?* at the Centre for Drawing, Wimbledon UAL, 2007 with subsequent publication, see appendix (Newman (ed.) and Ryan 2007).

²¹ This is surprising because, as Kent notes, scholars often remark that there is a paucity of material by Peirce on Esthetics, (Kent 1987:151).

²² I do not make use of Peirce's categories in this dissertation. I originally made references to them throughout, but feedback from artists and art students was that this was confusing. I have therefore chosen instead to concentrate on explaining my reading of the Semeiotic and its conceivable potential for application, see also chapter 4. Instead, a short essay introducing the categories can be found in the appendix. To begin to know more about Peirce's categories I recommend Brent's biography (Brent 1993:309-12), and Kent (Kent 1987:125-130), as brief introductions. T. L. Short gives a detailed account of them (Short 2007). Sharon Morris effectively uses Peirce's categories in her writings on art and Freud (Morris, S. 2000 and 2007).

²³ To quote T. L. Short in *The Cambridge Companion to Peirce*. 2004, 'The implications of this [Peirce's Semeiotic ...] for aesthetic theory have yet to be exploited' (Misak (ed.) 2004:237). See also N. Houser (EP1:xx and xli).

1. Introduction

There are diverse suggestions for the best direction for future work in Peircean scholarship.²⁴ Colapietro recommends a more social and political aim for Pragmatism, engaging with developments in psychoanalysis. This is attractive for its highlighting of moral and political questions in philosophy, but may seem to run particular disjunction of psychology from his brand of Pragmatism. Colapietro's Semeiotic work with music and the theories of Lacan are also important, and may attract a wider range of scholars from the arts and humanities to consider Pragmatism as a philosophy of practical import. His glossary is invaluable (Colapietro 1993).

My own leanings are towards Barnouw who explicitly links Peirce with the Stoic semiotic and logic of Chrysippus, (Barnouw 2002:347-364). He also highlights Schiller's influence (see 1.3), as a precursor to Pragmatism. Forming a description of a Peircean Esthetic could be assisted by detailing what a Stoic 'Lekton'²⁵ would be in Semeiotics, although I cannot approach that here. What are considered, and have similar bearing, are the relative ways of understanding 'embodiment': a key notion for conceptualising how meaning is conveyed in the arts, (see chapters 3 and 5). This approach retains Peirce's emphasis on *conception* of practical import, (EP2:218).²⁶

B: Esthetic. By comparison with area A, (Logic and Semeiotic), there are few suggestions for what a Peircean Esthetic theory might actually be, and what there is does not read Peirce's Esthetic in this way.²⁷ Problems within *æsthetics* have congregated around that term since Baumgarten revived its use, from the Greek, in the middle of the 18th Century, and formulated it as a potential science for the first time, (the word having been used in Greek to differentiate feelings from thoughts). The term is usually used to refer to what is felt by the five senses of the body, and sometimes also the results from, or judgements of, those feelings. Kant suggests that the term 'æsthetics' was used in Germany thereafter co-extensively with his understanding of the term 'speculative-philosophy' (Kant (Mielejohn trans.) 1945:42). Surveying the subject before Baumgarten, Halliwell provides

²⁴ This paragraph is based on my understanding of the positions presented at Sao Paulo 2007, 10th International Meeting on Pragmatism.

²⁵ 'Lekton' can be understood as that which is sayable rather than embodied. Benson Mates describes it as the 'significate' within the Stoic triadic sign which consists of sign, significate and object (Mates 1953:11).

²⁶ Peirce's Pragmatic maxim: *Consider what effects that might conceivably have practical bearings we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object.* This thesis retains Peirce's stressed importance of *conception* of practical, (not just 'practical'), see chapter 3. Peirce thus carefully differentiated his type of Pragmatism (EP2:331-433).

²⁷ It is perhaps worth mentioning that there are many publications by Kvelson on Peirce's Esthetic, but I have not found them helpful here, despite their enthusiastic tone. Hocutt is amongst those who seek out Semeiotic elements to represent the Esthetic; for him they are the Icon, Kalos and Emotional Interpretant (Hocutt 1962). Bense and his school pursue statistical, mathematical approaches ignoring the influences of modes of perception (Nöth 1990:423).

1. Introduction

an excellent overview in relation to an ancient philosophical spectrum (Halliwell 2002). Along with Barnouw, Halliwell discusses the relevance of Stoic thought when considering Peirce. However, Peirce seemingly remained unaware of the ways he was moving towards a Stoic position in his Normative Sciences. Stoic theories were relatively unreconstructed until later in the 20th century in the writings of Mates, Long and Bobzien (Bobzien 1998; Long 1996; Mates 1961). Halliwell gives enough historical background to appreciate Aristotle's influence on Peirce's sense of aesthetics, as well as that of the Scholastics, (especially Duns Scotus), and his partial convergence with Chrysippus' triadic semiotic system. However, because of Peirce's early lionisation of Friedrich Schiller's aesthetic this research follows that course, but only in reference to Peirce's peculiar reading; and without recourse to the extensive scholarship on Schiller. At the age of 17, Peirce wrote an essay on Schiller, (W1:10-12). Although remarkably early I rely primarily on this text for a reconstruction of a Peircean Esthetic. This reading of Schiller remains compatible with his mature writings on Semeiotic, (see chapter 3).

I sought, but didn't find in the existing literature, an attempt to say what Peirce's Esthetic theory is, rather than scholarly discussions of who had said what about it; for example those by Dewey, Fry and Higgins (Dewey 1958; Fry 2008; Higgins 2002). Margolis' writings on aesthetics, taking Pragmatism into account amongst other philosophical outlooks, are also philosophically discursive (Margolis 1962, 71, 80). However, the recent texts detailing links between Schiller and Peirce by Barnouw were more specifically helpful; and to a lesser extent Smyth, (Barnouw 1988, 94; Smyth 1997). Barnouw also usefully considers how to place Peirce's notions within the wider tradition of aesthetics (Barnouw 1994).

After being introduced to philosophy via aesthetics it was clearly logic that then captivated Peirce, with his close readings of Whately and Kant. This in itself was not a break from his understanding of Schiller because the first of the three powers to be developed in order to attain Esthetic power was the Logical power, (see chapter 3). It is reasonable to consider whether Peirce partly attended to logic next because it was this first step suggested by his reading of Schiller. These logical problems continued to occupy him in his professional life. Seeing Peirce's manuscripts with their many doodles and drawings, and reading about his involvement with artists and the theatre suggests he did not neglect the second power suggested by Schiller: that of expression, (Brent 1993; Leja 2000). Oscillating between logic and expression in this way was precisely the education suggested to him by his reading of Schiller, in order to develop an Esthetic power. To carefully position a proposed Peircean Esthetic within the wider field of

1. Introduction

æsthetics is not the work undertaken here.²⁸ Schiller is the main co-ordinate thinker in æsthetics, and fortunately Peirce's own close reading of his work is central, (see chapter 3). Their positions with regard to adjustments to Kant would be well worthwhile considering, but that would be another dissertation

However, none of these authors gives us a formulation of what a Peircean Esthetics might be. It is my view that because Peirce's philosophy is architectonic and continuistic (holistically interconnected), it is very worthwhile making the attempt. Therefore a sketched formulation is offered here throughout, as a product of this research.

Before moving on to consider the sketchbook, this section on æsthetics cannot conclude without referencing, and even recommending, Bernadetto Croce for his useful and entertaining book surveying the topic to the beginning of the 1900s, without a mention of Peirce (Croce 1909).

C: Sketchbooks. The third field of enquiry concerns sketchbooks. Many essays and books mention sketchbooks, when their main topic is much broader. For example, monographs may refer to that artist's sketchbooks; books on the whole of art history may mention Leonardo's notebooks; books on hobbies may discuss the pastime of sketching in a pocket book. As for referencing sketchbooks as objects in themselves for this research, there is the vast amount of material available in collections²⁹ that hold the physical books themselves; and the swathes of professional and amateur data on the Internet making reproduced sketchbook material publicly available online, (e.g. www.flickr.com). Specifically however, I have found no text that methodically investigates how sketchbooks come to mean what they do, and certainly not by a Peircean Semeiotic.

Books dedicated solely to the subject of sketchbooks are few, excepting those that serve as a facsimile of a single book, or for historical or biographical study of an individual artist or their milieu (Armstrong 2000; Butlin 1962; Mildazyte-Kulikauskiene 2007). Museum issues concerning collecting and conservation have been addressed in Wolk's book, alongside Van Gogh's biography (Wolk 1987). Claude Marks' *From The Sketchbooks of the Great Artists* appears to be the only extensive modernist/historical chronology of artists' sketchbooks (Marks 1972). The artists included are those Marks considered 'major' from the Western canon along with several others because of rarity or to bring

²⁸ See Barnouw, (1994), *The place of Peirce's 'Esthetic' in his thought and in the tradition of æsthetics*.

²⁹ I have looked at approximately one hundred, from the thousands, of sketchbooks held in the collections of the British Museum and the Imperial War Museum during this research.

1. Introduction

the book up to date, so that, John Sloane, Stuart Davis and Louise Nevelson now seem unusual choices for the 20th Century section; and the sketchbook by Ademar de Chabannes, (died 1034), for its remarkably early date. *Under Cover* at the Fogg Art Museum in 2006 was comparable as an exhibition, but with far less scope.³⁰

A facsimile publication of a sketchbook often contains an essay, introduction or commentary which provides some views and reasons of those who were involved in the project (Fuentes & Lowe 1995; Butlin 1962). Many 21st Century artists refer to, or reproduce images from their sketchbooks, (Darwent 2001; Nelson 2000, 2004), highlighting a changing attitude to such work within the hierarchies of artistic production; i.e. no longer as a studio tool.

Michael Kimmelman's article, for The New York Times, *Sotheby's to Break Up a Robert Sketchbook*, (Kimmelman 2008), is a prime example, for this research, of a record of the potential for strength of feeling on all sides concerning what a sketchbook's value is, (either financial or cultural value, as a whole or in pieces).³¹ The report cites a resignation over dismantling a sketchbook for financial gain: the 'destruction' of an art object, (a sketchbook), in order to 'create' multiple 'pictures'.³² Many strongly held opinions have been expressed in this case which highlights the book's potential to mean different things to different people. A book that had survived intact for centuries before pressures of the market intervened. This article is examined in detail in chapter 5. A further example of the influence of market values arose during the completion of this dissertation, June 2009, when a Picasso sketchbook was stolen from the Musée Picasso in Paris, with the press reporting unlocked cases and values of \$11,000,000.³³

With regard to research in visual art practice it is also important to consider the professional context in which the practical aspects of this enquiry is operating. The conceptual approaches that influence these making and exhibiting activities are most strongly developed with other artists with whom there has been actual collaborative,

³⁰ Available from <http://www.artmuseums.harvard.edu/sketchbooks/index.html> [Accessed 28th June 2009].

³¹ Available from <http://www.nytimes.com/1989/10/31/arts/sotheby-s-to-break-up-a-robert-sketchbook.html> [Accessed 28th June 2009].

³² This phenomenon of dismantling was compared with the breaking up of altarpieces into panels in *Paper Video*, my MA paper that led to this PhD, (Ryan 2005). Available from <http://www.paulryan.dircon.co.uk/paper.htm> [Accessed 28th June 2009].

³³ Available from <http://news.bbc.co.uk/1/hi/world/europe/8091679.stm> [Accessed 28th June 2009].

1. Introduction

educational, and social interactions. For example:

- My collaborations with Kate Davis and Jeremy Deller.
- Dialogue with artists through the Centre for Drawing, Wimbledon UAL such as Avis Newman, Anita Taylor, Dino Alfier, Carolyn Flood, Eleanor Bowen, and artists on fellowships: Sonia Boyce and Simon Callery.
- Co-curating and exhibiting with Daniel Baker, a PhD researcher at the Royal College of Art with an active practice and exhibition schedule.
- I met Tino Sehgal for two hours to draw his portrait, for Tate Britain in 2008. This meeting helped to develop my understanding of the potential for a sketchbook practice, with regard to some of the implications being considered for Esthetic in chapter 3. He reduces the material aspect of his final work to a limit case, in that there are no materials, (see fig. 3.14). His attitude has ethical implications, with respect to what it means to be an artist using materials and travelling for their work at the beginning of the 21st Century, (Sehgal will not fly).

Other influences include the many amateur artists, often friends, particularly in their sometimes complex and very effective approaches to, and making of, drawings and sketchbooks. A diagram of influences is at fig. 5.14, and it includes other groups such as curators, theorists, and art historical interests. My drawings are often, but not always, representational in that they iconically represent the world around me; there is a necessary abstraction involved in this. I am frequently attracted by the work of artists who have become fascinated by repeated careful observation while aware of this paradox; as Morandi well expresses himself in the following sentences:

I believe that nothing can be more abstract, more unreal, than what we actually see. We know that all we can see of the objective world, as human beings, never really exists as we see and understand it. Matter exists, of course, but has no intrinsic meaning of its own, such as the meaning we attach to it.

Giorgio Morandi, interview, Voice of America, 25 April 1957 (Coldwell 2006).

This might sound like pessimism with regard to observing real objects, but as we know from his work, it was not a pessimism and Morandi did not give up, but rather found greater riches the further he observed his pots and bottles.

1. Introduction

1.4 Chapter summary

To conclude this introductory chapter it is appropriate to differently re-state the purposes and methods of the dissertation. That is to give an example of how an artform can mean what it does, in this study that artform is the sketchbook. In doing so a clarification may be provided of the methods used to give that example. Those methods are based on Peirce's Semeiotic. The clarification of the Semeiotic has implications for a theory of Esthetics. To begin to expand these areas and present the results of the research, several terms need to be agreed upon beforehand. The next chapter sets out to do this, while serving as an example in itself of the research methods those terms are later used to discuss.

1. Introduction

2. Terms

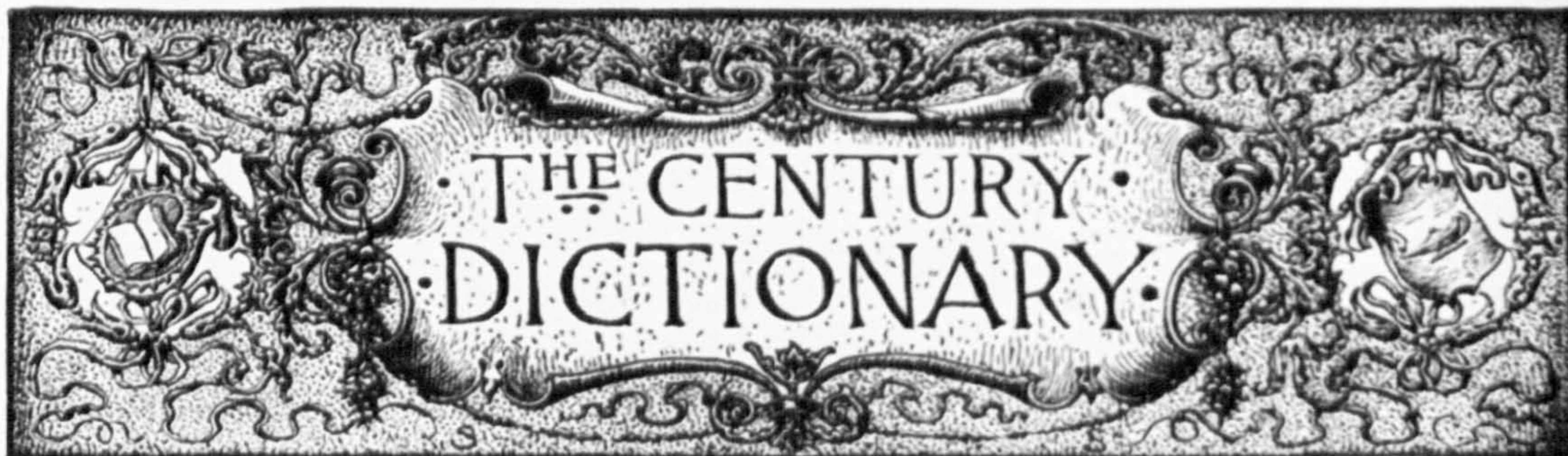
2. Terms

2.1 Peirce	27
2.2 Semeiotic / Semiotics	28
2.3 Esthetic / Æsthetics	34
2.4 Sketchbook (and drawing)	36
2.5 Hierarchy	37

2. Terms

To understand a proposition it is necessary to comprehend the terms of it. The conceptions of a proposition are contained in its terms.

(Peirce W1:60).



1. The first letter in the English alphabet, as also generally in the other alphabets which, like the English, come ultimately from the Phœnician. Our letters are the same as those used by the Romans; the Roman or Latin alphabet is one of several

out with least modifying interference by the parts of the mouth. On the other hand, in the production of the *i*-sound of *machine* or *pique* and the *u*-sound of *rule* (or double *o* of *pool*), the organs are brought quite nearly together: in the case of *i*, the flat of the tongue and the roof of the mouth; in the case of *u*, the rounded lips. Hence these vowels approach a consonantal character, and pass with little or no alteration into *u* and *x* respec-

men are not mortal. The use of these symbols dates from the thirteenth century; they appear to be arbitrary applications of the vowels *a*, *e*, *i*, *o*, but are usually supposed to have been taken from the Latin *Affirmo*, I affirm, and *ægō*, I deny. But some authorities maintain that their use in Greek is much older. (c) In *math.*: In *algebra*, *a*, *b*, *c*, etc., the first letters of the alphabet, stand for known quantities, while *x*, *y*, *z*, the last letters, stand for unknown quantities; in *geometry*, *A*, *B*, *C*, etc., are used to name points, lines, and figures.

Fig. 2.1 Peirce contributed more than five thousand definitions to The Century Dictionary, above, and wrote forcefully about terms in his essay *The Ethics of Terminology*, (EP2:263-266).

Terms are relatively¹ defined, unless this has been done elsewhere in which case a reference is given. Following the method for pragmatic elucidation, (see footnote 3, chapter 1), the main topics connoted by the thesis are named here, before going on to their theoretical use and their conceivable practical application. Peirce's technical terms that appear mid-sentence begin within a capital letter, (for example, an 'Object' is specifically Peircean rather than any other kind of 'object'). Those main terms head the sections of this chapter:

- 2.1 Peirce
- 2.2 Semeiotic / Semiotics
- 2.3 Esthetic / Æsthetics
- 2.4 Sketchbook (and drawing)
- 2.5 Hierarchy

¹ The definitions given here are relative to the aims and objectives of this research, (as given in 1.1); and relative to my position of interpretation (as given in 1.2); and in relation to each other.

2.1 Peirce (pronounced 'purse')



Fig. 2.2 Peirce on his deathbed at his home, Arisbe, Pennsylvania, April 19, 1914. Photograph courtesy of the Pike County Historical Society.

Charles Sanders Peirce, (1839-1914), was the acknowledged originator of the American philosophical school called Pragmatism.² His work culminated in a theory of how meaning is conveyed by signs, or Semeiotic, after a life of working to reconcile his ideas into a coherent and holistic architectonic system. Peirce died without wide recognition for his Semeiotic.³ At first sight, his life did not embody a successful philosophy. Rather, he seems to have lived the 'external clash' of unfortunate/dis-preferred necessary forces in his relationships, work, finances, and health. The biography by Joseph Brent provides a picture of a great but institutionally excommunicated intellect, tussling with an emotional roller coaster of interpersonal relations at work and home. A not unsimilar picture of the man emerges from Peirce's own writings. He can seem verbose, hubristic and over confident; at other times abject and deferential, self-doubting with hints of paranoia. Brent depicts him alternately pleading with institutions and individuals for help while berating them for their lack of insight and intelligence (Brent 1993).

For the purposes of this dissertation, Peirce is of interest for two reasons. Firstly his work; consisting of the Semeiotic, and a glimpse into a potential Esthetic theory. Secondly his life offers an example of what I imagine lies at the heart of that Esthetic theory; and that is the tension between his freedom of conception set against the necessity of his material life. My reading of Peirce, especially his Esthetic, could lead to a re-interpretation of Peirce's life, to show he did nevertheless develop the Esthetic freedom that he thought he had found described in Schiller's writing; also that he developed that freedom strongly enough to do the philosophical work that he left us, but this biographical thread is not pursued further here. For Peirce's biography see Brent.

² Acknowledged by William James. See glossary for Pragmatism.

³ With a few exceptions such as William James, Victoria Lady Welby et al.

2.2 Semeiotic⁴

Fig. 2.3 *Clear Sign* by Daniel Baker was included by invitation into my residency *What are feelings for?* at the Centre for Drawing Project Space, at Wimbledon College of Art, UAL in 2007. Baker is researching the theories of Alfred Gell, who was influenced by Peirce. Baker is Romany, and this work, with its title, seems to play on the use of physical signs that might have excluded Gypsies from a public place. It also seems to consciously point to the clarity of conceptual signs that an artist might employ, as an agent of meaning. (For our curatorial collaboration see appendix *No Gorgios*, and his article Baker, D. (2008).

The working definition of *Semeiotic* for this dissertation is: Peirce's theory of how meaning is conveyed, through signs. Peirce's Semeiotic aims to find out how one might proceed to discover a general theory of deliberative, (self), conduct;⁵ and to organise those procedures and their discoveries. Peirce philosophized on signs to develop his Semeiotic.⁶ It can analyse, or study, any conceivable meaning at all: linguistic, non linguistic, human and non human. With this sense of Semeiotic, Peirce suggested that Signs might be all there are in the Universe (EP2:394). Signs consist of an Object and an Interpretant along with the sign type, (technically called the Representamen). Peirce wrote: *To try to peel off signs to get to the real thing is like peeling off layers of an onion to get down to the onion itself* (Hausman 1997:188).⁷ In other words signs are what is real, and he is warning⁸ us from wasting our time looking for anything else. Only after practicing Semeiotic for some time would the layers within Peirce's discussions begin to become

⁴ Pronounced *sēmeio'tic*, (*see-my-otic*). (Peirce EP2:403).

⁵ As Peirce claimed in his fifth Harvard Lecture *The Three Normative Sciences*. (EP2:196-207)

⁶ One of Peirce's discussions of what Semeiotic is runs as follows (EP2:326-7): Semeiotic has three branches:

- Speculative Grammar studies in which way an object can be a sign.
- Speculative Critic (the leading part of logic) studies the ways in which a sign can be related to the object independent of it that it represents.
- Speculative Rhetoric is the science of the essential condition under which a sign may determine an Interpretant sign of itself and whatever it signifies.

⁷ From a letter to Bertrand Russell 1905. Relatedly: (EP2:392).

⁸ T. L. Short also makes this point in *Peirce on Meaning and Translation* (Petrilli 2003:220).

2. Terms

more apparent.⁹ For example, his sentences may rely on some special conception of what Objects and Signs are within his system, and those terms have not yet been discussed. This 'evolving' meaning along the path of a descriptive text, which benefits from being re-visited, is not uncommon in Peirce.¹⁰ This dissertation faces a similar problem: a discussion of Semeiotic is offered, but that topic cannot be much understood until some progress has been made in experimenting with Semeiotic itself. So, Semeiotic must actually be used to study some things before the discussion of Semeiotic can be very meaningful. This is also analogous to researching through an art practice; we must do as well as say. To help overcome that difficulty we will revisit these definitions at various stages throughout these chapters, as reminders and pointers.

Many of Peirce's terms are not used here, for example Peirce's categories.¹¹ In early drafts they were discussed, but feedback from artists was that they added a layer of confusing complexity without elucidating anything further than the Semeiotic. The categories philosophically underpin the Semeiotic but an understanding of them is not required to apply it. Several technical terms have already been used in this discussion, and some clarification may now be helpful to relate them to each other while introducing others, and show how some are analysed from within a more general term. To begin to show this, the following terms are arranged in an order whereby a term can be subsumed within the preceding term; so the list goes from the more general to the more specific. Peirce in italics, my additions in square brackets:

i) Phenomenology: [research in order to] *make out what are the elements of appearance that present themselves to us every hour and every minute* (EP2:147).

ii) Normative Science: *Research into the theory of the distinction between what is good and what is bad; in the realm of cognition [Logic], in the realm of action [Ethics], and in the realm of feeling [Esthetic],* (EP2:147).

iii) Esthetic: *the normative science which considers those things whose ends are to embody qualities of feeling* (EP2:200). Or, Esthetic is the study of what conceivable goals we can begin to

⁹ *The doctrine of the essential nature and fundamental varieties of possible semiosis [is a] field too vast, the labor too great for a first comer* (Peirce EP2:413).

¹⁰ The quality of 'evolvingness' recurs in Peirce. For examples see: (EP2:217 and 343-44).

¹¹ Categories are *The most universal concepts or ideas; the ultimate genera* (Colapietro 1993). See appendix for a short essay introducing Peirce's categories. See also footnote 22, in chapter 1.

2. Terms

agree¹² on, and be prepared to deliberately adopt, for embodying qualities of feeling and experiencing them, (see chapter 2.2 for further discussion). For an art world example, consider the goal Van Gogh recommends to his brother Theo: *Admire as much as you can, most people do not admire enough* (Leeuw 1997).¹³

iv) Ethics: *the normative science which considers those things whose ends lie in action*. Or, Ethics is the study of what ends of action we are prepared deliberately to adopt (Peirce EP2:200).

v) Semeiotic: *The doctrine or science of signs* (The Century Dictionary). [Or, the theory of how meaning is conveyed, through signs].

vi) Logic: *the normative science which considers those things whose ends are to represent something*. [Or, Logic is the study of what modes of representation we are prepared to deliberately adopt], (Peirce EP2:200).

vii) Sign: *Something by knowing which we know something more*, (Brent 1993:308). [Or, A]nything, of whatsoever mode of being, which mediates between an object and an interpretant; since it is both determined by the object relatively to the interpretant, and determines the interpretant in reference to the object, in such wise as to cause the interpretant to be determined by the object through the mediation of this 'sign', (Peirce EP2:410). Another definition Peirce gives for his sign is *anything that stands for something (called its object) in such a way as to generate another sign (its interpretant)*, (Colapietro 1993).

viii). Elements within a sign: Peirce's sign is triadic, consisting of three conceivable parts: Object, Interpretant and Sign Type/Representamen. Each one of those three parts can be further analysed into types. Peirce sometimes uses the term 'Representamen' for that 'sign-type' part of the triad. I find this technical term of Peirce's useful for two reasons, and continue to make use of it. Firstly and generally, it is helpful to distinguish the one third part, from the whole triadic Sign. (The whole triadic Sign consists of Object, Representamen / (or sign type), and Interpretant). So in this thesis when I refer to Peirce's whole triadic Sign I use the term 'Sign'; and when referring to the one third part of a Sign I use the term 'Representamen'.¹⁴ Secondly and specifically for artists, who form a community conversant with the concepts and problems of representation, this term will have a useful familiarity; a familiarity congruent with Peirce's intended meaning. Subdivisions of Interpretants and Objects involve considering whether the meaning is

¹² The word 'agree' stands in here for Peirce's use of the word *normative*, in the sense that it is not expected that everyone will agree, but rather that those who make it their study, and who reflect carefully upon these questions will eventually at least tend to agree, or tend towards clumps of agreement; as with Peirce's concept of a community of enquirers.

¹³ From: *The Letters of Vincent van Gogh*, (the entry is for London, January 1874).

¹⁴ Peirce alternately uses the terms 'Sign' or 'Representamen'. However, seeing as he states that *every science in a vigorous state must have a language of its own* (W1:160), and as 'Sign' also refers to the whole triad, (Representamen, Object and Interpretant), I use the term Representamen to be more specific and avoid confusion.

2. Terms

being conveyed fully and freely, or habitually and partially. There are also Final Interpretants and these agree with their Objects. More on these in chapter 3.4.

ix) Nine sign types/Representamens are considered a sufficient range of points across the spectrum for this research, although Peirce theorized nearly sixty thousand (see the quote below):

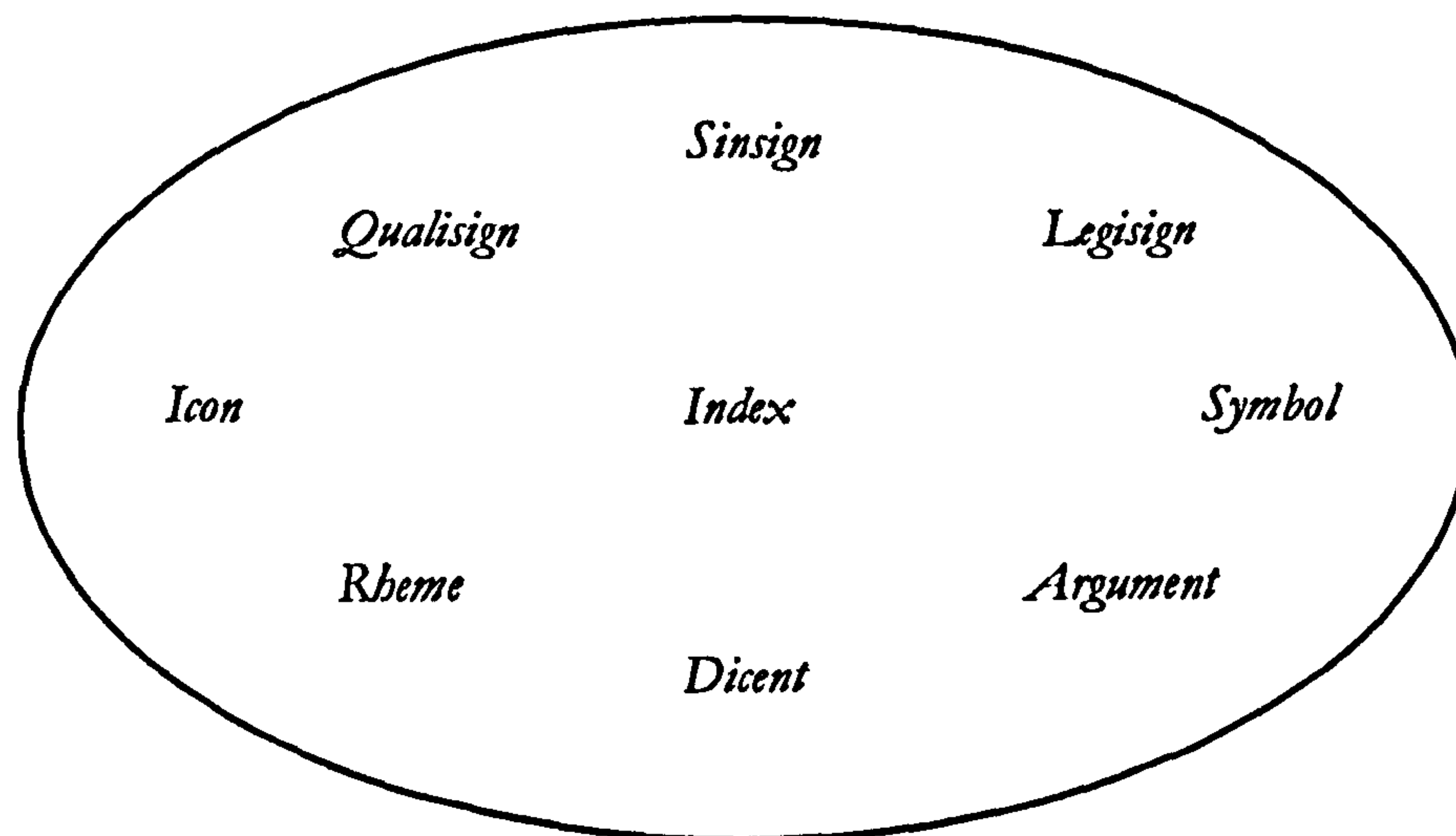


Fig. 2.4 Sign types/Representamens. (See glossary for definitions of these sign type terms).

I quote Peirce at length from his explanation to Victoria Lady Welby from 1908 concerning my last sections, (viii and ix), to make the point that we have to stop somewhere:

It seems to me that one of the first useful steps toward a science of semeiotic ($\{\acute{s}emei\acute{o}tik\acute{e}\}$), or the cenoscopic science of signs, must be the accurate definition, or logical analysis, of the concepts of the science. I define a Sign as anything which on the one hand is so determined by an Object and on the other hand so determines an idea in a person's mind, that this latter determination, which I term the Interpretant of the sign, is thereby mediately determined by that Object. A sign, therefore, has a triadic relation to its Object and to its Interpretant. But it is necessary to distinguish the Immediate Object, or the Object as the Sign represents it, from the Dynamical Object, or really efficient but not immediately present Object. It is likewise requisite to distinguish the Immediate Interpretant, i.e. the Interpretant represented or signified in the Sign, from the Dynamic Interpretant, or effect actually produced on the mind by the Sign; and both of these from the Normal Interpretant, or effect that would be produced on the mind by the Sign after sufficient development of thought. On these considerations I base a recognition of ten respects in which Signs may be divided. I do not say that these divisions are enough. But since every one of them turns out to be a trichotomy, it follows that in order to decide what classes of signs result from them, I have 310 or 59049, difficult questions to carefully consider; and therefore I will not undertake to carry my systematical division of signs any further, but will leave that for future explorers (EP2:482).

Note that Peirce's texts can confuse through his experiments with changing his terminology, for example the *Normal Interpretant* in the letter above to Lady Welby in December 1908, would seem to be what he also refers to as a *Final Interpretant* by March 1909 to William James (EP2:498).

2. Terms

The nine sign types/Representamens shown above in fig. 2.4 are from Peirce's three most frequently referred to triads of signs ({Qualisign, Sinsign, Legisign}, {Icon, Index, Symbol}, {Rheme, Dicent, Argument}). A brief definition of each is given below:

Qualisigns convey 'flavour' or 'feeling', (via any of the senses, or within the mind). It is the name of the Representamen for qualities which are not embodied, and before they are named or commented upon. For example 'blue' is already a thing named, (by the word on this page). Imagine the quality of blueness as experienced when waking up in a garden seeing that blueness before you have conceived that you are gazing at a clear sky.

Sinsigns convey meaning by embodying qualities in the here and now, as individual occurrences. They are particular tokens of meaning. For example the mark ^ as it is here. That mark serves as a sinsign, or token, of the individual place in the previous sentence.

Legisigns convey embodied meaning in their 'types' rather than as tokens. So the mark ^ is also a type of accent used in the French language, called in English a circumflex. This does not refer to its use in the here and now of the previous sentence, but generally over time and in many sentences. Sinsigns and Legisigns could form a useful semeiotic type/token distinction within the subject of drawing, in terms of the area of meaning between mark-making and inscription.

Icons convey meaning by resemblance. For example the letter 'O' is Iconically closer to an apple than the the letter 'T'; because as a round letter it resembles the roundness of the apple. Icons are not restricted to visual meaning. The sound from repeatedly striking a large drum can resemble thunder more readily than blowing through a small whistle. Sketchbooks can resemble diaries, and a page can have a drawing upon it that resembles a tree, or a diagram can resemble a sequence of thoughts.

Index can be conceived as being at the very centre of the scale of Representamens that are used in this dissertation. It signifies what material things are made of; their 'brute actuality'. It is the type of sign that conveys the materially embodied properties through interaction in causative and determined ways with other materials, but before they are conceived, named or discussed. In this dissertation the plural of an Index is Indices, and its adjective is Indexical. One of Peirce's examples that exhibits its meaning Indexically is a weather vane, which moves because of the thing it signals, (i.e. it moves because of the physical interaction with the direction of the air's movement, and that is the information it signifies to an observer).

2. Terms

Symbols convey meaning by convention. For example, in England the symbol 'x' after a name at the end of a letter symbolises a kiss from the sender of the letter to its recipient. The letter 'x' has no resemblance to, or material connection with a kiss, it is something we have culturally agreed upon. If we turn this symbol around its axis by 45° we have a symbol with a very different meaning. '+' is widely used to mean 'plus' in the mathematical procedure called addition, e.g. $2+2=4$. Worn around the neck this symbol may have Christian connotations, although in such instances the lower section is usually longer than the other three in order to also make it an Icon of a scaffold for crucifixion as much as a Symbol of Christianity.

Rhemes¹⁵ convey the possibility of qualities for particular interpreters. In this dissertation they differentiate what qualities an interpreter feels for an Object from those they believe to be more widely felt by others. Invariably these need to be stated if they are to be gathered in some way, and they would then become conceptions of the possible qualities of an object. For example, I am not fond of A4 paper but I may wish to separate my personal felt response from the fact that it is a widely used format by considering Qualisigns for the qualities assumed to be widely felt, Rhemes for those I feel personally.

Dicents are used in this thesis to designate those kinds of Representamens that convey how an individual interpreter interacts physically with a sign. This will be different to those more general physical interactions conveyed through an Index. For example, a partially sighted person may encounter many haptic, felt interactions with a sketchbook, through holding and turning it, than I am usually aware of, in that my interpretations tend to be dominated by visual input.

Argument is a name of a Representamen for when meaning is conveyed through discussion in human spoken or written language. It is here that humans use symbols, (letters and words), following nearly agreed upon rules, (of sentence structure and propositional form), to make propositions about the universe. Arguments can communicate meaning about qualities and materials. For example, even when they are both absent the colour red, or the material wood, can be discussed.

¹⁵ I acknowledge that I define Rhemes and Dicents somewhat differently to Colapietro who correctly makes a correspondence between them and concepts and statements respectively (Colapietro 1993). I do this because while retaining Peirce's assertion that this trichotomy {Rhemes, Dicents, Arguments} is of Representamens in relation to their Interpretant (CP 8.343-344), I nevertheless extrapolate that to a representation of an artwork for an interpreter, in its qualities (Rheme), and material (Dicient), rather than as they represent linguistic structures. For Peirce on these Representamens see EP2:291-292.

2. Terms

The Semeiotic that Peirce constructs organises different sign types/Representamens that in turn convey meaning differently to different kinds of Interpreter and concerning different orders of Objects. These are conceptual distinctions, whereas in any sign activity all three will be as one in a Sign or series of Signs.

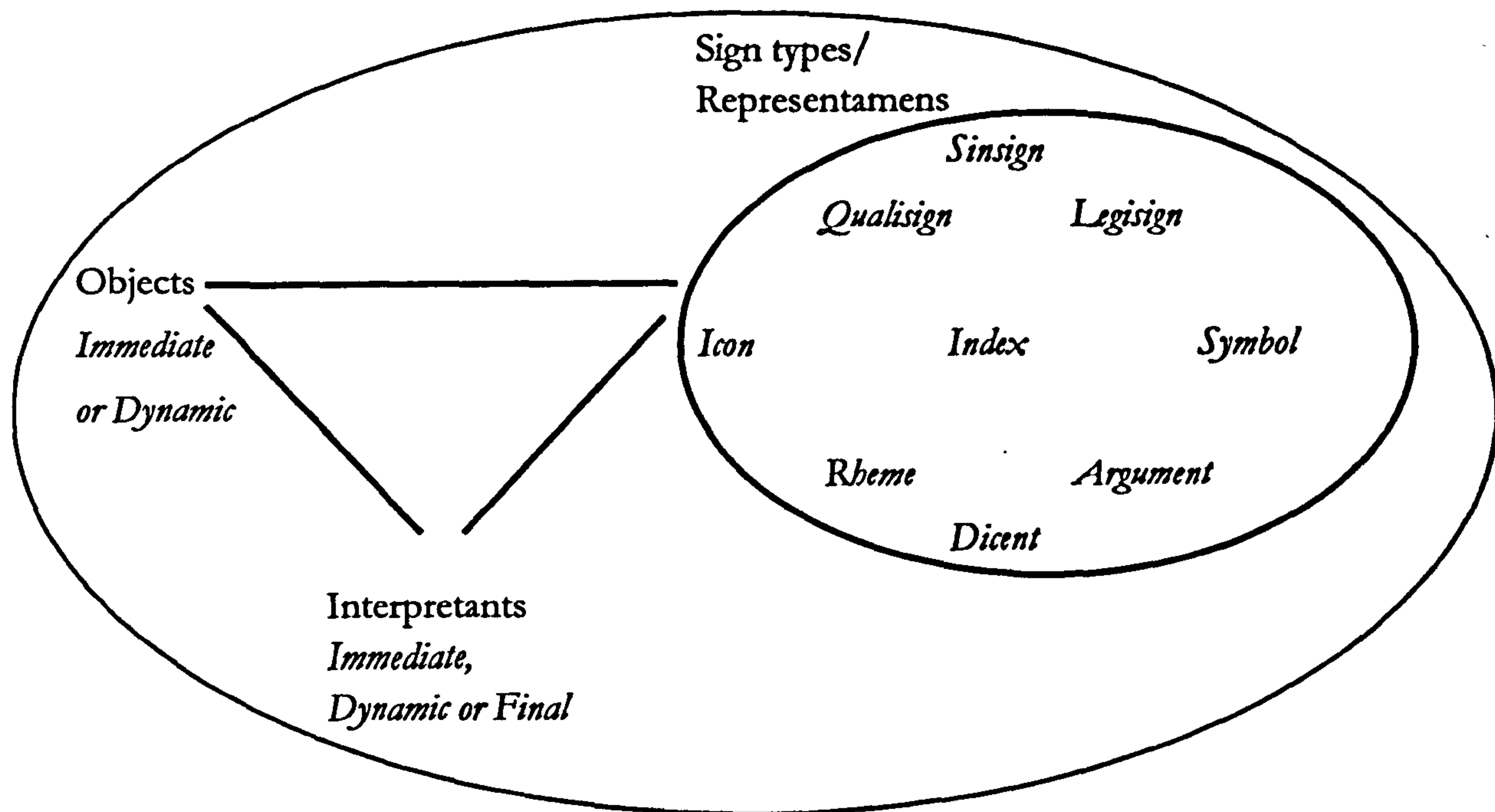


Fig. 2.5 The Universe of meaning as generated by triadic Signs consisting of the Object types and Interpretant types and the Sign types/Representamens. Immediate, Dynamic and Final are discussed in chapter 3.4.

2.3 Esthetic / Æsthetics

The spelling 'Esthetics', with a capital E, refers here to Peirce's particular theory. The spelling 'æsthetics' refers to the wider subject of æsthetics.¹⁶ A definition of Esthetics for this enquiry is: the study, as one of Peirce's normative sciences, of the method of acquiring the freedom, power, or agency, to consider admirable goals for interpreting and embodying qualities.

By extrapolating the way Peirce defines his other normative sciences and extending it to Esthetics we arrived in section 2.1 at:

The normative science which *considers those things whose ends are to embody qualities of feeling*, (EP2:200); or, Esthetics is the study of what conceivable goals we can agree¹⁷ on, and be prepared to deliberately adopt, for embodying qualities of feeling.

So, Esthetics in art is in part: a study of our goals, when embodying qualities of feeling in artworks, which we are prepared to deliberately adopt. In æsthetics that quality of feeling

¹⁶ For the position of a Peircean Esthetics with the field of æsthetics see Barnouw 1988.

¹⁷ The word 'agree' stands for Peirce's use of the word 'normative', in the sense that it is not expected that everyone will agree, but rather that those who make it their study, and who reflect carefully upon these questions will eventually tend to agree; as with Peirce's concept of a community of enquirers.

2. Terms

has been called 'beauty', the goal being to embody it in a work of art. Rather than beauty Peirce refers to 'the admirable'. The questions, 'What is admirable in art?' or 'What in drawing is admirable?' are more approachable, (to this interpreter, me), than 'What is beautiful?'. What is the distinction between the naturally admirable and the culturally or conventionally admirable? I suggest that contemporary artists' work and their audiences are more open to Semeiotic analysis and therefore more understandable with the term 'admirable' than through notions of beauty.

How to begin to learn to 'do Peircean Esthetics' is partially recorded in Peirce's very early but close reading of Schiller's *Aesthetic Letters*, (see 2.5). This formulation of Esthetic remains compatible with Peirce's mature Semeiotic. What that early reading of Schiller suggests, (and this will be discussed throughout), is the realisability of a kind of freedom, as a power: an Esthetic power of free but at the same time constrained interpretation.

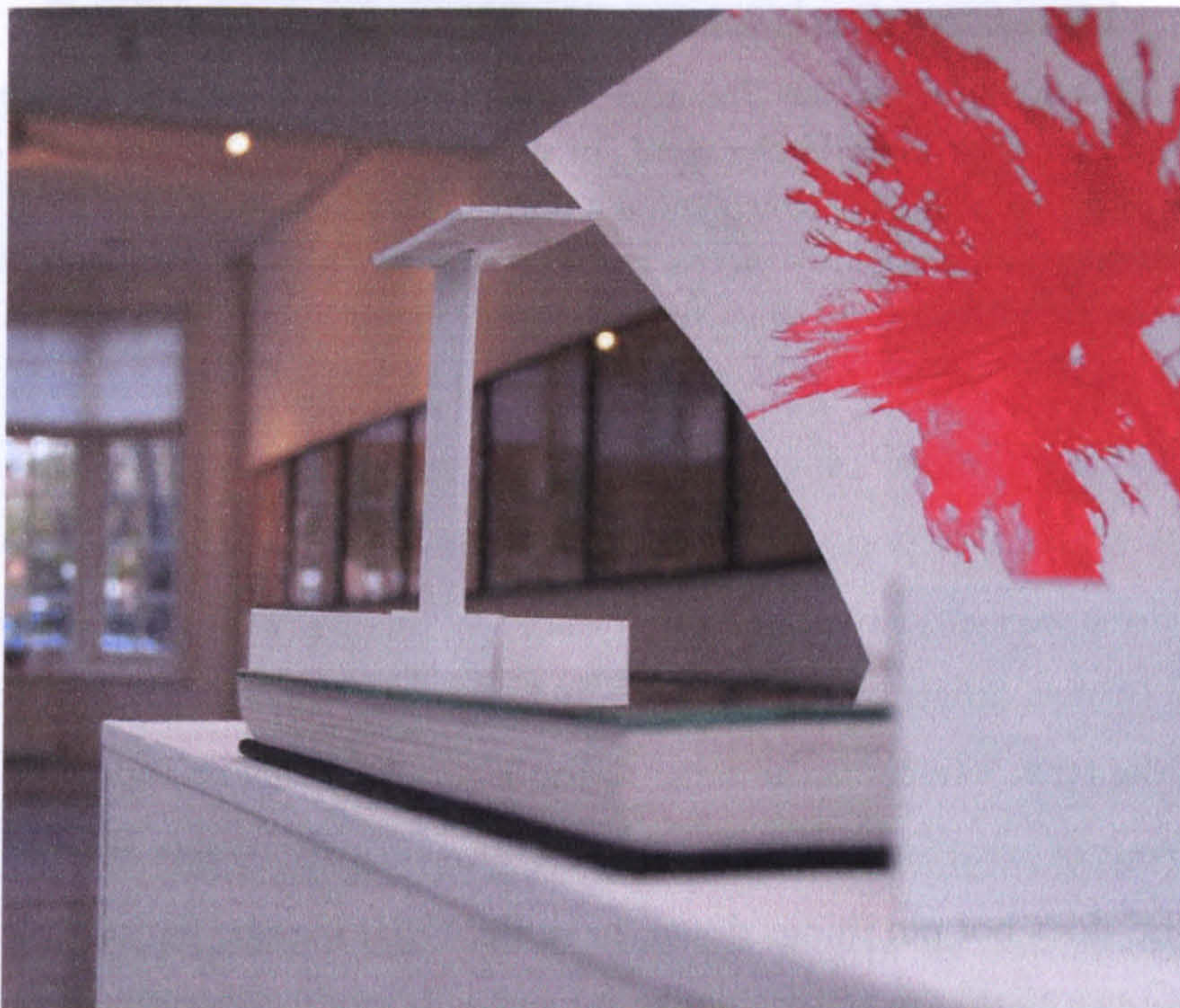


Fig. 2.6 Dino Alfieri, *The Worst Things I've Ever Drawn* (detail), 2007, mixed media. Although the artist considers it appropriate to title this work 'The Worst [...] it nevertheless seems to be an admirable work due to its conceptual considerations within the context of the residency which for its own title asked the question 'What are feelings for?' (see also fig. 2.3).

As will be discussed in chapter 3, Esthetic power, or agency is formed by an oscillation between expression and formalisation when observed in a critical environment. All other terms discussing Esthetic are used in their ordinary, non-technical way. A dictionary definition of 'oscillate', for example, is *to swing to and fro like a pendulum*, and that is how it is used here (Chambers 1983).

2.4 Sketchbooks (and drawing)

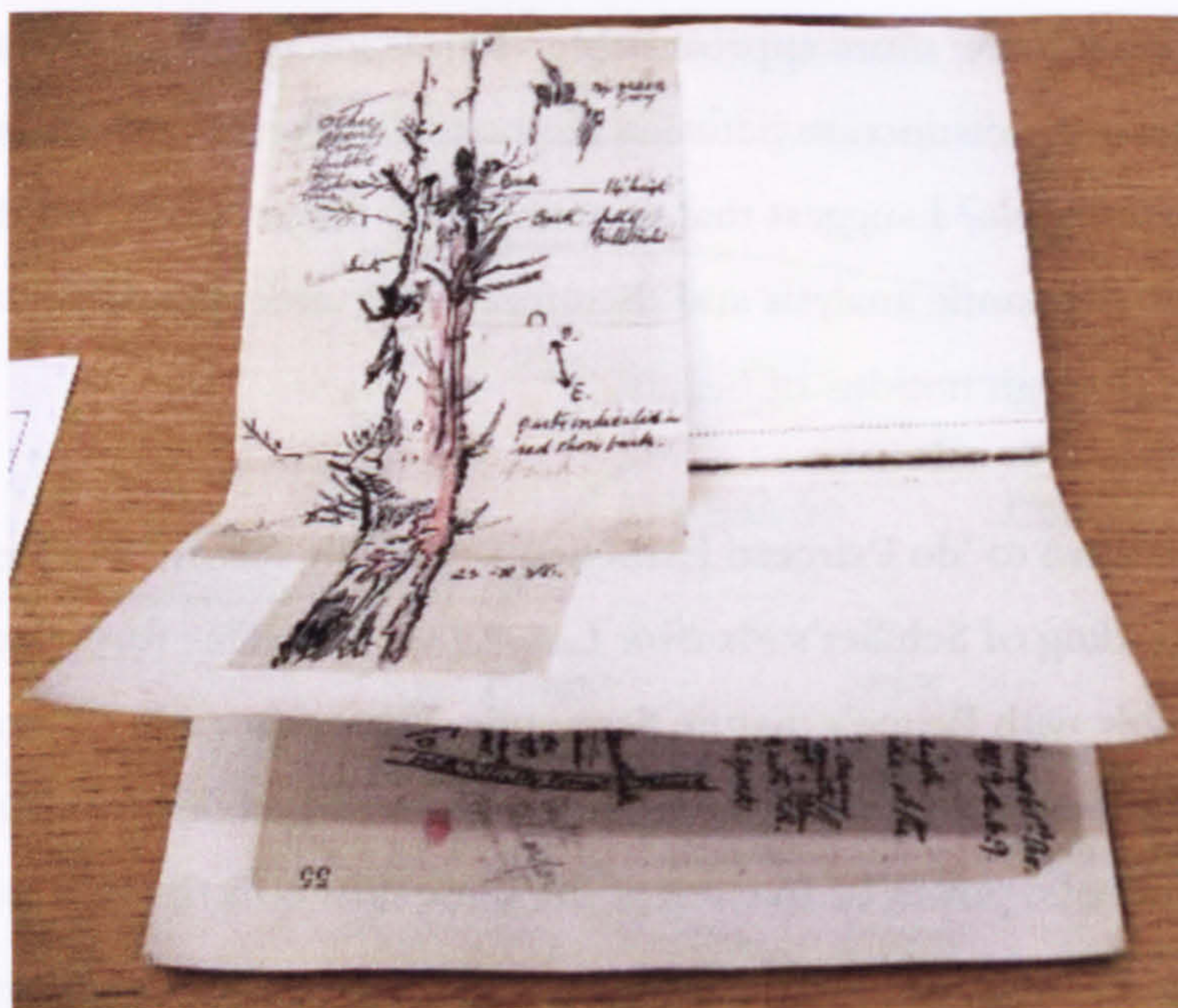


Fig. 2.7 This book from the Imperial War Museum's collection contains adhered sketchbook material by Leon Underwood. In defining the term 'sketchbook', distinctions can be drawn between albums, which contain only 'stuck in' drawings, and those which also contain drawings on the book's surfaces. For the purposes of this dissertation, the apparent editing and re-arrangement of all of this object's contents means I do not classify it as a sketchbook for this research. (Although it is classified as one in the IWM collection).

A workable definition of the objects which are studied for this thesis is: originally empty pocket books which have gone on to be drawn and written in. The terms notebook and sketchbook are used synonymously. The findings of this thesis could well apply to sketchbooks by non-artists, and indeed to ranges of objects which are not sketchbooks.¹⁸ The root of the term 'sketch' is the same as for 'skate', and that relationship seems to hold the flavour of what such a book is for, for the purposes of this enquiry (OED). A 'skating about' does not pin things down, or settle. What may be particularly important here in relation to Esthetics is the skating about between text and image that goes on in sketchbooks.¹⁹

Sketchbooks are here considered as objects that can be understood within 'drawing' as currently conceived in the editorial publications, exhibitions and projects emanating from the Centre for Drawing at Wimbledon 2006-2009, (now across UAL). Drawing is thought of as a frame of mind in which to conduct an art practice which has particularly un-finished and therefore non-dogmatic qualities. In that sense photography, video,

¹⁸ The possible objects referred to here would encourage an oscillation between formalising and expressing, and could therefore develop an Esthetic power, as discussed in chapter 3, 5 and 6.

¹⁹ This concept will be explored further throughout the remainder of the thesis.

2. Terms

installation, performance, and so on, can be drawing. The sketchbook in this and in its conventional definition, fits well within this definition of the word 'drawing'.

From my experience of researching as part of the community at the Center for Drawing at Wimbledon UAL, (my interpretive position), 'Drawing' could be claimed as a suitable candidate to be an Heuristic science, when adopting Peirce's definition for such a science:

The concrete body of the activity [of drawing] in seeking such truth as seems to them highly worthy of life-long devotion, and pursuing it by the most critically chosen methods, including all the help both general and special that they can obtain from one another's information and reflection.

(EP2:372). Square brackets my addition.

The pedagogic implications of proposing drawing as an Heuristic science can not be discussed further here, but it is posited as a recommendation for further research.

2.5 Hierarchy



Fig. 2.8 During 2004 I experimented with installations of scuffed open sketchbooks amongst rubbish in my studio. These were disposed of by the building's cleaners on two occasions.



Fig. 2.9 Fifty of my sketchbooks were hung framed on the wall of the Wellcome Collection's Galleries for the solo exhibition *Rebound* in 2007.

Hierarchies are scales of value that are constructed by individuals or collectively that rank objects. Positions for objects along those scales are determined by feelings of '+ness' and '-ness'.²⁰ These feelings shade into judgements. Those judgements are for, against or

²⁰ I create the terms 'plusness' and 'minusness', with mathematical symbols, to make the point that feelings cannot be represented by words, but these made up words suffice to point to the feelings I am aiming to recall.

2. Terms

indifferent to that object, and they are based on, or can form beliefs. Habitually feeling the same way about an object makes a judgement more automatic, resulting in a settled opinion. Enquiry can destabilise beliefs and alter judgements, opening up the possibility of re-assessing existing hierarchies, (Peirce EP1:109-123).

If a sketchbook is repeatedly referred to as being 'supporting material' for so called 'finished works' (like oil paintings, as is the case with the essay introducing Samuel Palmer's facsimile sketchbook, (Butlin 1962), that habituates a 'lower' place in the hierarchy of 'finished works'. This hierarchy may be operational, influencing interpretations when considering making, collecting or exhibiting finished works. A reference which values the notebook in its own right as a finished work would then equate a sketchbook with an oil painting in terms of the 'finished work' hierarchy; this may be surprising for some audiences, which might be useful. Similarly, any reference to a sketchbook as a pedagogical 'tool' within art education, or studio 'tool' in a studio where art is made, (rather than conceiving the sketchbook as an 'art' object), could be interpreted as supporting a lower hierarchical position when considering the hierarchy of 'art', (Is it art?). Noticing the archival procedures of museums, and their rebinding policies, and tracking the market value of such objects, and what artists, collectors and critics have said also furnish fuel for these hierarchies. Sketchbooks have no automatic material value or status. From a once complete and intact Leonardo sketchbook, to the notebook discarded at the end of an 'unsuccessful' artist's life when their studio is cleared, values and hierarchies are socially and culturally constructed but nevertheless 'real' in a Peircean Semeiotic.

Thinking of a hierarchy as 'good' or 'bad' involves making value judgments about the hierarchy itself. In terms of Semeiotic research, it would be more useful to try to form good arguments and avoid bad ones, whatever the topic. So, this thesis does not set out to raise or lower the position of sketchbooks within any hierarchies. It does aim to explain why they are placed as they are because of their meanings, and also to explain where they are moving to and from within hierarchical scales and why. In chapter 5, there are some Peircean guesses²¹ at places for sketchbooks within hierarchies of the future. In order to discuss how, why, and in what context, such guesses are made, the following chapter introduces Peirce's theories more systematically; beginning with the Semeiotic and Esthetic, before moving on to their application.

²¹ Abductive guesses, (see glossary).

2. Terms

2. Terms

3. Peirce's Semeiotic and Esthetic

3. Peirce's Semeiotic and Esthetic

3.1	Introducing signs	42
3.2	The range of meaning signposted from Peirce's Qualisign to Argument	49
3.3	Triadic cascades and the growth of meaning as Semeiosis	50
3.4	Further complexity for Objects and Interpretants:	
	Dynamic, Immediate, Final	52
3.5	The Sign types/Representamens as a 'gearbox for the mind'	53
3.6	Esthetic: Peirce's reading of Schiller	54
3.7	Chapter summary and critique:	
	the agency of artists through marshalling signs	63

3. Peirce's Semeiotic and Esthetic



Fig. 3.1 Charles Sanders Peirce: *No longer wondered what I would do in life but defined my object* (W1:3).

3.1 Introducing signs

This chapter is about Peirce's theory of how meaning is conveyed through signs, (Semeiotic¹), and the consequences for a Peircean Esthetic. The chapter uses some terms technically, and for these the first letter is always capitalised. However, with the glossary it is written to be accessible for those with little or no prior knowledge of Peirce. Some specific concepts and their corresponding terms seem so useful for the approach to meaning in the visual arts as to justify their introduction.² For those familiar with Peirce this dissertation may suggest a broadening of the potential for application of the Semeiotic, but most especially it gives a particular formulation of the Esthetic.

Artists make artworks, but do these artworks in any part convey the meanings that those artists intended? I make the claim that Peirce's Semeiotic and his Esthetic allow us to identify which aspects of a sign we are free to control. From that claim I posit that an artist's aim³ is to intend, as far as is possible, what their artworks finally mean. If all meaning is conveyed by signs, then in order to be a reflexive artist, that artist must become skilled in a way of *rendering signs effective*, and Peirce sets out to clarify how such a skill might be developed, calling this skill *speculative rhetoric* (EP2:xxvii).⁴ To begin to develop that skill is to begin to understand Semeiotic, and to conceive its application and implications in particular instances. At the same time a type of freedom of interpretation

¹ Peirce's Theory of how meaning is conveyed through Signs is called 'Semeiotic', (with an 'e' in the middle which helpfully differentiates it from other semiotic theories, such as those of the Stoics or Saussure).

² *In philosophy we must abandon all endeavour to make it literary ... the garment of contentment and of habituation* (EP2:360). This dissertation, and especially this chapter, contains many clumsy sentences but improving on style can alter meaning, so in those instances literariness is sacrificed.

³ *An aim which cannot be adopted and consistently pursued is a bad aim. It cannot properly be called an ultimate aim at all. The only moral evil is not to have an ultimate aim* (EP2:202).

⁴ *representations have power to cause real facts. [...] Speculative rhetoric has as its aim to find out the general secret of rendering signs effective* (EP2:xxvii).

3. Peirce's Semeiotic and Esthetic

is developed and this freedom is theorised in his Esthetic. The Esthetic is discussed in the second half of the chapter, but it begins with the Semeiotic and signs.

What is a sign? In English we can speak of 'road signs', 'sign language', 'signs from God' and so on. A road sign might actually be a visible circle of flat metal with a number printed upon it, but to most people it conveys the speed limit. In this way all signs enable meaning to be inferred from an impression. This meaning is something more than the impression itself.⁵ Another simple example is that smoke is a sign of fire. We may not see the fire but the visual-impression of smoke is enough to infer that there is a fire. Inferences involve generalizations, for we can soon think of exceptions. Dry ice produces smoke without fire. Signs often depend on an 'in most cases' proviso to convey meaning. In most cases smoke is a sign of fire.

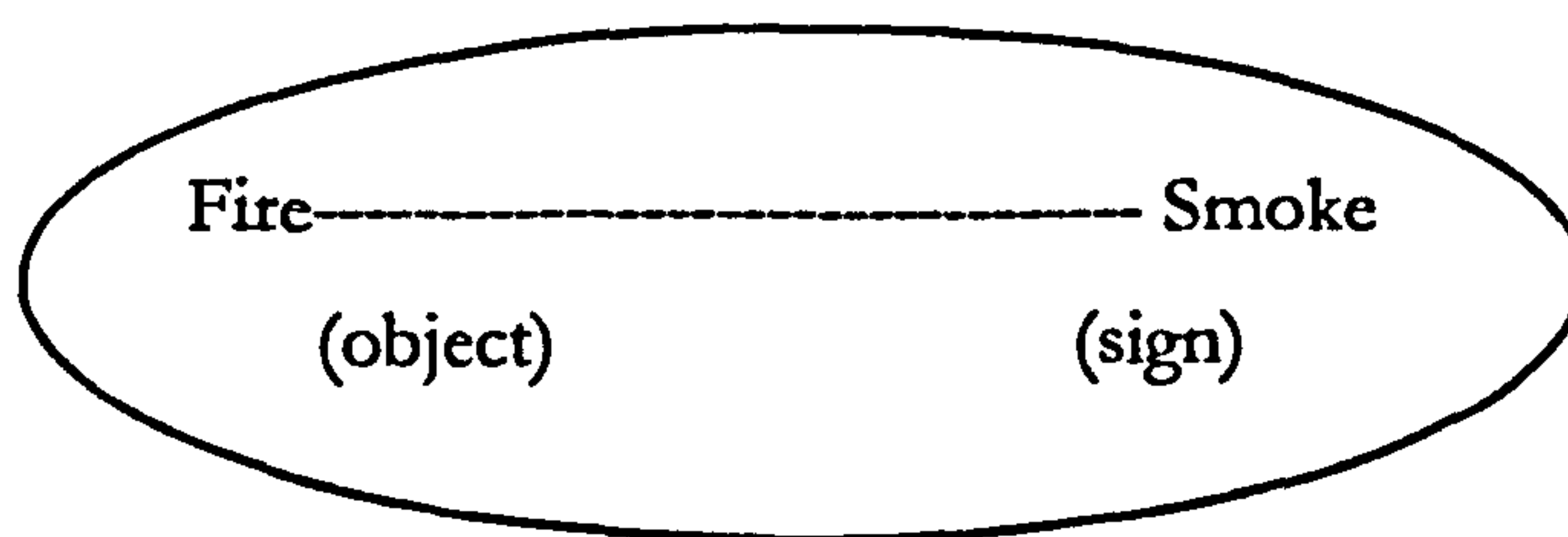


Fig. 3.2 A simple dyadic, (two part), sign. Dyadic signs are further theorized by Augustine, Hobbes, Saussure⁶, and Jakobson amongst others (Nöth 1995:88).

However, for Peirce a sign needs to be interpreted for it to really signify at all, and this interpreter became the third part of his sign. His sign is triangular or triadic⁷, being conceived as having three constituents, or correlates, that stand in relation to each other.⁸ How were these triads important and useful to him in addressing the problems he encountered throughout his philosophical investigations? A fundamental question Peirce addresses is: bearing in mind how interpreters inform the meaning of a sign by participating in that sign's formation, can knowledge of the real world nevertheless be

⁵ *Those images that yet/Fresh images beget.* Two lines by W. B. Yeats that Marks quotes concerning what he calls the *magic of sketches* (Marks 1972:456).

⁶ Saussure is usually named as the author of the main alternative system to Peirce, where the sign is dyadic between a signifier and that signified. Peirce was not reacting to Saussure's work.

⁷ Peirce writes: *As the most rudimentary sense of Reaction involves two states of Feeling, so [...] thought involves three states of Feeling* (EP2:5); and *We only think in signs* (EP2:10). Others theorising a Triadic semiotic before Peirce include the Stoics, Bacon and Leibniz (Nöth 1995:90).

⁸ Peirce's move to introduce the third element of interpretation into a sign was a break with enlightenment thinking, because it introduced the positive value of doubt in enquiry. However this move is an alternative to the Post-Modern/Saussurean one where doubt became strong enough to remove possibility of sure knowledge of an object, (Saussure's sign is a break between an object and an interpreter; whereas meaning in Peirce's sign is still anchored, or constrained, by his Object).

3. Peirce's Semeiotic and Esthetic

obtained through scientific enquiry? He holds that it can, and endeavours to support that claim. An alternative view, (the post-modern view), would be that there is a genuine break between the real world and the internal interpretations we can make of it based on our impressions. If this second doctrine were true then human knowledge would be based on a limited perspective; perhaps so limited that such knowledge would always be best labelled 'opinion'. So how does Peirce's triadic sign help support the first doctrine that we can make progress towards knowledge of the real, making genuine enquiry worthwhile, and justifying Peirce's forceful maxim *Never say die!* when enquiring? (EP2:188).⁹

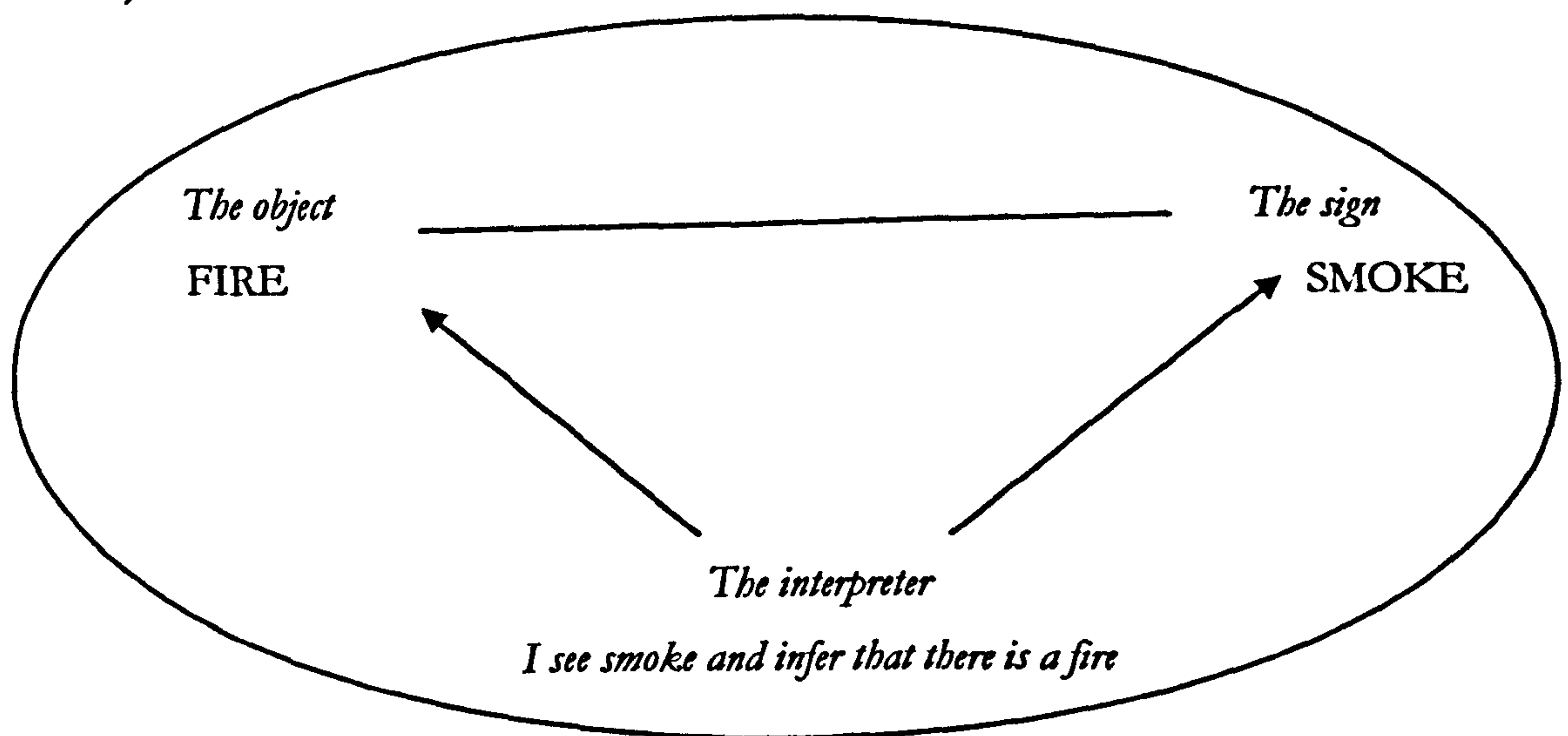


Fig. 3.3 A triadic sign.

Peirce's triadic sign allows for meaning to be both constrained by an object and informed by an interpreter. Some meanings are very constrained by their objects; for example when people see smoke in their home they are unlikely to sit and ponder the question "what does that smoke really mean?", nor will they wonder "is that smoke actually real?". Smoke is a sign that there may well be a dangerous fire, and little interpretation is involved for that meaning to be conveyed. There is a materially causal link between smoke and fire, and getting burnt. Peirce saw that even the most hardened skeptic would act on the meaning conveyed by such a sign, even if those people were prepared to entertain *paper-doubts* as Peirce witheringly termed them (EP2:349).

Other signs are less constrained by their objects, and are more equally informed by their interpreters. Consider a map as a sign of the landscape for a hiker. We say that we 'read' maps, and the word 'read' stands for the interpretation involved. The map is indeed a

⁹ Against closing the path of enquiry: [...] *Never say die*, which is an ethical principle of the most fundamental character (EP2:188). (Bold is Peirce's emphasis).

3. Peirce's Semeiotic and Esthetic

sign of the landscape, but it does not in itself suggest where to go. The hiker selects the route based on what the map can convey about the terrain in conjunction with their desire for a type of journey and a destination; so wanting to take the shortest trip will make for a different reading of the map than when the hiker wants a scenic amble.

For signs in art many conflicting opinions of meaning are generated, so interpretation must be the dominant aspect of those signs. However, the meaning is still somewhat constrained by the art object itself; and this is where the artist can intend what the work means. With art objects, interpreters are not so driven by materially caused interpretations as in the smoke/fire example; nor are they usually seeking particular information to guide them to a prefixed goal as in the map example. So what is happening with signs in art? Drawings, for example, can be of things in the material world, or of abstract forms, or marks and scribbles; they can be regarded as good or bad drawings, beautiful or ugly; they can be considered to be extremely valuable or throw away; we can speak of master drawings and amateur drawings, and so on. How does Peirce help us begin to fathom these and other complexities?

Take a hypothetical case with a relatively simple imaginary situation in which a thing might mean something to a person. Let us say that it is a material thing, a drawing, and we will call it the Object.¹⁰ This enquiry is 'What is this drawing of?' Someone looks and forms an interpretation of what the drawing means, in this case what they think the drawing is of, and for convenience we will call that person the Interpretant¹¹, (because we are thinking about their interpretation). What is happening when one Interpretant reports that the Object is a drawing of a dog, but another Interpretant reports that it is a drawing of a lion? If all meaning was generated through our position as interpreters then we could never be sure what the drawing is really of. To begin to resolve this doubt about the value of interpretations Peirce introduced the concept of mediation between Interpretant, Object and Sign-type. How can this be understood and how does it help Peirce justify his position? For Peirce, fallibility becomes a positive contribution to the evolution of meaning (EP2:48-51).¹² Rather than fearing error, it becomes a natural and welcome element within the production of meaning and its ongoing development. We

¹⁰ Object, Interpretant, Sign-Type, Sign and Representamen are now started with a capital letter to introduce Peirce's technical uses of those terms.

¹¹ In Peirce's sign the Interpretant is not a person, because many signs are involved for a person to make an interpretation. The Interpretant is a conceptual instance of interpretation as part of the Sign's formation. However for this example the people act out the position of the Interpretant within a single Sign for the sake of illustration.

¹² Not fearing error is one of Peirce's breaks with Enlightenment thinking (EP2:48-51).

3. Peirce's Semeiotic and Esthetic

can move towards truthful interpretations of the universe only because our held beliefs can become destabilized. They become destabilized because our interpretative errors are exposed through ongoing sign encounters, as the example will continue to illustrate.

In this scenario, the drawing is acting as the Object, while the person looking at the drawing is playing the part of the Interpretant. We now need to say more about the third element within the Sign. Peirce sometimes uses the term 'Representamen' for that 'sign-type' part of the triad, other times he simply labelled it 'sign'. As stated in the previous chapter, I find the term Representamen especially useful. It helpfully distinguishes the one third part, from the whole triadic Sign. (The whole triadic Sign consists of Object, Representamen / (or sign type), and Interpretant). So in this thesis when I refer to Peirce's whole triadic Sign I use the term 'Sign'; and when referring to that one third part of a Sign I use the term 'Representamen'¹³. Also, for artists who form a community who constantly deal with the problems of representation, this term may well have a useful familiarity; a familiarity congruent with Peirce's meaning.

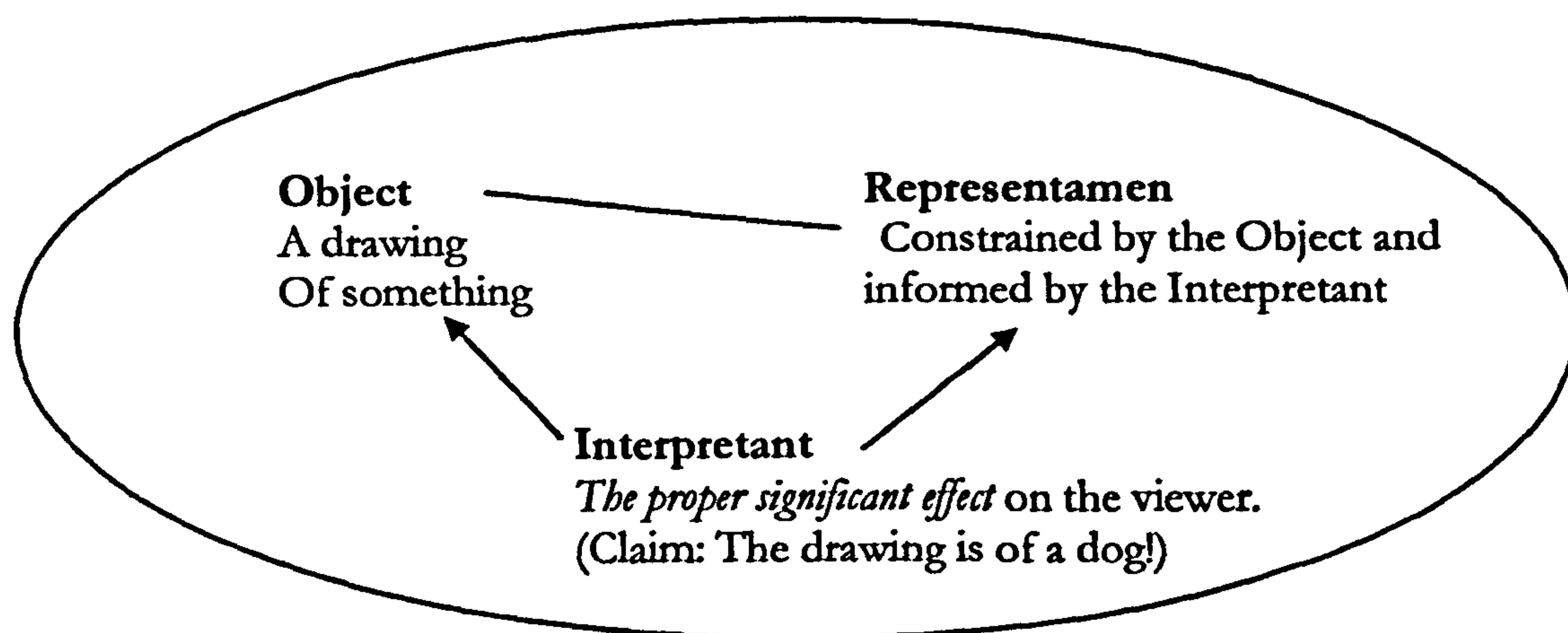


Fig. 3.4 The conveyance of meaning in a sign during an enquiry into what a drawing depicts.

How can we conceive of the Representamen in fig. 3.4? A person, who owns a large dog, sees some lines on a piece of paper, and they seem to resemble the outline of an animal with a tail on all fours, (the outline of a shadow that such a beast might cast). That image meets with the dog-ownership in that person and thereby a new representation forms in their mind as an 'outline of a dog'; and that is something beyond the outline of the non-specified animal obtained through the eyes. So, this particular Interpretant makes the claim that the Object is a drawing of a Dog based on the Representamen they experienced. That was the proper significant effect on that Interpretant. Their claim

¹³ Peirce sometimes uses the word 'sign' in place of 'Representamen' but this can be confusing when 'Sign' also refers to the whole triad, containing the Representamen, Object and Interpretant. As Peirce writes: *Every science in a vigorous state must have a language of its own;* (W1:160)

3. Peirce's Semeiotic and Esthetic

represents their interpretation. So, the Representamen in this instance can be conceived as having been formed by the optical data meeting the quality of dog-ownership stirred in the person, (that quality having been dormant amongst that person's myriad qualities). It is important to notice here that the Representamen is the part of the triadic sign constrained by the Object and also informed by the Interpretant. Constraint is a key function of an Object in the Sign; otherwise our interpreter could in all candour make the claim that the drawing was of the Eiffel Tower, or of a circle.¹⁴

To summarise: a Representamen can be understood as the part of the sign that represents the Object to the Interpretant as influenced by that same Interpretant. Or, to put it another way, it is the part of the sign that is representative of the Object but in a way that is unique for each particular Interpretant.¹⁵ Humans encounter Representamens, mistakenly assuming they are encountering Objects directly.¹⁶

Continuing the example, another person plays the role of Interpretant and they happen to be a zoo-keeper who does not have a dog. They interpret the drawing as being of a lion, but when they hear that someone else said it was of a dog, they begin to doubt their own interpretation. How will the two of them decide who is right? They notice that there is some Greek text around the image, so they continue their enquiry by going to a third interpreter who can also read Greek. They see the Object (the drawing) and translate the Greek text. The text contains the word 'Heracles'. When this translator sees the Object they also see those lines on a piece of paper which seems to form the outline of an animal on all fours with a tail, but this image meets in their mind having just read about Heracles and knowing that Heracles is famous for fighting a lion. The optical data from the drawn outline meeting with recent contextual knowledge in this person forms a different Representamen. But their interpretation is also constrained by the Object, so they do not make the claim that the drawing is of Heracles. Instead, another interpretation, closer to the Truth¹⁷ is made that, yes, this Object is a drawing of a lion, and not just any lion but the Nemean lion that Heracles was supposed to have fought. Truth is not a main topic for this thesis, but already we can observe how Peirce's

¹⁴ In this example the drawn outline of an animal is imagined to resemble its shape, or shadow, and is therefore Iconic in its representation. Icons are one type of Representamen that convey meaning by resemblance, (see fig. 2.4 and chapter 3.5 for more types). If it were a highly abstract, symbolic or conceptual drawing of an animal other Representamens may dominate.

¹⁵ I am grateful for a dialogue with Claire Foss for elucidating this way of rephrasing the point.

¹⁶ People encounter Representamens, and necessarily inform those Representamens in the encounter.

¹⁷ Peirce's sense of Truth is meant here, (see glossary and footnote 18 below).

3. Peirce's Semeiotic and Esthetic

concept of Truth¹⁸ is served when the translator shows the Greek words to the other two people, (perhaps with the supporting evidence of a dictionary). The translator may also have to hand the text that describes Heracles fighting with the lion, and may even be in a position to show other images depicting that fight. It could then reasonably be expected that the dog-owner, (unless they were particularly proud¹⁹), would be happy to exchange their first belief for a new one; and the zoo-keeper's doubt in their own original interpretation would be removed, (unless they were especially timid²⁰). Two important changes to belief come about in this example. The dog-owner's held belief is destabilised allowing a new one to replace it, whereas the zoo-keeper's already destabilised belief is re-established, (and enhanced by the Nemean description of the lion). This also serves as a very simplified example of how communities might converge in their beliefs, during genuine and well researched enquiries.

Peirce's triangular sign conceptualizes a process that allows an object to guide careful interpreters towards Truth. The example above is of a relatively simple enquiry into what a drawing depicts rather than Truth itself.²¹ Imagine the complications if the three people are asked why the drawing is, or is not, admirable as a work of art. Peirce theorises different types of Objects and different types of Interpretants that help track the developments from first impressions to Final Truths (see chapter 3.4). Also, the different types of Representamens²² convey different kinds of meaning, from gut-felt qualities to logical arguments; which may in turn be considered as objects themselves.²³ These distinctions allow complex meanings to be mapped, and the following section begins to lay out a key for that map.

¹⁸ *Truth implies the agreement of the representation with its object (W1:79).* To briefly posit my understanding of Peirce's concept of Truth: Repeatedly similar Representamens from the same Object are likely to engender a habit which is a general tendency to interpret similar objects in similar ways. These may or may not be accurate interpretations, i.e. they are not True. Unfixing uninformed beliefs and replacing them with improved fixed beliefs can happen, (especially during enquiry), for individuals or within groups of people, enabling communities of enquirers to move towards more truthful interpretations of an object. The direction of that movement is towards the Truth, and it need not be expected to ever reach it.

¹⁹ A topic for Ethics surfaces here: pride, in its vicious definition, would stop destabilisation of belief against all the evidence and that would seem to evidence a lack of ethical deliberation at least and a desire to stop inquiry at worst. As with footnote 10, to be against closing the path of enquiry: [...] ***Never say die, which is an ethical principle of the most fundamental character.*** [Bold is Peirce's emphasis], (EP2:188).

²⁰ See also footnote 20 above on ethics. Pride and timidity would seem to be driven by fear. Fear of being proved wrong or fear of getting something wrong respectively, both bringing about a stop to inquiry.

²¹ I do not intend to have linked depiction with Truth here.

²² See TAG in chapter 4 for descriptions of the Representamens as gears, and fig. 4.4.

²³ *Every statement may be regarded as an object (W1:109).*

3. Peirce's Semeiotic and Esthetic

3.2 The range of meaning signposted from Peirce's Qualisign to Argument

It is a nice problem to say to what class a given sign belongs; since all the circumstances of the case have to be considered. But it is seldom requisite to be very accurate (EP2:297).

What sorts of meaning are there? And what types of signs convey those different meanings? How do we decide which kind of meaning goes with what sign? As Peirce says above, it might be *a nice problem* to do so, (something like a daily crossword puzzle), but if it is *seldom requisite to be accurate* what purpose does it serve? If Peirce's work, and this interpretation of it, is viable then the most important contribution for this research is that the whole range of possible meaning is roughly mapped. The various sign types, or Representamens, are divisions amongst the infinite ways things mean what they do. Those divisions are very useful signposts, guiding us to information we might otherwise pass over, about ourselves and our questions, or the object of our enquiry. The endeavour to consider where those signposts are pointing can also clarify why we are enquiring in the first place.

Having a whole range of possible meaning mapped by signposts, in the form of the Representamens in relation to types of Object and Interpretant, helps us to notice if we have missed considering swathes of meaning during our enquiries. If I have looked at a sketch of an allegorical scene and only considered the narrative then I have only considered the Representamens called Argument. If I say it is boring, then I say something about myself, i.e. that I am someone who is sometimes bored, (or, the quality of boredom is sometimes inherent in me). If I also remark that it is a scruffy sketch then, amongst other things, qualities of feeling are there. Peirce's name for the Representamen for the simplest of felt qualities is 'Qualisign'. The names of these Representamens, Qualisign and Argument, are from familiar words, and Peirce prefers a familiar term if it is one we commonly use correctly. Where terms are commonly confused, or when the terrain does not already have a label, Peirce invents one based on his theory of Ethics of Terminology (EP2:263-266). There are many names for different Representamens, common amongst Peirce scholarship, which need not concern us yet such as Sinsign, Legisign, Rheme and Dicent.²⁴ The most frequently used by Peirce are Icon, Index and Symbol; and they form yet another triad. Peirce tries to map the full range of meaning. Using that map we can see what we've missed. Taking his most frequently used three triads of sign-types gives a table of nine names of Representamens. We could use many more Representamen types, but this is sufficient for the following reasons. Primarily we are applying or using the map, but not trying to perfect it as Peirce

²⁴ A list of some sign types/Representamens and their definitions begins after fig. 2.4.

3. Peirce's Semeiotic and Esthetic

was.²⁵ In a triadic sign we must also consider his two types of Object and the three types of Interpretant, as well as the Representamen types, (see 3.5). I claim that by doing this we are considering the full range of meaning, perhaps not in any great detail, but without missing any large swathes. If detail is required we can take one finding from our initial enquiry and consider the range of meaning of that as a new Object. This is a form of analysis based on Peirce's Semeiotic, and it is set out in chapter 4 as a manual to guide an enquiry into any object, called TAG. TAG can be applied to Semeiotically analyse the meaning of conceptual, material or emotional objects. This 'research tool' can generate questions in the language of the user; these questions are in themselves research results. The user(s) as interpreter(s) are analysed and contextualised in the process; along with why they enquired at all. Again, all these clarifications are also research results.

3.3 Triadic cascades and the growth of meaning as Semeiosis

I have come to the conclusion that our primary conceptions are not single but complex; that our elementary conceptions are not independent but linked complexly together (Peirce W1:8).

Peirce's Semeiotic can soon become a complex affair. Perhaps no wonder as it addresses the thorny²⁶ issue of 'meaning' and its conveyance. This thesis is not the place for a very detailed discussion of how the conveyance of meaning is mapped through Peirce's systematic sign classification. So far, sign processes have been discussed as single instances of one triangular or triadic Sign. It is important to make clear that although this clarifies the way Peirce theorised signs, it may over simplify the way meaning is conveyed and experienced. In almost any real case of appreciable meaning very many signs will have been involved, and separate conceptions will not stand independent from each other, but as Peirce says, they will be *complexly linked together* (W1:8).

Single signs generate further signs and fit within a complex cascade of triads, so that meaning generates meaning introducing an evolutionary aspect to meaning's growth. This will be helpful in conceptualizing how interpretations of art objects develop and change, and will assist in analyzing the three hierarchies, (in the thesis title), in which the sketchbook moves, and lead to an increasingly reflexive understanding of how those movements unfold, (more on this in chapter 5). The fleeting signs that cascade to generate meaning can be organised around a conceptual triangle of feelings, materials and ideas to parallel the structure of the Sign, (see fig. 3.6 below).

²⁵ Charles Hardwick sympathetically quotes Gary Sanders: [the] *attempt to distinguish sixty-six classes may be ill advised* (Hardwick 1977:160).

²⁶ [...] *I am, as far as I know, a pioneer, or rather a backwoodsman, in the work of clearing and opening up what I call semiotic, that is, the doctrine of the essential nature and fundamental varieties of possible semiosis; and I find the field too vast, the labor too great, for a first-comer* (CP5.3.1.488).

3.4 Further complexity for Objects and Interpretants: Dynamic, Immediate, Final

Within Peirce's theoretical framework there are yet further general layers that can be distinguished. These were mentioned briefly in chapter 2, as Immediate, Dynamic and Final with regard to Objects and Interpretants, (see fig. 2.5). If we have understood Peirce's sense of an Object, it will seem to be capable of meaning many things to many people, while at the same time it is also capable of meaning some specific thing to an individual at any one time. The Object with all of its potential possible meanings is called the Dynamic Object. Signs give us only a 'hint' towards the fullness of such Dynamic Objects and that 'hint' is an interpretation of an Immediate Object (EP2:480-481). An Immediate Object allows us to interpret a glimpse of some aspect of a Dynamic Object. Well conducted research can begin to find out directions towards the Truth²⁷ about a Dynamic Object, by critically gathering those glimpses together.

As the artist who made the work *Concentrate*, (see fig. 3.5 above), I do not have full access to the work as a Dynamic Object. It already has meaning in the minds of curators at the Imperial War Museum to which I do not have access. It is a real object in the world full of possibilities of meaning; it has interpretability before any people see it. However there is some agreement between myself, the curators and other interested groups on what the work means at this time now. Some, but by no means all, of that meaning was consciously aimed for in the work when I was making it. These meanings, between ourselves as a group of enquirers and the work, add up to the Immediate Object for us as a small group. Perhaps they already begin to point towards the Dynamic Object that is that drawing. So there is a group who agree to some extent, and the future collection of all interpreters, those individuals outside who perhaps disagree, some who take their first habitual interpretation, and others who are more imaginative and who test their interpretations. So we have distinguished hypothetical interpretative situations. These are theorised to some extent by Peirce's several types of Interpretant:

- Immediate Interpretants are the potential, possible Interpretants of an Object; its interpretability, before any existing interpreters encounter it. The drawing has these even when the gallery is closed with the lights off.
- Dynamic Interpretants are actualised Immediate Interpretants, in this case as realised by the people encountering the drawing.
- Final Interpretants sum up all Interpretants that could be made and tend towards the truth of an object. In this case the full Truth about this drawing.

(Peirce EP2:496-500).

²⁷ Peirce's notion of Truth (see glossary).

3. Peirce's Semeiotic and Esthetic

These are the three Interpretant types Peirce explained to Lady Welby (Short 2007:191). Interpretants are not people, which is why there may be no place for imaginative and playful interpretation amongst these three types. It is necessary then to speak of Esthetic interpreters who can playfully experience more varied Dynamic Interpretants in order to move more actively towards Final Interpretants.

The direction towards Truth is found through past present and future interpretations and the directions in which they tend. An Esthetic interpreter can imaginatively and playfully test out some guesses at meaning. An interpreter without this Esthetic power does not exercise this freedom and is somewhat compelled to their interpretation, whether that be by habit or the force or momentum of sign. (As in the example of smoke and fire in chapter 3.1; consider the forceful momentum of a sign such as that when compared with signs in artworks). The Esthetic power to freely interpret as set against the momentum of a sign is considered again in 3.6. These extra layers within the conception of Semeiotic begin to be helpful for conceiving how Peirce's communities of enquirers already exist, for example at art colleges and in institutions, (e.g. Centre for Drawing Wimbledon UAL and Imperial War Museum Art Department). An artist's or curator's reflexive understanding of these operations can amplify some, or limit other, potential meanings in their works or exhibitions so that enquirers in their field and beyond are more likely to find the intended directions towards meanings in the artworks or exhibitions.

3.5 The Sign types/Representamens as a 'Gearbox for the Mind'

ignorant as I am of art [...] 'appreciating art' through a sort of intellectual sympathy [...] representing something [...] of Quality of Feeling (EP2:190).²⁸

Individuals appreciate artworks radically differently because of their individual character, and during different states of mind. People also act as individual influences upon the general development of what an art object means by communicating their interpretations to other people. A person might be cheerful one day and gloomy the next for no apparent reason, and they might attach these qualities to the art objects they see. Conversely an art object might engender a melancholic mood by the agency of its embodied qualities. There are some states of mind that can deliberately be adopted: attentive for example. People participate in an enquiry by learning from, critiquing, and

²⁸ Peirce suggests here that Qualisigns will be especially important in considering the meaning of artworks. Also: *And let me tell the scientific men that the artists are much finer and more accurate observers than they are, except of the special minutiae that the scientific man is looking for (EP2:193).*

3. Peirce's Semeiotic and Esthetic

contributing to the thoughts of their community of enquirers. Some individuals might deliberately attend to the conceptual meanings of works of art and make written or spoken claims about them, (e.g. art critics), and these claims may accelerate the development of meaning for a time by generating debate, and even fix it, so that it becomes hard to appreciate a work without a famous critique in mind, (e.g. Ruskin's critique of Whistler, and the resulting libel suit (Merrill 1992)). So what is happening when interpretation of art takes place, and can we make it rational and deliberate without making it sterile and dead? Peirce introduced 'abduction' as a valid form of logical argument, adding to induction and deduction. It does not offer much security but it does validate the contribution of hypothesis, or reasonable guess (EP2:216-7).²⁹ With that in mind how can we rationally deliberate when guessing?

As interpreters who can alter our frame of mind we can change one third of the triadic Sign, and therefore the Sign's meaning. We can put our mind into a different gear. I propose that Peirce's Semeiotic can be conceived as a set of gears for the mind, and these gears can be used to consider any object in different ways, this will also be helpful in ordering the results of our guesses. The names of the nine Representamens are the nine gears used in this research. A description of each gear and how to use it are detailed in chapter 4. To interpret more freely and creatively we will also need to consider potential meanings outside of our habitual interpretations. How can this be done? We would need to become conscious of our habits and purposeful in re-negotiating them. This is to shift the foundations of our interpretive powers by changing habits of feeling; the study of being reflexive with those habits of feeling is Esthetics.

3.6 Esthetic: Peirce's reading of Schiller

The following section argues that for Peirce Esthetics is something we actively do, choose to do, and learn to do as well as we can, (as with Ethics and Logic). Peirce conceived his Semeiotic, or theory of how meaning is conveyed, as congruent or consistent with a particular formulation of æsthetics. For his specific formulation I adopt his more frequent spelling: Esthetics.³⁰ The importance of Esthetics as foundational for his Ethics and Logic became extremely apparent to him towards the end of his life, (see

²⁹ *Abduction is the process of forming an explanatory hypothesis. It is the only logical operation which introduces any new idea; for induction does nothing but determine a value and deduction merely evolves the necessary consequences of a pure hypothesis. [...] No reason whatsoever can be given for it [abduction...] and it needs no reason, since it merely offers suggestions. [...] that man has a certain insight, not strong enough to be oftener right than wrong, but strong enough not to be overwhelmingly more often wrong than right... resembling the instincts of animals in its so far surpassing the general powers of our reason and for its directing us as if we were in possession of facts that are entirely beyond the reach of our senses (EP2:216-7).*

³⁰ Peirce used this spelling for his normative science, 'æsthetics' when referring to the arts.

3. Peirce's Semeiotic and Esthetic

footnote 36), but it had been of pivotal importance in his formative thinking through his study of the *Aesthetic Letters*³¹ of Friedrich Von Schiller. Peirce did not record a very full formulation of his own Esthetics, although he did make many coherent references to it (Parker 2002; Kent 1987). This thesis turns to his early reading of Schiller in order to clarify what his 'Esthetic' would be like. As the title of the overall research suggests, this is the ground against which implications for the visual arts will be made apparent.

The surprising picture which emerges from this Esthetic is one where human freedom and causal determination are not mutually exclusive but rather coexist in Peirce's Semeiotic world view. From the perspective of the centre of Peirce's Indexicality (the centre of his sign system), it would seem that freedom or chance operates at infinitesimally small scales. However, from the point of view of Peirce's Shillerean Esthetic, freedom is excluded only at that infinitely small centre. In application, these two vantage points taken in tandem, or by oscillating between them, can provide new conceptions of how meaning is 'encapsulated' in artworks, thereby showing that a term such as 'embodiment' is misleading in Semeiotics³²; Peirce says that whiteness *inheres* in chalk, (W1:165). The negotiation of relations between artists and their works, their culture and the viewer's culture, the prevalence of shared societal concepts and so on, are where meanings evolve. The so called 'materials' or 'media' are remarkably incidental while at the same time they can be conceived as the hub at the centre of that evolution.

To restate the object of this thesis, it is to suggest, guided by Peirce's Semeiotic, a path to uncover and describe the processes by which sketchbook materials' meanings come about, evolve, and are understood or appreciated; to indicate how those processes are in part operated by how the cultural or conventional signs change in relation to the more stable artefact's physical signs. To do this the Esthetic, which conforms to Peirce's Semeiotic, must be more clearly outlined. Note that Peirce adopts the term 'admirable' rather than 'beauty', and I follow that usage throughout.

[the admirable] *never furthered the performance of a single act of duty.* (W1:10).

This line is from Schiller's 21st letter, and Peirce notes that Ruskin took great exception to it calling it, *that gross and inconceivable falsehood*.³³ Peirce claims that if Ruskin had seen the connection to the following letter, he could not have maintained his objection to

³¹ Schiller, F. (2004). *On the Aesthetic Education of Man*. Mineola, New York: Dover Publications

³² *Blind existential being may possibly not occur at all; since we know nothing with absolute certainty of existent things, and are especially in the dark as to their modes of being, and above all know extremely little about the ultimate parts of matter, beyond the fact that electricity, itself a most mysterious sort of existent, is an ingredient of them* (CP6.1.12.346).

³³ <http://www.newcriterion.com/archive/19/mar01/kimball.htm> (Kimball, R. 2001).

3. Peirce's Semeiotic and Esthetic

Schiller. Peirce reads Schiller as making a bridge with the former letter, providing a more complex and rich insight for Peirce's sense of his own Esthetics (W1:10-12).³⁴ The other half of the bridge's support is:

[the admirable] *is in the highest degree fruitful with respect to knowledge and morality.*

Between the two sentences from Schiller, what sense of 'the admirable' can we reconstruct in order to understand why Peirce was so taken with the notion he saw here? Peirce begins by quoting Schiller's discussion of 'the admirable', which can be summarised as follows:

All things which can ever be objects of perception may be considered under four different relations. This would seem to suggest an unpeircean quadratic relation to an object:

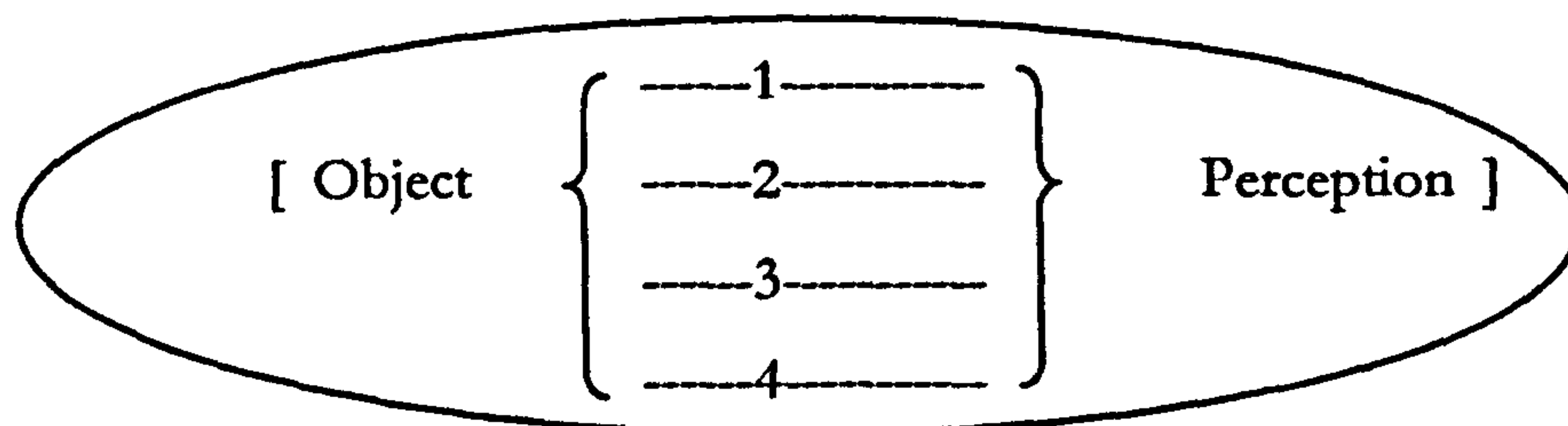


Fig. 3.7

However, this quadratic image becomes more triadic and therefore Peircean when we later discover that Schiller's four relations are:

1. A fact can relate to our sensuous condition (our existence and well-being), that is its physical quality.
2. Or it can relate to the understanding and furnish us with knowledge; that is its logical quality.
3. Or it can relate to our will and be considered as an object of choice for a rational being; that is its moral quality.
4. Or finally it can relate to the entirety of our different powers, without being a definite object for any single one of them; that is its esthetic quality.

Seeing that the 4th is a mixing of the other three powers, this is more appropriately shown:

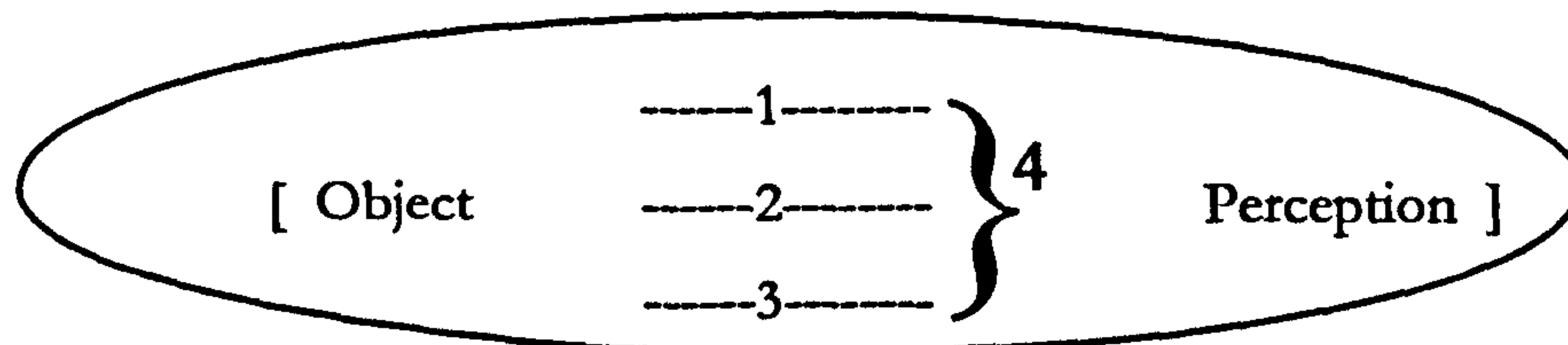


Fig. 3.8

³⁴ Throughout I am discussing Peirce's reading of Schiller and I do not make any claims to be interpreting Schiller's theories. All references to Schiller are therefore from Peirce (W1:10-12).

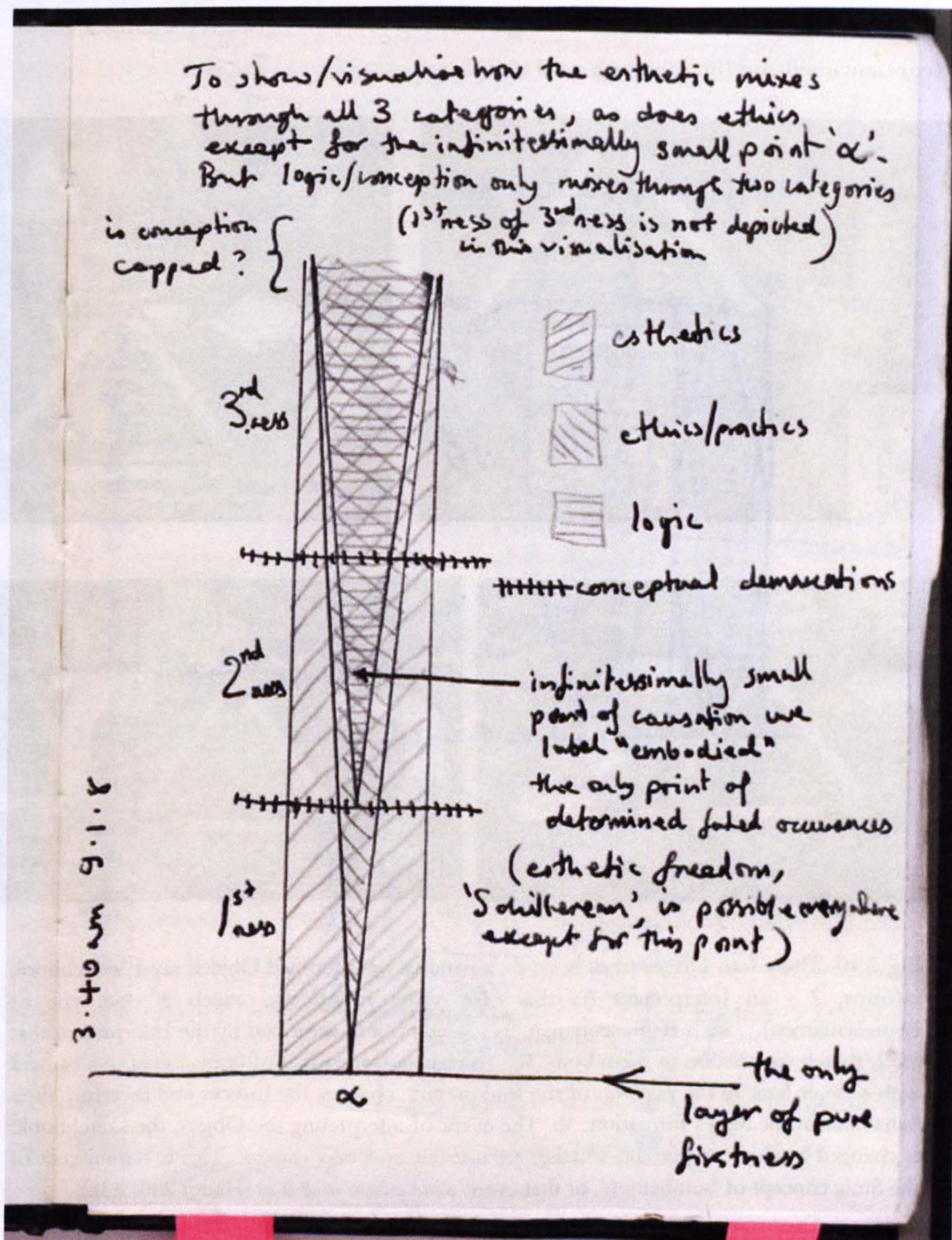


Fig. 3.9 Sketchbook 75 page 1. Peirce's conception of Esthetic, being inclusive of Logic, Ethic and the sensual powers, means that Esthetic is not only a theory of the senses, or sensual perception, (although such a theory may be subsumed within the broader theory of Esthetics). Rather, the Esthetic power would also incorporate any predominantly logical or ethical power, so that any complete Esthetic theory would also have incorporated within it theories of Peirce's Ethics and Logic. [...] logic is at most one ninth part of Semeiotic (W1:XXXIII).

3. Peirce's Semeiotic and Esthetic

The sequence of four figures below, (fig. 3.10), illustrate a practical example, (the triangle represents Peirce's triadic Sign, consisting of the relationships between the Object, Representamen and Interpretant):

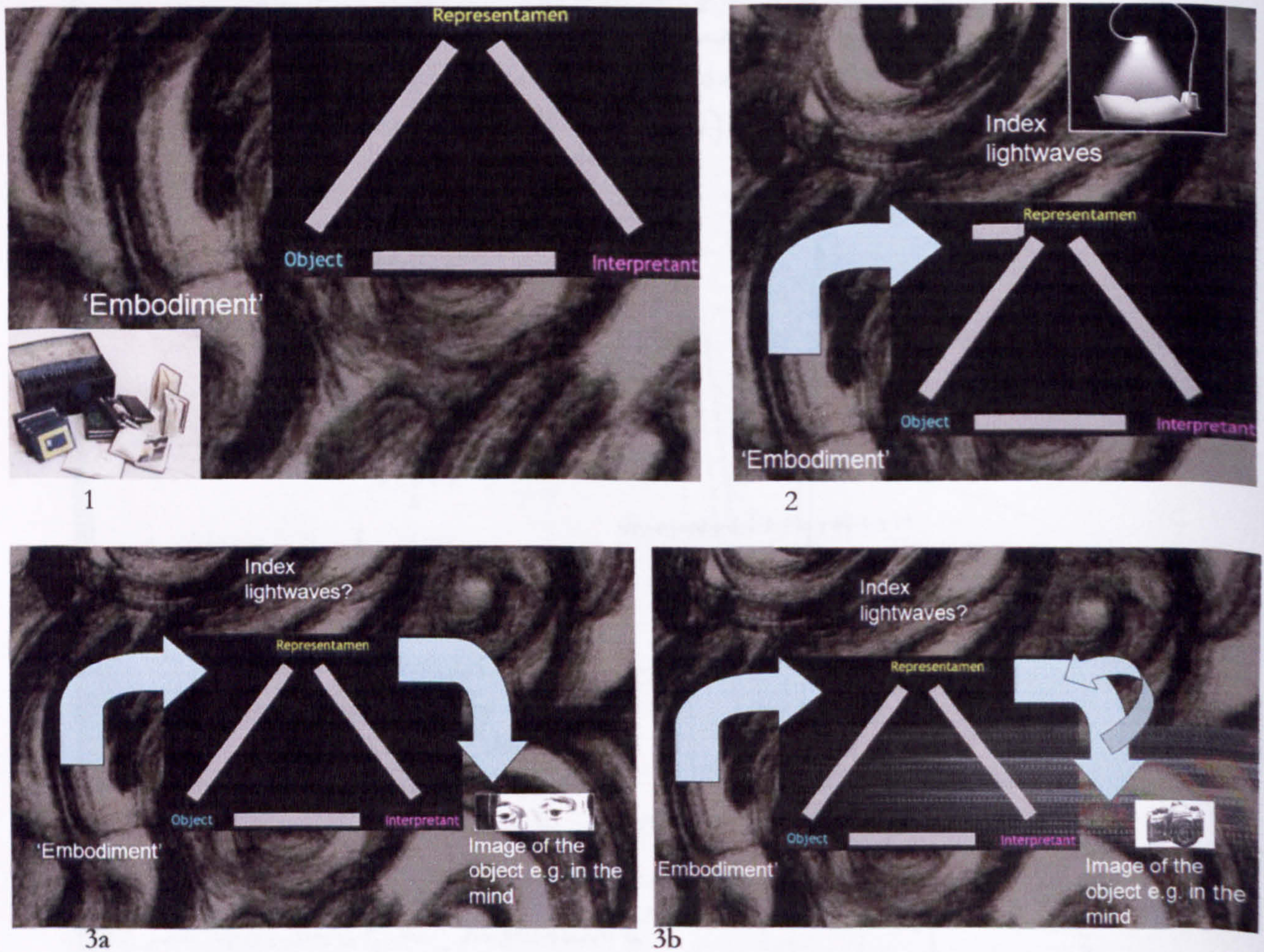


Fig. 3.10 These four images track how: 1 - a material or embodied Object, say a 'sketchbook informs, 2 - an Interpretant (in this case partly Indexically, which is one type of Representamen)... via a Representamen, 3a - which is also informed by the Interpretant that are is thereby in relation to them both, 3b. To change from a pair of human eyes to a camera with a single lens, in the position of the Interpretant, changes the Indices and therefore their behaviour in the Sign's formation, 3b. The event of interpreting the Object, the sketchbook, is changed by the Interpretant, whether we use our eyes or a camera. This is reminiscent of the Stoic concept of 'sumbainon', or that event *which adjusts itself to us* (Hadot 2001:138).

Peirce's pragmatic maxim³⁵ says that we must ask what our conception of possible practical import is, for the object in our enquiries. Our only way of assessing any such conception is the way it feels to us; or the flavour of the conception. The Indexical acts following from how we might perceive the embodied Object are beyond our control, as would be all 'acts' (of duty or otherwise). However, full interpretation through feelings

³⁵ One of Peirce's stated formulations of the maxim of Pragmatism runs: *Consider what effects that might conceivably have practical bearings we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object* (EP2:218).

3. Peirce's Semeiotic and Esthetic

and thoughts includes those meanings with a different type of Semeiotic momentum: those meanings that are not materially determined. All Representamens apart from the Index are not materially determined; they do not have material occurrence.³⁶

To give another example, a traffic light acts by convention so it is a Symbol. The red light does not physically cause a car to stop. However it does usually trigger the culturally agreed upon reaction, which is to stop. The brake Indexically, materially, causes the wheels to stop.

I must add that I'm not denying, and neither do I think Peirce or Schiller are denying, that feelings and thoughts can be causal in an auxiliary way to Indexical acts, but only that they are not principal causes. I cannot pursue this further here.³⁷

How can our morality and knowledge be benefited, even though our acts are not? How can we begin to approach such a question? All signs spring from felt qualities.

Sometimes these qualities give rise to feelings and thoughts associated with those qualities. In combination these may repeat often enough to form regularities that evolve into patterns of evolving habit. As rational beings we can notice, observe, attend to and enquire into these regularities and patterns. We can record them as arguments, theories and logical systems, as well as paint, draw or sing songs about them. Such 'embodiment' adds more peculiar qualities to the mix. Objects continue to guide Interpretants towards a truthful interpretation via the Representamens. The Sign contains all three: Object, Representamen, Interpretant. Morality and knowledge are clearly benefited because the human in the place of the Interpretant can choose their own conception or sense of what is admirable. Humans have the potential to develop a way of interpreting freely; by becoming Esthetic interpreters. By doing this they can produce a new conceptual Object with the potential to change future habits of 'reading' their feelings in the future.

³⁶ For this very important point I quote Peirce at length, using a passage that especially confirms his almost Stoic position by 1906 with regard to 'what is up to us' as moral beings. *For it is evident that it is in esthetics that we ought to seek for the deepest characteristics of normative science, since esthetics, in dealing with the very ideal itself, whose mere materialisation engrosses the attention of practice and logic, must contain the heart, soul, and spirit of normative science. But that dualism which is so marked in the True and False, logic's object of study, and in the Useful and Pernicious of the confessional of practices, is softened almost to obliteration in esthetics. Nevertheless it would be the height of stupidity to say that esthetics knows no good and bad. It must never be forgotten that evil of any kind is none the less bad though **the occurrence of it be a good** (EP2:379). (Peirce's emphasis in bold).*

³⁷ This is another point where I believe Peirce converges on Chrysippean Stoicism. I refer to Suzanne Bobzien's book *Freedom and Determinism in Stoic Philosophy* for a discussion of auxiliary and principal causes (Bobzien 1998).

3. Peirce's Semeiotic and Esthetic

We can therefore be free to Esthetically feel the admirable in qualities, feel the Ethical import of our actions and feel the truth of our arguments, or lack of it, in Logic. In his essay on Schiller, Peirce makes explicit that this does not mean that any opinion is correct, but rather that our beliefs are in relation to a community of enquirers in our field. An example could be that if you believe Beryl Cook to be one of the world's best painters you may well be relatively isolated in that belief; and I doubt whether the artist would have taken that belief very seriously herself. She might have made one of her effective and funny paintings about it though.

Moving on from Schiller, Peirce distinguishes 'the admirable' from *that which appears to be admirable but isn't*. It is by such a distinction we can go on to test experience. He writes that *the idea of 'the admirable' is to be inferred from what our nature renders possible, and that 'the admirable' will find itself to be a necessary condition of humanity*. This is a complex sentence and I can only approach the main subject matter, which is what Peirce intends to say about human nature.

Peirce takes Schiller's analysis of the idea of humanity into two impulses:

1. Person = the impulse to form, which would resolve everything that is the mere world into itself and bring harmony into all its mutations.
2. Condition = the impulse to the sensuous which would convert all pure ideas into manifold realities and make all dispositions apparent.

The first gives laws whereas the second creates cases. These might be considered to make caricatures of the logician and the artist respectively. Later we learn that, in fact, they would make inadequate logicians or artists unless they can oscillate between those two impulses.

'Condition & form' or 'expression & formalisation' can be conceived to parallel the pairing of 'practice & theory' respectively. Form would then be the power to theorise or conceive, from feelings, what was phenomena in the world; expression would be the power to take concepts and feelings and embody them in the world through practice.

Peirce claims that these two impulses do not conflict in the same objects and therefore they can co-exist in perfect harmony. We are then told that there is no third fundamental

3. Peirce's Semeiotic and Esthetic

impulse directly arising from humanity but that there is a third which comes from the harmony, or oscillation, between these two which is that impulse which creates 'the admirable', and Peirce calls it the condition of complete humanity. Schiller calls it the 'spieltrieb', (translatable as 'play-drive'), as it is neither internally nor externally constrained and produces complete freedom.

When Peirce asks himself what the results would be of the application of the concept of 'spieltrieb' to morality, (an early application of his pragmatic maxim, see footnote 35), he observes that 'the admirable' gives the mind no direction or tendency, hence no result for the intelligence or the will, nor aids us in performing a single act of duty; however it does place the mind in a state of *infinite determinableness* so that it can turn in any direction in complete freedom and this is fruitful with respect to knowledge and morality.

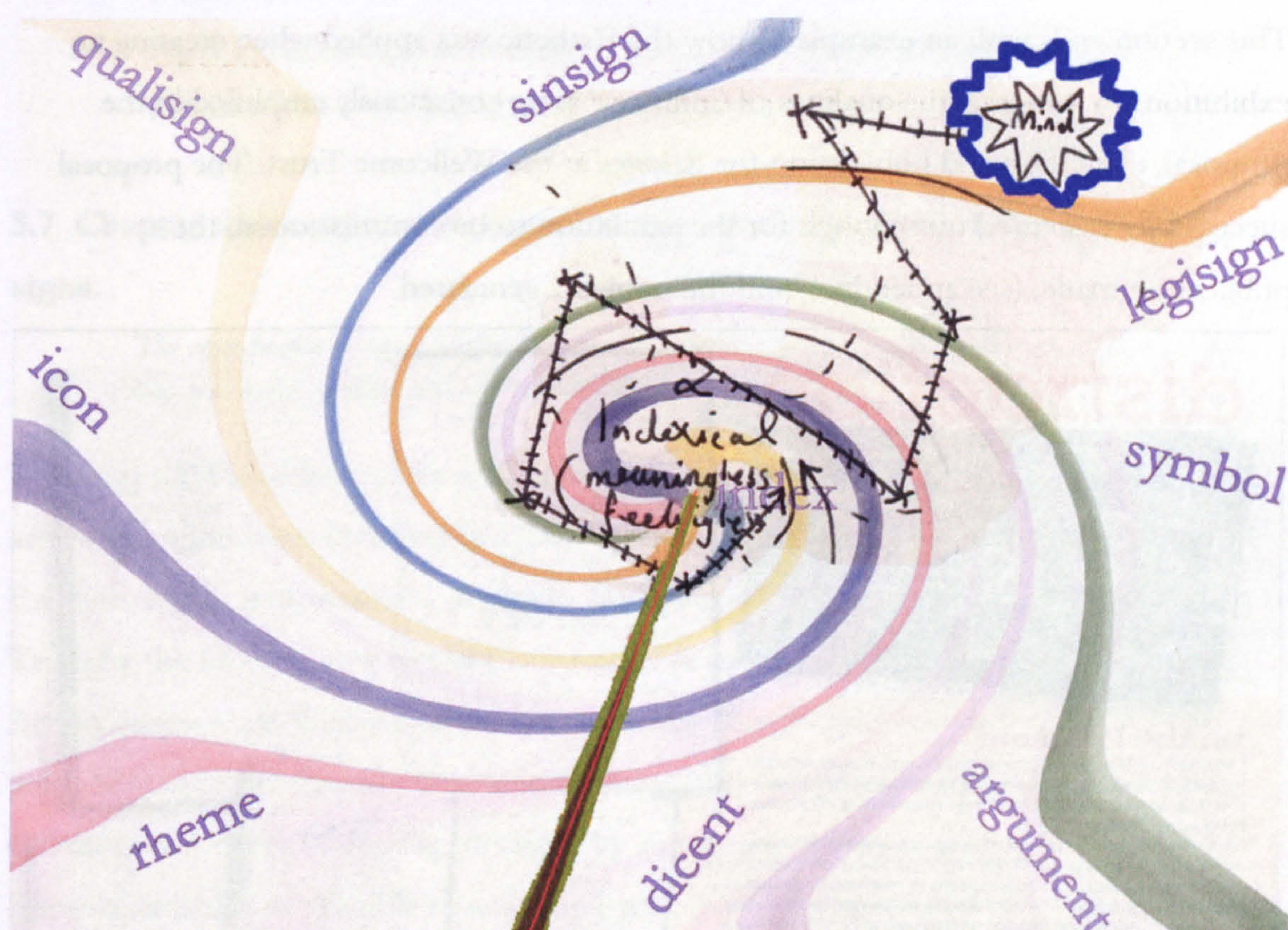


Fig. 3.11 In this image freedom of interpretation, (in the mind), can be found by bouncing anywhere in the vortex around the central spindle of the Index. Peirce claims, as early as 1858, that we know absolutely nothing about the very centre of that spindle, material bodies. *All powers are forms, and matter we know nothing of.* (W1:7).

For artworks, all meanings can be freely interpreted; despite a point within those meanings being actually fixed by their materials at their equivalent to the Indexical spindle above in fig. 3.11. That point cannot be freely interpreted, we know nothing of it.

3. Peirce's Semeiotic and Esthetic

Peirce moves on in his own enquiries to address his first 'impulse to form'; and he does that through his logical investigations. Throughout his life he also doodles and draws on the manuscripts of those logical notes perhaps mindful of the need to keep alive the second impulse 'the condition to the sensuous'; as well as his interests in theatre and his associations with artists (Brent 1993; Leja 2000)).

At no point in his early essay on Schiller does Peirce approach what knowledge or morality might be, but he has marked out his Esthetic. Esthetic is not merely being receptive to qualities, appreciated as primary inputs in a series, nor does it summarise other meanings as qualities, but rather Esthetic is the science³⁸ that can be developed by harmonising our impulses enabling human freedom³⁹; developing an Esthetic power to choose how we feel. For this dissertation, that is a freedom of interpretation.

This section ends with an example of how the Esthetic was applied when creating an exhibition. In this case, the qualities of 'intimacy' were consciously amplified in the proposal, exhibition and publication for *Rebound* at the Wellcome Trust. The proposal successfully conveyed this enough for the exhibition to be commissioned, the publication made, (see appendix), and the publicity generated.

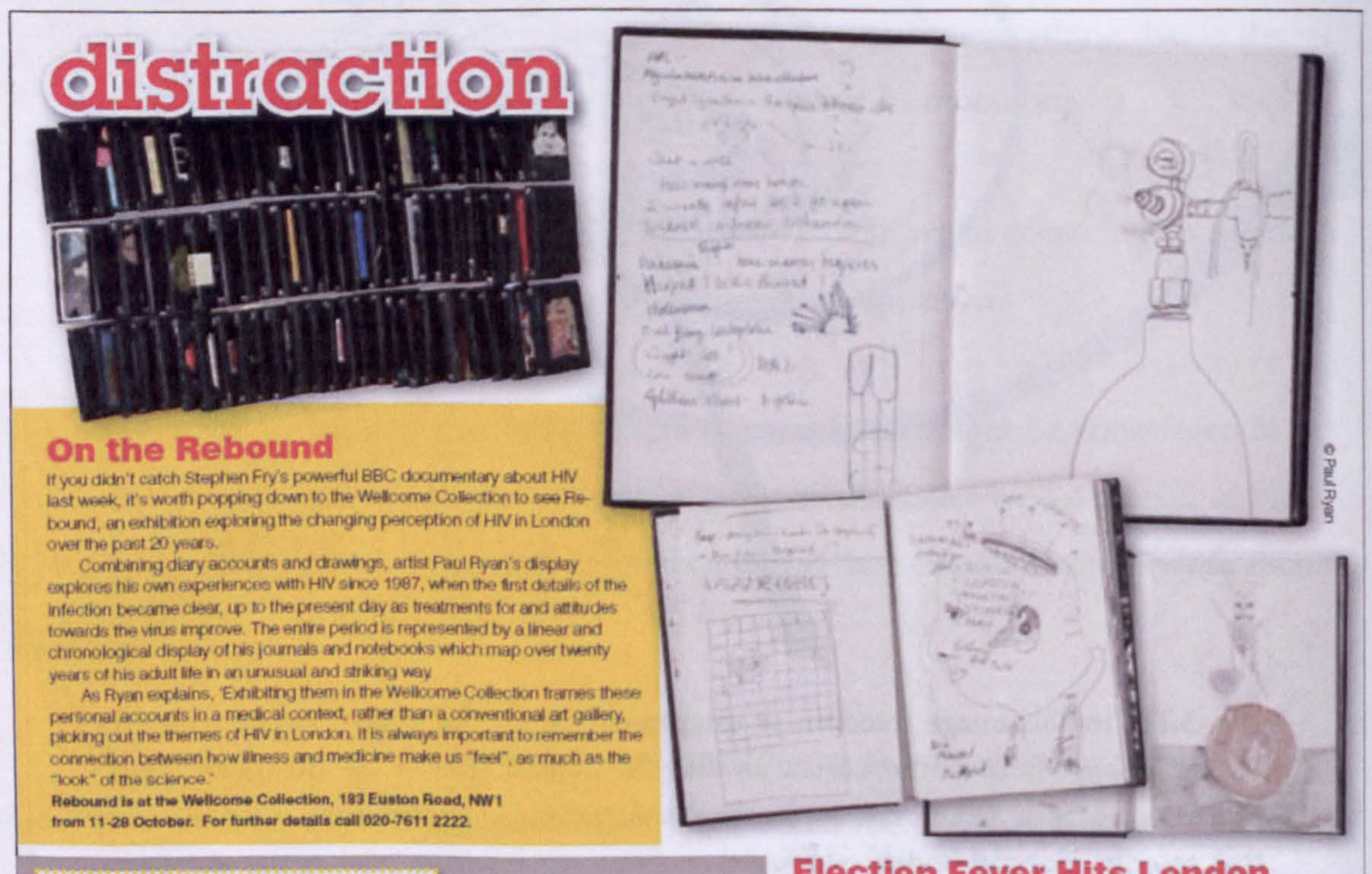


Fig. 3.12 *Rebound* press coverage: the free gay magazine BOYZ.

³⁸ It is possible that Peirce moved to study Logic after Schiller as it is the first of the 'impulses' of the three suggested in this early essay. Did Peirce intend to then move on to study Expression and Esthetic more fully?

³⁹ Similarly for Peirce's later Semeiotic Qualisigns are not only foundational, but rather they permeate what evolves from them.

3. Peirce's Semeiotic and Esthetic

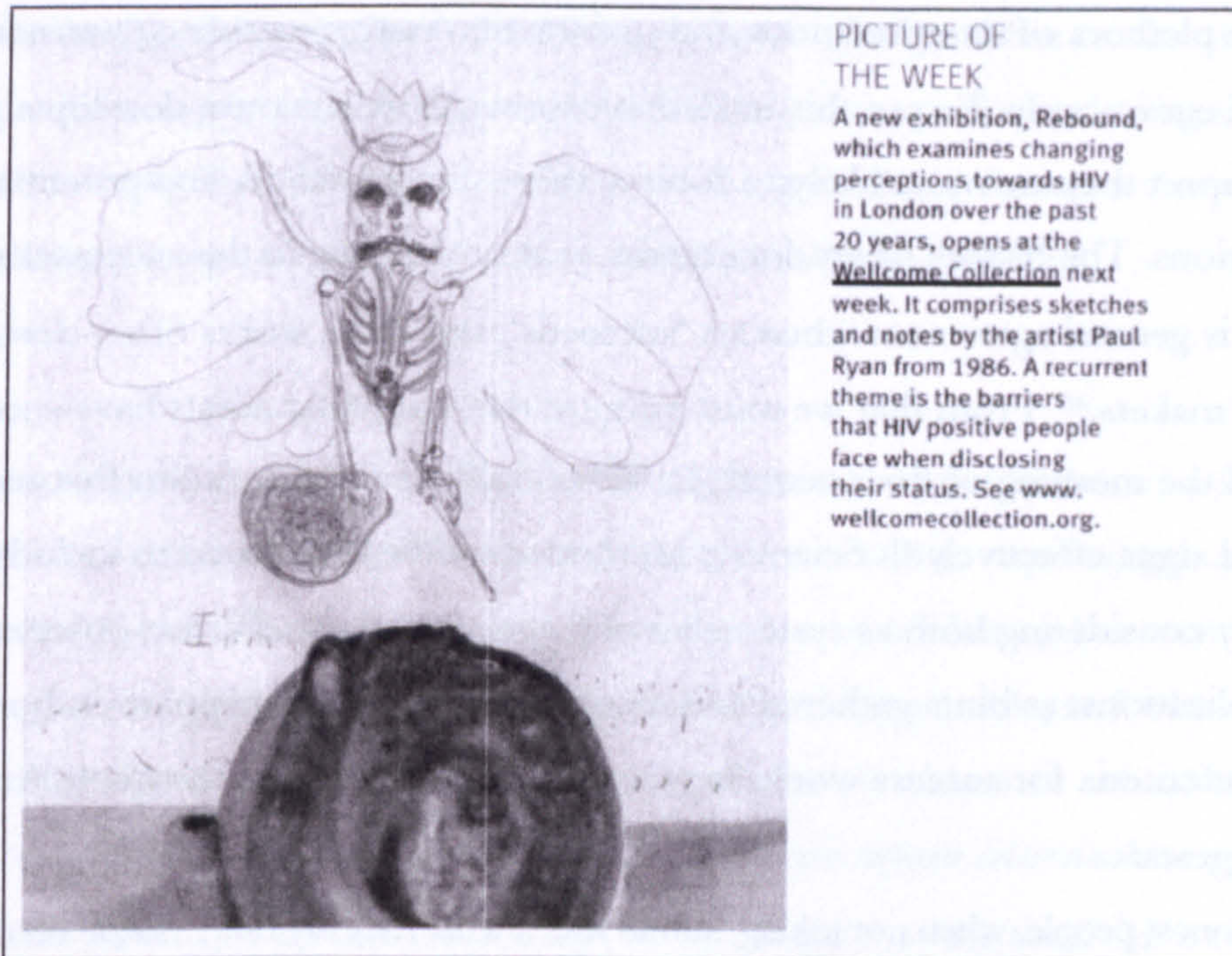


Fig. 3.13 *Rebound* press coverage: October 2007, British Medical Journal, Picture of the week. (See chapter 5.1 for further discussion of this project).

3.7 Chapter summary and critique: the agency of artists through marshalling signs.

The reproduction of signs in intended ways is, of course, common enough, but is as mysterious as the reciprocal action of mind and matter (EP2:328).

This chapter has addressed the implications of Peirce's Semeiotic for the capacity for artists to intend what their works mean. It considered how the Semeiotic implies an Esthetic, which is ultimately a power to freely interpret, while remaining anchored to Truth by the Object; how to place our minds *in a state of infinite determinableness* (W1:12). Artists imagine art objects and then make them, even if they are conceptual art objects or texts. Semeiotically they are Dynamic Objects. Once an artwork has been made its meanings can never be fully appreciated by any single person, not even the maker. By being as sensitive as possible to as many Immediate Objects as possible, (those the artist can interpret by themselves or in discussion with their community), the artist can guide the meaning of that work to some extent while at the same time they may be unable to fabricate the work differently. To put that in Semeiotic terms, they may be unable to have made the Indexical aspects differently; but they can negotiate meaning after the work has been made in some other way by deciding where it is exhibited, perhaps write a statement to accompany the work, or negotiate a place for it in a relevant collection which might amplify certain meanings the artist intended. Clearly much more will be beyond the artist's control and it must be admitted that with art that will be very much

more. The plethora of interpretations and unforeseen/unforeseeable circumstances will contribute enormously. To put this in Esthetic terms, if an artist can develop a power to freely interpret they are more likely to foresee those circumstances and potential interpretations. The history of art documents, in a similar way to the successes in science, that there is general agreement when art 'succeeds', and these works often cluster around individual makers.⁴⁰ From that we must surmise that particular artists have successfully negotiated the meaning of their oeuvre, let alone individual works, so in that respect they marshalled signs effectively.⁴¹ Scientific Method could be broadened to include Art Method by considering both as systems involving guess, trial and error, observation and conceptualizations; as hints gathered and recorded. This already happens in both of course, but criteria for success would be very different for each as the quote from Peirce below suggests:

Honest people, when not joking, aim to mean what they say but ...*the further their topics are from ... "abstract" subjects [like mathematics], the less possibility there is...* (EP2:351)⁴²



Fig. 3.14 My portrait of Tino Sehgal for Tate Britain's *World as a Stage* catalogue 2008. Sehgal's work *This is New* involved museum staff saying a recent news headline to visitors. Sehgal takes control of the way his work is described by refusing to have himself or work depicted in photographs (Morgan and Wood 2007).

⁴⁰ Velasquez is an example of an artist with an uninterrupted high reputation.

⁴¹ No doubt many artists did this without any conscious system of signs, but if we can conceptualise a system of signs that has explained their apparent success at marshalling signs, then an evolvingly reflexive art education would be possible. A Pedagogic theory is not aimed at here but remains appropriate for further research. TAG in chapter 4 might be a useful tool to test such theories in educational institutions.

⁴² N.B. that Peirce refers here to less possibility and not to an impossibility.

3. Peirce's Semeiotic and Esthetic

What artists 'say' aside from their works is a small part of what those works mean, when compared with the greater potential meaning from those artworks; including those artworks that are spoken (see fig. 3.14 above). Having evidently foreseen those interpretations is a sign of a reflexive artist with a developed Esthetic.

Critique

Does Peirce stop short of recognising the full implications of the Esthetic he is pointing to? He writes of the concepts of the two drives, (to form and to express) generating a third drive, (to 'play'). The implications seem to be that by oscillating between the first two, we begin to recognise what is formable and what is expressible, and where the two do not conflict. Peirce does recognise this by saying the two drives *do not conflict in the same objects* (W1:11). But what does Peirce mean by the phrase *infinite determinableness*, as a state for the mind? (W1:12). I do not believe that he can mean that the third drive can be wildly free. The point Peirce never clearly states, but it must be implied for his Esthetic, is that his freedom can only come from an acceptance of the limits of the first two drives in relation to each other. Only once they are accepted can the third drive develop. The limits are liberating only by being clearly believed in. Peirce does not fully state this principle of limits and therefore does not fully formulate his Esthetic. His logic seeks out the limits of form; would the purpose of art be to seek out the limits of expression? Peirce's Esthetic could develop freedom of interpretation within those limits.

The sketchbook may well be a place to oscillate and develop a growing sense of what can and can't be formed, and what can and can't be embodied; but until the acceptance of the limits to each, as made clearer in that process, begins to happen, an Esthetic power will not form. Having kept sketchbooks for a quarter of a century, I realise that if this thesis claimed a direct link between such a practice and developing an Esthetic, then I ought to be extraordinarily powerful in that regard. If I may claim any such progress, it is due to a partial acceptance of the limits of the two drives of form and expression. The critical environment provided by my community of enquirers has been crucial, for example at the Centre for Drawing, Wimbledon UAL; along with supervisors and artists. This dissertation cannot address the issues of how a critical environment comes about, although it stands as a recommendation for further research. What remains to pursue here is a succinct and useable summary of the Peircean methodology from this and the previous chapter. That will be provided next, in chapter 4. After that, chapter 5 discusses some of the data gathered while applying that methodology, by examining how sketchbooks, as artworks, mean what they do.

3. Peirce's Semeiotic and Esthetic

4. A guide to Semeiotic Analysis: TAG

4. A guide to Semeiotic analysis: TAG

4.1 What is TAG?	68
4.2 How to use TAG	69
4.3 An empty TAG	71
4.4 TAG as a single sheet of questions	77

4. A guide to Semeiotic analysis: TAG

The following shall describe what I do; but you, Reader, must do it too, if you are to appreciate the curiosity of the effect (Peirce CP 4.586).¹

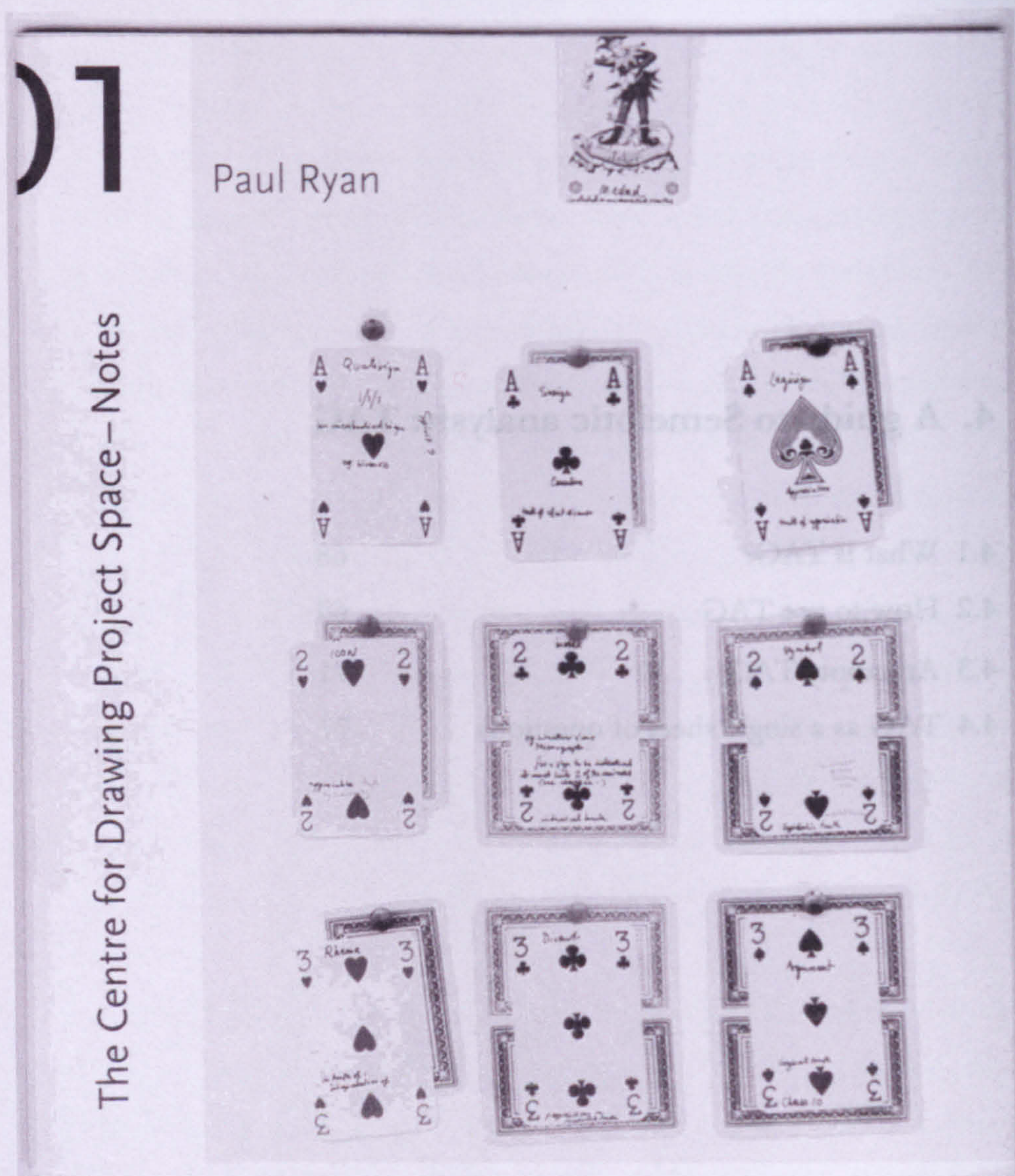


Fig. 4.1 A publication where I used playing cards to represent Peirce’s nine Representamens that are also be used in TAG (Newman and Ryan 2007). See appendix for a copy of this publication.

4.1 What is TAG?

TAG stands for Triadic Analytic Guide. The acronym suits in that the results TAG produces are forms of labels or tags for the object being investigated. It is a tool for conducting a Semeiotic analysis of any object, whether that object is an emotional, material or conceptual one. It is triadic in that it adopts Peirce’s three divisions of the Sign² for its underlying structure. It is a guide rather than a proforma because it generates

¹ From Peirce’s *The Amazing Mazes*. Peirce goes on to describe a card trick.

² The three divisions being: Object, Interpretant and Representamen, (see the glossary and chapters 2 and 3 for a discussion of these terms).

4. A guide to Semeiotic Analysis: TAG

questions in the voice of the user. Those generated questions are therefore also research results, and they may in themselves become research questions. The guide is a structure to suggest directions, and organise results, when seeking to understand what something means, and how it means those things. TAG encapsulates the Peircean methodology developed during this research. References to pedagogic implications of this research have been peppered throughout this dissertation, as they have occurred alongside other discussions; they are brought together here as an applicable research tool.

Keeping a sketchbook to record investigations can produce something rather similar to TAG, although it is unlikely to have been consciously guided to consider a range of meaning. Nevertheless the sketchbook's resemblance to TAG is surely not coincidental, and explains to some extent how I as a researcher have become interested in Semeiotic when thinking about what a sketchbook means. However, this does not create a circularity as we can be sure that most completed TAGs will not resemble sketchbooks.³

TAG clarifies questions about an object, or an enquiry into it, as well as the position from which the enquiry is conducted, assisting the researcher to become more informed about themselves, and their habits of interpretation. It can organise results towards answering the enquiry, which can be put back into a repeatable loop further clarifying the question and increasingly identifying the interpreter with each circuit.

Towards the end of the previous chapter the pedagogic potential for Esthetic and Semeiotic were mentioned, (see footnote 41 in chapter 3). TAG may be a useful tool for students who want to become more aware of meanings in their work, and the documentation produced would provide data to begin to measure development in terms of breadth and flexibility of feeling and conception.

4.2 How to use TAG

TAG involves three steps that can be repeated until the depth of Semeiotic enquiry required has been reached, (or time runs out). Throughout the process the users must return to considering the object they intend to analyse:

- if it is emotional, feel it.
- if it is material have it available to sensory perception.
- if it is conceptual, think it.

³ I am grateful to Nicholas Houghton for clarifying why this is not a circularity; because of the absence of similarity in both directions, (TAG to sketchbook : sketchbook to TAG).

4. A guide to Semeiotic Analysis: TAG

TAG users will be directed to consider their position as interpreter, bearing in mind what habits of feeling they already have, what their physicality brings to the interpretation, and what conceptual beliefs they already hold. Clearly this would involve full self knowledge if they were required to make a full and impartial enquiry in one circuit. This is very unlikely, but TAG usefully directs a user to raise their awareness of the positions that influence interpretations, thereby making the interpreter more knowledgeable about themselves, as well as the object. In this way each cycle of TAG develops self awareness and the enquiry. The three repeatable steps are summarized below:

Step 1: Write a list of words or phrases, (or make sketches/doodles, and so on), that 'say/point to/evoke' what the object is, or seems to be. It may be very productive to also consider and note down what the object is not, or does not seem to be.

Step 2: Write a list of words or phrases, (or make sketches/doodles, and so on), that 'say' something about your position as enquirer(s) relative to the(se) object(s). As for Step 1, considering and noting which positions you might declare as not being held by you is also very worthwhile.

Step 3: Construct your first formulation of the enquiry choosing the words that most intrigue you from step 1 the object, and step 2 the interpreter as follows: What does the object mean from your position as interpreter? Ask this question using the 'nine gears', (see fig. 4.4), to organise answers and responses, while frequently 'consulting' the object. If you have left any of the nine sections blank, make the effort to consider entries there too, so as to consider a fuller range of meaning.

Include reasonable guesses at what you think the general interpretation of an object might be for other people, or introduce standard definitions, or existing arguments.

At each step you may wish/need to conduct experiments by:

1. being more receptive to feelings through a meditative or contemplative process.
2. fabricating something with materials.
3. constructing conceptual experiments with diagrams or propositions, or research existing definitions and arguments.

4.3 An empty TAG form.

Step 1. OBJECT

What is it that you are analysing? Give the object names or phrases as quickly as they come to you. Don't worry whether they seem right, wrong, interesting or dull at this point. Make a list of ten to twenty things. If you want to, and have time to, use something other than words or phrases to point at what your object is, then include them too, (i.e. drawings, photographs, models, sounds etc.). If you get stuck, have the object before you, (in your mind, physically or emotionally feel it), and keep asking the question 'What is this?' Note down any answers or thoughts that come to you. Considering what the 'object' is not, may also be worth noting. You may find that these negatives turn out to be closely connected with the object, or that something becomes known about the object through stating what it is surely not. For example, 'a sketchbook is not a folio'. Use more paper as required:

Object List:

1. .
2. .
3. .
4. .
5. .
6. .
7. .
8. .
9. .
10. .
11. .
12. .
13. .
14. .
15. .
16. .
- Etc.

Fig. 4.2 An empty TAG object sheet.

4. A guide to Semeiotic Analysis: TAG

Step 2. INTERPRETER

Step two involves listing who you are, or the position from which you interpret the object. Do this as quickly as for part one. With the object before you, you will be more inclined to list aspects of your interpretive position relative to the object, and that will be most useful. Ask the questions: What sort of person am I, encountering this object? What aspects of my age, culture, race, education, gender, financial situation, needs, desires, aspirations, and so on, might affect my interpretation of this object? If something comes to mind but you can't see why it would affect an interpretation, put it down anyway as might become clearer later. This list can likewise be for a group or for an individual. As for step 1, also take time to consider which positions you feel you do not hold and record those also. For example, one feeling/thought expressed in negative form which frequently occurs to me when I use TAG with war artists' sketchbooks is that 'I am not old enough'. I'm not always sure what that means but I feel it is something to do with having had no direct war experiences.

I am/ we are:

1. .
2. .
3. .
4. .
5. .
6. .
7. .
8. .
9. .
10. .
11. .
12. .
13. .
14. .
15. .
16. .

Etc.

Fig. 4.3 An empty TAG interpreter sheet.

4. A guide to Semeiotic Analysis: TAG

Step 3. MEANING

What the object means to you. Setting out a research question. Some possible answers.

Take a few of the most interesting, to you, results from step 1 and some of the most interesting, to you, positions of interpretation from step 2. Isolating these may form a question immediately. If not, one way of constructing a question is to say what does this type of object, (from step 1), mean from the interpretive position, (from step 2).

For example: *What does a sketchbook mean from the perspective of an artist in the digital age?*

If you have chosen objects and interpretive positions that intrigued you, you are more than likely to have a question that interests you. If not try some other combinations from the existing results, or continue working on steps one and two. Everything you put down during these three steps are in themselves research results, so hold on to them. You may want to revisit them later.

With your question set, ask it of the object using the gears on the next sheets to plot a wide range of potential meanings. This will help clarify the question, clarify what the object is, and clarify the position of your interpretation. Even if the question remains unanswered, you will be generating information that moves towards being more informed about that question, as well as yourself and the object.

For the next sheet's list of Representamens I adopt the analogy of gears. Each section is to record meanings while the mind is in a different gear. To enable TAG users to adopt those gears while making entries on the sheet each one is described separately below. These do not have to be followed in order, but all need to be attempted if the wider range of meaning is to be addressed. Each gear has a name, taken from Peirce's types of Representamen.

Fig. 4.4 An empty TAG Semeiotic sheet, (continues on four pages).

4. A guide to Semeiotic Analysis: TAG

Gear 1. Qualisigns⁴: The first gear is used to open ourselves to qualities. Feeling qualities is a way of appreciating Qualisigns. It is the most important type of Representamen for Esthetic, where habits of feeling are the study. It is the sign-type of chance, guess, vagueness and rich suggestiveness. If we are saying something about an Object we are not using Qualisigns. If we are doing something with an object we are not using Qualisigns. When in this gear we let ourselves become aware of the 'flavour' of our encounter with something; the first qualities. Words are always generalizations and inadequate pointers towards the flavour meant. Those feelings are the starting point for encountering the meaning of anything, and they are disregarded at the risk of losing the capacity to make our own interpretations. This is especially important where interpretations can be markedly different, as is often the case with art. For example, a quality interpreted from an artwork could engender attraction or repulsion in the viewer, leading on to affirmation or denial of it in terms of whether it can be admired as art. However, repulsion might be the response the artist intended, and repulsion might make an object admirable in some cases. Similarly, attractiveness in an artwork might be regarded as suspect. Be sensitive to the feelings that are yours in response to the object. To record the findings uncovered during TAG we can do many things other than use words. After all, the making of artworks forms one half of this thesis. But sometimes we might want to attempt to say in words what a quality is like. The suffix '-ness' can help turn any word into an adjective for a quality, for example 'literaryness'. Creative vocabulary must be allowed to make words that best lead to feelings, perhaps 'raspberry-literaryness' would remind someone of a feeling they had about a book, and that is up to the individual who has had those feelings as such terms are beyond criticism. First, those feelings must be felt. The method involves throwing oneself back, as much as possible, to a state where preconceptions are disregarded, and to discount anything that has been said, or that one's own inner voice says about the object.

Gear 2. Index: This is the gear for the material aspects of an object. Strictly speaking this would come down to the chemical composition of a thing, but in our research into an art object we can name the physical materials, or art media. e.g. charcoal, pencil, paper, plasma screens, wood, concrete, the physical environment or their interplay with our bodies, and so on. The way these materials impinge on our senses would be noted here. For example

⁴ As stated I am not discussing the categories, however gear 1 Qualisigns corresponds most closely to Peirce's category of Firstness, Peirce's own description is therefore useful when 'thinking' in gear 1: *Firstness is the chaos of sense experience before it is thought about. It is original, fresh, immediate, spontaneous, and it cannot be articulately thought or asserted, ... Stop to think of it and it has flown!* (CP 1.357). See appendix for a brief introduction to Peirce's categories.

4. A guide to Semeiotic Analysis: TAG

the use of clove oil in a work is less likely to be a visually relevant material than an olfactory one. Direct material causation and determined happenings are the territory to be discovered when in this gear.

Gear 3. Argument is the gear we are in when reasoning; using spoken and written language; when we are using words, names, phrases or strings of sentences which make claims or arguments concerning the object, which in turn may have been founded upon another claim or argument. Although Qualisigns are most important for this thesis, the written component can only operate from the gear of Argument. Imagination in the reader is required where recourse to Qualisigns is required.

Gear 4. Sinsign: in this gear consider how the qualities you listed in gear 1 are embodied. Attempt to say what the object is an individual embodied example, or token of. For example this page is a token of my attempt to write a dissertation. This is different to a more general type, (see Gear 6).

Gear 5. Icon: What the object resembles can be considered when in this gear. In visual art this may include figurative representations. These are meanings conveyed by resemblance.



Fig. 4.5

Fig. 4.5 resembles a cloud Iconically. It's outline resembles clouds that we are used to seeing. In another gear it would mean something else. For example in gear 8 it will Symbolically mean a thought, as in a place in a cartoon strip to write what someone is thinking, but not saying.

Gear 6. Legisign: in this gear think about how the object is a type of thing. One way of doing that is to contemplate what rules the object has to abide by to stay within that type. (For example in fig. 2.7 the object by Leon Underwood broke one of my rules for the type of object I call a sketchbook. Because it only contains entries that are glued in I call it an album or a scrapbook). So what type of object is being considered and what rules have to be obeyed for an object to remain of that type?

Gear 7. Rheme: in this gear words are used to point to qualities of the object that are particular to you as an interpreter. Personal likes, dislikes and associations can be discussed here. A benefit of separating this gear from gear 1 is that the interpreter can become

4. A guide to Semeiotic Analysis: TAG

conscious of their peculiar responses to objects and may begin to acknowledge those that would not be conveyed to people more widely. For example, if you were hoping to convey a quality of nervousness through a drawing of a dog, and for you a childhood experience has caused you to be nervous around all dogs, it may be necessary to consider that very many people like dogs enormously. A comparison between the results from gears 1 and 7 will show up such discrepancies.

Gear 8. Symbol: in this gear consider what meanings are conveyed from the object through culturally agreed on signs. For example there is a mark which is repeated many times across this page and it is reproduced below:

Fig. 4.6

That mark is called a dot, but in this gear of Symbol it has several specific meanings that are culturally agreed upon. These are:

- the end of a sentence; called a full-stop
- an indication that a word has been abbreviated, for example 'fig.' is abbreviated from the word 'figure'
- The completion of the top of the lower case letter 'i'
- Used twice the dot forms a punctuation mark called a colon, or it forms the top half of a semi-colon.

Resemblances from gear 5 can also have different meanings in gear 8 so that the cloud in fig 4.1 means a place for a thought. A drawing of an hourglass might, as a Symbol mean 'life is short'.

Gear 9. Dicot: In this gear make some statements that tell how you physically interact with or respond to the object. It may make the hairs stand up on the back of your neck. It may have details that are too small for your eyesight. Write down what can be said about these physical interactions.

These gears are in an order here so that they oscillate between the specific and general. (Types of things like Legisigns and Symbols are general. Examples of things like Icons or Rhemes are specific). They can be used in any order and any number of times in an analysis of an object; but they must all be used if swathes of meaning are not to be missed.

4.4 TAG as a single sheet of questions

Three things to consider with nine further questions: (replace the object 'sketchbook' with the name of any object, and adjust the questions accordingly).

1. What is the object? (This is a...).
2. From what position do I interpret this sketchbook? (Who am I?)
3. What is the sketchbook's signification to me? (What does it mean?)

Form a question from parts 1 and 2 in the form. What does ... (this sketchbook) mean from ... (my position of interpretation). Then answer the following nine questions to map out some answers, or further questions, to part 3.

1. What are its various qualities?
2. What are the materials? Make a drawing of it, or parts of it – this will help become aware of other aspects which may make answering the other questions more interesting.
3. What things have already been said by other people about it, and what would I like to add to that by saying something new? (Include what the label/documentation says here).
4. The sketchbook is a token of...? (It is a single example of... e.g. Rembrandt's genius).
5. What does it resemble, or what resemblances are depicted within the book?
6. The sketchbook is a type of...? What rules must it obey to be of that type. (What general group is it one of? E.g. diary, notebook, scrapbook etc.)
7. What qualities does it stir in me particularly that are unique to me? (E.g. if there are dogs depicted and I don't like dogs...).
8. What, (if any), culturally agreed symbols does it make use of? (E.g. words, numbers, symbolism, (e.g. an hourglass for mortality).
9. How do I encounter it physically? (E.g. is it too high small, too tightly bound, just right, and so on.).

Repeat all steps as often as required, redefining the object and re-specifying the position of interpretation, and reformulating the question with each cycle. Everything you have come up with can be counted as research data.

Fig. 4.7 A single sheet TAG.

4. A guide to Semeiotic Analysis: TAG

5. Sketchbooks

5. Sketchbooks

5.1 How do sketchbooks come to mean what they do?	82
5.1.1 Meaning from making	88
5.1.2 Meaning from showing (with TAG example)	93
5.1.3 Meaning from collecting (having/destroying)	105
5.2 What were sketchbooks and what will they be?	113
5.2.1 The 'really ideal' sketchbook and its true interpretations	114
5.2.2 Sketchbooks for Esthetics	115
5.3 Chapter summary	115

5. Sketchbooks

Repts.



Chapter 5: Sketchbooks

How do sketchbooks mean what they do? And what use would any answer to that question be? My sketchbooks have meant all sorts of things to me as their maker over the last 25 years (and they have meant ~~meanings~~ ^{meanings} to me by using them as a research tool for this project) To say things about them or to generalise I could say that ~~one of the main reasons for their use, discussion and production was~~ As part of my research. As an exhibitor of my own sketchbooks, curator of

those belonging to other artists, and a collector of these books, I have been made aware of other sets of meanings. This explains how my changing position of interpretation makes a new shade of meaning apparent to me. Realising these meanings are real, and accepting that knowledge allows me to plan making, exhibiting and collecting in more reflexive, informed and decided ways.

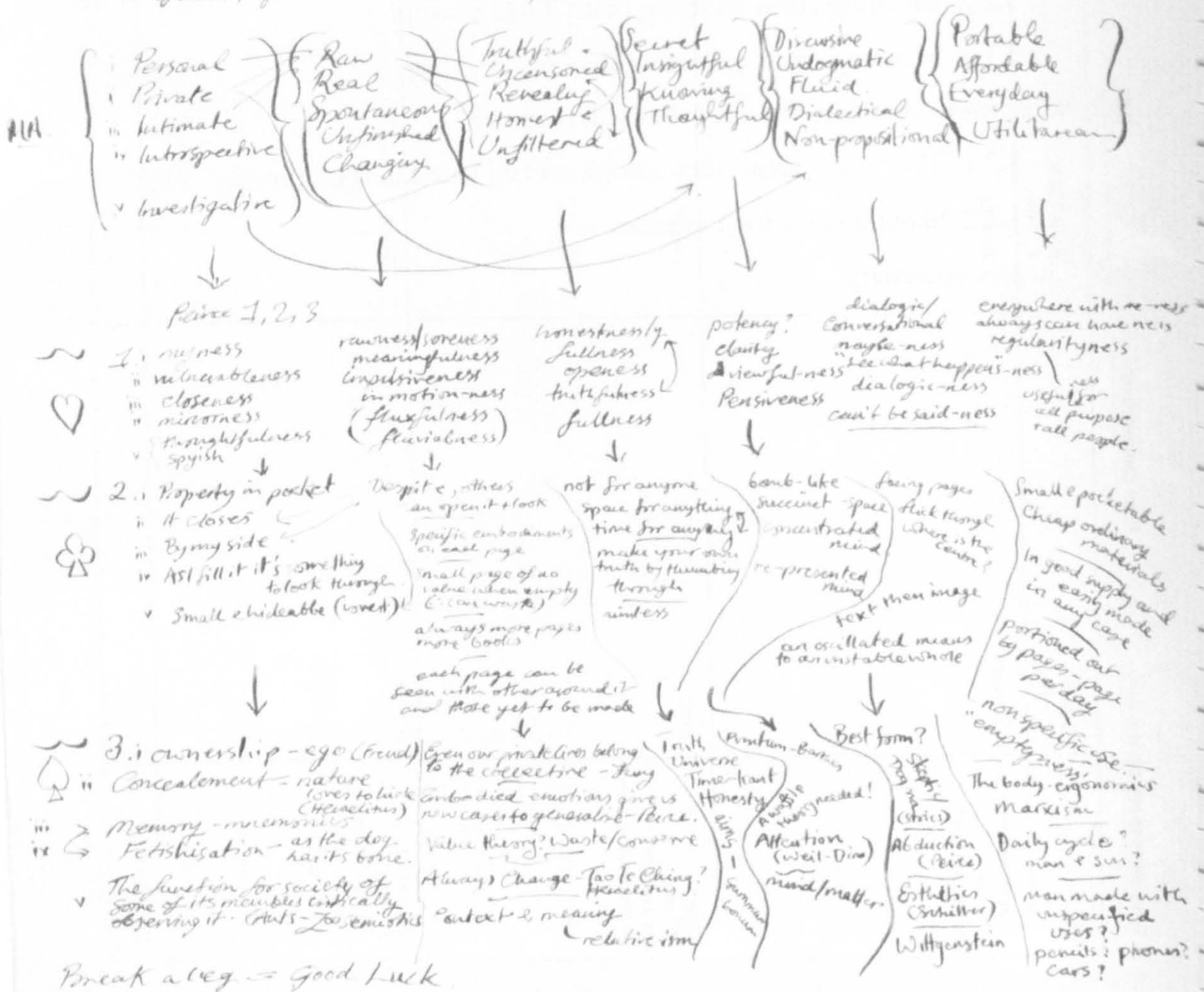


Fig. 5.1 Notes on ways to begin this chapter, with analysis of sets of sketchbook qualities.

those belonging to other artists, and a collector of these books, I / of other sets of meanings. This explains how my changing position of new shades of meaning apparent to me. Realising these meaning accepting that knowledge allows me to plan making, exhibiting and in more reflexive, informed and decided ways.

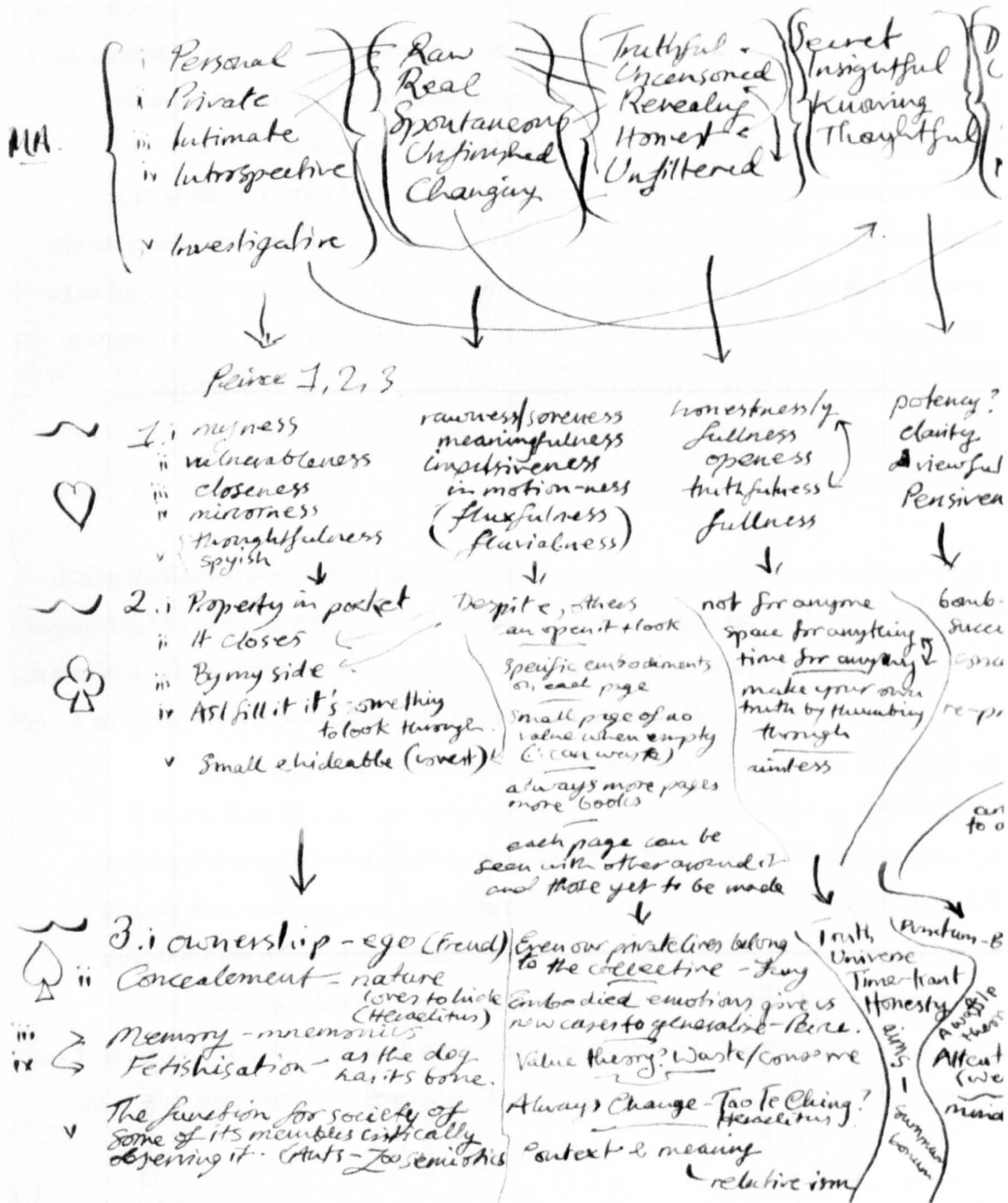


Fig. 5.1 detail.

5. Sketchbooks

5.1 How do sketchbooks come to mean what they do?

What would be the best way to begin this chapter? While considering that question, I made the sheet of notes reproduced as the previous image, (fig 5.1).¹

How do sketchbooks mean what they do?² And what conceivable use would any answer to that question be? This chapter clarifies those questions and moves towards answering them. It does so by formulating and revisiting questions about sketchbooks and artists' agency in different ways and addressing them to different clusters of meaning, in a series of cycles. Each cycle includes comments on the places of interpretation, reference to an art practice with sketchbooks, and discussion of meanings. The moves towards answering questions as discussions of meaning can by no means be exhausted here. It may be expected that each point be agreed upon by at least some members of any interested group of enquirers; but it can never be expected that any discussion should cover all meanings. The discussions of meanings offered here are acknowledged to be very sketchy beginnings, although they are augmented through examples of practice. Despite these discussions being embryonic, one could continue to apply the methodology until enough has been said, (enough being what an individual or community requires).

I have been making sketchbooks for over 25 years, and more recently exhibiting and collecting them. This writing is from that perspective. They consist of over 5,000 pages of drawings and notes, and are used to construct displays around themes for exhibition, or as sources for other works.³ For a recent example, see the appendix for the proposal for *Rebound*, and the publication that accompanied it, (and also fig. 5.2).

Signs apparently well marshalled could be conceived to offer some evidence of an Esthetic Power as discussed in chapter 3. To measure, or appreciate such evidence would require communities to agree on the success of works of art within the terms of that community. This is how a 'group crit.', or seminar, already operates. Any measurement of an artist's Esthetic power will be to do with the kind of agreement and force of interest such success generates. These forces are not in the materials of the

¹ From here on in, the way of proceeding remains Peircean but technical terms are restricted to footnotes; except for the section on Suzye Llwyd, (see chapter 5.1.2), where an example is given of the application of TAG, as outlined in chapter 4.

² To ask how sketchbooks mean what they do is different to asking what they mean. The methodology to do this is applicable when asking how anything comes to mean what it does.

³ The sketchbooks, and the artworks and exhibitions issuing from them, give some indication of my position of interpretation of the issues in this dissertation, not so easily stated in text.

5. Sketchbooks

artworks but in the enthusiasms of a community. How can these dynamics of marshalling signs and interpreting signs around sketchbooks be conveyed?

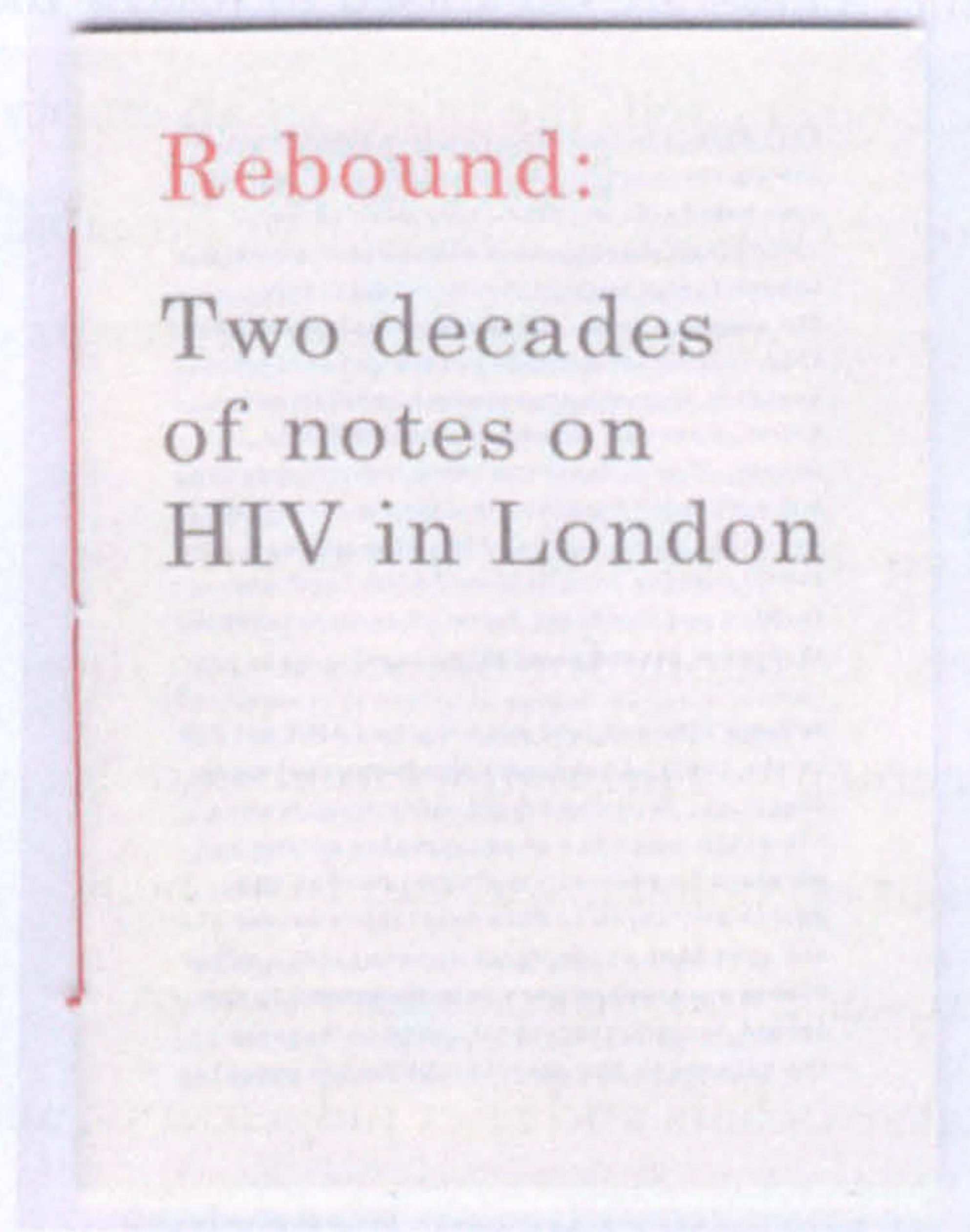


Fig. 5.2 *Rebound*, (at the Wellcome Trust London in 2007), was my exhibition including fifty sketchbooks reflecting on 'intimacy'. Planning and installing this exhibition researched through practice how feelings connected to intimacy are generated by sketchbooks and how the signs that communicate those feelings can be marshalled; in order that those intended meanings were more likely to be generated when the exhibition was interpreted by other people. The opening hinge of the book's spine was mimicked as a bend in the long wall of the installation, (see also fig 5.6).

An understanding of how meaning is being generated, through signs, is aimed at here by questioning how meaning arises in visual art, using specific examples with sketchbooks such as the *Rebound* exhibition above. With that in mind, some further questions have been formulated, and several are now presented for this chapter:

- How are sketchbooks' meanings generated through their making, exhibiting and collecting, (viewing, handling, dismantling, destruction, reconstruction)?
- How do those meanings determine the sketchbook's position within sets of uses which are conceived as hierarchical? Hierarchies include those of artists' media, (and education), of exhibitions and archives, conservation, of the market place, price, collections, (and art criticism).
- Is agency, as an Esthetic power, more likely to be developed by making sketchbooks than other types of artworks, and what might we hypothesise for the future for sketchbooks?

5. Sketchbooks

For each of the above questions, interpreters of meaning are grouped as artists, curators and collectors. These groups parallel the three hierarchies of making, exhibiting and collecting from the thesis title. These are organised to follow the chronology of the existence of the sketchbook object itself: the filling of an empty book; its potential for exhibition; its fate after being owned by its maker. The possibilities for self-education from keeping sketchbooks are mentioned throughout in terms of developing agency.⁴

As defined in chapter 2: hierarchies are scales of value that are constructed by individuals or collectively to rank objects. Positions for objects along those scales are determined by feelings that shade into judgements. Those judgements are for, against or indifferent to that object, and they are based on beliefs, and can form beliefs. Habitually feeling the same way about an object makes a judgement more automatic, resulting in a settled opinion. Inquiry can destabilise beliefs and alter judgements, allowing for the possibility of re-assessing the position of any object in any hierarchy.⁵

Three groups of beliefs that I held have been, and continue to be, destabilised by my re-evaluation of sketchbooks. Firstly, before 1995 I believed that, or acted as if, sketchbooks were for private work and not for public display. This changed, not without some discomfort, when I was invited to exhibit the sketchbooks at the Hordamuseet in Bergen, Norway, (fig. 5.2). My discomfort was resolved by re-thinking/re-negotiating the sketchbooks as 'personal' instead of 'private'. Secondly, I believed that sketchbooks were preparatory tools towards 'proper, finished' works. They were objects for an archive rather than in a main art collection. (However, I sometimes use non-archive quality books, so were they even lower in that hierarchy?). This division between finished works and preparatory sketchbooks was re-enforced by the scarcity of literature about them, and the financial values attached respectively. Knowing about how these hierarchies are established and maintained offers potential for a reflexive artist to communicate the meanings they choose. Thirdly, I believed that the æsthetic properties were held in the object itself, in the sketchbook. But the Peircean Esthetic theorises a chance for me to alter the qualities of an object to some degree.⁶ That third belief was destabilised by my researches into meaning and its generation. I am now more likely to act on the belief in the agency of the individual to somewhat generate qualities between themselves and any object; in a way that is then accessible to others. The resolution of the third belief has

⁴ Agency can be understood as an ability of a person with some Esthetic power, (see chapter 3).

⁵ See Peirce's essay *The Fixation of Belief* (EP1:109-123).

⁶ I was also aware of how post-modern theory claims that what is signified is all in the reader, although I cannot say that it was a theory I ever truly believed in.

5. Sketchbooks

also helped to clarify the first two beliefs; so as an artist, curator and collector I am differently informed than I was before.⁷



Fig. 5.3 Hordamuseet, Bergen, Norway 1996.

There are already writings about sketchbooks, and also about meaning. For example:

Sketchbooks: Marks, in his chronological survey, tells us about some specific sketchbooks that exist and provides contextual data; along with his own judgements. He does not set out to theorise ‘how’ these books mean what they do, but rather to state what they mean (Marks 1972). Similarly there are texts documenting a sketchbook’s encounter with different communities, for example the market place, telling us how people reacted emotionally to the dismantling of a sketchbook for sale (Kimmelman 2008). These kinds of texts tell us what happened in certain situations involving sketchbooks, what someone thinks, what artists made and they usually show visual

⁷ Being more informed in these ways also changes the way I conceptualise my practice and communicate about it; and also influences the way I might teach or influence others, (teaching on the Drawing MA Camberwell UAL, and with the PhD cohort Wimbledon UAL).

5. Sketchbooks

reproductions of the books. What I want to understand is how sketchbooks mean what they do, and how those meanings then create situations and engender reactions. By knowing how something signifies meaning it follows that those significations can then be reflexively used to intend meaning. This intention or agency is a partial appropriation of meaning, marshalling of signs to some degree, or the beginnings of an Esthetic power.

Meaning: Ogden & Richards write about meaning in their book *The Meaning of Meaning: a study of the influence of language upon thought and the science of symbolism*. They are concerned with how words as symbols influence thoughts (Ogden and Richards 1985).

'Sketchbooks' is not only a word beginning with 's', a symbol; they are also material objects, with teaming, myriad meanings for us as humans.

How can the mutual influences be understood between an external material object, like a sketchbook, and thought via feeling for an exhibition, such as a concept to provoke feelings of intimacy, (fig. 5.2)? Peirce's Semeiotic enables a mapping of such dynamic interactions. It is also possible to study ways to purposefully influence those dynamics through his Esthetics.

As previously stated, a well-conducted enquiry clarifies what the heart of its research question is and makes moves towards answering it.⁸ It must also make manifest how someone might apply their findings from their own position of enquiry, should they so desire that. So, an important research finding here is the clarification of the research questions that are within the overall title. Does the sketchbook embody a structure well suited to encourage a method that would be more likely to develop an Esthetic power, as an ideal place for oscillation between expression and form?⁹ What might be expected for sketchbooks in the future, through changing interpretive environments? Would a continuing sceptical, (critically post-modern), environment raise the value of privateness for a sketchbook in the public realm of exhibitions? What would the effects be of an increasing awareness of the intellectual value, and consequent potential market value, of whole sketchbooks over the separated individual pages? Would a shift to a more dogmatic critical environment rather emphasise the pedagogic potential of such books, for goal oriented learning? Does the future hold a continuing oscillation between these

⁸ Well conducted in this context means 'through Peirce's Semeiotic', or through TAG.

⁹ Louise Nevelson said that *Cubism and Expression are the two greatest movements* (Marks 1972:451). By appreciating the value of the two together she perhaps glimpses the oscillation between form and expression discussed in chapter 3. Formal and expressive elements combined in one work can stimulate this experience, e.g. *There is great excitement in seeing Cezanne's frugal menu listed [formal] beside a profile sketch of his young son Paul [expression], or Gauguin's travel expenses [formal] sharing the page with heads of strangers sketched during the journey [expression]*, (Marks 1972:455).

5. Sketchbooks

two cultural tendencies of scepticism and dogma? How do the sketchbook's meanings evolve in such a shifting environment?¹⁰ This way of questioning begins to resolve how sketchbooks are, and can be, meaningful. By stating more detailed questions, they in themselves point towards answers without a need to arrive at them. As this is a cyclical process, it is worth remembering at this point why the enquiry is undertaken; and perhaps with another question: If I know more about how sketchbooks mean, what can I do with that knowledge?

There are implications from these ways of considering the generation of meanings with an artwork for any conception of agency in the fine arts, (as discussed in chapter 3). To briefly posit them now for sketchbooks: they are that concepts such as 'freedom of expression in an artwork' and 'choice of materials' may be conceptually misleading. There is no Peircean freedom or choice at the material aspect of a work, but rather a formulation of freedom of interpretation through Esthetic power is nevertheless perfectly possible, and even desirable.¹¹ 'Freedom of interpretation of impressions' and 'choice of interpretation of encounter with materials' would then be worthwhile and realisable goals. But is saying that this is the case enough? While reading this or any other literature concerning the making of anything, reading and looking at reproductions cannot in itself constitute an enquiry into these goals.¹² Making sketchbooks and looking at real examples, while examining the feelings those activates generate are, in this case, intrinsic research activities.¹³ Enquiries conducted through practice also enable an assessment of their own realisability in formal terms; because we may fail to be able to state our results in writing, despite them seeming to be obvious in the sketchbook. So, the quality called intimacy may have been embodied in the exhibition *Rebound* but it may not be possible to state propositionally how to conceive of learning to do that.

The terms of every proposition are presupposed to be comprehended, therefore no proposition can give us a new conception, and wisdom is not learnt from books. (Peirce W1:5).

¹⁰ See Ryan, P. (2005). *Paper Video: the status and function of the sketchbook in a sceptical environment.*

¹¹ Freedom is not in the nature of the Index, (see chapter 3).

¹² Such Semeiotic research would remain in the Representamen of Argument and miss swathes of meaning. Qualisigns and Indices, for example, must be considered as they also contribute to the meaning experienced.

¹³ Research into non-practical subjects like art history may not require 'making' to be undertaken, but could only benefit from it.

5. Sketchbooks

A researcher who experiments with making, exhibiting, and perhaps collecting or even destroying¹⁴ sketchbooks, would enquire more fully into what meanings evolve around these covered bundles of bound pages with their jottings and drawings, than one who thinks and writes about them. That is not to say that one must be well practised in using sketchbooks to research them, indeed a novice would have access to special types of meaning that this research has not addressed: the qualities and concepts arising for inexperienced sketchbook keepers. But to return to the main point, practical results, sometimes as artworks, may offer glimpses of what has been found out in ways that cannot be propositionally stated; so novice or not, practice will be beneficial.

5.1.1 Meaning from making¹⁵

The concept of meaning being generated by making, presents something of a conundrum for the Esthetic theory outlined in the second half of chapter 3. When artists make, they are often manipulating materials, (art materials being appropriately called 'media'). They may be using a sketchbook and pen & ink for example. The ways these materials are manipulated result in actual art objects that embody certain meanings, or at least in part anchor their possible interpretations in material. However, Peirce's Esthetic theory suggests that the artist cannot have free agency in the material embodiment but they do have a circumscribed freedom of agency in the meanings. An artist using a sketchbook would not be free in respect to the paper-book and the carbon-ink, but they would be free, in part, to make them mean what they want them to mean as art.¹⁶ From the perspective of artists, who appreciate artworks and also make artworks, what meanings are they expecting to anchor in the thing they make?

In this drawing by Sydney Arrobis, (fig. 5.4), the materials are ink and paper. These are substantially carbon and cellulose. By saying this, it is already apparent that the meanings we interpret from the drawing have very little to do with carbon and cellulose; and surely Arrobis was not thinking about those things. A figure at a table, overlooked by his own

¹⁴ John Ruskin burnt the erotic sketchbooks of his favourite artist Turner (Marks 1972:5). Also Samuel Palmer's sketchbooks were burnt by his son Herbert for being unmasculine (Butlin 1962). Local gendarmes destroyed Gauguin's 'obscene' sketches found in his quarters after his death (Marks 1972:315).

¹⁵ I am not here concerned with manufacture of the book, i.e. type of paper, binding, and so on.

¹⁶ I use the terms 'paper-book' and 'carbon-ink' to highlight that what I mean is not represented by the words 'book' and 'ink'. When words are unfamiliar they are not yet quite Symbols, because they have not been culturally accepted. They are therefore more likely to refer a reader to somewhere else in the Semeiotic map. In the case of these two phrases my aim is to refer the reader to the Indexical aspects of book and ink, being paper and carbon but only as they embody a sketchbook and ink.



Fig. 5.4 A drawing by Sydney Arrobus in one of his sketchbooks held in the Imperial War Museum's collection (IWM ART LD 7220).

shadow, is drawing or writing surrounded by books, a bottle and mugs. The scene is lit by a lamp and a candle. The images are made up of scratchy lines in black on white. These images are what Arrobus means to convey. He does this in a representational picture.¹⁷ He could have used paint on canvas rather than pen and ink to convey the same scene, but in this case we have ink on paper. Black lines on a white background do generate different meanings than if we had oil on canvas to look at, but we have what we have. So did Arrobus. The emotional qualities conveyed by the looming shadow are brought about partly by cultural associations with dramatic lighting in film and theatre which both play on images associated with fear of the dark; these meanings are not brought about by an understanding of the chemical composition and properties of carbon and cellulose. So, meaning is anchored by the artist's organisation of the material, but is generated almost completely by other considerations during making and appreciating.¹⁸ As well as the cultural associations of the depicted objects, (shadow, bottle, lamp), there are the associations with the fact that it is in a sketchbook. It is

¹⁷ The shapes outlined resemble shapes of the items depicted through Icons.

¹⁸ For example, meaning is generated by the artist's considerations in the depictions of things figuratively through Icons, or by their use of cultural associations through Symbols.

5. Sketchbooks

sketchy. It has pages before and after it. We may hold it as the artist held it. The book was empty when he first held it; he filled it; now we look at it more than sixty years later.

With these points in mind, meaning can be considered from the three temporal vantage points in the life of a sketchbook. Firstly, we can consider the meanings from the prospect of making a sketchbook in the future. Secondly, we can consider the meanings from actually making in the present.¹⁹ Thirdly we can consider the meanings from a sketchbook having been made in the past, appreciated as a finished object.²⁰

In futurity what does the prospect of making, (or keeping), a sketchbook offer? One answer could be: **Portableness, Surface, Sequence.**²¹ Film or video offer sequence and portability but not surface. Painting with a small canvas offers portability and surface but not sequence. A large studio may offer surfaces that might be made in sequence but not portability (see appendix for *Studio in Your Pocket* proposal). With these three properties in combination the sketchbook seems to offer something unique for makers.

In the present tense, when actually working in a sketchbook, I carry it with me, make marks on the surfaces, keeping a sense of chronology if I go from one page to the next.²² In carrying it with me it becomes a personal item, not to be lost, like a wallet, address book, keys, phone (Holmes 1936). The fact that it closes after use is a property that amplifies these meanings of intimacy and personalness, in association with other places that open and close in the body, e.g. the heart and the mind. With its surfaces for marking, the sketchbook provides spaces to jot words and phrases, drag abstract lines and diagrams, (doodles, maps and so on), to draw representations of things. A series of pages can imply sequence, and so function as a diary, or an aide-memoir of progression or development. Usefulness can be conveyed if something has apparently been used often, and that can be signified by the marks of handling; the wear and tear of use over time. There is no right or wrong way for this to have happened. These meanings cling to the sketchbook after it has stopped being made. They can continue to be read.

¹⁹ The concept of the 'present-now' has a similar quality of 'infinitesimalness' to the central spindle of the Index in fig. 3.11.

²⁰ I was concerned about the apparently arbitrary use of future present and past as divisions at this point, but this organisational method is frequently used by Peirce to track the history of a subject, to its present state, and make hypotheses for future development, (e.g. *History of the Sciences*).

²¹ These three properties recurred in the data gathered with TAG, (see chapter 4), while researching the British Museum's and Imperial War Museum's sketchbook collections.

²² I recognize that not all artists work in sequence and many frequently go back and rework or remove pages. Sketchbooks can have entries by several artists, owners, commentators; as well as collections stamps, added page numbering, and so on.

5. Sketchbooks

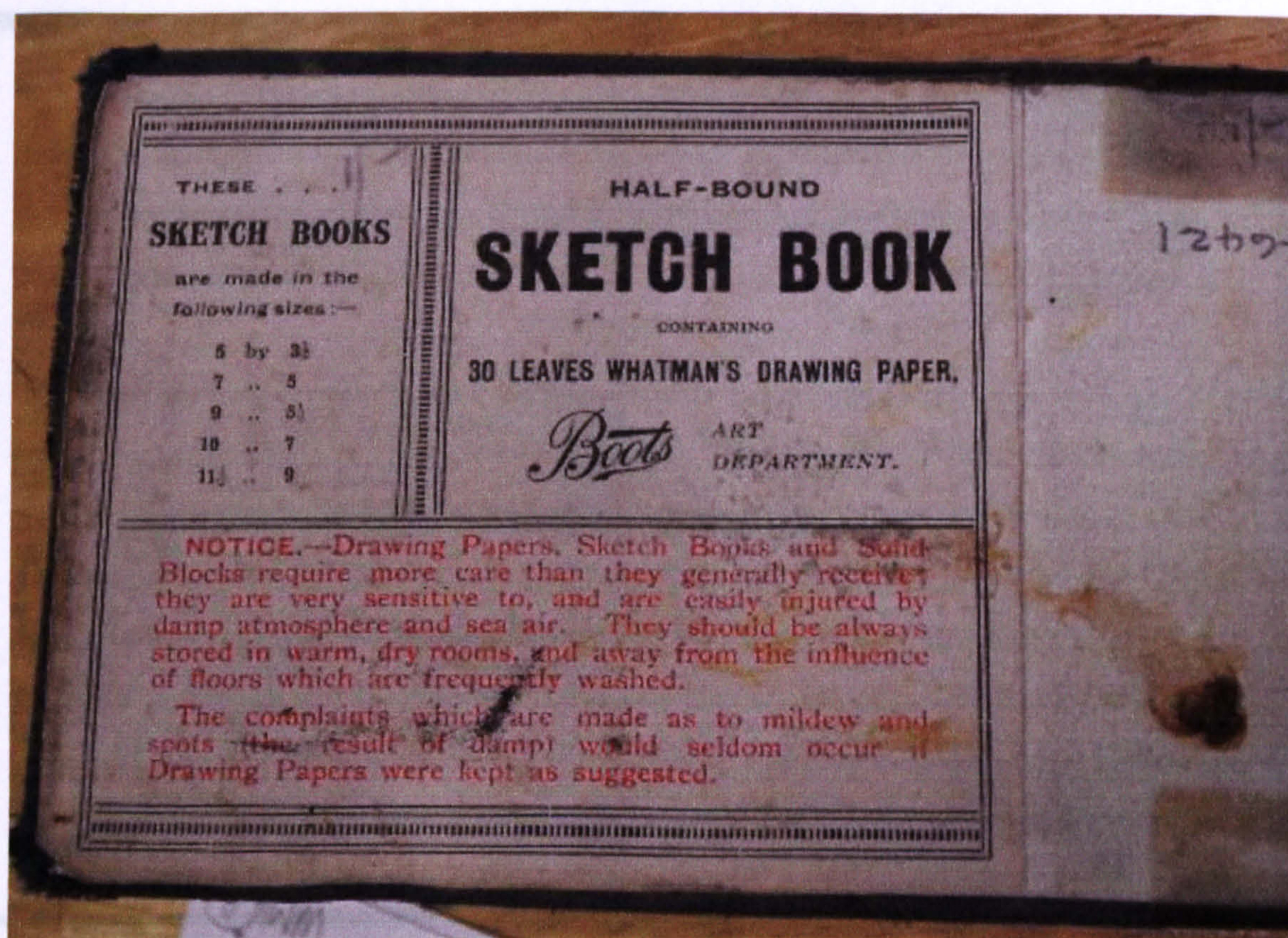


Fig. 5.5 The manufacturer's advice on this label seems at odds with normal use, (as even the label points out: [...] *as they generally receive*), in this case by the artist F. W. Barber, collection Imperial War Museum.

Retrospectively, after having finished with a book what is the maker left with? It is most likely to be a mixture of, (amongst other things):

- numbers, letters and characters, words and sentences,²³
- marks, lines, colours, dabs, washes, smudges, tares and cuts,²⁴ and perhaps collaged elements²⁵
- representations of observed or imagined things,²⁶ and a sequence²⁷

Any particular combination of the above will be peculiar to the individual who made them. Has the book become a composite snapshot of 'something of the person' over the period of time the book was made?²⁸ By re-examining that composite snapshot the maker can know themselves more, in the present during the time of looking and back at the time of looking while making.

²³ These are all Symbolic.

²⁴ These are all Indexical.

²⁵ Collaged elements may also convey meaning through Symbols or Icons for example.

²⁶ These are all Iconic.

²⁷ Sequence may or may not connect with the true chronology of filling the book if the artist used pages out of sequence, but the structure of a book implies a beginning and end, from first to last page.

²⁸ See Peirce on composite photographs (EP2:377).

5. Sketchbooks

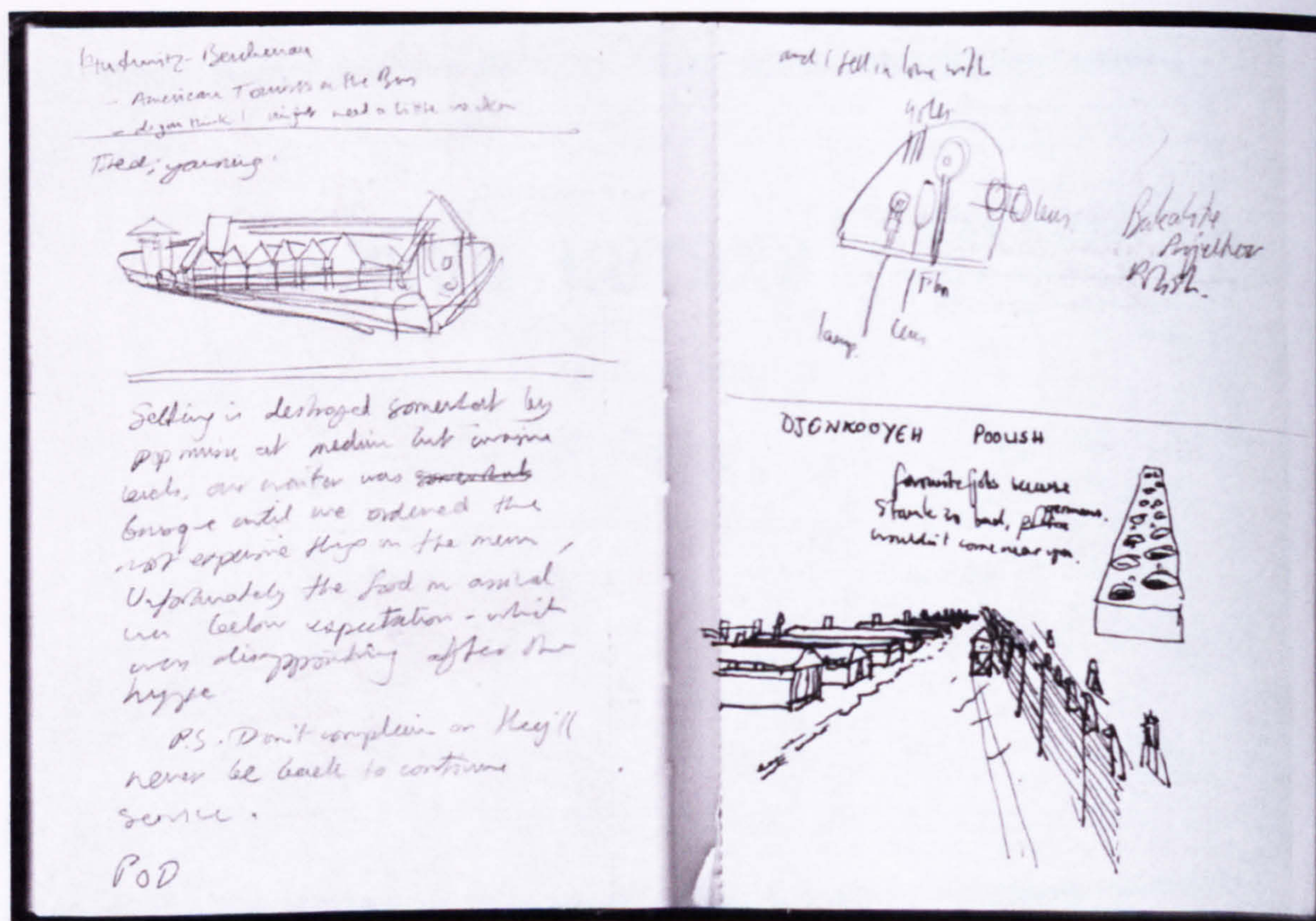


Fig. 5.6 Double page spread 7, in my A6 sketchbook number 51, has some quick drawings made on a coach on returning from Auschwitz to Cracow, in Poland; and some text about how cleaning the toilets was a considered a good job to have. It also has a joke review of a restaurant and a diagram of a Bakelite projector I was thinking of buying. The drawing, top left under the words 'tired, yawning', was the basis for *Concentrate* see fig. 3.5. Both are currently displayed at the Imperial War Museum, London within the exhibition *Unspeakeable*, until September 2009.

To make an analogy with a mirror, would be to underestimate what is being reflected. Extended reflection itself, between a person in the here and now and that person over different space and time goes much further. Added to that is the record of an oscillation between form and expression, or *numbers, letters and characters, words and sentences* on the one hand and on the other hand *representations of observed or imagined things*. (See chapter 3 for this oscillation and Esthetic power). The sketchbook not only provides an unusually ideal place for a frequent, natural and free oscillation between form and expression while making, it also allows the maker to look back over that oscillation and sense its value for themselves as human, through knowing more about themselves. Usually viewing is continuous with making, but viewing can then continue after making has stopped.

5. Sketchbooks

5.1.2 Meaning from showing (with TAG example)

This section addresses meaning from showing, (viewing and exhibiting, or encounter), from the artist/maker as first audience, including the sketchbook's role in visual art education, (showing to tutors, colleagues and friends), to audiences removed from the maker, (an unknown public).

Souvenir, (fig. 1.2), is a work containing postcards. One third of the postcards show an image that originated in a sketchbook (fig. 5.6). That sketchbook was exhibited near to *Souvenir* in the exhibition *Unspeakable* at the Imperial War Museum 2008-9. To say the sketchbook exhibited was a clump of paper fibres in a large box of baked clay, (bricks), that box being the museum, would be to say very little indeed about meaning.²⁹

Meaning is generated in the interpretations of encounters with such things. In order to generate anything meaningful from exhibiting and showing sketchbooks, it is required that someone be seeing them, be looking at them, be interpreting them. What do sketchbooks mean when they are only looked at; without adding to them with new marks or without changing them materially?

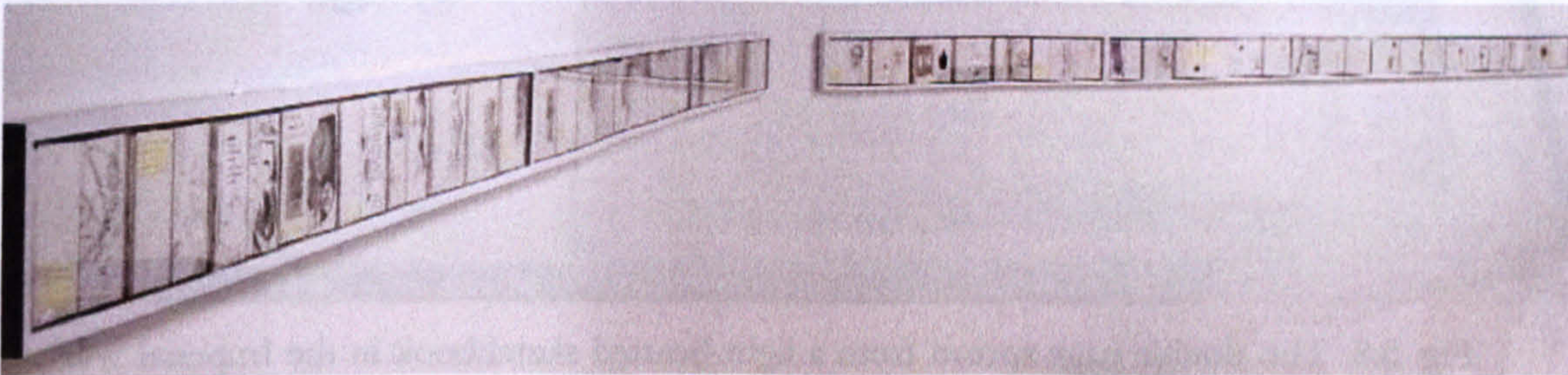


Fig. 5.7 Fifty sketchbooks were exhibited for *Rebound* at the Wellcome Trust in 2007. Rather than the more usual displaying of books in a horizontal case, they were framed onto the wall. This allowed them to be looked at in the way finished drawings and paintings are usually encountered. (See also fig. 2.8).

Artists look through their own sketchbooks for a variety of reasons. Amongst other reasons it might be in order:

- to see what they have done, or out of curiosity (sometimes idle!).
- to think about what they might do next.
- to recollect the things that have interested them. Sketchbooks can operate like a 'time capsule' to remind an artist where their mind was then, and hence stimulate a new frame of mind now.
- to experience the works as an audience sometime after making. A sketchbook can form a pocket gallery of the artists own curation.

²⁹ By speaking strictly about the Indexical aspects of the exhibition only, its chemical composition and its interactions, hardly anything can be said about what it means.

5. Sketchbooks

- to get a sense of themselves. The diary and reflective nature of the sketchbook allows for a self-examination.
- the sketchbook can function as a studio on the move; a place to go, no matter where you are: e.g. on a bus, train or waiting in a queue. (See appendix for the proposal for *Studio in your pocket* for Compton Verney).



Fig. 5.8 This double page spread from a light-hearted sketchbook in the Imperial War Museum's collection, (IWM ART LD 7515-6), by an unknown person, (initialled C.A.M.), depicts anthropomorphised rabbits doing work around a hospital. A fold up box on this page reveals that it contains 'cartoon style' war time rations.

Artists see their own books, but they may also show their books to other people. For example:

- to other artists. This can also have a social function between artists and/or a professional function.
- to non artists in exhibitions or in publications.³⁰
- to friends or family for social reasons.³¹ Many of the pages in the Imperial War Museum's collection were made in part for other people, (fig. 5.8), and often for their amusement.

³⁰ Many thousands of sketchbooks are now viewable digitised on the Internet. (See www.flickr.com for sketchbooks, especially the group *Moleskinerie* and *Sketchbook*, for this contemporary phenomena. Searching for 'sketchbook' found 81,000 entries on www.flickr.com at December 2008).

5. Sketchbooks

- to curators in order to generate professional interest, e.g. exhibitions.
- to tutors/supervisors, as supporting material or finished work.

All of the above 'shows' assist with the development of an artistic practice and also self-development. Exposure of the contents of a sketchbook to oneself and to others, merely for viewing, gives the sketchbook the potential to generate particular sets of meanings. The following two examples, *No Gorgios* and *Rebound*, demonstrate these sets of meanings being generated from 'shows':

***No Gorgios*:** In co-curating this exhibition with Daniel Baker, I was continuing my interest in Roma cultural production that had begun in 1990, when I had collaborated on a performance work entitled *DROM* with Keith Brazil, and again Daniel Baker.³² Not Romany myself, my interest had developed through meeting Romany artists and a general curiosity about artistic practice outside of, or alongside, the fine-art canon.

When selecting artists for *No Gorgios* two Romany artists were highly relevant to this research in their use of notebooks, as exhibitable production: Benjamin Baker and especially Suzye Llwyd. From my curator's position of interpretation, these exhibitors seemed reluctant to self identify as artists, and although willing to exhibit, seemed careful not to promote themselves or their work. I did not manage to meet to discuss the work with them before the exhibition, and they had their work delivered.

I propose to briefly consider the most relevant aspects of the work of these two artists in turn, giving a mention of the decision making process in their inclusion into the exhibition and curatorial decisions in the hang.³³ (See appendix for exhibition catalogue).

Benjamin Baker: The watercolours submitted for inclusion to *No Gorgios* by Benjamin Baker, had been made in spiral-bound notebooks, and they ranged from seemingly unfinished sketches to works presented as finished individual works. They were supplied unframed and detached from their bindings. Several had signatures, and in some instances the perforations, (where the spiral binder runs), had then been trimmed off. This occasionally led to the signature itself being cut across. These attempts by the artist

³¹ See Raymond Monbiot's sketchbook, Imperial War Museum, and the note it contains gifting it to his friend Harry Salmon whose daughter married Monbiot's son, (IWM ART 5291).

³² The Place Theatre, London, 1991.

³³ The data was gathered using TAG, (see chapter 4), and I include some of the TAG sheets with the section on Llwyd to give a demonstration of its use.

5. Sketchbooks

to conceal the sketchbook source of some of the works, usually served to highlight it, if one was alert to the signs.

We, as curators, decided to exhibit these pages in frames against a backing board so that the whole edge of the work was visible, but so that these could be read as watercolour paintings made on a sheet or block. This allowed for a reading which the artist clearly aimed at,³⁴ whilst preserving those indicators of 'sketchbook origin' of interest to me.

The trimming of the pages, by the artist, along with the qualities of the works themselves in the context of a Roma exhibition gave me the following feelings, (with regard to the work, but thereby impressions of the artist):

shyness, insecurity, self-appreciative, contradictoriness, difference, exclusion, inadequacy, sensitivity, temerity, positivity...³⁵

I show these words here, unedited, as types of arrows towards feelings that I had felt with the works in front of me. Some words such as 'exclusion' clearly come from a rhetoric around ethnic minorities, nevertheless it does seem to point to a quality I felt that the other words do not so I left it in the list.³⁶ The words in bold point out those feelings I had experienced more strongly, or clearly.

³⁷The fact that a signature had been cut through when trimming off the spiral binding perforations indicated to me that:

- the work was signed before it was trimmed, but the work was trimmed because it was submitted for exhibition, therefore the work was signed for other reasons than in order for it to be exhibited.
- the artist has trimmed the work to conceal the sketchbook source of the work, to tidy the edge; but the cutting of the signature alerted me to the notebook source and brings the edge of the paper to my attention, (I concluded therefore that signs were not very reflexively marshalled with reference to the artists goal for presentation of the work, but were highly relevant (in a positive way) to the me as a curator nevertheless).³⁸

³⁴ This assessment is made on the basis of the artist's trimming of the spiral binding edge.

³⁵ These words refer to feelings I experienced and therefore concerns Qualisigns. These words have been selected by me, as only one researcher. Those in bold are the ones I would more confidently expect other researchers to agree with.

³⁶ This may be a word which points to Rhematic Signs: these are qualities arising from the situation of the work in context as they are for me as an individual, in my role as curator.

³⁷ The following paragraph concerns a material cut and that is an Indexical anchor of meaning.

³⁸ These signs 'might' indicate an 'amateurishness' in conventional watercolour exhibitions, but are clearly of extreme interest and value within the premises of *No Gorgios*.

5. Sketchbooks

Benjamin Baker is a confident watercolourist who is satisfied enough with his works to sign them. However, when confronted with the possibility of exhibiting these paintings he has been faced with several dilemmas. The works were contained within his sketchbooks, but he only wishes to submit individual images. Therefore he removes his selection of pages from the books. However the spiral binding leaves a perforated edge. He has made the decision to remove this with a ruler and blade on some of the pages, occasionally cutting through his signature. His decisions to do this could be based on several of many possible reasons. The most likely seem to be that for presentation in a gallery finished work must be presented 'well'. This seems to mean that his ways of working become secondary to his concept of the conventions of display in a gallery. This would then indicate a confidence in making the watercolour but a lack of confidence in exhibition display. The fact that his actions also alerted me as a curator to the very things being concealed would seem to indicate a lack of expertise in marshalling signs with regards to the conventions of presentation. This might be expressed as a confusion when adapting presentation to meet the expectations of others.³⁹ None of the above is in any way a criticism of the artist or the work.

The above statements summarise what had been highly positive reaction to the works which when interpreted made the artist very interesting for us as the curators because of the overall aims of the exhibition, which were stated as being:

To exhibit work by people who may not consider themselves to be 'artists' in a contemporary art gallery setting, and who also happen to be Romany, thereby allowing a more phenomenological reading of those artefacts, whilst limiting the more usual social and cultural presumptions associated with displays of Gypsy cultural production.⁴⁰

Suzye Llwyd: Work by Suzye Llwyd was also selected for inclusion into *No Gorgios*. See fig. 5.11. Some of the TAG (see chapter 4) documentation is shown here, (fig. 5.9-10), to demonstrate its application in practice. I return to this artist in the next section on collecting, (5.1.3), because I later commissioned her to make a new version of this sketchbook, which I purchased for my own collection. Llwyd's works were found through an Internet search by Daniel Baker, on a website which is no longer available. Contact with the artist was originally established and it was agreed that the work would

³⁹ Unless a very sophisticated approach was taken to indicate a lack of sophistication through sophisticated means, in which case I was 'caught out'.

⁴⁰ For example: at horsefairs, exhibitions like *When in Rome*, or The Roma Pavilion Venice Biennale 2007, where the ethnicity of the exhibitors prefaces the work.

5. Sketchbooks

be very suitable for the exhibition.⁴¹ When the website went down, contact with Suzye was also lost but we decided to go ahead with exhibiting the work in *No Gorgios* by projecting the fourteen images within a small blacked out room with a white back wall acting as a screen. Below is the first object sheet from TAG made while looking at that slide projection. It was made by quickly noting the things I thought I was looking at; noting the names of objects as they came to mind. As a first sheet I was not honing down but rather allowing anything that presented itself as a potential object.

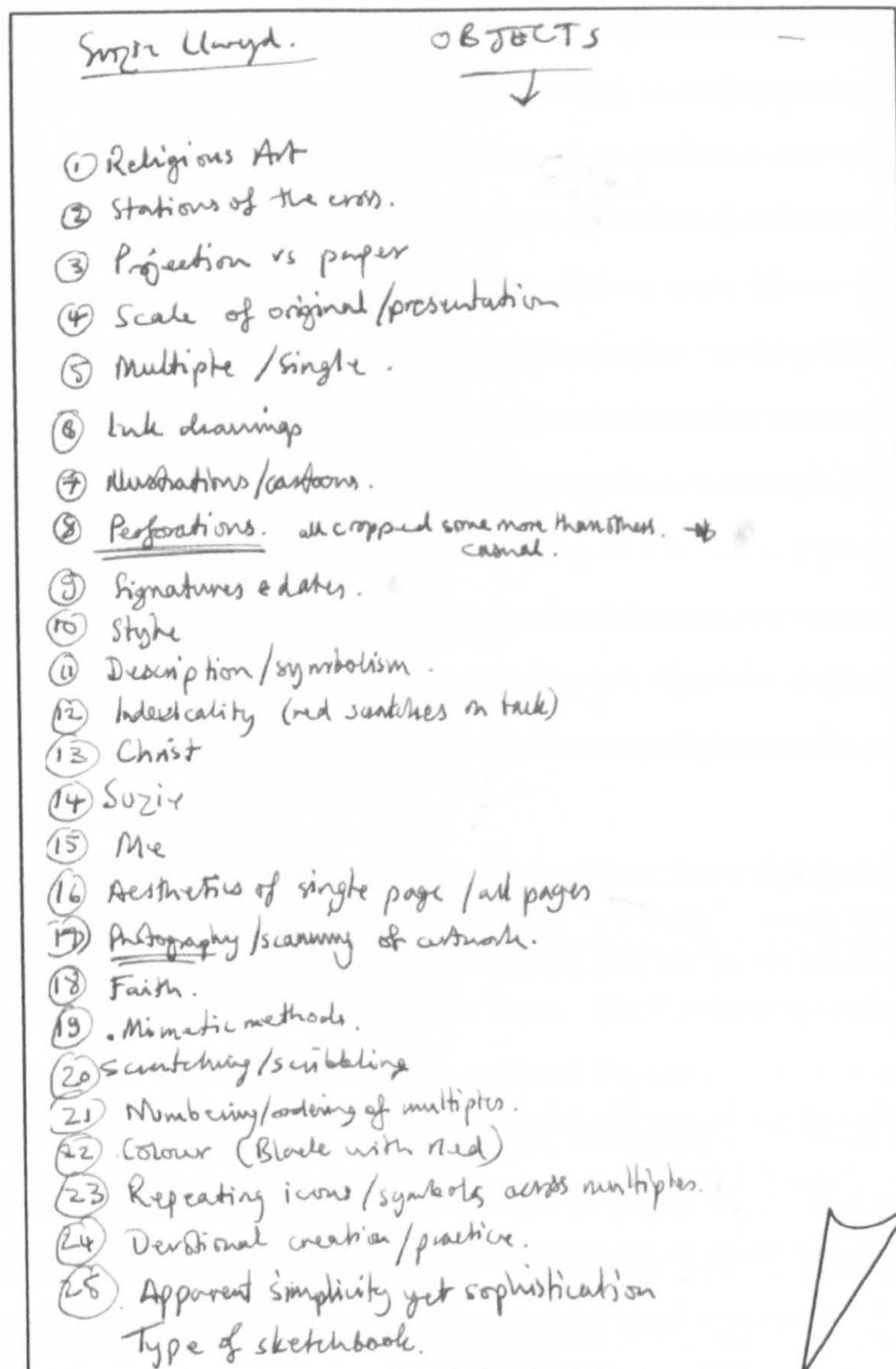


Fig. 5.9 TAG Part 1. (Object sheet – suspended at 25).

⁴¹ When contact with Llwyd was re-established she confirmed she was happy to have been included in the exhibition, and gave permission for her work to be referred to and reproduced in this dissertation.

5. Sketchbooks

The second part of TAG is to record how I might conceive of myself as interpreter while looking at these works. This list is of relevant aspects of myself and my experiences. These are inter-related but conceptual distinctions can be drawn between different positions from which I might wish to proceed with an enquiry: 'meaning' depends on where I 'pitch' my position. So, I can recover enough of my experience as a child to interpret from that position, but cannot place myself in the position of a very old man, (yet), nor as an African woman, (for example), except through some form of empathy.⁴² The list below is made in a similar way to part 1, that is, without spending too long considering each position as it comes to mind, but to merely record them in a list:

TAG Part 2. (Interpretant list) *(not separable.)*

Suzanne Uryd. Stations of the Cross - -

Interpretants.

- ① As artist ————— jealousy, admiration,
- ② As semiotician / Peircean ————— enquirer, analyst, guesser,
- ③ As ^{not} audience ————— attracted, arrested (stopped)
- ④ As child ————— mesmerised, (want to follow them in)
- ⑤ As Sketchbook enquirer. ————— some perplexity (why/how they are from a book)
- ⑥ As atheist ————— sympathetic, cautious, frightened.
- ⑦ As Christian ————— in sympathy, pleased
- ⑧ As Agnostic ————— curious, foreign, spicy.
- ⑨ As male ————— stronger connection knowing there are by a (lots more etc.) woman.
- ⑩ As creator ————— Grateful, relieved, hopeful, determined
- ⑪ As stic ————— recognition, close to the limit of control.
- ⑫ ^{my} Sexuality ————— A-sexual? Masochism?/Sadism?
- ⑬ "Religious history" ————— Grandmother (Catholicism)
- ⑭ "Family History (Catholicism)" " " religious cherry-picking
- ⑮ Education — '0 level'. Failure of religion/contemporary art
- ⑯ Views on Death — Is this about death or a plus prophecy
- ⑰ "Eliot" ————— Man or God (Stic will alignment etc)
- ⑱ Stations of the Cross. ← Contemplation of suffering of the divine?
- ⑲ As Sketchbook Maker = I must ^{not} copy these as part of the program.
- ⑳ As Romanly interested in Roma production = Christian interpretation, Roma confidence
- ㉑ As a 40 year old = aware that this person is older than me? (kind out).
- ㉒ As a collaborator = with D. Baker, confidence from his (+Dina's) confirmation
- ㉓ As someone who attempted the genre. = My immaturity then (at 15) and now (39)
- ㉔ As English. = Black + White (Protestant)
- ㉕ As interested in Ethic/Moral. Ethic of representation rather than moral feelings of the church.

These + more are all parts of one interpretant -

Fig. 5.10 TAG part 2: list of positions of interpretation.

⁴² I have not attempted, or researched such empathic methods, as there seems to be enough to find out from positions I already hold, and this seems to me a more reliable way of proceeding.

5. Sketchbooks

The third part of TAG is used to construct a question to represent the enquiry, and begin the analysis of signs. The question is usually formed by taking the object (one or several objects from part 1 of the proforma) and asking what meanings are generated if you consider that object from a particular position of interpretation (one or more interpreters from part 2). It must be emphasized that exactness is neither requisite nor perhaps desirable because the free-play of responses must be matched by a playfulness with the TAG form to stimulate an enquiry that produces rich results.

A question I could construct to represent my enquiry might be something like:

From my position as an artist-curator-(Semeiotician) what meanings do Llwyd's 'Stations of the Cross' generate and how is this happening?

I would then go through the nine gears⁴³ (in the third part of TAG as outlined in chapter 4) making entries as they occur to me. This continues until enough data is gathered, or one runs out of time, and the results are summarised using the question above to pose further questions or begin to give some answers. I wrote the following, now transcribed, entries before I had met the artist, although the abductive 'guesses' I made about them and the work seemed to be well founded, and were re-assuringly confirmed on meeting her. (See fig. 4.4 for descriptions of the following gears). Note that these gears are adopted in any order that the enquirer prefers:

Gear 1. (Qualisigns): These works were very attractive in that they seemed to be a peculiarly successful series in new ways, in a genre with a clear tradition and history (Stations of the Cross). To achieve something fresh in this context seems admirable. **Clarity, freshness, simplicity, immediacy, control, confidence, style, understanding.**

Gear 5. (Icons): Christ, wounds, blood, Pontius Pilate, crowd, crown of thorns, cross-beam & ropes, people, Mary, Simon of Cyrene, St Veronica & handkerchief, gambling, suffering, death, descent from the cross, tomb, shroud, time (running of blood), relics.

Gear 7. (Rhemes): I have a connection with this subject in that it was set for an exam at school. I sensed that I failed to achieve anything of value whereas Llwyd succeeds. (Spikes my sense of being impressed?) The images are casually cropped in their scanning/photography which neither hides nor amplifies the sketchbook source (via the

⁴³ These gears are based on nine types of Representamen, the name of which is given in brackets after each gear. See TAG chapter 4.

5. Sketchbooks

edges and especially the visible wire, spiral binding along the top edge): my particular interest.

Each page is signed and dated (and numbered?) reminding me of Robert Motherwell's Daedalus sketchbook, but I think the signatures indicate different things here (Glen & Glen (eds.) 1988).⁴⁴

Gear 4. (Sinsigns): Tokens. The red is a token of what the red pen has done. Scratching across the back of the figure of Christ with the nib – scratching the body/paper causing blood/ink to be left there. The red (colour embodied in the ink) records where blood/ink is deposited on the cross, shroud, floor (earth)/their representations on the page. Is there a sense of the artist's enactment of causing the wounds to the figure as a token of the artist's devotion, faith... ?

Gear 2. (Indices): As stated before, to speak strictly of the Index, I would give you a chemical breakdown of the materials used, perhaps even of the optics of the projections. However, to remain with meaning I will give connections from Indices to interpretable meaning via other sign types. (See other entries for signs with strongly Indexical aspects (red ink/blood etc). The spiral binding winds through punctured pages (mirroring the subject of Christ's puncture wounds?). The white paper. (Peirce's 'sheet of assertion?'), has strong black assertive lines which depict both mimetically and symbolically. From the lines it is not clear whether this artist is left or right handed (this is unusual). The position of Christ's head is expressive of mood because it is Indexically linked to how we hold our own heads.

Gear 9. (Dicents). I am familiar with these books and their paper. I am familiar with the 'language' of these marks, although I could not have made them (a sense of 'unfortunately' here). I 'believe' this is the work of an intelligent person with depth of feeling... (and understanding?). My feelings on this matter are beyond criticism,⁴⁵ although whether this is true concerning this artist is also subject to the opinions of others, (so far Dino Alfieri and Daniel Baker concur). I accept further evidence might destabilise these beliefs. I would hypothesise that I would need to be in a very

⁴⁴ For Motherwell they seem to me to indicate a sense of market value but for Llwyd a genuine self confidence.

⁴⁵ REF. Peirce/Short/Hookway

5. Sketchbooks

composed/contemplative/focused state to execute a series of drawings approaching this 'tenor' and consistency.

Gear 6. (Legisigns): Types. The work seems to be consistent with types of personal/general devotional image making. The purpose of the general type is to strengthen and develop faith and understanding, rather than to develop technical skill, although this may develop as a matter of course. The signatures signify a transition into a type of fine art production through an evaluation by the artist, (the decision to sign), with which I concur/confirm in my appreciation as an interpreter/audience, (despite my reservations concerning signing art-works). This work uses a type of 'simple' imagery which here seems to hide a sophistication. This apparent dichotomy/paradox takes the work into a rarer 'type', (a less populated group). Hence, here we have another case of a truncated sign, (truncating that which indicates 'sophistication') again amplifying that very sign for the perceptive interpreter.⁴⁶

Gear 8. (Symbols): There is a complex interplay of mimetic and symbolic representation here. Conventional readings of cartoon/drawing 'shortcuts' are relied upon to invoke evolving rhythmic patterns of recognition across the series. There is clear reliance on a cultural understanding of the genre, (Stations of the Cross), and the accompanying narrative. Also:

- Many grouped circles = crowd
- Red lines = cuts/slashes. The patterns of red lines persists from one drawing to another but that the blood spreads symbolises continuity and time passing, (as does the blood 'running' as it drips down the cross).
- The forward movement of the head from drawing 11 to 12 symbolises death, (almost frame by frame animation here); this is also appreciated Indexically because we all have heads.

Peculiar use of symbols:

- Christ's face is never depicted except upon the representations of the relics, (handkerchief and shroud).
- There is a symbolisation of 'the heavenly' through lack of contact with the ground. Christ floats except when contact with the earth seems to be specified by the narrative, (7, 9 and 10).
- The expected symbol of the cross has been changed to a 'T' shape, (is this a more historically accurate shape?).

⁴⁶ Matisse reflexively and successfully truncated this sign, (sophisticatedness).

5. Sketchbooks

- Simon of Cyrene has black hands, (Libya being in North Africa).

Gear 3: (Arguments). Many arguments have been threaded through the other sign interpretations. Arguments could be considered on the sources and history of the story of the 'Stations of the Cross' and its representation in. My own concluding argument is that these works are highly admirable for the meanings discussed in each gear.

After this first cycle with TAG it can be repeated with a more specific object and from a more specified position of interpretation. For example the object that most interested me was the:

apparent simplicity despite sophistication, (a duality/paradox)

and the place I would be most interested to examine this from would be from:

my interest in ethics as a Semeiotician.

A question I might construct to begin my new enquiry might be:

From the perspective of a Semeiotician interested in ethics, how do Llwyd's 'Stations of the Cross' generate meanings around both simplicity and sophistication in the same works?

I would then proceed with the nine gears from the third section of TAG. This would require me to consider which interpretations were most generated by my habits and make some playful guesses at interpretations I wouldn't usually consider.⁴⁷

This particular enquiry into Llwyd's work need not be carried further here. However, it has been shown again how such enquiries might be conducted from these more general questions on to more and more specified and clarified ones.

As stated earlier, after *No Gorgios*, I managed to regain contact with Suzye Llwyd. I then asked if I could purchase the sketchbook, *Stations of the Cross*. She said it had itself been a commission for her local vicar, and he had since left her part of Ireland, taking the sketchbook with him. I suggested a commission for a new book of drawings, as similar or different to the last set as she wished. She agreed to undertake the commission. The process of commissioning and the resulting sketchbook had new meanings for me as a collector; as someone used to looking at sketchbooks held in collections.

⁴⁷ This would be to move from forming Dynamic Interpretants to being an Esthetic Interpreter in order to be more likely to be moving towards Final Interpretants, (see chapter 3).

5. Sketchbooks



Fig. 5.11 The complete set of pages for *Stations of the Cross* by Suzie Llwyd.

5. Sketchbooks

5.1.3 Meaning from collecting (having/destroying)

This section considers the 'fates' of sketchbooks, either through sale, (perhaps auction), through donation to individuals or collections, (and their conservation); and/or their destruction and/or reconstruction.⁴⁸



Fig. 5.12 This WWI sketchbook by Raymond Monbiot (IWM ART 5291), lovingly filled with detailed drawings and notes, seems to have been partly 'worked up' as a gift to his daughter-in-law's father, Harry Salmon. Original pencil drawings have been 'finished' with pen and ink. The handwritten note pictured above was folded and concealed in a tiny paper kit-bag inside the sketchbook. The note reveals that although Monbiot was the first custodian of his own sketchbook, he may have altered it to pass it to a family member, maybe as a sign of his affection, as a family bond, or to secure its legacy. Apart from the artist's name no other information is recorded in the collection about him. I have not been able to uncover more except that he would appear to be directly related to the environmental journalist George Monbiot. The sketchbook retains its original binding and has been exhibited in the IWM touring exhibition *Camouflage*.

⁴⁸ For meaning from reconstruction of previously dismantled sketchbooks see Wolk (1987).

5. Sketchbooks

Having a sketchbook in one's possession generates different groups of meanings to making or showing. Artists are the first 'holders' of their own material, for sketchbooks quite literally, perhaps forming a dated and numbered collection. For example, C. J. Holmes who had been a former Director of the National Gallery in London bequeathed his 75 sketchbooks to the British Museum.⁴⁹ Some of the ways meaning is generated with artists were addressed in 5.1.1 and 5.1.2. Eventually the sketchbook is separated from the artist, usually through the distribution of their estate after death, or sometimes through sale or donation during their own lifetime, or perhaps through being lost and found. Here is a quote by C. J. Holmes, about losing sketchbooks (Holmes 1936:156):

The subjects collected during the next two years, 1894 and 1895, were almost immediately lost to me with the sketchbooks which contained them. One book was left in a railway carriage, and the finder must have callously disregarded the plea for its return which I had written plainly at the end. The second not only bore my address, but the generous offer of 2s. 6d. to the finder; an offer which failed to tempt the appreciative workman who filched the book from my Cowley Street lodgings when they were being repainted. [...] The loss of the East Anglian group I particularly regret.

Sketchbooks will encounter new environments and circumstances that generate meanings. They may also be physically changed, perhaps entailing their destruction.



Fig. 5.13 Arrobus's sketchbooks as conserved and stored in acid free tissue and boxes in the Imperial War Museum's collection.

⁴⁹ British Museum, Prints and Drawings department reference: (1937.3.13.198-272).

5. Sketchbooks

In order to provide a more detailed example, there follows a discussion of a sketchbook that was dismantled on the advice of an auction house.

What possibilities for meaning does a sketchbook have when it is offered for sale? Michael Kimmelman reported, in the *New York Times* of October 31st 1989, how Sotheby's auction house had broken up a sketchbook, dating from the 1760s, by the French artist Hubert Robert.⁵⁰ By doing this they created numerous pictures for sale separately. These objects collectively fetched a higher price than was expected for the complete book.⁵¹ This type of physical transformation⁵² creates a remnant, or carcass; the remaining pages, along with the binding and covers, are considered too insubstantial to become stand alone pictures.

A carcass is created when something has been killed. Curiously, in this process something 'finished' was created. A group of finished drawings. Marks quotes Picasso:

I have a horror of something finished. Death is final. A revolver shot finishes off. The not completely achieved is life. (Marks 1972: frontispiece).⁵³

That quote is used out of context here. Marks makes use of it to say something about the unfinished nature of the sketch. However, placed in this context it seems to help convey the complexity of the situation whereby the 'lively' sketchbook is destroyed to create something finished, in this case for financial gain.

Auction house employees are not alone in wanting to raise money. Artists may also need to earn a living, and many of their 'lively' sketches have been used by them as a basis for a finished work which may sometimes seem to have lost something. Again Marks provides a useful quote, this time in the text representing his own judgement:

⁵⁰ Robert is reported here as having been prolific producing *dozens of sketchbooks* with this being the last but one remaining intact. The other is held in the Pierpont Morgan Library, New York.

⁵¹ The physical, (Indexical), change from sketchbook to a collection of individual drawings causes a change in the anchor for the generation of meanings, (see chapter 3 and fig. 3.11). Rather than interpreting an object that can embody any progress towards an Esthetic freedom (a sketchbook), we move to objects that are more likely to be interpreted as 'products' that have a market value. I posit that overtly consumable objects are ultimately for pleasure; whereas objects which record or stimulate Esthetic development require work from the interpreter. I am not linking the scale of monetary value 'high / low' with a scale of 'pleasure / work', although perhaps in this case the auction house did precisely this.

⁵² An Indexical transformation.

⁵³ James Joyce's *Finnegans Wake* was provisionally titled *Work in Progress* before its final publication, (Marks, 1972:456).

5. Sketchbooks

The artist [Holbein] introduced the figure of the old man [from a sketchbook] into the Circumcision panel of the Kaisheim Altarpiece of 1502, in which he holds an urn. But the head has lost much of its individuality and inner life in the painting (Marks 1972:174).

The Sotheby's sale is a striking example of the generation of meaning by altering an object. Those recently generated meanings are recorded in interpretations and arguments between dealers, conservators and other interested parties. The book object was physically dismantled.⁵⁴ To give a flavour of the processes at work, I will now reproduce people's key statements from within the newspaper report with a Peircean footnote commentary, addressing how those meanings have been generated:

Context: the Marquis and the other four nephews of the Comtesse de Behague of France were selling, through Sotheby's, the sketchbook by Robert that they had inherited from the estate of their aunt.

Michael Kimmelman: Reporter

Scholars consider sketchbooks important not only because they may contain beautiful drawings but also because they can provide particular insights into the working methods of the artist and because they often suggest sources of inspiration.⁵⁵ When sketchbooks are broken up, the sense of that artist's development may be lost.⁵⁶

Julien Stock: Head of the Old Master drawings department at Sotheby's in London

[I have] advised the owners⁵⁷ of the sketchbook this year that it would be difficult to find a buyer for the complete work and got permission to take it apart and sell the drawings individually at an auction in Monte Carlo.

There's nothing wrong⁵⁸ with splitting it up. It was my decision. When we sell complete albums⁵⁹ of drawings they invariably go unsold, and we have a duty⁶⁰ to our clients to get the highest possible

⁵⁴ In this case the Index' has been radically altered changing the anchor of all meaning. In other words, the meaning is no longer constrained by the same object. No longer a book, other than in memory or name, the speakers in this argument register their opinions and judgements concerning these alterations.

⁵⁵ It is a commonplace that the key to inspiration might be found in sketchbooks. For the maker this may well have been true during the oscillations from Icon to Symbol usually involved. Whether the key to a kind of Esthetic freedom can be found from re-viewing this oscillation seems doubtful, although a glimpse of it may lead one on in the ways that a Peircean Esthetic theory might suggest, (see chapter 3). See also Marks: *the sketch is most closely linked to the artist's inner vision* (Marks 1974:2).

⁵⁶ Kimmelman seems to be experiencing an awareness of the consequences of the Indexical change involved in the story; that disconnecting the pages may make the glimpse of Esthetic freedom discussed in the note above unavailable. The most likely change will be to make single pages that are 'good drawings' of something, perhaps a landscape. Then the weighting of the signification of the new objects will be towards the Iconic, and no matter how finished or successful such a drawing is, it is therefore bound to offer less chance of re-visiting the oscillation to and from the Iconic than the whole book.

⁵⁷ Not custodians.

⁵⁸ This ethical judgment is clearly disagreed with by the other protagonists in the story, making the normative tensions stand out. Stock himself seems to go back on his view when he says soon after: *I don't like it any more than anyone else does.*

5. Sketchbooks

price we can.⁶¹ I think in a commercial sense, there was no choice. I can see why people are upset. I don't like it any more than anyone else does. Don't think we enjoy doing this. But we're not a museum. We have to look after our client's interest. It is very difficult to interest private buyers in something like a book, which, unlike a single drawing, cannot be framed and hung on a wall.⁶² Sotheby's has tried and failed to sell books of drawings on several occasions. When you've had a number of failures, you think twice.

Eunice Williams: An art historian from Cambridge Massachusetts & Sotheby's
Consultant

*[I have] decided to resign in protest after [being] informed of the decision.
[I am] particularly concerned that the less finished of the sketches which are of interest principally to scholars and which directly relate to the finished sketches in the book, were being divorced from their context.
I think Sotheby's have misunderstood⁶³ the nature of the drawings and the lesser⁶⁴ ones will be lost in the wake of the sale.*

Victor Carlson: Curator of Prints & Drawings at Los Angeles County Museum of Art

*I think it's very very regrettable that the book isn't being kept intact." ... "There's a definite sequence⁶⁵ in the book and the drawings belong⁶⁶ together.
[It is] one of the best records of the artist's travels through Italy.*

⁵⁹ Stock introduces the word 'album' at this point. Few would argue that albums require the same 'preservation of the whole' as sketchbooks do, to keep the connection between the drawings contained as albums. Albums have usually been put together with drawings which were previously 'individual'. The conflation of albums and sketchbooks is very marked in the catalogue of the British Museum's collection. For Stock, the Dicents, (single sayable words for an individual), 'album' and 'sketchbook' have been usefully merged to support his action, but noticing their difference would make this part of his Argument at least suspect and at most invalid. See also 'album factice' (Marks 1972:2).

⁶⁰ Note that the ethical value of 'duty' to the finances of an owner is raised to counter any 'duty' to a sketchbook in terms of 'custodianship'. This point is raised later in the report by Baillio to follow.

⁶¹ To consider the conceivable implications of this Argument as an Object, (Pragmatic maxim), many culturally important objects could be 'broken up or destroyed' for the potential values of their parts. E.g. during periods of soaring prices on gold exchanges it may be financially advantageous to remove gold parts from objects and sell it for its value in weight. If this is the case then only laws, such as those preventing export of certain works of national importance might need to be brought in to protect artefacts' material integrity from market pressures.

⁶² In fact it is as easy to mount a sketchbook onto a wall as a drawing, although only one double page spread will be visible at any time, (see fig. 5.6). The sense that other pages can be displayed later is not lost on a viewer. Box frames and conservation techniques to hold books open and clear of the glass could be improved, (to allow access for changing the display page easily), and this may help with attracting buyers for whom display is an important part of ownership.

⁶³ Williams is referring directly to meaning here.

⁶⁴ Another hierarchy, (of single drawings from less to more admirable), is still in play here for Eunice Williams despite her recognition of an ethical hierarchy of conceivable right and wrong actions. She would then, it seems, admit that some pages have 'better' drawings on them than others within the sketchbook, but that this being the case does not justify, (ethics), conceptually approving of acts to Indexically remove those pages from the Indexical binding, and the interpretable context, of the others. (The page could easily be destroyed in its conversion to a new Object, becoming a sheet of paper, once the individual drawing had been framed and its original context forgotten).

⁶⁵ For more on sequence see chapter 5.1.1.

⁶⁶ Note the Qualisign called 'belongingness', and consider what that feeling is.

5. Sketchbooks

The best of the drawings are very, very high in quality and this was, I think the very best period of Robert's work as a draftsman.

The drawings are in especially beautiful condition because they were bound together in a book.⁶⁷

Marianne Roland Michel: Director of the Galerie Cailleux in Paris and an expert on Robert

It's an enormous scandal. It's important in terms of history and in terms of Robert's biography and the development of his career to keep the sketchbook intact.

Joseph Baillio: Author preparing a catalogue raisonne of Robert's paintings

[the decision to break up the book seems] grotesque. When you have something like this you are its custodian and you have a responsibility to keep it together.

Alan Wintermute: Historian of 18th Century Art

One bears of Walter Pater in the 19th Century splitting up medieval manuscripts and one mourns.⁶⁸

Here we have a book that remained together for more than two centuries, something that was intended⁶⁹ as a book, and that is being split up. Just because people did awful things in the past is no excuse for doing it today. We're not Barbarians.

The gesture of keeping the book together would have been easy and it would probably have meant a difference of a small amount of money for the owners. Instead there are a lot of people who are justifiably outraged.

All quotes and context are taken from Kimmelman (2008).

⁶⁷ Remaining in a book can preserve drawings and writings on those pages from light and dirt.

⁶⁸ The death of an object again.

⁶⁹ The acts of an artist would seem to be less liable to criticism: if Robert himself had split up the book to exhibit some of the drawings, few would argue against it.

5. Sketchbooks

The 'Robert' example discussed above shows meaning being generated for people as it is dismantled. Sketchbooks also fall apart.



Fig. 5.14 Auction houses are not the only causes of drawings becoming separated from their books. In the course of handling, pages often become loosened from their bindings and sequences may start to be rearranged. Once this has happened, it is no doubt easier to see the sketchbook's covers as a folder within which loose drawings are held. These drawings of surgical operations are from within a fragmenting sketchbook by James Boswell (IWM ART LD2022).

This section on meaning from collecting concludes by briefly considering the less usual situations where sketchbooks are commissioned. The first two are examples from my own practice and predate this research; and although commissioned the books remain in my collection. The concept is then introduced of 'manipulation or appropriation of meaning' for any single commissioned sketchbook images, such as a portrait. A third example is my commissioning of Suzy Llwyd to make a version of her *Stations of the Cross* sketchbook, (see also chapter 5.1.2 for more on Suzy Llwyd's work).

In 2005 the Imperial War Museum commissioned me to travel to Thailand and Japan to make sketchbooks at the WWII commemorative sites for the 60th anniversary of VJ day, (Victory in Japan). The sketchbooks document my journey from Bangkok along the former Burma-Siam Railway to the border with Myanmar, (formerly Burma); they continue on to Hiroshima and Nagasaki in Japan. In two weeks almost two books were filled that would normally extend over six months. These one hundred or so pages of drawings and notes were installed in the Imperial War Museum's exhibition *Captive*,

5. Sketchbooks

(2005), in a self contained room under the title *Drawing for Survival*, they were shown as a rotating slide show alongside a wall drawing, the two books and supporting material. The commission and exhibition were curated by Angela Weight.

I currently, (2009), have 79 of these A6 Daler-Rowney sketchbooks, and the two books commissioned by the Imperial War Museum are numbered as part of the consecutive order within the set. In addition to the change from private to personal experienced by exhibiting the books in Bergen in 1996, (see fig 5.3), there was now a change from speculative to professional. I use the word professional to denote the fact that I was being paid to make these books, and speculative to denote the lack of specific purpose in the earlier books, (the word 'amateur' would not seem appropriate as drawing in sketchbooks was nevertheless my full-time work activity). These two books were always made to be exhibited but not for purchase, so not only did they remain with me, their use continued into a second commission immediately afterwards. This was to be resident at Bucklers Hard on the Beaulieu Estate in Hampshire for three months with an exhibition during the last month. One book spans the two commissions so that Japan and Beaulieu are together in one sketchbook. This has implications for the sense of 'product' in terms of its 'edges'. These two commissions are materially inseparable unless one of the books is dismantled. Once the exhibitions are finished the commissions remain as threads woven into the chronology of the sketchbook practice which began in 1985. For single image commissions such as portraits, (e.g. the drawing of Tino Sehgal, fig. 3.4), an open empty book is used as a surface on which to make a single drawing.⁷⁰ What is conveyed is the sense that this is also part of an ongoing sequence of pages, just as intimate and personal. In this way the ongoing stream of use, and the individual work on a single page, are mixed allowing meaning to flow from one type of activity into the other. This is artifice. It is a reflexive marshalling of signs.

I commissioned Suzye Llwyd to make for me a version of the *Station of the Cross* sketchbook, (see fig. 5.11). What did it mean to me to do this? I wanted to communicate my appreciation of the work that was exhibited in *No Gorgios*, and I wanted to learn more about the artist who had made these drawings. I also wanted to know how much of what I was appreciating was consciously intended by the artist. As discussed in chapter 5.1.2, Llwyd was very knowledgeable about her subject matter and fully aware of the meanings I had interpreted, and these had been consciously aimed at. Since making the first version of the work, Llwyd had been involved in a road accident, which had affected the

⁷⁰ See appendix for *Portrait of John Hough, Tube Map Cover*, in collaboration with Jeremy Deller.

5. Sketchbooks

control of her hands. Some lines, in the version I now own, are less flowing and more broken than the original, but in discussing these differences with the artist, we agreed that the drawings were no less powerful for this; and knowing the circumstances adds more meaning. I believe that Llwyd will occupy an important position in the history of Roma art when it is eventually written.

Hierarchies of collecting are institutionalised over time. Enquiry can destabilise beliefs that support value systems that are no longer appropriate. Roma art is a good example of a history of artworks deserving of hierarchical re-appraisal⁷¹, because any well conducted enquiry into that hierarchy would, I believe, reveal that this particular body of works continues to be positioned lower along that scale for reasons historically founded in expressions of racial exclusion.

5.2 What were sketchbooks and what will they be?

It might be very tempting to say that sketchbooks have been 'low' in a hierarchy of objects that humans usually value and in the future they will be higher; or it might be expected that this thesis is ultimately coming to that conclusion. It certainly seems awkward to suggest that they will be valued less in the future. Hierarchies can be considered as objects in their own right, and to some extent this was done in part 5.1. This section separates the hierarchy from the sketchbook and considers it instead in two idealised time frames: the sketchbook as was, and as it will be.

If the formulation of Peirce's Esthetic as proposed in the second half of chapter 3 is adopted then the sketchbook of the past was a place of oscillation between expression and form, as represented by drawing and writing across its pages. The hypothetical past sketchbook was a ladder to Esthetic power. For Peirce his manuscripts were the ladder to his philosophy as it will be uncovered by his community of enquirers, even if that involves them correcting and completing his project. In that sense his manuscripts can be considered as one prolonged sketchbook. They certainly oscillate between drawing and writing, as the illustrations in Michael Leja's essay shows (Leja 2000). However, as discussed at the end of chapter 3, that oscillation is not enough to develop

⁷¹ E.g. The IWM collection of artworks relating to the concentration camps of WWII does not yet contain objects from Gypsy visual production. (See also: Baker, D. (2008). *Breaking Beyond the Local*. Third Text No. 92 Vol.22, Issue 3. May 2008. Pages 407-415). However, S.O.C.I.A.T.E. is a research collaboration, initiated by Baker and myself, between the Royal College of Art, Wimbledon UAL and the IWM that, amongst other topics, is beginning to inquire into this issue. See www.sociate.org for more detail on this collaboration.

5. Sketchbooks

Esthetic power, self and hetero-criticism must accompany it, requiring logic and ethics. A criticism that often arises in art college seminars or the group-crit⁷² is that what an artist claims their work means is not found in that work by the group. What the artist is saying has not been embodied; what they can formalise in words, has not been expressed in the artwork. In practice based, or led, research there is the concomitant useful problematisation that written texts cannot adequately describe artworks. Formalisation in words is also, (though interestingly less⁷³), subject to criticism when it inevitably cannot generalise fully what is expressed in the instance of an artwork. An artwork that contains alternate text and image, formalisation and expression, like the sketchbook remains as a testimony to an oscillation and can possibly record instances of criticism, by self and others. A conceptual, ideal sketchbook from the past would record the Esthetic power developed by the individual who made it. However, we are not interpreting from any final ideal position of Truthful interpretation, so sketchbooks will continue instead to be a part of our collective record of human life and our arts, sciences, and more particularly of those individuals who made them. Some may even be counted as finished artworks.

5.2.1 The 'really ideal' sketchbook and its true interpretations

Projecting forward into a hypothetical future, to an idealised vantage point of permanently Truthful interpretation, (which we are not expected to ever reach), what will sketchbooks be? Perhaps the sketchbook will be interpreted as being analogous to a 'discarded ladder'; a vehicle that helped to attain the human freedom Peirce heard about in Schiller. But, if Esthetic power is something that needs to be learnt, as Peirce's reading of Schiller implied, then such a future ideal will never be reached, because each generation of individuals will need to have the opportunity to develop their own Esthetic power, and it will never be an hereditary given. In which case, objects that embody that attractive oscillation between expression and form, such as sketchbooks, may tempt future individuals to envisage keeping their own.

⁷² Centre for Drawing, Wimbledon, UAL and MA Drawing Camberwell 2008-9

⁷³ An embodied artwork is hugely interpretable as a Dynamic object, so it cannot be expected that even a lengthy text could detail all its meanings. However if an artist claims, in words, that their artwork means something that a group of interpreters cannot find in that artwork, then a more forceful criticism can be made because the artist has failed to express meaning to anyone other than themselves. That artist may nevertheless be able to defend such a move.

5. Sketchbooks

5.2.2 Sketchbooks for Esthetics

A normative science of Esthetics will need a physical form. Logic has its notebooks. Ethics happens. Esthetics needs to record habits of feeling and the sketchbook might be a place where that has often occurred by default. Objects constructed by alternately expressing and formalising feelings, in one place, seem to make up appropriate material for beginning Esthetic study. As the hope of keeping a logic notebook would be to begin to develop logical power, so too the hope would be that keeping a sketchbook would be to begin to develop Esthetic power; if that were in a critical environment. However, for a fully formulated Esthetic, Logic and Ethics will need full formulation as normative sciences, in the way Peirce envisaged, (see fig. 3.9).⁷⁴

5.3 Chapter summary

This chapter has discussed how sketchbooks mean what they do, with examples. Making use of the Semeiotic, but confining the technicalities to the footnotes, the following were discussed and presented as the objects of the chapter:

- habits of interpretation through feeling⁷⁵ were introduced, for example the recurrent evocation of a sense of ‘intimacy’, (see fig. 5.1).
- the physical properties of the empty and filled book have been mentioned throughout.⁷⁶
- Several arguments⁷⁷ put forward by others have been referred to, e.g. through Kimmelman (2008) and Marks (1972).

This chapter was written whilst considering how it is conveying its meaning. The Semeiotic assisted by ‘mapping and organising’ using the methodology outlined as TAG in chapter 4. The data was organised into sections following the life or fate of the object in question, the sketchbook. This resulted in the three sections of making, exhibiting and collecting. The examples came mainly from the practice carried out during this research, which in turn tested whether the theories were being implemented usefully. For example, TAG underwent several changes once faced with the actual encounters with artworks: different procedures, (ultimately simpler ones), proved themselves to be more manageable and completable, resulting in richer and fuller results.

⁷⁴ It is for this reason that artists may need to learn to formalise, and why an Ethics for their community needs to be enacted.

⁷⁵ Meaning brought about as conceptualised in Peirce’s Qualisign.

⁷⁶ Meaning brought about via the Index.

⁷⁷ Peirce’s sign type/Representamen called ‘Argument’ conveys what others, and myself here, have written about what sketchbooks mean, as much as ‘how’ they mean those things.

5. Sketchbooks

The importance has been demonstrated, of considering objects against comparable ones, as in contemplating the sketchbooks from the Imperial War Museum alongside my own.⁷⁸ This is analogous to bearing in mind the community of enquirers within which I situate myself at the Centre for Drawing, Wimbledon, UAL; they become a 'touchstone' for testing my responses. Similarly the context with in which I situate my practice as a contemporary artist has been signalled by the names of the other artists I have chosen to refer to, (see fig. 5.14 for a wider list of influences including artists, (professional and amateur), curators, theorists, critics and philosophers).

The following chapter concludes this dissertation with a summary of the thesis findings and hypotheses *and what to expect if they are true* in line with the layout of a *pragmatic elucidation* in the introduction (Misak 2004).⁷⁹

⁷⁸ By comparing similar objects as single examples, (Sinsigns), types can then be identified, (Legisigns), and defined with an argument, (Arguments). Also feelings can be re-checked, (Qualisigns), along with the other Representamens listed as gears in chapter 4. Interpretations have then been checked with a range of objects that share and amplify each other's meanings.

⁷⁹ See footnote 3 chapter 1.

5. Sketchbooks

6. Conclusions

6. Conclusions

6. Conclusions

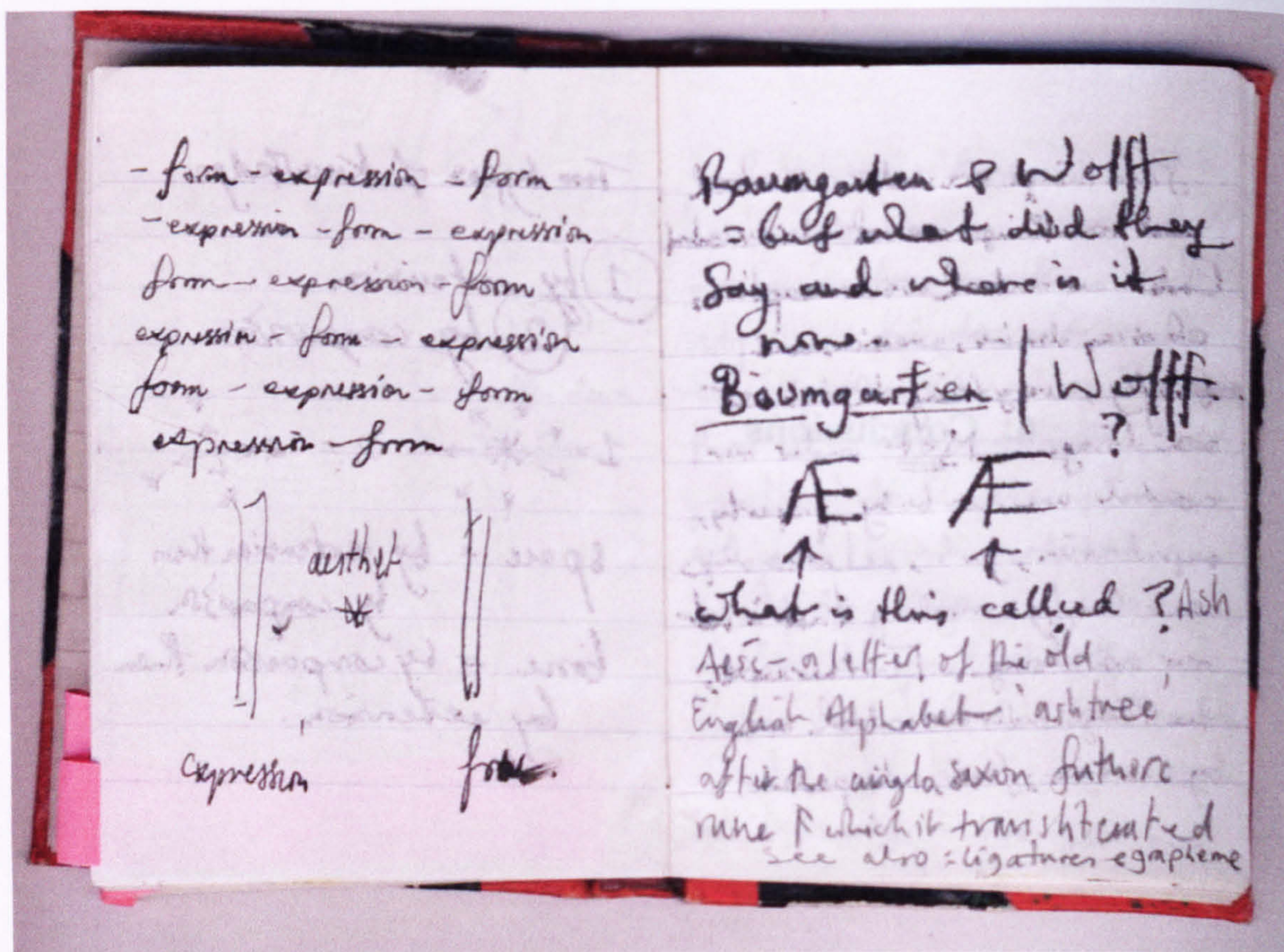


Fig. 6.1 An A7 sketchbook double page spread made while considering the oscillation between form and expression; and the word æsthetics as revived by Baumgarten, and the prefix letter Æ from the Old English alphabet and Anglo Saxon rune. See chapter 3.6 for more on 'form and expression', and Peirce's development of them from Schiller's two drives 'person and condition'.

In a sketchbook my written notes do not say all that I mean, and my expressions as drawings do not convey my thoughts. Nevertheless a lot can be gained from keeping both image and text side by side in such books and having the opportunity to review them. They have been the core of an art practice that has led me to think about meaning more critically, and that has led on to Peirce and his Semeiotic and Esthetic. The sketchbooks and the theories have become entwined into one activity that encompasses practical and theoretical methodologies. In conclusion I will summarise how that came about and this enquiry's findings.

6. Conclusions

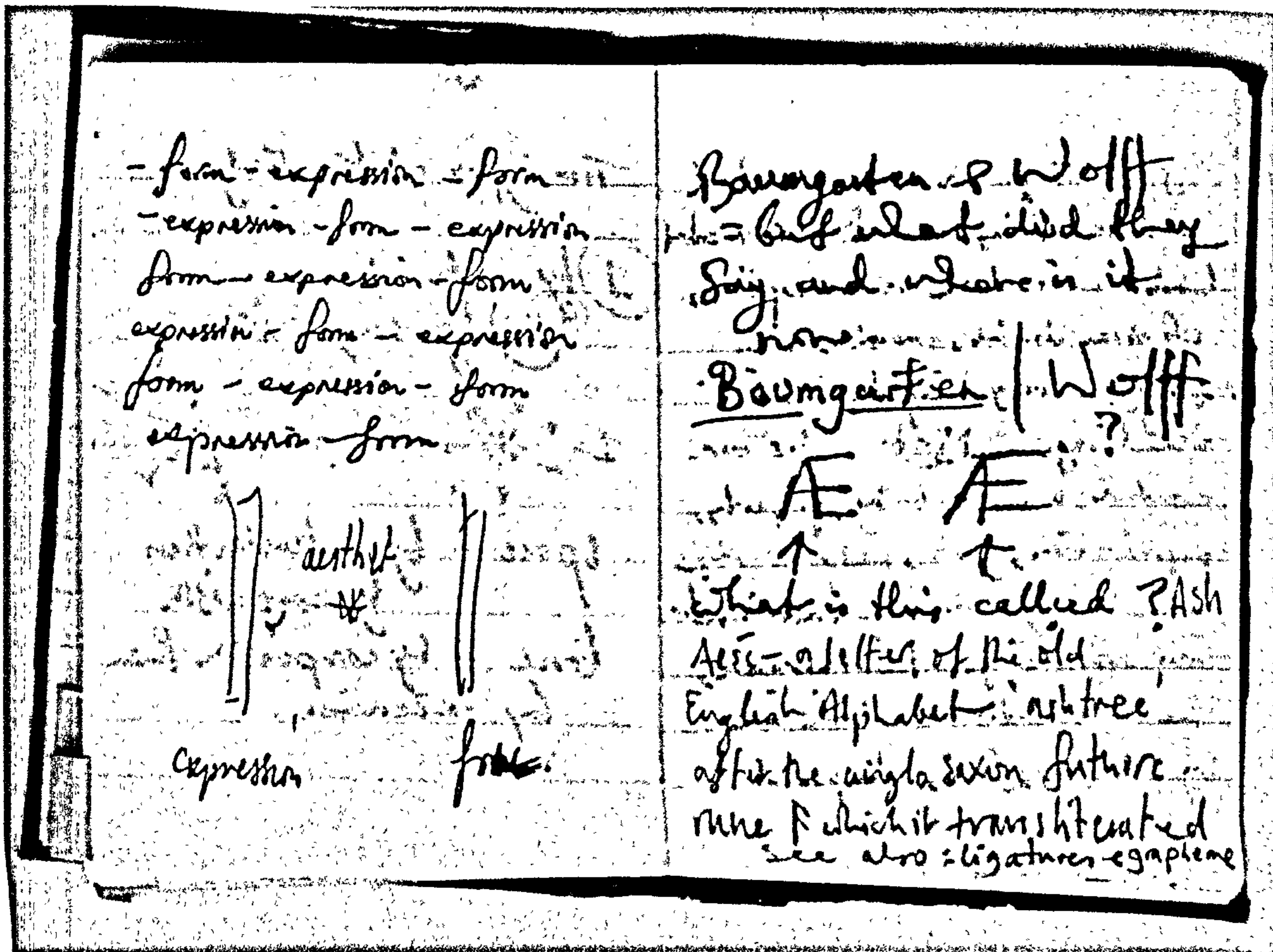


Fig. 6.1 An A7 sketchbook double page spread made while considering the oscillation between form and expression; and the word *aesthetics* as revived by Baumgarten, and the prefix letter *Æ* from the Old English alphabet and Anglo Saxon rune. See chapter 3.6 for more on 'form and expression', and Peirce's development of them from Schiller's two drives 'person and condition'.

In a sketchbook my written notes do not say all that I mean, and my expressions as drawings do not convey my thoughts. Nevertheless a lot can be gained from keeping both image and text side by side in such books and having the opportunity to review them. They have been the core of an art practice that has led me to think about meaning more critically, and that has led on to Peirce and his Semeiotic and Esthetic. The sketchbooks and the theories have become entwined into one activity that encompasses practical and theoretical methodologies. In conclusion I will summarise how that came about and this enquiry's findings.

6. Conclusions

The motivation to undertake this work arose when I could not locate a simple guide to help me to analyse an object using Peirce's Semeiotic; the object was an artwork, (a sketchbook).¹ Considering the quantity of literature on Peirce I found this surprising. This motivation was amplified when I realised that the situation was very similar with regard to Peirce's Esthetic theory. There was plenty of published discussion and philosophising but barely any attempt to suggest a formulation.

Other art theorists have used notions from Peirce.² This research is distinct in its aim to refer directly to Peirce, not for philosophical discussion, nor for a springboard to my own theory, but in order to offer a stated formulation of his Esthetic, and a tool for Semeiotic analysis that is accessible whilst remaining effective and Peircean.³

Aside from the theoretical findings, a discussion has been offered, from results of a Semeiotic analysis, of how sketchbooks mean what they do. This has not been done before and it is therefore a 'contribution to knowledge' in itself. Sketchbooks are still poorly understood in terms of their meanings, having been rarely focused upon in research and yet widely used in practice. More research into them is recommended.

To summarise key findings for the implications for Esthetics from Peirce's Semeiotic, they are that:

- Esthetics, Peirce's normative science, contains his Ethics and Logic
- a Peircean Esthetic power may be acquirable, however it would at first require that the learner properly wishes to be directed to that goal.⁴
- the Esthetic power is developed from the oscillation between the power to 'form' and the power to 'express', (the power to generalise and the power to specify, to feel and to argue); while accepting the limits to both powers

¹ This was during 2003-4 whilst I was undertaking an MA in drawing at Wimbledon School of Art, now Wimbledon College of Art, UAL.

² For example, Gilles Deleuze and Rosalind Krauss are often referred to when writing about Peirce and art, but like Umberto Eco and Charles Morris they are taking Peirce's concepts some distance from the special range of meanings Peirce described for them. For an example see Mark Godfrey's re-use of Krauss' Index (Godfrey 2007:249). In this view I concur with Michael Leja, who also quotes Christopher Wood in support. Leja, M, (2000). *Peirce, Visuality, and Art*. Pages 117-119. That is not to say I haven't found such writing useful and interesting, but it has not been drawn on for this work. Indeed, I find many of Charles Morris's ideas are very attractive, but they would add confusing alternatives to what always aimed to be as simple a reading of Peirce as I could offer, while still being capable of producing complex and useful results if applied.

³ The caveat being the question of whether the rewards are worth the effort of adopting a Peircean approach, which can appear overwhelmingly complex when reading Peirce directly. I posit that they have been in this instance, and generally are for any advanced research or practice.

⁴ In Peirce's *Collected Papers* this is under the title *The First Rule of Reason*. In *Essential Peirce 2* it is under *The First Rule of Logic* (EP2:48).

6. Conclusions

revealed during such an oscillation by attentively observing it in an environment of self and hetero criticism, (a critical environment).

- developing the Esthetic power also involves appreciating what is most up to us and what is least up to us, thereby enabling the most effect where one is most free and limiting frustration where one is least free.⁵

What are the implications that follow from these points for the sketchbook for makers, curators and audiences?

- Makers, (artists), could contribute to all of Peirce's normative sciences, (Esthetics, Ethics, Logic), as their appreciation of 'feelings' is well trained, if they will also attempt to 'formalise'. The sketchbook offers an ideal place to practice, record and review an oscillation between these two capabilities.
- Art has a part role in any naturally developing education, (and possibly in institutional education), for developing an Esthetic power that would humanise and free the individual, and eventually wider society; that is, 'free' in a Peircean sense, which may seem like very little freedom to some.
- If logicians tend to 'form' then artists may tend to 'express'. The oscillation between these two tendencies would allow artists, (and scientists), to inquire further into their objects, whatever they may be.
- Peirce's normative science of Esthetics offers a power to artists and scientists, and people in general. Through a group of abductive and sensitive methods, and modes of argumentation, enquirers can discover the surprisingly small limits of what they can make, and the large scope of what they can mean.⁶

The reflective study in chapter 5, of how the sketchbook means what it does, demonstrates the uses of the Semeiotic tool, (TAG, chapter 4), developed during this research to guide an analysis of any object, be it emotional, material or conceptual. In the space of this thesis, the discussion of 'the sketchbook' could only be a beginning. Although we can be criticised for claiming meanings for a work that others do not find there, we cannot be criticised for not having described the whole meaning of an art

⁵ Free when away from the Index and not free at the Index's centre.

⁶ With respect to how this impacts my art practice, it is through these methods that I will, in 2009-2010, be submitting a proposal to *Platform for Art* for a drawing residency, around the rebuild of the Elephant and Castle, in south London; the project will address the environmental changes on that site and the languages and images that record and convey those changes. The project is being developed under the working title: *From green to white and back again*.

6. Conclusions

object, or any object. This will always be an ongoing task for interpreters. Nevertheless, despite the short journey into how sketchbooks mean what they do, it has been demonstrated how to take such a journey, (with TAG), and this can be scaled up in terms of time frame, and word count, for any future enquiry. To be explicit, the same applies for very different kinds of objects, so the TAG methodology is expected to be effective with in any field where results identifying meaning would be deemed valuable.

This dissertation has not been philosophical in the sense that I have not offered alternative readings of Peirce, with regard to his Esthetic; nor have I offered counter arguments to my interpretations.⁷ I propose a reading which is based on his philosophical investigations as they seem to me to be recorded in his writing; and in keeping with how that reading concurs with my experiences through an art practice with sketchbooks. Would Peirce have recognized this Esthetic theory as in any way resembling his? My wish would be that he would have approved and recognised the sentiment, although I feel quite sure that he would have been critical of my skills in argumentation. In my defence, Peirce's writings do not clearly record his Esthetic theory.

A critique of Peirce was suggested at the end of chapter 3 addressing the questions concerning whether Peirce lived his own philosophy, or conceived its full implications for Esthetics. The impression that it is impossible to tell for certain suggests that the same critique must apply to this dissertation. The development of Esthetic power as it is described here can make no Indexical, or material change. As a researcher I may make the claim that the community of enquirers I feel part of at the Centre for Drawing, Wimbledon UAL, currently have a sensitive regard for ethical considerations, and they make the attempt to creatively and freely interpret during their encounters with art objects; however, within the Esthetic defined here, that can only remain felt and it cannot be measured through material or Indexical change. There never will be a machine, such as a weather vane, that can read off the strength of Esthetic power in a room, or an individual. As people are not only mechanical, they can instead agree if an environment is usefully critical by what they say to each other, that is through Symbols; and they can discuss whether their environment encourages a healthy self criticism, while developing freedom of interpretation. They can also agree on whether a community or an individual seems to be Esthetically powerful.

⁷ I plan to write a paper presenting a philosophical discussion of Peirce's reading of Schiller, with less emphasis on application of the Esthetic; and I aim to complete that during 2010 for submission to the *Transactions of the Charles S. Peirce Society: a quarterly journal in American philosophy*.

6. Conclusions

In case I appear from the last paragraph to be making some claim to have judged a situation correctly, I would like to counter that by saying that I am not making that claim. Keeping sketchbooks is not in itself an aid to developing an Esthetic power. Any such capability must only come from a gradual acceptance of the limits to types of freedom felt in the two domains of form and expression; certain things can be expressed in an artwork that can never be said and likewise some sayable things cannot be expressed in a wordless artwork. Freedom of interpretation can only be fully playful once guided by these limits.

Again, Stoicism seems to be informing these thoughts:

Materials are indifferent, but the use which we make of them is not a matter of indifference. How, therefore, shall a man maintain steadfastness and peace of mind, and at the same time the careful spirit and that which is neither reckless nor negligent? If he imitates those who play at dice.

(Epictetus (trans. Oldfather) 1928 (vol.1) :233).



Fig. 6.2 The Spielforum, or games arcade window in Emmerich, Germany. March 26, 2008. Peirce took Schiller's notion of 'Spieltrieb', or 'play-drive' as a starting point for his Esthetic (W1:10-12).

The Indexical aspects of Signs are generated through the materials and those meanings are not directly accessible, or negotiable. The rest of the Semeiotic range is available for play, in terms of their meanings, while respecting the way the materials anchor those meanings. In a game of dice, becoming interested only in what the dice are made of is not to play, and neither would ignoring the rules of the game. Consummate play, representing Esthetic power, accepts how dice operate, and also accepts that the rules

6. Conclusions

mean that despite their apparently random falling, one player will always win.

Nevertheless winners and losers can find enjoyment in playing.

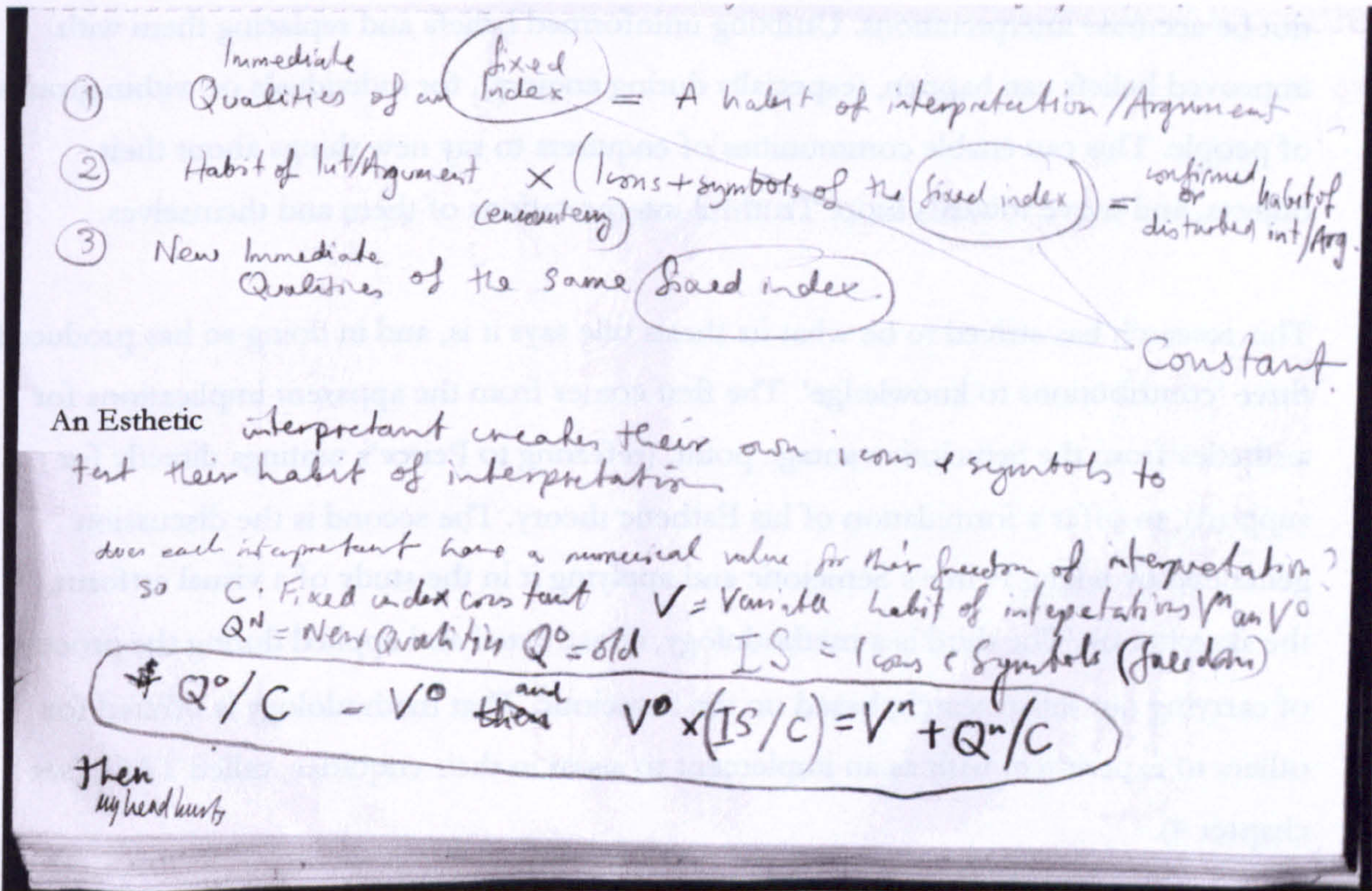


Fig. 6.3 The formula written on the sketchbook page shown above was an attempt to diagrammatically represent the relations between aspects I have been researching for this thesis. I show it as an illustration, and not within the main body of text, because it is a hunch. I wrote it in serious but playful mood. It is an artist's attempt to formalise. To write it propositionally the equation, encircled at the bottom of the sketchbook page, could be read off in the following way, (I use semi-colons to separate each part of the equation):

Habitual feelings are old familiar qualities; about an object which is constantly the same; and that gives us; the same old variation in our interpretation, (or lack of it); and; if our same old variation of interpretation is introduced; (through enquiry), to lots of new Icons; and Symbols, (and other Signs); coming from that constant object; then that gives us; a new range of variation of interpretation; so that we can feel new qualities; about that object that is nevertheless still constantly the same, (Indexically).

the qualities I use
 my old feelings about the sketchbook ^a leads me to interpret them as usual
 and if I critically expose my usual interpretations to a full ^{their} range of meaning (through TAG); then I can feel new qualities about that same sketchbook. (and then form some new things to say about them.)

Fig. 6.4 Manuscript about the sketchbook as a re-appreciable object.

6. Conclusions

Repeatedly similar Representamens from the same Object are likely to engender a habit which is a general tendency to interpret similar objects in similar ways. These may or may not be accurate interpretations. Unfixing uninformed beliefs and replacing them with improved beliefs can happen, (especially during enquiry), for individuals or within groups of people. This can enable communities of enquirers to say new things about their objects, and move towards more Truthful interpretations of them and themselves.

This research has strived to be what its thesis title says it is, and in doing so has produced three 'contributions to knowledge'. The first comes from the apparent implications for æsthetics from the Semeiotic vantage point, (referring to Peirce's writings directly for support), to offer a formulation of his Esthetic theory. The second is the discussion generated by taking Peirce's Semeiotic and applying it in the study of a visual artform, the sketchbook. The third is a methodology, constructed and applied during the process of carrying out this research, based on the Semeiotic. That methodology is offered for others to experiment with as an implement to assist in their enquiries, called TAG, (see chapter 4).

6. Conclusions

6. Conclusions

Glossary	130
Art projects involving sketchbooks 2006-9	135
References	136
Bibliography	141

Glossary

The following definitions are clarifications for this dissertation, and are not devised to replace existing definitions. Technical terms begin with a capital letter.

abduction: a reasonable hypothesis, hunch or guess. [...] *the process of forming an explanatory hypothesis. It is the only logical operation which introduces any new idea; for induction does nothing but determine a value and deduction merely evolves the necessary consequences of a pure hypothesis. [...] No reason whatsoever can be given for it [abduction...] and it needs no reason, since it merely offers suggestions. [...] that man has a certain insight, not strong enough to be oftener right than wrong, but strong enough not to be overwhelmingly more often wrong than right... resembling the instincts of animals in its so far surpassing the general powers of our reason and for its directing us as if we were in possession of facts that are entirely beyond the reach of our senses (EP2:216-7).*

æsthetics: the principles of taste and art, the philosophy of the fine arts (Chambers 1983).

agency: is the ability to marshal Signs effectively, so that the meaning conveyed in an object is, at least in part, the meaning intended. Reflexivity, understanding of an object and skill in constructing signs of that object are all important elements that together can develop agency.

Argument: this is a name of a Representamen for when meaning is conveyed through discussion in human spoken or written language. It is here that humans use symbols (letters and words), following nearly agreed upon rules, (of sentence structure and propositional form), to make propositions about the universe. Arguments can communicate meaning about qualities and materials.

categories: *the most universal concepts or ideas; the ultimate genera* (Colapietro 1993). See appendix for a brief introduction to Peirce's categories.

Dicents: these are used in this thesis to designate those kinds of Representamens that convey how an individual interpreter interacts physically with a sign. This will be different to those more general physical interactions conveyed through an Index. For example, a partially sighted person may encounter many haptic, felt interactions with a sketchbook, through holding and turning it, than I am usually aware of, in that my interpretations tend to be dominated by visual input.

drawing: this is thought of as a frame of mind in which to conduct an art practice which has particularly un-finished and therefore non-dogmatic qualities. In that sense photography, video, installation, performance, and so on, can be drawing. 'The sketchbook' fits well within this and the conventional definitions of the word 'drawing'.

Dynamic: this term qualifies Objects and Interpretants. A Dynamic Object is the full set of possible meanings from that object for all interpreters over all time. A Dynamic

Interpretant is an actualised Immediate Interpretant (see Immediate); it is an instance of meaning that gives a hint towards the whole meaning of an Object.

Esthetic: *the normative science which considers those things whose ends are to embody qualities of feeling* (Peirce EP2:200). Or, Esthetic is the study of what conceivable goals we can begin to agree on (see 'normative'), and be prepared to deliberately adopt, for embodying qualities of feeling and experiencing them. Or, Esthetics is the study, as one of Peirce's normative sciences, of the method of acquiring the freedom, power, or agency, to consider admirable goals for interpreting and embodying qualities. For this thesis, Esthetic power is a power to freely and playfully interpret within the limits set by the Object; a person with that power is referred to here as an Esthetic interpreter.

express: the power to take concepts and feelings and embody them in the world.

Ethics: *the normative science which considers those things whose ends lie in action*. Or, Ethics is the study of what ends of action we are prepared deliberately to adopt (Peirce EP2:200).

hierarchies: these are scales of value that are constructed by individuals or collectively that rank objects. Positions for objects along those scales are determined by feelings for or against or indifferent to that object, and they are based on, or can form beliefs. Habitually feeling the same way about an object makes a judgement more automatic, resulting in a settled opinion. Enquiry can destabilise beliefs and alter judgements, opening up the possibility of re-assessing existing hierarchies, (Peirce EP1:109-123; OED).

Final: a term that qualifies types of Interpretant. Final Interpretants sum up all the interpretations that could possibly be made, and by doing so they tend towards the Truth of an Object; whereas a Dynamic Interpretant, for example merely gives us a hint towards the Object.

form: the power to conceive in the mind what has been phenomena in the world.

Icons: these convey meaning by resemblance. For example the letter 'O' is Iconically closer to an apple than the letter 'T'; because as a round letter it resembles the roundness of the apple. Icons are not restricted to visual meaning. The sound from repeatedly striking a large drum can resemble thunder more readily than blowing through a small whistle. Sketchbooks can resemble diaries, and a page can have a drawing upon it that resembles a tree, or a diagram can resemble a sequence of thoughts.

Immediate: is a term that qualifies types of Object and types of Interpretant. Immediate Objects gives us a glimpse towards the full meaning of a Dynamic Object, (see Dynamic). Immediate Interpretants are potential possible Interpretants of an Object, (its interpretability), before it has necessarily been interpreted at all.

Index: an index can be conceived as being at the very centre of the map of Representamens that are used in this dissertation. It signifies what material things are made of; their 'brute actuality'. It is the type of sign that conveys the materially embodied properties through interaction in causative and determined ways with other materials, but

before they are felt, conceived, named or discussed. In this dissertation the plural of an Index is Indices, and its adjective is Indexical. One of Peirce's examples that exhibits its meaning Indexically is a weather vane, which moves because of the thing it signals, (i.e. it moves because of the physical interaction with the direction of the air's movement, and that is the information it signifies to an observer).

Interpretant: is one third of Peirce's three part Sign. (The three parts are Object, Representamen, Sign). The Interpretant is an idea in the mind that hints at the Object of the Sign, whilst also influencing the Representamen (Peirce EP2:13). In this thesis I have used the phrase Esthetic interpreter to denote a person who can, to some extent, freely and playfully interpret, within the limits as set by the Object. See also Immediate and Dynamic.

Legisigns: these convey embodied meaning in their 'types' rather than as tokens. So the mark ^ is also a type of accent used in the French language, called in English a circumflex. This does not refer to its use in the here and now of the previous sentence, but generally over time and in many sentences. Sinsigns and Legisigns could form a useful semeiotic type/token distinction within the subject of drawing, in terms of the area of meaning between mark-making and inscription.

Logic: *the normative science which considers those things whose ends are to represent something* (Peirce EP2:200). Or, Logic is the study of what modes of representation we are prepared to deliberately adopt.

normative science: *Research into the theory of the distinction between what is good and what is bad; in the realm of cognition [Logic], in the realm of action [Ethics], and in the realm of feeling [Esthetic].* (Peirce EP2:147) my additions in square brackets. The word 'normative' has the sense of 'agree', in that it is not expected that everyone will agree, but rather that those who make it their study, and who reflect carefully upon these questions will eventually at least tend to agree, or tend towards clumps of agreement; as with Peirce's concept of a community of enquirers.

Object: one of the three parts of Peirce's Sign, (Object, Representamen, Interpretant), the Object is what the Sign *serves to convey knowledge of* to an Interpretant (Peirce EP2:13).

oscillate/oscillation: *swing to and fro like a pendulum, vibrate* (Chambers 1983).

phenomenology: [research in order to] *make out what are the elements of appearance that present themselves to us every hour and every minute* (Peirce EP2:147).

Pragmatism: The philosophical doctrine introduced by Peirce in the second half of the 19th Century and popularised by William James and then John Dewey. Peirce's stricter doctrine emphasised that the 'conceptions of practical import must be considered when testing our cognitions about anything; whereas James dropped the emphasis on 'conceptions of...'

Qualisigns: these convey 'flavour' or 'feeling' (via any of the senses, or within the mind). It is the name of the Representamen for qualities which are not embodied, and

before they are named or commented upon. For example 'blue' is already a named thing (the word on this page). Imagine the quality of blueness as experienced when waking up in a garden; that blueness before you have conceived that you are gazing at a clear sky.

reflexive: if something is done reflexively it is done with self-awareness concerning what is being done; having considered and deliberated about positions of interpretation. A development of reflexivity will be a part requirement in the development of agency.

Representamen: is that 'sign-type' part of the triadic Sign. (The whole triadic Sign consists of Object, Representamen / (or sign-type), and Interpretant). So in this thesis when I refer to Peirce's whole triadic Sign I use the term 'Sign'; and when referring to the one third part of a Sign I use the term 'Representamen'. The nine Representamens, or sign-types used here are Qualisign, Sinsign, Legisign, Icon, Index, Symbol, Rheme, Dicent, Argument.

Rhemes: these convey the possibility of qualities for particular interpreters. In this dissertation they differentiate what qualities an interpreter feels for an Object from those they believe to be more widely felt by others. Invariably these need to be stated if they are to be gathered in some way, and they would then become conceptions of the possible qualities of an object. For example, I am not fond of A4 paper but I may wish to separate my personal felt response from the fact that it is a widely used format by considering Qualisigns for the qualities assumed to be widely felt, Rhemes for those I feel personally. (I acknowledge that I define Rhemes and Dicents somewhat differently to Colapietro who correctly makes a correspondence between them and concepts and statements respectively (Colapietro 1993). I do this because while retaining Peirce's assertion that this trichotomy {Rhemes, Dicents, Arguments} is of Representamens in relation to their Interpretant (CP 8.343-344), I nevertheless extrapolate that to a representation of an artwork for an interpreter, in its qualities (Rheme), and material (Dicent), rather than as they represent linguistic structures.

Semeiotic: Peirce's *study, or general theory of signs*. Or, the theory of how meaning is conveyed, through signs.

semiotic: theories, other than Peirce's, of how meaning is conveyed through signs.

Sinsigns: these convey meaning by embodying qualities in the here and now, as individual occurrences. They are particular tokens of meaning. For example the mark ^ as it is here. That mark serves as a Sinsign, or token, of the individual place in the previous sentence. (See 'Legisign' for another way of interpreting that mark).

Sign: *Something by knowing which we know something more* (Brent 1993:308). [Or, A]nything, of whatsoever mode of being, which mediates between an object and an interpretant; since it is both determined by the object relatively to the interpretant, and determines the interpretant in reference to the object, in such wise as to cause the interpretant to be determined by the object through the mediation of this 'sign' (Peirce EP2:410). Another definition Peirce gives for his sign is *anything that stands for something (called its object) in such a way as to generate another sign (its interpretant)*, (Colapietro 1993).

sketchbook: a workable definition of the objects which are studied for this thesis is: originally empty pocket books which have gone on to be drawn and written in. The terms notebook and sketchbook are used synonymously. The findings of this thesis could well apply to sketchbooks by non-artists, and indeed to ranges of objects which are not sketchbooks. The root of the term 'sketch' is the same as for 'skate', and that relationship seems to hold the flavour of what such a book is for, for the purposes of this enquiry (OED). A 'skating about' does not pin things down, or settle. What may be particularly important here in relation to Esthetics is the skating about between text and image that goes on in sketchbooks, (see 'form' and 'express' for more on this).

spieltrieb: (translatable a 'play-drive'), is the term Peirce takes from Schiller, on which Peirce's sense of an Esthetic power is based (see Esthetic).

Stoicism: The Hellenistic philosophy founded by Zeno of Citium late in the 4th Century B.C.E. Early exponents include Cleanthes, Chrysippus, and later, in the Roman period, Epictetus and Marcus Aurelius. Stoicism is referred to here because of this author's philosophical interests, (position of interpretation), and because of the direction of development towards Stoicism detected in Peirce's thought.

Symbols: these convey meaning by convention. For example, in England the symbol 'x' after a name at the end of a letter symbolises a kiss from the sender of the letter to its recipient. The letter 'x' has no resemblance to, or material connection with a kiss, it is something we have culturally agreed upon. If we turn this symbol around its axis by 45° we have a symbol with a very different meaning. '+' is widely used to mean 'plus' in the mathematical procedure called addition, e.g. $2+2=4$. Worn around the neck this symbol may have Christian connotations, although in such instances the lower section is usually longer than the other three in order to also make it an Icon of a scaffold for crucifixion as much as a Symbol of Christianity, (see Icon).

TAG: An acronym for Triadic Analytic Guide. It is a guide to conduct a Semeiotic analysis of any Object, be it emotional, material or conceptual. It simultaneously analyses the user of the guide, and their positions of interpretation, as well as clarifying why an enquiry has been undertaken in the first place. It can help to construct research questions in the voice of the user, and organise data. See chapter 4.

triadic: of three parts.

Truth: *Truth implies the agreement of the representation with its object* (Peirce W1:79). To briefly posit my understanding of Peirce's concept of Truth: Repeatedly similar Representations from the same Object are likely to engender a habit which is a general tendency to interpret similar objects in similar ways. These may or may not be accurate interpretations, i.e. they are not True. Unfixing uninformed beliefs and replacing them with improved beliefs can happen, (especially during enquiry), for individuals or within groups of people, enabling communities of enquirers to move towards more truthful interpretations of an object. The direction of that movement is towards the Truth, and it need not be expected to ever reach it. (See also Final).

Art projects involving sketchbooks 2006-9

One Person Exhibitions/Residencies

- 2008 AIAS Residency/Workshop, Emmerich, Germany
- 2007 *Rebound*, Wellcome Trust, London
- 2007 *Portrait of John Hough – Pocket Tube Map*, in collaboration with Jeremy Deller. Platform for Art, Transport for London
- 2007 *What are Feelings for?*, Centre for Drawing, Wimbledon College of Art

Group Exhibitions

- 2009 *The Artist's Studio*, Compton Verney, Warwickshire, UK, (Waterfield 2009)
- 2009 *The Drawing Incident*, Ghent
- 2008-9 *Unspeakable: The Artist as Witness to the Holocaust*. The Imperial War Museum, London, including the commission of the work *Souvenir* and also the work *Concentrate* and the sketchbook from which the drawing originates
- 2008 100 Years, 100 Artists, 100 Works of Art. Transport for London
- Drawn Encounters*. The Gallery at Wimbledon College of Art, London
- 2008 *Acts Actions*, Cafe Gallery Projects Southwark Park London
- 2007 *Jerwood Drawing Prize*, Jerwood Space, London
- 2007 *Chavi*, Novas Gallery, London
- 2007 *Recognise*, Contemporary Art Platform, London
- 2007 *Centre of the Creative Universe*. Tate Liverpool, with Jeremy Deller: *Epstein's Liverpool*
- 2006-8 *Drawing Breath: ten years of the Jerwood Drawing Prize*. London, Sydney, Bristol, Aberdeen

Other

- 2007 Co-curator, (with Daniel Baker), of *No Gorgias*, Novas Gallery, London
- 2007 Commissioned to make 15 portraits of the artists exhibiting in *The World as a Stage* for Tate Britain

References

This list gives texts directly referred to in the dissertation, Harvard style; see the bibliography list below for texts from the wider literature review.

Armstrong, C. (2000). *A Degas Sketchbook*. Los Angeles, CA: The J. Paul Getty Trust.

Baker, D. (2008). 'Breaking Beyond the Local'. *Third Text* No. 92, Vol. 22, Issue 3. May 2008, pp. 407-415.

Barnouw, J. (1988). '“Aesthetic” for Schiller and Peirce: A Neglected Origin of Pragmatism'. *Journal of the History of Ideas, Inc.*

Barnouw, J. (1994), 'The place of Peirce's 'Esthetic' in his Thought and in the Tradition of Aesthetics' in *Peirce and Value Theory*. Ed. Herman Parret. Amsterdam/Philadelphia: John Benjamins. pp155-178

Barnouw, J. (2002). *Propositional Perception*. Lanham, New York, Oxford: University Press of America.

Beiser, F. (2005). *Schiller as Philosopher*. Oxford: Oxford University Press.

Bergman, M. (2002). *Fields of Signification*. Dept of Philosophy, University of Helsinki.

Bobzien, S. (1998). *Determinism and Freedom in Stoic Philosophy*. Oxford: Clarendon Press.

BOYZ. 'Distraction'. October 2007.

Brent, J. (1993). *Charles Sanders Peirce: A Life*. Bloomington and Indianapolis: Indiana University Press.

British Medical Journal. 'Picture of the Week'. October 2007.

Butlin, M. (1962). *Samuel Palmer's Sketchbook 1824*. (Vols 1& 2). Trianon Press.

Chambers 20th Century Dictionary (1983). Edinburgh: Chambers.

Colapietro, V. M. (1993). *Glossary of Semiotics*. New York: Paragon House.

Coldwell, P. (2006). *Morandi's Legacy: Influences on British Art*. London: Philip Wilson.

Croce, B. (1909). *Æsthetic: As Science of Expression & General Linguistic*. Macmillan and Co.

Darwent, C. (2001). 'Real Space Fictions, Mike Nelson'. *Modern Painters*, V14 No.3 Autumn 2001.

De Zegher, C. (ed.), (2003). *The Stage of Drawing: Gesture and Act*. London and New York: Tate Publishing and The Drawing Centre, New York.

- Dewey, J. (1958). *Art as Experience*. Capricorn Books.
- Du Gay, P. and Evans, J. and Redman, P. (eds.). (2000). *Identity: A Reader*. London: Sage.
- Du Gay, P. (1995). *Philosophy as a Way of Life*. Oxford: Blackwell.
- Epictetus. (Oldfather, W.A. trans.). (1928). *The Discourse as Reported by Arrian, The Manuel and Fragments*. 2 Vols. Loeb Classical Library. Cambridge, Massachusetts: Harvard University Press
- Fuentes, C. and Lowe S. M. (Eds.). (1995). *The Diary of Frida Kahlo*. London: Bloomsbury.
- Fry, C. J. (2008). *Perceiving Experience: Accounting for the Role of the Audience in the Construction of Pervasive and Locative Artworks*. University of Surrey, (PhD dissertation).
- Gallie, W. B. (1952). *Peirce and Pragmatism*. Edinburgh. Pelican Books, Penguin.
- Gell, A. (1998). *Art and Agency: an anthropological theory*. Oxford: Clarendon Press.
- Glen, C. W. and Glenn, J. (eds.). (1988). *Robert Motherwell, The Dedalus Sketchbooks*. Harry N. Abrams, Inc.
- Glimcher, A. and Glimcher, M. (1986). *Je Suis Le Cahier. The Sketchbooks of Picasso*. London: Thames and Hudson.
- Godfrey, M. (2007). *Abstraction and the Holocaust*. London: Yale University Press.
- Gould, J. B. (1970). *The Philosophy of Chrysippus*. New York: State University of New York Press.
- Halliwell, S. (2002). *The Aesthetics of Mimesis*. Princeton New Jersey: Princeton University Press.
- Hadot, P. (2000). 'Reflections on the idea of the cultivation of the self'. in *Philosophy as a Way of Life*. ed. Du Gay. pp206-13, (also in Du Gay 2000).
- Hadot, P. (Chase, M. trans.). (2001). *The Inner Citadel*. Massachusetts and London: Harvard University Press.
- Hardwick, C. S. (1977). *Semiotics and Significs: The Correspondence between Charles S. Peirce and Victoria Lady Welby*. Bloomington and London: Indiana University Press.
- Haret, E. (2002). *The Drawings of Stefano Da Verona and His Circle and the Origins of Collecting in Italy*. Philadelphia : American Philosophical Society.
- Hausman, C. R. (1997). *Charles S. Peirce's Evolutionary Philosophy*. Cambridge: Cambridge University Press.

- Higgins, H. (2002). *Fluxus Experience*. Columbia and Princeton: University of California.
- Hocutt, M. O. (1962). 'The Logical Foundations of Peirce's' Aesthetics. *Journal of Aesthetics and Art Criticism* 21. 1962 pp157-166.
- Holmes, C. J. (1936). *Self and Partners (Mostly Self)*. London: Constable and Company.
- Hookway, C. (2002). *Truth, Rationality, and Pragmatism. Themes from Peirce*. Oxford: Oxford University Press.
- Kant, I. (Mielejohn, J. M. D. trans.). (1945). *Critique of Pure Reason*. London: J. M. Dent & Sons Ltd.
- Kent, B. (1987). *Charles S. Peirce: Logic and the Classification of the Sciences*. McGill-Queen's University Press. Kingston and Montreal.
- Kimmelman, M. (2008) 'Sotheby's to Break Up a Robert Sketchbook'. *The New York Times*. 2 February 2008.
- Leja, M. (2000). *Peirce, Visuality and Art*. Representations 72. Fall 2000.
- Leeuw, R. de (ed.) (1997). *The Letters of Vincent Van Gogh*. London: Penguin.
- Long, A. A. (1996). *Stoic Studies*. Berkely and Los Angeles: University of California Press.
- Margolis, J. (1962). *Philosophy Looks at the Arts: Contemporary Readings in Aesthetics*. New York: Charles Scribner's Sons.
- Margolis, J. (1971). *Values and Conduct*. Oxford: Clarendon Press.
- Margolis, J. (1980). *Art and Philosophy: Conceptual Issues in Aesthetics*. Brighton: The Harvester Press Ltd.
- Marks, C. (1972). *From The Sketchbooks of the Great Artists*. New York: Thomas Y. Crowell Company.
- Mates, B. (1961). *Stoic Logic*. Berkely and Los Angeles: University of California Press.
- Merrill, L. (1992). *A Pot of Paint: Aesthetics on Trial in Whistler V. Ruskin*. London: Smithsonian
- Mildazyte-Kulikauskiene, M. (2007). *Mikalojus Konstantinas Ciurlionis: Piesiniai, Kompoziciju Eskizai, Grafika*. Lithuania: Mokslo
- Misak, C. (ed.). (2004). *The Cambridge Companion to Peirce*. Cambridge University Press, Cambridge.
- Morgan, J. and Wood, C. (2007). *The World as a Stage*. London: Tate Publishing

- Morris, C. (1964). *Signification and Significance*. Cambridge, Massachusetts: The M.I.T. Press.
- Morris, C. (1946). *Signs, Language and Behaviour*. New York: Prentice-Hall Inc.
- Morris, S. (2000). *Shifting Eyes*. PhD dissertation. University College London.
- Morris, S. (2007). 'Peirce and the Image: the Work of Art and the Sign'. *Working Papers and Pre-publications*. Italy: Università di Urbino.
- Nelson, M. and Irvine, J. (2000). *Extinction Beckons*. London: Matt's Gallery.
- Nelson, M. (2004). *Triple Bluff Canyon*. Oxford: Modern Art Oxford.
- Newman, A. (ed.) and Ryan, P. (2007). *Notes 1 – The Centre for Drawing Project Space*. London: UAL.
- Nöth, W. (1990). *Handbook of Semiotics*. Bloomington: Indiana University Press.
- Ogden, C. K. and Richards, I. A. (1985). *The Meaning of Meaning*. London: Ark
- Oxford English Dictionary*. (2004). 8th edn. Oxford: Oxford University Press.
- Parker, K. (2002). *Charles S. Peirce on Esthetics and Ethics: A Bibliography*. Available from http://agora.phigvsu.edu/kap/CSP_Bibliography/ [Accessed 1 June 2009]
- Parret, H. (ed.). (1994). *Peirce and Value Theory*. Amsterdam/Philadelphia: John Benjamins.
- Peirce, C. S. (eds: Houser, N. and Kloesel, C.). (1992). *The Essential Peirce. Selected Philosophical Writings Volume 1 (1867 – 1893)*. Bloomington and Indianapolis: Indiana University Press.
- Peirce, C. S. (eds: Houser, N. et al.). (1998). *The Essential Peirce. Selected Philosophical Writings Volume 2 (1893 – 1913)*. Bloomington and Indianapolis: Indiana University Press.
- Peirce, C. S. (1982 -). *Writings of Charles S. Peirce: A Chronological Edition*. (6 of predicted 36 volumes published to date). Bloomington. Indiana University Press.
- Peirce, C. S. (eds: vols. 1-6 Hartshorne, C. and Weiss, P. vols. 7-8 y Burks, A.W.). (1958-1966). *Collected papers*. Cambridge: Belknap Press of Harvard University Press.
- Peirce, C. S. *Published Works* Ketner, K. L. & Ransdell, J. M., (eds.). CD-Rom. Intalex: Past Masters. Texas Tech University.
- Petrilli, S. (ed.). (2003). *Translation Translation*. Amsterdam: Rodopi.

- Pietarinen, A. (2006). *Signs of Logic: Peircean Themes on the Philosophy of Language, Games, and Communication*. Dordrecht: Springer.
- Rawson, P. (1969). *Drawing*. Oxford University Press.
- Roberts, D. (2003). *An Introduction to Peirce's Proof of Pragmatism*. University of Waterloo.
- Ryan, P. (2005). *Paper Video: The Status and Function of the Sketchbook in a Skeptical Environment*. Available from <http://www.paulryan.co.uk/paper.htm> [accessed 1 September 2009]
- Schiller, F. (2004). *On the Aesthetic Education of Man*. New York: Dover Publications.
- Short, T.L. (2007). *Peirce's Theory of Signs*. New York: Cambridge University Press.
- Smyth, R. A. (1997). *Reading Peirce Reading*. Maryland: Rowman & Littlefield.
- Waterfield, G. (ed.), (2009). *The Artist's Studio*. London: Hogarth Arts in association with Compton Verney.
- Whately, R. (1844). *Elements of Logic*. London: B. Fellowes.
- Wolk, J. van der. (1987). *The Seven Sketchbooks of Vincent van Gogh*. London: Thames and Hudson.

Bibliography.

This list reflects the wider literature review, but see the reference list above for texts directly referred to in the dissertation.

- Almeder, R. (1980). *The Philosophy of Charles S. Peirce*. Oxford: Basil Blackwell.
- Aristotle (Jowett, B. trans.). (1957). *Aristotle's Politics*. London: Oxford University Press.
- Aristotle (Chase, D. P. trans.). (1881). *The Ethics of Aristotle*. Newcastle: The Scott Library.
- Bal, M. and Bryson, N. (1991). 'Semiotics and Art History'. *The Art Bulletin*, June 1991, vol. 73, No. 2.
- Barnouw, J. (1983). *The Morality of the Sublime: To John Dennis*. *Comparative Literature*, Vol. 35, No. 1. (Winter, 1983), pp. 21-42.
- Barnouw, J. (1986). 'Peirce and Derrida: "Natural Signs" Empiricism versus "Originary Trace" Deconstruction'. *Poetics Today*, Vol. 7, No. 1. (1986), pp. 73-94.
- Bruce, V. and Green, P. (1985). *Visual Perception: Physiology, Psychology and Ecology*. London: Lawrence Erlbaum Associates Ltd.
- Calcaterra, R. M. *Wittgenstein and Peirce on inner experience*.
<http://www.digitalpeirce.fee.unicamp.br/calcaterra/p-witcal.htm>
- Césaire, A. (1995). *Notebook of a Return to My Native Land*. Newcastle-Upon-Tyne: Bloodaxe Books.
- Cobley, P. and Jansz, L. (1997). *Introducing Semiotics*. Cambridge: Icon.
- Craig-Martin, M. (1995). *Drawing the Line*. London: The South Bank Centre.
- Dau, F. (2006). *Mathematical Logic with Diagrams Based on the Existential Graphs of Peirce*. PhD dissertation.
- Derrida, J. (1972). *La dissemination*. Paris: Editions du Seuil.
- Dillon, T. (ed.), (2007). *Platform for Art: Art on the Underground*. London: Black Dog Publishing.
- Dubsky, M. (1981). *Tom Pilgrim's Progress Among the Consequences of Christianity*. London: Gay Men's Press.
- Dunning, W. V. (1991). 'The Concept of Self and Postmodern Painting: Constructing a Post-Cartesian Viewer'. *The Journal of Aesthetics and Art Criticism* 49:4 Fall 1991.

- Eagleton, T. (1990). *The Significance of Theory*. Oxford: Basil Blackwell.
- Elkins, J. (2001). *Problems with Peirce*. Note: An excerpt from: James Elkins, *Visual Culture: A Skeptical Reader* (work in progress).
- Feibleman, J. (1945). 'The Hypothesis of Esthetic Measure'. *Philosophy of Science* 12. pp194-217.
- Freud, S. (McClintock, D. trans). (2003). *The Uncanny*. London: Penguin Books Ltd.
- Fugard, A. (1983). *Notebooks 1960/1977*. London: Faber and Faber.
- Gilbert, J. (1998). 'Legitimising sketchbooks as a research tool in an academic setting'. *Journal of Art and Design Education*, 1998, vol. 17, no. 3, pp255-266.
- Hiller, S. (1995). *After the Freud Museum*. London: Book Works.
- Hookway, C. (ed.), (1984). *Minds Machines and Evolution*. Cambridge: Cambridge University Press.
- Hookway, C. (1985). *Peirce*. London: Routledge & Kegan Paul plc.
- Inwood, B. and Gerson, L. P. (1997). *Hellenistic Philosophy: Introductory Readings*. Indianapolis: Hackett.
- Jaffe, D. (2001). 'New Thoughts on Van Dyck's Italian Sketchbook'. *The Burlington Magazine*, Vol. 143, No. 1183. (Oct., 2001), pp614-624.
- James, W. (1956). *The Will to Believe, and other essays in popular philosophy*. New York: Dover Publications Inc.
- Kent, B. (1976). 'Peirce's Esthetics: A New Look'. *Transactions* 12 (1976), 263-283.
- Kim, S. (1999). *The Aesthetic Phenomenology of Abduction*. Korea University, Dept of Linguistics.
- Kirwin, L. (1987). 'Visual Thinking: Sketchbooks from the Archives of American Art'. *Archives of American Art Journal*, Vol. 27, No. 1. (1987), pp21-29.
- Kozbelt, A. and Seeley, W. P. (2007). 'Integrating Art Historical, Psychological, and Neuroscientific Explanations of Artists' Advantages in Drawing and Perception'. *Psychology of Aesthetics, Creativity, and the Arts*. 2007.
- Lacan, J. (1949). *The Mirror Stage*. 16th International Congress of Psychoanalysis, Zurich 17th July 1949.
- Lacan, J. (2001). *Écrits. A selection*. London: Routledge.

- Layton, R. (2003). 'Art and Agency: A Reassessment'. *Journal of the Royal Anthropological Institute*. (N.S.) 9, pp447-464.
- Leader, D. and Groves, J. (1995). *Introducing Lacan*. Cambridge: Icon
- Lefebvre, M. (2007). *Peirce's Esthetics: A Taste for Signs in Art*. (doi:10.2979/TRA.2007.43.2.319). Available from <http://inscribe.iupress.org/doi/pdf/10.2979/TRA.2007.43.2.319> [Accessed 1 May 2008]
- Levi, A. W. (1962). 'Peirce and Painting'. *Philosophy and Phenomenological Research*. Vol. 23, No. 1. (September 1962), pp23-36.
- Lyotard, J. F. (1999). *The Post Modern Condition*. Minneapolis, MN: University Of Minnesota Press.
- Magnussen, A. (2000). 'The Semiotics of C. S. Peirce as a Theoretical Framework for the Understanding of Comics'. *Comics and Culture*. Denmark: Museum Tusculanum Press.
- Mai, J. (2001). 'Semiotics and Indexing: An Analysis of the Subject Indexing Process'. *Journal of Documentation*, vol. 57, no. 5, September 2001, pp. 591-622.
- Martinez, J. L. (1998). 'A Semiotic Theory of Music: According to a Peircean Rationale'. *The Sixth International Conference on Musical Signification*, University of Helsinki, University of Provence Aix-en-Provence, December 1-5, 1998.
- Merleau-Ponty, M. (2004). *The World of Perception*. Abingdon: Routledge
- Merleau-Ponty, M. (1962). *Phenomenology of Perception*. Abingdon: Routledge
- Moriarty, S. E. (1996). 'Abduction: A Theory of Visual Interpretation'. *Communication Theory*. 6:2 (May 1996), pp167-187.
- Moxey, K. (2008). 'Visual Studies and the Iconic Turn'. *Journal of Visual Culture*. Vol. 7 (2):131-146.
- Naginski, E. (2000). 'Drawing at the Crossroads'. *Representations*, No. 72. (Autumn, 2000), pp64-81.
- Nelson, R. S. and Shiff, R. eds. (1996). *Critical Terms for Art History*. Chicago: The University of Chicago Press, 1996.
- Omoto, S. (1965). 'The Sketchbooks of Worthington Whittredge'. *Art Journal* No. 4. Summer, 1965, vol. 24, pp331-335.

- Pardales, M.J. and Girod, M. (2006). 'Community of inquiry : its past and present future'. *Educational Philosophy and Theory*. June 2006, vol. 38, no. 3, pp299–309, ISSN: 0013–1857.
- Parret, H. ed. (1994). *Peirce and Value Theory*. Amsterdam: John Benjamins Publishing Co.
- Pepper, S. C. (1963). *The Basis of Criticism in the Arts*. Cambridge: Harvard University Press.
- Perec, G. (1982). 'Think/Classify'. *Le Genre Humain*, (also in Perec, G. (1997). *Species of Spaces and Other Pieces*).
- Perini, G. (1988). 'Sir Joshua Reynolds and Italian Art and Art Literature. A Study of the Sketchbooks in the British Museum and in Sir John Soane's Museum'. *Journal of the Warburg and Courtauld Institutes*, Vol. 51. (1988), pp. 141-168.
- Plato. (Cooper, J. M. ed). (1997). *Plato: Complete Works*. Indianapolis/Cambridge: Hackett Publishing Company.
- Redding, P. (2003). *Hegel and Peircean Abduction*. *European Journal of Philosophy* 11:3 pp. 295-313.
- Robin, R. *Catalog of the Peirce Papers*. Courtesy Prof. Robin and the Peirce Edition Project. Available from http://www.iupui.edu/~peirce/web/robin/robin_fm/toc_fm.htm [Accessed 1 May 2008]
- Ruskin, J. (1971). *The Elements of Drawing*. New York: Dover Publications.
- Scotus, D. (Wolter, A. trans.), (1987). *Philosophical Writings*. Indianapolis: Hackett.
- Seidensticker, William David, (1968). *Peirce's Theory of Esthetics and Normative Science*. Diss: Fordham.
- Smalley, U. (Winter 2008). 'Unspeakable'. *Despatches: The magazine of the friends of the Imperial War Museum*. (London).
- Smetsky, I. (2005). *Peirce's Semiotics, Subdoxastic Aboutness, and the Paradox of Inquiry*. Philosophy of Education Society of Australia.
- Smith, C. M. (1972). 'The Aesthetics of Charles S. Peirce.' *Journal of Aesthetics and Art Criticism* 31, 1972, pp21-29.
- Sonesson. Lectures: Lecture 1: 'The Quadrature of the Hermeneutic Circle Historical and Systematic Introduction to Pictorial Semiotics'. (See Pdf file)
- Sorabji, R. (2002). *Emotion and Peace of Mind: From Stoic Agitation to Christian Temptation*. New York: Oxford University Press.

Spinoza, B. (Shirley, S. trans), (2002). *Spinoza: Complete Works*. Indianapolis/Cambridge: Hackett Publishing Company Inc.

Bateson, K. & Taylor, A. (2007). *Drawing Breath*. London: Wimbledon College of Art, UAL.

Taylor, A. & Thomas, P. (2003). *Foundation Course: Drawing*. London: Cassell Illustrated.

Veerendra P. L. (2006). Material habits, identity, semeiotic'. *Journal of Social Archaeology*, Vol. 6, No. 1, (2006), pp48-70.

Wheelwright, P. (1959). *Heraclitus*. New York: Oxford University Press.

Wilkinson, G. *Turner's Early Sketchbooks*. London: Barrie & Jenkins, 1972.

Winetroun, K. (1967). *F. C. S. Schiller and the Dimensions of Pragmatism*. Ohio State University Press.

Wittgenstein, L. (1958). *Philosophical Investigations*. 2 vols. Oxford: Basil Blackwell.

Wittgenstein, L. (1958). *The Blue and Brown Books*. Oxford: Basil Blackwell.

Zemach, E.M. (1967). 'The Pragmatic Paradox in Aesthetics'. *British Journal of Aesthetics* 7, pp215-224.

Zizek, S. and Daly, G. (2004). *Conversations with Zizek*. Cambridge: Polity Press.

Websites:

Arisbe: The Peirce Gateway. [Accessed 1 February 2008]:
<http://members.door.net/arisbe/arisbe.htm>

Tate Gallery Collections. Turner's Sketchbooks. [Accessed 1 March 2009]
<http://www.tate.org.uk/servlet/BrowseGroup?cgroupid=999999995>

The Peirce Edition Project. [Accessed 1 February 2008]
<http://www.iupui.edu/~peirce/>

The Pragmatism Cybrary [Accessed 1 February 2008]
<http://www.pragmatism.org/>

The Transactions of The Peirce Society. [Accessed 1 October 2008]
<http://www.peircesociety.org/contents.html>

Beyond Mimesis and Nominalism [Accessed 1 March 2009]
<http://www.lse.ac.uk/collections/artAndScience/abstracts.htm>

The Department of Prints and Drawings at The British Museum.

http://www.britishmuseum.org/the_museum/departments/prints_and_drawings.aspx

International Association for Semiotic Studies

<http://www.arthist.lu.se/kultsem/AIS/IASS/>

Ardizzone Sketchbook at the Imperial War Museum

<http://www.iwm.org.uk/upload/package/9/ardizzone/&book1.htm>

Open Semiotics Resource Center

<http://www.semioticon.com/>

Conference on Systems Art

<http://www.systemsart.org/presentations.html>

See especially Paul Cobley.

Turning Pages, British Library.

<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>

See Blake's notebook and Leonardo's sketches.

The Drawing Research Network

<http://www.drawing.org.uk/>

Pragmatism Conferences, Sao Paulo.

<http://www.pucsp.br/pos/filosofia/Pragmatismo/eventos/eventos.html>

Artprice database

<http://www.artnet.com/net/Services/PriceDatabase.aspx>

Century Dictionary (Peirce's entries)

<http://www.global-language.com/century/>

The Commens Dictionary - Peirce's Terminology in His Own Words

<http://www.helsinki.fi/science/commens/dictionary.html>

Conferences Attended:

Helsinki, (2006). *Applying Peirce*

Sao Paulo, (2007). 10th *International Meeting on Pragmatism*. (Paper given: *Esthetic Complexity*).

Ghent, (2009). *The Drawing Incident*. (Paper given: *What is, and isn't, up to us during drawing*).

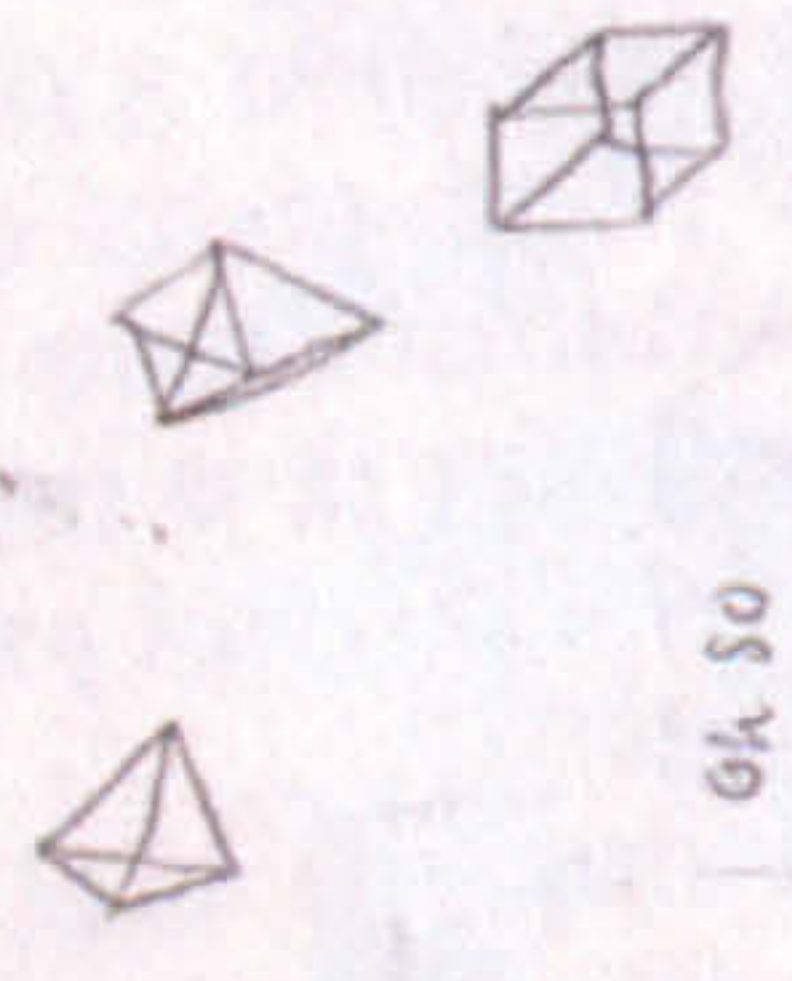
BLANK IN ORIGINAL

Appendices

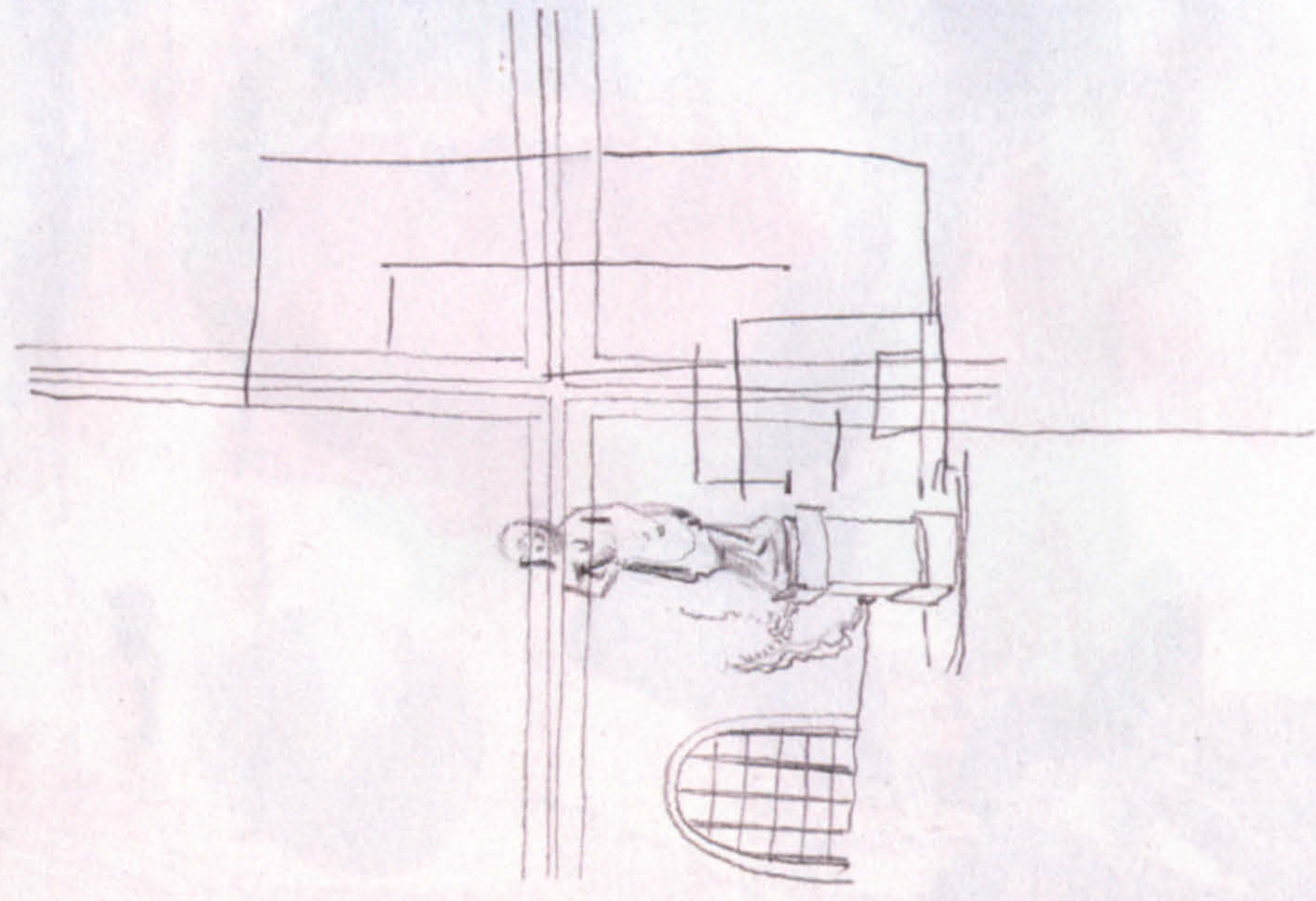
1. Selection of sketchbook pages produced during this research 2006-9
2. Peirce's Categories: a brief introduction 251
3. Proposals 255
 - Studio in your pocket* (proposal and statement)
 - Rebound*
 - S.O.C.I.A.T.E.
 - Souvenir* (with postcards)

N.B. The layout and fonts are shown as they were on the original proposals.
4. Publications 263
 - Notes 1, What are feelings for?* (bound in photocopy)
 - No Gorgios* (bound in booklet)
 - Rebound* (bound in booklet)
 - Portrait of John Hough* (bound in pocket tube map)
5. Blank TAG (see chapter 4)

VISNU SAKEMA - THE PANCASANTRA.
preamble: "my senses have turned away
from their objects"

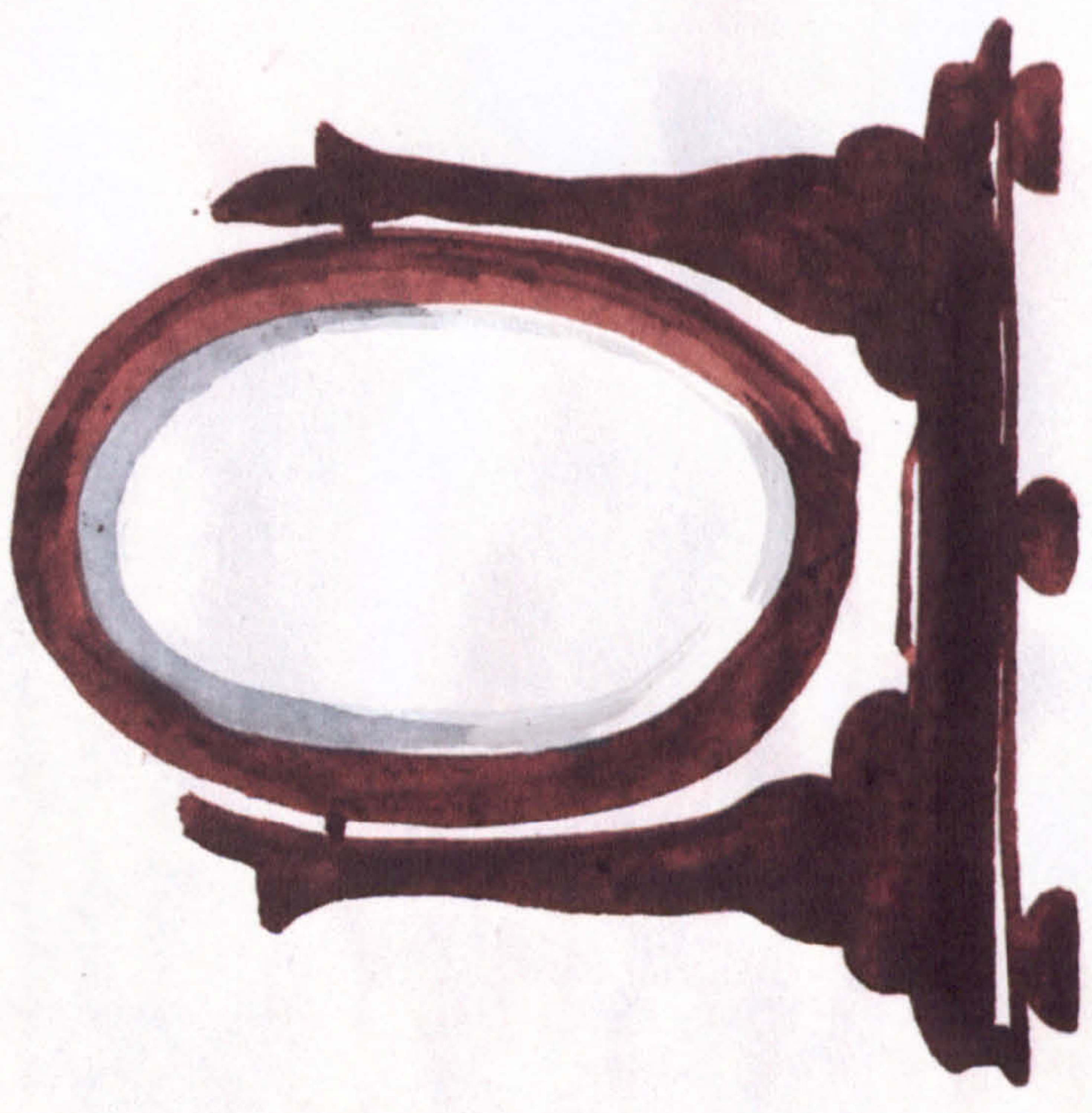


OK SO



can there be an embodied
quality?

Dressing table mirror: small sketch



Pre-linguistic.
Non-propositional
proto-logic.

the half formed sentence.
the list of unconnected words
the illegible footnote
the smudged date
the missing page

the sketch

the corrupted page of unrelated images
the line of unrecognizable form
the blotted or erased image
the missing page

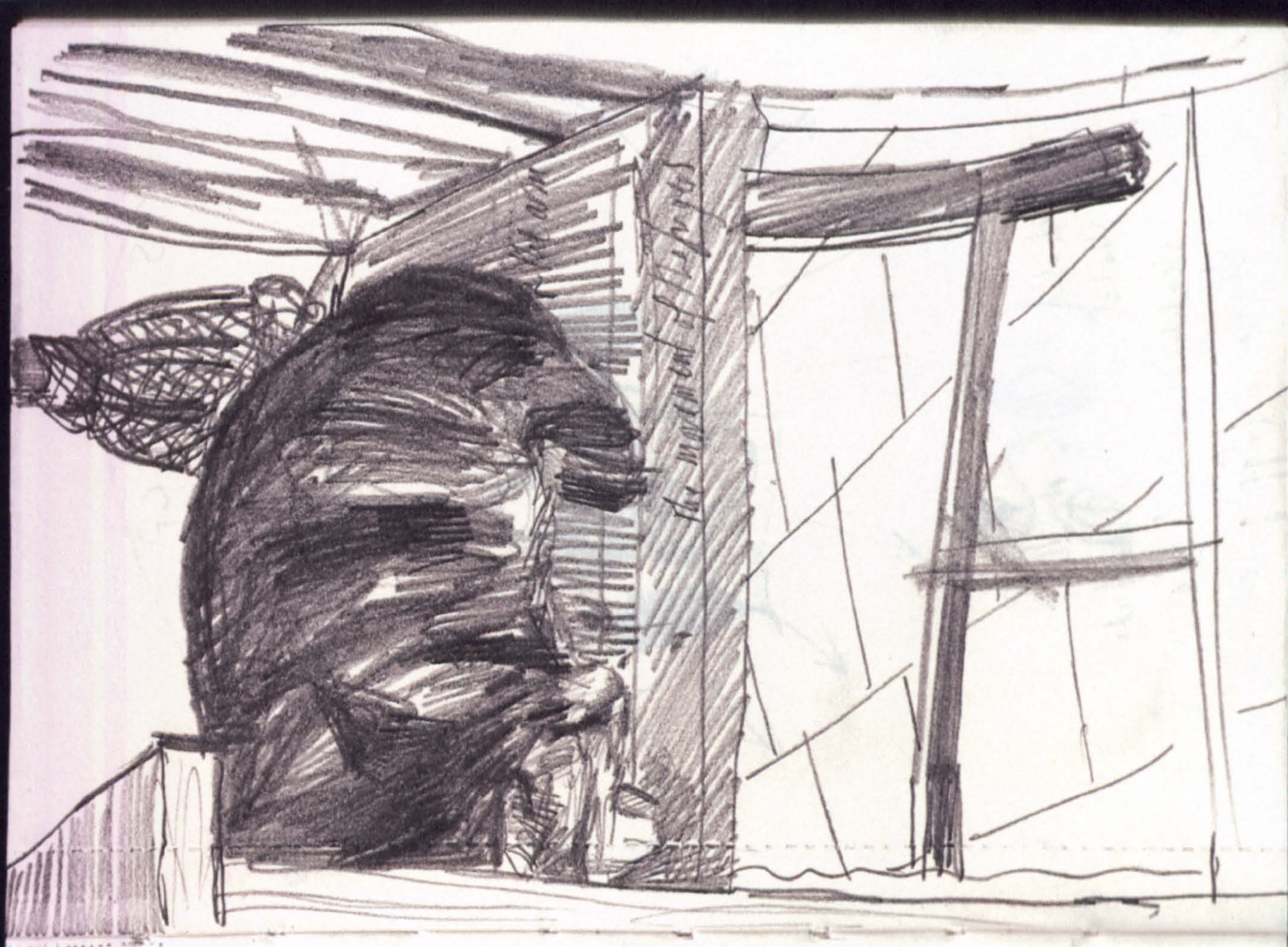
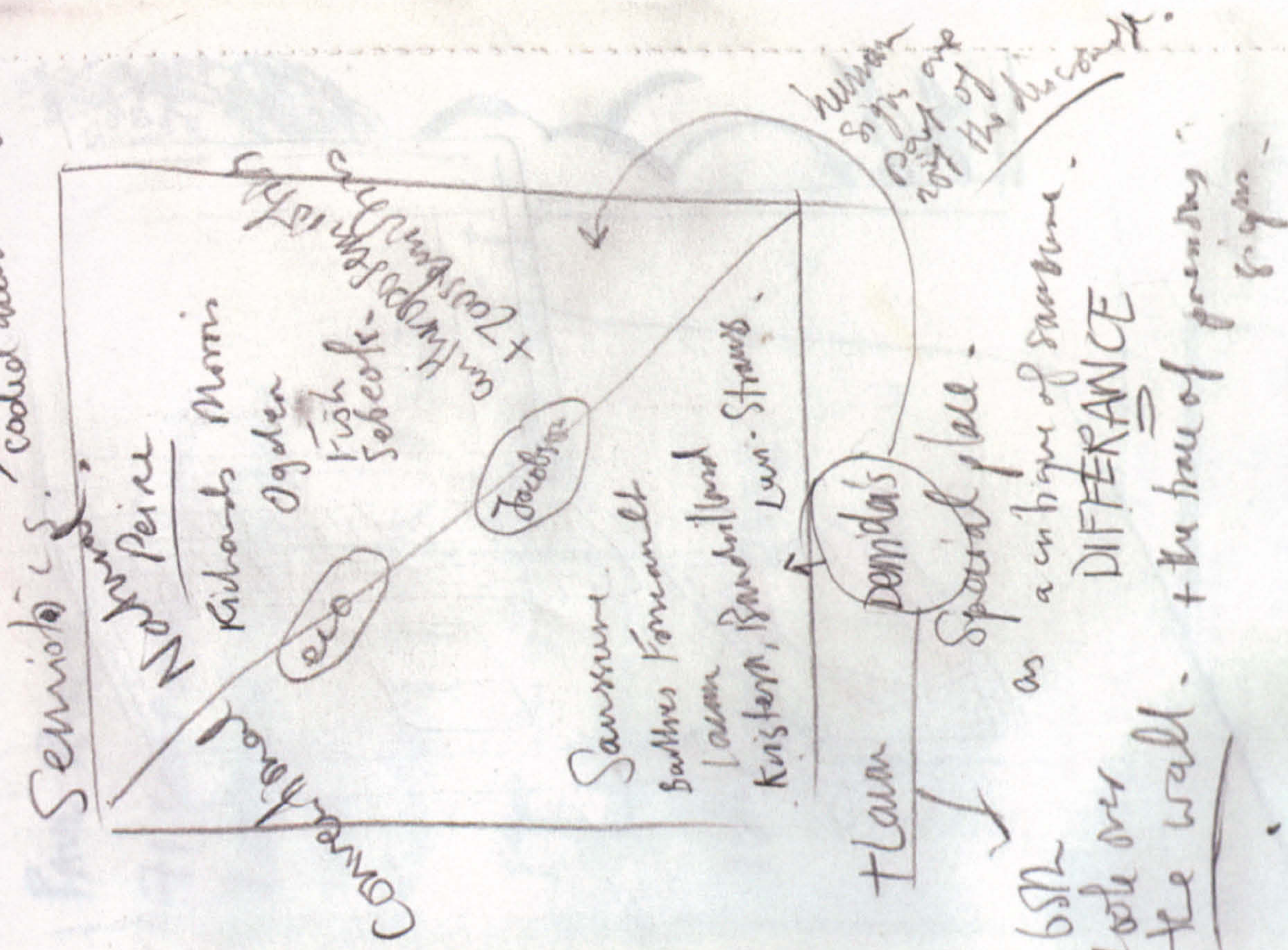
the incomplete idea
a conceptual rambling
an incomprehensible concept
an incoherent discussion
the missing page

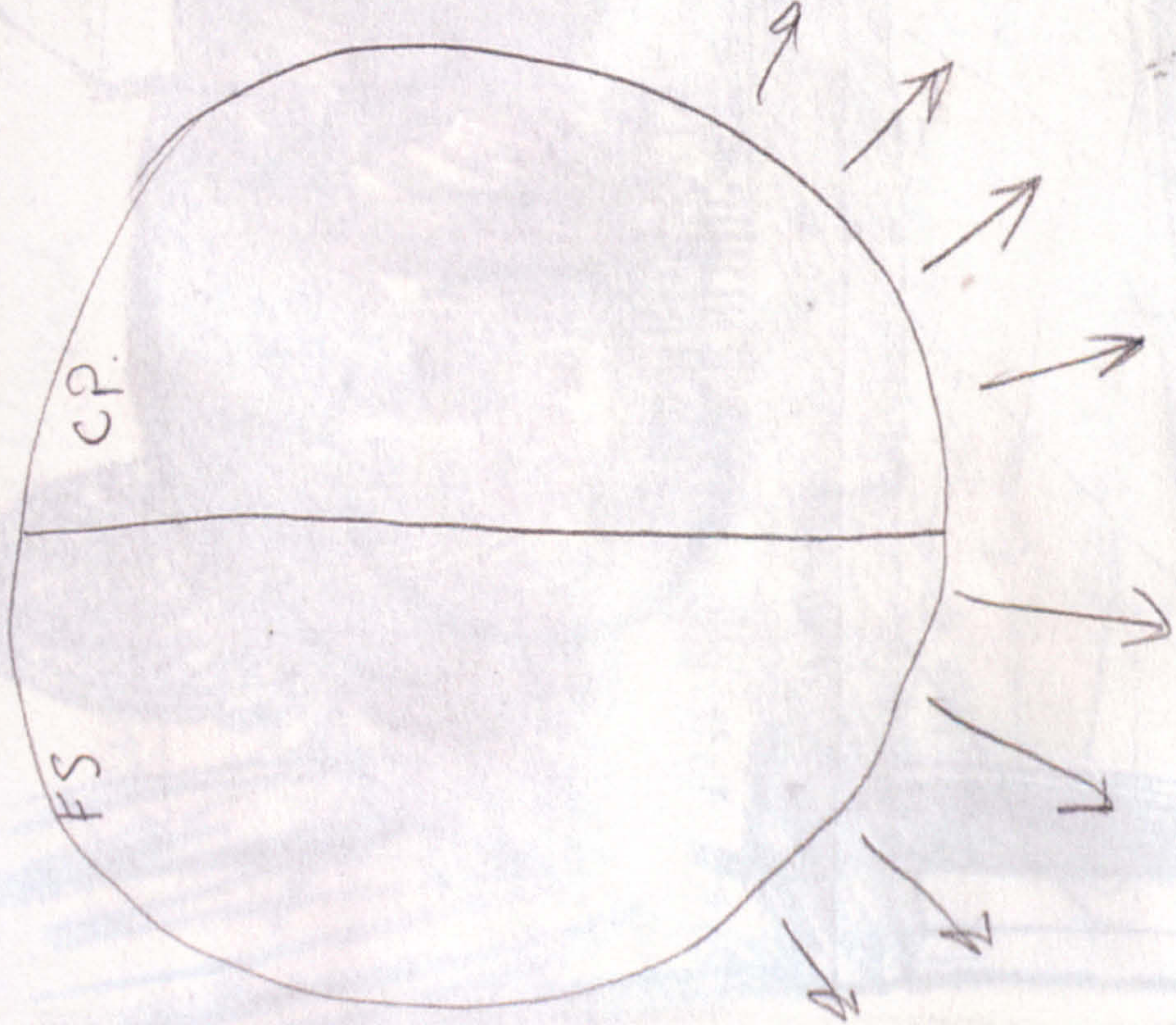
Incomplete grammar
a personal/private symbolism
a secret dogma
a coded language
an abstract notation
an unconscious judgement

Emancipations engender guilt & sympathy
drawing engenders empathy and searching
sketchbooks engender curiosity

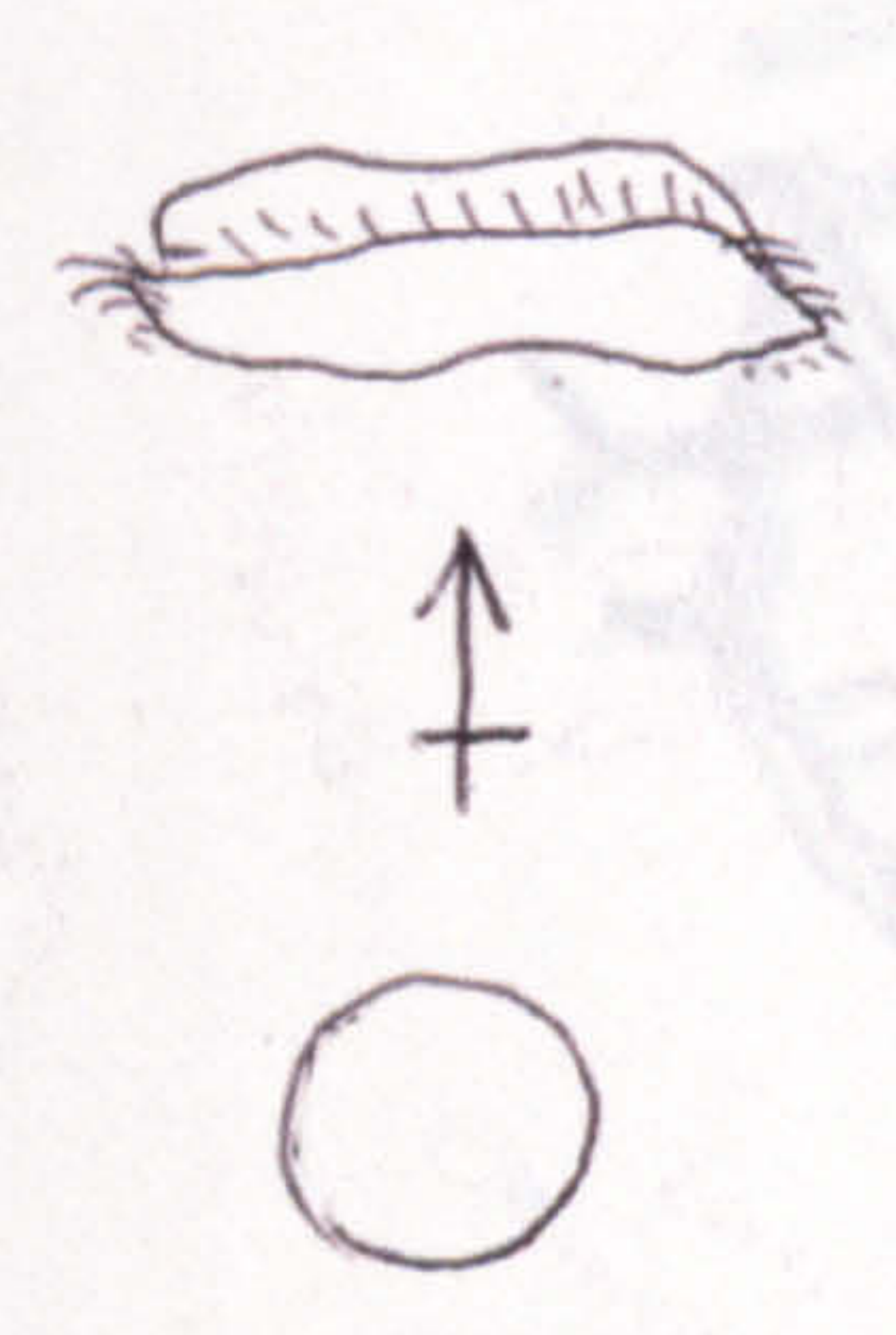
CP -
drawing as a pre-linguistic logic - 3
1 feeling 2 doing 3 judging.
Esthetics - Practices - Logic.
2 3

signs as coded access to object.





sketches as I think
 sketches to demonstrate
 sketches to evaluate
 sketches to propose



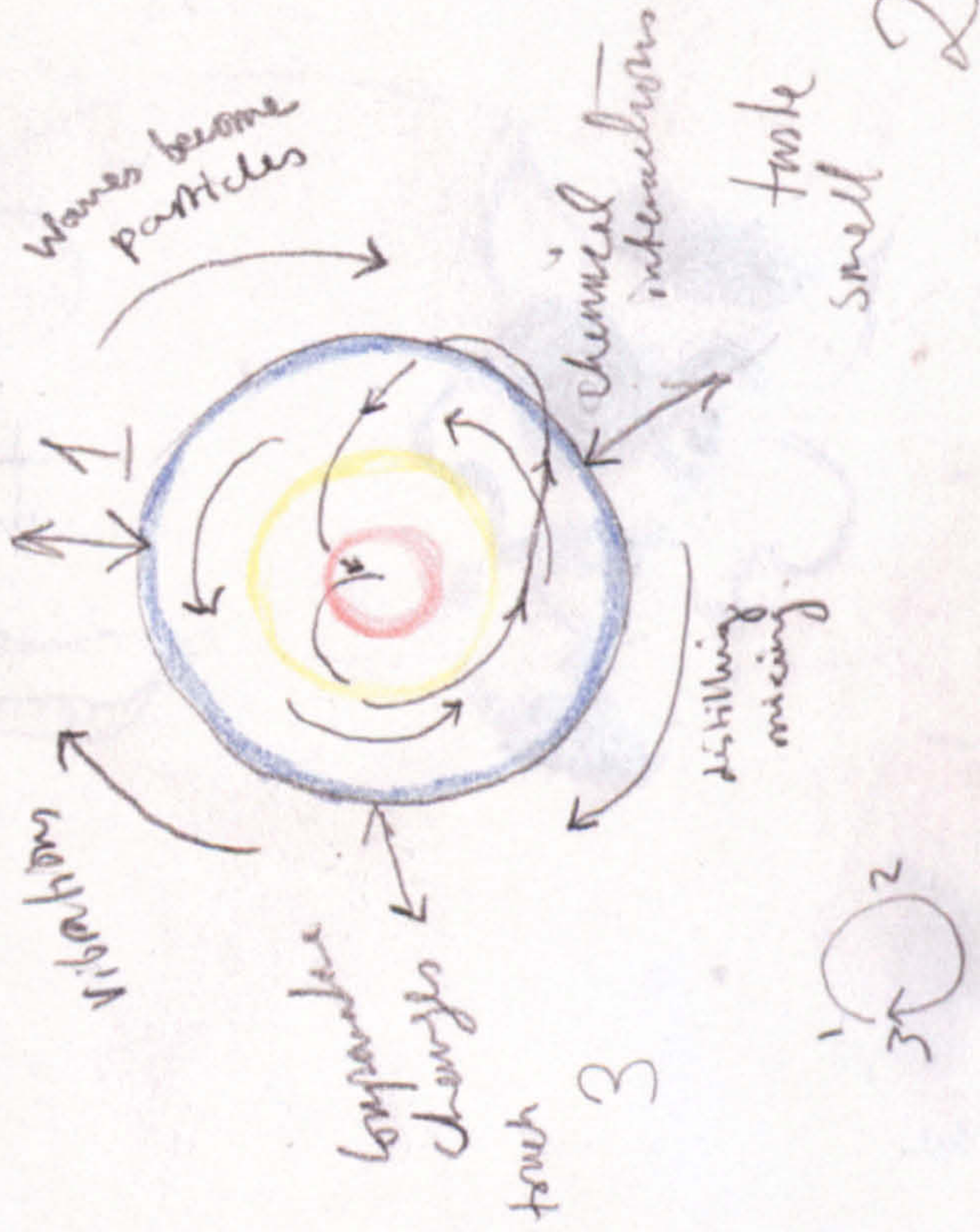
3

1

2

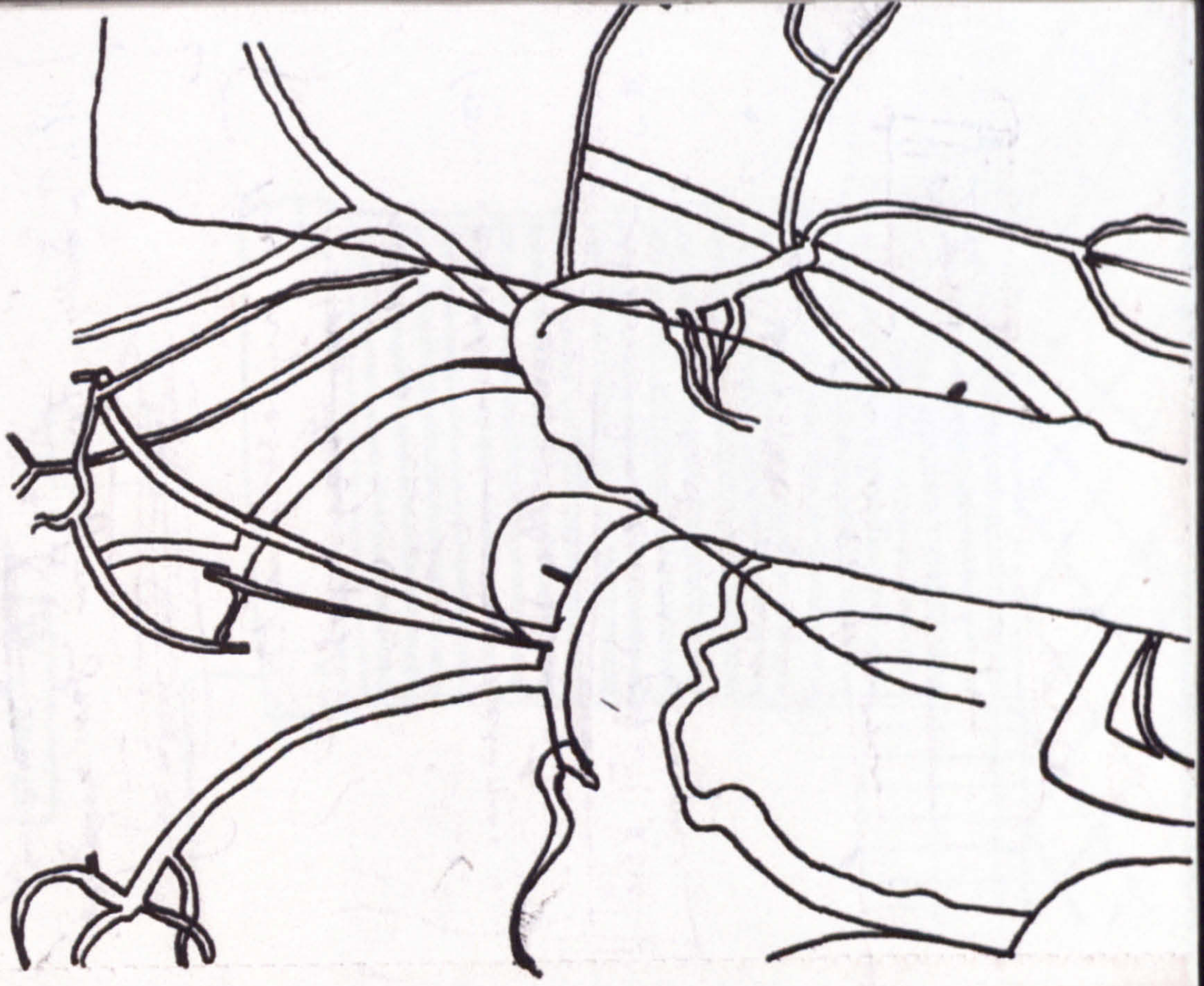
light/sounds

Waves

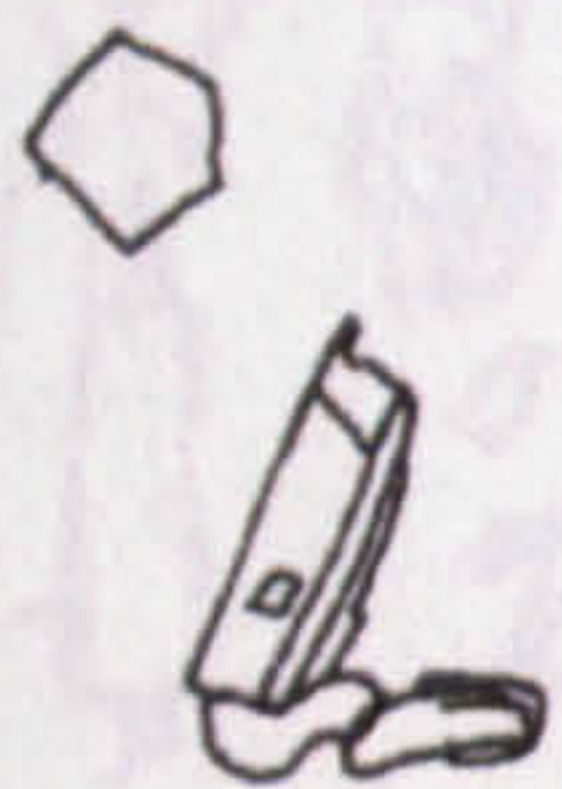


when sketching
 structural/molecular / skeleton

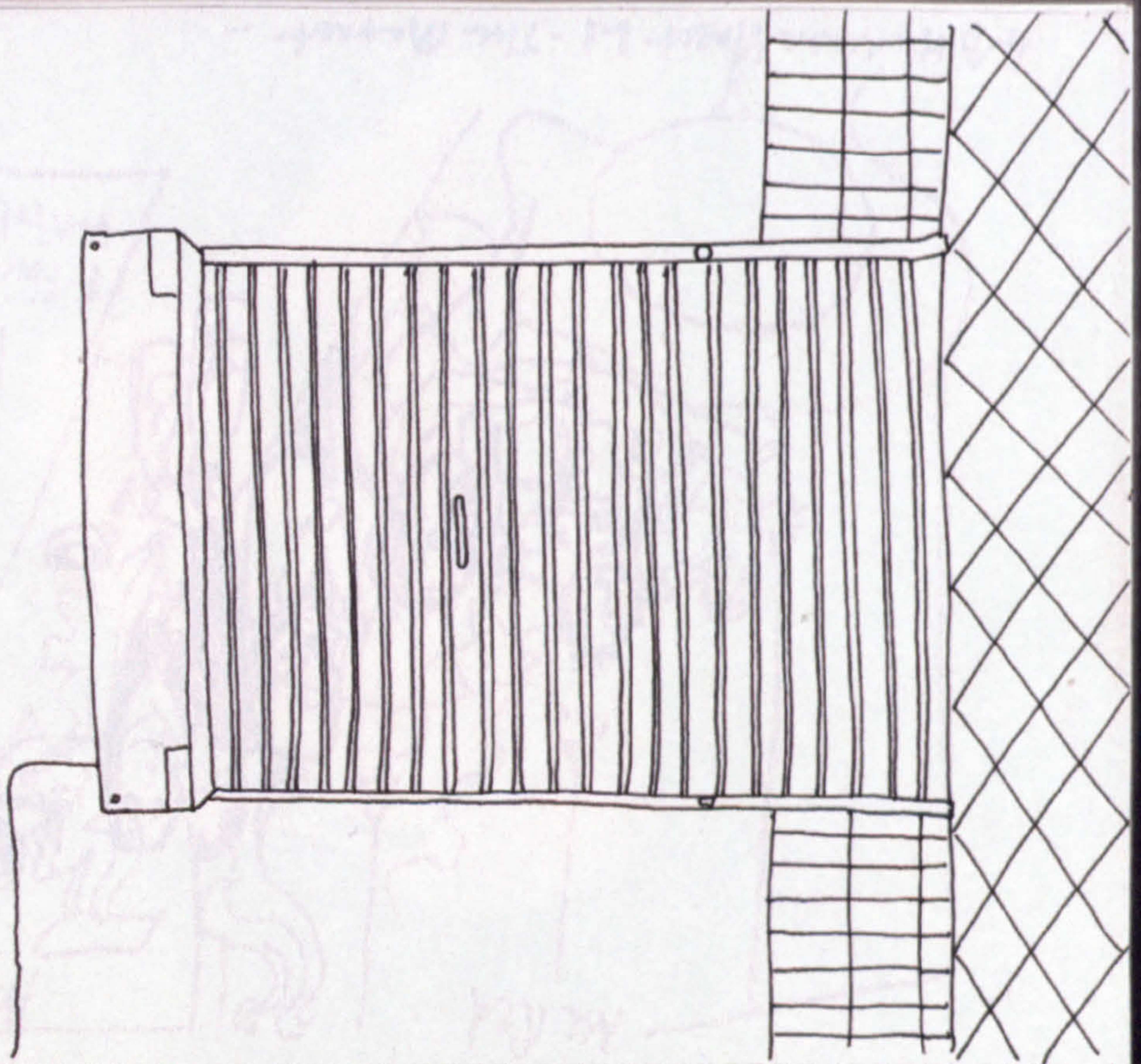
Representamen 1stness	Qualities 1stness	Qualities 1stness	Qualities 1stness	Qualities 1stness
Object 2ndness	Qualities 1stness	Qualities 1stness	Qualities 1stness	Qualities 1stness
Interpretant 3rdness	Qualities 1stness	Qualities 1stness	Qualities 1stness	Qualities 1stness



No. 2 Old Hall St. Better with wood floor than brick + steel
laminar



OLD HALL
STREET L3

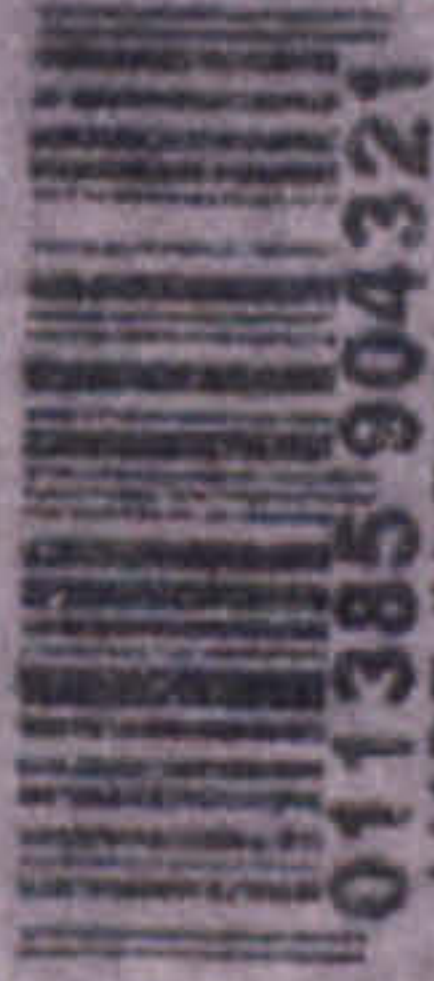


72

A6 BLACK (78)

HARDBACK

813550626



5 011385 904321

MADE IN ENGLAND

DALLER~ROWNEY 06 07



If a child is born on Yom Kippur, some have the custom to name him Raehamin (Mercy)

Yom Kippur - Day of Atonement



Rest. pe kaf mem
Zam ?
? Rest
Vav ?

Brian Epstein.

Sketchbook 72 cover.

Re. Hadrij. P. Hadot's Inner Citadel.

I don't know: Galen became Marcus's doctor

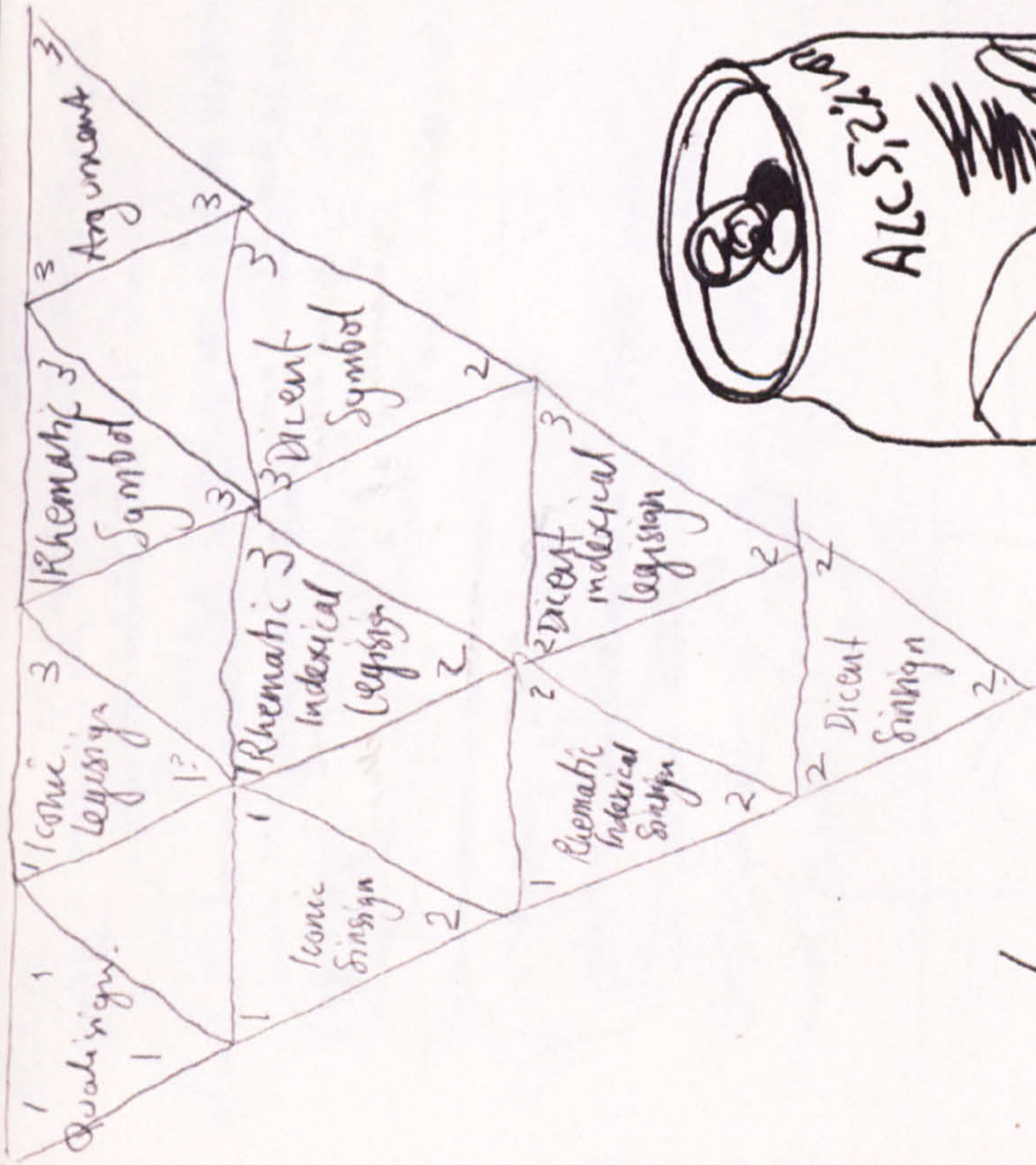
Seneca Our existence is a point, or less, but nature, by dividing this minimal thing has given it the appearance of a longer duration.

Miles 01642 213589

01609 882 024

at Lake Burger talk

I'm now living as I did in my head & bedroom as a 6-16 year old!



The Mind's I

Hofstadter x Dennett

Mark Elliott - E.A. Poe - Myspace

Leicester

Not in Gothic literature

Miley's nephew
Gallagher

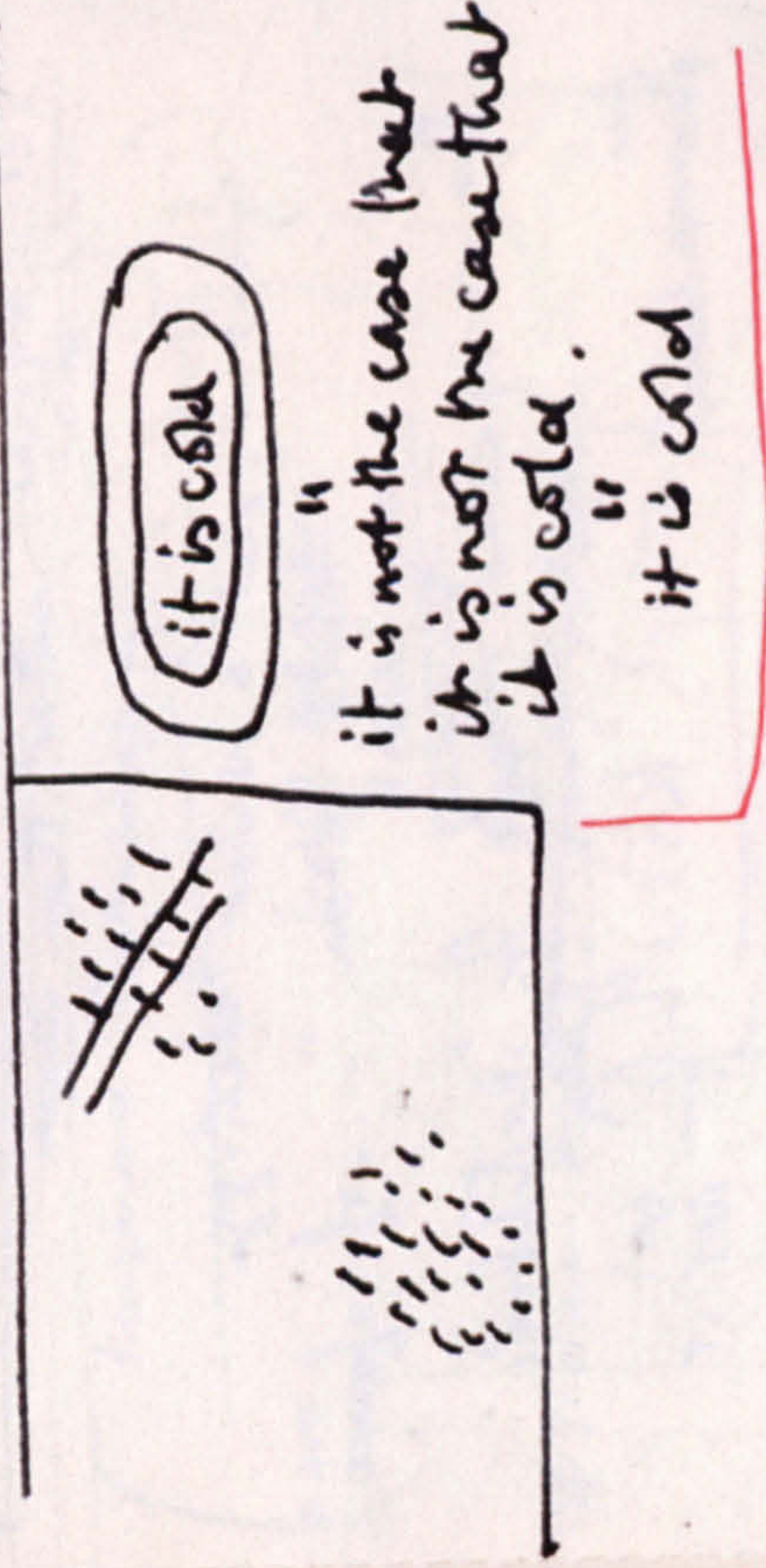
Reire. it rains = it rains.

it rains = it is not true that it rains

it rains it is cold = it is not true that it rains + it is cold

it rains it is cold
it is cold

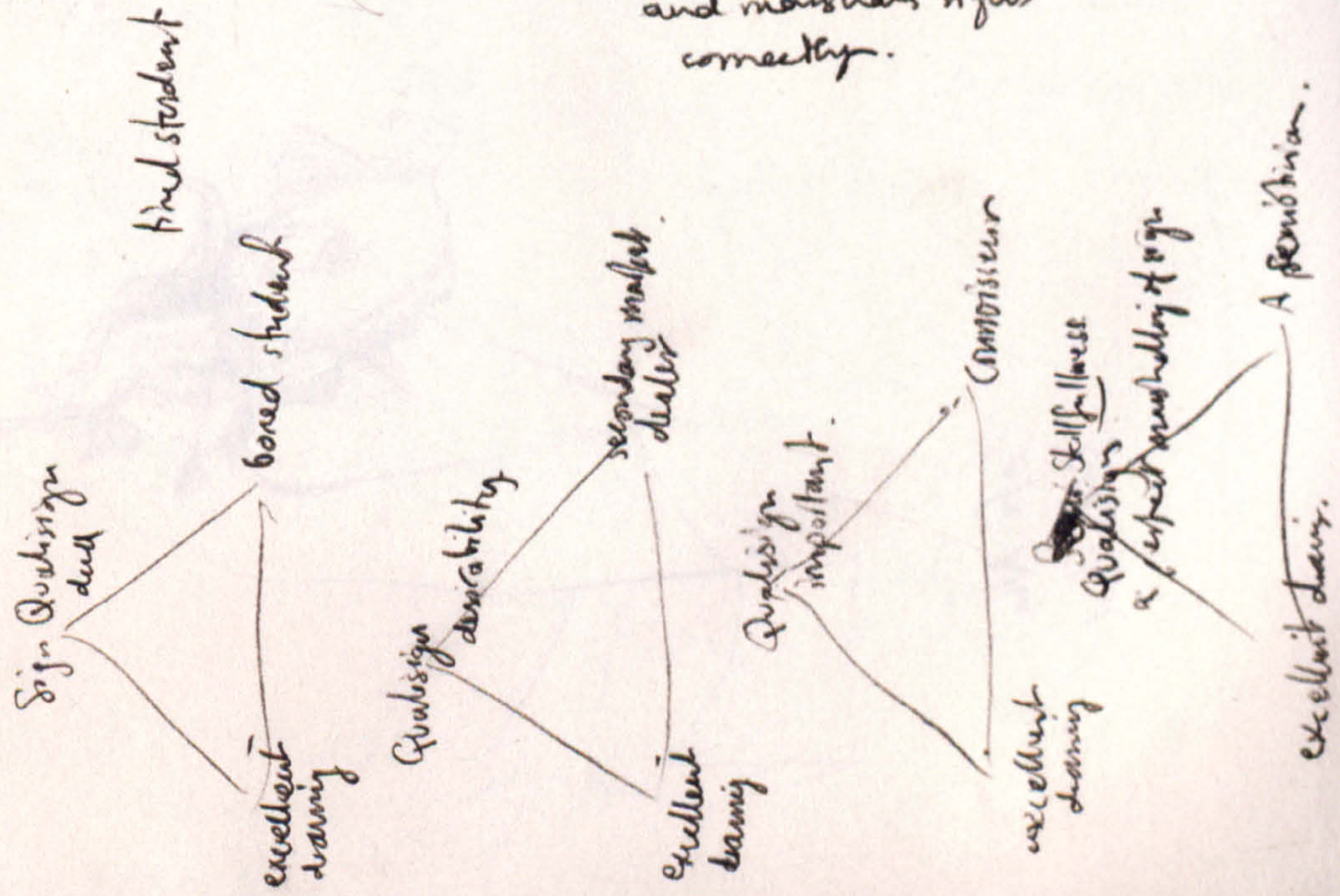
"it is not true that it rains and it is cold and that it is not cold"



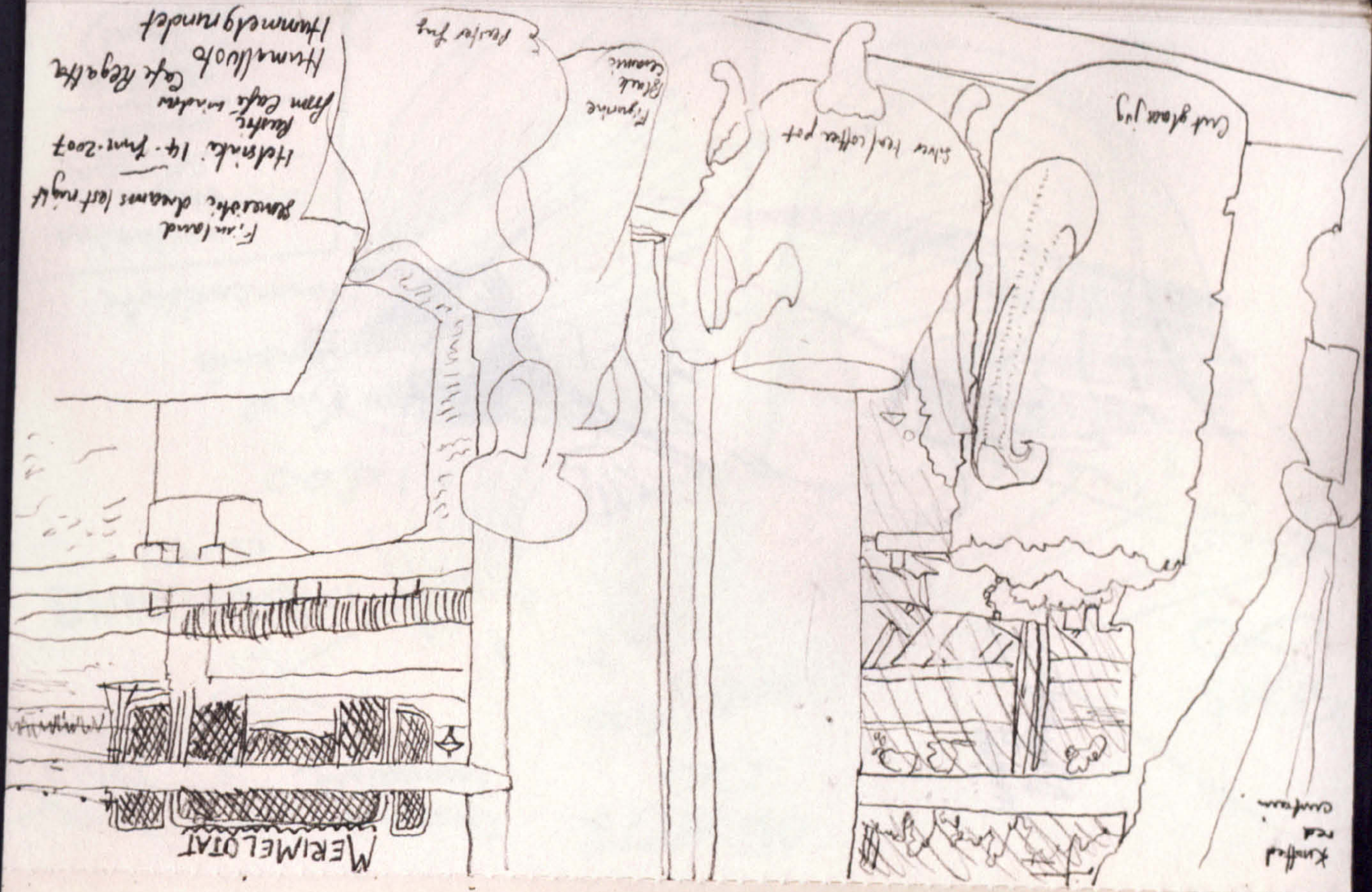
The Suet of Assertion (S)

Started well but began to have doubts quite early which we soon strengthened. The may be somewhat but it isn't philosophy. This is philastasis. Love of profit. love of aggrandisement. - so if Brent is right Peirce would be quite happy.

communication is being there is communication - economic & something about semantics and thinking.



the perfect semiotician is the sage who reads and marshals signs correctly.



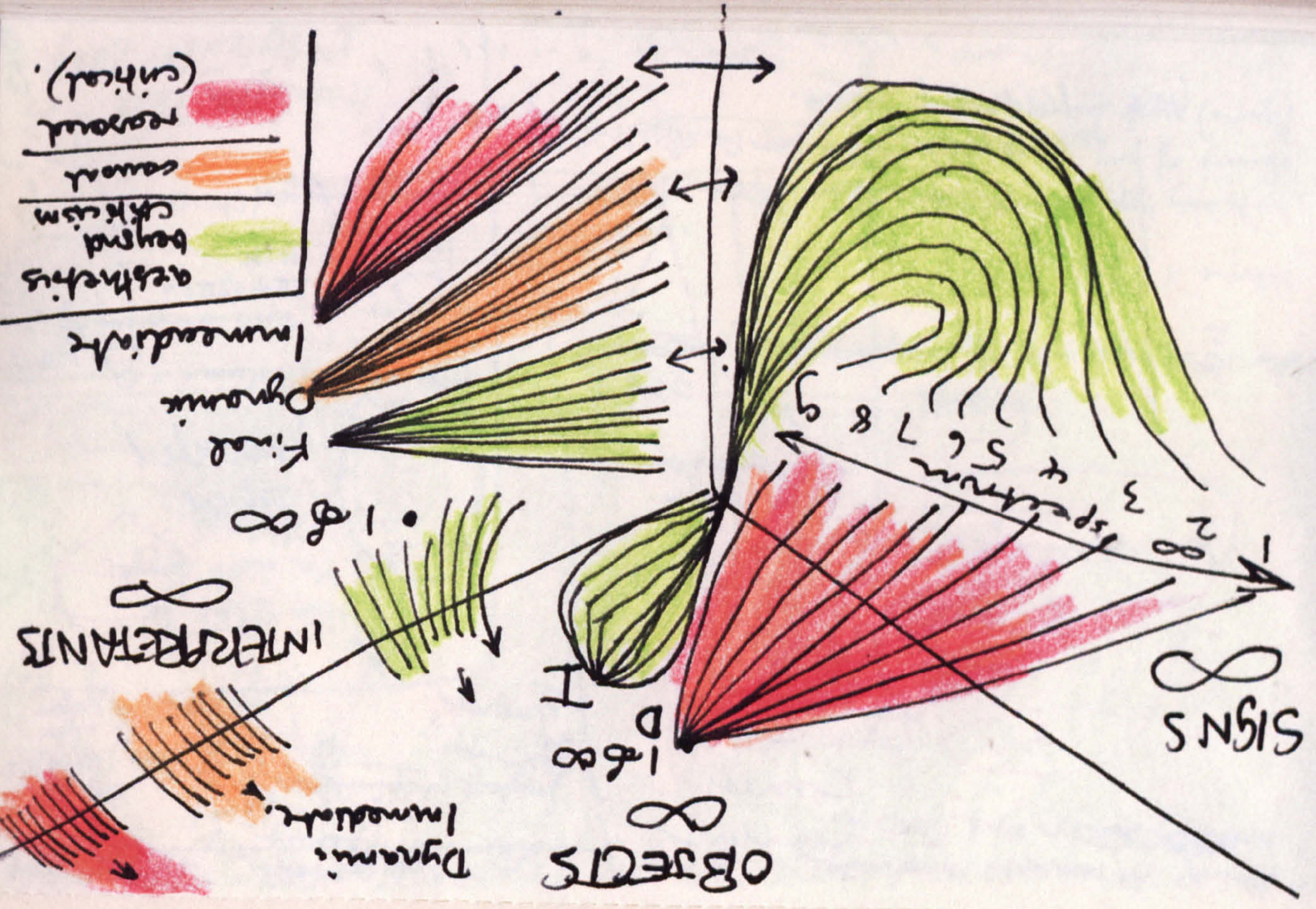
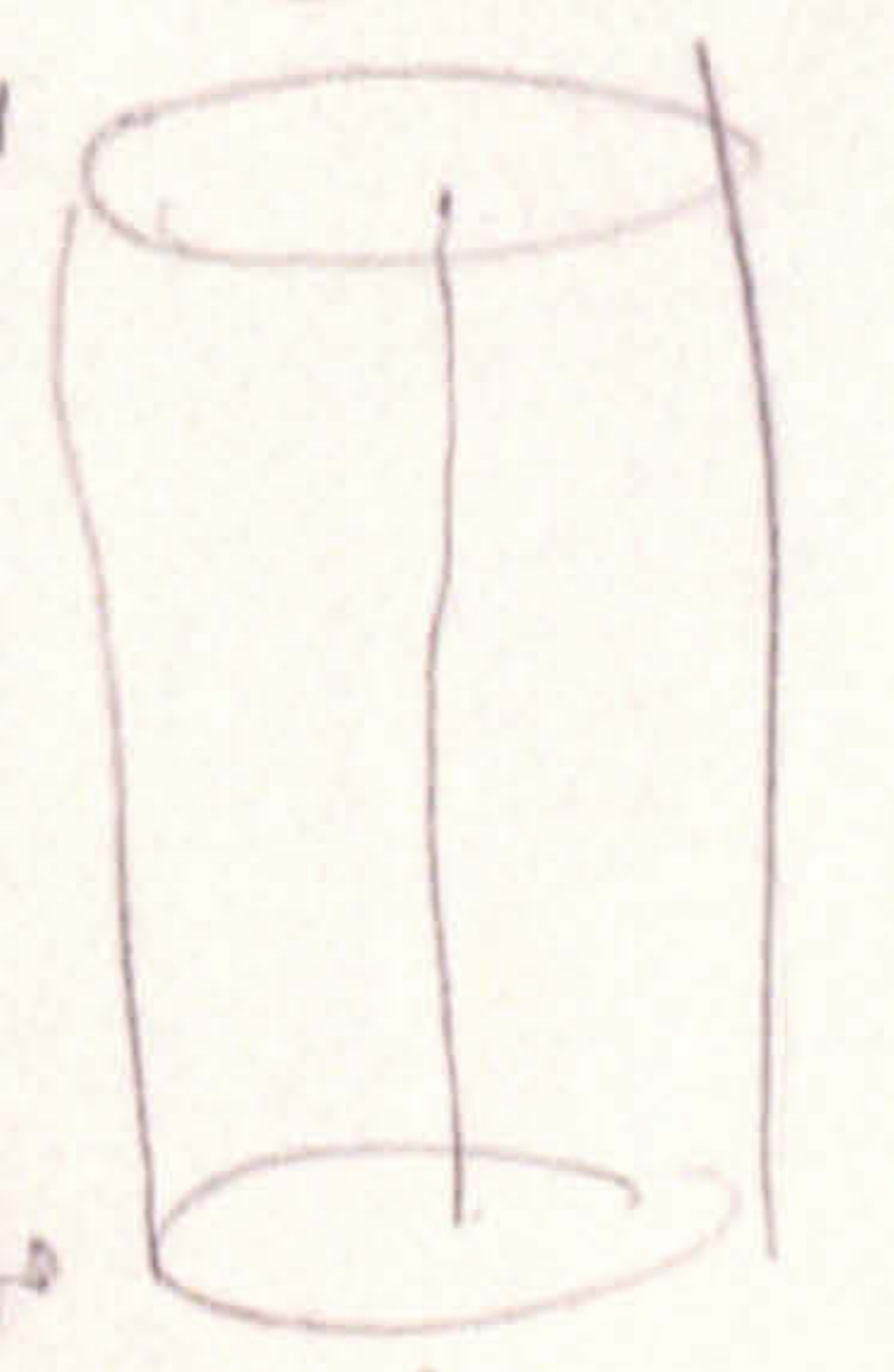
a sphere = 1 side shape
 flat surface (or inflated) = 2 sided shape
 or a / sm

3 sided shape? (at least on side must be curved)

few sides = few shapes

Interpretation - cylinder
 object
 truth = core

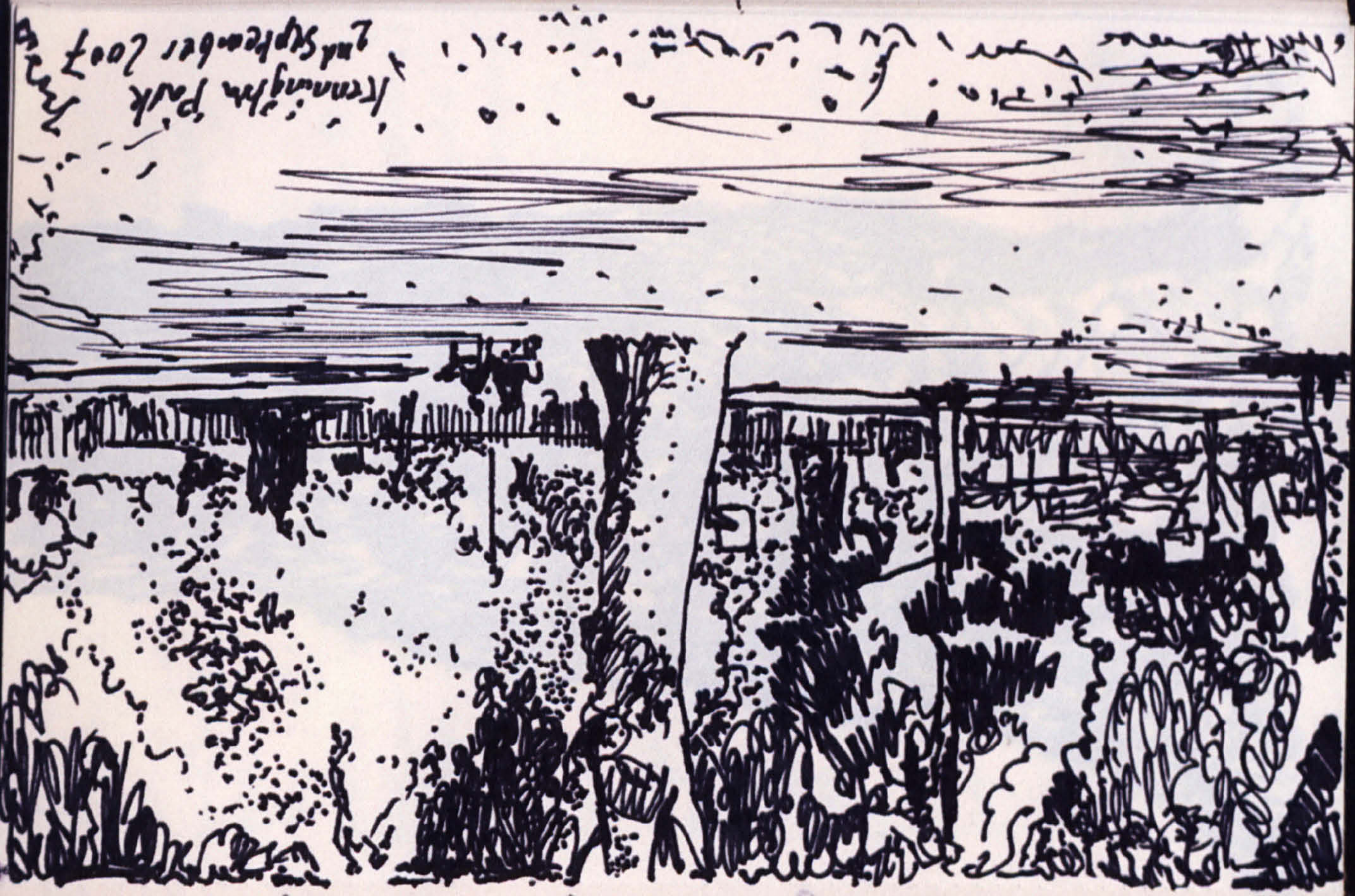
Interpretation - when a cylinder is turning the core (truth) doesn't wobble.



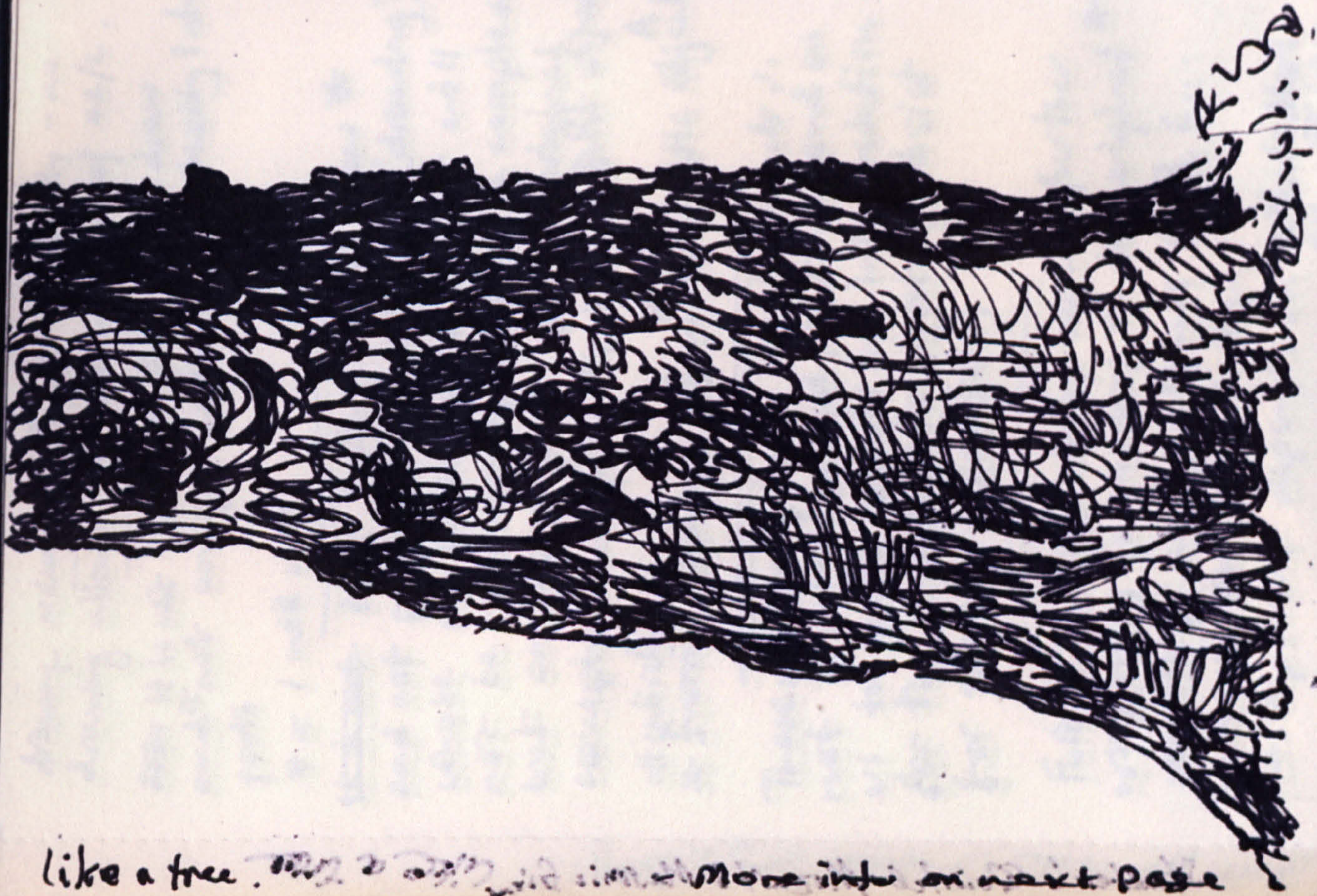
resonant (critical)
 canon
 beyond criticism
 aesthetic
 Immediacy

Real objects vs Conceptual objects
↓
in nature also in nature
— —
same thing.

(before natural world existed) natural world before (before)



Remington Park
2nd September 2007



Sketch 73

like a tree. ~~more into on next page~~
more or less complex than an object in nature (broader than human nature)



Sketch 73
Kenny Park
Foot



Staller's Quinter-Mozart's Masonic Frieze
 Suite for viola (+ a6oe): Song of Songs:

Drawing reduces aesthetic complexity - no drawing attends to certain aspect of ae/c.
 It is not the case that I can draw and not analyze aesthetic complexity into parts

* = I will not
~~It is not~~ Not both: I ~~will~~ draw * and not produce an object B (drawing) whose representation ~~is not~~ will not be an analyzed part a complex but analyzed part of the original conceptual complexity of the first object ^{entirely} from a concept of an ^{original} aesthetic object A

These are conceptual developments: not strictly toward, but depend on us to make efforts of interpretation for the meanings to exist. (subsist for stoics - Lakton)

Further analysis always reveals further complexity so meaning of the original ~~objects~~ or early objects A, B, C... increases exponentially. The exponent depends on effort: More effort or less

P195 appendix with correspondence.

The blank leaf (in a proposed book) is the "quasi mind"...

The "quasi mind" is itself a sign, a determinable sign. Consider for example a blank book. It is meant to be written in

Comintepretant - the interpretant formed in a dialogue between two minds.

- Flat door 28"
- Inner hallway passage 29"
- By Filings cabinet 30" x 40+12"
- Front Door 34 1/2"

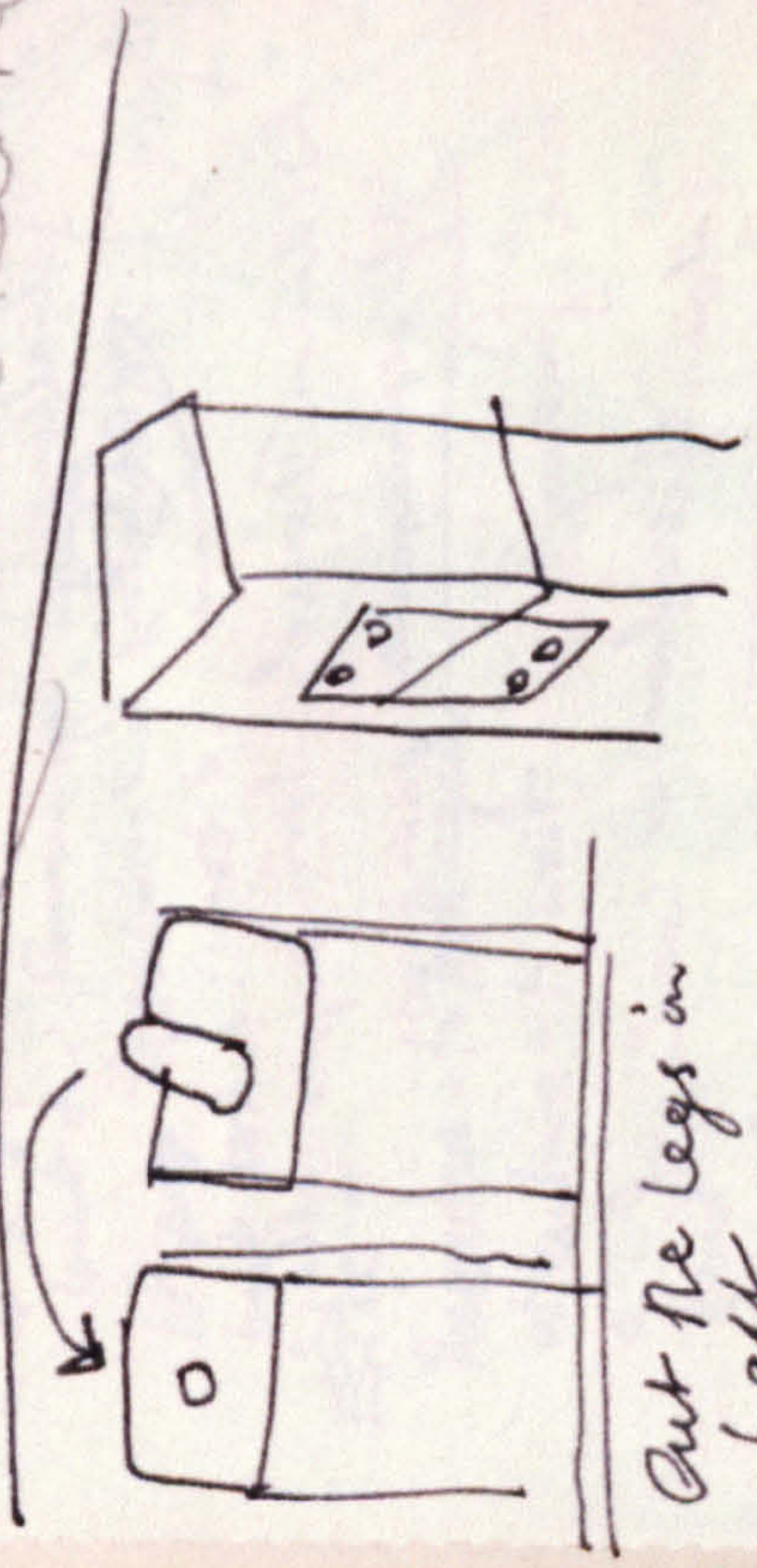
The Similarities and Differences.

Peirce & Spive Semiotics

Curkegorien.
~~Peirce~~. Peirce's.

Tridic Semiotic Continuum

Kate M'Farlane
4.30. Wimbush
Lecture Theatre



Cut the legs in half.

Kate M'Farlane. - Drawing Room
- In conversation seminar.

Scale & Ambition.
PSI + Drawing Centre NY } with models
Brooklyn

Sculptural capitals for Leaning 2 - 1st floor.
Russell (Entry) - Star Gazing
Kathy
writer on Alexander Rod

After lunch - from Hotel Room

Transamerica Flat Penthouse

Rua Monte Alegre 835.

CEP 05014-000 São Paulo

Footed walk - great view from the apartment
blocks. Heavy rain drops occasionally

Shang room with Tiago Costa & Silva

cell phone 55-11-8125-1157

home 55-11-3586-0770

TIPO:	EXIJA O DOCUMENTO FISCAL DE Nº INDICADO NESTE	EXIJA COMPI
UISA CREDITO	COMPROVANTE Nº:	
454495-7654-11/09		
2a UIA - CLIENTE		
HONKE		
R BAHIA 399 A		
SAO PAULO		
DOC-427125	AUT-018121	
17/11/02	22 23	ONL-C
UENDA A CREDITO		
VALOR		210.10

de
p
f
b
c

The

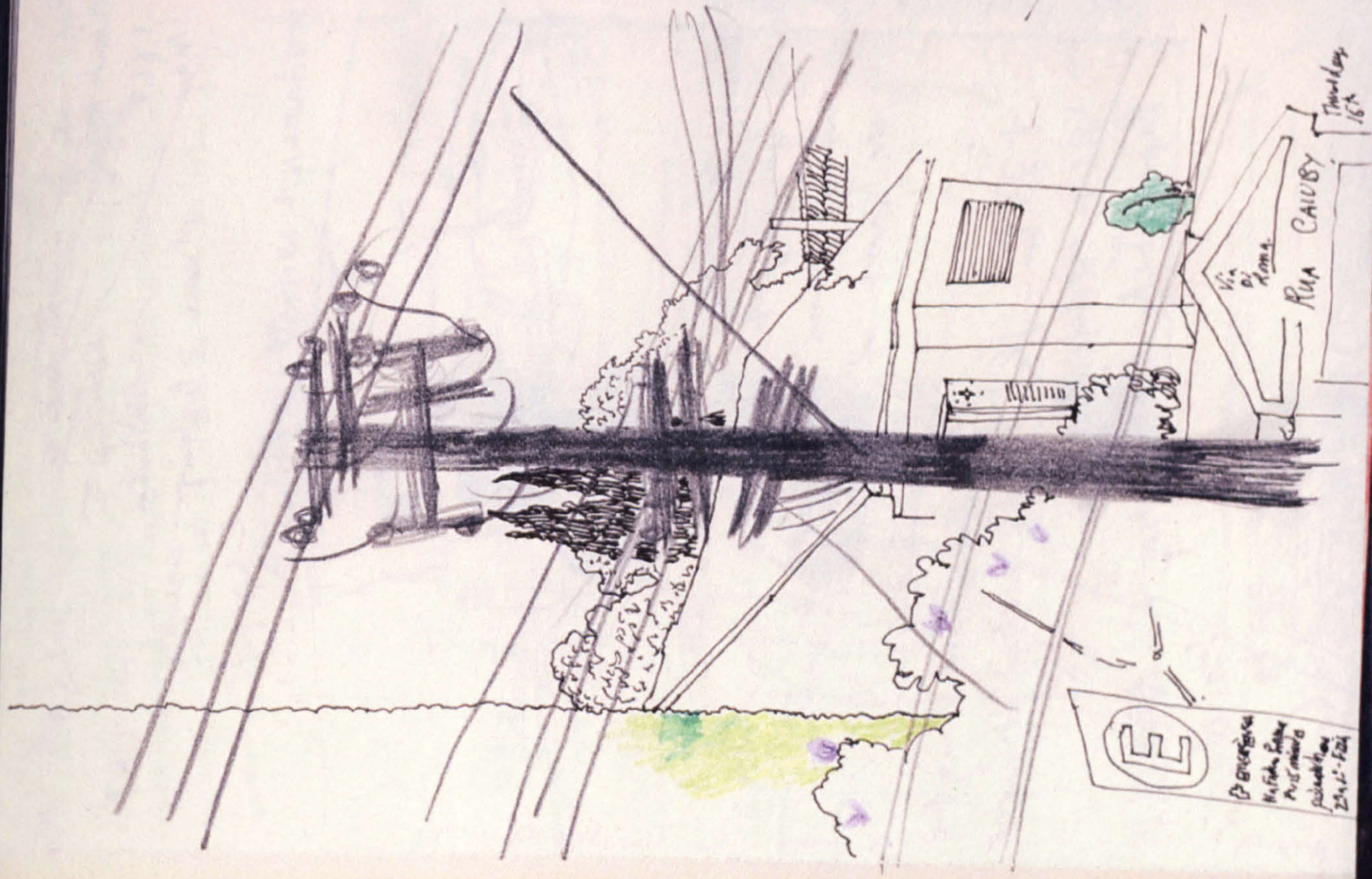


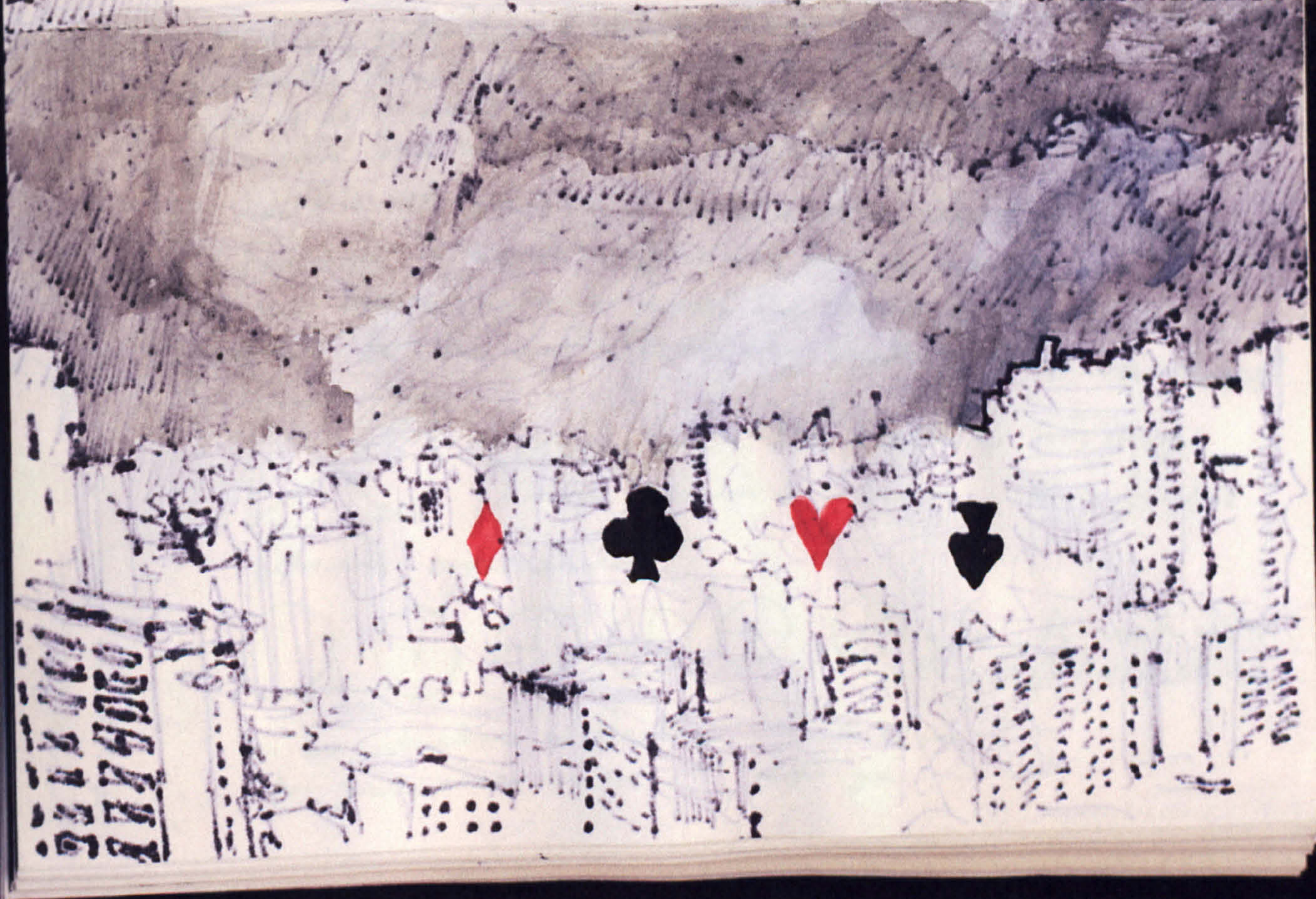
Spoke with Chris Hootway this morning about
The Proof

Is "sketching" (a word repeatedly/frequently used
in philosophical language) used to mean
speaking abductively - In which case -
formal grammar / logic of "sketching"
might save us from moving towards a
reductionist theory of reason (such as
"The Possible is what can become actual")
C.H. seemed to respond positively to this -

My second suggestion that fate
might confine freedom to conceptions of
practical implication - but I for one,
thought this was sufficient. CH received
with some interest but not with approval
or otherwise.

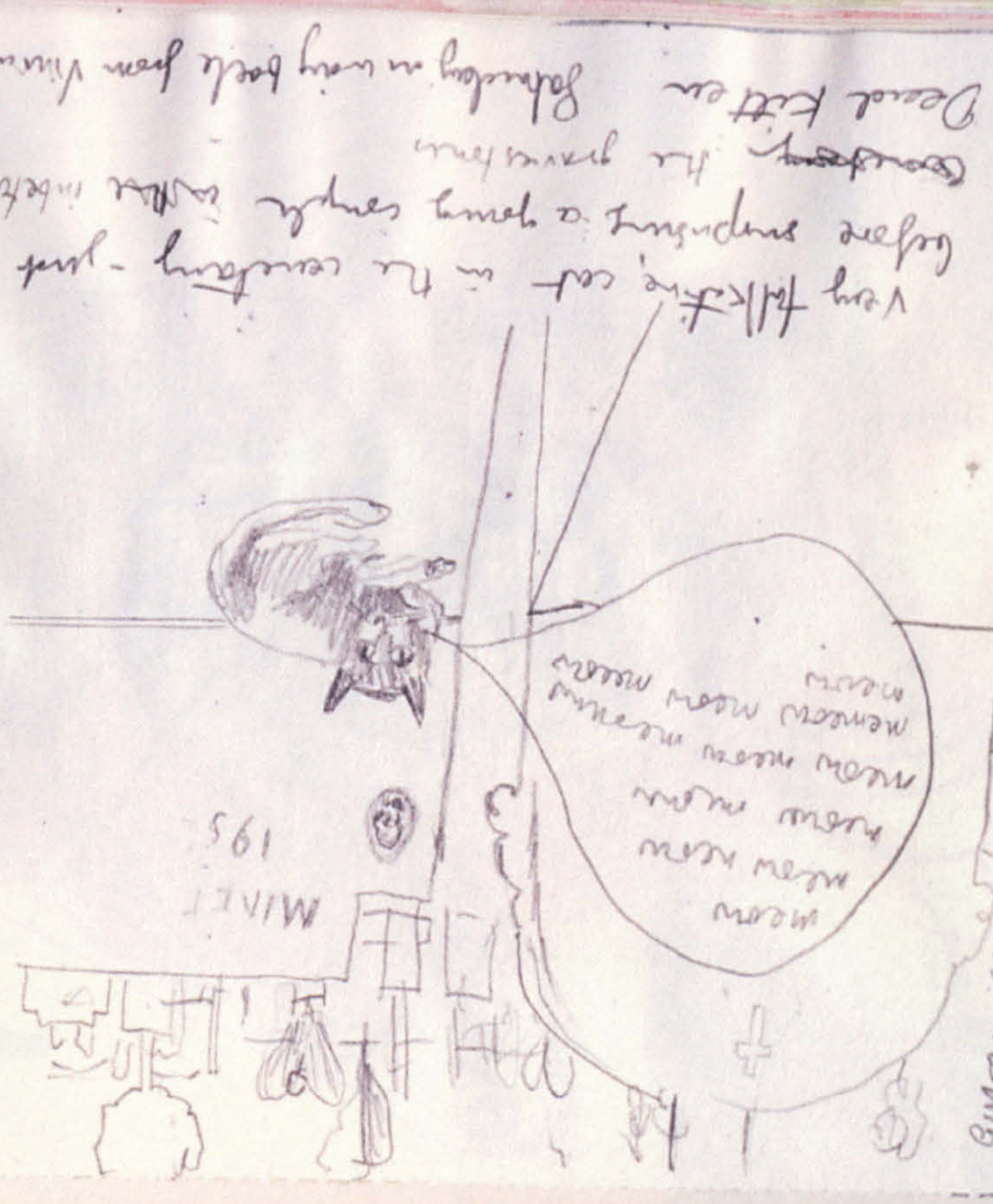
There was a third point I put to CH
which he seemed to be disinclined to agree
with but I can't remember it now.





Nov. 17. Prof. Leonardo all day. Cat's Day in Sao Paulo.

Monday 19th November 2007. Missed breakfast, checked out of hotel. Internet cafe, bookshops, CD shop (bought Nina Simone, 2 Brazilian Samba artists recommended by Cassiano, + mandolins). Boxer dog in shop. Supermarket - sat by pool on hotel roof - shopping etc. 4pm now.

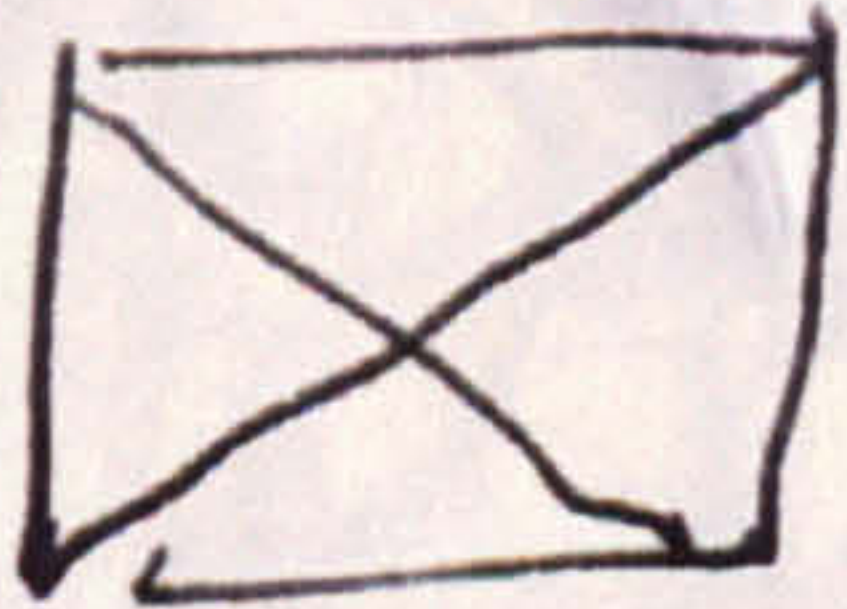


Friedrich von Schiller.
The aesthetic education of man. (The aesthetic letters.)
O X W T T X O X W
Bpa zel

Imagine that you have died and then been granted a reprieve of ten years to finish all that might have been left unfinished. To sit under a tree and think? Or not think? Every Art each

Philosophy in the form of Stoicism changed everything and still works perfectly when I allow it. Why have I chosen to research Peirce - what is it about his semiotics that resolves the problems of free will and karma that 'dogged' the stars?

Karma is not necessary if there is not a centre to the onion. Free will is possible if it can become actual, but it can become actual across the whole of semiotics except for the infinitesimally small part of randomness

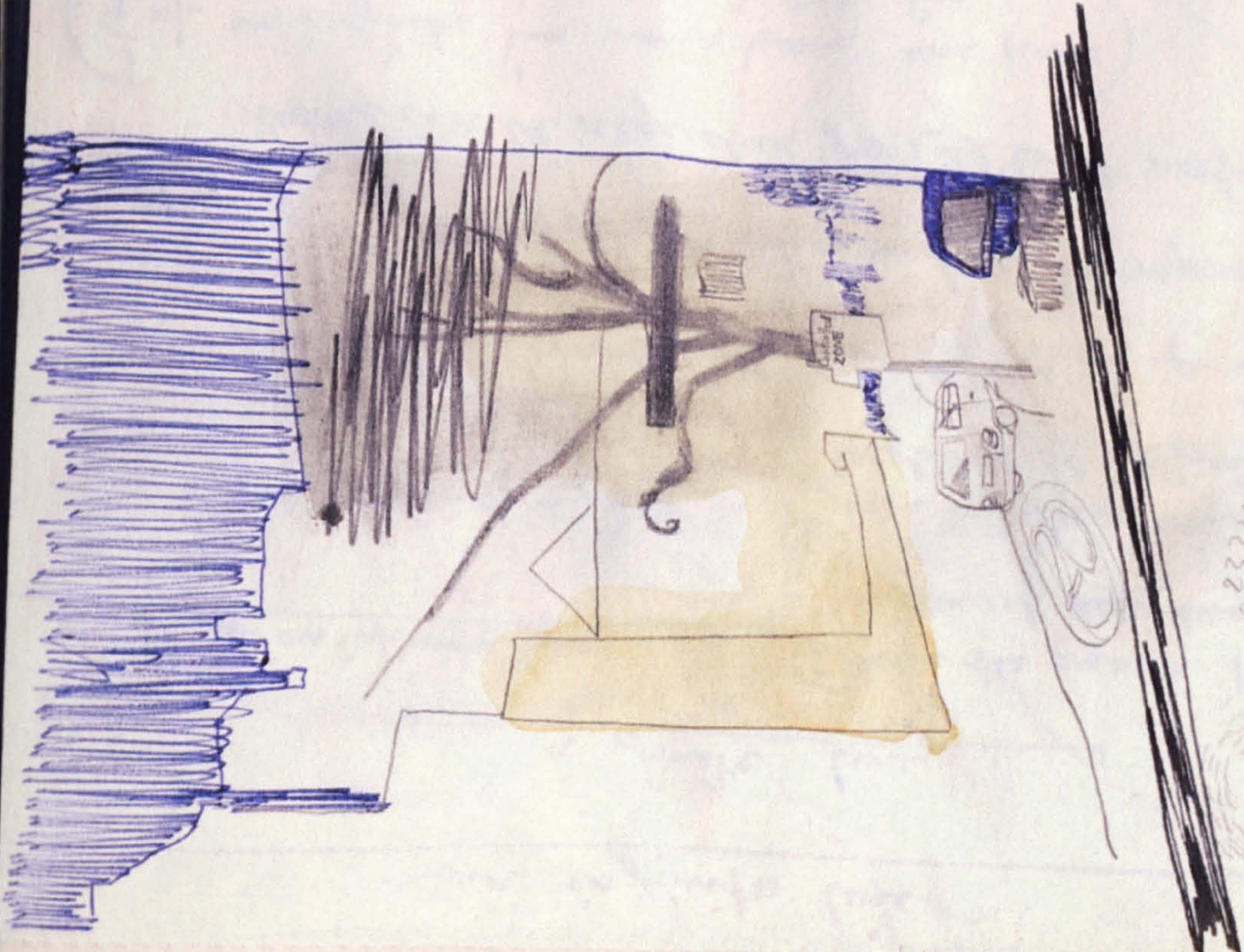


Zooming in on the centre of this image always remains the same. Also for the

following symmetrical

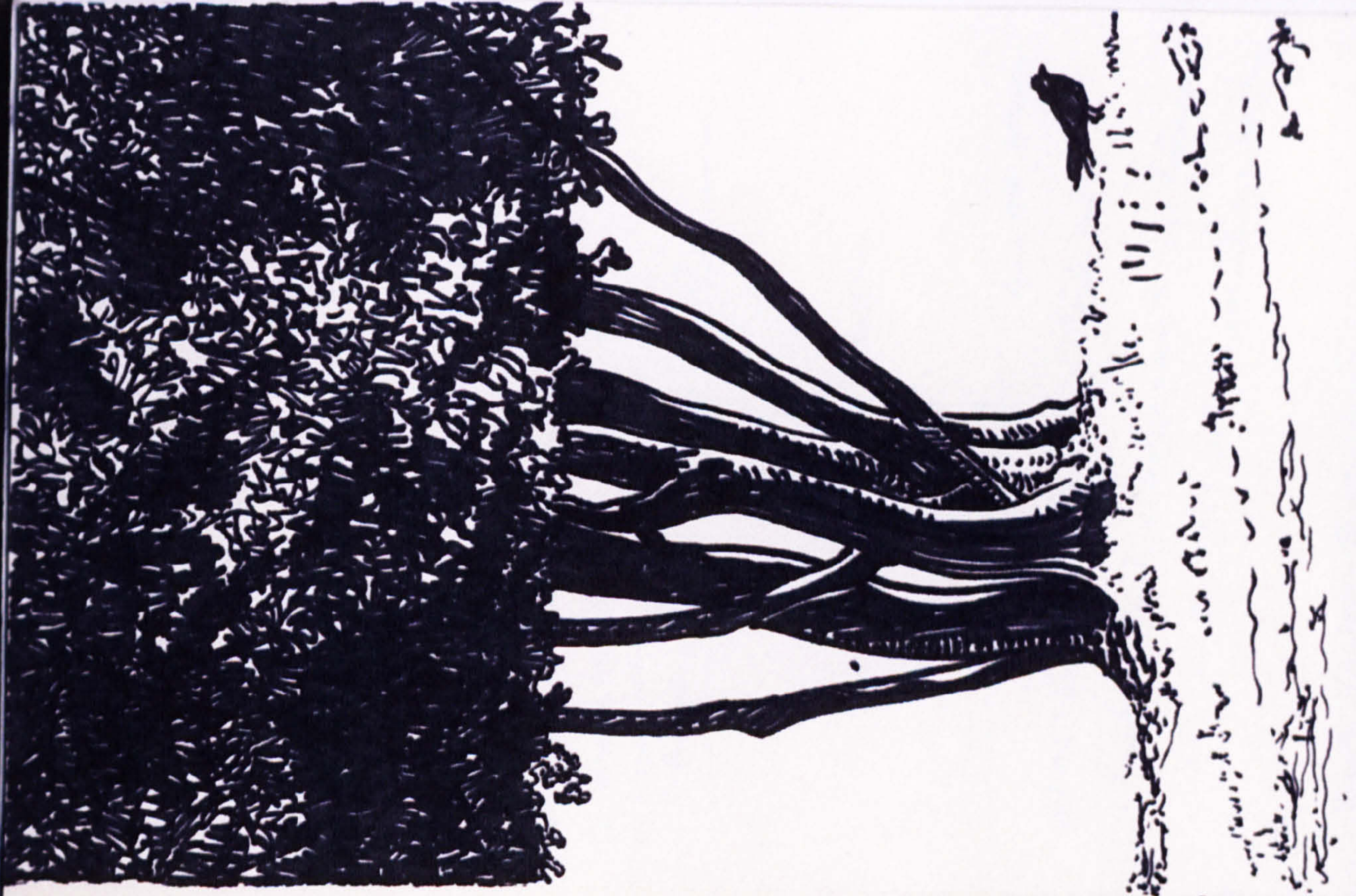


as to actualise a feeling - sign for general cases. - legisign

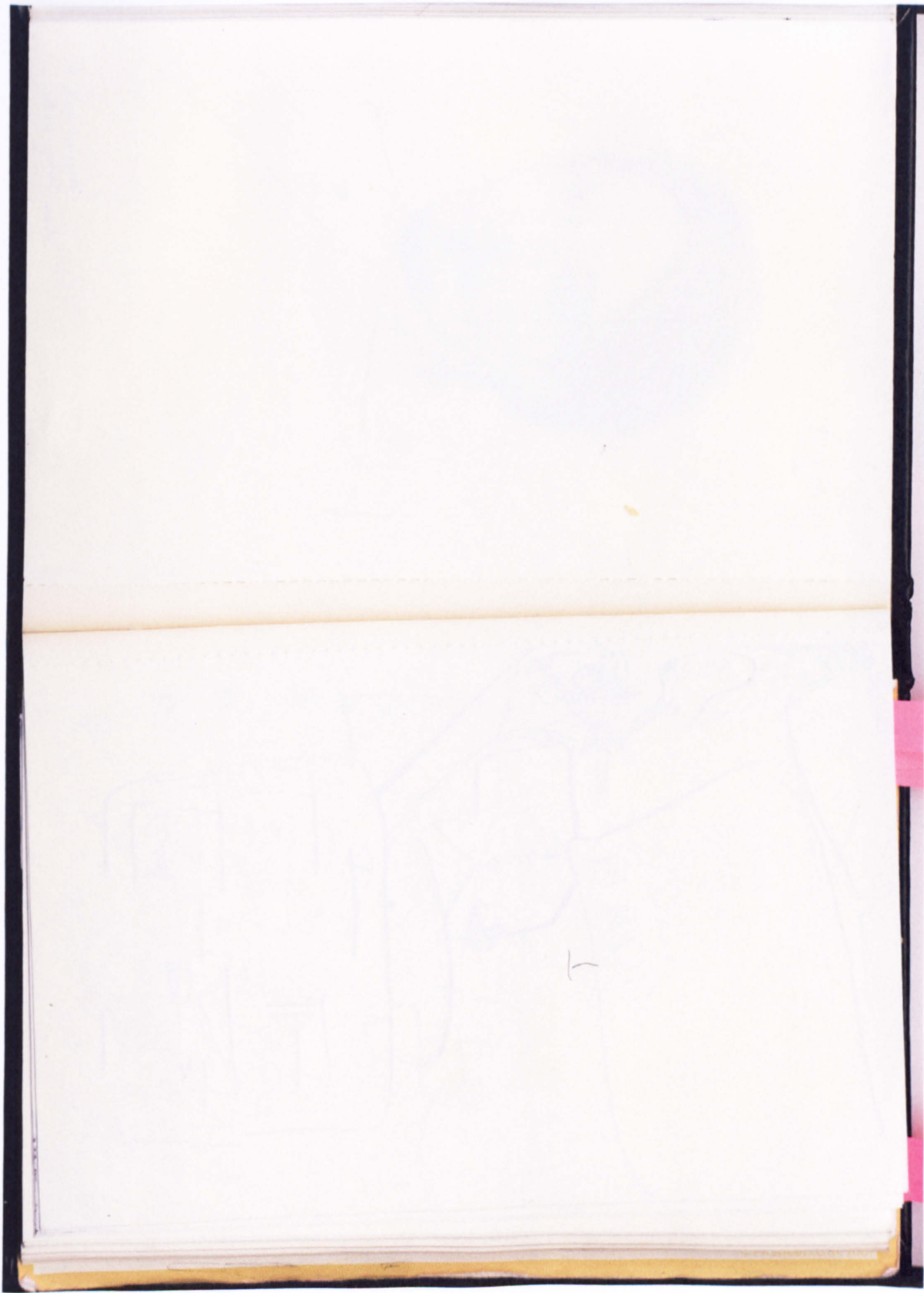




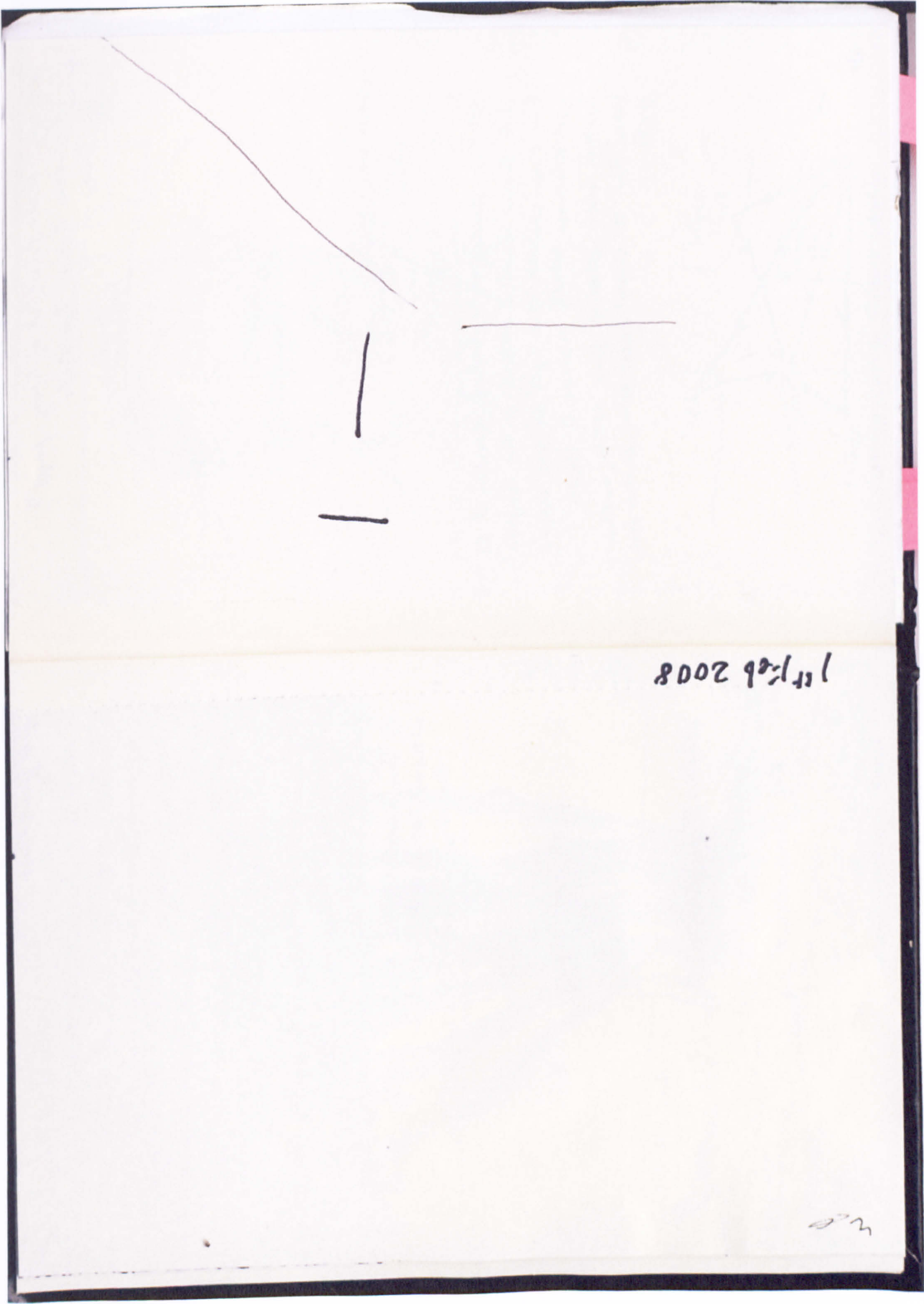
Sketchbook 74 double page spread 35.



Removing the Park 27.1.08

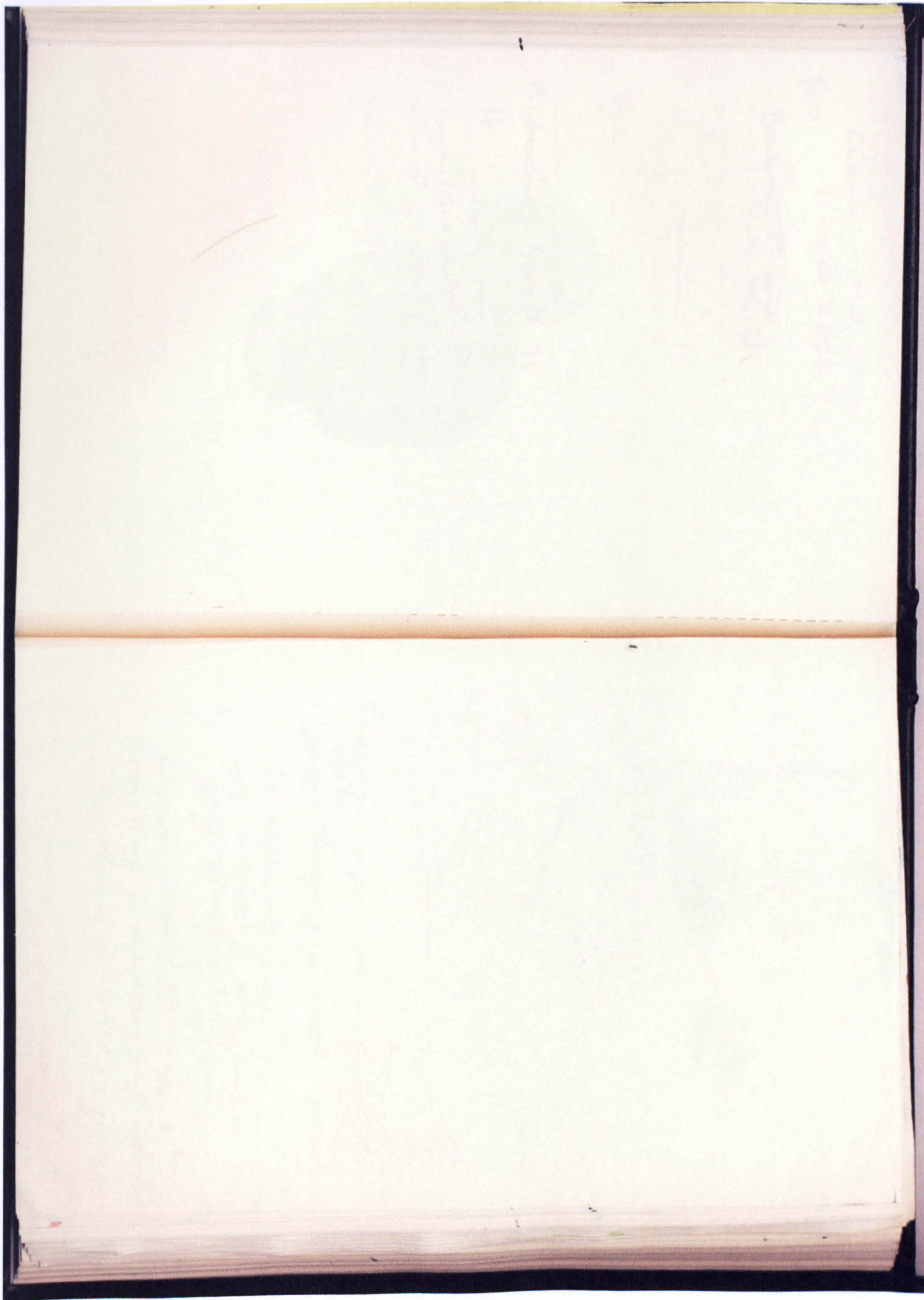


A blank double page spread from sketchbook 75.



1st Feb 2008

20



A blank double page spread from sketchbook 75.

Peirce's 4 Incapacities

1 - we have no power of Introspection
(Psychology) all knowledge of the internal world is derived by hypothetical reasoning

from our knowledge of external facts

2 - we have no power of intuition, but every cognition is determined logically by previous cognitions.

3 - We have no power of thinking without signs.

4 - we have no conception of the absolutely incognisable.

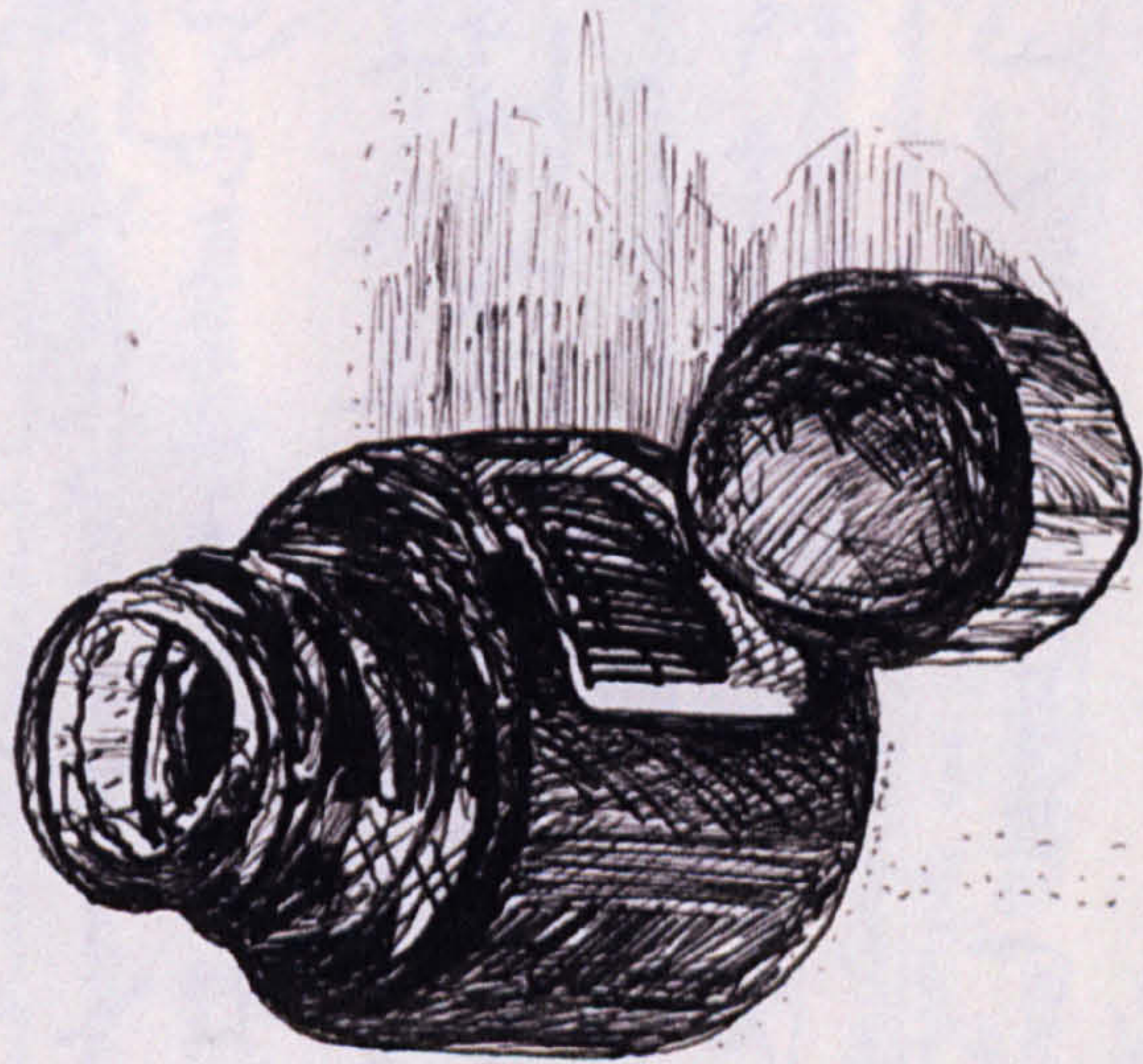
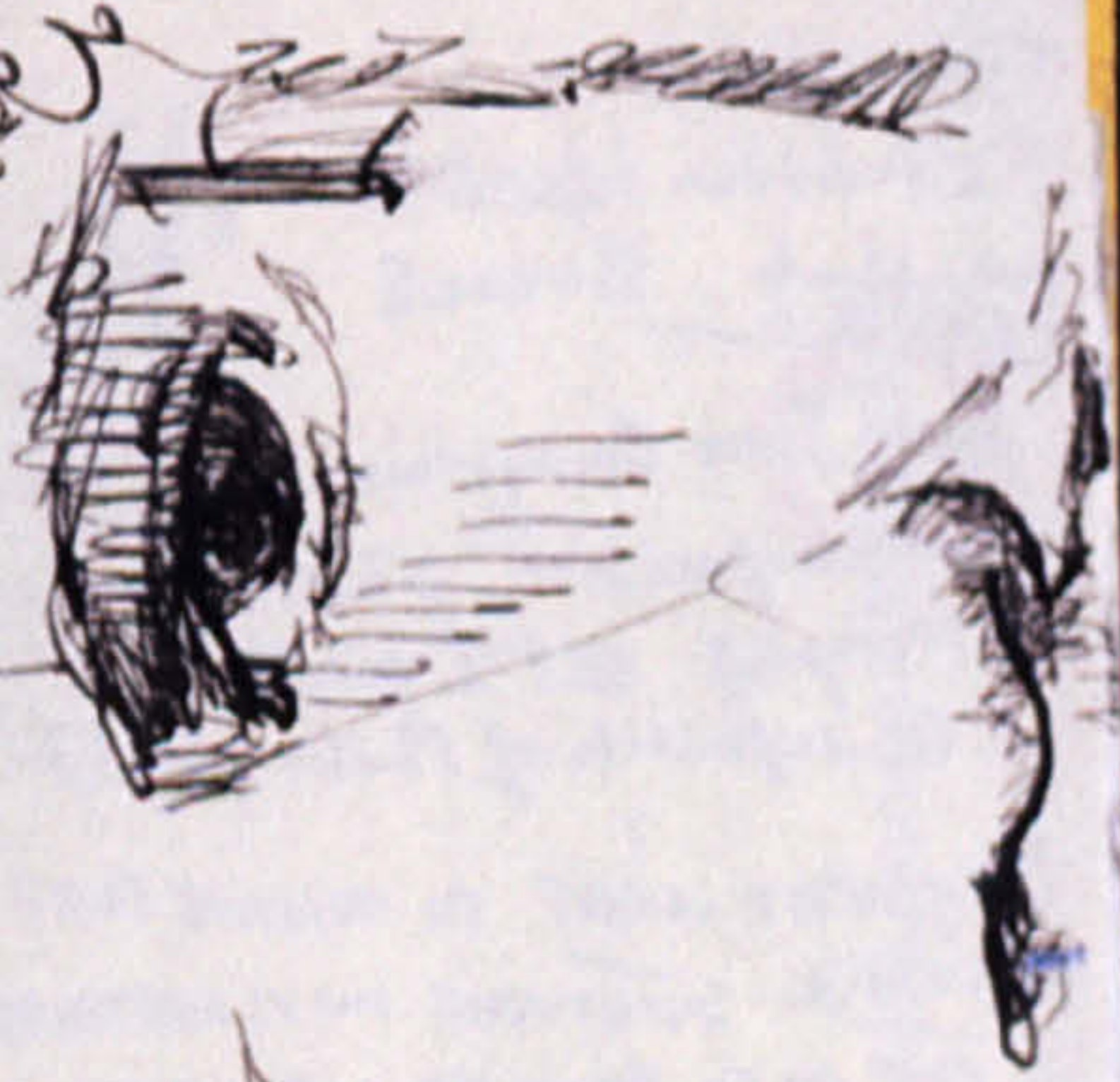
EPI p30.

The line of beauty ↗

Hogarth.

Easter - The Resurrection

→ The Essential



German forests & trains - when will they be erode something pleasant? Now
 Amelia arrived.

1st night sleep work - walked in the home forest.
 Dreamt about working on a 'theatre' production: taking it
 down - trying to come some speakers for someone -
 climbing up a high ladder, getting into with people
 who wouldn't hold it properly; then knowing off a
 pair of scissors from the top that fell and bashed
 missed them. [Judgements of Mass]

There is a building here with pillars covered in thick
 creepers (bare at this time; virgin creepers?) that I recognise
 from a bad dream: - dreams can be good/bad: - conception.
 choice desire/aversion = I am averse to seeing that?

Form-trieb Stofftrieb Spieltrieb } in Emsweilch
 Form Stuff } Spiel-forum
 Spells } Games room
 } Amusement
 } arcade
 DONKEY + HORSE = MULE }
 Chimera }
 Griffin } fakes?
 Harlequins

Pragmatic Reason 1
 Consider what effects, which might conceivably have practical
 bearings, we conceive the object of our conception to have.
 Then our conception of those effects is the whole ^{of our} conception
 of the object 2

The entire intellectual purport of any symbol consists in the
 total of all general modes of rational conduct which,
 conditionally upon all the possible different circumstances
 and desires, would ensue upon the acceptance of the
 symbol.
 § 52.1cm from source.



Museum Karlsruhe Here.
Made Tansley - USA 1949.
Study 'The Bathurst' 1988. ✓

Silke Schartz ? 1967 Germany

David Thorpe UK 1972

Scott Myler = Wake Drawings

Walter's Husband



Johannes Wolmar
Emswiler
Saturday 29th March
2008

Pins
Camera
Solvent

Annet's sentence 'investigate the
the syntax of social
interaction'

Look at amazing women in context.

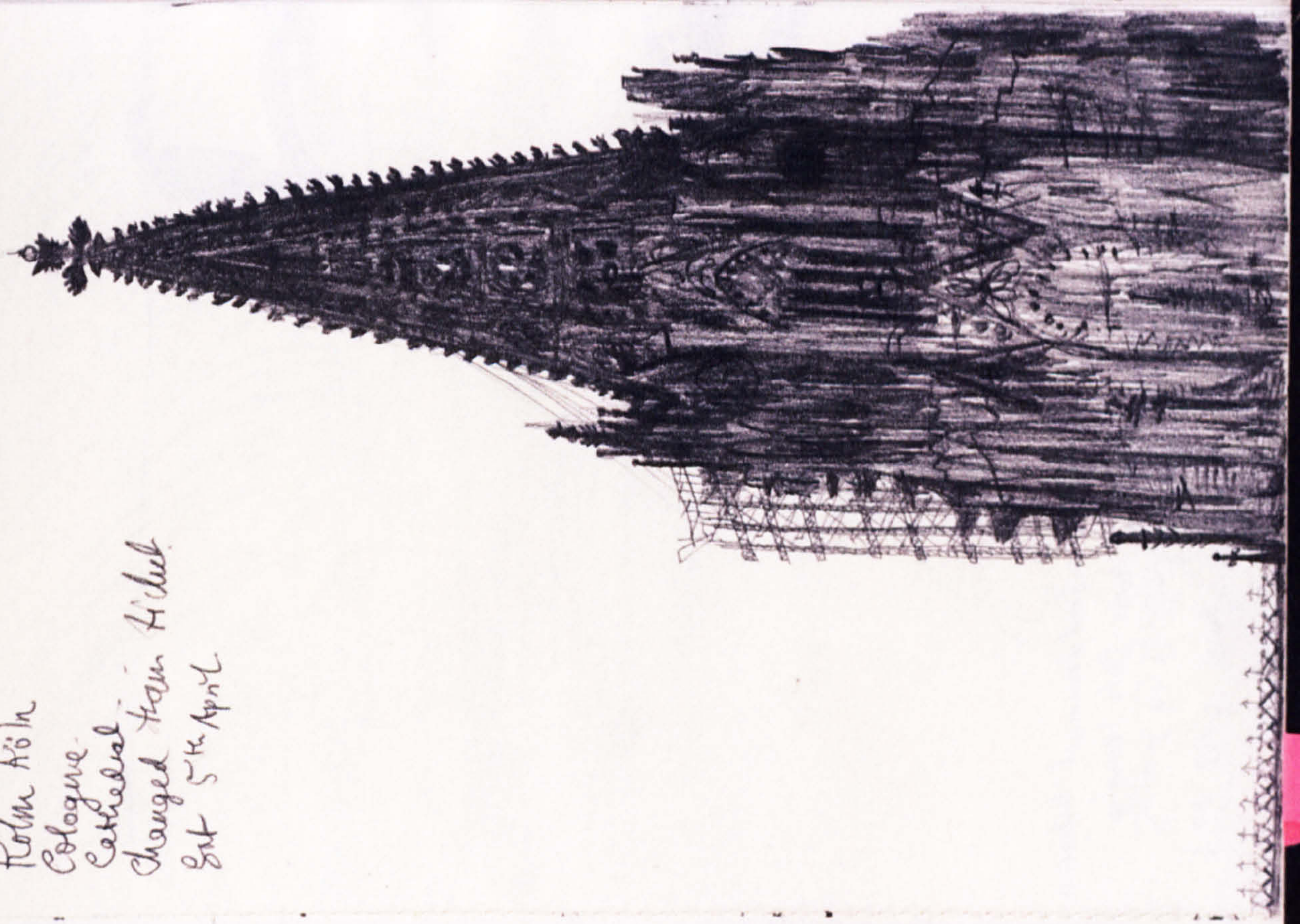
Paper = Peirce & CD-Rom



Leon's 'wafer'

Munich 0.3 min EB

Rohm Köln
Cologne
Cathedral
Charged from Heide
Sat 5th April



with Anne Cydiat
 showed me some drawings & asked me what they are
 I asked if they were mini-
 they follow some of conductor.
 the Patti Smith ~~W~~

Residency at CPD?

Rod Corp. - drawings in website

Anastasi - he makes surreal drawings.

Gleim eggs? curate.
 'curate' admits working with Proprietary

Clare McDonald

David Garcia

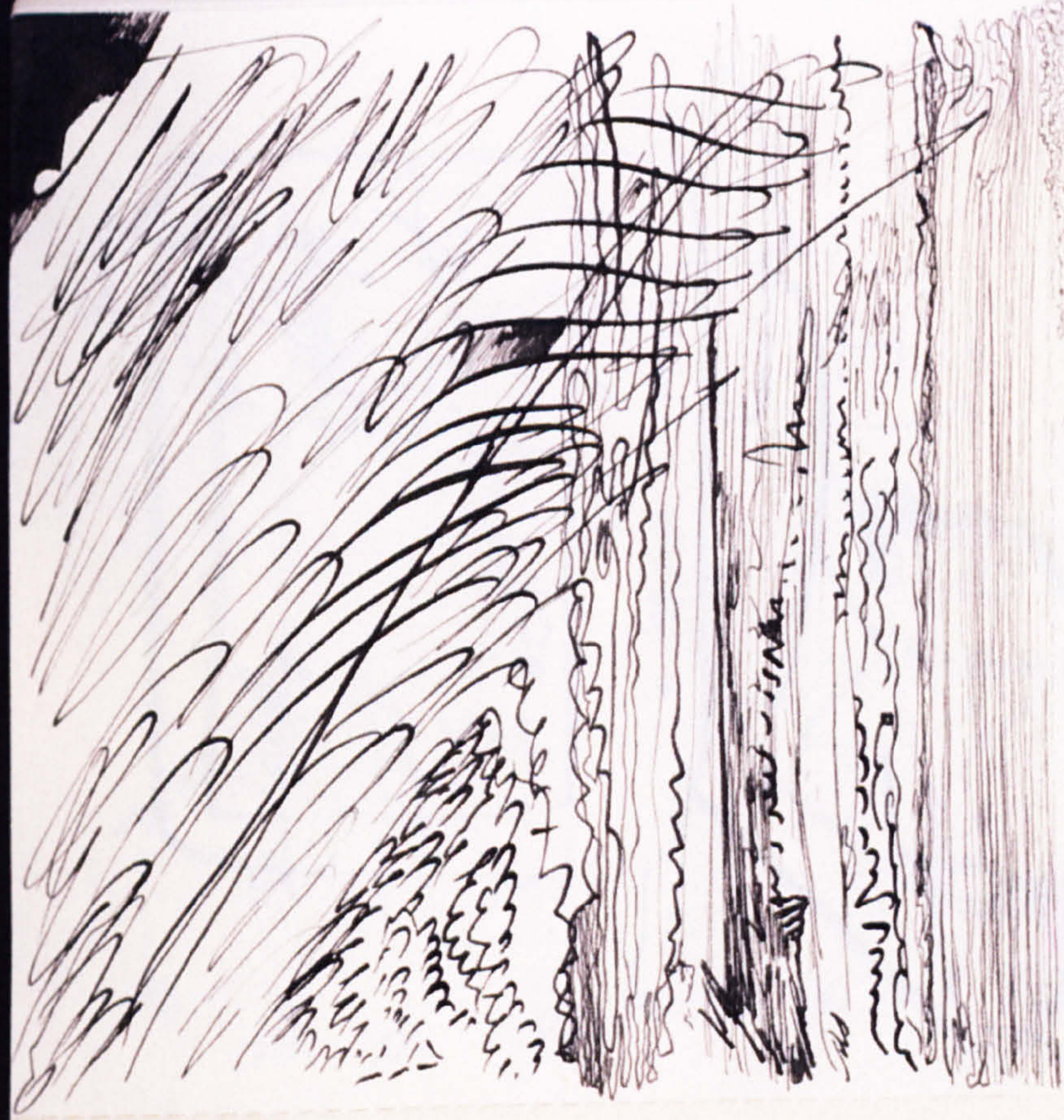
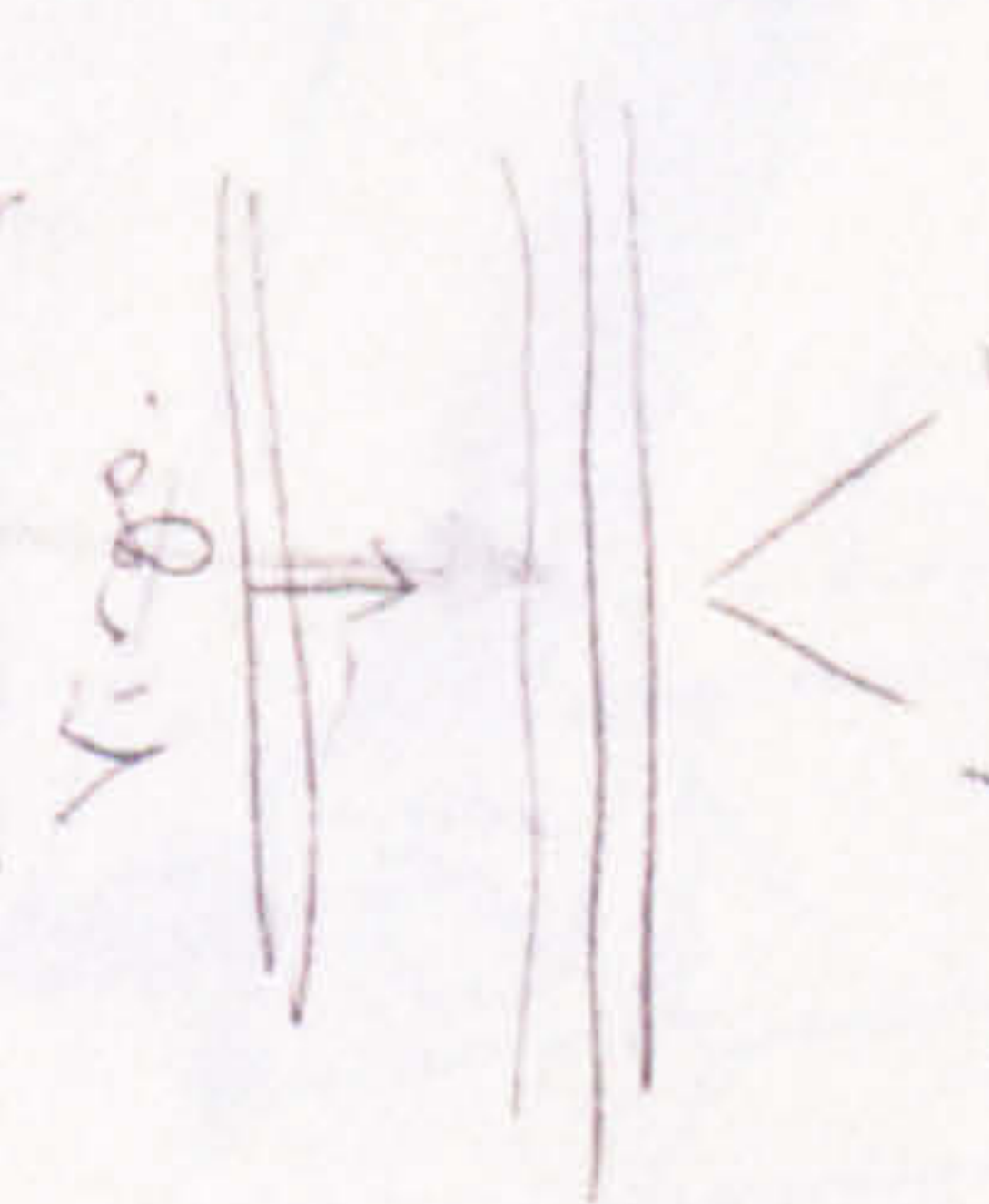
Hogscheler

Flower

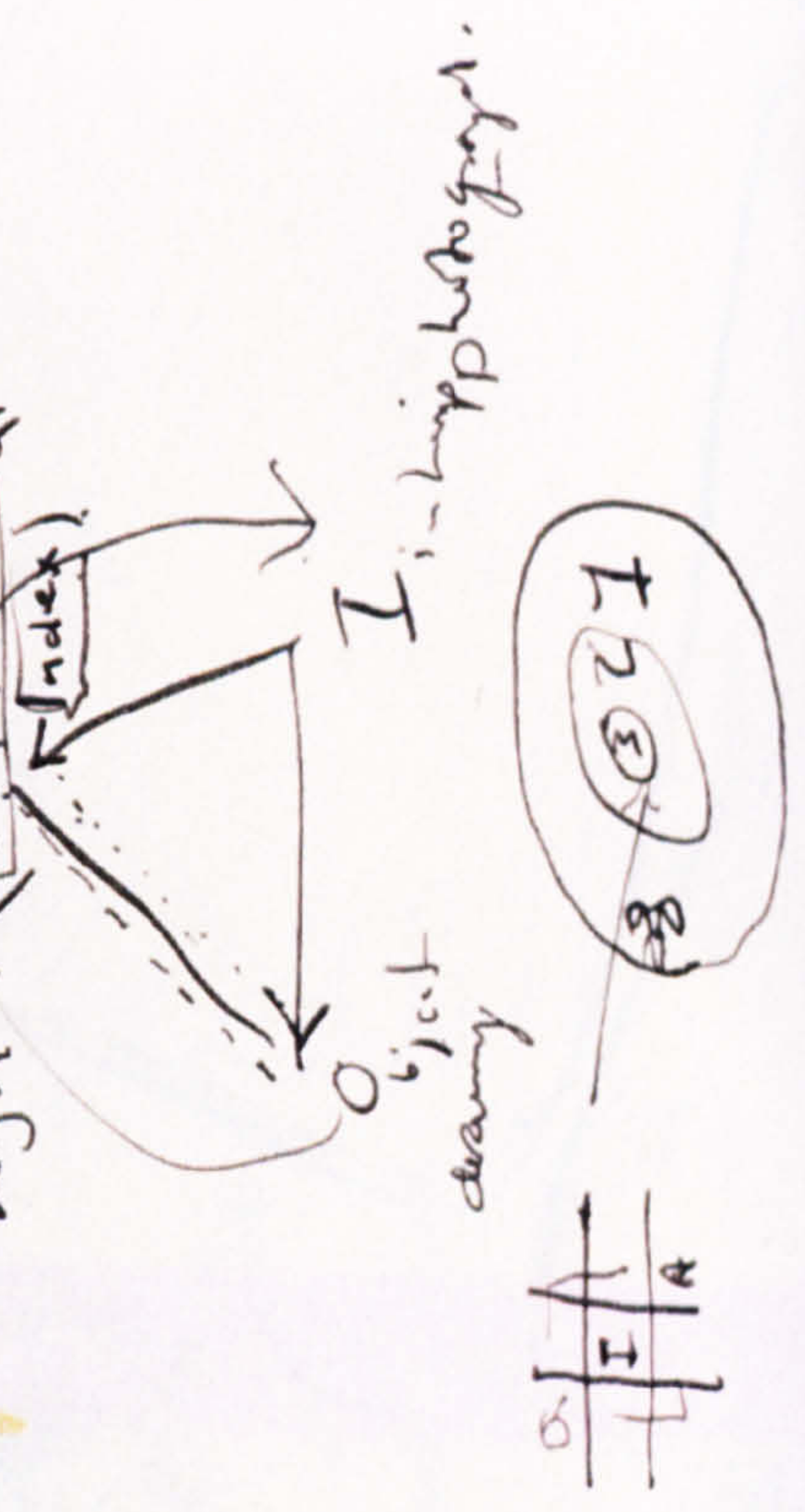


UV?
 Maurice Blandrot - writer
 Tracy Lamotte
 Maurice *
 Fernand *

real tipped in
 plate



Sign Represent. Qualisigns

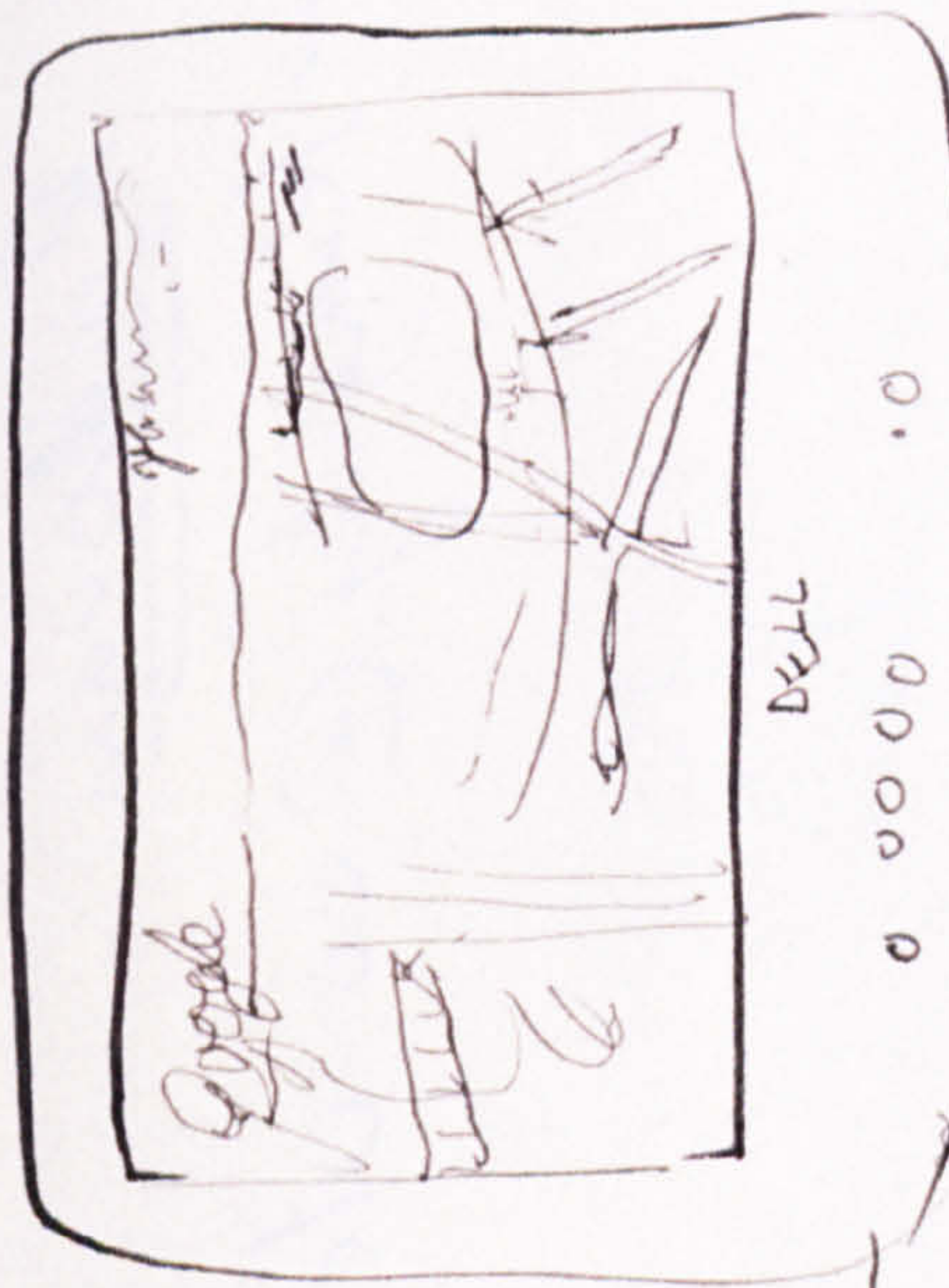


Interested
aim



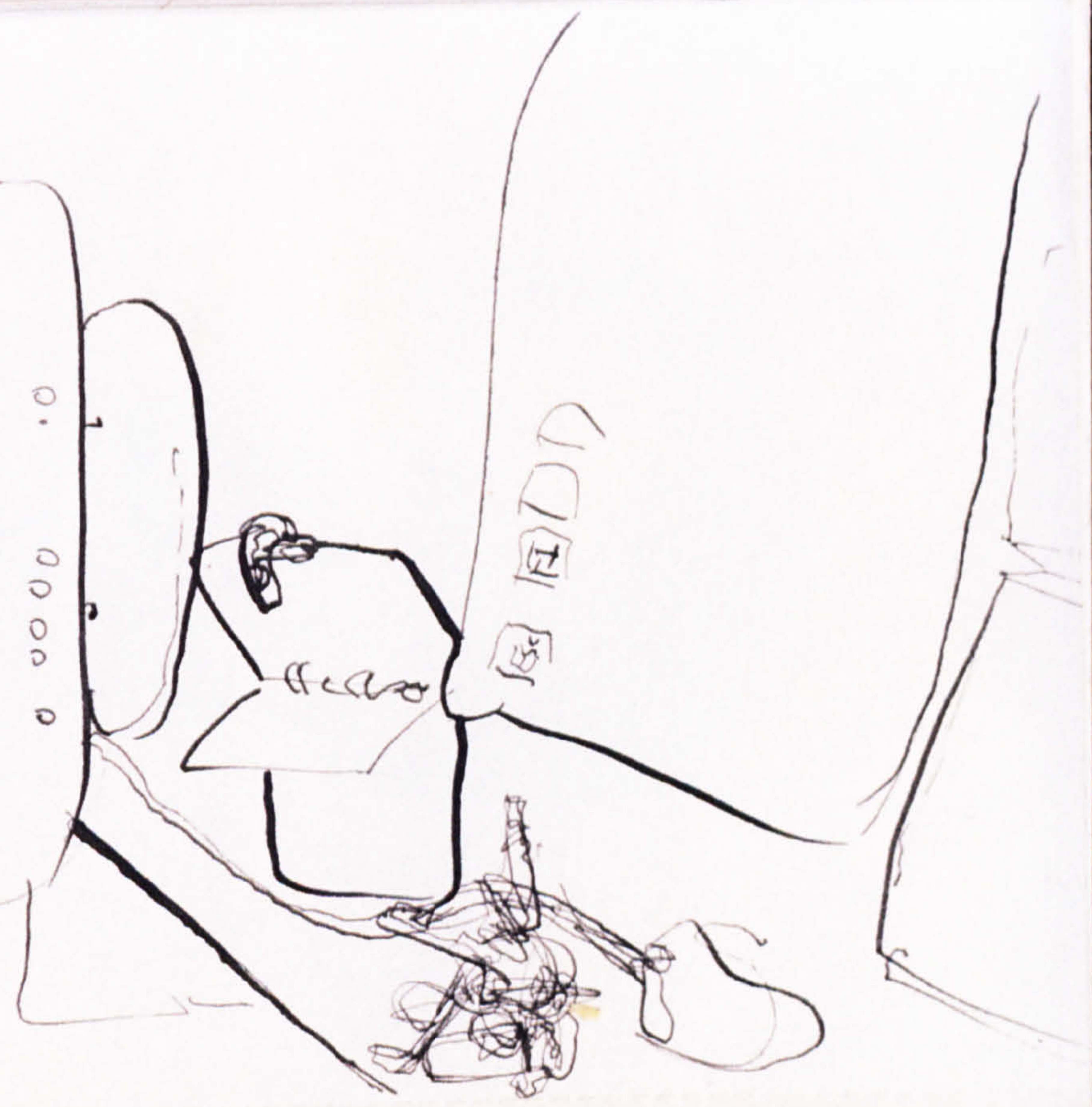
ah ah ah ah ah
ah ah ah ah

ah ah ah ah ah
ah ah ah ah ah
ah ah ah ah ah
ah ah ah ah ah



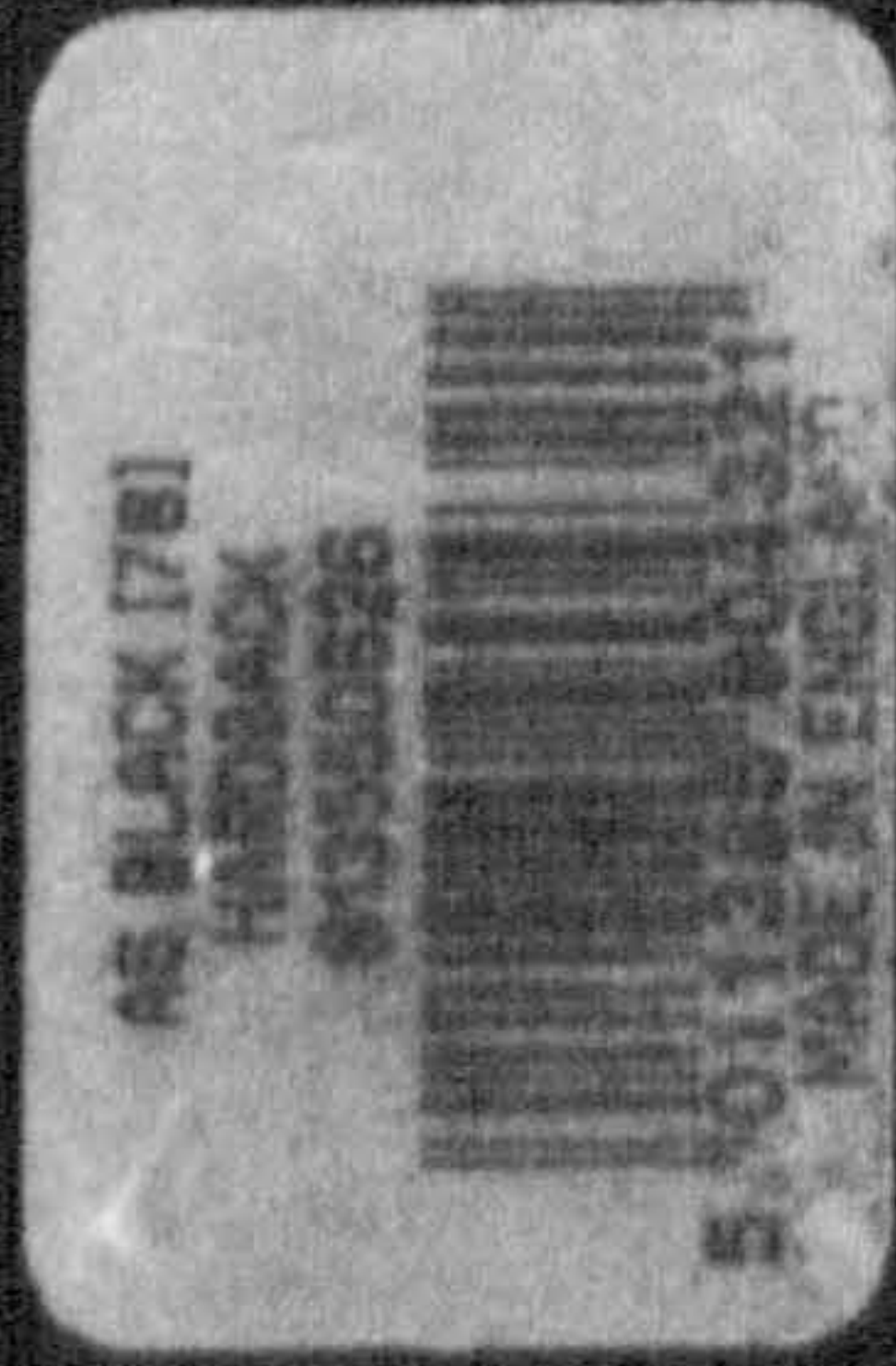
BELL

0 0 0 0 0 0 1 0



15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

76



2008

DALER~ROWNEY

Sketchbook 76 cover.

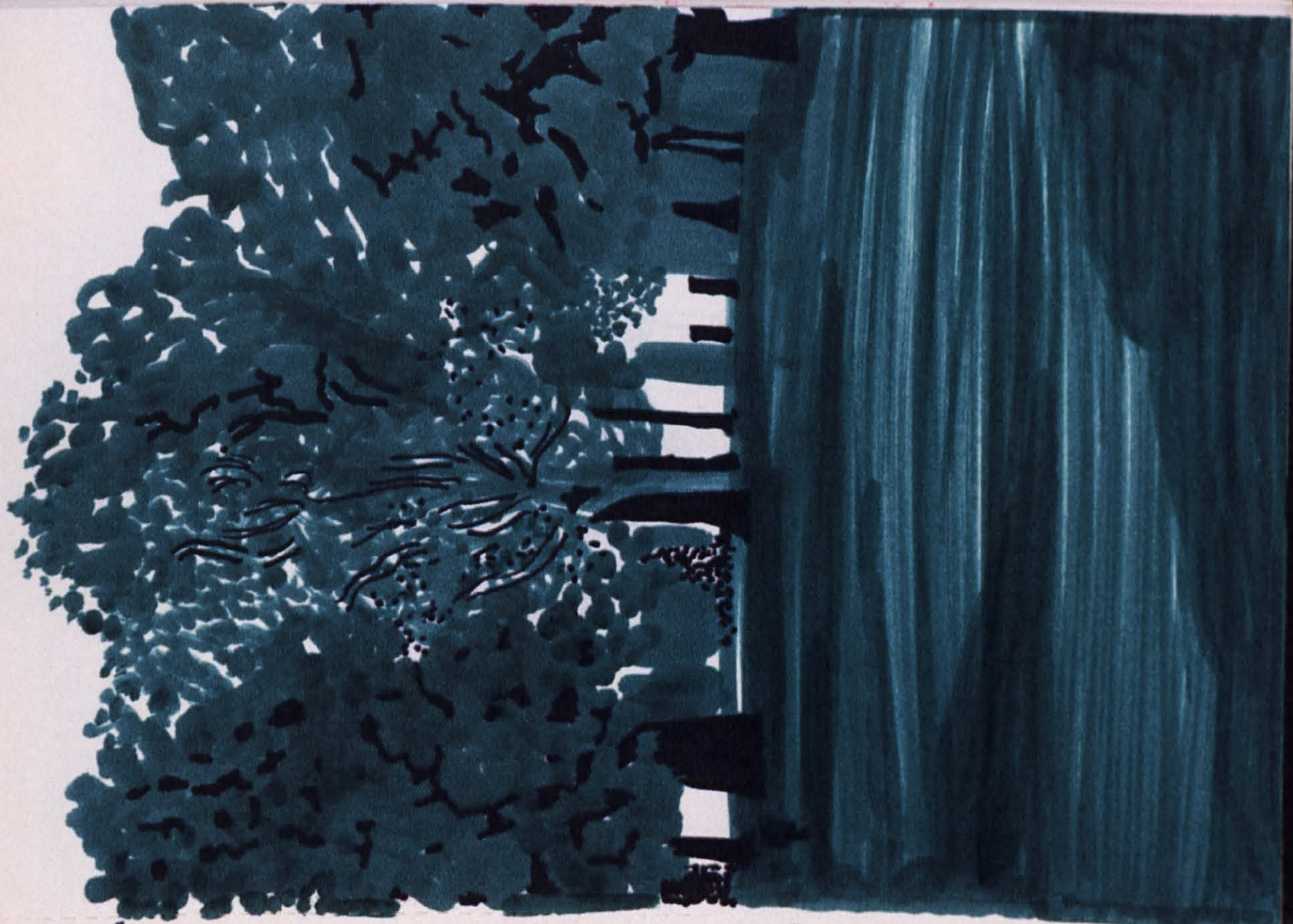
Paul Ryan

London

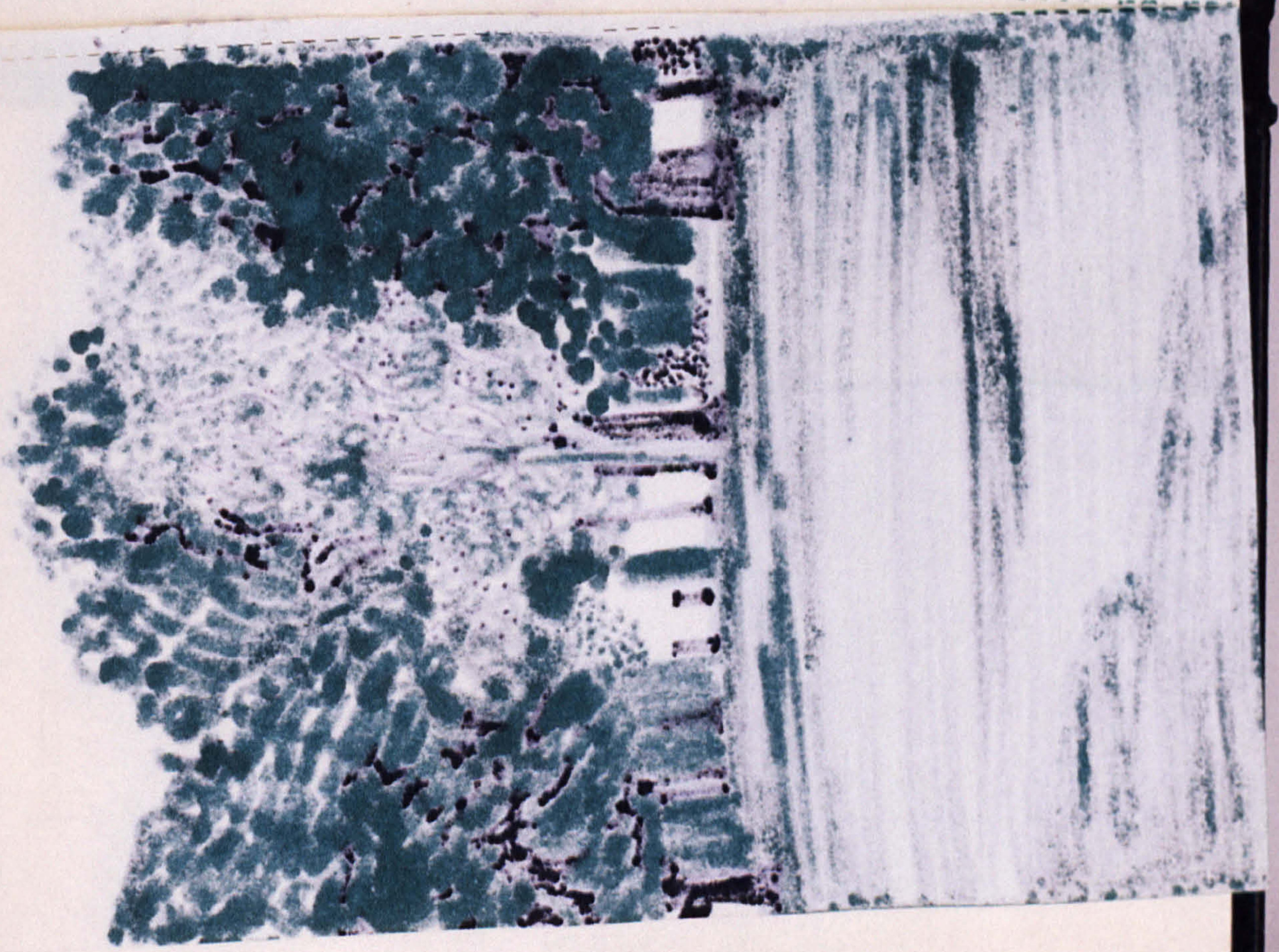
paul@paulryan.co.uk

4th June 2008.





S + J. Remains of the old. Julia from Denver.



Sketchbook 76 double page spread 13.

good link

~~DO~~

~~DO~~

gold ion

CO

DOING

long dia

GLOON

1 gold on

sent to Gordon

2007

1984

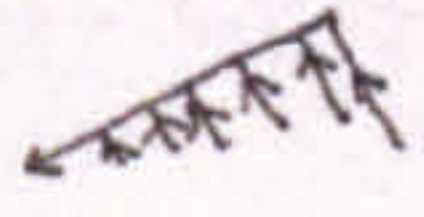


the truth isn't necessarily in the centre

3

Wednesday

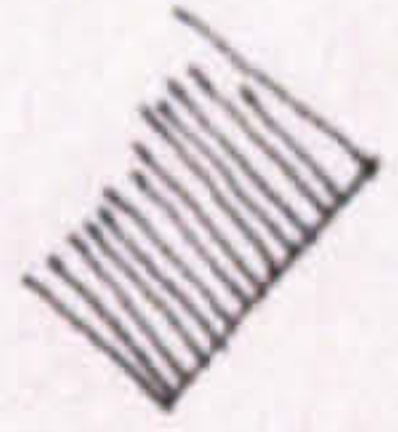
Wednesday



every word spoken
action written
done
undertaken

mis interpreted
taken wrongly

the dark ness
bark ing
to mind
from behind



with Dino

* Drawing is analogous to hypothesis.

* Drawing is a metaphor for skepticism

Carolyn agrees.
~~esthetic power~~
~~accept or refusal of judgement~~

A drawing is analogous to a hypothesis

A drawing is a metaphor for a skeptic

A drawing resembles a skeptic

A drawing looks like an hypothesis



I was struck by the usefulness of Travis's diary today. I turn by writing what happens along with what he thinks he switches between the internal and external world. There is certainly expression but is there form? If always b, then c or d but not both; but c and d, therefore not b

Marius Aulicino - It's a good exercise.
My stoicism and Pragmatism (Reuric's only way)

Consider what effects the object of your conception to have. Then the sum of those effects is the total conception of object.

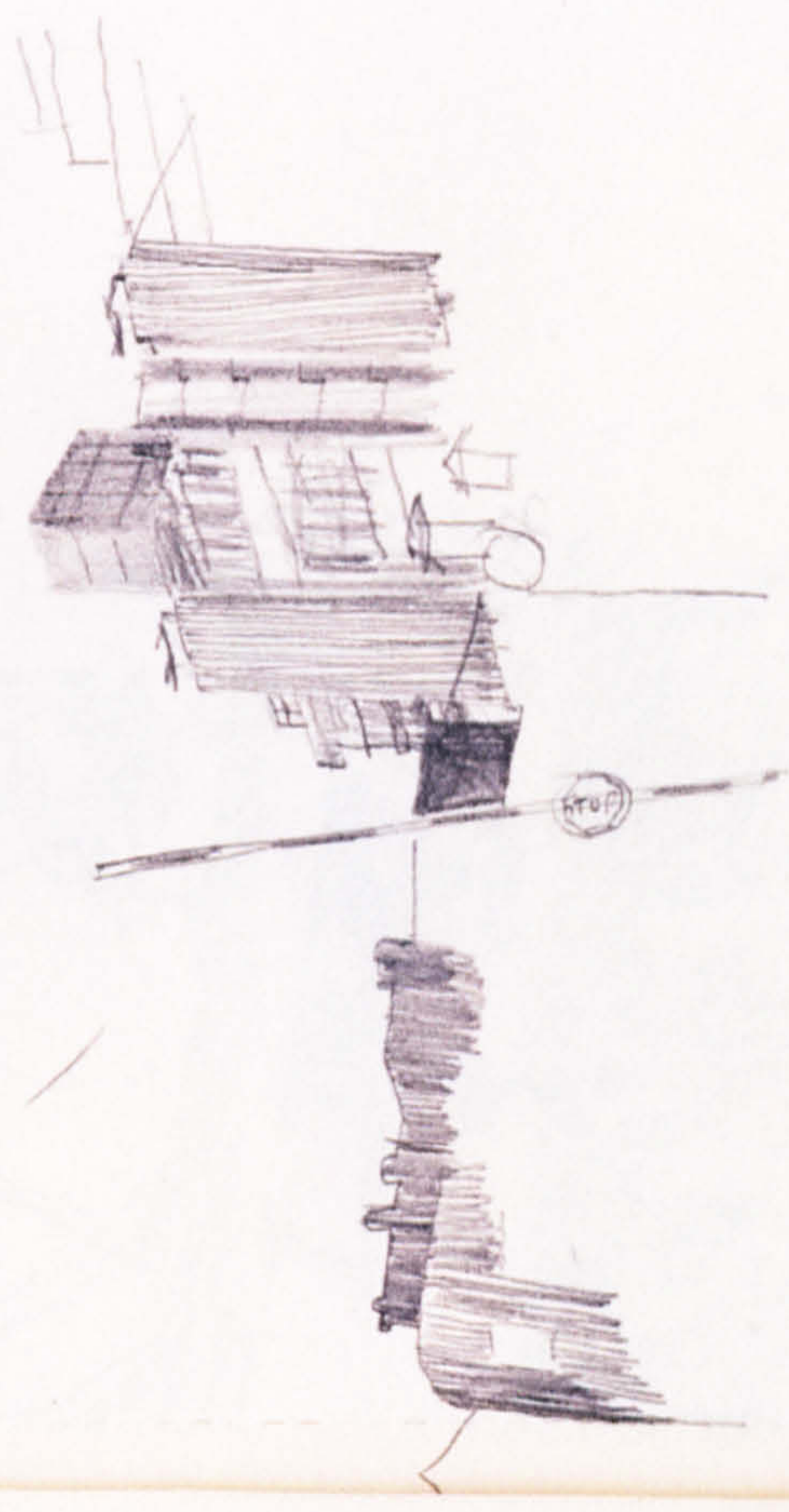
Sketch effects: collect, burn, tear, keep, cherish, copy, reproduce

conception's choice desire aversion - Sic -
↙ aesthetic power
↘ appropriation

When is sketching inappropriate?

Conceptualisation is a line of space
Line is formalization of space
Chairs

added to "Pimote" for ING



Why not consider
 naming from exhibit with souvenir/
 concentrate and sketchbook ST as
 final practice submission?

Centrality the main case study:

- Making -
- Viewing - exhibiting / looking
- Keeping - collecting / archiving.

Sketchbook = **SB**

SB as object.

- 1 touch - book
- taste - bit-entire
- smell - paper
- look - pages flat
- sound - slide

Keep (document)

- 2 Manufacture -
 Paper, card
 Binding

- 3 Thought
 reflection
 collection
 archiving
 recording

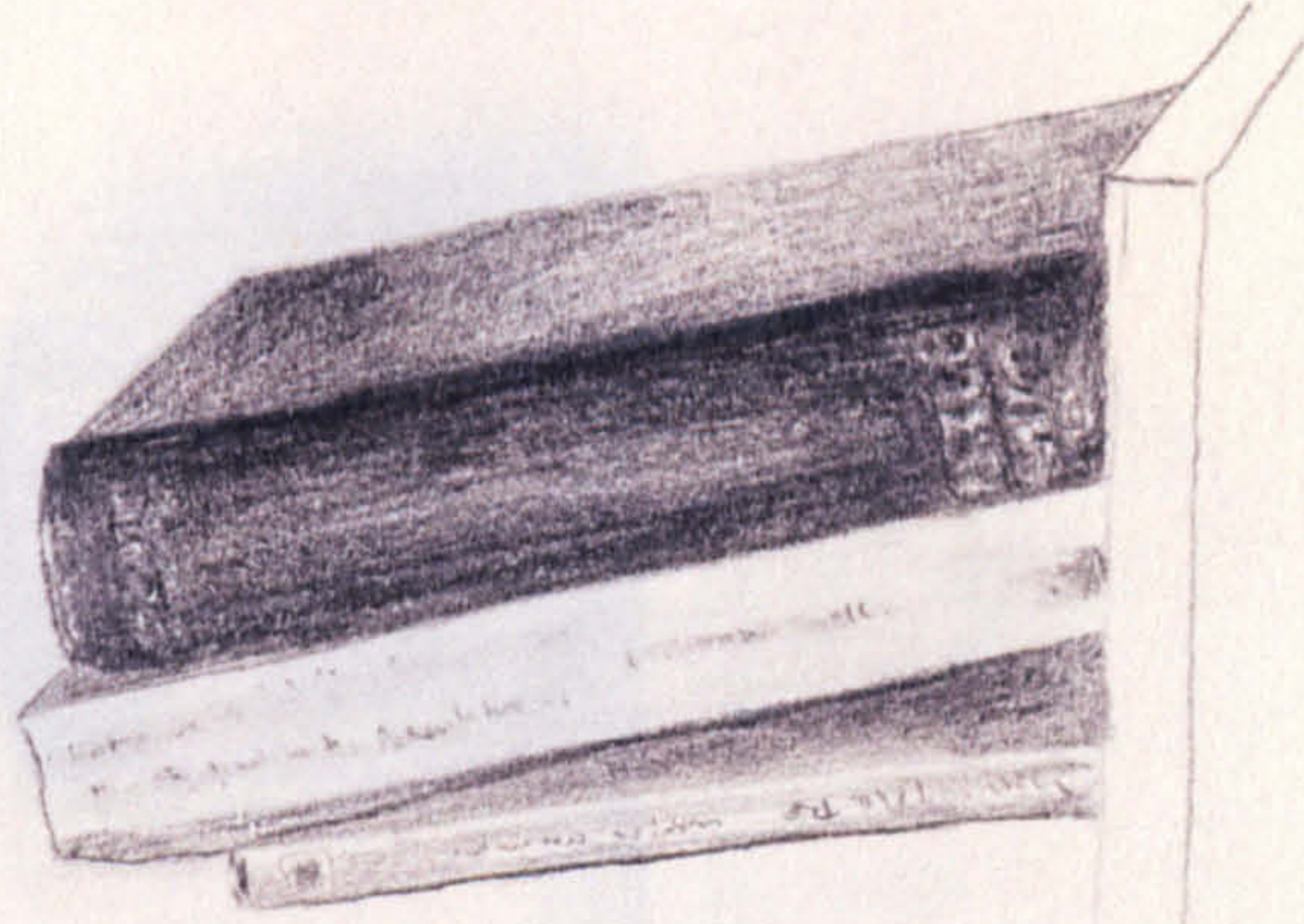
4:42 AM
 3.11.08

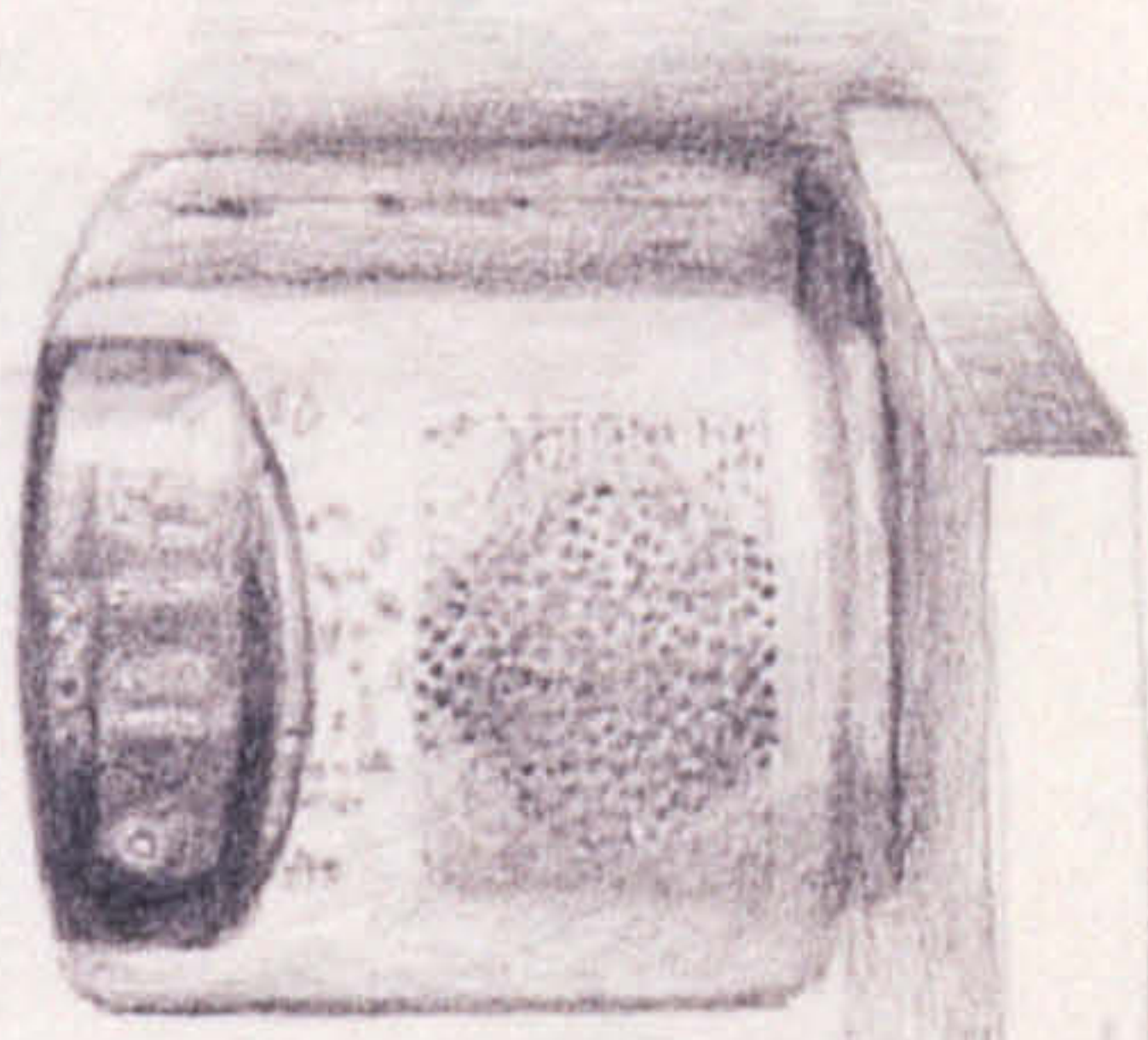


7.11.2008

Lin. of. Vauxhall Pk.

Tao Te Ching - Lao Tzu.
William Shewell - History of the Industrial Sciences
The Golden Bough (upside down)





1 hour drawing clock radio
from 12.40 - 1.40 am

23-12-08

Could not get any object on this shelf



Osman Ahmed
Myself War Museum
13th February 2009



33

hierarchy

ἱεραρχία the power or rule of a hierarch

OED 4th definition.

A body of persons or things ranked in grades or orders or classes, one above another

1932 VonWiese & BECKER - "Systematic Sociology" 355

Whenever persons join or otherwise enter into a plurality pattern they almost invariably take their places in an implicit or explicit hierarchy and consciously or unconsciously expect the fact that there are ranks above and below them.

- Rudy Kline - "Tales of New York"

- Documentory - Drawing - 1806

→ Robert Kniffin

Writing on 11/14

- John Pick

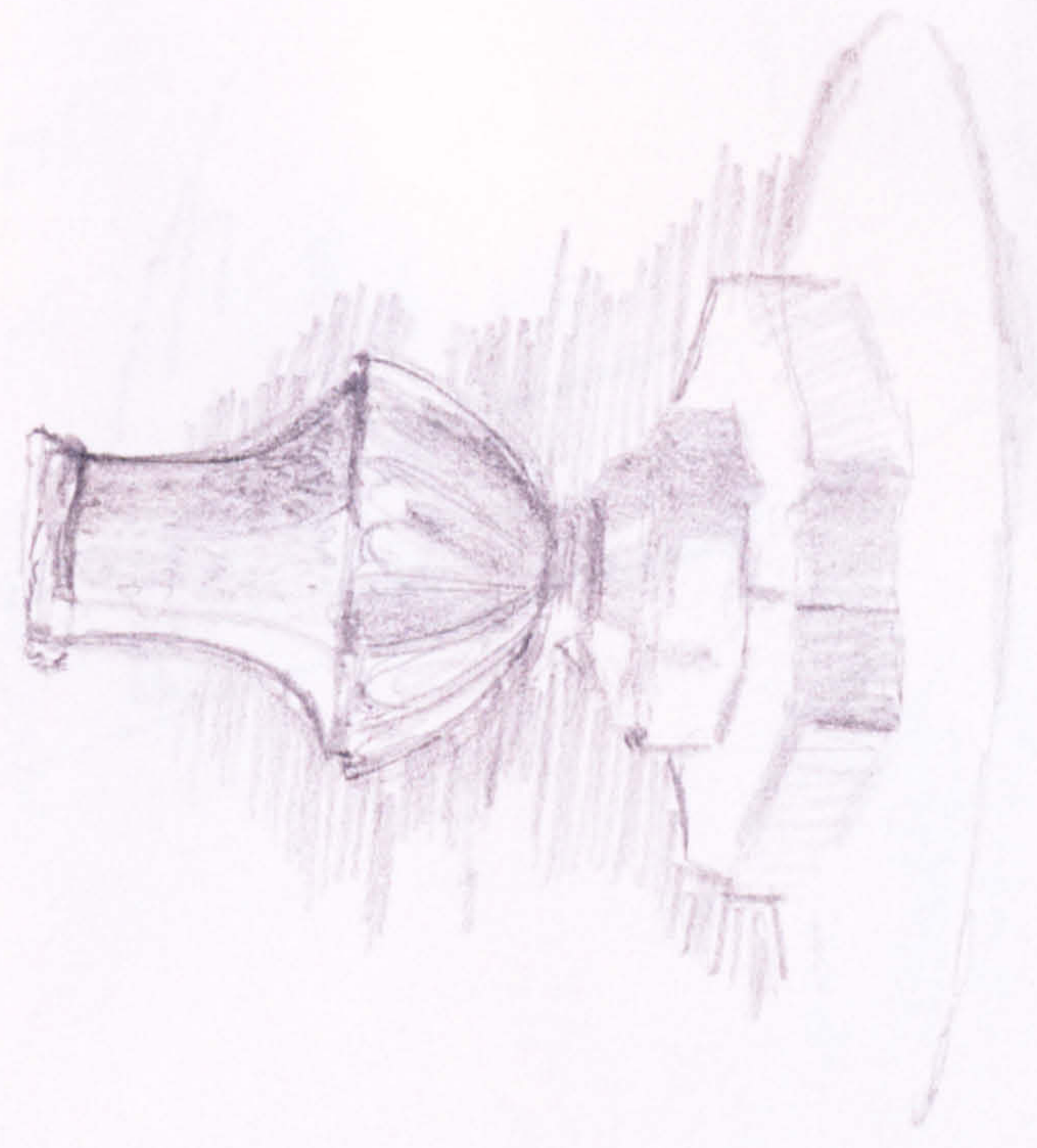
6th May
Bradbury - the History Man

Caroline Gardner

LONDON

John Clare - Bemis

tar mac jokes by Alex



Some things we under control
 Some things we not under control
 (My judgements) (B what's happening at the
 centre of the furthest star)

Under our control are conception, choice, desire, aversion
 and to put it briefly everything completely under our control
 Not under our control are our body, our property
 reputation, job, relationships, and to put it
 briefly everything not completely under our control.

So what is worse saying bad things or doing bad
 things?? Saying bad things would seem to be worse
 under this system.

Loneliness is so close to loneliness

A E Aesthetic

~~A E A~~

Aesthetic

~~A E A~~

A E A

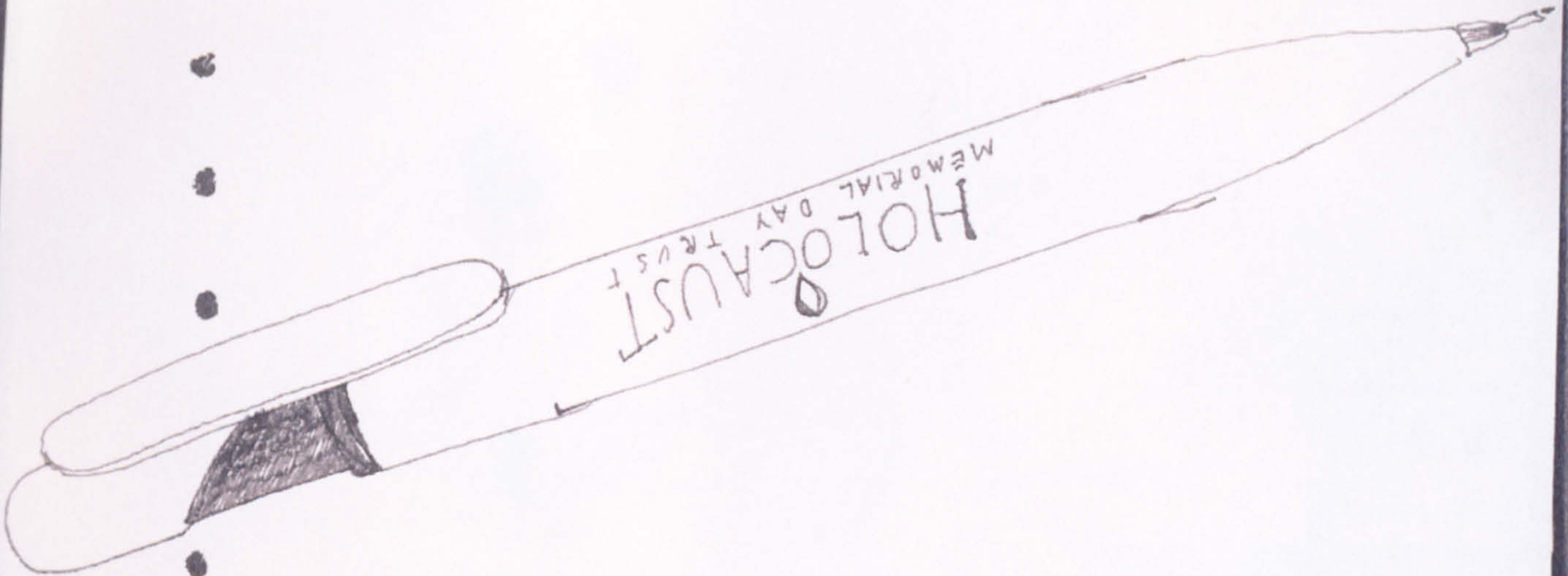
~~A E the~~

May

S Aesthetic

Ry Cooper born this date 1947

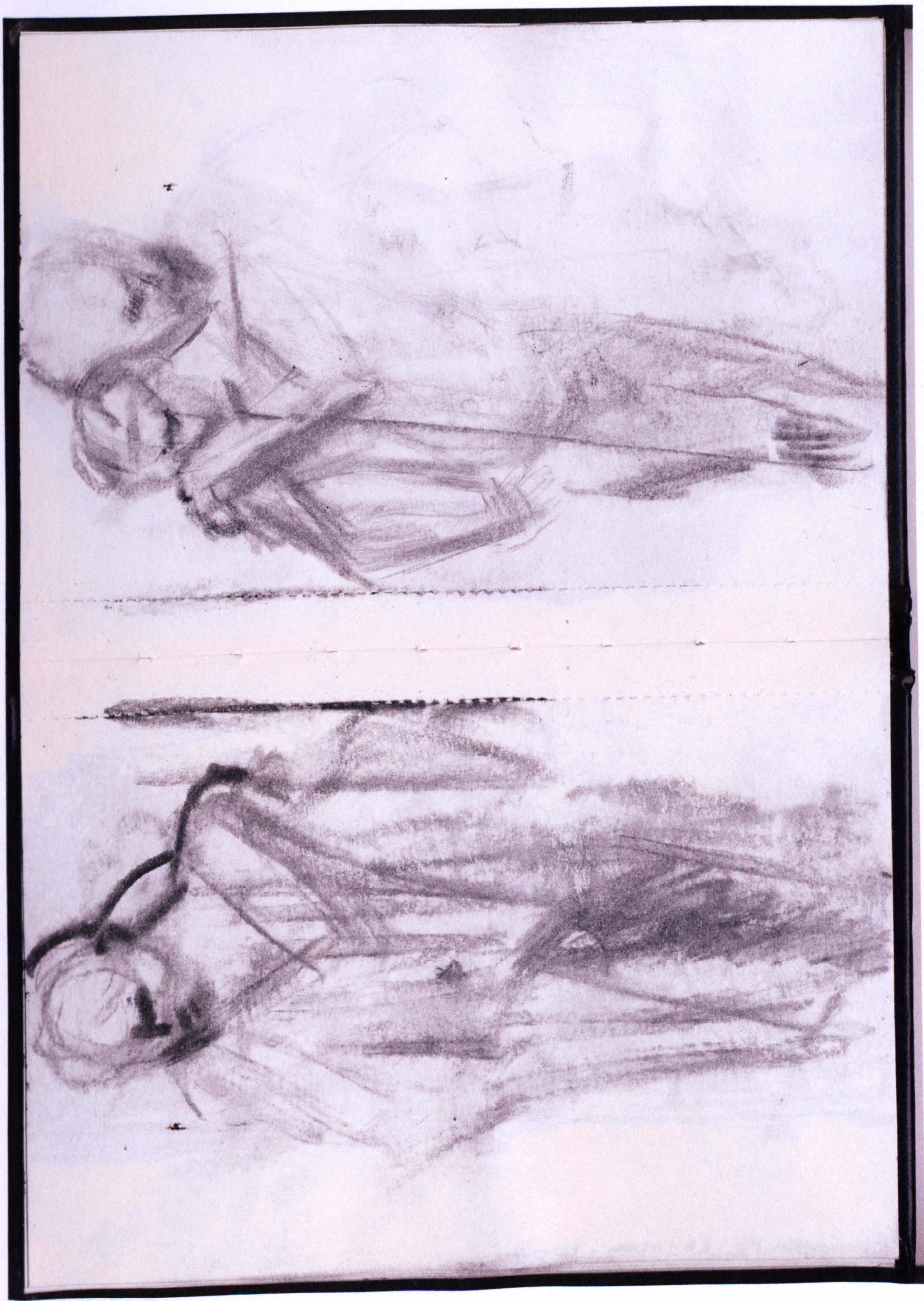
Jahin Casanova's death: this date 15 BCE



From the notes of Howard. Copyright 1983. Now at Smith 15.5.83



Sketchbook 77 double page spread 51.



2. Peirce's Categories: a brief introduction

What are 'categories', in philosophy? Colapietro calls them *The most universal concepts or ideas* (Colapietro 1993:60). For Kant they were the *Root-notions of the understanding* (Chambers 1983). Any idea we have would fit into one of the most universal categories.

By working to devise the best sets of categories, philosophers aim to make the best sense of all the ideas that there are, or can be. Aristotle suggested {Substance, Quantity, Quality, Relation, Place, Time, Position, State, Action, Affection} as his set of ten categories, and they seem to be common sense ways of grouping thoughts we might have.

Peirce developed his proposal for his set of categories from Kant and Hegel, through the application of *exact formal logic* (EP2:428). He set out his early results in his 1868 essay *On a New List of Categories* (EP1:1-10). He proposes three Categories, because there are only *three kinds of representations*.

1st. Those whose relation to their objects is a mere community in some quality, [...]

2nd. Those whose relation to their objects consists in a correspondence in fact, [...]

3rd. Those the ground of whose relation to their objects is an imputed character, which are the same as general signs, [...] (EP1:7).

Peirce's resulting three categories are based on these logical relations, and they are helpfully named firstness, secondness and thirdness. This is simple if all we require is to remember their names, but how can we understand them? The concept of 'relation' is key. If there is something we can think of as a pure quality, (before it is embodied or labelled), that is without being in relation to something else, then it is in the category of firstness, e.g. redness, (that is the quality of that colour, not the word). Things which are in relation to another thing, such as an embodied quality, are of the category of secondness, (as are all material interactions), e.g. redness in relation to this coat, or this red coat, (an actual red coat, not the phrase). Thirdness is the category where mediation occurs along a range of possibilities relating to an object. It is in the category of thirdness that language and other symbols operate. Of all the possible sounds we could have agreed on to mean 'this red coat' English speakers have, for now, settled on these, (and this time it is the phrase itself that is meant, not the coat or the colour). We have just performed three conceptual experiments on the meaning of 'red'; concerning its quality, its application, and its symbol (word).

While writing this thesis, and discussing parts of it with colleagues and students, it became clear that some people grasp the divisions of the categories almost intuitively, whereas many were clearly confused by them. It is my view that it is not necessary to have a clear understanding of the categories to make use of the semeiotic that flows from them. So TAG, (see Chapter 4), will be just as useful to people who do not know of Peirce or his categories. To draw an analogy with astronomy, that science has benefitted from the science of optics in that telescopes have been improved; but an understanding of optics is not required to use the telescope.

Peirce's generated his Sign triads, (e.g. Icon, Index Symbol), by asking how a concept can be thought of in each category. We just performed that experiment three times with 'red' above. So in firstness it was the quality of redness; in secondness it was an embodied example of something red, (an actual red coat, for example); and in thirdness it was the word 'red' and its use in phrases or sentences, as well as its translations in other languages; (so the agreed Symbol in French for 'red' is currently the word 'rouge'). Similarly, Peirce derived each Representamen, or sign-type, through experimenting with his new categories. The experiment we performed here with 'red', Peirce performed on his terms 'Representamen', 'Object' and 'Interpretant'; (see the glossary for definitions of these three terms, and within Peirce's *Essay Nomenclature and Divisions of Triadic Relations as Far as they are Determined* (EP2:289-293), for his account of producing the following triads). So, when Peirce enquired into how a Representamen operates in the three categories he derived the Qualisign for firstness, Sinsign for secondness and Legisign for thirdness. When asking how an Object operates in the three categories he resolved the Icon for firstness, Index for secondness and Symbol for thirdness. When asking how a Interpretant functions across the three categories he made the divisions Rheme for firstness, Dicent for secondness, Argument for thirdness. (All these terms are discussed in Chapter 2 and the glossary). Peirce derived many more triads with these methods, however these are the nine Representamens that have been used in this thesis.

Peirce was making logical distinctions between types of signification, and in that way developed his Semeiotic and system of sign classification. The sign classification involved understanding which combinations of Representamens were logically possible (EP2:160-178). I am not claiming to develop the categories, or sign classification in any way, and refer interested readers to Short (2007), or to Peirce's essays listed at the end of this brief introduction. However, in order to convey my position of interpretation, as a contribution in relation to this thesis, below is a short paragraph for each category summarizing how they have been broadly conceived during this research.

Firstness is the category for the flavour of something. It can be the flavour of an emotion, (for example the qualities of spitefulness, or shyness have markedly different flavours). Firstness can also be the category for the flavour of concepts from the other two categories, e.g. the flavour of an action, (so we can feel a difference between a sense of striding or walking, never mind that those actions will be in secondness when they are actuated). We can even detect the flavour of different types of logical argument, (for example deduction and induction each have a very different feel to them), even though such arguments operate in thirdness. Firstness is also to be thought of as the realm of spontaneity, feeling and chance where qualities are not yet embodied, or even named. It is in firstness that we must exercise our ability to feel freely, within the limits set by the thing we are feeling about, if we are to develop the Esthetic power discussed throughout the main thesis.

Secondness is the category for brute actuality. It is where embodied qualities interact in materially causative ways which are determined. At the centre of the realm of secondness is the Index, (see Glossary). Occurrences do not need to have been labelled or discussed, in secondness, they happen. Without conscious life, objects like planets would still interact with each other, and they would still embody qualities, (for example their heaviness). As conscious life forms called human beings our existence also depends on the secondness of movement, eating, making, and all our other material interactions.

Thirdness is the category of mediation between two relations, thereby making three relations. If you can propositionally say it, it is in thirdness, even if what you are speaking about is a flavour or a material, (firstness or secondness); because what you say must be in relation to other concepts for it to have meaning. Peirce provides the example of 'giving' for understanding thirdness; because we require the three things to sustain the notion: giver, gift and recipient. Remove any one of these and the concept of giving cannot be conveyed (EP2:170-171). All of the concepts presented by this thesis have been discussed through the category of thirdness. Feelings you may have about those concepts are your own, we hope; and the materials you have before you may vary, (you might have a printed paper copy of this thesis, or you may be reading it on a screen); but the concepts are contained in amongst the meanings of the sentences; in the construction of the arguments. Many of those arguments attempt to point back towards feelings, or describe actions, for which sympathy and imagining are required. The diagrams, and illustrations of the practice are there to augment the arguments with images that might help lead the reader to some of the feelings and practical interactions with materials that have led to what has been written, (in thirdness).

This has been a brief introduction to Peirce's categories. It has laid out his apparently, yet deceptively, simple solution to grouping any feeling, actions or thoughts into corresponding categories of firstness, secondness or thirdness; based on his theory of logical relations. It has also begun to show how those categories were used by Peirce to generate the Semeiotic used in this thesis; thereby showing what sorts of complexity can soon arise from the uses of them as ways of organising thought experiments, (as in the 'red coat' example). A similarly brief but somewhat more mathematical introduction to these categories is given in Brent's lucid account of them (Brent 1993:331-334). A much fuller enquiry detailing these three evolvingly generative categories, and their origination and developments, even very recent ones, is by Short (Short 2007). The surest way to engage with a Peircean account of his categories is to read Peirce himself, and *Essential Peirce*, volumes 1 and 2, provide his most complete essays concerning them. In chronological order I recommend:

From volume 1:

On a list of New Categories

One, Two, Three: Kantian Categories

A Guess at the Riddle

Trichotomic

From volume 2:

The Categories Defended

Nomenclature and Divisions of Triadic Relations as Far as they are Determined

These listed essays focus more exclusively on the categories. The other essays in these two volumes add to a fuller picture by showing how Peirce constructed his philosophy and Semeiotic upon them.

3. Proposals

Studio in your pocket (proposal and statement)

Rebound

S.O.C.I.A.T.E.

Souvenir (with postcards)

STUDIO IN YOUR POCKET

I propose to suggest the work *Studio in Your Pocket*: an installation of sketchbooks, for the exhibition *The Artist's Studio* at Compton Verney 2009. The works presents the idea that a sketchbook can function as a studio. Because such studios 'go with you' there are new conceptions of what studio space can be; compared with conventional studios 'you go to'.

Visitors will see three lines of framed sketchbooks opened at pages in the following ways:

Top frame: Drawings of places that you could only draw if your studio can go with you in your pocket (e.g. landscapes)

<http://www.flickr.com/photos/paulryanandsketchbooks/3055817444/>

Middle frame: Drawings of the sketchbooks themselves in various places, (drawings of the 'studio in your pocket', if you like).

<http://www.flickr.com/photos/paulryanandsketchbooks/3013642161>

Lower frame: Drawings of studio spaces as they are more conventionally conceived. (I.e. rooms with easels, artists painting).

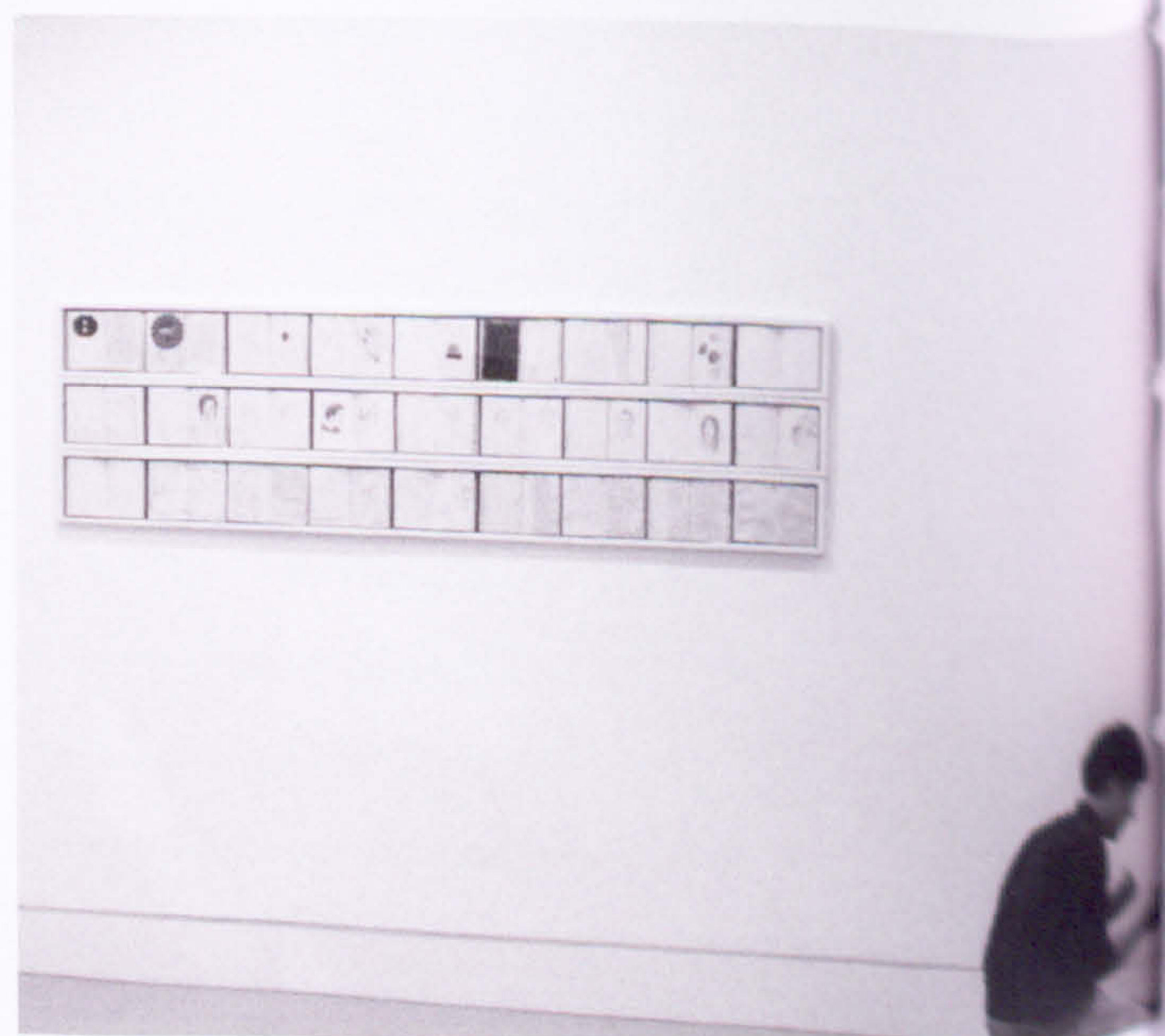
<http://www.flickr.com/photos/paulryanandsketchbooks/3061036263/>

Visitors will also be able to take a studio away with them, (in the form of an empty sketchbook, (sponsor dependent)). There may also be the chance to set up a web space, (perhaps on a Pro Account at Flickr), where visitors can upload the work they do in these portable studios.

Workshops and talks on sketchbooks as studios would be made available.

Paul Ryan November 2008

Image shows the sketchbook frames for scale:
total dimension 57 x158cms



Artist's Statement for 'Studio in Your Pocket'

A studio is a mark of an artist. I have not had a dedicated studio space this side of the millennium. Instead the sketchbook has become the place that generates and holds my work.. It provides the enclosure, surfaces, safety, experimentality of a studio. In addition it is also portable. So if a studio is a mark of an artist, mine is a sketchy mark.

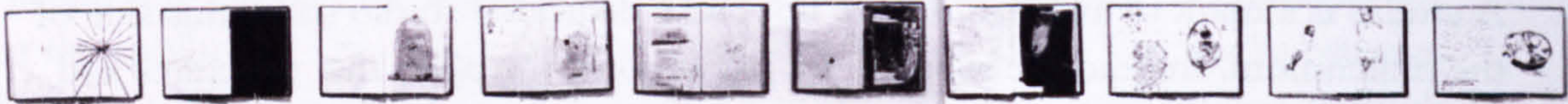
At the end of the 1990's my last conventional studio was at Milch, a gallery and studio space in Vauxhall, South London. It was during that decade that I began to stop painting, and to concentrate on drawing.

In 1995 I had been invited to exhibit my sketchbooks at the Horda Museum in Norway. I began to realise that the books might be where the work really was. The paintings always seemed to lose the qualities that made me want to paint from the page in the first place. So, if the sketchbooks were enough, why keep a studio? Perhaps the sketchbook was a studio.

The studio at Milch had no window. I was inside four walls. It was a room at the centre of the building, so none of the walls were external. Thinking of working from the sketchbooks in that room seems now like holding breath under water. In the end, I gave it up and moved outside. The sketchbook came with me. The studio was now outside and in my pocket.

When conceiving the proposal for Compton Verney, I have considered the rooms I used to work in, and some of them are shown here; along with rooms that artists I know work in. When I look at the landscapes and situations which are outside, in changing places, the sketchbook seems the best room I ever had; and for such a small thing, it seems to have the most room.

Paul Ryan - May 2009



REBOUND

Two decades of Notes on HIV in London.

I propose to suggest an exhibition at the Wellcome Trust examining the changing perception of HIV in the UK's Capital over a twenty-year period, from 1986 when the first clear information about the disease emerged, to 2006 by which time successful treatment regimes were established.

'**Rebound**' refers to the experience of declining health and hopes of those affected by HIV, which hit a low point in the mid 1990's, before rebounding to restored health and optimism for the future.

The main property of sketchbooks and note-taking I aim to explore is 'intimacy'.

The twenty-year period will be represented by a wall mounted, linear, chronological display of notebooks that pertain to the experience of caring for, grieving for some, and seeing the return to health for others. These pages will be supplemented with those dealing with other issues relating to health, treatment and well-being. Some large drawings will also be exhibited flat in cases. (See 'Current Practice' below).

The Wellcome Trust has been selected as a suitable venue, because of the medical developments that brought about the changes seen over the two decades. Special attention will be given to notebook pages relating to medical treatment, drug regimes and individual case history. Permission has already been obtained by the HIV+ individuals concerned. It is planned to include some materials from the Wellcome archive relevant to these developments.

These books were last displayed at the Imperial War Museum in 'Drawing for Survival' examining how the act of drawing aids psychological survival. This was in relation to prisoners of war in the Far East during the Second World War.

The books will be supplemented by large drawings made by redrawing the sketches. These serve as examinations of intimacy. Feelings under the microscope. Sketches scrutinised.

Current Practice and Recent research:

My practice as a visual artist has focused on sketchbook material, the properties of the book, page, sketch and drawing. These have been contrasted with the canvas, the sheet of paper, and the finished work. This is explored in two

particular ways. Firstly, by making and exhibiting 'sketchbooks' as final works. Secondly, by re-drawing small sketches (10 x 15cms), scraps and doodles on a large scale, (1-2 metres), without 'developing further' the image.

This second approach highlights the properties, which are usually jettisoned as the aesthetic develops from 'preliminary' to 'finished'.



Sketchbook drawing
Detail from 15 x 10cms
Pencil on paper

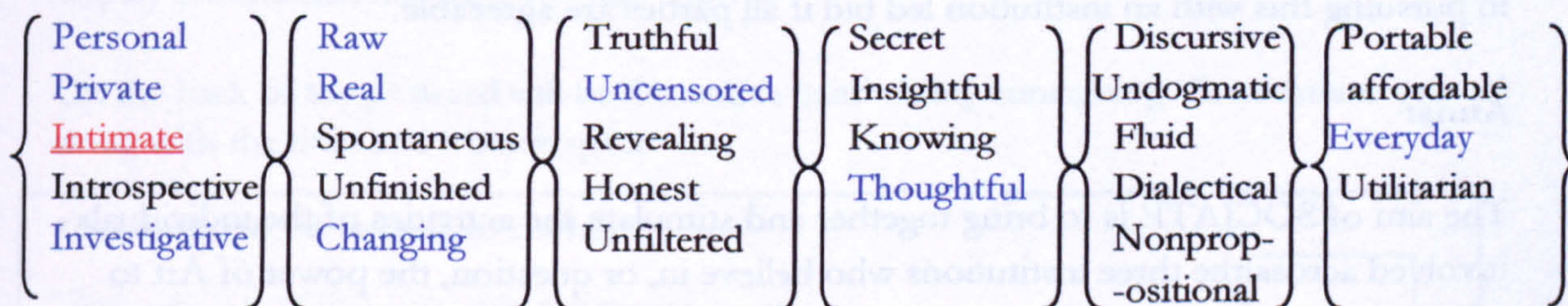


Large Drawing
Detail from 150 x 10cms
Ink marks on paper



Detail showing
re-drawing method.
(Graphite imitated)

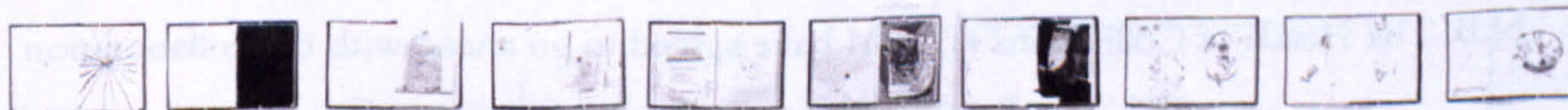
Some suggested grouped semiotic properties of the sketchbook



I exhibit partly in order to investigate the sketchbook properties listed above. In 'REBOUND' I aim to be emphasising the properties I have highlighted in blue, and especially the **Intimate**: the main semiotic property I aim to explore. I have often avoided explicitly considering this major aspect of the notebook. Sexuality and the possibilities of sickness, death and recovery, seem to be potent subjects with which to make the attempt.

With the chronological line of books, I plan to write a 'personalised' caption describing how the notes on that page came about.

The books would 'track' around the gallery. I envisage a minimum of 40 books and a maximum of 60. Each book is A5 size when lying open.



NB. The artist is not diagnosed as HIV positive – this will be declared.

S.O.C.I.A.T.E.

Studies of Conflict: Initiating Art, Thought & Enquiry - Fresh Perspectives Through Art

A proposal for a collaboration between PhD researchers at Wimbledon College of Art (WCA) and The Royal College of Art (RCA) with The Imperial War Museum (IWM).

Background:

At the opening of Osman Ahmed's IWM exhibition 'Displaced' it was noted that the relatively small group of Wimbledon's PhD researchers (i.e. 6) included Osman Ahmed and Paul Ryan, both exhibitors at IWM this year. During that discussion Dino Alfier's work on the French WWII philosopher Simone Weil, and the collaborations with the Romany artist Daniel Baker at the RCA were mentioned. It seemed worthwhile to investigate whether these links could be strengthened and formalised in some way.

There already existed strong working ties between the 3rd year PhD researchers Daniel Baker (RCA) and Paul Ryan (WCA) who will lead the AHRC bid. A group of eight interested and relevant researchers has immersed and their statements are attached. They already have strong working ties and have collaborated at the Café Gallery in Southwark in 2007. Anita Taylor (WCA staff) has indicated that RCA and WCA are now interested in pursuing this with an institution led bid if all parties are agreeable.

Aims:

The aim of SOCIATE is to bring together and stimulate the activities of the individuals involved across the three institutions who believe in, or question, the power of Art to inform and change perspectives of war; also to disseminate the results of any collaboration to the public and wider museum and research communities.

Suggested Outcomes:

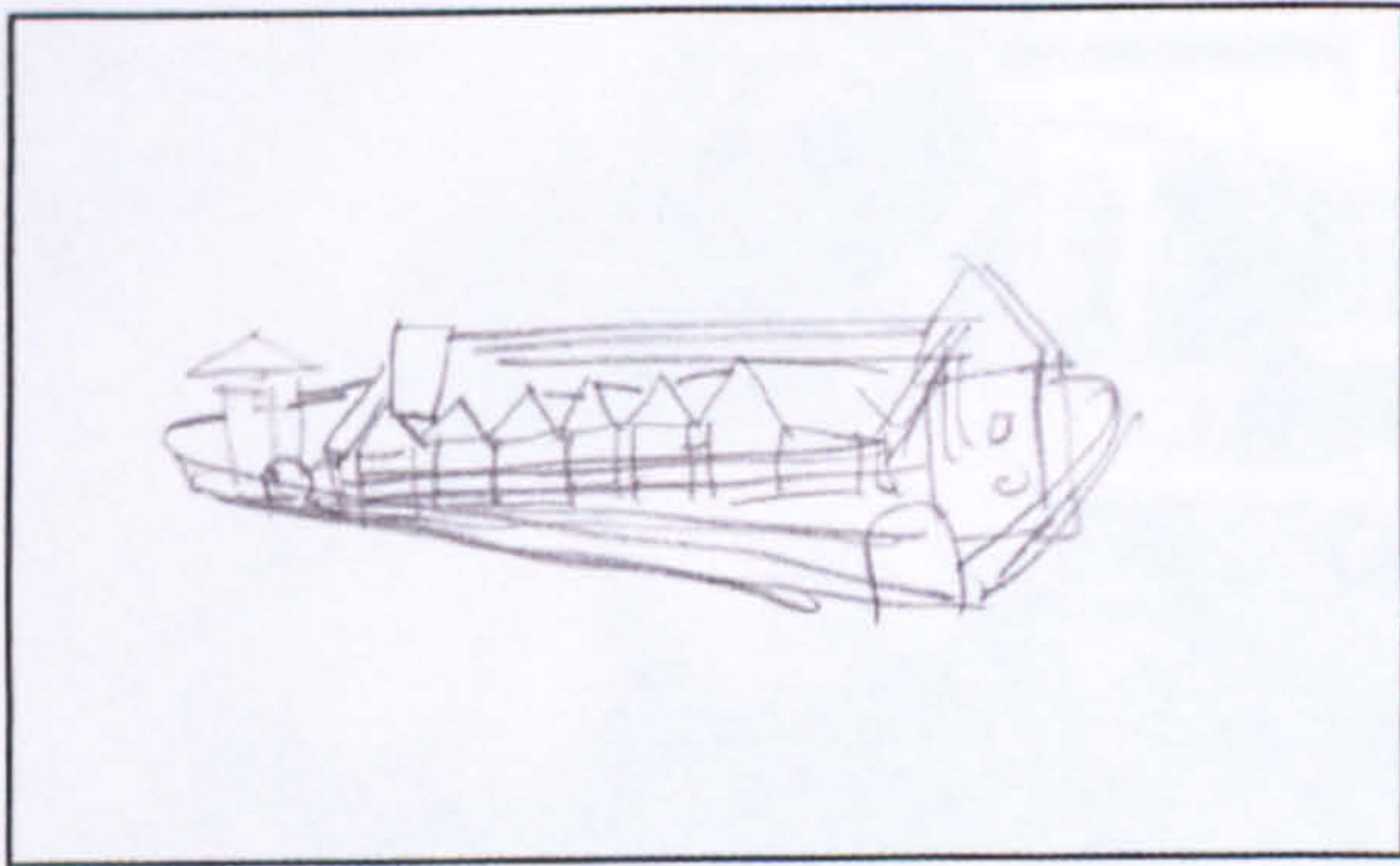
The proposed collaboration could include:

- encouraging researchers to consider the IWM's themes within their research topics
- generating seminars and conferences
- producing publications and documentation of SOCIATE's activities
- producing new artworks
- disseminating through lectures, discussions, exhibitions and publications

N.B. The Heads of Collections at IWM have agreed to go ahead with the collaboration.

www.sociate.org

August 2008



Souvenir



I propose to suggest a work entitled '*Souvenir*', supplementary to the drawing '*Concentrate*', for the Holocaust exhibition: '*Unspeakable*' at the Imperial War Museum September 2008 - 2009.

'*Souvenir*' aims to address some of the complex and perhaps turbulent feelings generated by experiencing oneself as a 'tourist' at a Holocaust memorial site.

A visitor to the museum will encounter the work as an ordinary free-standing postcard rack. The rack will hold postcards with the nearby drawing '*Concentrate*' reproduced on the front (above left).

There will be no sign or label encouraging visitors to take a postcard from the rack, although it is permitted, and there will be no box for collecting money. The label will hold the usual display information including the title '*Souvenir*'.

On the back of the postcard will be the artist's handwriting concerning '*Concentrate*' printed along with the titles and a blank space:

'*Concentrate*', 2001, ink on tissue, 83 x 109cm

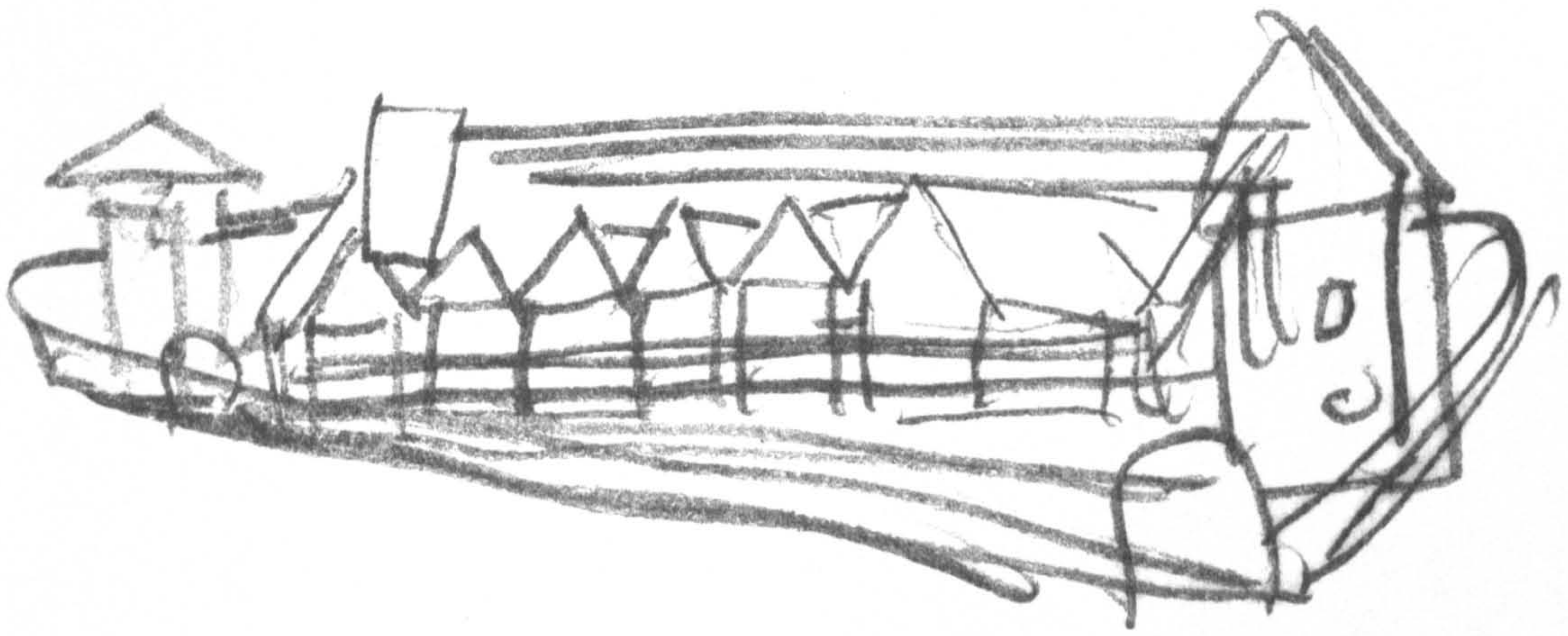
This started with a tiny pencil drawing in my sketchbook, drawn after visiting a concentration camp in Poland. There seemed to be enough concentrated into so little to demand a closer look. I took each pencil mark and re-drew it many times larger, using patterns of dots and dashes in black ink. The title could be a 'command' to concentrate on how the drawing was made, and also its subject matter.
Paul Ryan.



These postcards were reproduced for the work '*Souvenir*', 2008

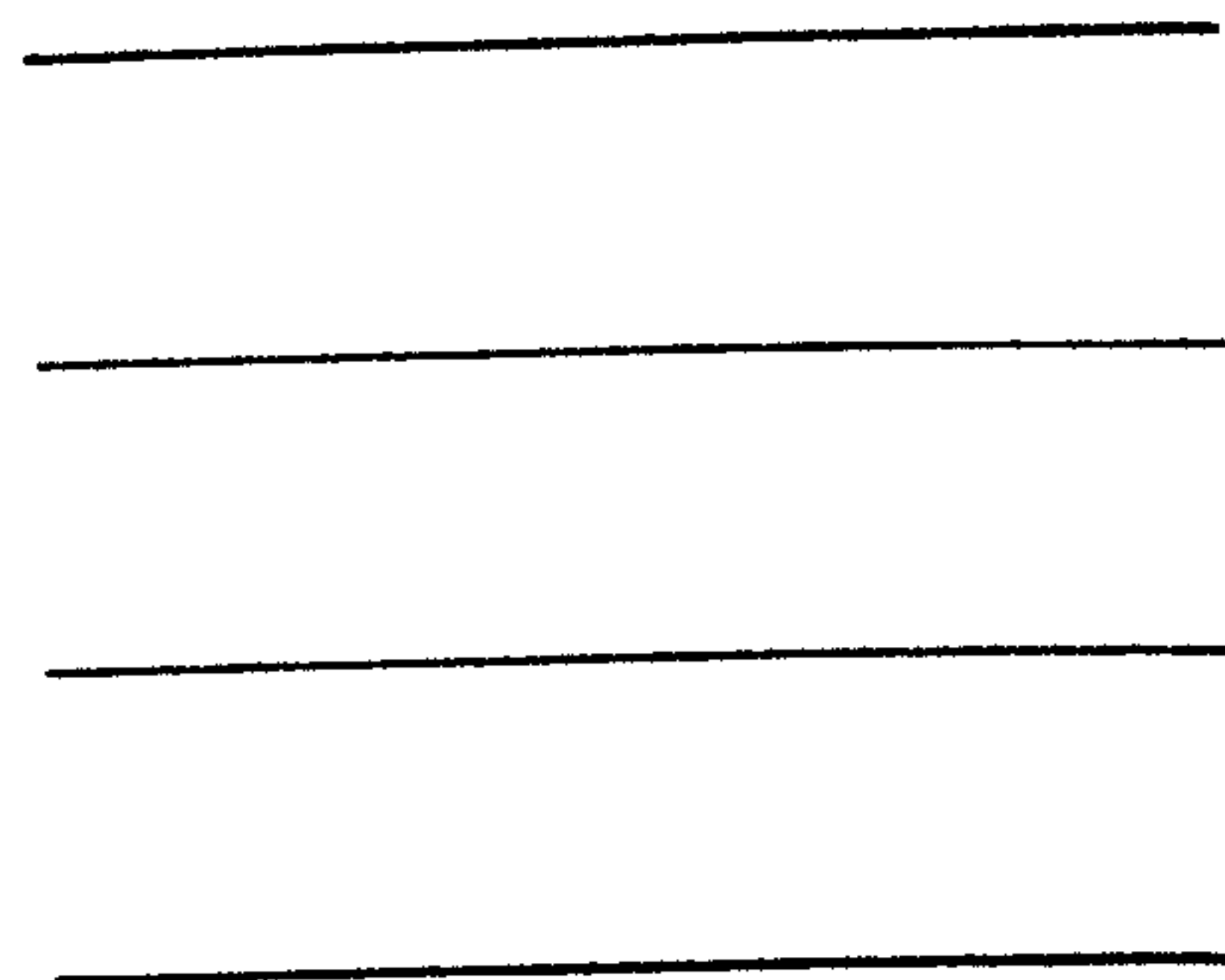
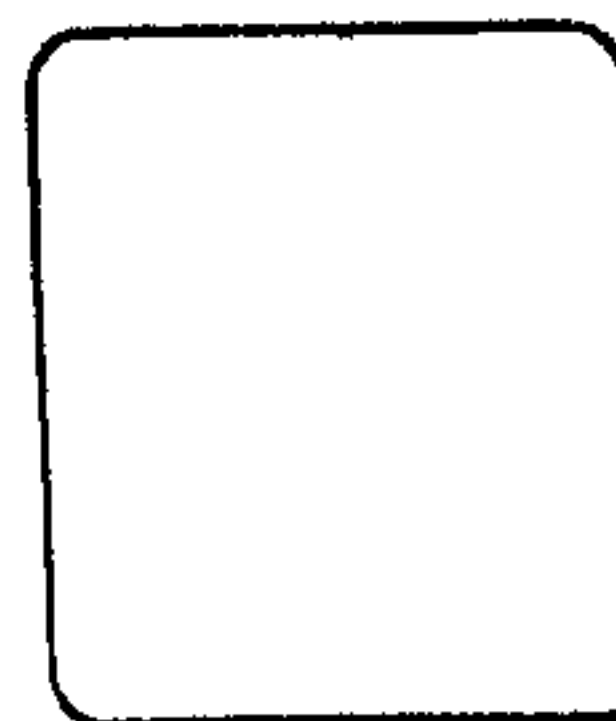
Paul Ryan, April 2008.

BLANK IN ORIGINAL



'Concentrate', 2001, ink on tissue, 83 x 109cm

This started with a tiny pencil drawing in my sketchbook, drawn after visiting a concentration camp in Poland. There seemed to be enough concentrated into so little to demand a closer look. I took each pencil mark and re-drew it many times larger, using patterns of dots and dashes in black ink. The title could be a command to concentrate on how the drawing was made, and also its subject matter. *Paul Ryan.*

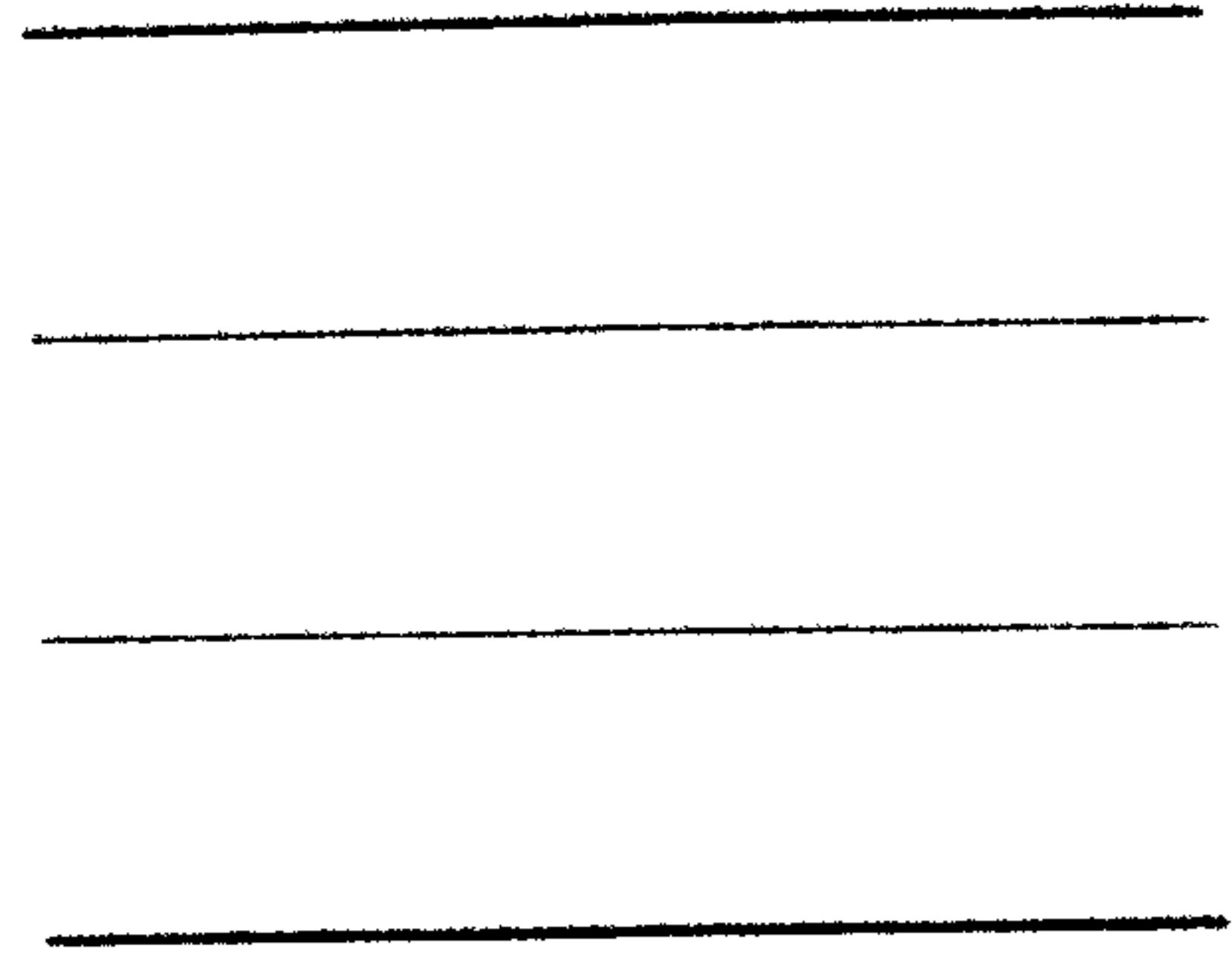
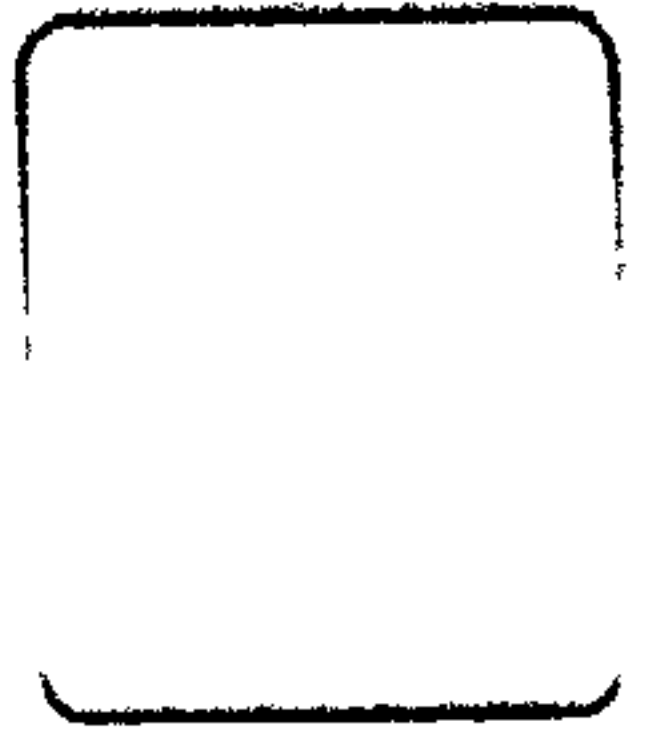


These postcards were produced for the work 'Souvenir', 2008

'Trust', 2008, ink on paper, 22 x 30cm

I made this 'Trust' from a pre-WWII postcard, from Oswiecim / Auschwitz. I imagine the original was in colour but I was tracing a photocopy. I used a dip-in ink pen to follow the edges of the shapes on the copy, and from them the old buildings emerged, that had once been tourist destinations for visitors. The peacock in art can symbolise Pride, one of the seven deadly sins, the root of evil, or it can be a Christian symbol of immortality.

Paul Ryan.

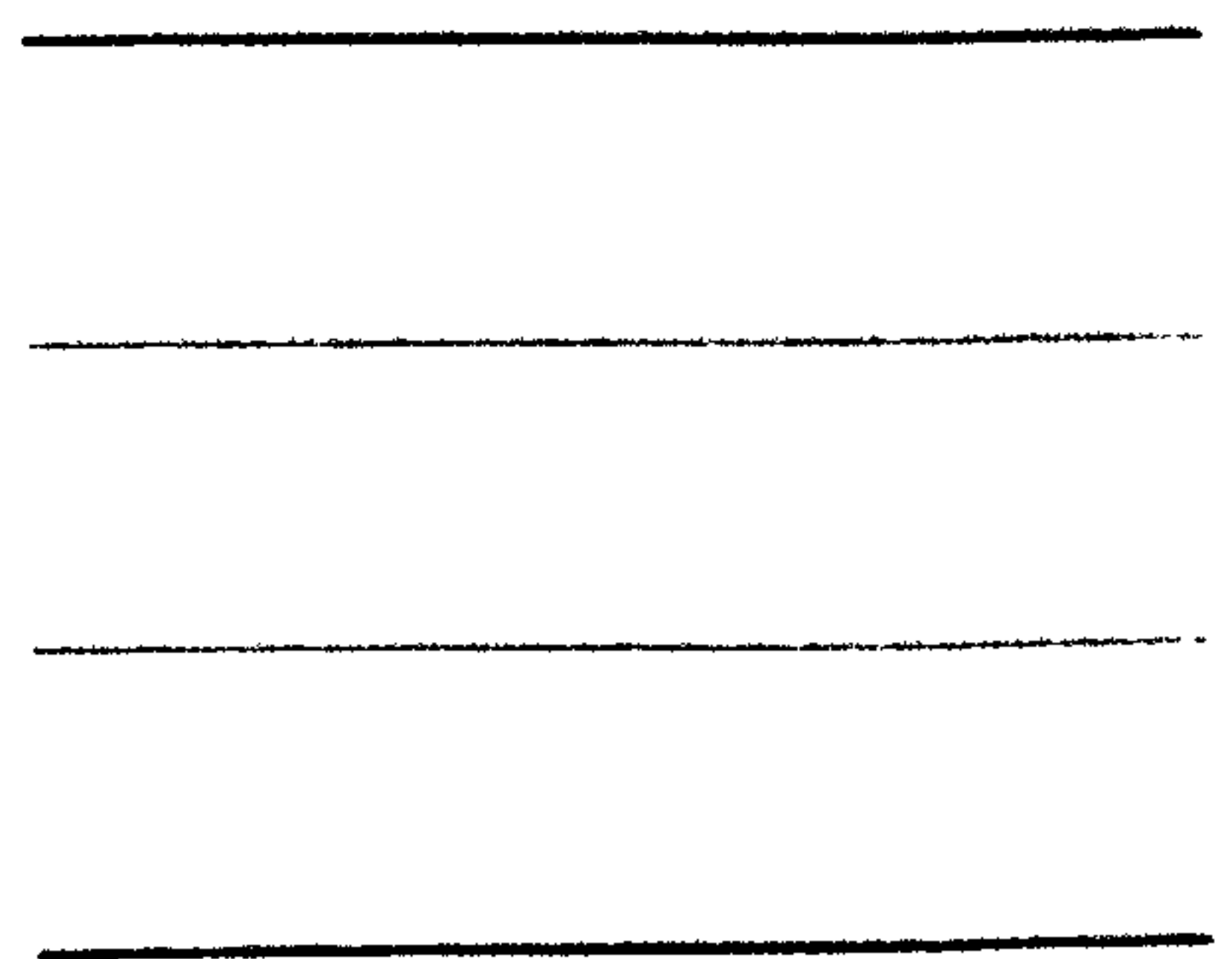
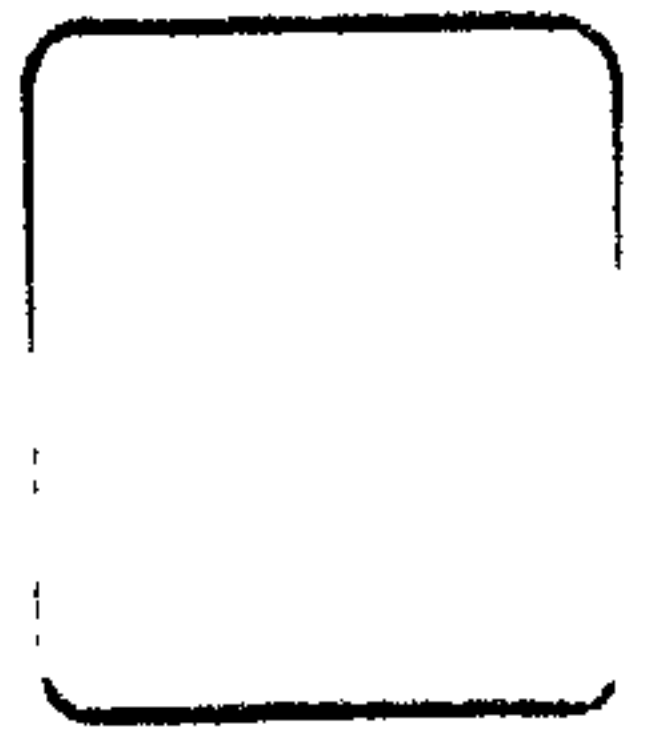


These postcards were produced for the work 'Souvenir', 2008

'Redrawn', 2008, ink on paper, 22 x 30cm

I redrew this from the Nazi architect Hans Stosberg's architectural projection of how the Auschwitz Town Hall might be built after WWII. He sent it as a New Year card at the end of 1941 withing "patrons and friends health and happiness and a good conclusion for every beginning". I thickened the windows and walkways, made the roofs like piles of excrement, and the trees like faces. The extending lines were already like barbed wire, the distant houses ash. I removed cars and people.

Paul Ryan



These postcards were produced for the work 'Souvenir', 2008

4. Publications

Notes 1, What are feelings for? (bound in photocopy)

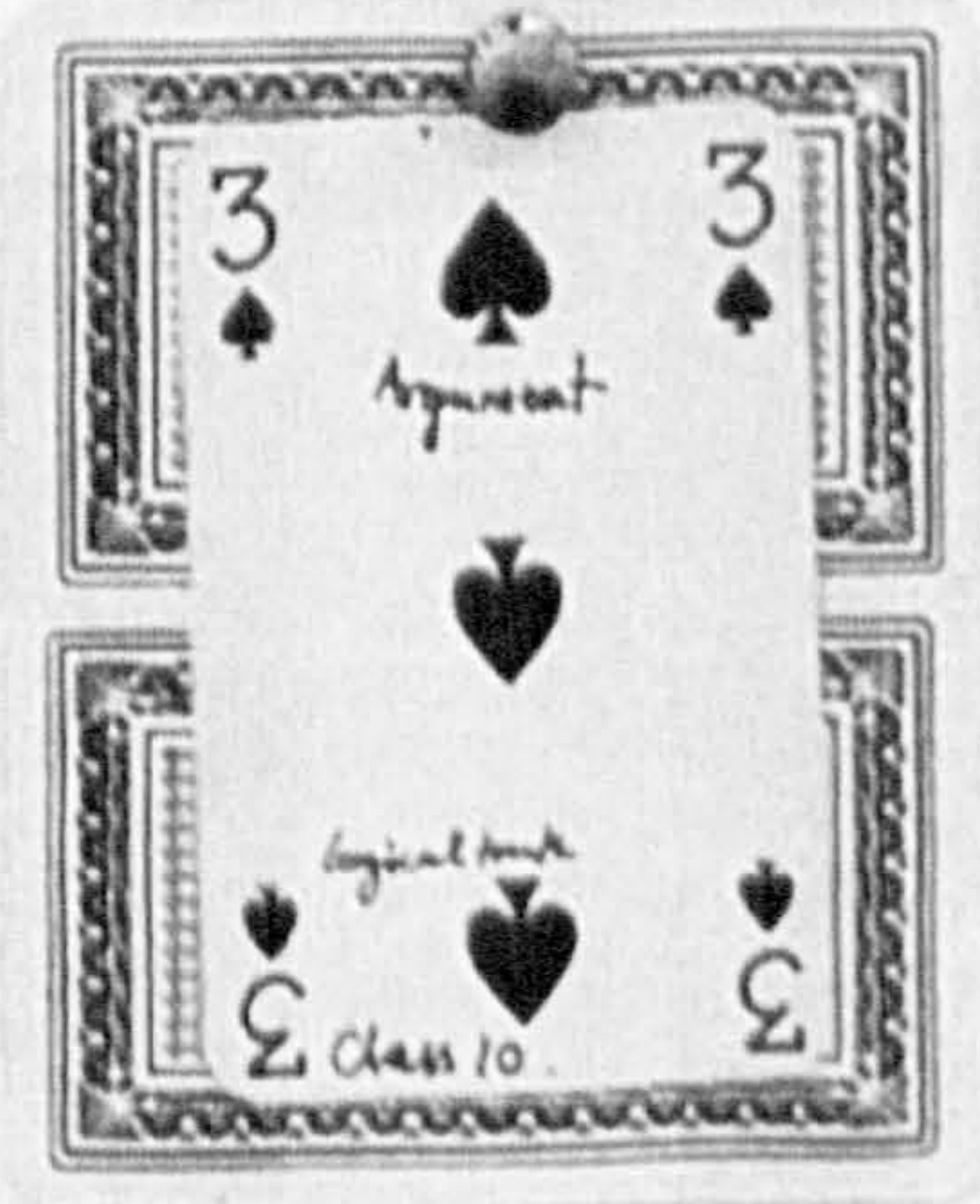
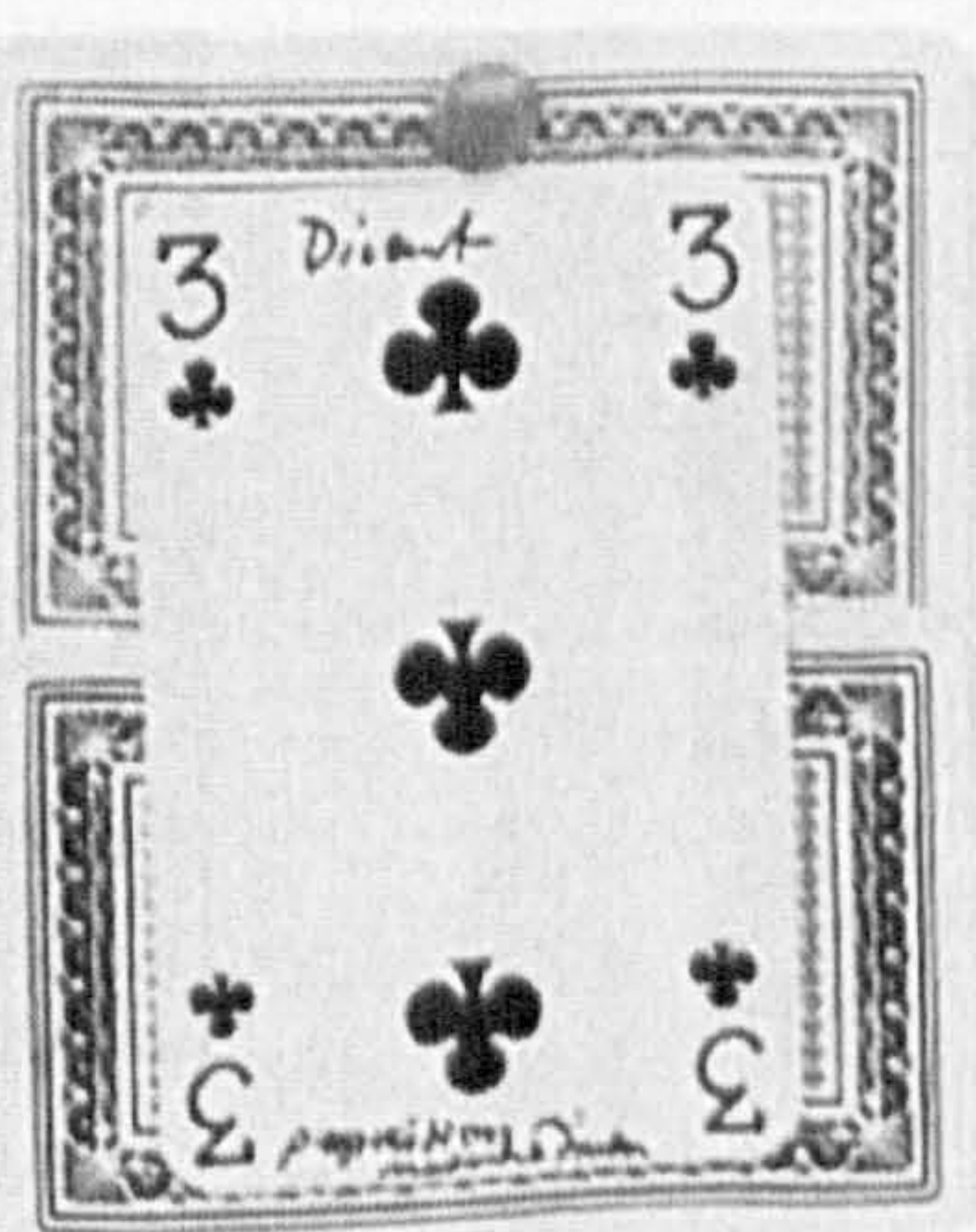
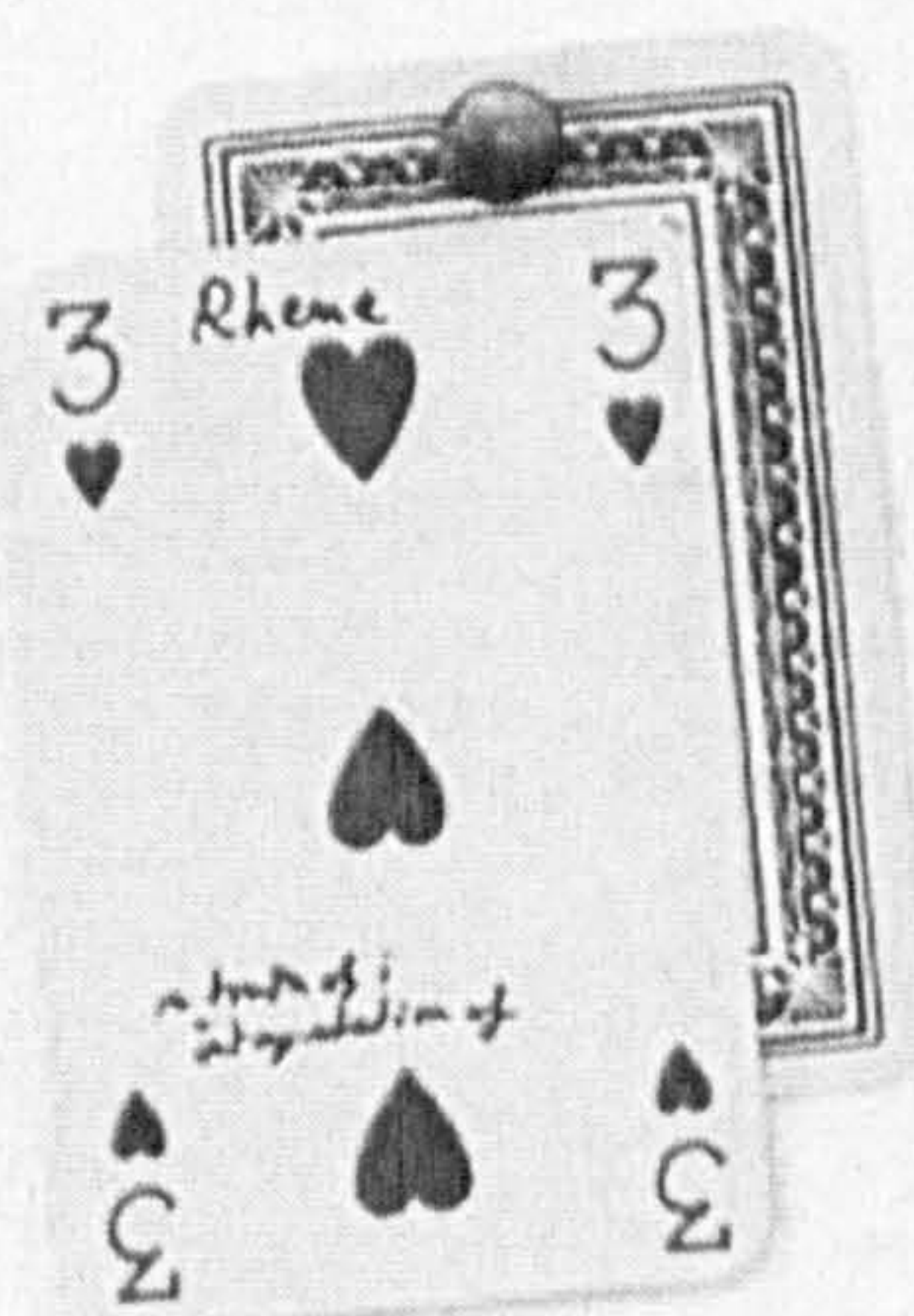
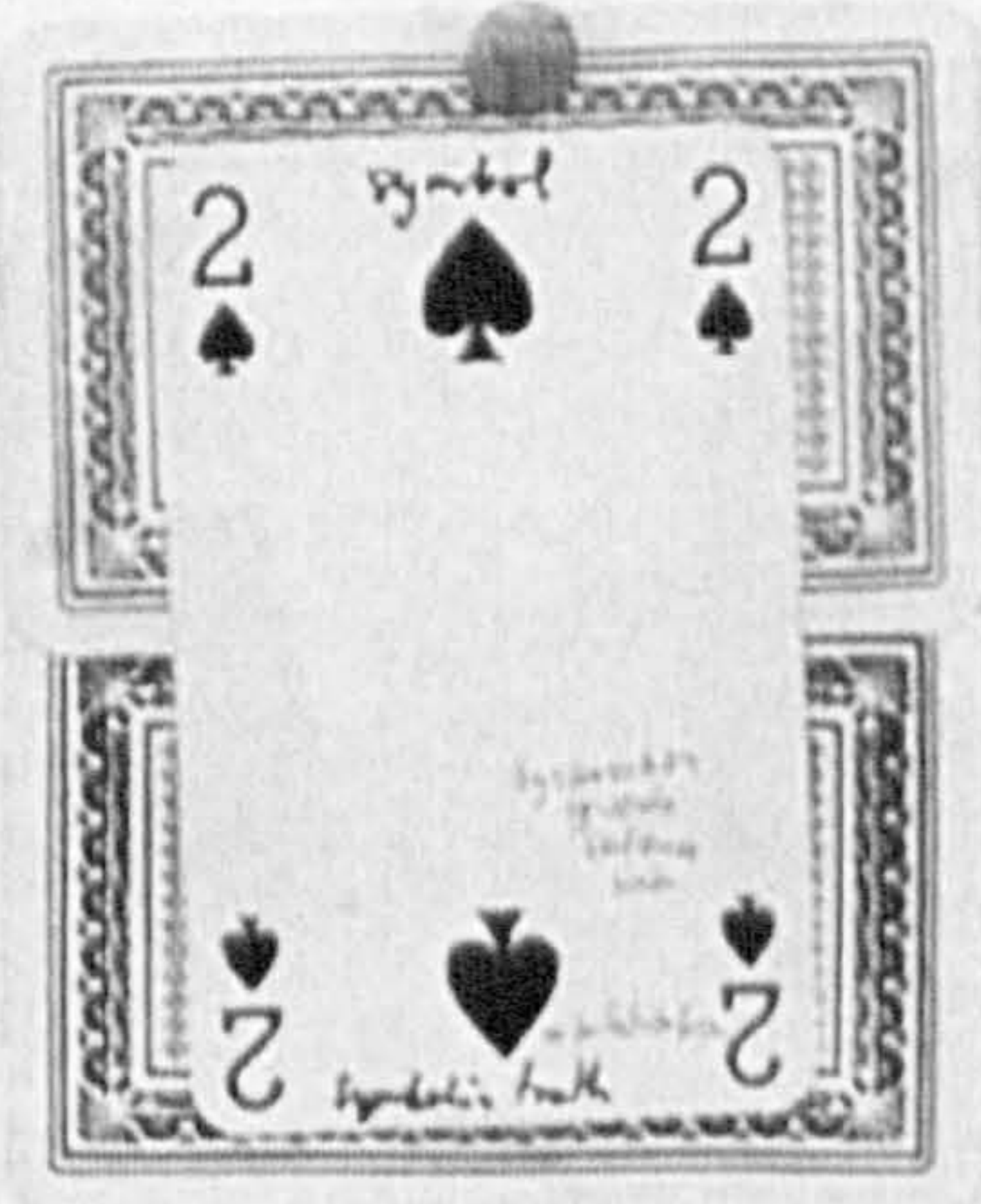
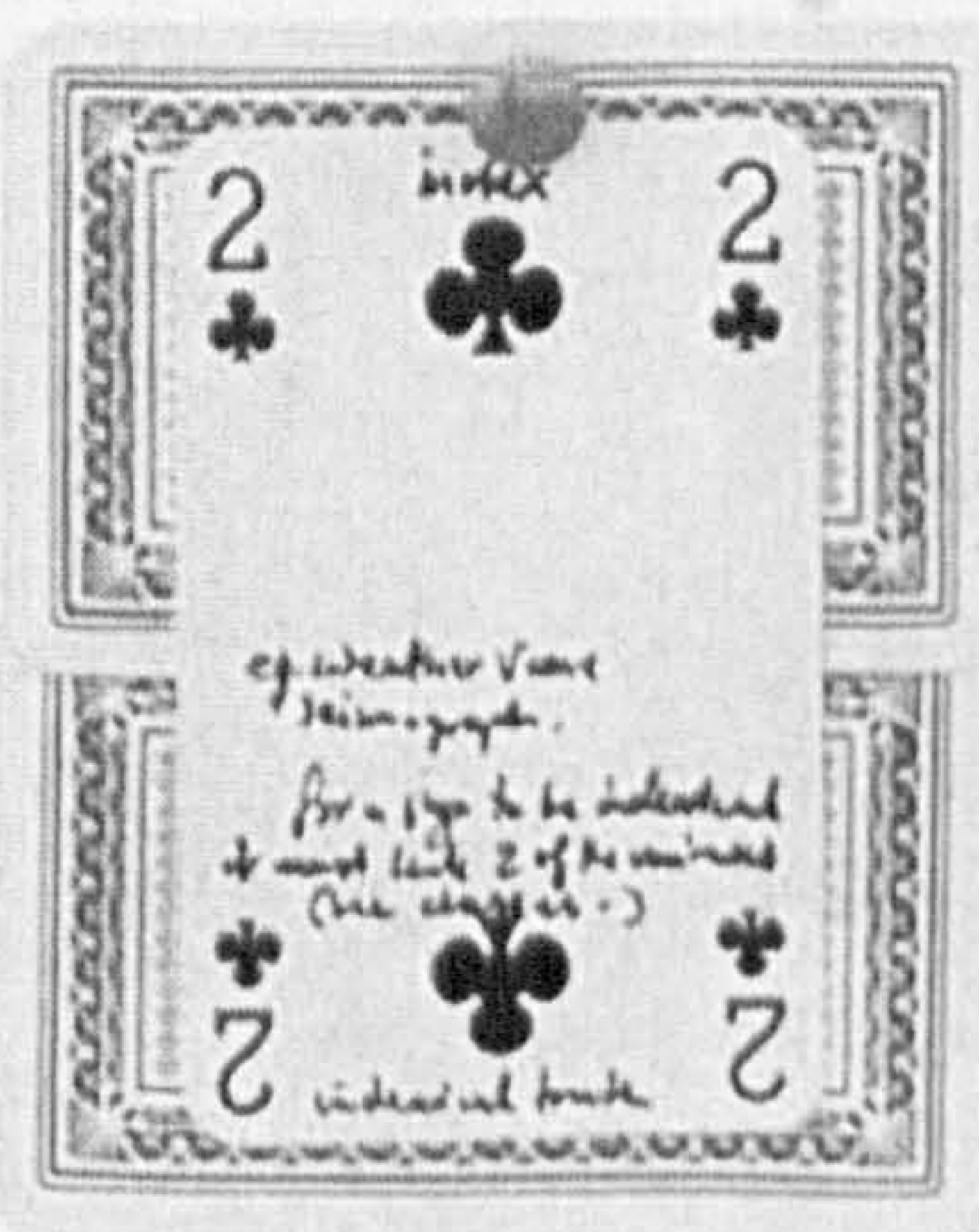
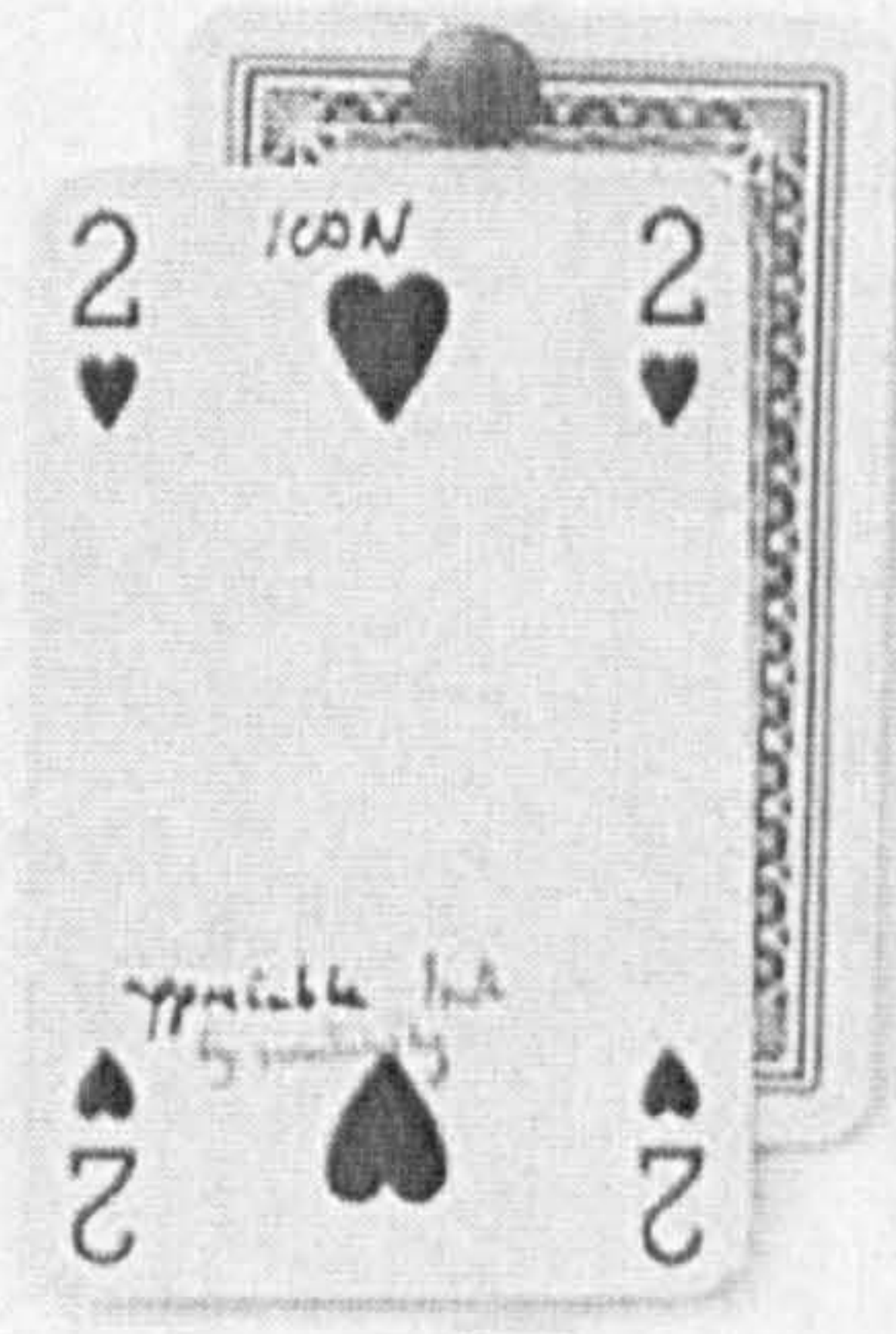
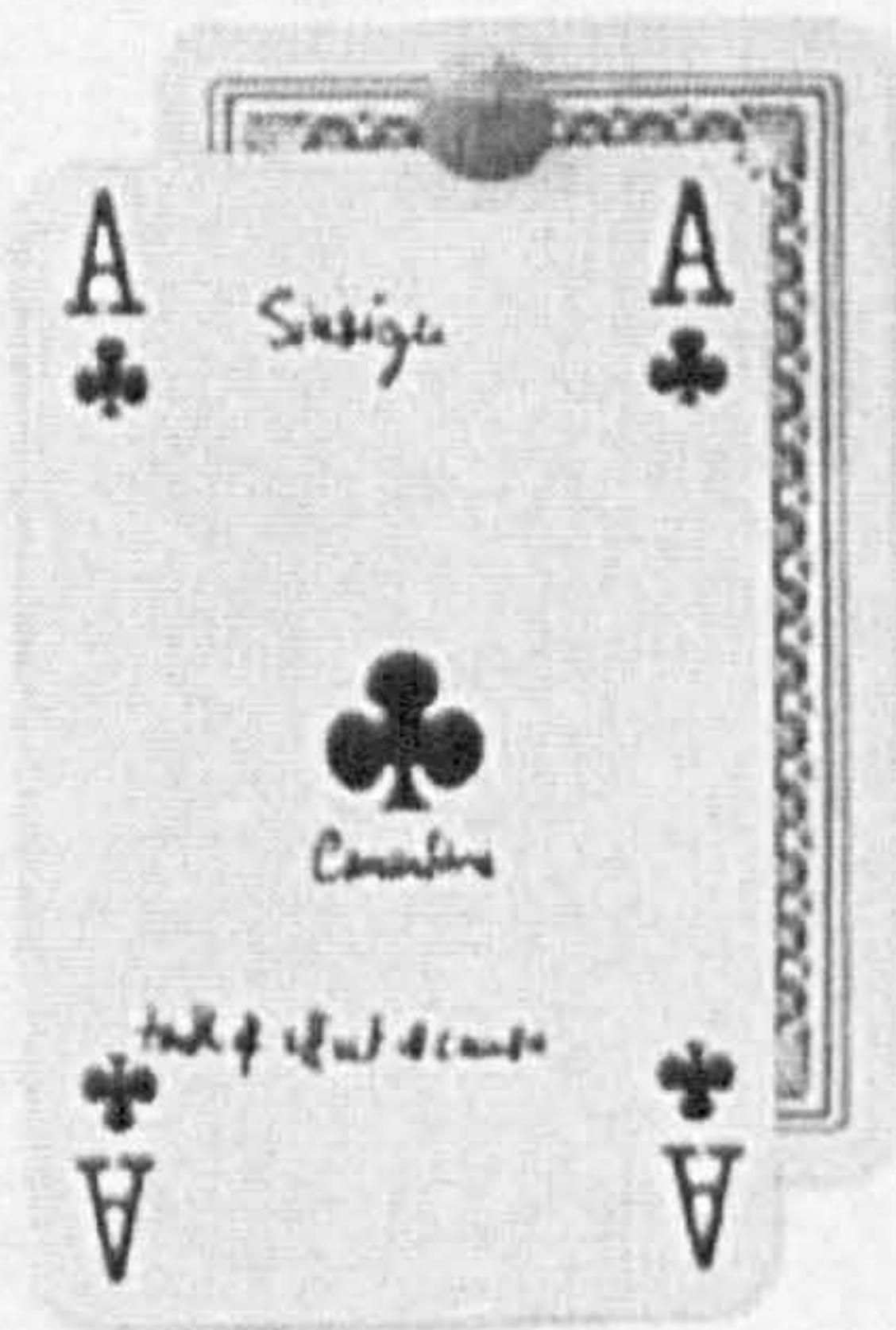
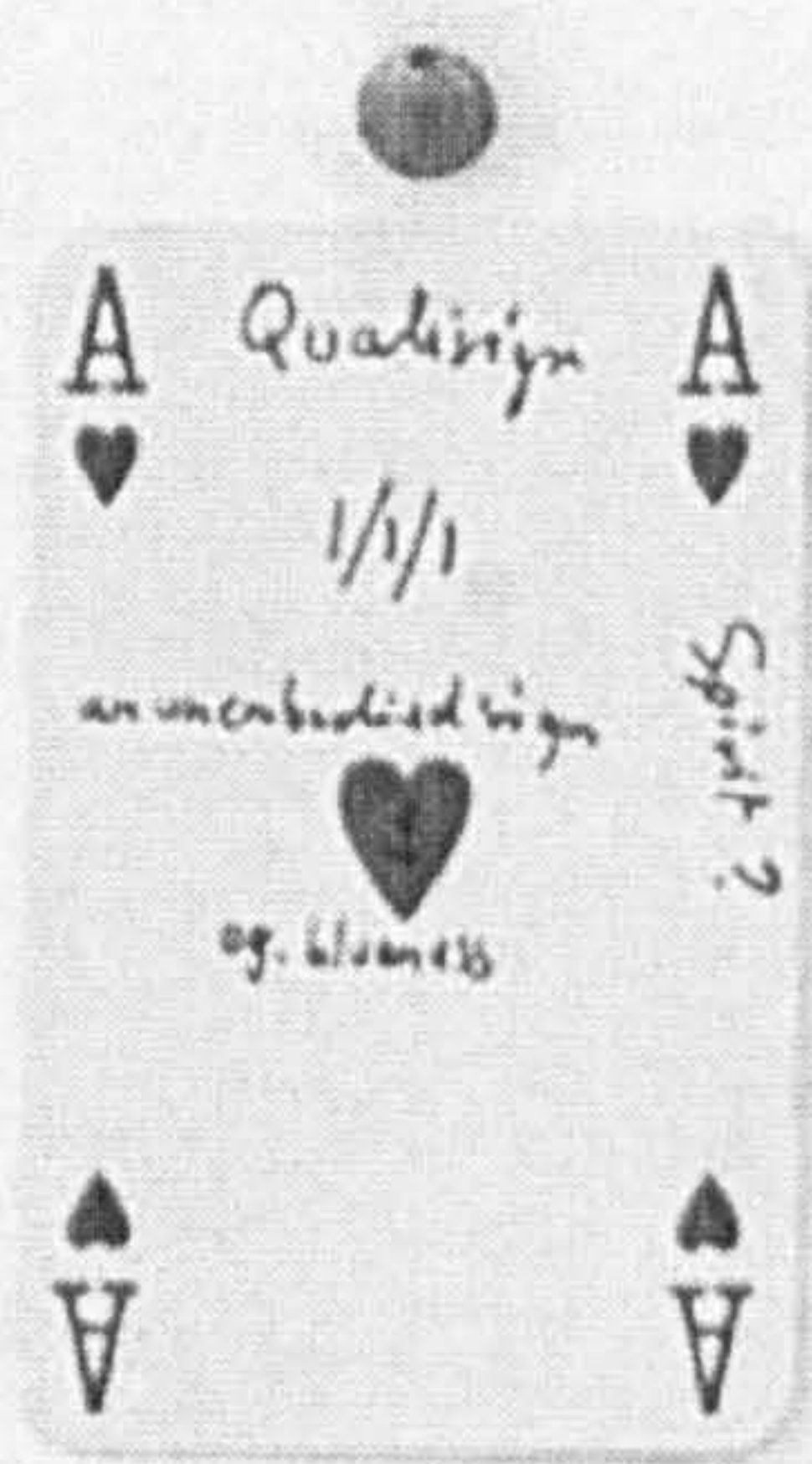
No Gorgios (bound in booklet)

Rebound (bound in booklet)

Portrait of John Hough (bound in pocket tube map)

1

Paul Ryan



**TEXT BOUND INTO
THE SPINE**

What are *Feelings* for?

A residency exploring some philosophical speculations concerning this question, employing the semeiotic categories of C.S. Peirce. Throughout these notes, certain symbols are attached to formulas, images and texts in order to indicate which of his categories is being employed:

KEY:

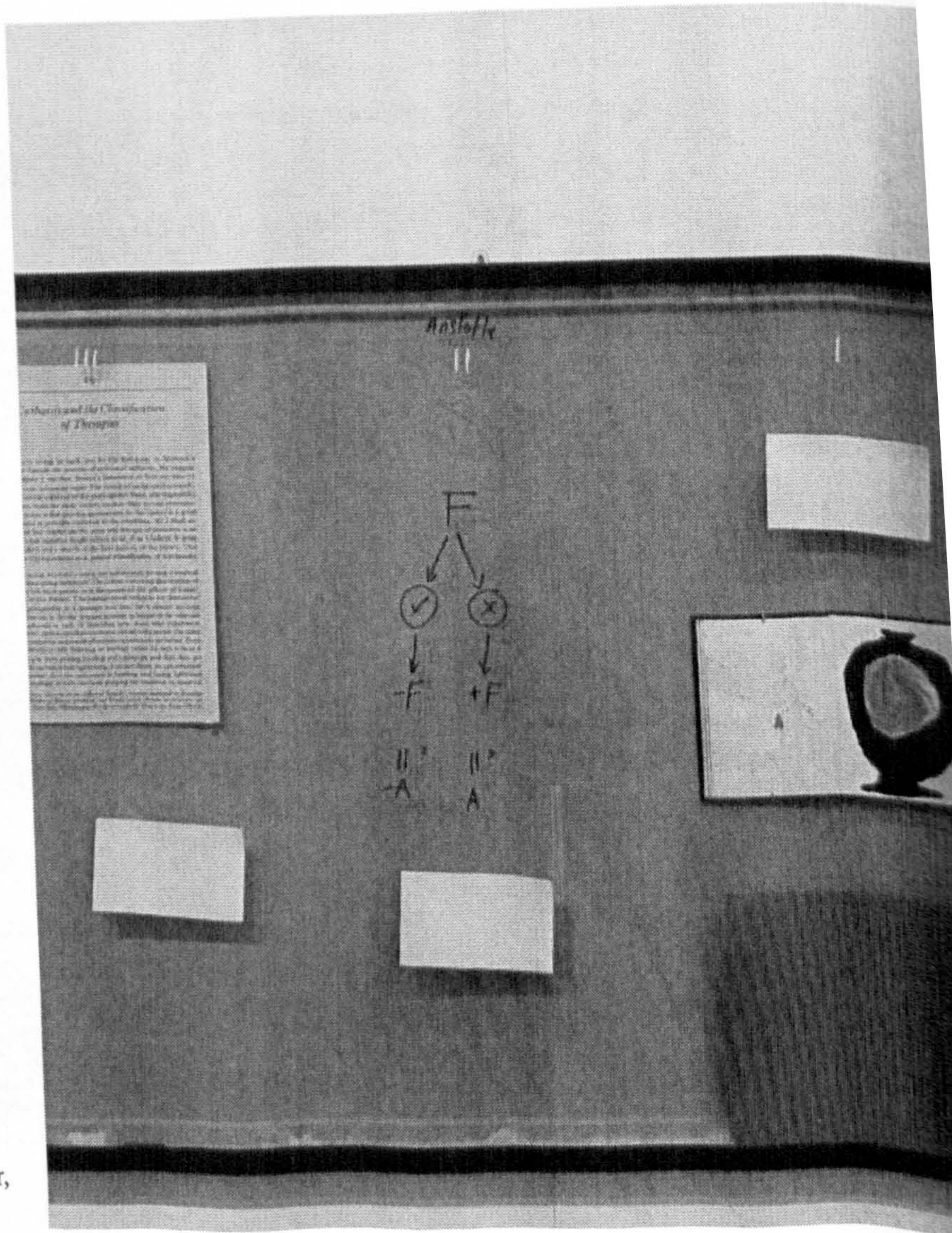
■ or firstness, is the realm of feeling, flavour and qualities which might be experienced before they are acted upon, spoken or written about.

■ ■ or secondness, is the realm of causation, material interaction and practical implication. Indexicality without language.

■ ■ ■ or thirdness is the realm of relation, argument, theory and something to say.

These realms overlap in a continuum from the most fleeting flavours of firstness to the most formal logical arguments.

Each philosopher's page has a word, which can be seen as an arrow pointing to a colour, representing the flavour of that individual's work. The colour was chosen as seems appropriate to this enquirer.

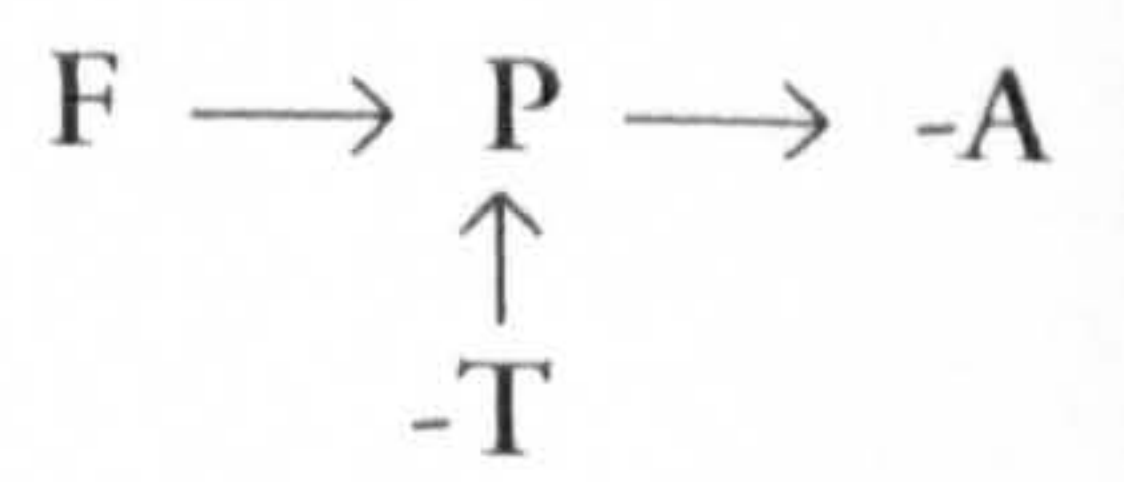
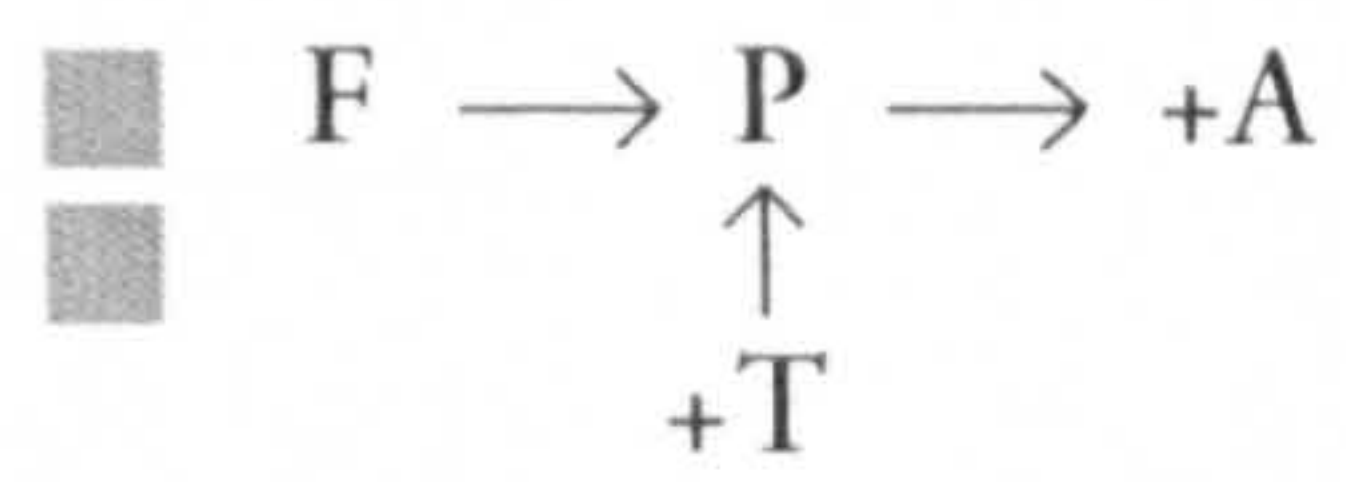




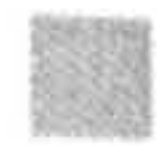
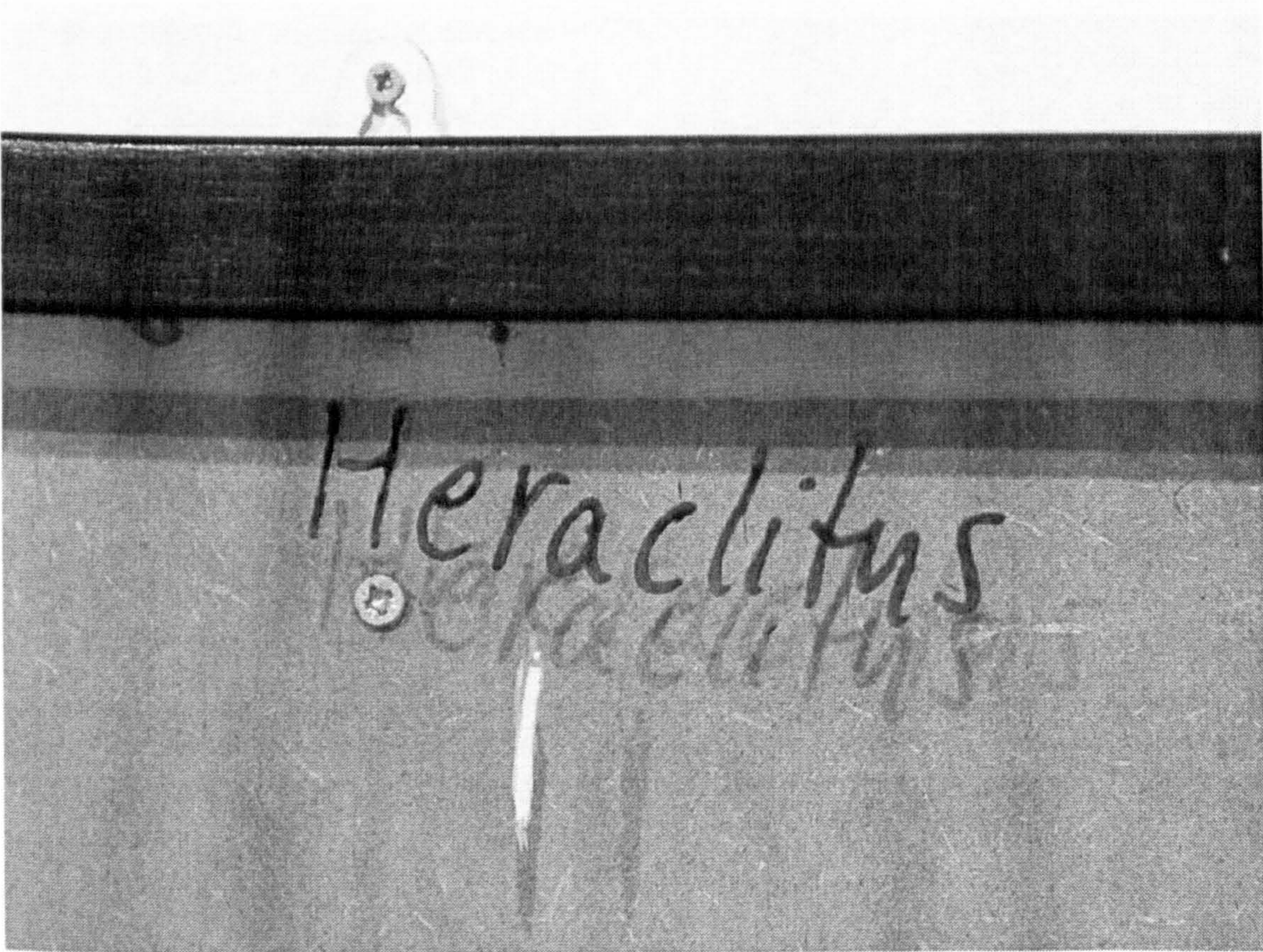
02 | Centre for
Drawing
Research
Studio

In use

GREEN



■ ■ ■ Feelings lead to Perceptions which, if concerning Truth, lead to right Actions.
If they are not true they lead to wrong Actions.

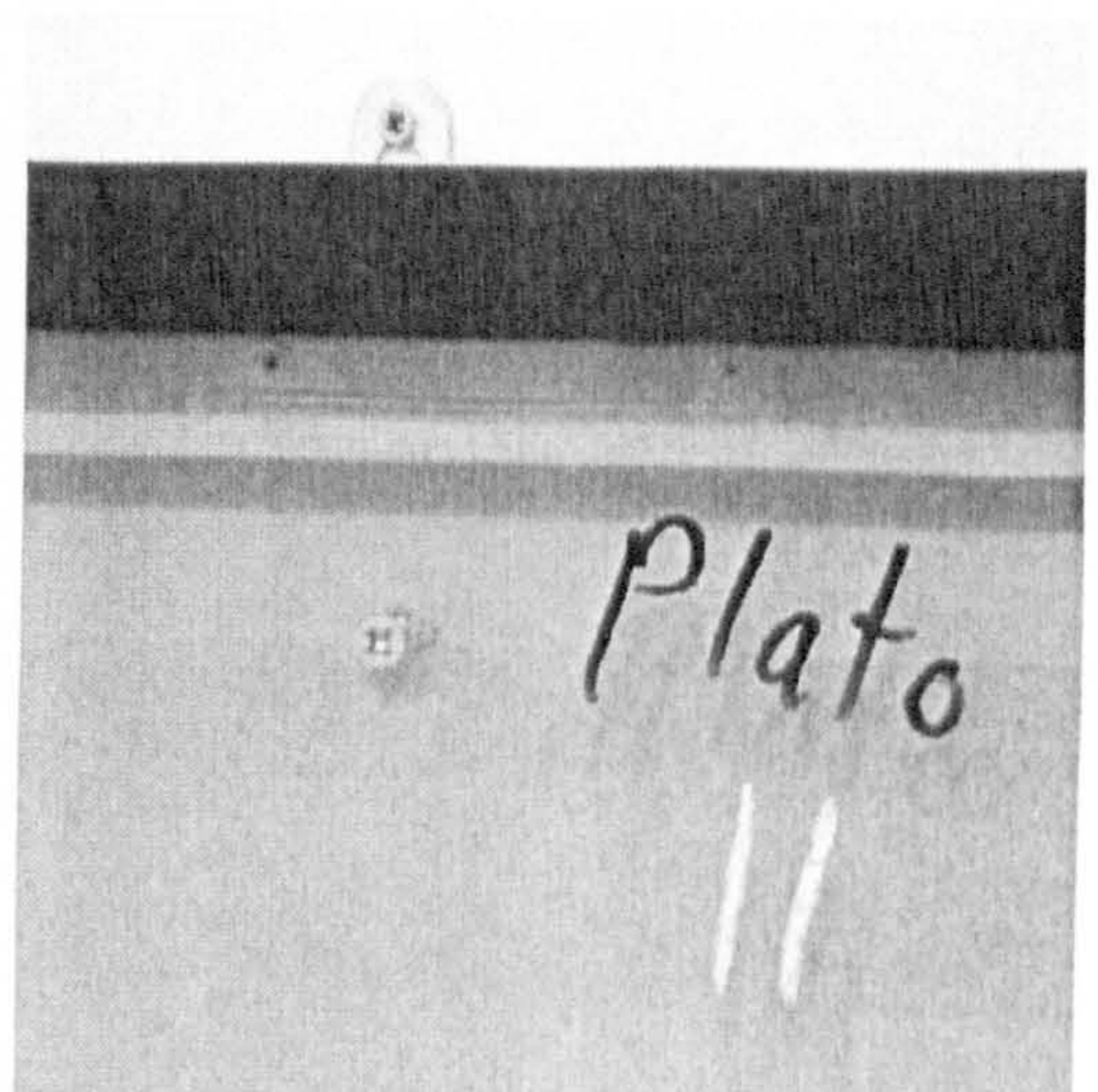
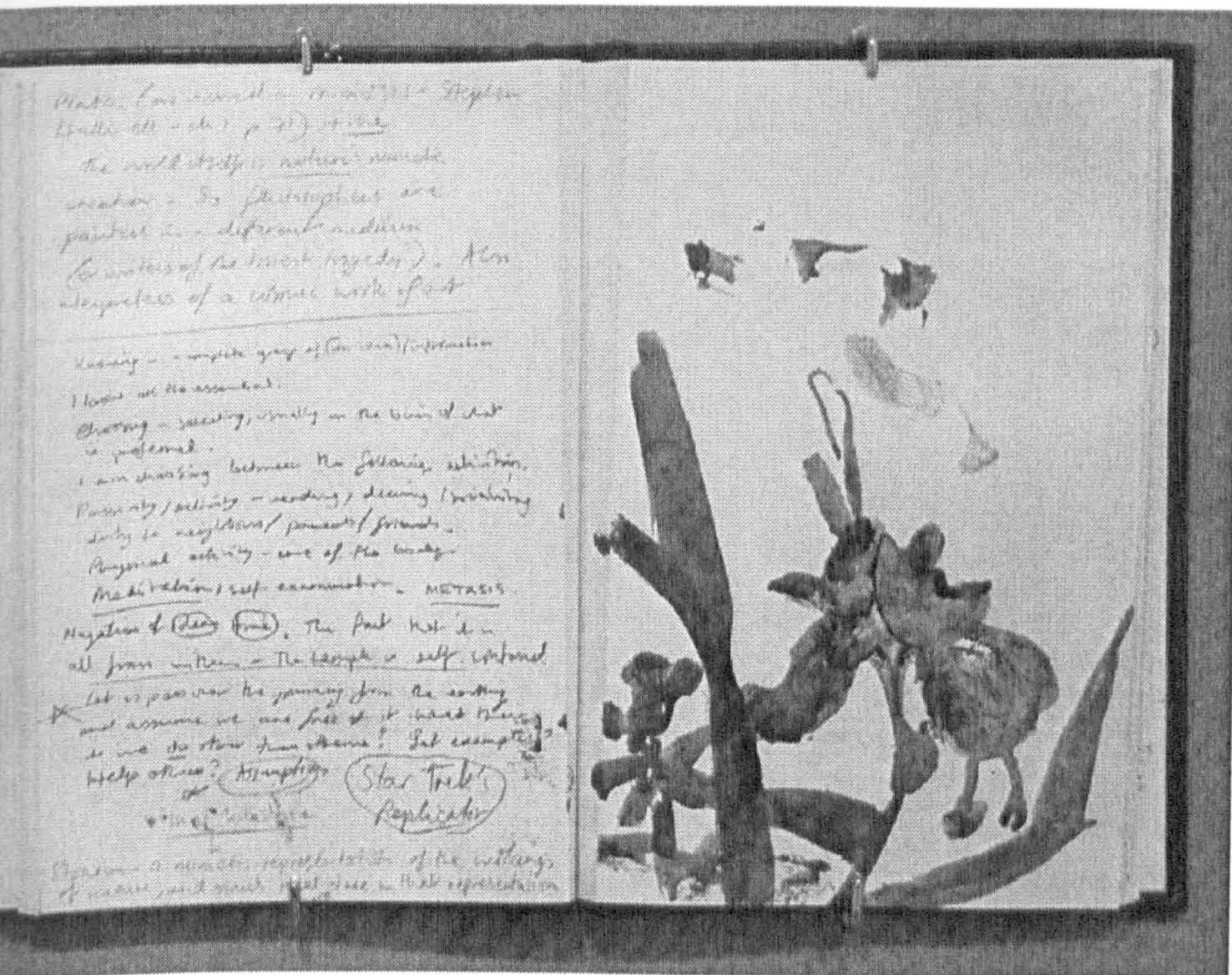


-F → → -A

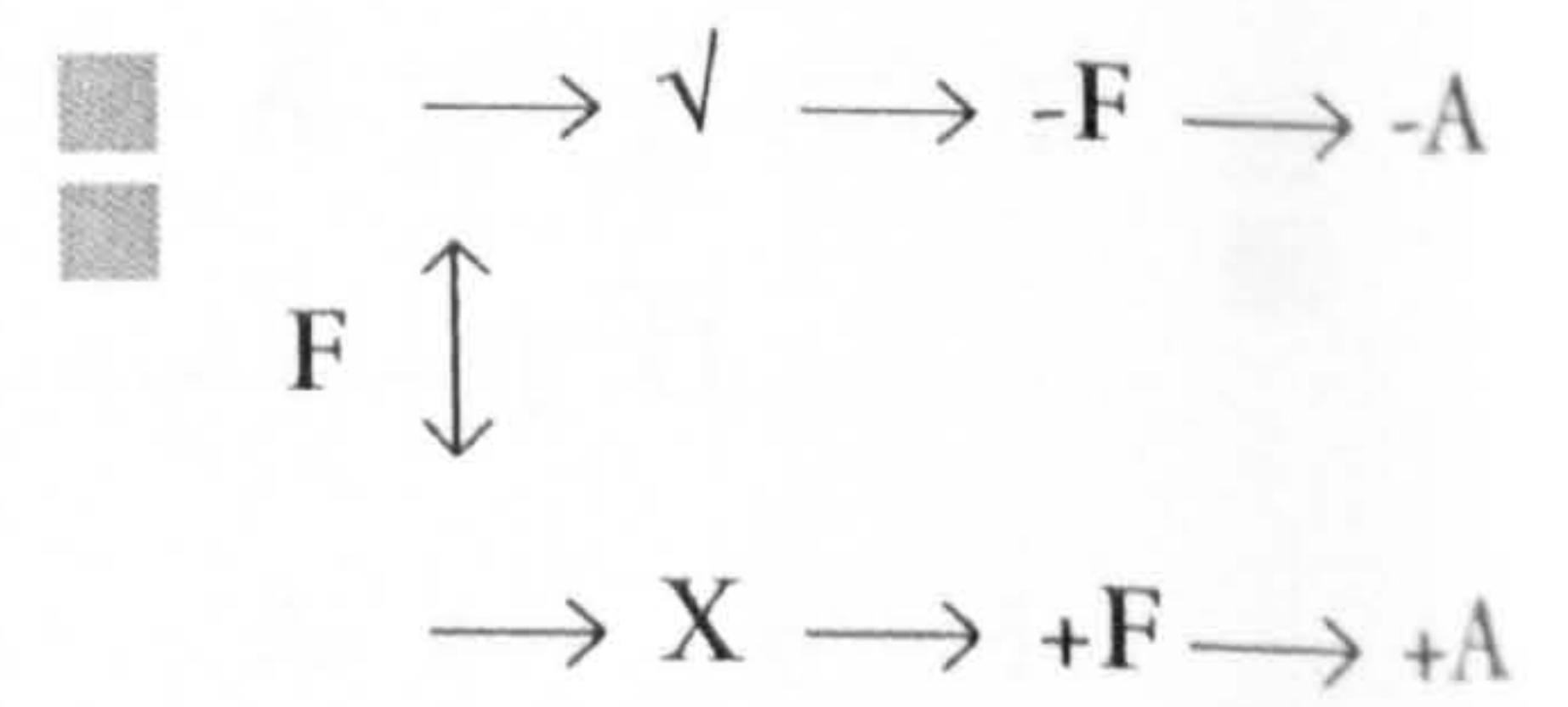
D ⇕ → → → → +A

+F → → -A

As the soul has both good and bad parts we have right and wrong Feelings. We must have a Dialogue between the two types to arrive at right Actions.

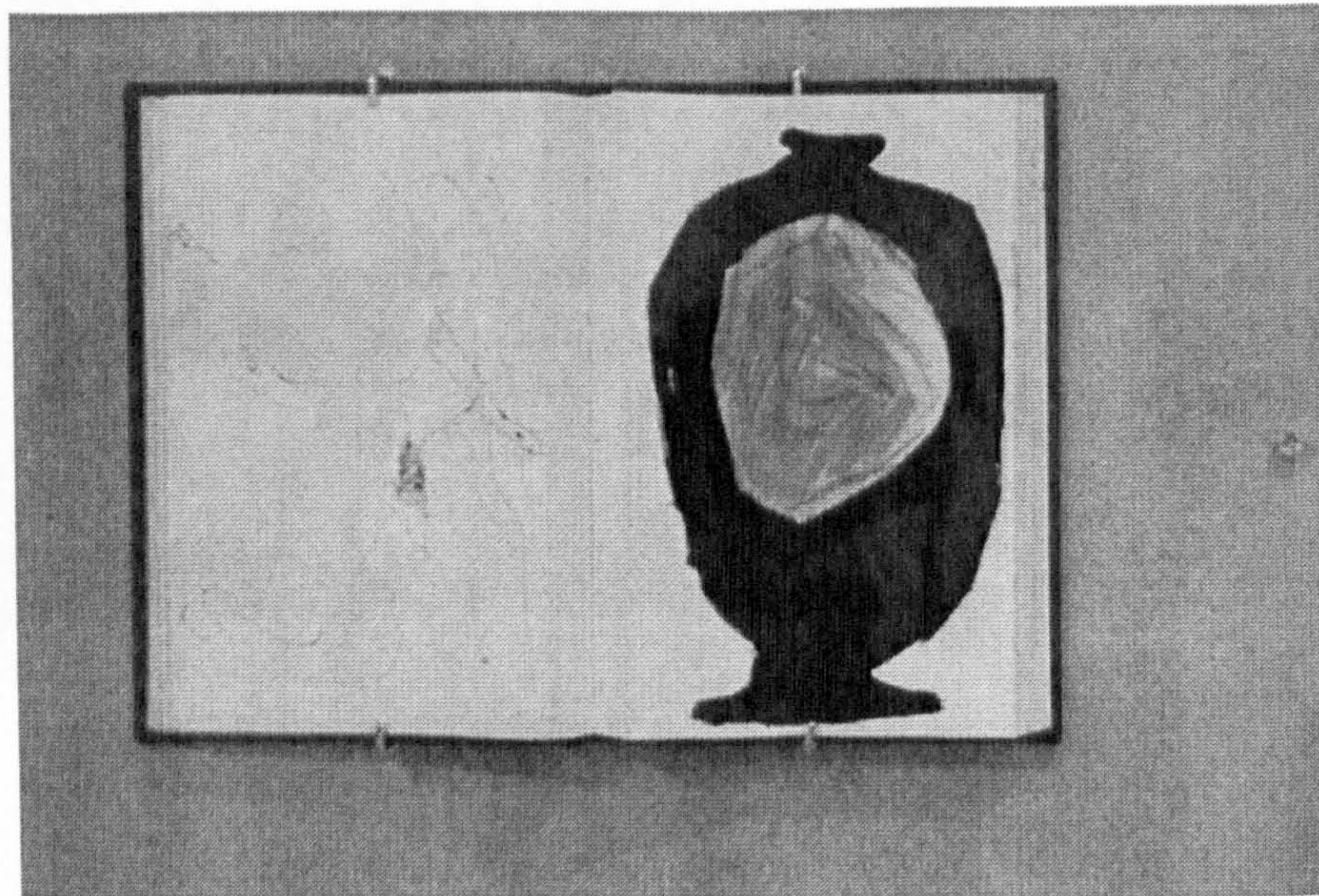
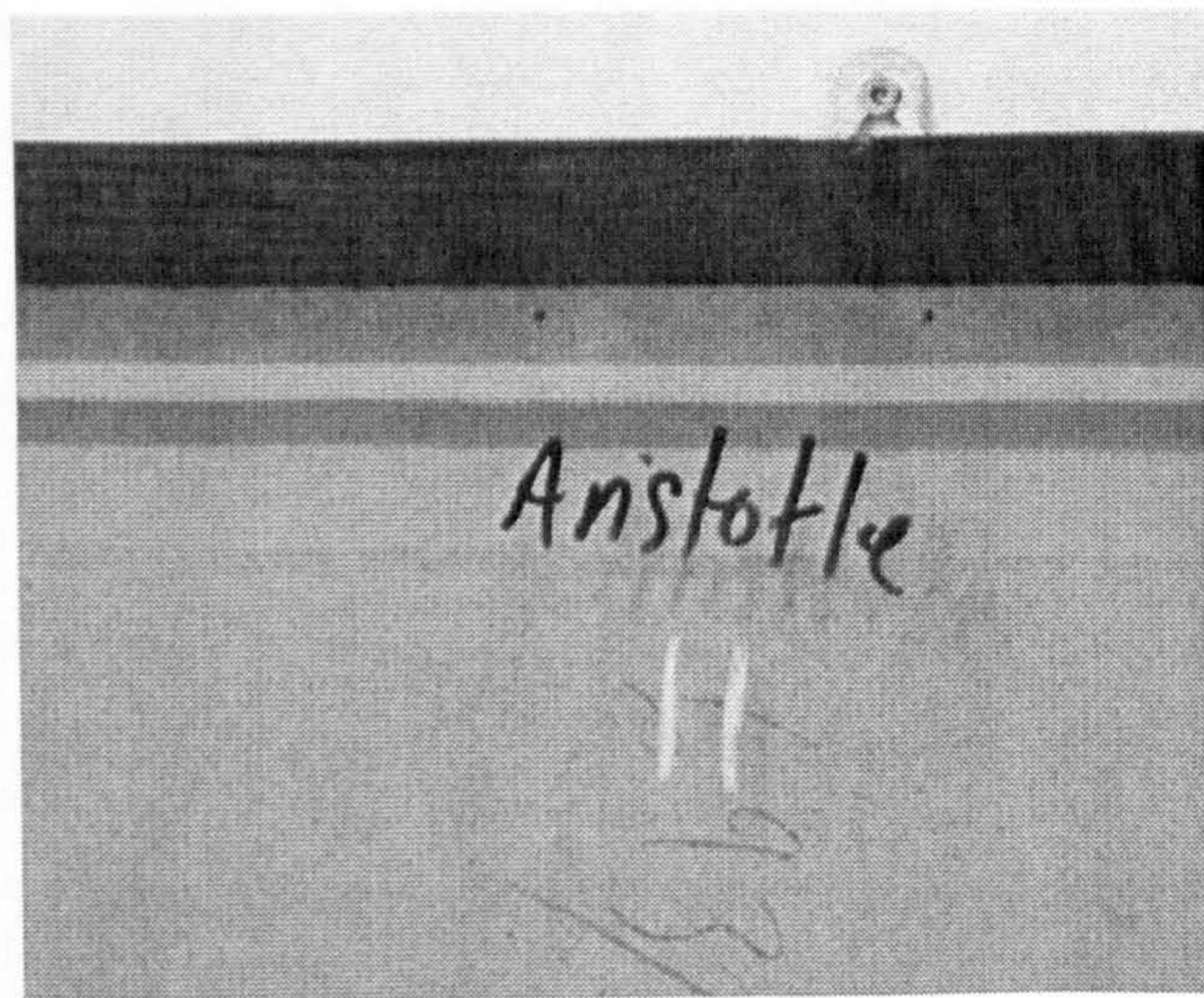


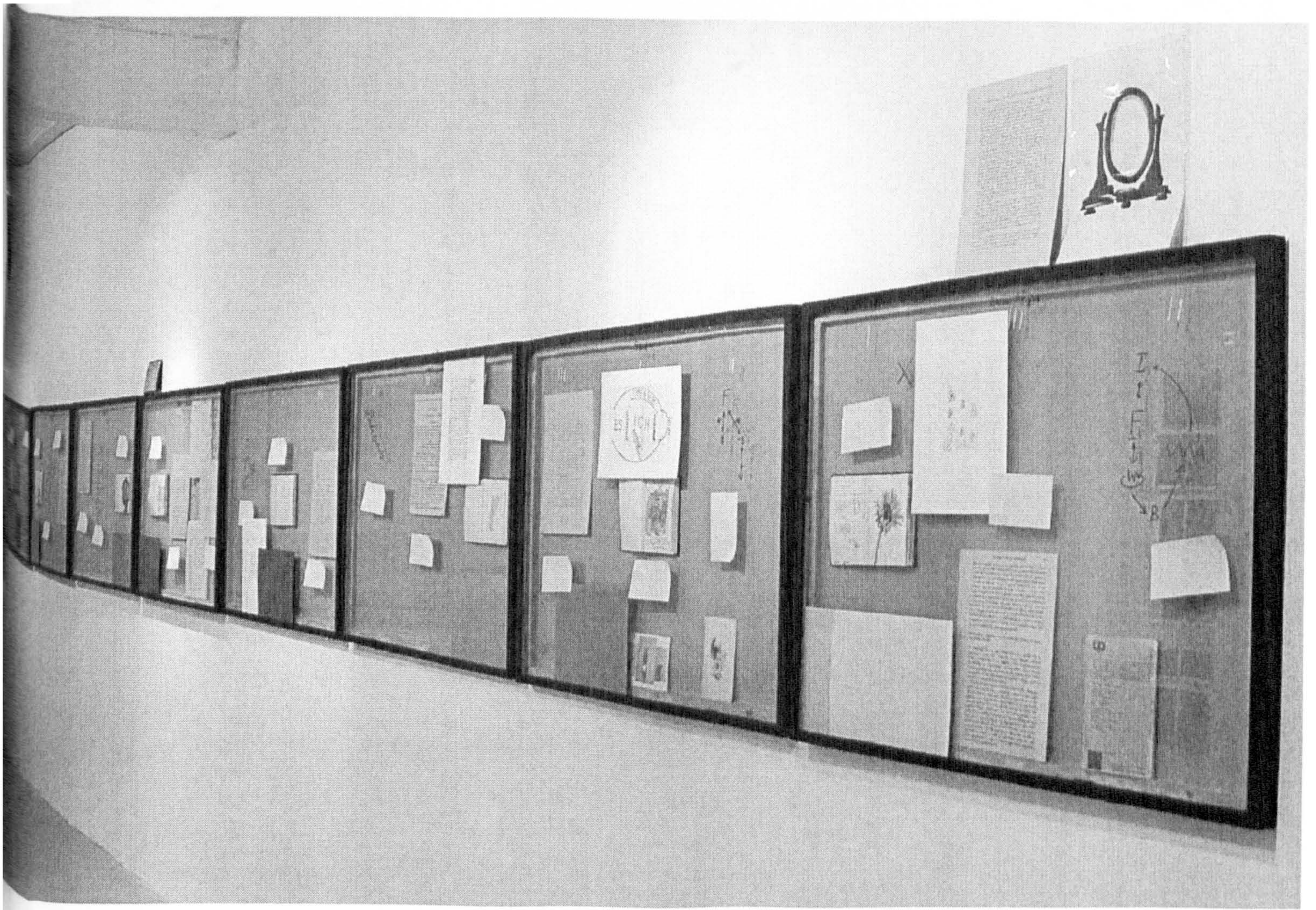
SCARLET

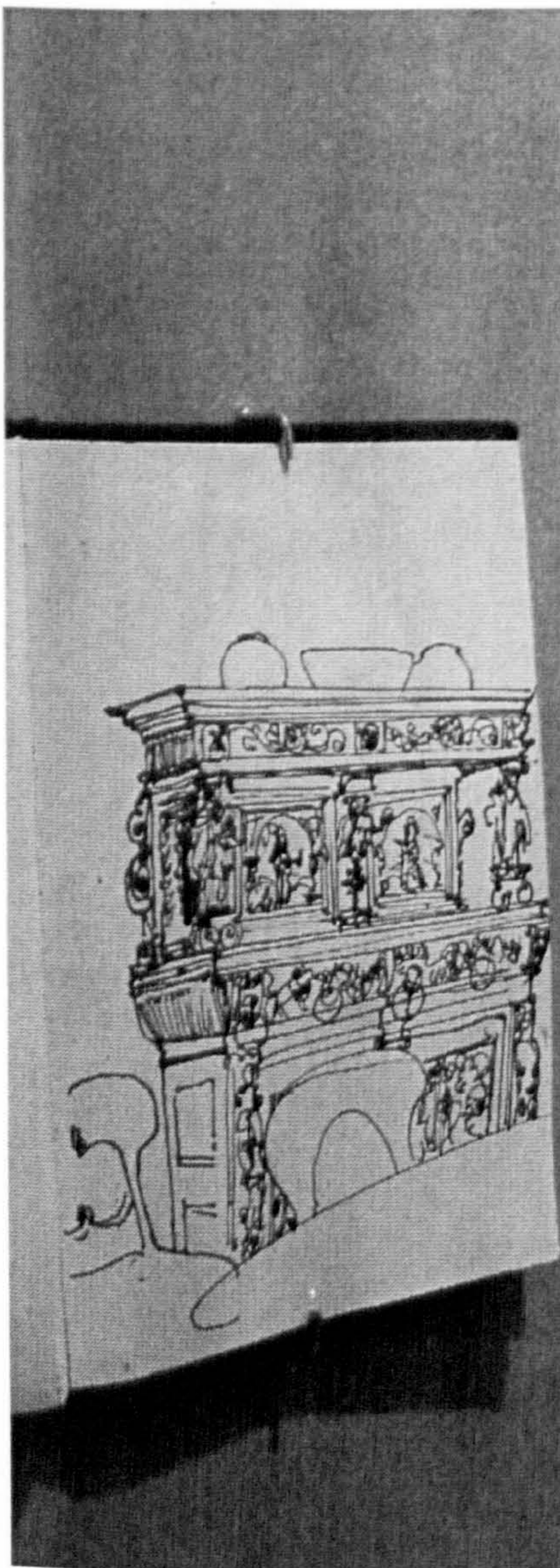


■ ■ ■ With Feelings we can suppress X or express v. Expression weakens Feelings so we're less inclined to Act upon them (catharsis).

Catharsis is sometimes summarised as being the opposite view to Plato's, who thinks expression strengthens feelings.







2

The Emotions as Value Judgements in Chrysippus

The four generic emotions as value judgements

IN the century after Aristotle the Stoics selected four emotions as the most general ones under which all other emotions could be ranged as species. The four are distress (*lupus, nequissimus, pessimus, dolens, laetitia*), fear (*phobus, metus*), and appetite (*optulencia, laetitia appetitiva, cupiditas*).¹ These four are arrived at by taking a pair of emotions directed to the present and a pair directed to the future, one of each pair involving apparent goods, one apparent evils.² Highly similar divisions still appeal nowadays, although one modern author expands his list by including emotions directed to the past,³ while another substitutes the criterion of uncertainty for that of futurity.⁴ Clearly the Stoic classification differs from that of other schools. We have seen Aristotle, for example, treating fear as a species of distress, not co-ordinate with it.

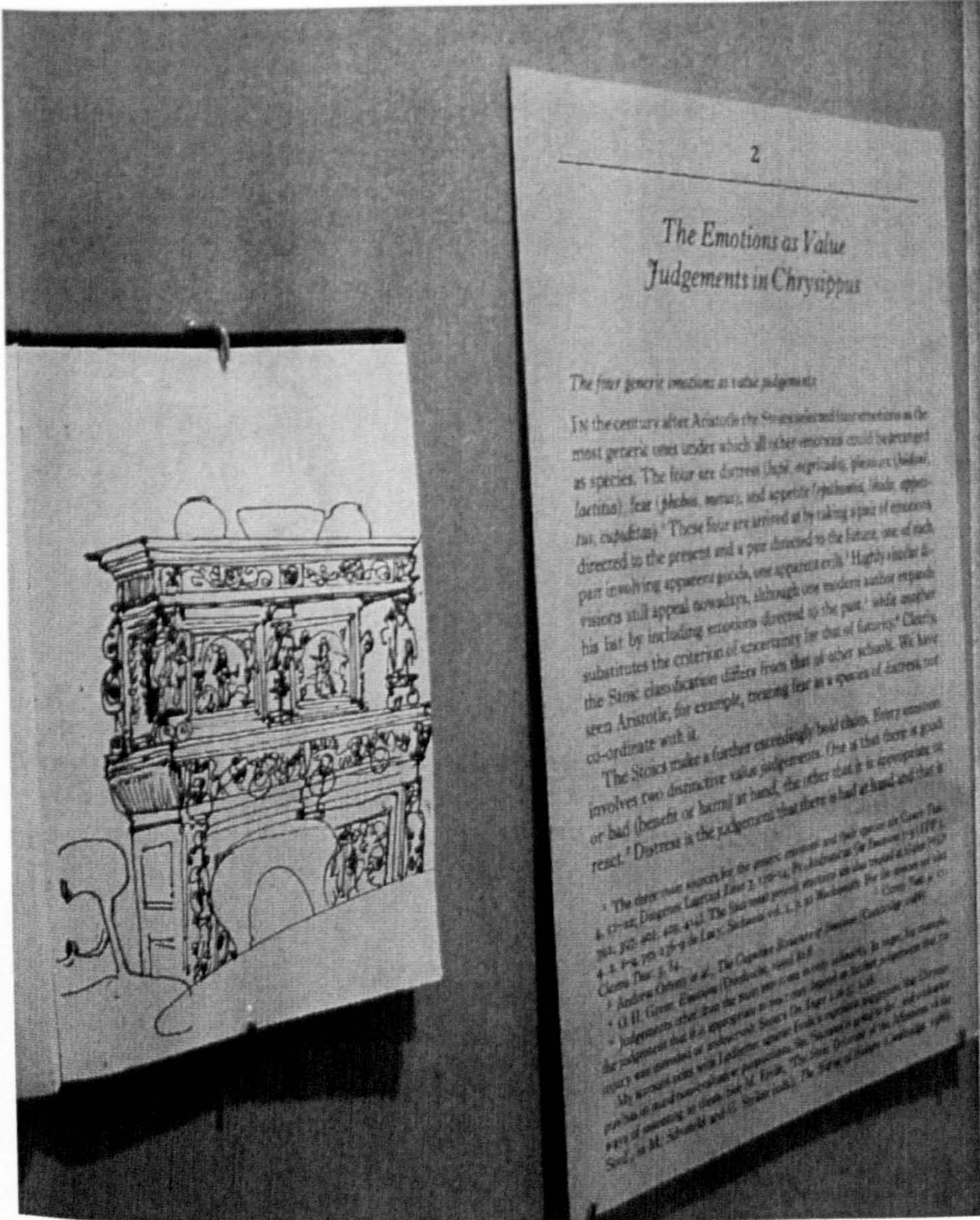
The Stoics make a further exceedingly bold claim. Every emotion involves two distinctive value judgements. One is that there is good or bad (benefit or harm) at hand, the other that it is appropriate or unfit.⁵ Distress is the judgement that there is bad at hand and that it

¹ The three main sources for the generic emotions and their species are Cicero, *Topica* 4, 11-12; *De Senectute* Laetitia 2, 119-12; *De Officiis* De Senectute 1, 117-118; 121, 307-308; 401, 414. The last two passages are also treated in *De Senectute* 4, 2, 124, 375, 478-9 de Lacy. See also ed. 2, 2, 10, 100-101 for the species of the generic emotions.

² O. H. Green, *Stoicism* (London, 1901), 81-82.

³ Judgements that it is appropriate to me may depend on better judgements that the injury was provoked or unprovoked. See Cicero, *De Officiis* 1, 117-118, 121.

⁴ See especially with Leibniz, *opuscules*, *De la connaissance de Dieu et de soi-même*, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619,

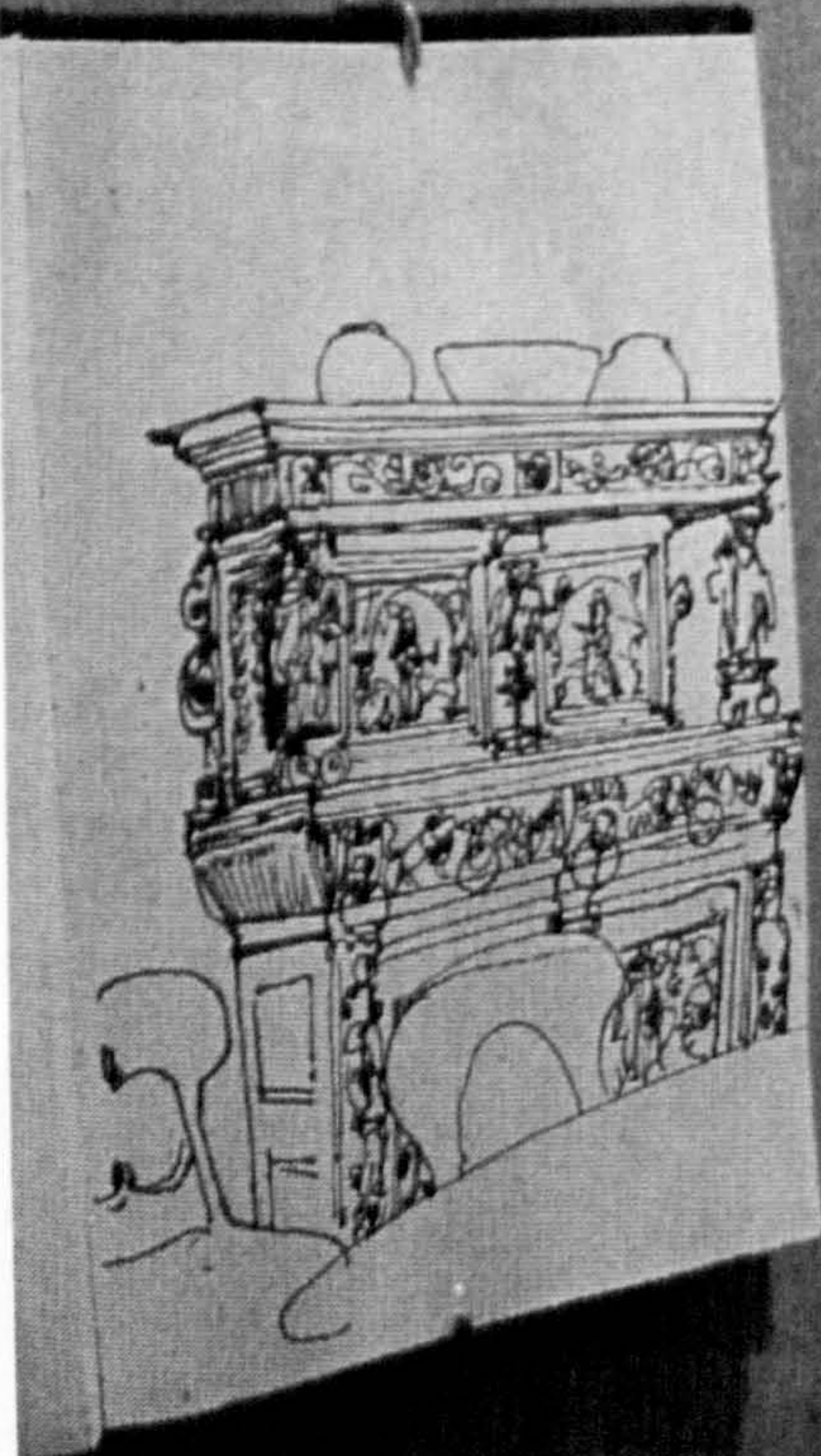


The Emotions as Value Judgements in Chrysippus

The four generic emotions as value judgements

In the century after Aristotle the Stoics adopted four emotions as the most generic ones under which all other emotions could be arranged as species. The four are distress (*lupus, negritudo, pavor, dolus, laetitia*), fear (*phobos, metus*), and appetite (*epithymia, libido, appetitus, cupiditas*).¹ These four are arrived at by taking a pair of emotions directed to the present and a pair directed to the future, one of each pair involving apparent goods, one apparent evils.² Highly similar divisions still appeal nowadays, although one modern author expands his list by including emotions directed to the past,³ while another substitutes the criterion of certainty for that of future.⁴ Clearly the Stoic classification differs from that of other schools. We have seen Aristotle, for example, treating fear as a species of distress not co-ordinate with it.

The Stoics make a further exceedingly bold claim. Every emotion involves two distinctive value judgements. One is that there is good or bad (benefit or harm) at hand, the other that it is appropriate or resist.⁵ Distress is the judgement that there is bad at hand and that it



¹ The three main sources for the generic emotions and their species are Cicero *De Officiis* 1.10-12; Diogenes Laertius *Life of Zeno* 2.117-12; *Prolegomena to the Stoic System* 1.117-12; *Stoic Philosophy* 1.117-12. The last two sources are also cited in *Stoic Philosophy* 1.117-12. *Stoic Philosophy* 1.117-12. *Stoic Philosophy* 1.117-12.

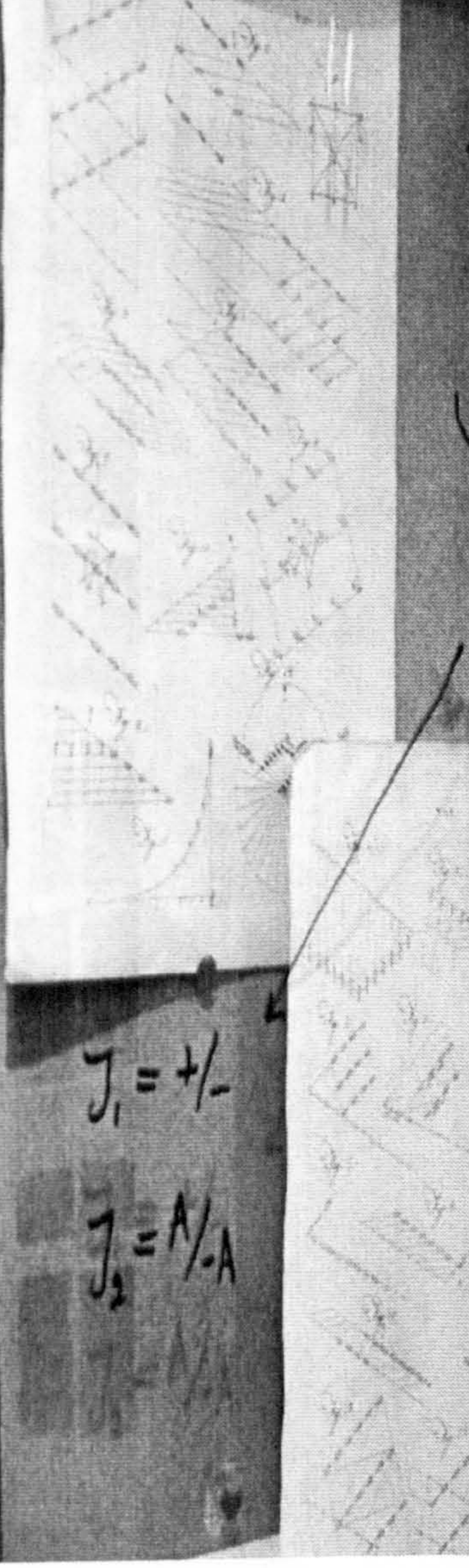
² *Stoic Philosophy* 1.117-12.

³ O. H. Green, *Emotions* (London, 1926), 117-12.

⁴ Judgments that it is appropriate. See *Stoic Philosophy* 1.117-12.

⁵ My account rests with Ludovico Goussier's *Stoic Philosophy* 1.117-12.

⁶ *Stoic Philosophy* 1.117-12.

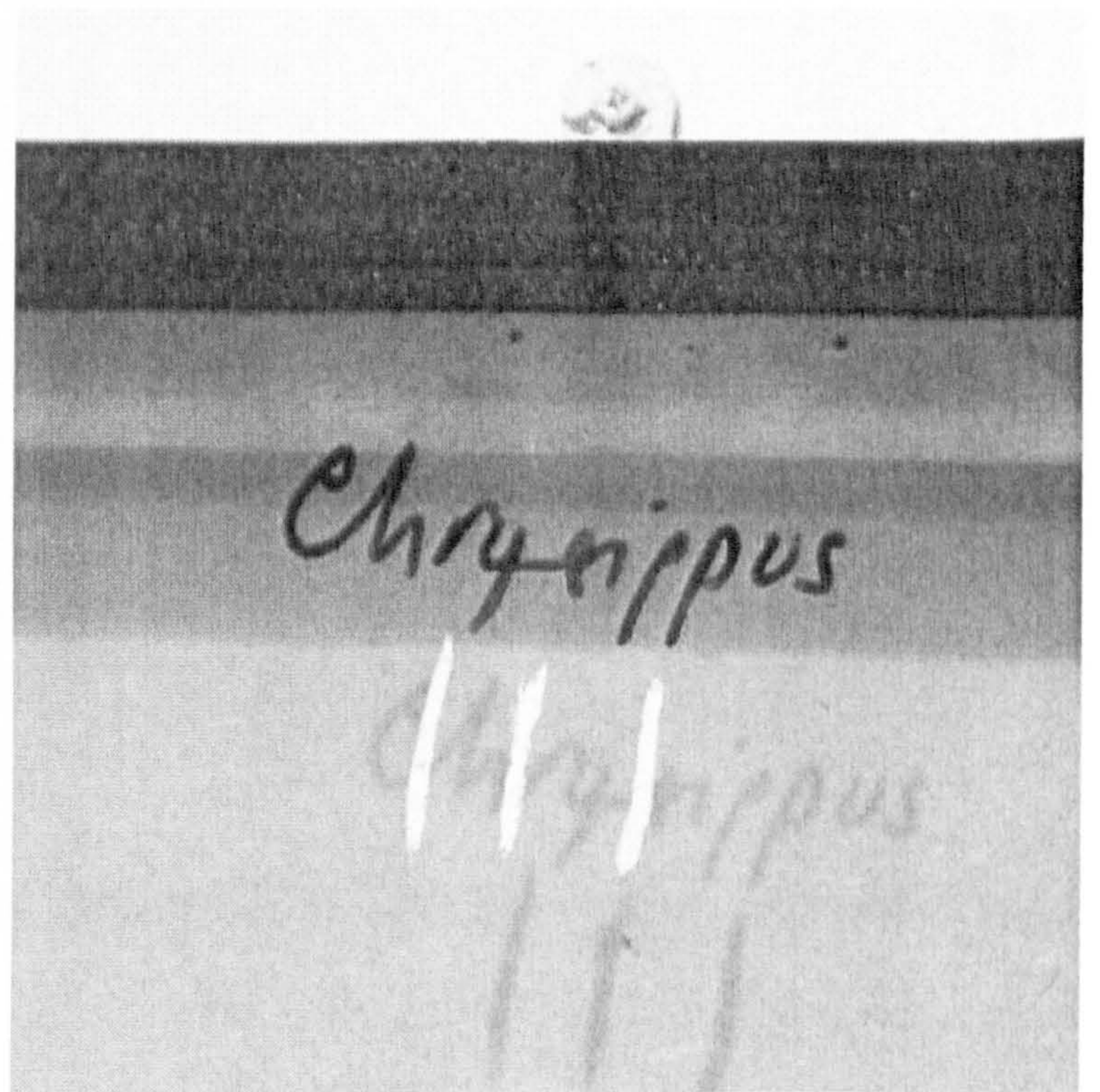


$$J_1 = +/-$$

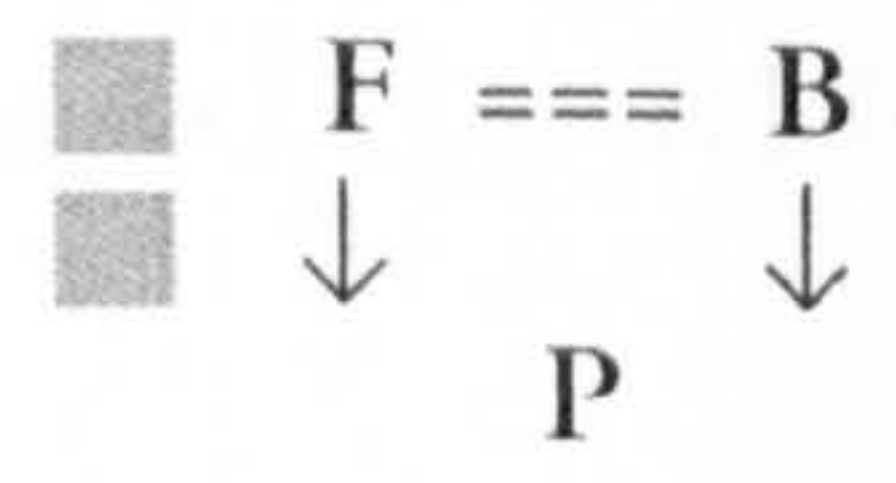
$$J_2 = A/-A$$

■ F {DPEA} = J1 (+/-), J2 (A/-A)

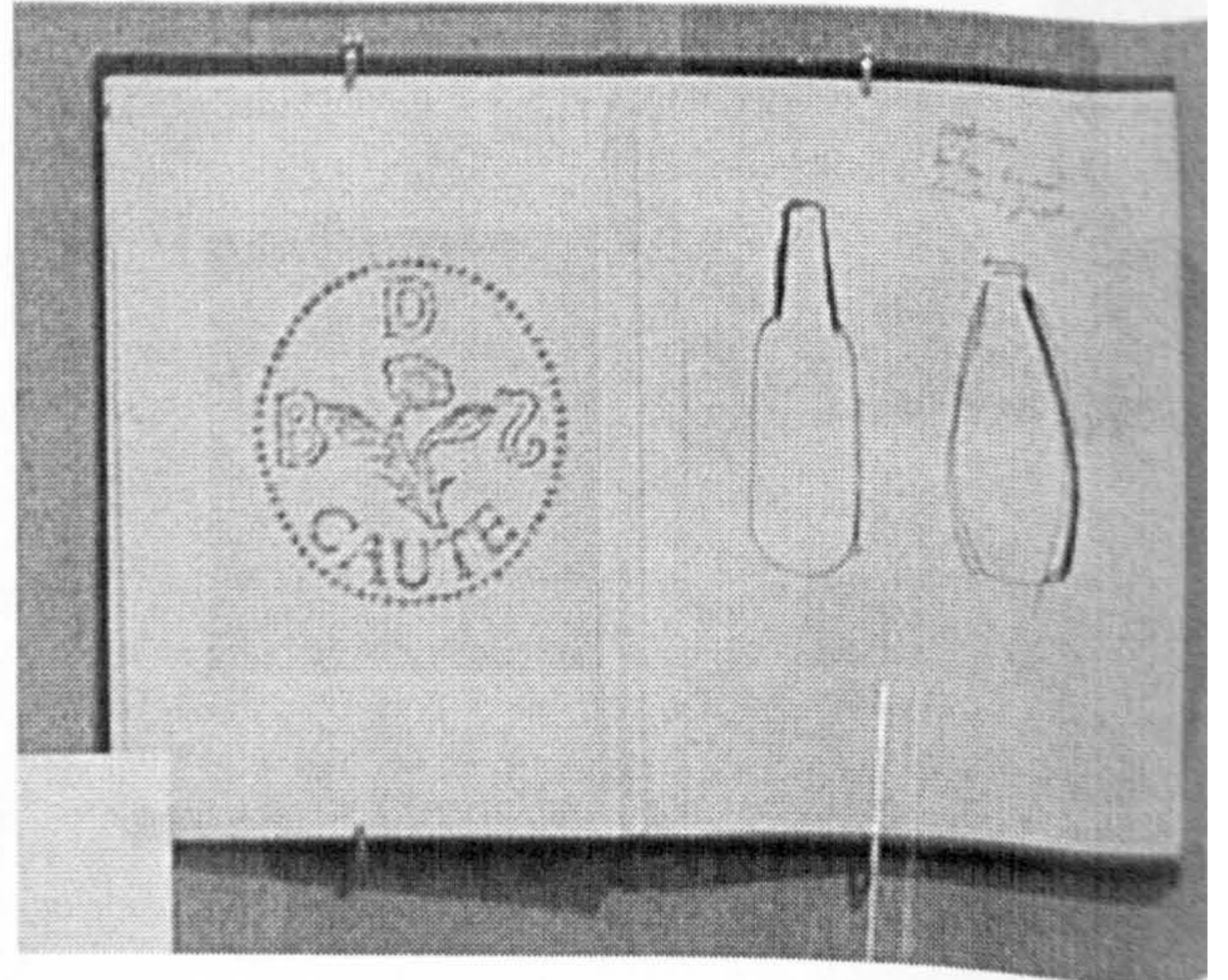
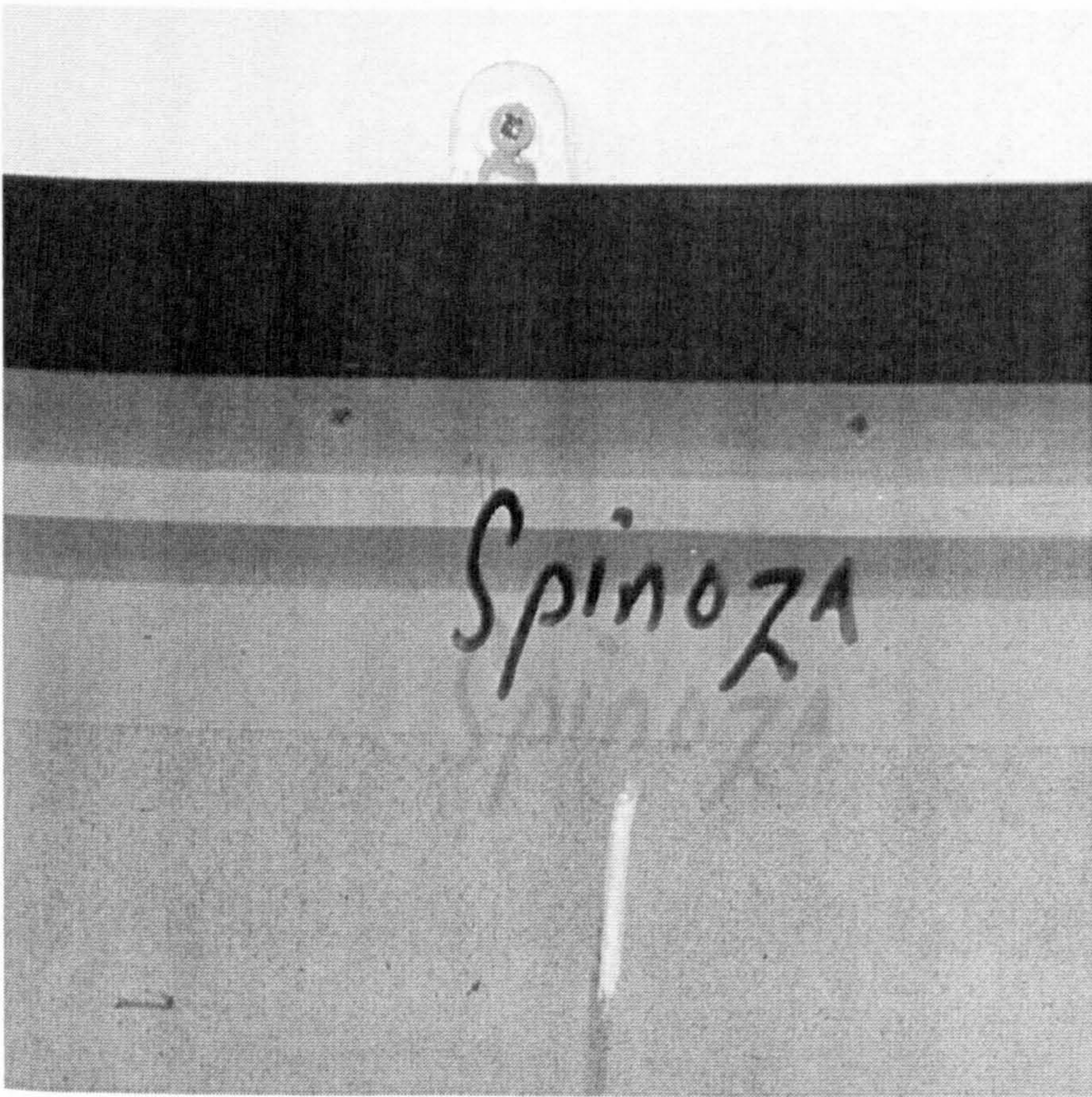
■ ■ ■ Strong Feelings such as Distress and Pleasure (of something present) Fear and Appetite (of/for something in the future) are the same as incorrect Judgments. One type of Judgment is that something good or bad is present or will be in the future, the second type of Judgment is that it is or isn't appropriate to Act.



RED

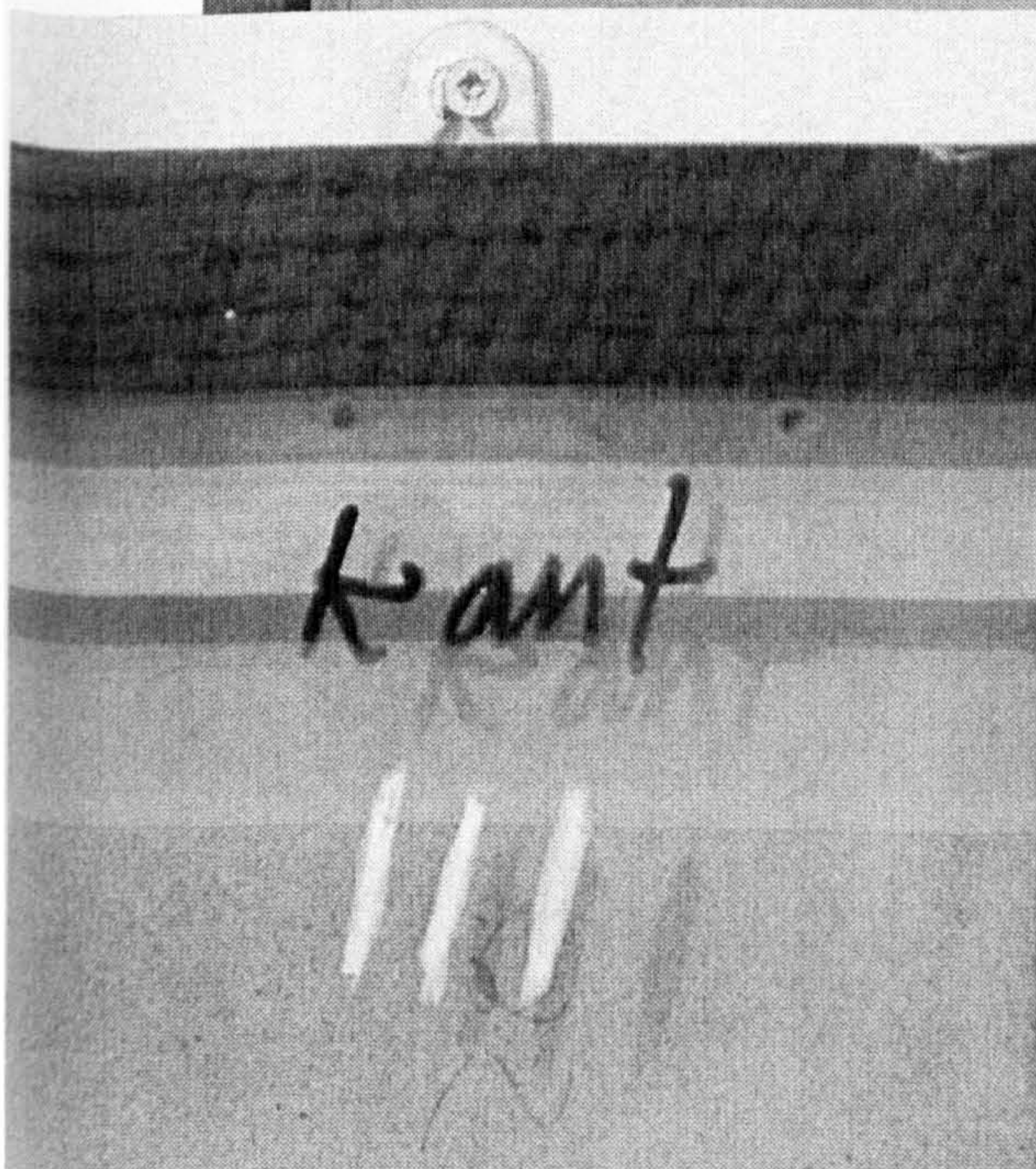
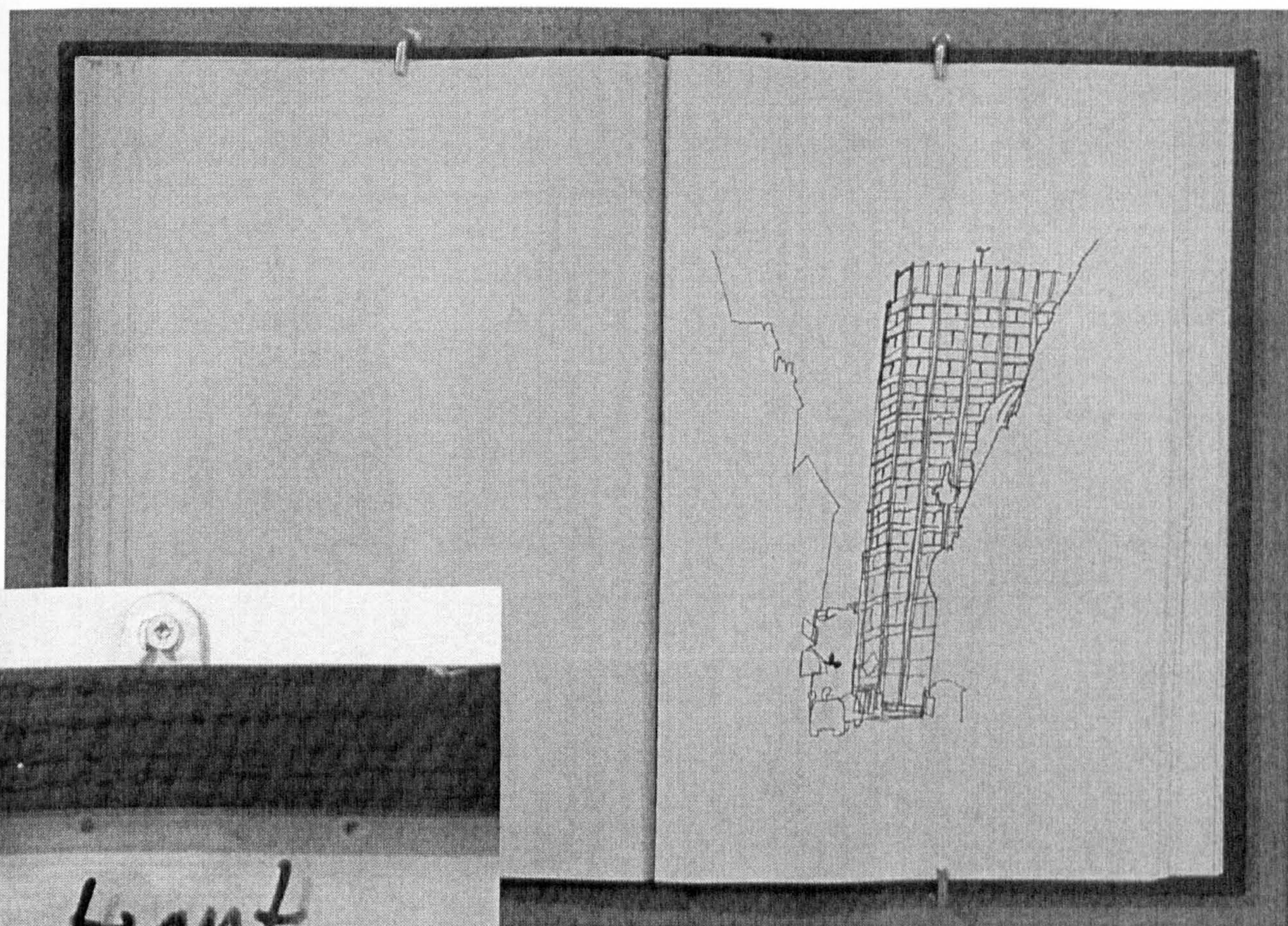


■ ■ ■ Feelings indicate the state of Passivity of a mind in terms of that mind's Body.

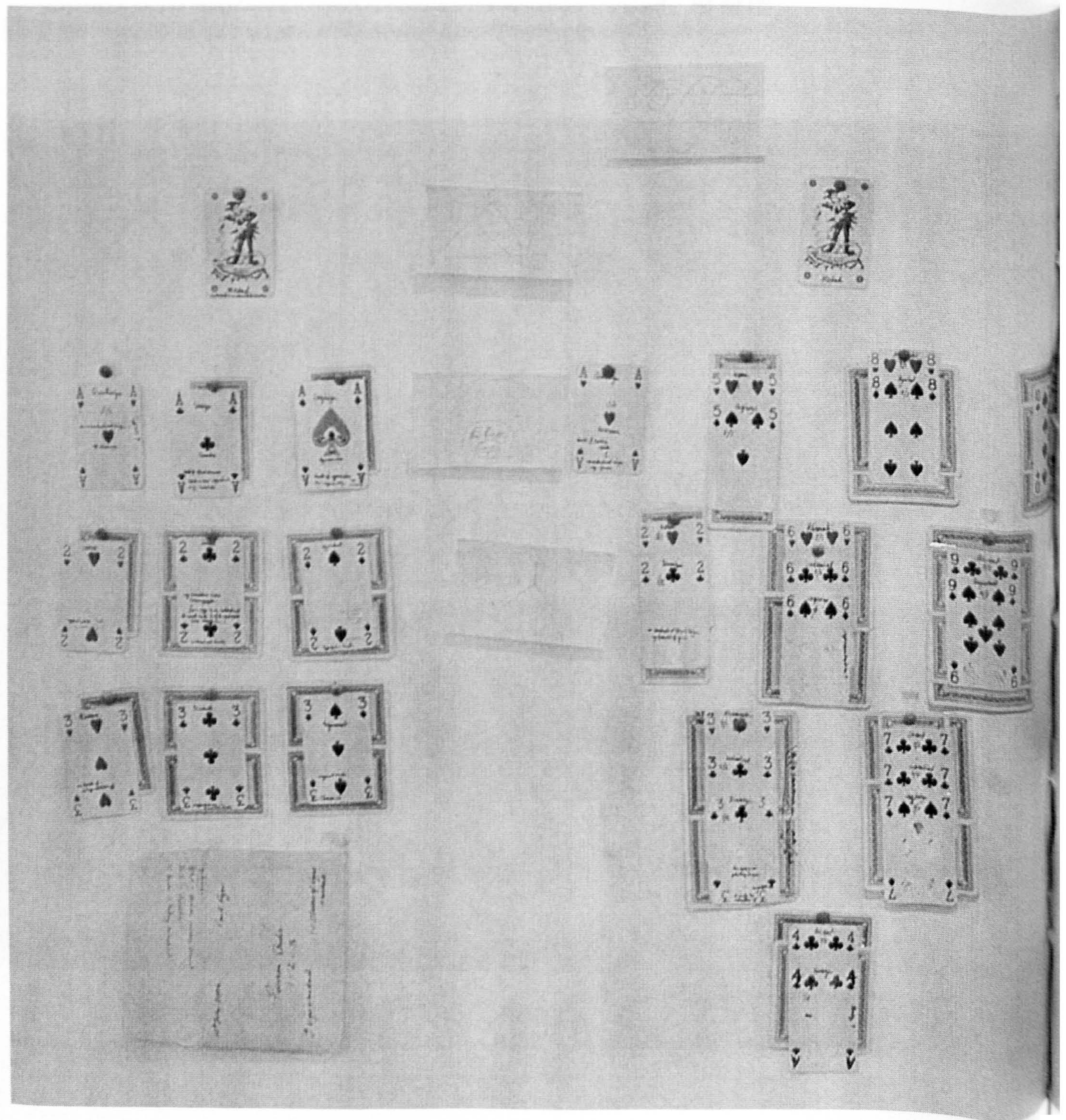


■ T S
■ $K \leftrightarrow F(I) \leftrightarrow O$
||
P/O

■ ■ ■ Feelings or Intuitions give access to Objects via the Senses and to Knowledge via Thought. Thus Knowledge is of the Phenomenon of the Object.



■ L < E < F (AE/E)
■ 3 < 2 < 1



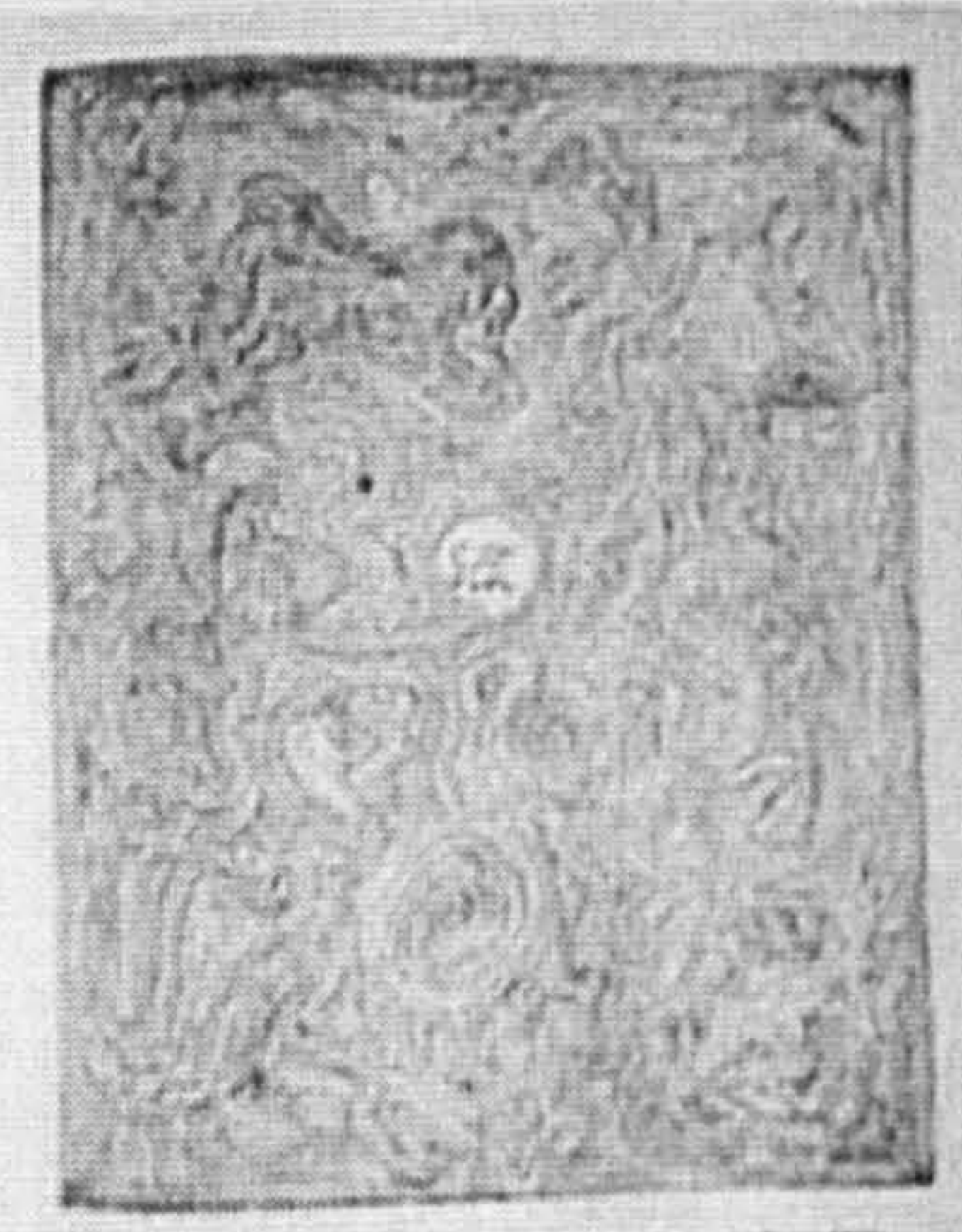
Logic is derived from Ethics (practices) which are derived from Feelings (AEsthetics).

Handwritten notes on the left margin, including "The Logic of Peirce" and other illegible scribbles.

Small handwritten notes and a small diagram or sketch at the top left of the page.

The Logic of Peirce
Peirce is a philosopher and the first American pragmatist. He is known for his work in logic, philosophy of science, and semiotics. He is often referred to as the "father of pragmatism".

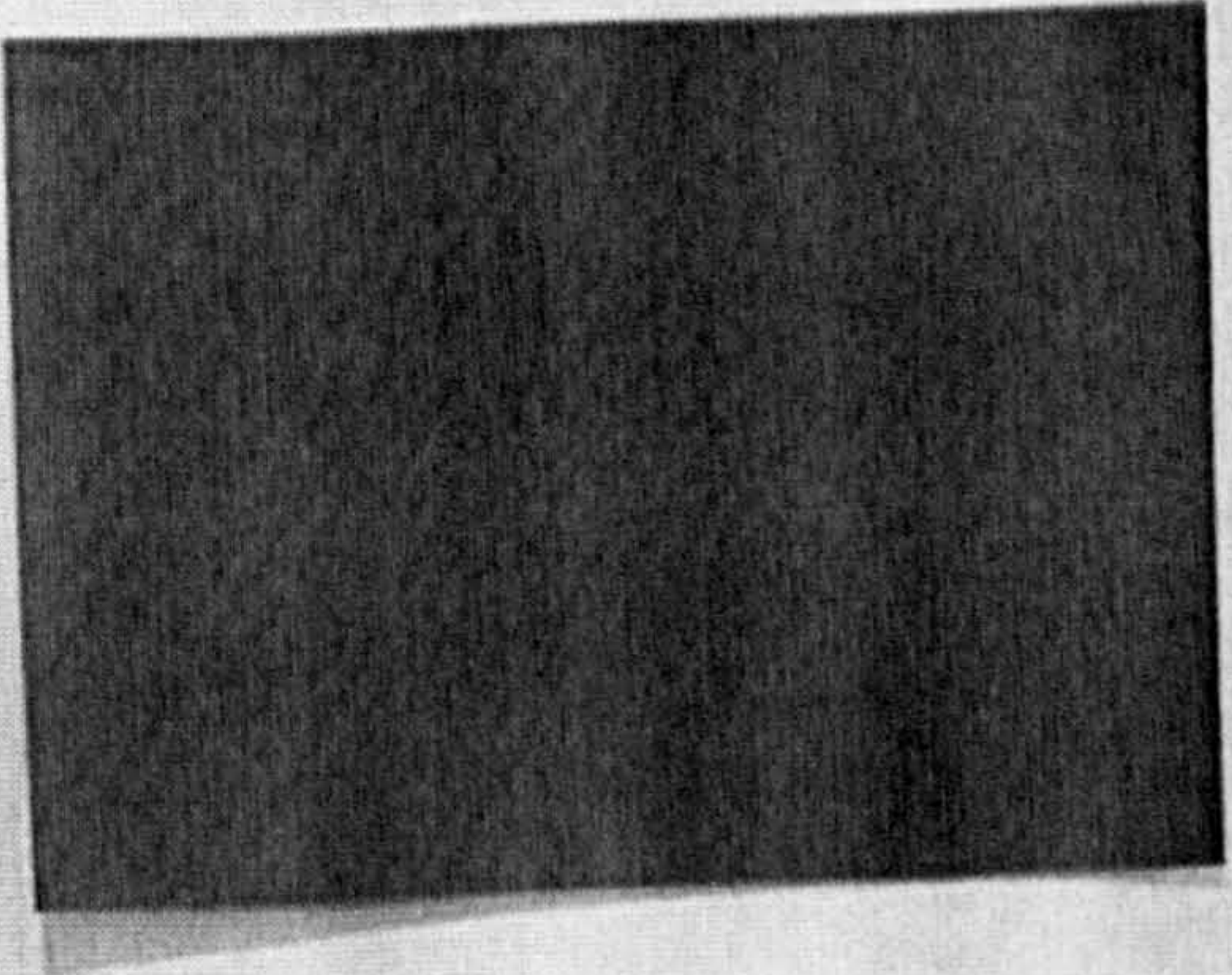
Handwritten letter or document titled "Christopher Rockway". It includes a small portrait of a man and a large "POSTPONED" stamp.

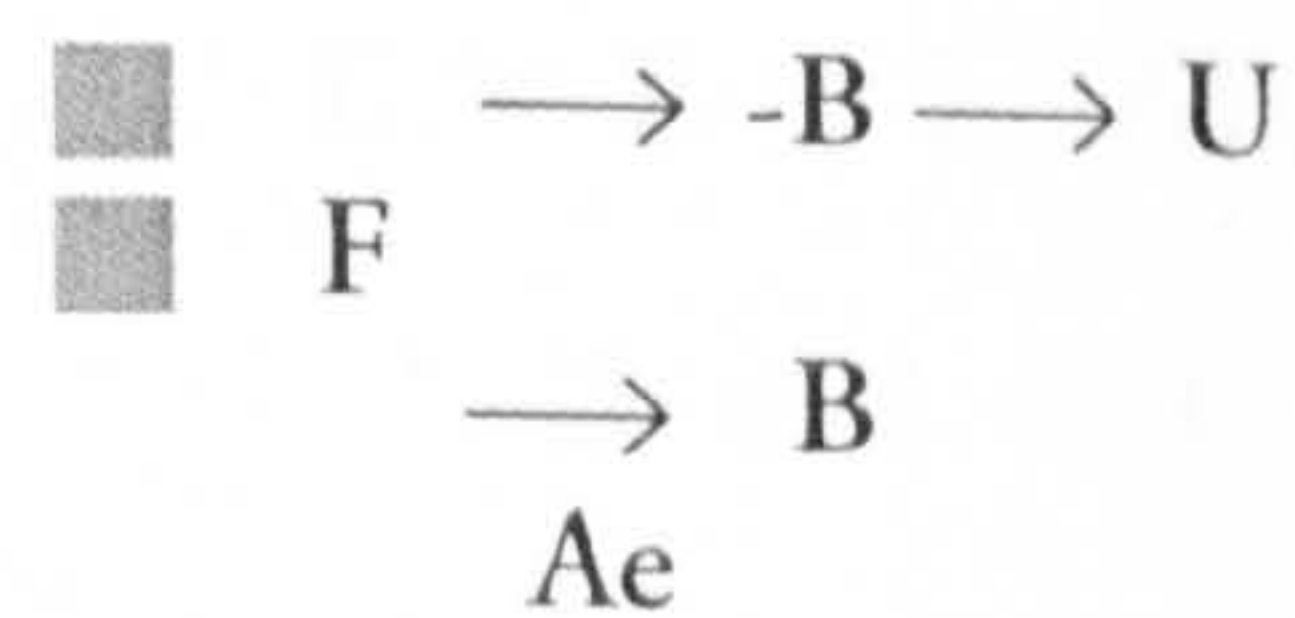


Peirce's representation of the symbols of logic. Photograph courtesy of the Harvard University Archives.

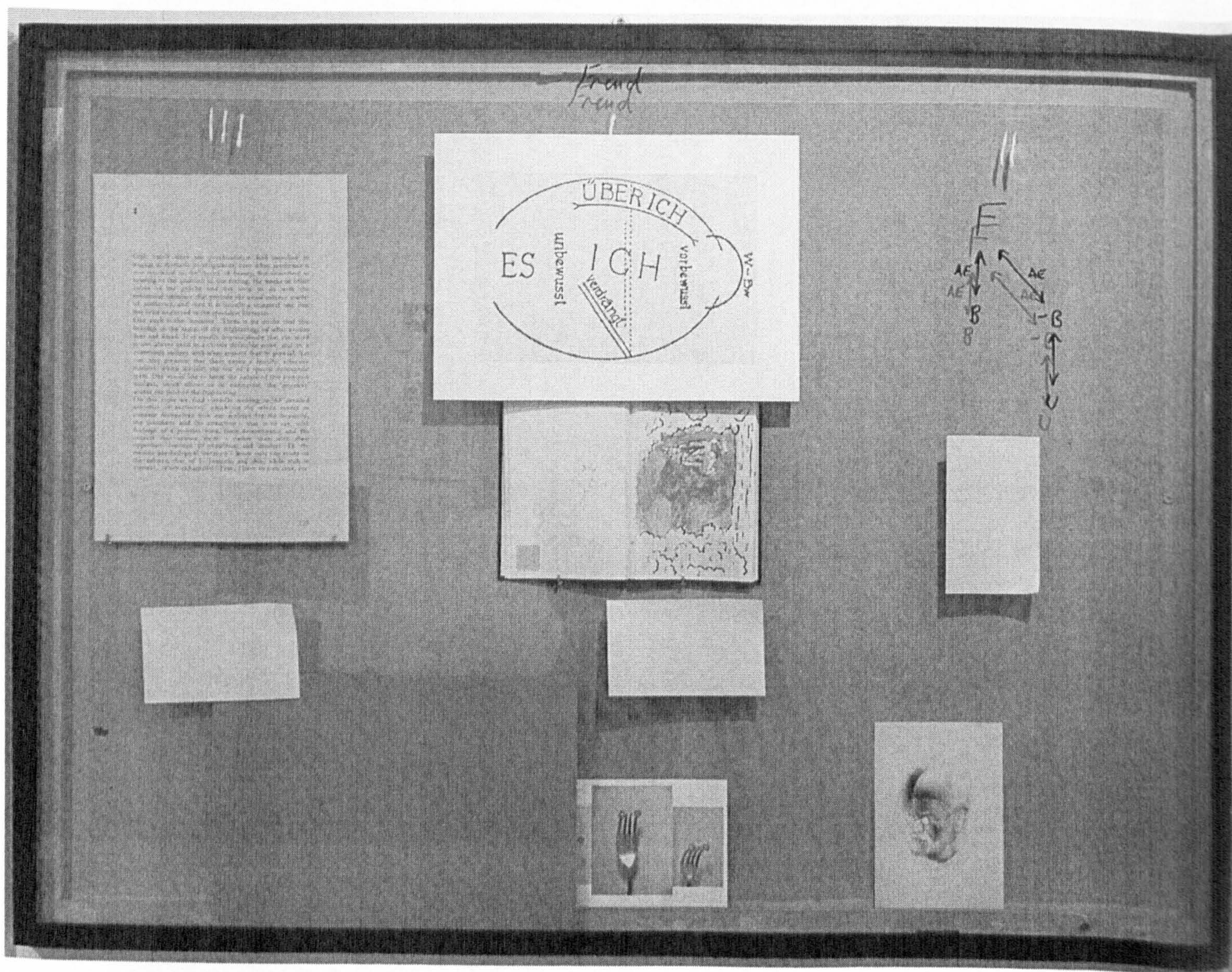
A collection of handwritten notes, sketches, and diagrams, including a small portrait and various symbols and text.

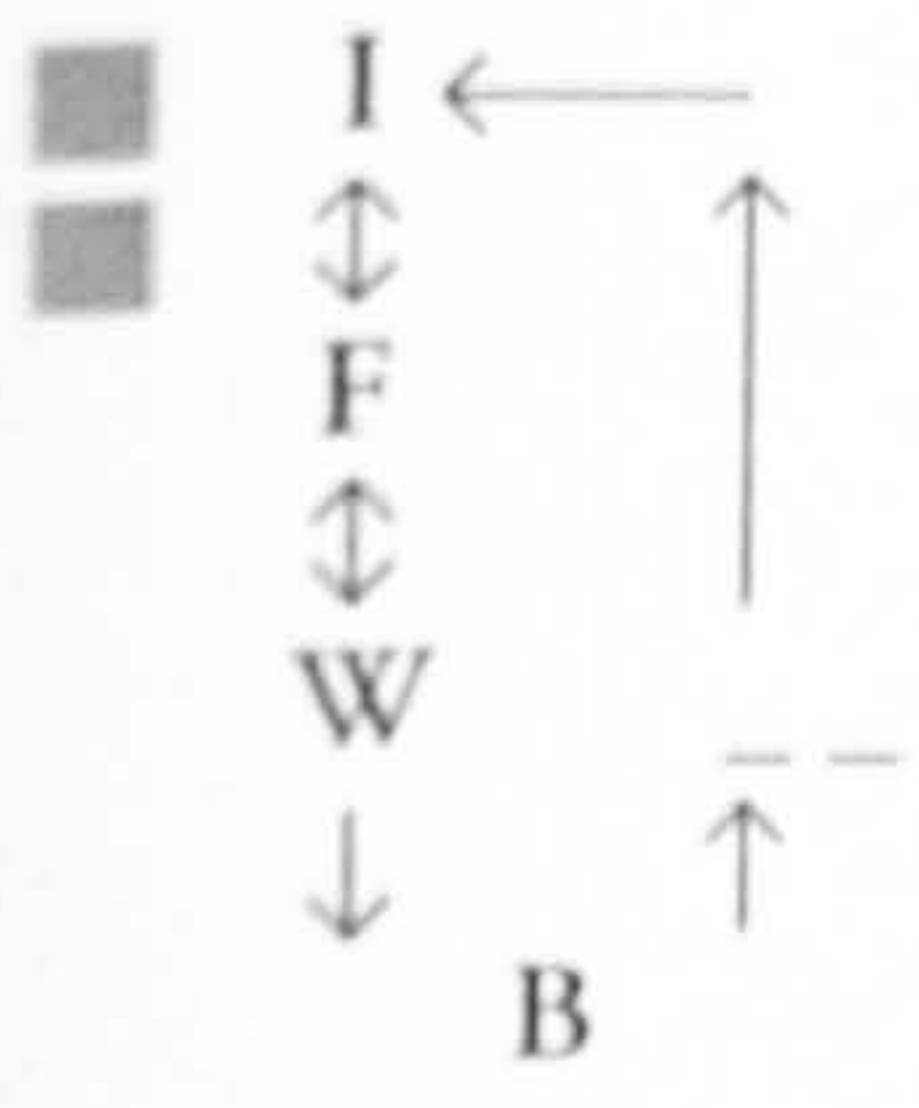
C. S. Peirce



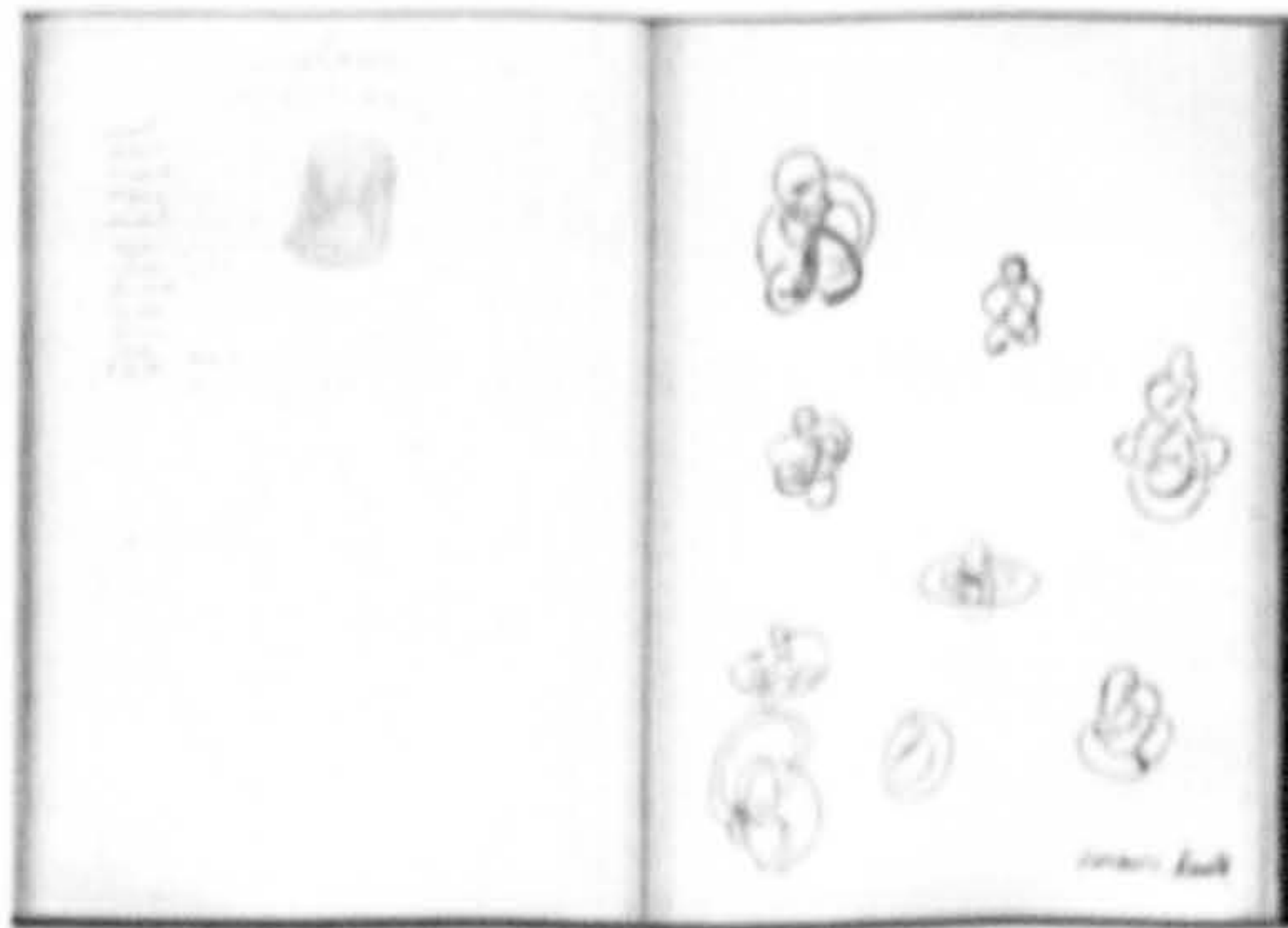
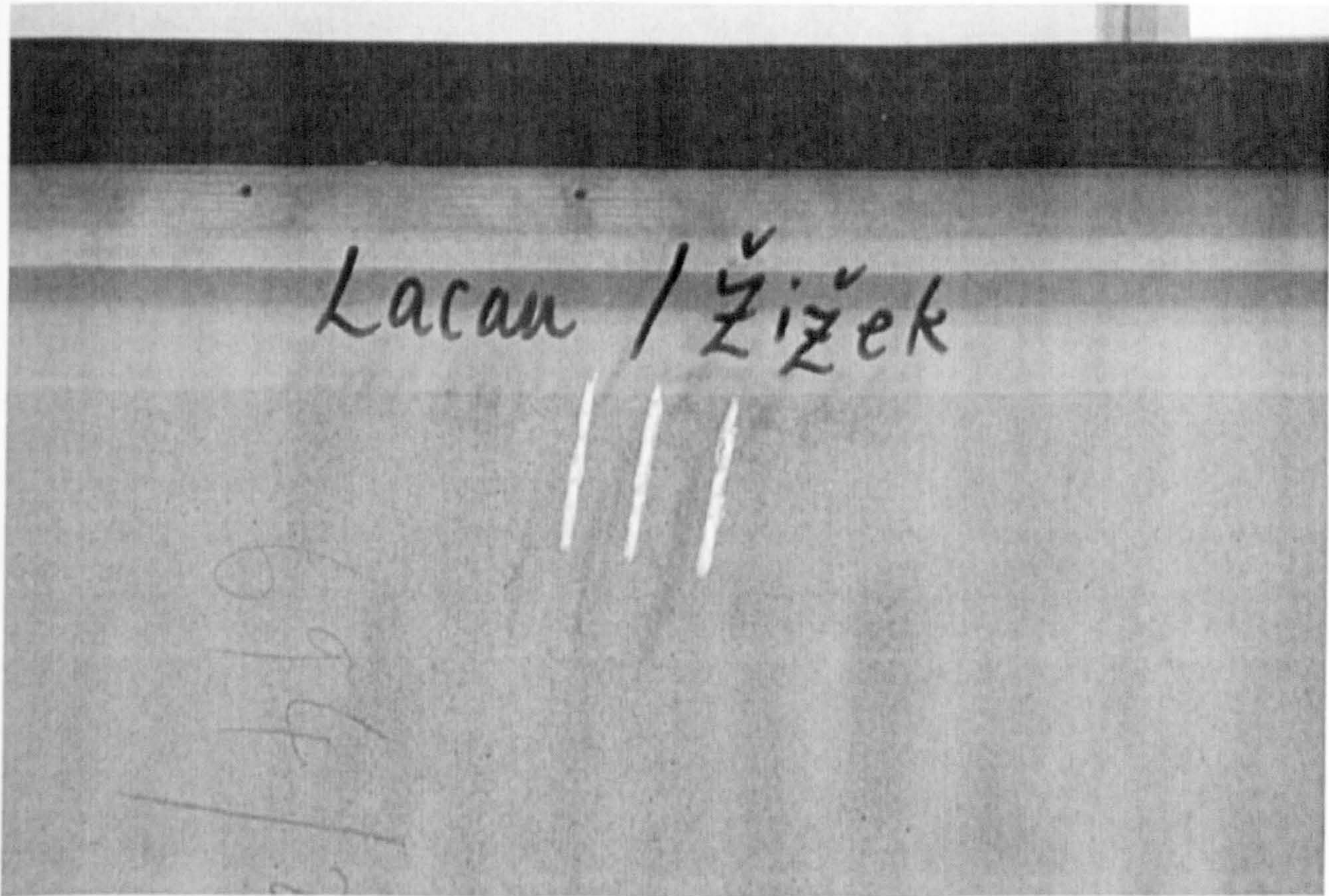


Feelings or Aesthetics generally concern Beauty but the psychoanalyst is interested in not-Beauty, or Ugliness.





■ ■ ■ Feelings concern Identity and Work of the negative, or Bildung, which can cause a -- break to a new Identity.



What are *Feelings* for?

HERACLITUS: Feelings are our only guides, albeit faulty ones.

PLATO: Feelings are for a dialogue with reason and are the material to be moderated by reason.

ARISTOTLE: Feelings are for testing 'truth' in the sphere of objects, (rehearsed in mimesis).

CHRYSIPPUS: Feelings are alarm bells to say whether we have judged well or not.

SPINOZA: Feelings concerning a thing, exist to signify how our idea of that thing is confused.

KANT: Feelings furnish us with objects and intuitions.

PEIRCE: Feelings are the basis for ethics then logic.

FREUD: Feelings (aesthetics) are not for investigation by the psychoanalyst.

LACAN / ŽIŽEK: Feelings tell us whether things are changing.

'What are feelings for?', Paul asks.

I will answer a different question: What, for us (or rather, for me), are feelings for?

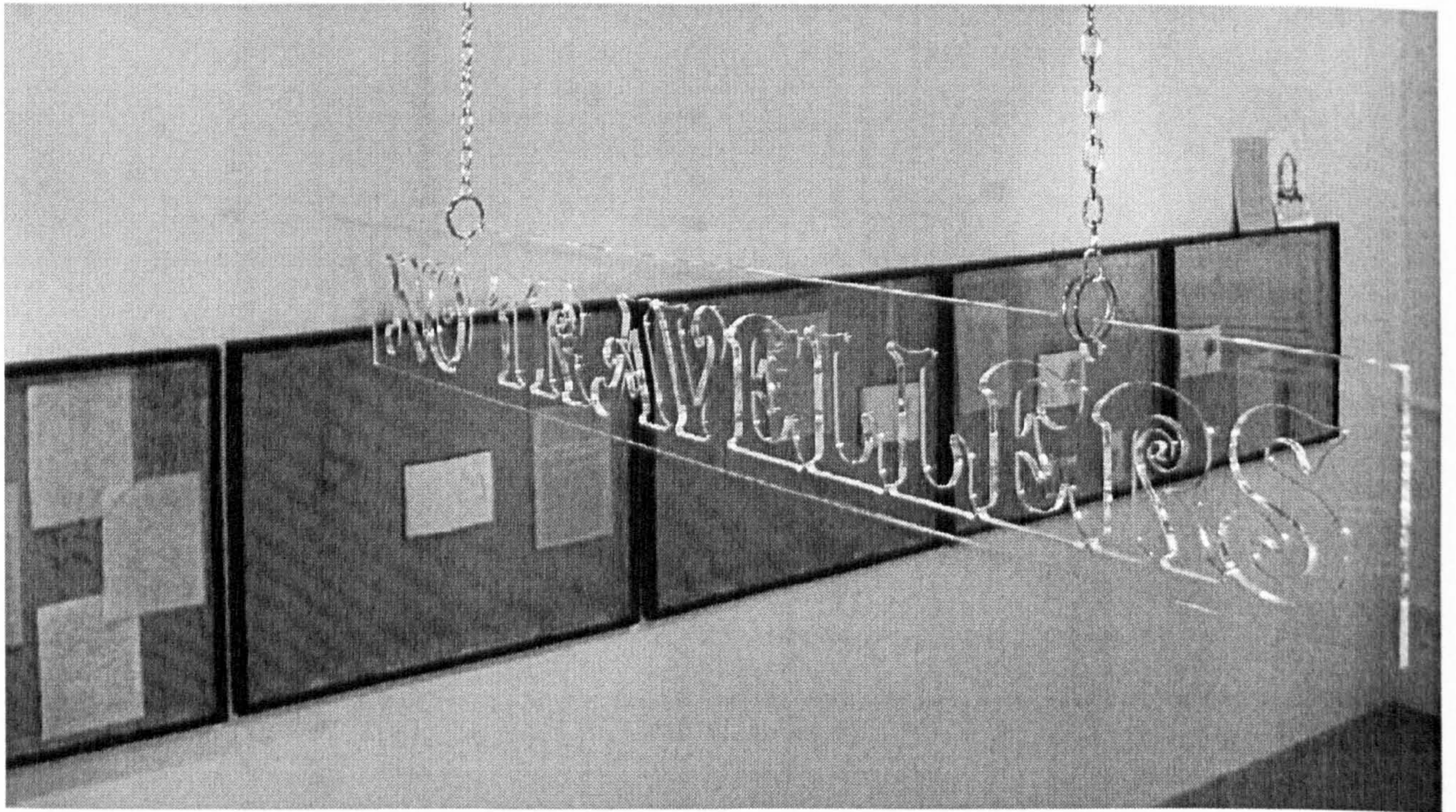
'For' implies a purpose. Purpose implies a certain degree of control over what has a purpose: e.g. a hammer.

I don't have any control over my feelings. Thus, I'd say that, for me, feelings are for nothing. Yes, feelings have consequences, but these are not purposes/dims; they are effects following from causes.

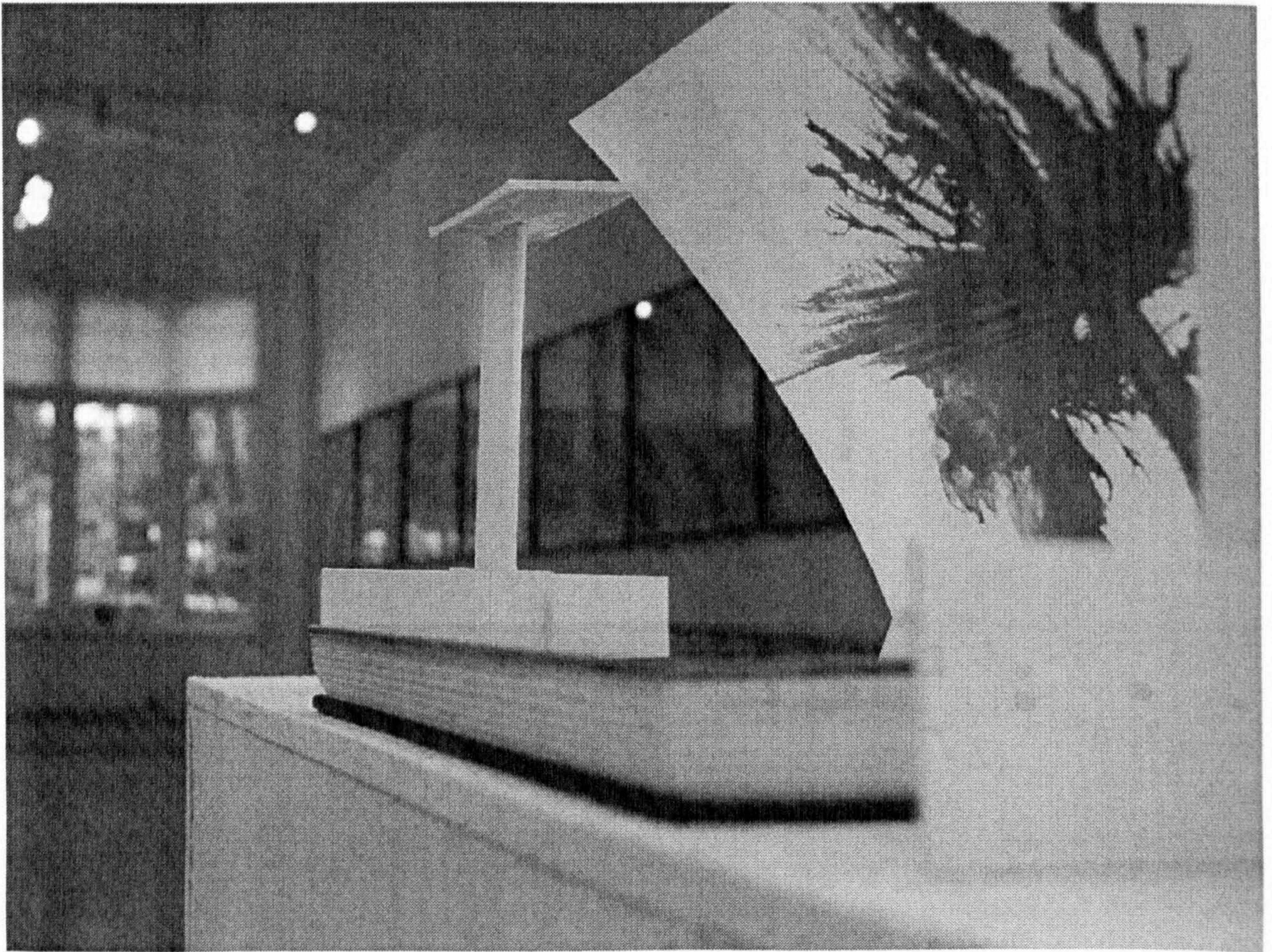
But, Paul's question is different, very different and it implies a non-ego-centric view of ~~real~~ reality... and it's a very difficult question to tackle.

Mine is easy (and, consequently, meaning poor? I don't know).

Other Voices







An Aside

At a talk given at the Freud Museum London in February 2007, linking the exhibition 'Paranoia' with 'What are Feelings for?', it was pointed out that all these philosophers are men. However, Diotima whispered the ideas to Socrates, and just as importantly for Peirce it was his correspondence with Lady Victoria Welby that elucidated and recorded his mature semeiotic.

Research Centre
Centre for Drawing
Project Space

University of the
Arts London
Wimbledon

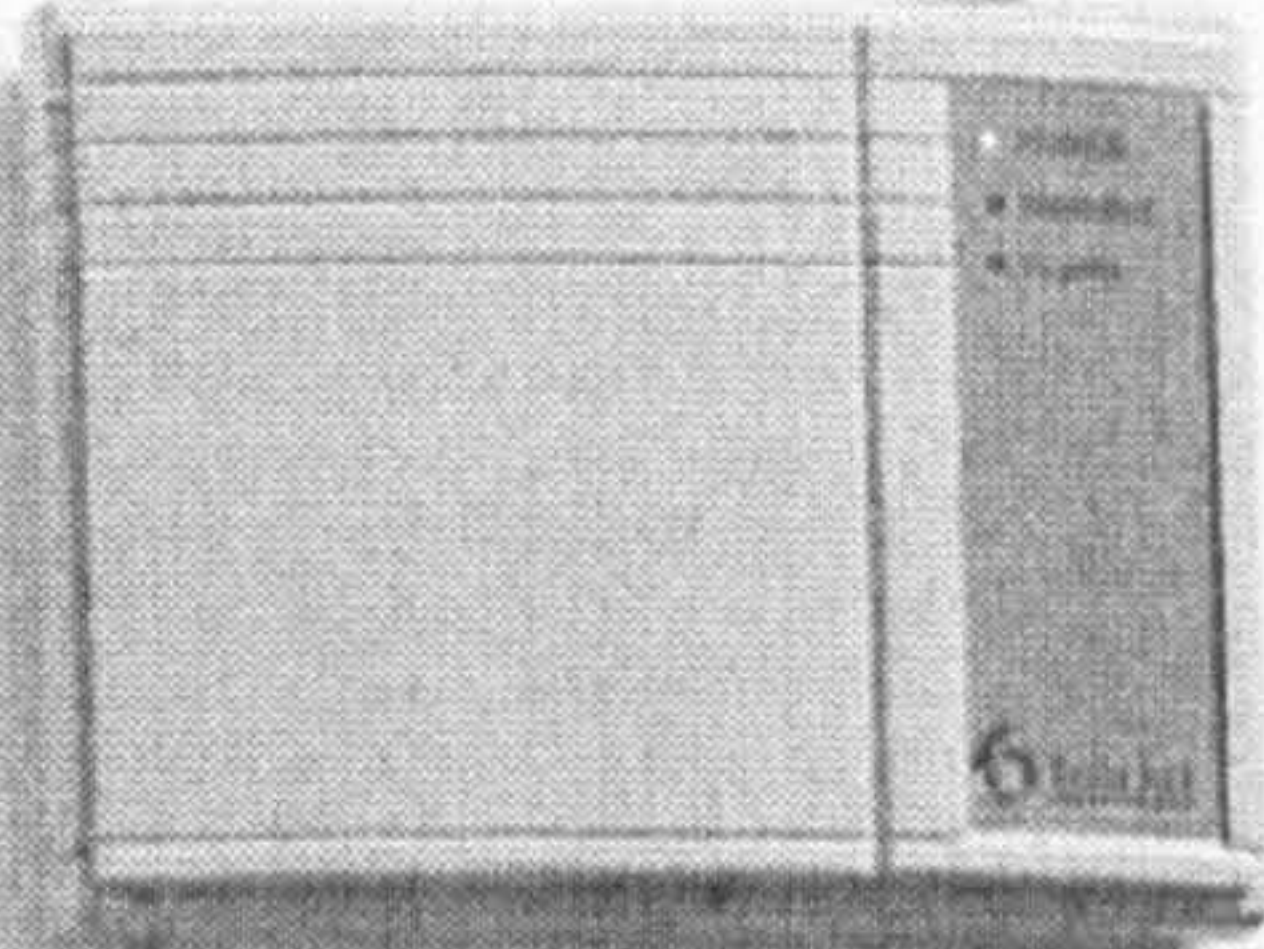
What
Are
Feelings
For?

Paul Ryan
A Residency

8th January -
9th February 2007

Open Evening
17th January
6-8pm

In Conjunction with 'Paranoia' at The Freud Museum, London
11th January - 11th March 2007
www.alienrap.org www.paulryan.co.uk



Other Voices

Three artists: two exhibitors from the exhibition 'Paranoia' and a PhD candidate at Wimbledon College of Art, all investigating the way we experience emotions, were invited to contribute works during the residency.

p17 Dino Alfier, *The worst things I've ever drawn* (detail), 2007, ink on paper

p18 Daniel Baker, *Clear Sign*, 2007, perspex

p19 Sagi Groner, *Misshapen*, 2006, video

p20 Dino Alfier, *The worst things I've ever drawn* (detail), 2007, mixed media

University of the * *
Arts London * *
Wimbledon * *
* *

With thanks to Dino Alfier, Sarah Backhouse, Daniel Baker, Claire Foss, Christopher Hookway, Nick Manser, Michael Molnar and staff at the Freud Museum, Avis Newman, Anita Taylor, and students and staff from the research community at the University of the Arts London and The Royal College of Art.

The Centre for Drawing
The Centre for Drawing Project Space
Wimbledon College of Art
University of the Arts London
Merton Hall Road
London SW19 3QA
www.wimbledon.arts.ac.uk

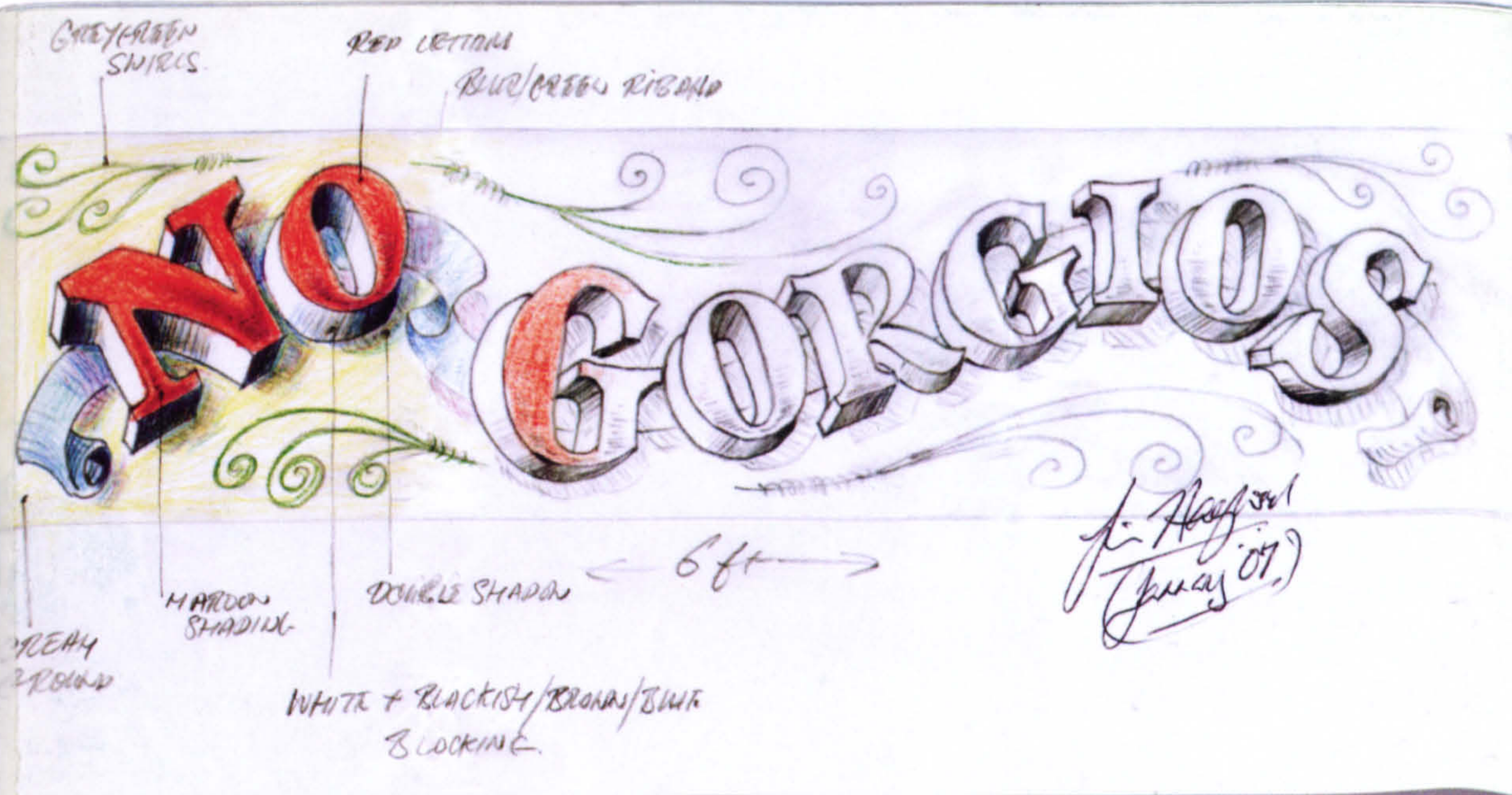
© 2007 The Centre for Drawing
© Paul Ryan and The Centre for Drawing
Editors: Avis Newman and Paul Ryan
Photography: Nick Manser
Design: Sarah Backhouse
Print: Furnival Press, London

A catalogue record of this publication is available
from The British Library.
ISBN 978-0-948327-29-2

This publication may not be reproduced, stored in retrieval systems
or transmitted in any form by any means, whether electronic or
mechanical, including photocopying, recording or otherwise, in whole
or in part, without the prior permission in writing of the publisher.

'Notes' is a publishing initiative by The Centre for Drawing Project Space.
The Centre for Drawing is a Research Centre of the University of the Arts
London.

Paul Ryan, PhD Researcher, Wimbledon College of Art, University of the Arts London
The Centre for Drawing, Project Space residency 02.01.07 - 09.02.07



Introduction

'Gorgios' is the Romany word for members of the non-Romany community. The title of the exhibition 'No Gorgios' refers to the 'No Travellers' signs that used to be commonplace. Generally displayed in pubs, these were intended to dissuade any passing Gypsy or Traveller from entering. Although this racist practice has generally disappeared the Gypsy is still on the whole an unwelcome visitor. This barring from the social space and its broader translation into an exclusion from wider society has ensured that Gypsies and Travellers remain culturally invisible.



The unwillingness of society to see beyond the stereotyped fantasy figure of the Gypsy combined with the Gypsy's mistrust of outsiders results in a community that continues to be misunderstood and misrepresented. Romanticised and at the same time demonised, the mythic Gypsy thrives in the popular imagination.

'No Gorgios' is an invitation to consider what it is to be culturally denied.

Bantams by Henry Stanford

no gorgios



An exhibition curated by Daniel Baker and Paul Ryan. With thanks to all the exhibiting artists, Liga Kitchen and the staff at Novas Gallery.

Contents

Form & Function
Family - Home
Nature and Ecology
Politics / Religion
Looking Good
Saying Something

novas gallery *

Novas Gallery, 73 - 81 Southwark Bridge Road, London SE1 0NQ
26th February - 24th March 2007, Tuesday - Saturday, 11am - 5pm
Tel: 0870 9063 200

novas
GROUP

Cover: Catapults by Simon Lee. 'No Gorgios' design, & bird above by Jim Hayward.

Form & Function

Many works in the exhibition were not made for art galleries. Why were they made? Pegs are functional and can be bought cheaply, so why carve them? Family traditions and cultural practices including making useful and ornamental objects continue today in Gypsy and Traveller homes.



Pegs by Mick and Susie Darling

Quilt, Kipsi Case by Trish Wilson



Family - Home

The romantic image of Gypsies living in highly ornate wooden caravans is now rare. Nevertheless, trailers are still an important symbol and many families still keep one even if they own a house. The painting below shows Bobbin Mill, a Traveller site in Pitlochry, which has remained for over sixty years. The local council have begun building a hospital nearby, devastating the surrounding woodlands. Living conditions have been made almost intolerable and basic services have not been maintained, presumably in an attempt to encourage the remaining Gypsies to move elsewhere. Shamus McPhee still lives there, as does his father, and campaigns to keep and improve the site.



'Bobbin Mill' by Shamus McPhee



'Houses' by Benjamin Baker

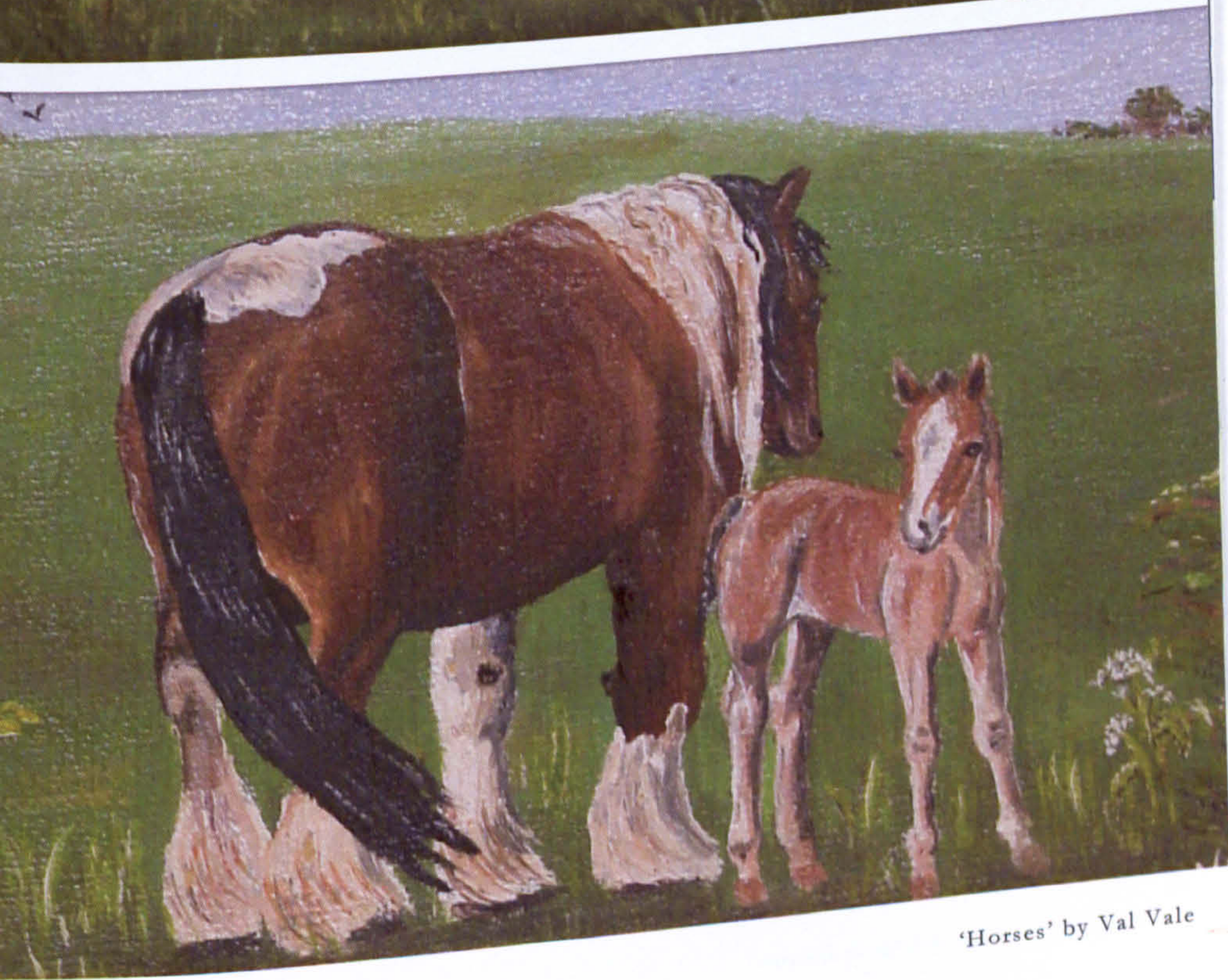
Nature and Ecology

Contemporary art is struggling to address some vital issues that are of our time. Many of these are to do with lifestyles, connections to our environment and what we think we admire.

Romany artists have much to say on these issues. Their wariness to get involved with wider society and its values is understandable in this context. Gorgio attitudes in regard to nature and ecology might be influenced by reconsidering their stance in the light of a Romany approach.



Peggy-Jane Smith



'Horses' by Val Vale

Politics/Religion

THE FAMILY OF MAN

Once upon a war
Do you remember well?
All those cursed places
Were man made,
A glimpse of living hell.

To be taken there
Meant losing liberty and life,
There was no safety
Being husband
Child or wife.

Men thought they had the right
To judge their fellow man,
To play the part of God,
And create some 'perfect' land.
Who can judge who's perfect?

What each life is worth
To Jew and Homosexual
Black man and Romani,
They are a band of brothers

FOR ALL ETERNITY

If we get a fairer chance
In some other life
Is no consolation
In a world
Where racism is rife.

No difference
Who the enemy,
Which one turns the knife,
Be it medical experiment
Poison gas or blow,
It really doesn't matter.

YOU ARE STILL AS DEAD YOU KNOW

Perhaps death is some times
Really for the best,
EUTHANASIA
The perfect pain killer
The perfect state of rest.

To live our lives
To die within
Our allotted space
No one could ever be
The perfect master race.

I hear you say
What's all this?
It's not to do with me,
The Great in Great Britain
Say's all of us are free.

If the Third Reich
Had reached a fist
Across the Channel gap,
A little stretch of water
Would not have saved us,

YOU CAN BE SURE OF THAT

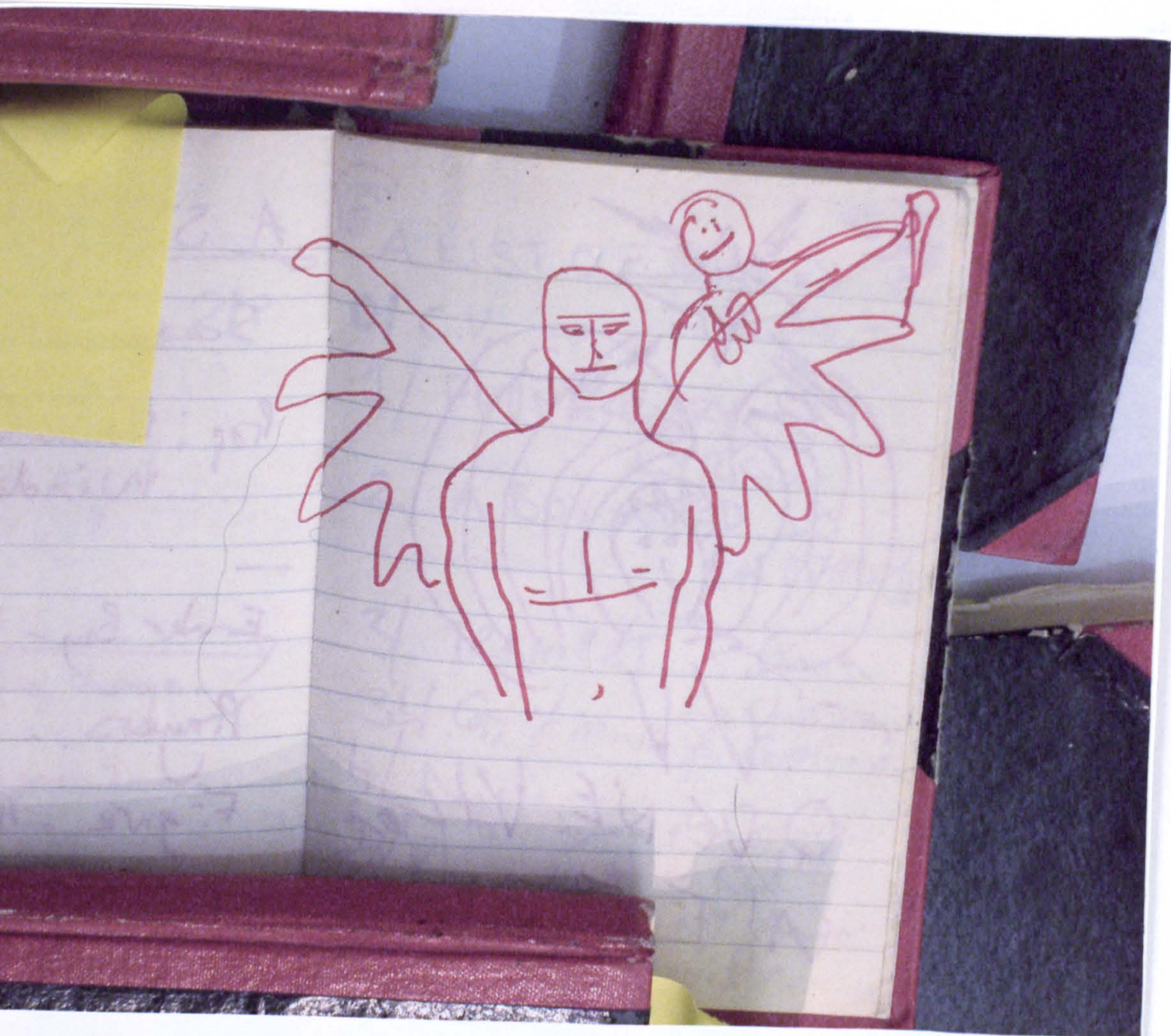
What would all our lives be worth
The Jew or Romani
The Homosexual
The dark skinned man
For all eternity.

IT REALLY WOULD NOT MATTER
YOU WOULD ALL BE DEAD YOU SEE

Patricia Mary Wilson.
24/1/05 © 2005



'The Family of Man' by Trish Wilson



Looking Good



Carved wood by Henry Stanford. Horse knife by Frank Smith. Luton boot knife by Michael Smith.



Still Life by Lucy Brant

Something to Say



'Picture Book' by Daniel Baker

Visual art by Gypsies and Travellers has been long overlooked in the UK. The main site of artistic exposure being music, performance and more recently literature and poetry, signalled by a growing movement of Roma text from overseas and resulting in an emerging confidence and body of work here. The late arrival of a Romany literature, compared to other parts of Europe, could have something to do with the absence of a reasoned view of the Gypsy within British cultural narratives where we appear only as romanticised, erotised and demonised symbols of a long lost clan that resides nowhere except in the popular imagination.

Society's stories have not welcomed us and Gypsies have shunned the written word; images can tell a different story.

Until recently Gypsy art in Britain has generally taken the form of painting and carving upon the surface of objects in order to enrich them. Little interest has been paid to the production of 'art objects' in their own right. All items in a wagon had to earn their keep and so by looking good as well as being useful the contents of a home were performing dual roles. This combination of utility and ornament makes sense for an historically nomadic people where display space is limited and maximum visual impact is culturally desirable. A duality of material opulence and spatial economy occurs here where domestic items become vehicles for lavish artistic expression, the most recognisable example of this being the vehicle of habitation itself – the wagon and more recently the trailer – or caravan.

Some of the objects valued by travellers may appear to be placed beyond use – how many cups of tea does a Crown Derby porcelain tea service serve? How many nights are spent in the skilfully carved, painted and furnished vardo or bow top? Probably not many, but the potential for use remains and plays an active role in the narratives of these and objects like them.

Here the family comes first, and the family – that most precious of things – requires and deserves a closeness of consideration beyond all else. This close attention, or shall we call it love, is reflected in the surroundings of family life. In this environment where everything is elevated to a level of intense aesthetic significance and visual interest, the boundaries between craft and art become blurred. Why hang a tender still life painting on your wall when your eye can rest upon the exquisite depiction of fruit and flowers on your cup and saucer?

'Only Gorgios Read' by Albert Atkin

All of us define ourselves by using symbols. Similarly, others use symbols to define us too. This is as true for Romanies as for anyone else. However, for Romanies the symbols used to define themselves are often kept hidden, and for Gorgios, far too often, the symbols used to define Romanies are only introduced in order to define that which is to be removed or eradicated.

What are the symbols that Romanies create for themselves? There are many. A lexicon vibrant enough to sustain a deep oral tradition, thick with idioms, collecting and depositing words all the way from Northern India to Northern Europe. If I ask my Uncles the way to a place, their answers are rich with descriptions of isolated phone boxes, odd leaning trees, houses with coloured doors. Never is there any mention of road numbers or street names. Everyday objects like, pottery, cut glass, chromed trailers, are the symbols of investment, status, and legacy. Romany lives are dense with rituals for cleanliness, death, purity, luck, fortune, and morality. All of this (and more) symbolises and characterises what it means for a Romany to be a Romany. But, these are symbols and attitudes which must be hidden and left at the school gate, the courthouse door, the surgery, all the places where Romanies and Gorgios intersect. In order to interact, if only for a short time, some instinct says to leave these things hidden, to become imperceptible or invisible, or face prejudice.

But, sadly, keeping these symbols hidden does nothing to end prejudice since other symbols, Gorgio symbols, exist. What are the symbols that Gorgios create for Romanies? There are many, but illiteracy, nomadism and criminality are the qualities that loom largest. Take illiteracy. The 1967 Ministry of Housing and local Government Report, *Gypsies and Other Travellers*, describes "Gypsy" children as "backward", "lacking stimulating experience" and as "having limited vocabulary". Take nomadism. The 1968 caravans site act defines "Gypsies" as "persons of nomadic habit". Take criminality. The Swindon Borough Council Traveller Liaison Office's 2006 advice to business is that whilst we should not assume crime will rise because travellers are in the area, "common sense precautions should always be taken with regard to both your property and staff", and that, "this may even include the use of private security officers and CCTV". Negative and inaccurate, but these symbols dominate the contemporary imagining of Romanies.

Inaccuracy and dominance, however, are not the only things which make these symbols damaging. Most Government policy on Romanies, for instance, aims at striking these symbols out, by getting Romany to settle, to read, and to obey the law. The problem, however, is that by defining a group of people with some fixed set of qualities and then setting out to remove those qualities, you thereby set out to remove those people. The social anthropologists Hawes and Perez maintain that there exists "an understated and somewhat ambiguous proposition that Gypsies should, in due course, become something other than nomadic; they should become house-dwelling, sedentary, settled people who are assimilated into conventional society, taking on all the values and characteristics ... which settled society embraces. This, it could be argued, is a new form of ethnic cleansing".

Why should this matter? Gorgios may well target and remove the symbols by which they define Romanies, but these are not the only symbols available – Romanies have symbols to define themselves, right? And what is more, these symbols are far deeper, more positive, and to be preferred. But as noted, the symbols Romanies use to define themselves are kept hidden. And here the problem takes hold: even in the Romany imagination, the positive symbols created for themselves are hard to hold on to, and are weakened by being constantly hidden. Often Romanies come to believe the loud, pervasive, dominant Gorgio symbols and accept oppressive myths. The social anthropologist Judith Okely reports Romanies' embracing of illiteracy as a defining symbol: "Sometimes a completely negative attitude to literacy burst out. A 14 year old girl picked up a magazine in my trailer ... tore it to shreds exclaiming "only Gorgios read!"". Existence, even through negative, stigmatised and targeted symbols, is better than not existing at all.

Clearly, it is crucial not to entertain or give life to the negative symbols that Gorgios use to define Romanies, but instead to celebrate, reveal, and revel in the symbols that Romanies have created for themselves. This means refusing to take shame in literacy, and instead rejoicing in the language and lexicon by creating Romany poetry and committing Romany words to paper. This means creating and exclaiming the value of Romany art and using it to celebrate Romany objects, rituals, and history. This means defending Romany rites and rituals as just that, rites and rituals, on a par with any other. Much is needed to enable Romanies to champion their own defining symbols over the negative symbols of others, but an ever growing refusal to keep symbols hidden heralds something positive.

Back cover: Knitting by Celia Baker



Rebound:

Two decades of notes on HIV in London

Paul Ryan's notebooks provide a continuous, living document of his own life. Accumulated over twenty-five years, they also reveal compelling observations about wider social issues from a very personal perspective. The pages of notes and sketches selected for this exhibition provide unique and intimate insights into the experiences, health and hopes of some of those affected by HIV in London. They illustrate changing perceptions and attitudes towards the disease since 1987 when AIDS first entered the wider public consciousness, the National AIDS Trust was founded and the first forms of anti-retroviral treatment became available.

Between 1987 and 2007 the impact of AIDS and HIV on the lives of Londoners has been constantly changing - from the frightening prognosis of the early years to the encouraging recent advances in medical treatment. Some of the people portrayed in this exhibition became ill and some died in the first decade (1987 - 1997). Others survived or were only diagnosed in the second decade (1997-2007), when references to the illness in the sketchbooks become notably

scarce. However, two of those featured were diagnosed as recently as this year.

Meanwhile, the virus continues to be most commonly transmitted through sex, a fact that has implicit inter-personal and private meanings, which are nonetheless important for medicine too. The people with HIV documented in these notebooks are gay men, still the main group affected by the disease in London; although rates of HIV infection resulting from heterosexual sex are now increasing. Fortunately, deaths from AIDS in the UK are becoming less common; though this is not the case in many other parts of the world. Drug resistance, however, is as much an issue in the UK as anywhere else. Furthermore the popular notion that HIV is now somehow 'treatable' and the danger of becoming weary of 'safer sex' campaigns may influence the future of the disease.

'REBOUND' describes the gradual shift from pessimism to optimism as treatment for HIV has become increasingly effective in the UK. The exhibition also considers the barriers

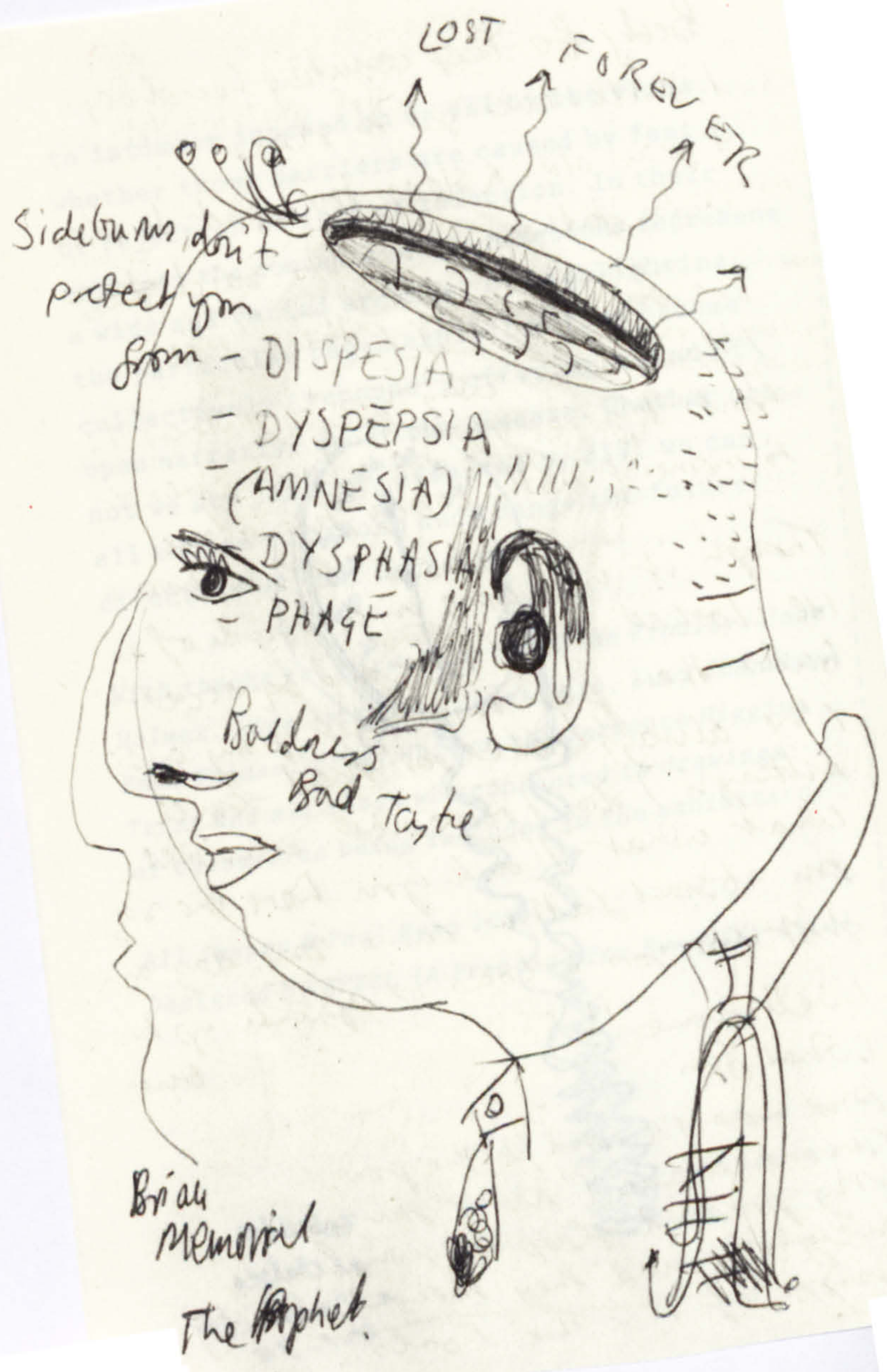
to intimacy imposed on us all by the virus, whether those barriers are caused by fear of rejection or fear of infection. In their entirety the contents of the notebooks represent a wide and varied archive. By highlighting the particular pages exhibited they become collectively 'rebound', offering a kind of open narrative about the disease. Whether or not we are directly affected by HIV, we can all choose to inform and change the future direction of that narrative.

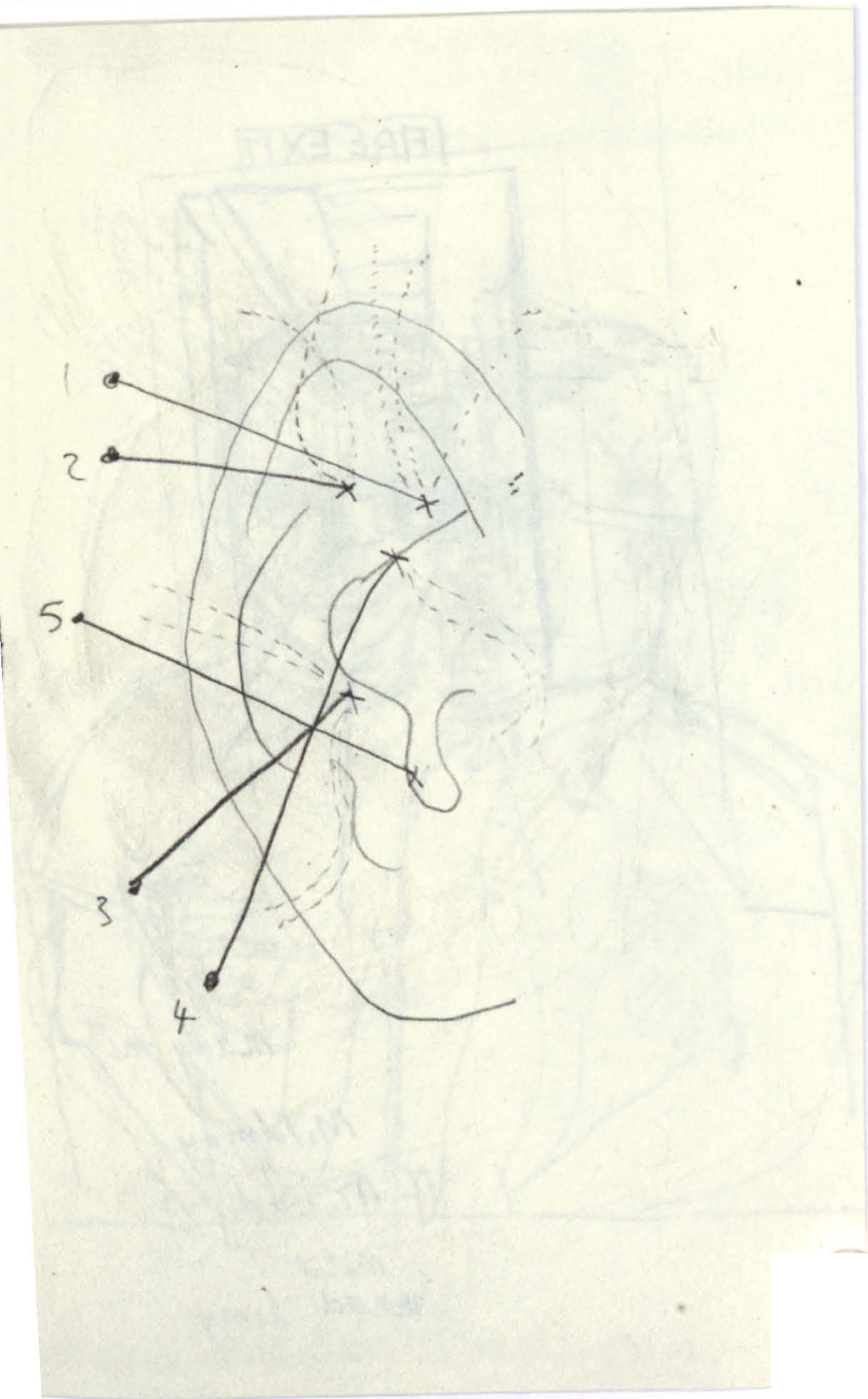
With thanks to: Kirsty Carter, Mike Findlay, Jane Holmes, Lisa Jamieson, James Peto, Lucy Shanahan, Emma Thomas, Jimmy Whitworth, Terrence Higgins Trust and all those who consented to drawings of themselves being included in the exhibition.

*All images © Paul Ryan 2007
Designed by APFEL (A Practice for Everyday Life)*



Zebedee
at Chelsea
& Westminster
8-1-98







madly mi

Mildmay

M. Mi Lady

mal d

mad limy

1911
The first of the series of the
Anatomical Museum



MAI -

Mycobacterium Avium Intracellulare

Fungal infection in the space between cells



What a world

How many more times

2 weeks before we'll go again
tiredness, confusion, exhaustion

Slight

Anaemia - bone marrow biopsies

Herpes? In the throat?

Molluscum

Oral Haing, Leukoplakia

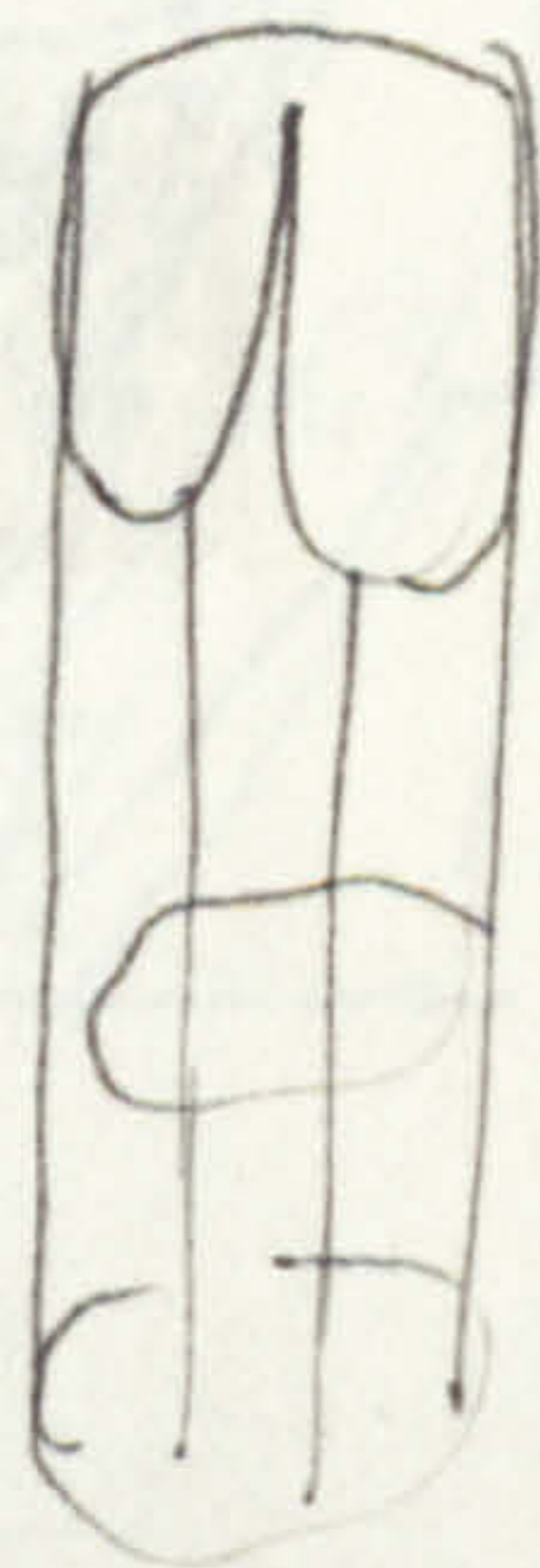


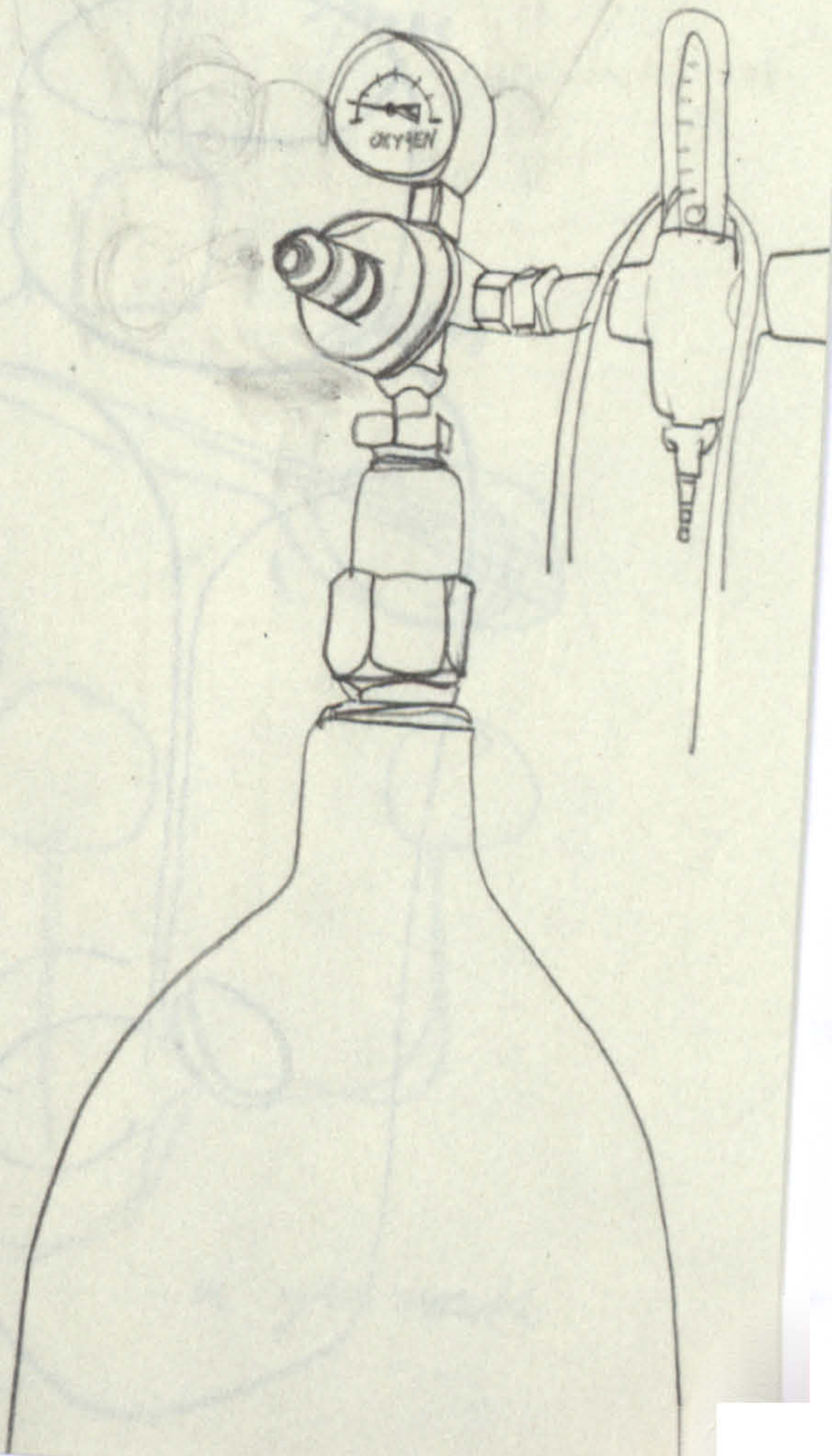
Weight loss?

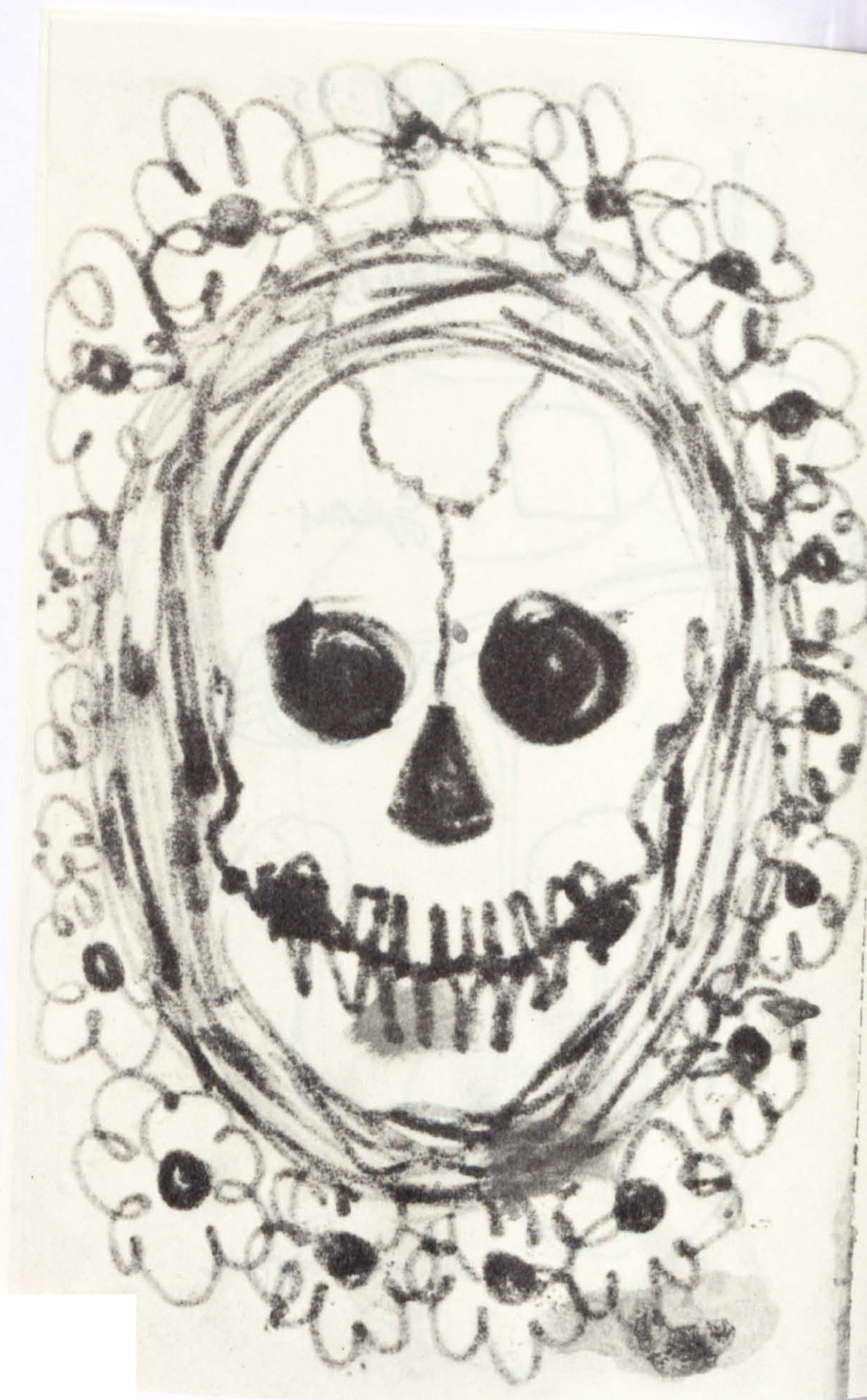
Low energy

MAI.

Aphthous Ulcers - biopsies









Molluscum frozen off
by Doctor Nick

Connect Condens into
melancholy
degradation?
too passive?



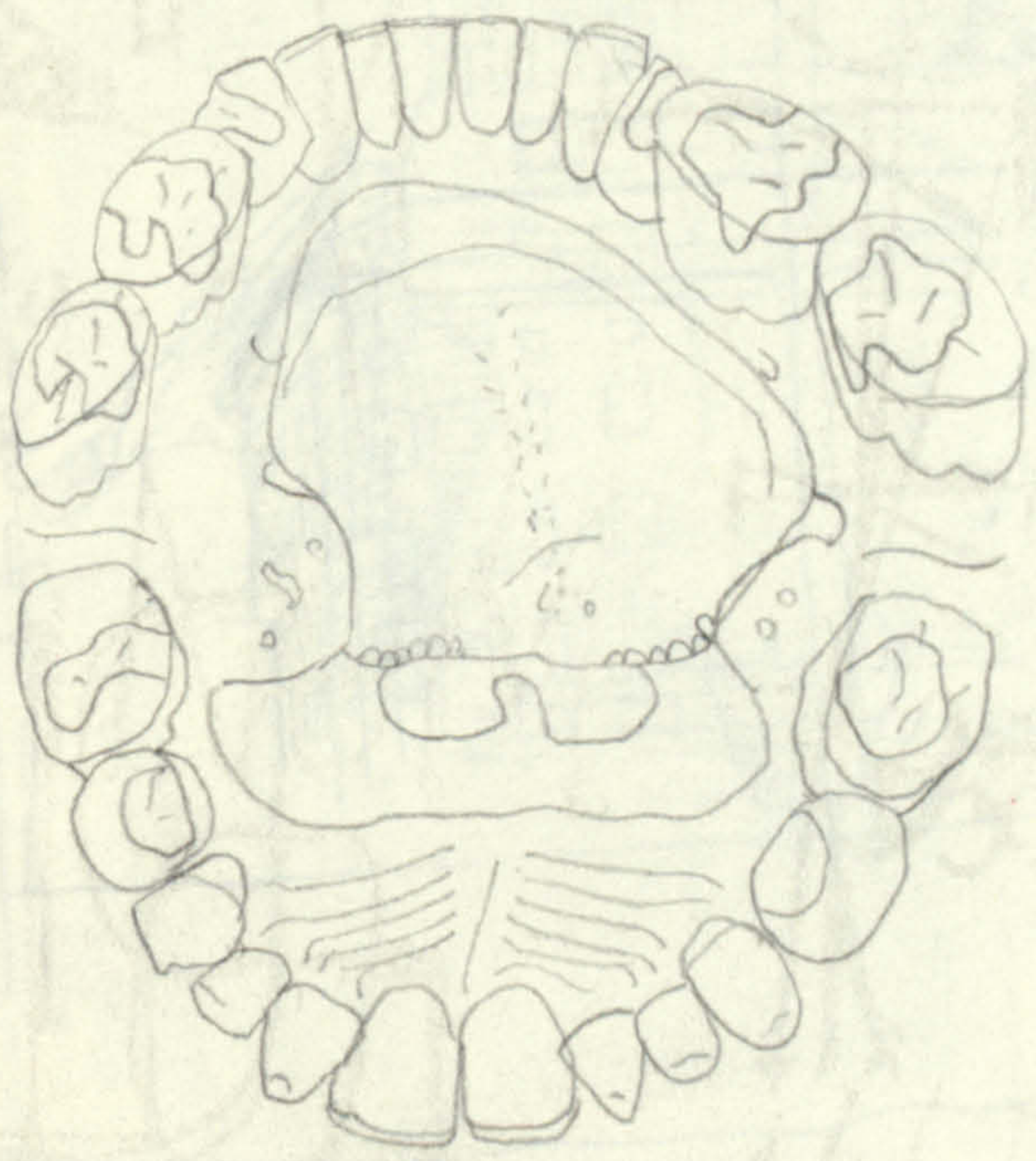


30.1.97 - Thursday

Kobler

Victoria Line

I can't finish this



20.11.94 - Thursday



St. Thomas's East
Mon 28.11.94



JESUS, MARY, JOSEPH



SACRED HEART OF JESUS

have mercy on the soul of

Roy

Swift House, Cranemar Road, London

Farranree, Cork

Who died on the 6th February, 1993

Aged 27 Years

R.I.P.

All I ask is that you will remember me at
Mass and Holy Communion.

O Mary conceived without sin, pray for
us who have recourse to thee.

" WHEN I MUST LEAVE YOU "

When I must leave you for a little
while,

Please do not grieve and shed wild
tears

And hug your sorrow to you through
the years,

But start out bravely with a gallant
smile,

And for my sake and in my name,

Live on and do all things the same.

Feed not your loneliness on empty
days,

But fill each waking hour in useful
ways,

Reach out your hand in comfort and
in cheer,

And I in turn will comfort you and
hold you near,

And never, never be afraid to die,

For I am waiting for you in the sky.

(Helen Steiner Rice)



'The Island of Reil'

(on the under surface of the frontal lobe)

Aristotle: tragedy exposes the limitations on human self-knowledge

Plato: tragedy itself causes limitation on self-knowledge

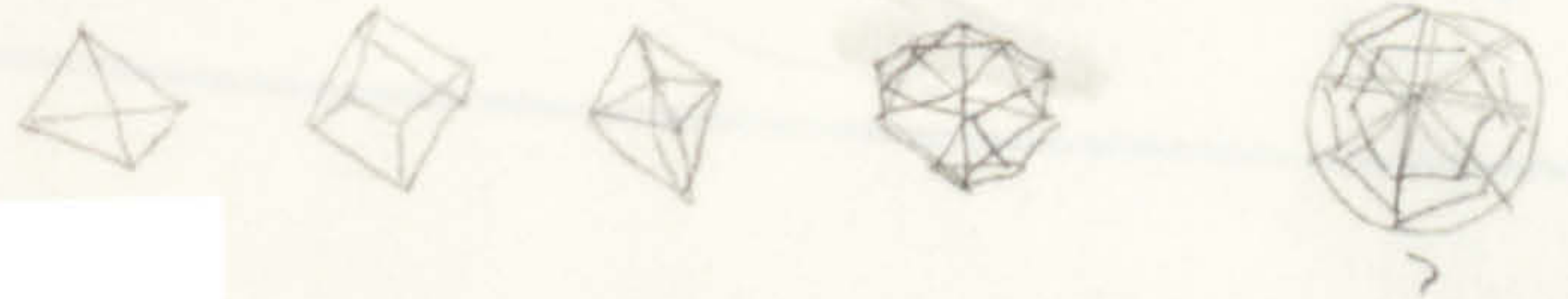
Stoic: with Plato but that such cause is 'fated'

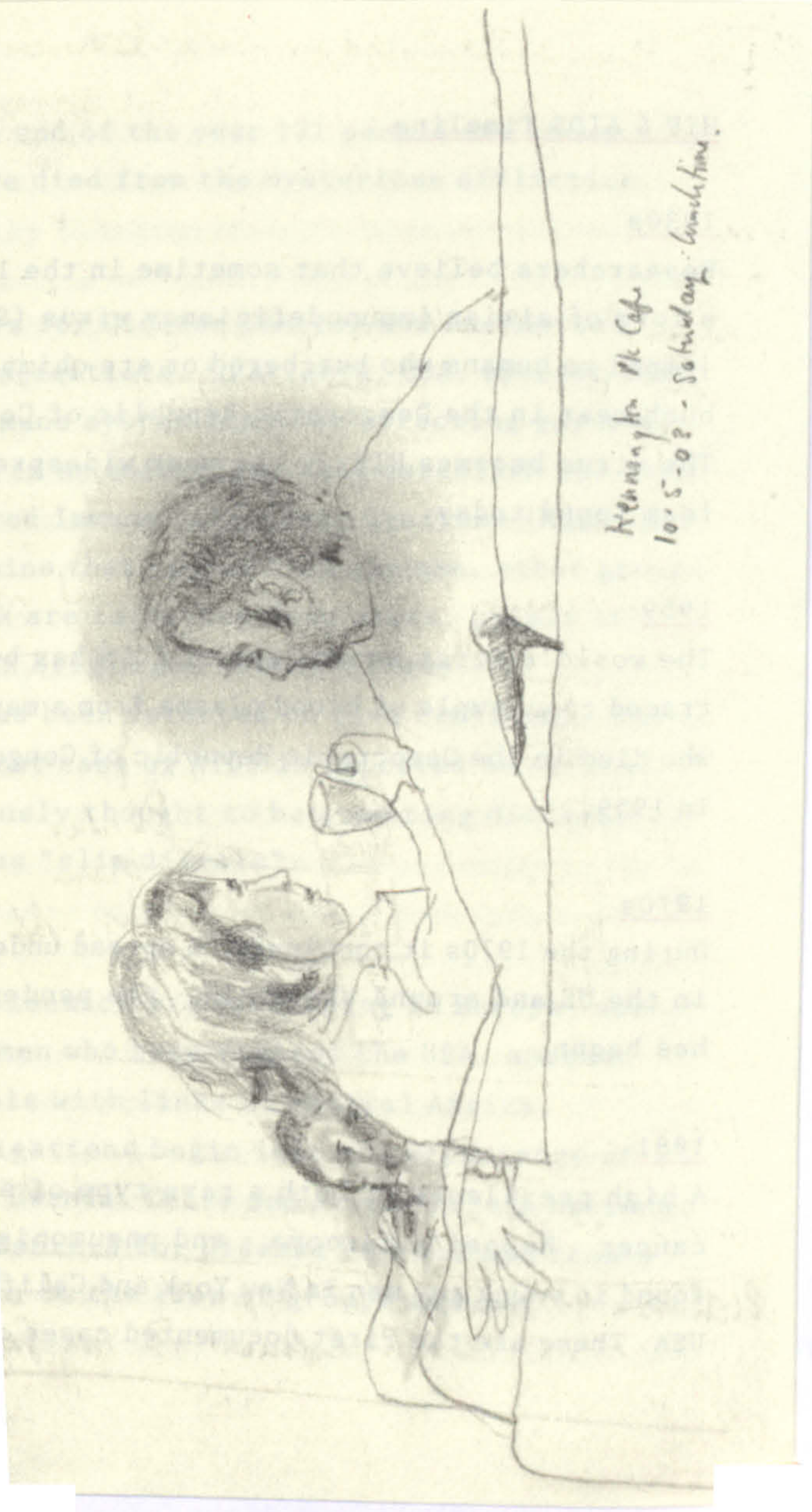
(Pythagoras = therefore re-incarnation (for completeness?))

Aa BB Γγ Δδ Εε Ζζ Ηη Θθ Ιι Κκ Λλ Μμ



When will I call this loneliness tranquility - now





Memorandum to Mr. C. J. ...
10.5.02 - Saturday - Amelation.

HIV & AIDS Timeline

1930s

Researchers believe that sometime in the 1930s a form of simian immunodeficiency virus (SIV) jumped to humans who butchered or ate chimpanzee bush meat in the Democratic Republic of Congo. The virus becomes HIV-1, the most widespread form found today.

1959

The world's first known case of AIDS has been traced to a sample of blood plasma from a man who died in the Democratic Republic of Congo in 1959.

1970s

During the 1970s it continues to spread undetected in the US and around the world - the pandemic has begun.

1981

A high prevalence of both a rare type of skin cancer - Kaposi's Sarcoma - and pneumonia are found in young gay men in New York and California, USA. These are the first documented cases of AIDS.

By the end of the year 121 people are known to have died from the mysterious affliction.

1982

- Centers for Disease Control and Prevention (CDC) scientists, in Atlanta, USA, predict that the immune system disorder affecting gay men is due to an infection. They establish the term Acquired Immune Deficiency Syndrome (AIDS) and determine that, aside from gay men, other groups at risk are injecting drug users, people of Haitian origin and haemophiliacs.
- AIDS has been detected on five continents and the first case of AIDS is reported in Africa, previously thought to be a wasting disorder known as "slim disease".
- 1983
- AIDS epidemics are developing in Europe: one in gay men who have visited the USA, another in people with links to central Africa.
- Investigations begin into the occurrence of AIDS in Rwanda, Zaire and other African nations.
- The US Centers for Disease Control add female partners to the list of groups at risk.

1984

- The retrovirus responsible for AIDS is independently discovered by Luc Montagnier of the Pasteur Institute in Paris, France, and Robert Gallo of the National Cancer Institute in Washington DC, USA. It is later named the human immunodeficiency virus (HIV).
- Cases of AIDS passed on through heterosexual intercourse begin to appear, especially in Africa.

1985

- The first International AIDS conference is held in Atlanta, USA.
- The first HIV test is licensed by the US Food and Drug Administration (FDA).
- US blood banks are screened for the virus.
- Hollywood star Rock Hudson is revealed to have AIDS.

1987

- 16,908 people have died from AIDS in the USA. In total 71,751 cases of AIDS have been reported to the World Health Organization (WHO), 47,022 in the USA.
- Estimating that as many as 5 to 10 million people could be infected with HIV worldwide, the WHO launches its Global Programme on AIDS.
- AZT (zidovudine), the first antiretroviral

drug, becomes available to treat HIV sufferers after a successful clinical trial. The drug works by blocking the action of HIV's enzyme reverse transcriptase, stopping the virus from replicating in cells.

- The UK government's "Don't Die of Ignorance" campaign is launched.
- HIV testing is introduced across the UK.
- Needle exchanges are first piloted in the UK.
- Pictures of Princess Diana holding the hand of a patient in an AIDS ward are broadcast around the world.

1988

- WHO declares the first World AIDS Day on 1 December.

1989

- The first UK HIV awareness materials targeted at gay men are produced by the Health Education Authority.

1990

- The BBC soap opera Eastenders runs a storyline in which Mark Fowler, a major character, is found to be HIV positive, raising awareness of the condition.

1991

- The red ribbon becomes an international symbol of AIDS awareness.
- 10 million people around the world are HIV positive.
- The US Food and Drug Administration licences the first rapid HIV test.
- Freddie Mercury, lead singer of Queen, dies of an AIDS-related illness.

1992

- In the USA, AIDS becomes the leading cause of death for 24 - 44 year-old men.
- The first combination drug therapies for HIV are introduced, when the US FDA approves the use of ddC, alongside AZT. HIV drug combinations are more effective and slow down the development of drug resistance.

1994

- Using AZT to reduce the transmission of HIV from pregnant women to unborn fetuses is recommended in the US.
- The US government launches its first national media campaign explicitly promoting condoms.

1991

- The red ribbon becomes an international symbol of AIDS awareness.
- 10 million people around the world are HIV positive.
- The US Food and Drug Administration licences the first rapid HIV test.
- Freddie Mercury, lead singer of Queen, dies of an AIDS-related illness.

1992

- In the USA, AIDS becomes the leading cause of death for 24 - 44 year-old men.
- The first combination drug therapies for HIV are introduced, when the US FDA approves the use of ddC, alongside AZT. HIV drug combinations are more effective and slow down the development of drug resistance.

1994

- Using AZT to reduce the transmission of HIV from pregnant women to unborn fetuses is recommended in the US.
- The US government launches its first national media campaign explicitly promoting condoms.

1995

- Saquinavir, a new type of protease inhibitor drug, becomes available to treat HIV. This more powerful drug heralds the start of Highly Active Antiretroviral Therapy (HAART) - a combination therapy regimen using a "cocktail" of drugs.
- One million cases of AIDS have been reported to the WHO. 19.5 million people have been infected with HIV since the epidemic began.
- There is an outbreak of HIV among injecting drug users in Eastern Europe.

1996

- The International AIDS Vaccine Initiative (IAVI), a non-profit organisation based in New York City, is established to speed up the search for an HIV vaccine.
- 90% of all people infected with HIV now live in the developing world.
- UNAIDS - joint United Nations Programme on HIV/AIDS is established.

1997

- Annual US death rates from AIDS dramatically fall for the first time, due to the introduction of HAART.

- UN announces that 40 million children could have lost one or both parents to AIDS by 2010.

1998

- The first full-scale trial of a vaccine against HIV begins in the US.
- Teams of researchers begin developing vaccines targeted against the strains of HIV prevalent in sub-Saharan Africa.
- An HIV strain resistant to all protease inhibitor drugs currently on the market turns up in San Francisco.
- Unusual side effects, such as the growth of fatty pads and heart problems, are occurring in some users of protease inhibitors.

1999

- 33 million people are infected with HIV, and 14 million have died of AIDS worldwide.
- AIDS becomes the fourth biggest killer worldwide.

2001

- Drug companies abandon their opposition to the generic production of antiretrovirals.
- An Indian company starts to sell discounted copies of expensive patented AIDS drugs to a

medical charity in Africa. The move forces some pharmaceutical companies to slash prices.

2002

- The Global Fund for the fight against HIV/AIDS, malaria and TB is set up.

2003

- Results of the first major HIV vaccine trial - Aids VAX - show it has no effect. The trial is stopped early.
- Five million people are newly infected with AIDS during 2003, the greatest number in one year since the epidemic began. Three million die from AIDS in the same year.
- "3 by 5" initiative launched by UNAIDS and WHO - a global target to provide three million people living with HIV/AIDS in low and middle-income countries with life-prolonging antiretroviral treatment (HAART) by the end of 2005.
- George Bush announces the President's Emergency Plan for AIDS Relief (PEPFAR) in the USA.

2004

- A vaccine for AIDS is still years away, warns the IAVI. Less than 3% of all money devoted to AIDS

- goes towards developing a vaccine for the disease.
- HIV-blocking microbicides go on trial. The vaginal creams may provide a powerful weapon against the spread of HIV.

2005

- Around 40 million people are infected with AIDS worldwide.
- International leaders commit to universal access to treatment at the G8 Summit in Gleneagles.
- About 1.3 million people in developing countries have access to HAART.

2007

- A trial of a microbicide, cellulose sulphate is stopped early because it has no positive effect.
- Merck abandons HIV vaccine trials because it has no positive effect.
- Two trials of male circumcision are stopped early due to significant positive effects on reducing HIV incidence. These confirm results from an earlier trial in South Africa.

Sources: New Scientist, WHO, UNAIDS, New York Times, The Henry J. Kaiser Family Foundation, AIDS Action, AVERT, BBC News.

Rebound Talk, Saturday 27 October, 15.00-16.30

Paul Ryan will be talking with Dr Jane Anderson (Director for the Centre for the Study of Sexual Health and HIV at Homerton University Hospital NHS Foundation Trust), and Angelina Namiba - Policy and Involvement Manager at Positively Women - about how lives, treatments and feelings have changed over the last two decades. Together with the audience they will not only recall these changes but also mark out what HIV means in London today and what it might mean in the future.

To book for this free event, please visit www.wellcomecollection.org/events or call 020 7611 2222.

Wellcome Collection explores the connections between medicine, life and art, with permanent galleries showcasing highlights from Henry Wellcome's collection and exploring medicine through the eyes of artists, scientists and patients, alongside a programme of frequently changing exhibitions. The exhibitions and accompanying events aim to challenge and inspire visitors to consider issues of science, health and human identity through the ages.

Faint, illegible text, likely bleed-through from the reverse side of the page.

11 - 28 October 2007

Wellcome Collection
183 Euston Road
London NW1 2BE
T +44 (0)20 7611 2222
www.wellcomecollection.org



London Underground

Tube map

July 2007



Grid Station & facilities	Zones	Grid Station & facilities	Zones	Grid Station & facilities	Zones
C1 Perivale P, 4		B8 Snaresbrook P, 4		C9 Upney 4	
D5 Piccadilly Circus 1		D2 South Acton 3		C8 Upton Park 3	
E4 Pimlico 1		D2 South Ealing 3		A1 Uxbridge 6	
A2 Pinner P, 5		E3 Southfields 3			
C8 Plaistow P, 3		A6 Southgate 4		E4 Vauxhall 1/2	
D9 Pontoon Dock 3		B2 South Harrow P, 5		D4 Victoria 1	
D8 Poplar 2		D4 South Kensington 1			
B3 Preston Road 4		B3 South Kenton 4		B7 Walthamstow Central 3	
D9 Prince Regent 3		E8 South Quay 2			
C8 Pudding Mill Lane 2/3		B1 South Ruislip P, 5		B8 Wanstead P, 4	
E3 Putney Bridge 2		E5 Southwark 1		D7 Wapping 2	
		F4 South Wimbledon 3/4		C5 Warren Street 1	
A3 Queensbury P, 4		B8 South Woodford P, 4		C3 Warwick Avenue 2	
B3 Queen's Park 2		D2 Stamford Brook 2		E5 Waterloo 1	
C4 Queensway 1		A3 Stanmore P, 5		A2 Watford P, A	
		C7 Stepney Green 2		B3 Wembley Central 4	
D3 Ravenscourt Park 2		F5 Stockwell 2		B3 Wembley Park 4	
B2 Rayners Lane P, 5		B3 Stonebridge Park 3			
B8 Redbridge P, 4		C8 Stratford 3		C2 West Acton 3	
C4 Regent's Park 1		B2 Sudbury Hill 4		C3 Westbourne Park 2	
E2 Richmond P, 4		B2 Sudbury Town P, 4		D3 West Brompton 2	
A1 Rickmansworth P, A		E7 Surrey Quays 2		D7 Westferry 2	
A8 Roding Valley P, 4		B4 Swiss Cottage 2		A5 West Finchley 4	
D7 Rotherhithe 2				C8 West Ham 3	
D9 Royal Albert 3		D5 Temple 1		B4 West Hampstead 2	
C3 Royal Oak 2		A8 Theydon Bois P, 6		B2 West Harrow 5	
D9 Royal Victoria 3		F4 Tooting Bec 3		D8 West India Quay 2	
A1 Ruislip P, 6		F4 Tooting Broadway 3		D3 West Kensington 2	
B1 Ruislip Gardens P, 5		C5 Tottenham Court Road 1		D5 Westminster 1	
A2 Ruislip Manor 6		B7 Tottenham Hale 3		A1 West Ruislip P, 6	
C5 Russell Square 1				D8 West Silvertown 3	
		A5 Totteridge & Whetstone P, 4		C7 Whitechapel 2	
D4 St. James's Park 1				C3 White City 2	
C4 St. John's Wood 2		D7 Tower Gateway 1		B3 Willesden Green 2/3	
C6 St. Paul's 1		D6 Tower Hill 1		B3 Willesden Junction 3	
B7 Seven Sisters 3		B5 Tufnell Park 2			
D7 Shadwell 2		D2 Turnham Green P, 2/3		F3 Wimbledon P, 3	
C3 Shepherd's Bush (Central) 2		A6 Turnpike Lane 3		E3 Wimbledon Park 3	
D3 Shepherd's Bush (H&C) 2		B9 Upminster P, 6		A8 Woodford P, 4	
C7 Shoreditch P, 2		B9 Upminster Bridge 6		A6 Wood Green 3	
D4 Sloane Square 1				A5 Woodside Park 4	

Explanation of symbols

- P Stations with car parks
- 🚲 Stations with bicycle parking
- ♂️ Stations with ladies and gents toilets on site or nearby
- ♿ Step-free access from the platform to the street
- ℹ Stations with London Travel Information Centre
- ↑ Check before you travel. See points to remember on the other side of this leaflet

Cover: Portrait of John Hough (Transport for London's longest serving member of staff - 45 years of service), by Jeremy Deller with Paul Ryan, 2007.
Platform for Art is the art programme for London Underground.
tfl.gov.uk/pfa

Commissioned by
platform art

Correct at time of going to print, June 2007

24 hour travel information
020 7222 1234

Website
tfl.gov.uk

Textphone
020 7918 3015

CABWISE: Text HOME to 60835 to get 1 taxi and 2 local licensed minicab numbers

MAYOR OF LONDON Transport for London







Key to lines † Points to remember

- Bakerloo**
- Central**
- Circle** Cannon Street open until 2100 Mondays to Fridays. Open Saturdays 0730 to 1930. Closed Sundays.
- District** Cannon Street open until 2100 Mondays to Fridays. Open Saturdays 0730 to 1930. Closed Sundays. Earl's Court - Kensington (Olympia) 0700 to 2345 Mondays to Saturdays, 0800 to 2345 Sundays. Turnham Green is also served by Piccadilly line trains early mornings and late evenings.
- East London** Replacement buses will operate between Shoreditch (Bethnal Green Road) and Whitechapel at the following times: Monday-Friday 0700-1030 and 1530-2030. Saturday - no replacement bus service. Sunday 0700-1500. The East London line will close on Saturday 22 December. After this date, please use replacement buses or alternative Tube and DLR routes via zone 2.
- Hammersmith & City** No service Whitechapel - Barking early morning or late evening Mondays to Saturdays or all day Sundays.
- Jubilee**
- Metropolitan** For Chesham, change at Chalfont & Latimer on most trains.
- Northern** Weekends and Monday to Friday off-peaks, all trains to/from Morden run via Bank - for the Charing Cross branch, change at Kennington. For journeys to and from Mill Hill East at off-peak times on Monday to Friday, change at Finchley Central. On Sundays between 1300 and 1700, Camden Town is open for interchange and exit only.
- Piccadilly** No service Uxbridge - Rayners Lane in the early mornings. Heathrow Terminal 4 Underground station open Mondays to Saturdays until 2345 only. Sundays open until 2315. Turnham Green is served by Piccadilly line trains early mornings and late evenings. Covent Garden station is exit only until early December 2007. Please use nearby Holborn (9 minutes walk), Leicester Square (6 minutes walk) or Charing Cross (11 minutes walk). Hounslow West is step-free for wheelchair users only.
- Victoria** On Monday to Thursday evenings from 23 July until 22 November 2007 the Victoria line will close from 2200. See publicity at stations or visit tfl.gov.uk for alternative routes.
- Waterloo & City**
- DLR**
- National Rail**

Key to symbols

- Interchange stations
- Step-free access from the platform to the street
- ↔ Connections with National Rail
- 🚤 Connections with riverboat services
- 🚌 Connection with Tramlink
- ✈ Location of Airport
- ✈ Interchange with National Rail services to airport
- 🚌 Replacement bus service

Explanation of zones

- D Station in Zone D
- C Station in Zone C
- B Station in Zone B
- A Station in Zone A
- 6 Station in Zone 6 and Zone A
- 5 Station in Zone 5
- 4 Station in Zone 4
- 4 Station in both zones
- 3 Station in Zone 3
- 2 Station in Zone 2
- 2 Station in both zones
- 1 Station in Zone 1



The cheapest way to get around London

You can get an Oyster card online at tfl.gov.uk/oyster, at most Tube station ticket offices, at Oyster Ticket Stops or call 0845 330 9876

(Calls from BT landlines cost 3.5p per minute. Calls from mobiles vary depending on network.)

National Rail only allow Oyster customers to pay as they go on some journeys. Ask your train operator for details.

Index to stations

Grid Station & facilities	Zones	Grid Station & facilities	Zones	Grid Station & facilities	Zones
D2 Acton Central	2	A8 Debden	6	E1 Hounslow West	5
D2 Acton Town	3	F7 Deptford Bridge	2/3	D4 Hyde Park Corner	1
D6 Aldgate	1	C8 Devons Road	2	A1 Ickenham	6
D7 Aldgate East	1	B3 Dollis Hill	3	E8 Island Gardens	2
D7 All Saints	2	C1 Ealing Broadway	3	E5 Kennington	2
B2 Alperton	H	D2 Ealing Common	3	B3 Kensal Green	2
A1 Amersham	P, H, H, S	D3 Earl's Court	1/2	B3 Kensal Rise	2
C6 Angel	1	C2 East Acton	2	D3 Kensington	2
B5 Archway	2/3	A2 Eastcote	P, H	[Olympia]	H, S
A6 Arnos Grove	P, H, S	A5 East Finchley	P, H, S	B5 Kentish Town	2
B6 Arsenal	2	C8 East Ham	S, S	B5 Kentish Town West	2
C4 Baker Street	H	D8 East India	S, S	A3 Kenton	4
F4 Balham	S, S	E3 East Putney	S, S	E2 Kew Gardens	S, H, S
D6 Bank	H	A4 Edgware	P, H, S	B4 Kilburn	S, H, S
C6 Barbican	1	C4 Edgware Road	1	C3 Kilburn Park	2
C9 Barking	H, S, S	[Bakerloo]		B3 Kingsbury	S, H, S
B9 Barking & Dagenham	H, S	C4 Edgware Road	1	C5 King's Cross St. Pancras	1
D3 Barons Court	H	[Circle/District/H&C]		E9 King George V	S
C3 Bayswater	1	E5 Elephant & Castle	1/2	D4 Knightsbridge	1
E9 Beckton	S, S	B9 Elm Park	S	C3 Ladbrooke Grove	S, S
D9 Beckton Park	S, S	F7 Elverson Road	S, S	C4 Lancaster Gate	1
C9 Becontree	S, H, S	D5 Embankment	1	C3 Latimer Road	2
B5 Belsize Park	2	A8 Epping	P, H, S	D5 Leicester Square	1
D6 Bermondsey	S, S	C5 Euston	H, S	F7 Lewisham	S, H, S
C7 Bethnal Green	2	C5 Euston Square	1	B8 Leyton	H, S
D5 Blackfriars	1	B9 Fairlop	P, H, S	B8 Leytonstone	P, H, S
B7 Blackhorse Road	P, H, S	C6 Farringdon	H	D7 Limehouse	S
D8 Blackwall	S, S	A5 Finchley Central	P, H, S	C6 Liverpool Street	S, H, S
C4 Bond Street	1	B4 Finchley Road	2	D6 London Bridge	H, S
E6 Borough	1	B4 Finchley Road & Frognal	2	E9 London City Airport	S
D1 Boston Manor	H	B6 Finsbury Park	S, H, S	A8 Loughton	P, H, S
A6 Bounds Green	S, S	E3 Fulham Broadway	S	C3 Maida Vale	2
C7 Bow Road	S, S	D9 Gallions Reach	S, S	B6 Manor House	2/3
B4 Brent Cross	P, H, S	B8 Gants Hill	4	D5 Mansion House	1
F5 Brixton	S, S	D3 Gloucester Road	S, H, S	C4 Marble Arch	1
C8 Bromley-by-Bow	2/3	B4 Golders Green	S, S	A5 Mill Hill East	H, S
B3 Brondesbury	2	D3 Goldhawk Road	2	C7 Mile End	2
B3 Brondesbury Park	2	C5 Goudge Street	1	A5 Mill Hill East	H, S
A8 Buckhurst Hill	P, H, S	B5 Gospel Oak	2	D6 Monument	1
A4 Burnt Oak	P, H, S	A9 Grange Hill	H	F4 Morden	P, H, S
B6 Caledonian Road & Barnsbury	S	C5 Great Portland Street	1	B5 Mornington Crescent	2
B5 Camden Road	2	B1 Greenford	P, H, S	E8 Mudchute	S
D7 Canada Water	S, H, S	F7 Greenwich	S, S	B3 Neasden	H
D8 Canary Wharf	S, H, S	D4 Green Park	H	B9 Newbury Park	P, H, S
D8 Canning Town	S, H, S	E2 Gunnersbury	S, S	E7 New Cross	S, S
D6 Cannon Street	H	B7 Hackney Central	2	E7 New Cross Gate	2
B7 Canonbury	2	B7 Hackney Wick	2	C2 North Acton	2/3
A3 Canons Park	P, H, S	A9 Hainault	P, H, S	C2 North Ealing	S, H, S
A1 Chalfont & Latimer	P, H, S	D3 Hammersmith	S, S	D1 Northfields	S, H, S
B5 Chalk Farm	2	B5 Hampstead	2/3	D8 North Greenwich	2/3
C5 Chancery Lane	1	B5 Hampstead Heath	3	A2 North Harrow	S, H, S
D5 Charing Cross	H	C1 Hanger Lane	S, S	B1 Northolt	S, H, S
A1 Chesham	P, H, S	B3 Harlesden	3	B3 North Wembley	4
A9 Chigwell	H	A3 Harrow & Wealdstone	S	B3 Northwick Park	S, H, S
D2 Chiswick Park	S, S	P, S		A2 Northwood	P, H, S
A1 Chorleywood	P, H, S	B2 Harrow-on-the-Hill	5	A2 Northwood Hills	H
F4 Clapham Common	S, S	E1 Hatton Cross	P, H, S	C3 Notting Hill Gate	1/2
F4 Clapham North	S, S	E1 Heathrow Terminals 1, 2, 3	H, S	A6 Oakwood	P, H, S
F4 Clapham South	S, S	E1 Heathrow Terminal 4	H	C6 Old Street	1
A6 Cockfosters	P, H, S	A4 Hendon Central	3/4	D3 Olympia	H, S
A4 Colindale	P, H, S	D8 Heron Quays	S	D1 Osterley	P, H, S
F4 Colliers Wood	3	A5 High Barnet	P, H, S	F5 Oval	2
D5 Covent Garden	H	B6 Highbury & Islington	S, S	C4 Oxford Circus	1
E8 Crossharbour	S	A5 Highgate	P, H, S	C3 Paddington	H
A2 Croxley	P, H, S	D3 High Street Kensington	1	C2 Park Royal	H, S
D9 Custom House	S, S	A1 Hillingdon	P, H, S	E3 Parsons Green	2
E8 Cutty Sark	S, S	C5 Holborn	1		
D9 Cyprus	S, S	C3 Holland Park	S, S		
B9 Dagenham East	S, S	B6 Holloway Road	2		
B9 Dagenham Heathway	H, S	B7 Homerton	2		
B7 Dalston Kingsland	2	B9 Hornchurch	P, H, S		
		E1 Hounslow Central	S, S		
		D1 Hounslow East	P, H, S		

T. A. G.

Triadic Analytic Guide

**A guide to semeiotically analyse any object
be it emotional, material or conceptual.**

**At the same time uncover your position of interpretation,
form a research question,
and move towards some answers.**

Step 1. OBJECT

What is it that you are analysing? Give the object names or phrases as quickly as they come to you. Don't worry whether they seem right, wrong, interesting or dull at this point. Make a list of ten to twenty things. If you want to, and have time to, use something other than words or phrases to point at what your object is, then include them too, (i.e. drawings, photographs, models, sounds etc.). If you get stuck, have the object before you, (in your mind, physically or emotionally feel it), and keep asking the question 'What is this?' Note down any answers or thoughts that come to you. Considering what the 'object' is not, may also be worth noting. You may find that these negatives turn out to be closely connected with the object, or that something becomes known about the object through stating what it is surely not. Use more paper as required:

Object List:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.

Continue beyond 20 if you wish.

Step 2. INTERPRETER

Step two involves listing who you are, or the position from which you interpret the object. Do this as quickly as for part one. With the object before you, you will be more inclined to list aspects of your interpretive position relative to the object, and that will be most useful. If it is material have it before you, if it is emotional feel it, if it is conceptual think it. Ask the questions: What sort of person am I, encountering this object? What aspects of my age, culture, race, education, gender, financial situation, needs, desires, aspirations, and so on, might affect my interpretation of this object? If something comes to mind but you can't see why it would affect an interpretation, put it down anyway as might become clearer later. This list can likewise be for a group or for an individual. As for step 1, also take time to consider which positions you feel you do not hold and record those also.

I am/ we are:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.

Continue beyond 20 if you wish.

Step 3. MEANING

What the object means to you. Setting out a research question. Some possible answers.

Take a few of the most interesting, to you, results from step 1 and some of the most interesting, to you, positions of interpretation from step 2. Isolating these may form a question immediately. If not, one way of constructing a question is to say what does this type of object, (from step 1), mean from the interpretive position, (from step 2).

For example: *What does [step 1 entry 14] mean from the perspective of [step 2 entry 7]?*

If you have chosen objects and interpretive positions that intrigued you, you are more than likely to have a question that interests you. If not try some other combinations from the existing results, or continue working on steps one and two. Everything you put down during these three steps are in themselves research results, so hold on to them. You may want to revisit them later.

With your question set, ask it of the object using the gears on the next sheets to plot a wide range of potential meanings. This will help clarify the question, clarify what the object is, and clarify the position of your interpretation. Even if the question remains unanswered, you will be generating information that moves towards being more informed about that question, as well as yourself and the object.

The following sheets list 'gears' for the mind. Each section is to record meanings while the mind is in a different gear. To enable TAG users to adopt those gears while making entries on the next five sheets each gear is described separately. These do not have to be followed in order, but all need to be attempted if the wider range of meaning is to be addressed.

Gear 1. The first gear is used to open ourselves to qualities. It is the gear of chance, guess, vagueness and rich suggestiveness. If we are saying something about an object we are not using gear 1, and if we are doing something with an object we are not using gear 1; nevertheless we have to try. When in this gear we let ourselves become aware of the 'flavour' of our encounter with something; the first qualities. Words are always generalizations and inadequate pointers towards the flavour meant. Those feelings are the starting point for encountering the meaning of anything, and they are disregarded at the risk of losing the capacity to make our own interpretations. This is especially important where interpretations can be markedly different. For example, a quality interpreted from an artwork could engender attraction or repulsion in the viewer, leading on to affirmation or denial of it in

terms of whether it can be admired as art. However, repulsion might be the response the artist intended, and repulsion might make an object admirable in some cases. Similarly, attractiveness in an artwork might be regarded as suspect. Be sensitive to the feelings that are yours in response to the object. To record the findings uncovered during TAG we can do many things other than use words. But sometimes we might want to attempt to say in words what a quality is like. The suffix '-ness' can help turn any word into an adjective for a quality, for example 'literaryness'. Creative vocabulary must be allowed to make words that best lead to feelings, perhaps 'raspberry-literaryness' would remind someone of a feeling they had about a book, and that is up to the individual who has had those feelings as such terms are beyond criticism. First, those feelings must be felt. The method involves throwing oneself back, as much as possible, to a state where preconceptions are disregarded, and to discount anything that has been said, or that one's own inner voice says about the work.

Gear 2. This is the gear for the material aspects of an object. Strictly speaking this would come down to the chemical composition of a thing, but in our research we can name the physical materials, the physical environment or their interplay with our bodies, and so on. The way these materials impinge on our senses would be noted here. Direct material causation and determined happenings are the territory to be discovered when in this gear.

Gear 3. In this gear we are reasoning; using spoken and written language; we are using words, names, phrases or strings of sentences which make claims or arguments concerning the object, which in turn may have been founded upon another claim or argument. All writing can only operate from this gear. Imagination in the reader is required to convey what is discovered in the other gears; but here we can report what others have said and add what we want to say.

Gear 4. In this gear consider how the qualities you listed in gear 1 are embodied. Attempt to say what the object is an individual embodied example, or token of. For example this page is a token of an analytic tool called TAG. This is different to a more general type, (see Gear 6). Asking yourself, 'What is this object a type of?' will help.

Gear 5. What the object resembles can be considered when in this gear. In visual art this may include pictures of things. These are meanings conveyed by resemblance.



Figure.

The figure resembles a cloud. It's outline resembles clouds that we are used to seeing. In another gear it would mean something else. For example in gear 8 it will mean a thought, as in a place in a cartoon strip to write what someone is thinking, but not saying. What does your object depict or resemble?

Gear 6. In this gear think about how the object is a type of thing. One way of doing that is to contemplate what rules the object has to abide by to stay within that type. So what type of object are you considering and what rules have to be obeyed for your object to remain of that type?

Gear 7. In this gear words are used to point to qualities of the object that are particular to you as an interpreter. Personal likes, dislikes and associations can be discussed here. A benefit of separating this gear from gear 1 is that the interpreter can become conscious of their peculiar responses to objects and may begin to acknowledge those that would not be conveyed to people more widely. For example, if you were hoping to convey a quality of nervousness with a dog, and for you a childhood experience has caused you to be nervous around all dogs, it may be necessary to consider that very many people like dogs enormously. A comparison between the results from gears 1 and 7 will show up such discrepancies.

Gear 8. In this gear consider what meanings are conveyed from the object through culturally agreed on meanings. For example there is a mark which is repeated many times across this page and it is reproduced below:

See it? That mark is called a dot, but in this gear it has several specific meanings that are culturally agreed upon. Such as: the end of a sentence; called a full-stop; the completion of the top of the lower case letter 'i', etc. Resemblances from gear 5 can also have different meanings in gear 8 so that a cloud can mean a place for a thought in a cartoon. A drawing of an hourglass might mean 'life is short'.

Gear 9. In this gear make some statements that tell how you physically interact with or respond to the object. It may make the hairs stand up on the back of your neck. It may have details that are too small for your eyesight. Write down what can be said about these physical interactions.

Take any of your findings as a new object and repeat all the steps again. In this way the cycle can analyse to as much detail as required. All the data you gather about your positions of interpretation with regard to the objects is useful research data. So are the questions and clarified questions that your form along the way. What you have gathered about the object in the nine gears will form steps towards answering your enquiry as well. Gathering all three, (positions of interpretation, questions, findings in the nine gears), make up the data from your enquiry.

TAG as a single sheet of questions

Three things to consider with nine further questions: (replace the word 'object' with the thing you are enquiring into, and adjust the questions accordingly).

1. What is the object? (This is a...).
2. From what position do I interpret this object? (Who am I?)
3. What is the object's signification to me? (What does it mean?)

Form a question from parts 1 and 2 in the form. What does ... (this object) mean from ... (my position of interpretation). Then answer the following nine questions to map out some answers, or further questions, to part 3.

1. What are its various qualities?
2. What are the materials? Make a drawing of it, or parts of it – this will help become aware of other aspects which may make answering the other questions more interesting.
3. What things have already been said by other people about it, and what would I like to add to that by saying something new?
4. The object is a token of...? (It is a single example of...).
5. What does it resemble, or what is depicted by it?
6. The object is a type of...? What rules must it obey to be of that type. (What general group is it one of?)
7. What qualities does it stir in you particularly that are unique to you?
8. What, (if any), culturally agreed symbols does it make use of? (E.g. words, numbers, symbolism, (e.g. an hourglass for mortality).
9. How do you encounter it physically? (E.g. is it too high, small, just right, and so on).

Repeat all steps as often as required, redefining the object and re-specifying the position of interpretation, and reformulating the question with each cycle. Everything you have come up with can be counted as research data.

2 x CD-ROM data discs

Contents

Disc 1:

A6 sketchbooks 70 – 78

Disc 2:

AIAS – Association of Independent Art Schools, Emmerich
Centre of the Creative Universe –and Epstein's Liverpool with J. Deller – Tate
Liverpool

Desert – for Drawn Encounters – WCA 2008

Drawings on Studio Wall, WCA 2007

Jerwood Drawing Prize 2007

Pocket Tube Map – Portrait of John Hough, with J. Deller for Transport for
London

Portraits

Rebound – Wellcome Trust

Starring – Chavi – Novas Gallery 2007

Studio in your Pocket – Compton Verney

Unspeakable (Souvenir) – Imperial War Museum

What are Feelings for? – Centre for Drawing WCA

CV