MARTIN HEIDEGGER

Art & Technology

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SUMMARY:

An artist's approach to studio practice reflects knowledge acquired from a variety of source. Various methods are tried, modified, and re-interpreted, culminating in a studio practice that reflects one's own understanding of process and work ethic. This process is the work and the work practice concealed in the artwork, is rarely framed in verbal language.

Martin Heidegger offers a particular philosophy of work practice that is clarified in words, allowing me to place my present understanding of studio practice within the notion of Greek techne.

This essay is an explication of two works by the German philosopher Martin Heidegger, namely "The Question Concerning Technology"¹ and "The Origin of the Work Of Art."² Heidegger's notion of authentic production and truth in art, provide a contextual framework within which I place my own understanding of studio practice and creative process. This method of work practice positions the artist as facilitator, co-
dependent and co Responsible with the materials and form. The artist responds to the needs of the work allowing the materials and form to interact and ultimately reveal the work's true identity. Inherent in this work practice is the artist's knowledge, technical skill and commitment to process rather than outcome. This method of work practice is used in many cultures, from eastern calligraphy to western action painting, and has influenced contemporary artists too numerous to name individually. I am indebted to them all.
INTRODUCTION:

In “The Question Concerning Technology” Heidegger draws from Aristotle’s doctrine of the four causes, and elucidates on the relationship of indebtedness and co-dependence between artist and materials. A relationship of co-responsibility that reveals to both artist and viewer, the work’s final form. In work practice the artist requires both knowledge and technical skill. From this base the artist manipulates the materials, mindful of the ever-evolving relationships, responding to every previous response, to allow what was hitherto unknown to come forth in its own way. This method of work practice can be said to reside within the concept of poiesis, that is encompassed by the framework of Greek techne. From a “practical knowing” the artist relinquishes control to the process of work practice, to allow the final form to reveal “itself”. Heidegger interprets the primal meaning of the word truth (aletheia) as revealing, a revealing that offers a space through which something else can come forth. Studio practice that resides within Greek techne brings forth a work, the essence of which is disclosed appropriately.
Heidegger’s intent is to sequently disclose the differences between *poiesis* as authentic production and technology as a system of control. While both methods of production bring forth something new, the latter is a “challenging claim”, a mode of revealing that reduces everything to object, including man. Heidegger is keen to inform us of what he perceives to be the “supreme danger” in technology. A structure in which man, reduced to object becomes “one who is simply constrained to obey” rather than “one who listens and hears” and has freedom of choice. In questioning authentic production and technology, Heidegger offers humankind a cautious warning and presents the co-dependent relationships within creative process, as an insightful example of a more harmonious method of dwelling on earth.

In “The Origin of the Work of Art” Heidegger moves beyond *poiesis* as a point of concern and questions what is art and how does art occur? Choosing a Van Gogh painting of a pair of peasant shoes as focus for discussion, Heidegger teases out the
differences between a "thing" as formed matter, and the
disclosive nature of the work. While the equipmental character
of the shoes provide both image and structure to the work, the
disclosive nature of the painting reveals to the viewer, the
world of the peasant woman.

In studio practice the artist facilitates the co-dependent
relationship between materials and form, the viewer in
contemplating the image, enters the world of the artist's vision.
The painting is the vehicle that initiates this revealing within
the viewer, and discloses to the viewer the true intention of the
work.

To examine what is truth and how it is embodied in the work,
Heidegger offers for discussion the non-representational form of
a Greek temple. The space created within the temple walls
provides a world consecrated to praise of the god. The "setting-
up" of this world imbues the god with dignity and splendor and
invokes the god "into the openness of his presence."\(^{12}\) The
temple created from earth provides a world in which the god
abides. Similarly, a painting is also earth, matter that is manipulated by the artist and its workly character reveals the world of the artist's vision. The world of the temple and the world of the painting transcend our existing reality as both create the space of an “unobjective world”, that invites the viewer as participant to enter.¹³

In art practice, the knowledge and skill of the artist remains locked in the earth, while the workly character of the work “sets-up” a world, the subtle unity between earth and world provides a focus for contemplation. As facilitator, the artist must surrender to the needs of the work and the true nature of the work is realized in the unity between earth and world. In studio practice the creative act is the action of the work, it does not reside within the artist, rather, it is in the workly nature of the work. The viewer enters the world created by the workly character, emotionally encounters and preserves the true meaning of the work.

If a painting is the creative preserving of truth, then what is
art? Heidegger informs us that while the nature of poetry is the founding of truth, the nature of art is poetry. Within techne, poiesis is both producing and poetry, a method of producing that brings forth something previously concealed into unconcealment. This bringing forth is a revealing that we now know as truth. Art is a beginning, it initiates a conflict that reveals a new world, in a poetic manner. The role of art is to originate truth. As the artist relinquishes control, the workly character of the work creates conflict between earth and world, a rift through which the artfulness of the work can come forth. Heidegger concludes, art is the origin of art.
GREEK TECHNE AS AUTHENTIC PRODUCTION.

To invoke a questioning of technology and its place in contemporary society Heidegger begins his essay “The Question Concerning Technology” by stating “the essence of technology is by no means anything technological." Modern technology is synonymous with the imposition of order, to produce in a controlled manner, to devise solutions and process data, technological production can be thought of as a system of control in contrast to the Greek concept of techne as a process of disclosing, a presencing, a bringing forth of something previously unknown.

Contemporary society views technology as something neutral to be used, a process dependent on how we use it. Heidegger states “Technology itself is a contrivance, or, in Latin, an instrumentum .” Heidegger invites us to define the term instrumental, to determine the chief concern of technology as a pre-requisite to the investigation of “essence”. “What is the instrumental itself? Within what do such things as means and
end belong?"\textsuperscript{21}

A cause is something that produces an effect, the process, or means, is that which allows something to be effected and a result thus attained, the end must also be considered a cause when it has been effected as a direct consequence of the means employed,\textsuperscript{22} the implication being that within a determined means there is a co-dependent or equal relationship between cause and effect.

Heidegger chooses to indirectly examine the concept of causality by referring to the four causes in Aristotle’s doctrine as a path to understanding that while these causes all belong to each other, they are also responsible for something else. As an example of his dialectic Aristotle lists the causes of the production of a silver chalice:

1. The \textit{causa materialis}, the material, the matter out of which, for example, a silver chalice is made; 2. The \textit{causa formalis}, the form, the shape into which the material enters; 3. The \textit{causa finalis}, the end, for example, the sacrificial rite in relation to which the chalice is required is determed as to its form and matter; 4. The \textit{causa efficiens}, which brings about the effect
that is the finished, actual chalice, in this instance, the silversmith. What technology is, when represented as a means, discloses itself when we trace instrumentality back to its fourfold causality.\textsuperscript{23}

The silversmith brings about the finished chalice, a cup associated with ritual (final cause), by working (efficient cause) the material silver (material cause) according to a particular form or shape (formal cause).\textsuperscript{24}

Heidegger poses the question, what is the causal character of these four causes and why do they belong together? If we assume that cause is something that actualizes something else, obtains a result or effect we note that the final cause, while setting the standard for causality, i.e. a silver chalice, is but one amongst four causes and cannot be accepted solely as causality itself. We are informed that what we call cause the Greeks called \textit{aition} "that to which something else is indebted."\textsuperscript{25}

Therefore, the causal character in Heidegger's interpretation of Aristotle's doctrine is one of indebtedness, i.e. four causes of indebtedness co-dependent and co-responsible with each other. The silver as matter is co-responsible for the chalice, as the
chalice is indebted to the silver for its existence. This ritual vessel is indebted not only to the silver but also to its pertinent aspect of form. What unites the silver and the aspect in which it appears not only as chalice, but one circumscribed as a sacrificial vessel is, according to Heidegger, defined by the Greek work *telos*, “that which gives bounds.” This *telos* creates the boundary within which the aspect of the chalice can be defined, the *telos* is responsible for the coming together of matter and aspect as co-responsible for the chalice as sacrificial vessel. The fourth participant, the silversmith, is not the *causa efficiens*, but the one who gathers together these three causes of indebtedness. The three causes are indebted to the co-responsibility of the silversmith who acknowledges the final form when it reflects his vision.

In this context the contemporary artist working within the creative process of fine art is co-responsible with the materials, form and *causa finalis*, the final form, and in this instance brings to conclusion a painting that reveals the *finalis* or aspect of image be it still life, genre, landscape, etc. But
there is more. The artist relinquishes control and in so doing responds to the needs of the work, facilitates the interaction of materials and form, and by focussing on the co-responsible role rather than one of control relating to a presupposed image, allows the equal participants within this process to take the work beyond the initial idea to its own rightful conclusion, a form that will reveal an essence, the presencing of something that endures in time. The creative process begins when the artist relinquishes control. From a base of knowledge the artist responds to the needs of the other participants, observing the ever-changing relationships of formal elements, reflecting and responding to every previous response until the work itself determines the final response. The artist’s vision is actualised by the equal participation of the four causes and the distinctive character of the work is then revealed to the artist, in the work’s final form. When the artist relinquishes control and facilitates the interdependence and co-responsibilities of the causa materialis, causa formalis and causa finalis, then the creative process within contemporary studio practice can be said to accord with the Greek concept of techne.
Heidegger then asks the reader what is the source that determines the unity of the four causes? What is the primal meaning of that which we call causality? Without understanding this primal meaning we cannot hope to comprehend what instrumentality, which is based on causality, actually is. Heidegger states that the four co-responsible causes allow something to come into appearance, into presencing, and that the principal characteristic of these responsibilities is the starting of something from which something else will arrive. This starting of something on its way to arriving is now termed an occasioning, something that is induced to go forward. The Greek work *aitia* is now given fuller meaning by the verb “to occasion” and these four ways of occasioning allow that which is not yet present to arrive into presencing. Within Greek *techne* the source of the unity of the four causes is the co-responsibility that allows the starting of something on its way to arriving. The primal meaning or essence of that which we call causality is the occasioning that allows that which is not yet present to come into presencing.
Plato gives fuller meaning to this occasioning by defining the unification of the four occasionings as "bringing forth", and this bringing forth into presencing within techne, he calls poiesis.

For every occasion for whatever passes over and goes forward into presencing from that which is not presencing is Poieses, is bring forth.30

Techne is a method of producing and the highest form of techne is a work of art. Although techne can be translated as 'fine art' and 'handicraft', for Heidegger the disclosive power of techne can only be revealed within the process of fine art. Zimmerman (1990) states, "The primary meaning of techne, then is 'art', defined as the capacity for disclosing something, for bringing it forth, for letting it be seen."31

The unification of the four occasionings brings to mind the teaching of the Australian artist Peter Upward, who would state that the unification of these entities could be termed "the state of grace" in fine art practice. In teaching from the position of a
gestural abstract painter, Upward would discuss this state as a “oneness” of artist and mark. In his studio practice Upward would apply paint to a horizontal canvas, moving the surface with broad gestures made with either brush or broom. The surface would be hosed clean and the process repeated until the artist lost his “sense” of control. When the artist felt at one with the brush, the paint and the mark, when conscious thought had relinquished control, the image was retained. Inherent within this art practice is technical skill and knowledge of the elements of design. These elements of line, tone, space, tension, shape, texture and colour form relationships that create what could be termed principles of balance, imbalance, atmosphere and mood. From this “state of grace” the resultant work reflects knowledge, skill and a work practice that has gathered together all entities to reveal an image imbued with a distinctive character that will endure in time.

Within techne there is also physis. Both poiesis and physis are a bringing forth, although physis is poiesis in its highest sense.

Heidegger informs us that while poiesis is a bringing forth in
terms of art production *physis* is a bringing forth in nature.\(^32\)

For what presences by means of *physis* has the bursting open belonging to bringing forth e.g. the bursting of a blossom into bloom, in itself (*en heautoi*).\(^33\)

Zimmerman (1990) states that within *physis* there is not only disclosiveness but self emergence. These two dimensions of *physis* can be compared to the two dimensions in *poiesis*, i.e. art as disclosiveness and production as bringing forth, but the self-emergence of the plant is a higher mode of *poiesis* than an object produced through another.\(^34\)

Heidegger states that for the Greeks authentic production means to disclose something appropriately, to let it come forth in its own way. Although Heidegger does not discuss production methods in prior cultures it is implied that the ontological disclosiveness of Greek philosophy imbued and separated Greek production from previous times, as the Greek artisan knew that within *techne*, within presencing, within the unification of entities, his relinquishment of control allowed something else to come forth. While both are technicians, what separates artist
from artisan is function, the artisan produces things for practical use while the artist does not.\textsuperscript{35} We know from Plato that within \textit{technē} there is \textit{poiesis} and this ambiguous term means both “poetry” and “producing”. While the artisan produces practical objects of this world the artist moves beyond what is practical and discloses things respectfully, i.e. appropriately, according to the artist’s vision.

\textit{Technē} is a framework that encompasses \textit{poiesis}, which is both poetry and producing as modes of disclosure. Heidegger informs us that also included in this framework of \textit{technē} is \textit{epistēme}.\textsuperscript{36} \textit{Epistēme} relates to our knowledge of things.\textsuperscript{37} Heidegger emphasized that in the context of \textit{technē epistēme} is to be interpreted as “practical knowledge” rather than “theoretical knowledge”. He informs us that the practical is already theoretical, i.e. the practical pre-supposes disclosiveness, the presencing of something. While both \textit{technē} and \textit{epistēme} are modes of knowing we are further informed that \textit{technē} holds a particular type of knowing, within \textit{technē} there is also \textit{aletheia}.\textsuperscript{38}
The Greeks have the work *aletheia* for revealing. The Romans translate this with *veritas*. We say "truth" and usually understand it as the correctness of an idea.39

In contemporary western culture truth is interpreted as a verified fact.40 For the Greeks, however, truth is a revealing. If truth is a revealing then it also offers us a space. It provides the space or openness through which something else can be revealed. Heidegger states that within bringing forth "something concealed comes into unconcealment" and "every bringing forth is grounded in revealing."41 We know that within *poiesis* the inter-relationship of the four causes defined within a boundary, *telos*, are gathered in such a way that something that has been concealed is now revealed. This bringing forth is a revealing that we now know as truth, *aletheia*. Truth is the openness through which something is revealed. *Techne* offers authentic production through *poiesis* and as end and means are employed, then instrumentality lies within *poiesis*. As *poiesis* is a means through which something is disclosed appropriately then technology must also be a means of disclosure.
Technology is a mode of revealing. Technology comes to presence (West) in the realm where revealing and unconcealment take place, where *aletheia*, truth happens.\textsuperscript{42}

Therefore, it is from within the realm of truth that the essence of technology will come forth.
THE ESSENCE OF TECHNOLOGY.

Authentic production is a mode of revealing and this revealing occurs both in art and technology. Bernstein (1991) asks “In what sense is the essence of technology a way of revealing?” We are asked how does technology as a way of revealing compare to poiesis in Greek techne? It is difficult at this point to compare the two, while poiesis is based on a co-dependence of unities that allows something else to presence, technology appears to be merely a tool used in the creation of solutions to particular problems.

Heidegger clarifies the difference in character of these two processes:

And yet the revealing that holds sway throughout modern technology does not unfold into a bringing-forth in the sense of poiesis. The revealing that rules in modern technology is a challenging (Herausfordern), which puts to nature the unreasonable demand that it supply energy that can be extracted and stored as such.
Heidegger proceeds with examples of how the land is challenged by technology to supply energy that can be stored. The individual who sowed the seed, maintained the land and allowed the forces of nature to determine the outcome has been superseded by a mechanized agriculture that demands a greater yield from any tract of land, while the minerals in the earth and the air itself yield energies for domestic and industrial use. Heidegger claims that the earth is “set upon” and “challenged” as we strive for “the maximum yield at the minimum expense.” As nature yields to this challenging, the products of the land are stored and the “stockpiles” of one country compete with those of another within a global market.

The bringing forth in poiesis and the revealing in technology now appear to be quite disparate. The artist does not set upon and challenge the materials to be used and while poiesis implies cooperation and co-responsibility, the setting upon and challenging within technology implies rules, regulations, domination and control. Heidegger continues:
Everywhere everything is ordered to stand by, to be immediately at hand, indeed to stand there just so that it may be on call for a further ordering. Whatever is ordered about in this way has its own standing. We call it standing reserve (Bestand).47

The artist needs certain items that are relevant to production. They are material objects used by the artist to create the form, to assist in the actualization of the artist's vision. This must also apply in technology where diverse materials are used in equally diverse areas of production. The revealing in technology, however, appears far more sinister in character when it is stated that objects are set-upon, challenged and ordered to stand by as standing reserve. The assembly lines of mass production do spring to mind, a system of production in which the human being, while producing objects, is also viewed as an object by those in higher authority. Heidegger points out that while man (the gender terminology used by Heidegger) is the one who sets upon and challenges within a revealing process, man cannot control the unconcealment itself, “Since man drives technology forward, he takes part in ordering as a way of revealing. But the unconcealment itself, within which ordering unfolds, is never a human handiwork.”48 Man, viewing nature as an object to be
dominated and controlled, becomes an intrinsic element in technology that in turn makes demands on man to produce, control and stockpile. Bernstein (1991)\textsuperscript{49} suggests that as man masters and controls technology for human purposes, the unconcealment also determines man's activities, "... human beings themselves are responding to, and are \textit{claimed by}, the unconcealment - the revealing of challenging-forth in which human beings become "human resources." In this role man as object has been claimed by the unconcealment. Bernstein (1991)\textsuperscript{50} continues, "Human beings become functioning cogs in the interlocking ordering of "challenging-forth." Contrary to man's belief of ownership and control over nature and technology, technology claims man and reveals man as object and standing reserve.

\textit{Poiesis} and technology are ways of revealing and this revealing (truth) is the openness that allows something to come into presence. What technology reveals is man as standing reserve. Heidegger informs us:
We now name the challenging claim which gathers man thither to order the self-revealing as standing-reserve: "Ge-stell" (Enframing). 51

In Lovitt's (1977)52 translation of The Question Concerning Technology he states that enframing must not be considered in the simplistic term of "framework" but rather a "challenging claim", a summons "that gathers so as to reveal." For Heidegger:

Enframing means the gathering together of that setting-upon which sets upon man, i.e. challenges him forth, to reveal the real, in the mode of ordering, as standing reserve. Enframing means that way of revealing which holds sway in the essence of modern technology and which is itself nothing technological.53

The essence of technology is Gestell, the enframing that entraps man within the process of technology, reducing him to an object and standing reserve. Heidegger's intent is to lead us in a series of sequential steps to a point beyond a comparative analysis of poiesis and technology, to a position where with new insight, we can reflect on and question the future of man in our technological era. Heidegger is not anti-technology. Rather than a desire to return to a pre-technological time, he is implicitly
concerned to inform us of what he perceives to be the “supreme danger” in technology.

While poiesis and technology are modes of revealing, this revealing is also termed a destining; “Enframing is an ordaining of destining, as is every way of revealing. Bringing-forth, poiesis is also a destining in this sense.” While fate implies lack of choice, the destining in revealing in poiesis and technology implies a freedom, the freedom to choose revealing as bringing-forth or as setting upon in the mode of ordering. “For man becomes truly free only insofar as he belongs to the realm of destining and so becomes one who listens and hears (Horender), and not one who is simply constrained to obey (Horeger).”

Freedom for the artist is that purposeful choice to relinquish control and while reflecting and responding to the needs of the work, the artist allows an openness through which something else may presence. The supreme danger in Enframing is that it conceals revealing itself, that while man chooses to be in a
position of control he fails to see that this destining has claimed him as object and standing reserve.

But Enframing does not simply endanger man in his relationship to himself and to everything that is. As a destining, it banishes man into that kind of revealing which is ordering. Where this ordering holds sway, it drives out every other possibility of revealing. Above all, Enframing conceals that revealing which, in the sense of poiesis, lets what presences come forth into appearance.57

There are many diverse methods in studio practice. One artist may observe the work from a physical distance and re-position the work in a variety of ways in order to reflect and respond to the previous response. Another may forsake physical distance and reflection, preferring a more spontaneous interaction between the physical body and the work. Yet another may work in a directional way, from right to left or left to right on the canvas. In each instance the artist is aware of the game being played, the paradox being that within a determined parameter of method the artist can then relinquish control to the work, knowing that the final image or form will ultimately take care of itself in its own way, i.e. in the openness created by the
relinquishment of control something that is as yet unknown will presence. An inherent danger within Enframing is that the individual is not aware of the game being played, is not aware that the entrapment of control conceals the potential of destining. "The rule of Enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth."\(^{58}\)

What appears as difference in these two processes is the character of revealing. *Poiesis* offers destining in which the individual chooses to relinquish control and destining allows a bringing-forth of what has been previously concealed into unconcealment. Enframing conceals the character of destining. It shrouds concealment in a cloak of control. Man believing himself to be controller, is in fact entrapped by control which conceals his opportunity for choice, and what is then revealed is man as object and standing reserve. The essence of technology is not man, object or nature, it is not destining or revealing, it is Enframing that sets upon man and conceals choice.
Although these two processes appear fixed in their position
Heidegger does not view the artist as the eternal free spirit or
man as technology’s victim in perpetuum, “… Enframing cannot
exhaust itself solely in blocking all lighting-up of every
revealing, all appearing of truth. Rather, precisely the essence of
technology must harbor in itself the growth of the saving
power.”

The saving power in technology is that it allows us to see how
Enframing sets upon man, it grants us the opportunity to see
what has been revealed, Heidegger states “the granting” is “the
saving power”. The saving power residing in technology cannot be
recognized by man while he views technology as an instrument
under his control. The ambiguity that exists within Enframing is
that while it challanges forth in a way that conceals it also
grants man the knowing “that he may be the one who is needed
and used for the safekeeping of the coming to presence of
truth.”

In “The Question Concerning Technology” Heidegger’s prime
concern is the effect of technology on society, the way it challenges and sets upon man and has offered for reflection a more primally granted revealing, the destining in Poiesis that resides in Greek Techne.

Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it.

Such a realm is art.61

In contemporary western culture art is viewed as an image or form that resides within a particular discipline of ‘the arts’. While the work may be recognized and remembered for its content, image or form, the process that brings the work to its final form may remain undisclosed to the viewer. The artist, whose work practice resides in poiesis, cannot separate image from practice. For the artist the work is imbued with the process, and neither image nor process can be separated from each other. Heidegger’s desire is for man to dwell on earth in a more poetic manner62 and to support this stance presents poiesis in Greek techne as being worthy of reflection.
Art as object cannot initiate change in society, but the primal meaning of *poiesis*, its origin in the unification of entities, can be seen in a variety of forms within the global community. Technology has granted man a destining of the co-dependent and co-responsible relationship between man, nature and ecology, a granted revealing supported by indigenous cultures and green politics, a practical knowing or practical wisdom that unfolds with intensifying awareness within the global body politic.

Heidegger chooses to conclude on an optimistic note:

The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become. For questioning is the piety of thought.63
In The Origin of the Work of Art, Heidegger asks “Where and how does art occur?” Rather than a comparative critique on art and western aesthetic, Heidegger chooses to question the origin of the work, in order to arrive at the source of its nature. While the artwork arises from the activity of the artist, the artist is also defined as artist, by the work. The artwork is the origin of the artist, and similarly, the artist is the origin of the work. While neither can be defined as such without the other, each is bound together by a third factor, “namely, that which also gives artist and work of art their names - art.” Given the variety of artwork in western culture it is difficult to determine which works are ‘artful’, without a prior understanding of what is art. To question the nature of art is to question the origin of the work.
In The Origin of the Work of Art, Heidegger asks “Where and how does art occur?” Rather than a comparative critique on art and western aesthetic, Heidegger chooses to question the origin of the work, in order to arrive at the source of its nature. While the artwork arises from the activity of the artist, the artist is also defined as artist, by the work. The artwork is the origin of the artist, and similarly, the artist is the origin of the work. While neither can be defined as such without the other, each is bound together by a third factor, “namely, that which also gives artist and work of art their names - art.” Given the variety of artwork in western culture it is difficult to determine which works are ‘artful’, without a prior understanding of what is art. To question the nature of art is to question the origin of the work.

THING AND WORK:

Artworks are objects installed in public places or private dwellings, housed in public or private collections they are sold and transported from place to place, or from country to country.
Heidegger states “If we consider the works in their untouched actuality”, then “the result is that the works are as naturally present as are things.”

The viewer identifies this thingly element as intrinsic to the artwork, the object is made of metal, carved from stone or painted in colour. While allegory and symbol provide the conceptual framework, the thingly element appears to be the substructure upon which other elements are built. To gain an understanding of the reality of a work of art, Heidegger feels it necessary to first clarify what a thing is. Only then can it be determined if an artwork is a thing, and whether its thingly character provides a base for the attachment of something else. It is difficult to call a human being a thing, due to its physical and cognitive complexity. It is easier to call a hammer or shoe a thing, although they are equipment to be used, and are not mere things. “Only a stone, a clod of earth, a piece of wood are for us such mere things.”

From a broader realm in which all entities are things, a
hierarchically reduction establishes that mere things are that which are "simply a thing and nothing more."\textsuperscript{68} If a block of stone is carved by an artist to make a statue then it could be said that the stone is the core of the thing, the stone being the mere thing around which other properties have assembled, namely the hammer, chisel and the artist. The stone as mere thing is "bearer of its characteristic traits."\textsuperscript{69} While characteristic traits physically presence in sensations of colour, sound, density, weight and texture, what is implicit in the thing, is that it is formed matter. "The thingly element is manifestly the matter of which it consists."\textsuperscript{70}

Stulberg (1973)\textsuperscript{71} summarises Heidegger's notion of mere things as "the bearer of traits", a "unity of sensations" and "combinations of matter and form." Heidegger continues, "this thing-concept (the thing as bearer of its characteristics) holds not only of the mere thing in its strict sense, but also of any being whatsoever."\textsuperscript{72} What is revealed as constant is that a thing is formed matter, and this concept, while applying to nature, also applies to all objects. The disparity between equipment and
a mere thing, is that while the former is shaped by human hand, the latter has been shaped by nature and is self contained. Where, within this concept, lies art? Heidegger says that equipment, having an affinity to hand made, is "half art work”. Artwork, self sufficient in its presence, is similar to a mere thing.\textsuperscript{73}

Although any definition of the thingly character of the thing still remains somethat obscure, Heidegger suggests that at this point it may be helpful to "search first for the equipmental character of equipment" in the hope that this will shed some light on "the thingly character of the thing and the workly character of the work."\textsuperscript{74} To this end, he chooses a pair of shoes for discussion. Not just any pair of shoes but those painted by Van Gogh. We are now asked to consider the equipmental character of equipment, knowing that equipment is "half artwork", by analysing a piece of equipment within a painting, in our search for the origin of art in a work. Heidegger enjoys a circularly route in thought.\textsuperscript{75}

Shoes are made in a variety of materials and the choice of material is determined by the task or use to which the shoes
will be put. The equipmental character of the shoe is identified by its pre determined task, whether this be for the work or leisure. In addition to the equipmental character of a thing, Heidegger asks, do we simultaneously perceive the “useful equipment in its use?” The shoes in question are a pair of peasant’s work shoes. Heidegger interprets these as belonging to a woman. These shoes have been worn in the field, and surety of their existence and reliability has allowed the woman to focus on her task ‘at hand’. Heidegger suggests that it is from an awareness and understanding of “usefulness”, that we shall discover “what the equipmental being of the equipment in truth is.”

From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls. In the shoes vibrates the silent call of the earth, its quiet gift of the ripening grain and its unexplained self-refusal in the fallow desolation of the wintry field. This equipment is pervaded by uncomplaining anxiety as to the certainty of bread, the wordless joy of having once more withstood want, the trembling before the impending childbed and shivering at the surrounding menace of death. This equipment belongs to the earth, and it is protected in the world of the
peasant woman. From out of this protected belonging the equipment itself rises to its resting-within-itself.\textsuperscript{78}

It is not essential to place a pair of shoes within a painting in order to view the shoes as a “thing”, that reveals the true nature of their service. I could observe a pair of woman’s shoes and imagine how they may have walked the loneliness of the footpath in a crowded urban setting. They may also be pervaded by the mute worry about granting of the daily bread, and evoke the silent joy of victory over want. Although the anxiety felt in the hour before childbirth or death, would probably elude me. If it is not the painting, but as Heidegger suggests, the shoes as useful equipment that evoke these thoughts, then the revealing of the nature of the shoes has taken place within myself, the viewer. Van Gogh chose the medium of paint to express his thoughts and feelings of the observable world. In a letter to his brother Theo, in 1885, he wrote, “Painting peasant life is a serious thing and I should reproach myself if I did not try to make pictures which will arouse serious thoughts.”\textsuperscript{79} By observing the shoes within the context of a painting, to determine their thingly nature, the painting becomes the vehicle for the disclosure of truth.
Heidegger states, "The art work let us know what shoes are in truth."\textsuperscript{18} The painting, I would venture to say, has initiated this disclosure of truth within the viewer.

Van Gogh's interest in these peasant shoes lay beyond illustrative reproduction of an object. In painting, he sought to reveal their essence or nature. While the thingly substructure appears to be "the most immediate reality", the work is neither equipment nor mere object. Instead, the worky character of the work discloses the essence of the shoes. Heidegger states, "Art is truth setting itself to work."\textsuperscript{81} As Van Gogh's painting successfully reveals the essence of the shoes, it thereby discloses the 'true' intention of the work.
WORK AND TRUTH:

The danger in viewing an artwork as a thingly object is that "the most immediate reality", the work's thingly substructure, may be the only reality perceived by the viewer. A literal reading of this substructure, masks the workly character and true intention of the work. Part of the viewer's task also, is to view the artwork in its own right. The difficulty of this task, is proportionate to the other relationships that surround the work and cloud its disclosive nature. When viewing a Van Gogh painting of shoes, the viewer is assured of its artistic value, by the controlled atmospheric environment in which it is displayed, the unobtrusive presence of security, and the signature of the artist. It is the amalgamation of these relationships that gives confidence to the uninformed viewer, and assures an 'appreciative reading' of the work.

In the appraisal of acclaimed art, Heidegger states, "the artist remains inconsequential as compared with the work, almost like a passageway that destroys itself in the creative process for the
work to emerge." While this is the stated ideal, Heidegger acknowledges that when the works are removed from their own historical and social environment, it is difficult to encounter the work itself. How then can a work be 'read', knowing that it is effected by external relationships that reduce it to object? Heidegger tells us that the work belongs "within the realm that is opened up by itself." It is this realm that the viewer must enter to know the work in its entirety. Heidegger then questions, what is the truth that resides in the artwork, and how is this realized? To find possible answers, Heidegger turns his attention to a Greek temple, "a work that cannot be ranked as representational art." Heidegger has chosen this temple specifically because it neither copies nor represents anything but itself, "resting-in-itself".

Standing there, the building rests on the rocky ground. This resting of the work draws up out of the rock the mystery of the rock's clumsy yet spontaneous support. Standing there, the building holds its ground against the storm raging above it and so makes the storm itself manifest in its violence. The luster and gleam of the stone. Though itself apparently glowing only by the grace of the sun, yet first brings to light the light of the day, the breadth of the sky, the darkness of the night. The temple's firm towering makes visible the invisible space of air. The steadfastness of the work contrasts with the surge of the surf,
and its own repose brings out the raging of the sea. Tree and grass, eagle and bull, snake and cricket first enter into their distinctive shapes and thus come to appear as they are. The Greeks early called this emerging and rising in itself and in all things *physis*. It clears and illuminates, also, that on which and in which man bases his dwelling. We call this ground *earth*. 86

Heidegger offers for discussion the non-representational form of a Greek temple, and then asks, "In what, then, does the work-being of the work exist?" 87 When presenting art work for exhibition the artist or gallery "sets-up" the work for public viewing. The walls are separate from and impartial to the artwork. The venue is a neutral space offered as support to any type of work "set-up" for public display. The setting up of a temple is quite different. In this instance, the "setting-up" is an act of dedication, that presences within itself. The building and the space it creates, provides a *world* consecrated to praise of the god. This setting-up gives dignity and splendor to the god. Not separate from the god, but rather "in the dignity, in the splendor that the god is present." 88 This setting-up invokes the god "into the openness of his presence." 89

It is the presencing of the god and the holiness of the space that
has demanded the “setting-up” of this temple, within which praise and dedication can take place. The work is its own work-being, setting-up a space in which the god may presence and be praised. “Tower ing up within itself, the work opens up a world and keeps it abidingly in force.”\textsuperscript{90} While the temple abides with the \textit{earth}, it has created a \textit{world} “resting-within-itself”. Similarly, the shoes painted by Van Gogh lie within the matter of the work, and the workly character reveals the \textit{world} of the peasant woman. “From out of this protected belonging”, the painting, “itself rises to its resting-within-itself.”\textsuperscript{91} The truth residing within the painting’s “work-being”, is realized.

Jaeger (1958)\textsuperscript{92} tells us that to understand Heidegger’s concept of the \textit{world}, we must consider the difference between “existing reality” and “the being of existing reality”. The \textit{world} of the temple and the \textit{world} of the shoes do not reside within our existing reality. Our existing reality is the sum total of our knowledge of our external \textit{world}. Heidegger’s \textit{world} is “un-objective”. The “being of existing reality” transcends the objective external reality and becomes the \textit{world} of god or the
world of the peasant woman. These figurative symbols trigger an emotive response and the creation of an imagined world is realized within the viewer. In this context, “man exists by transcending existing reality, including himself.”

The work as temple or painting creates the space of an un-objective world. The work's being is the setting up of the space of this world. Heidegger says, “To work-being there belongs the setting up of a world.” This setting up is also a setting forth, as the world is a revealing, that allows the observer as participant, to transcend existing reality. Then what is earth?

Earth is matter. While the temple rests on the earth it is also constructed of the earth, in the form of the varying materials used. The painting evolves through manipulation of a physical substance, in this instance oil pigment. The variety of materials used in western art are too numerous to mention, but all constitute the matter of the work. The medium or mixed media is manipulated and its potentiality explored, to create a world that reveals the true intention of the work. The earth is the pigment and the artist's work is to explore, manipulate, and ultimately
acquiesce to its varying properties. Van Gogh in particular, loved paint. The richness of its surface, the plasticity of its substance, and its properties of colour and tone. Heidegger says, "Earth is that which comes forth and shelters." Earth simultaneously shelters the world and allows it to presence, while earth's nature remains concealed. Once earth's properties are analysed and reduced to rational terms and mathematical equations, in Heidegger's words, "... it is gone. It shows itself only when it remains undisclosed and unexplained."  

Part of the artist's work is to learn the properties and capabilities of the material, through theory and/or personal experimentation. The articulation of visual form to create a structure or composition within the work, is also learned from a variety of source and subsequently re-interpreted. Locked in the earth, this knowledge of material and skill remains unobtrusive to the viewer. What is known to the artist remains concealed in the earth. The work-being brings forth the world previously concealed, into unconcealedness, and the painting "rises to its resting-within-itself". The term, "resting-within-itself", 
implies support. Heidegger states that in the "setting-forth" of the *earth* and the "setting-up" of the world, the supportive unity of work-being provides the viewer a focus for contemplation.\textsuperscript{97} I suggest also, it is the degree of unity, and the subtlety of balance between *earth* and *world* that acts as a signifier, and exposes to the viewer, the knowledge and integrity of the artist.

Within the supportive unity of work-being there resides the ‘action’ of the "setting-forth" of the *earth* and the "setting-up" of the *world*. Although *earth* and *world* are diametrically opposed, they can never be separated from each other. And within the unity of work-being, the work rests-within-itself. Heidegger says, “Where rest includes motion, there can exist a repose which is an inner concentration of motion.”\textsuperscript{98} The repose of the work is the unity as focus for contemplation, born from the struggle between *earth* and *world*. For the artist, this essential striving to establish a *world*, requires surrender to one’s own nature or inner vision, while surrendering also, to the needs of the *earth*. Thus a battle begins between artist, *earth* and *world*. Within this most intimate struggle, each opponent forces the
other beyond itself. As the artist capitulates to the needs of *earth* and *world*, the high point of the struggle is reached, when the self assertive nature of both *earth* and *world* is revealed. As each remains grounded in the other, the unity of work-being is accomplished.99

Heidegger says, "The true essential nature of a thing is determined by way of its true being."100 The "true being" of the painting is the unity achieved in its work-being. A unity born of the struggle between *earth* and *world*. Jaeger confirms this by stating, "And it is this composed unity of world and earth which constitutes the truth of the work of art."101 If truth is considered to be the correctness of knowledge based on fact, it is a propositional truth applicable only to a given point in time. What is true today, may be untrue tomorrow; as continuing acquisition of knowledge may reveal more facts, that then demand a re-appraisal of what is true. Jaeger suggests, "Truth in the sense of correctness is only one manner in which reality appears unhidden. It is only a truth, not truth itself."102 The truth "at work" in Van Gogh's painting does not lie within the
shoes as object, but is revealed through the world of the shoes. Truth in a work of art, resides within the conflict of earth as concealment and world an unconcealment. Jaeger concludes, "In the work of art truth is embodied."
TRUTH AND ART.

Art is the origin of the artist and the work. The essential nature or "actual reality" of the work resides in the happening of truth, in the revealing of a world. The repose of the work is the unity achieved in its work-being, born of the struggle between earth and world. The thingly character of the work resides in the work-being, and is "... conceived by way of the work's workly nature." Heidegger states that the work's createdness can be perceived within its workly character, and asks "But what is it that distinguishes bringing forth as creation from bringing forth in the mode of making?" As the workly character and the artist cannot be separated, it is now necessary to re-examine the activity of the artist, in order to establish the essence of art.

*Techne* is a framework that encompasses *poiesis* and *episteme*, producing with practical knowledge. Within *techne*, both artist and artisan are referred to as *technites*. While both may be technicians skilled in their craft, the ideological difference
between artist and artisan is the purpose of production. The bringing forth in the mode of making reveals the equipmental nature of the object, in contrast, the bringing forth as creation, reveals a non-functional work. Within techne there is also aletheia (truth), the openness through which something else may be revealed. As the artist relinquishes control and facilitates the interaction of materials and form, the fact of createdness appears from within the creative act, i.e. as the workly nature of the work is performed. The creative act is the “action” of the “setting-forth” of the earth and the “setting-up” of the world. For Heidegger, primal truth is present as conflict, and in this instance, truth resides within the conflict of earth as concealment and world as unconcealment. In Heidegger’s words:

... to create is to cause something to emerge as a thing that has been brought forth. The work’s becoming a work is a way in which truth becomes and happens. It all rests on the nature of truth.108

The work’s createdness, indeed the act of creation is defined in terms of the work-being of the work; “... the nature of creation is determined by the nature of the work.”109
Stulberg\textsuperscript{110} clarifies Heidegger's thoughts, stating that creative process is not something unique or exclusive to works of art. It therefore, cannot be considered the origin of the work of art; "... although we cannot find the source of the work in the \textit{act} of the artist, we still might discover the source of the work in the \textit{fact} of the artist's action."\textsuperscript{111} Stulberg suggests that in viewing a piece of equipment, one would rarely observe the fact that it was made. In viewing an artwork, "... the fact of creation is clearly a prominent, primary characteristic." Although it has no set function or use, the artwork is observed and admired because it exists.\textsuperscript{112}

Heidegger's terminology of the word \textit{earth}, may evoke a confused interpretation, purely as matter used in both art and craft. Such an interpretation may infer that artistic creation also exists in craft. This however, is not the case. For Heidegger, artistic creation "... is at all times a use of the earth in the fixing in place of truth", within the structure of the work. \textit{Earth} as matter is a "self-closing factor", and conflict as rift, brings forth from the concealment of \textit{earth}, the \textit{world} into
unconcealment. It must also be stated that while the act of createdness resides in art, it is not an elitist act performed by the artist, as hero. The act of createdness resides within the workly character of the work and "... emerges into view most purely from the work."  

Artwork is conspicuous because it exists, the object as equipment disappears into its usefulness. "The more handy a piece of equipment is, the more inconspicuous it remains that."  

Heidegger leads us on, implying that the story is as yet, half told:  

Just as a work cannot be without being created but is essentially in need of creators, so what is created cannot itself come into being without those who preserve it."  

In viewing the Van Gogh painting, the viewer moves beyond the thingly character of its work-being and enters the world of the peasant woman. A world that has been brought forth from the concealment of the earth. By entering this world, the viewer
encounters and preserves the true meaning of the work. Heidegger says, "This "standing-within" of preservation, however, is a knowing." The viewer enters the work and experiences the truth of the work. It is not pre-cognitized, rather, an immediate experience of being at-one-with, the happening of truth in the work. Stulberg suggests that this knowing is experienced by those who "involve themselves within the art work". A knowing experienced by the viewer who embraces "... "the truth of what is" which stands forth in the struggle of world and earth."  

The degree of unity and subtlety of balance between earth and world offers the viewer a focus for contemplation. Standing-within this "center", the viewer encounters and responds to the truth of what is, happening within the work. This knowing is an internalized experience of the world of the work, and the viewer responds by emotionally preserving its reality.  

Then what is art? From the self-closing earth, a rift brings forth from concealment, the happening of truth as world. The
viewer who observes and responds to the work, stands-within
the now unconcealed world, and preserves their experience of
the happening of truth. The artwork defines the nature of the
artist. The work’s createdness is born from the work-being of
the work, the happening of truth is preserved by the viewer. Both
artist and preserver are equal in their knowing.

Heidegger states:

Thus art is: the creative preserving of truth in the work. Art then
is the becoming and happening of truth. 119

Within techne, poiesis is both producing and poetry. Heidegger
informs us that all art is essentially poetry. “The nature of art
is poetry. The nature of poetry, in turn, is the founding of
truth.” 120 Heidegger discloses to us three meanings of the word
founding; “founding as bestowing, founding as grounding, and
founding as beginning.” 121 Jaeger expands on the triple use of
this word. “Art as a foundation of truth gives and founds and
begins something for which there is no substitute in existing
reality.” 122 Art gives to the preserver, a unique world that did
not previously exist in reality. Art grounds the “truth of what
is" in the self-closing earth. Art is a beginning, it initiates a rift that reveals a new world. And in each instance, founding "... is actual only in preserving." While language is not explicitly poetry, poetry resides within language and is "... the saying of the unconcealedness of what is." Stulberg suggests, that in the broadest sense, art is poetic because it reveals "the truth of what is" in a poetic manner. In the narrowest sense, art is poetic because it is guided, encountered and preserved in a linguistic realm. Poiesis as poetry, is discussed here in a general manner. It may be in the vested interests of theoreticians to establish an hierarchical structure within 'the arts'. Poetry and music initiate a world, that is encountered and preserved by the preserver. Similarly, art reveals a new world in a poetic manner.

Heidegger tells us that "the poetic projection of truth" is never disclosed in a void. It is carried out in an historical arena, in which the preserver already abides. "Whenever art happens - that is, whenever there is a beginning - a thrust enters history, history either begins or starts over again." Art is historical in that it shares time and space with many other things, and in
the process, undergoes theoretical and stylistic changes. It also, in Heideggerian terms, grounds history and from this grounding, originates truth, a new beginning. Historical forces also shape art. Art reinterprets history, it bestows, grounds, and begins anew, the happening of truth in a contemporary setting.

The role of art is to originate truth. It is the becoming and happening of truth, and concurrently, it is also the origin of the creator and the preserver. As art is by nature an origin, it can therefore be said, art is the origin of art.

Heidegger asks, why do we enquire into the nature of art?

We inquire in this way in order to be able to ask more truly whether art is or is not an origin in our historical existence.

Jaeger suggests that we question art on two levels. Firstly, to prepare the way for further development in art. Secondly, to question the boundaries of poiesis and human existence.

Poiesis offers us a granted revealing. Art is poetry, the bestowing, grounding and beginning of truth. A greater awareness of authentic production, and the importance of art in human
history, may imbue our existence with more knowing.

To conclude Heidegger states:

The foregoing reflections are concerned with the riddle of art, the riddle that art itself is. They are far from claiming to solve the riddle. The task is to see the riddle.¹³⁰
CONCLUSION

We live readily in a system of control, an order determined by social values and law. We think of ourselves as relatively free and individual, knowing that as human labour we are used as object, and we ourselves objectify the land and use it for personal gain.

Heidegger is not against a technological society nor does he suggest that we return to a pre-industrial era. Heidegger offers as food for thought a correlation between life and art. A process of equitable and inter-dependent relationships, revealing to human kind a more harmonious manner of dwelling on earth.
NOTES


4. Ibid., 10.

5. Ibid., 13.

6. Ibid., 12.

7. Ibid., 19.

8. Ibid., 25.


10. Ibid., 35.

11. Ibid., 42.

12. Ibid., 44.

13. Ibid., 45.


15. Ibid., 75.

16. Ibid., 78.

18. Ibid., XXVII


22. Ibid., 6.

23. Ibid., 6,7.


26. Ibid., 8.

27. Ibid., 9.

28. Ibid., 7,8.

29. Ibid., 9,10.

30. Ibid., 10.


33. Ibid., 10.


35. Ibid., 230,231.
36. Ibid., 231.


42. Ibid., 13.


45. Ibid., 14.

46. Ibid., 15.

47. Ibid., 17.

48. Ibid., 18.


50. Ibid., 100.


52. Ibid., 19.

53. Ibid., 20.
54. Ibid., 26.
55. Ibid., 25.
56. Ibid., 25.
57. Ibid., 27.
58. Ibid., 28.
59. Ibid., 32.
60. Ibid., 32, 33.
61. Ibid., 35.
62. Ibid., 34.
63. Ibid., 35.
64. Heidegger, The Origin, 17.
65. Ibid., 17.
66. Ibid., 19.
67. Ibid., 21.
68. Ibid., 22.
69. Ibid., 24.
70. Ibid., 27.
73. Ibid., 29.
74. Ibid., 32.
75. Stulberg, 259.
77. Ibid., 33.
78. Ibid., 35.
80. Heidegger, The Origin, 35.
81. Ibid., 39.
82. Ibid., 40.
83. Ibid., 41.
84. Ibid., 41.
85. Stulberg, 260.
86. Heidegger, The Origin, 42.
87. Ibid., 43.
88. Ibid., 44.
89. Ibid., 44.
90. Ibid., 44.
91. Ibid., 34.


93. Ibid., 63.


95. Ibid., 46.

96. Ibid., 47.

97. Ibid., 48.

98. Ibid., 48.

99. Ibid., 49.

100. Ibid., 50.

101. Jaeger, 64.

102. Ibid., 66.

103. Ibid., 66.


105. Ibid., 58.

106. Ibid., 58.

107. Ibid., 59.

108. Ibid., 60.
109. Ibid., 60.
110. Stulberg, 263.
111. Ibid., 263.
112. Ibid., 263.
113. Heidegger, The Origin, 64.
114. Ibid., 65.
115. Ibid., 65.
116. Ibid., 66.
117. Ibid., 67.
118. Stulberg, 263.
120. Ibid., 75.
121. Ibid., 75.
122. Jaeger, 67, 68.
123. Heidegger, The Origin, 75.
124. Ibid., 74.
125. Stulberg, 264.
127. Ibid., 77.
128. Ibid., 78.
129. Jaeger, 71.

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APPENDIX 1 - CATALOGUE OF WORKS:

The intent of this body of work is to visually interpret the book of poems "Akhenaten" by the Australian contemporary poet, Dorothy Porter. A commitment to process provided an opportunity to explore a variety of materials with which to interpret space, tone, texture, medium and structure, in order to reveal the work's final form. Three areas were identified for investigation:


2. A site plan of the central quarter of Tel-El-Amarna, the city built by Akhenaten for the worship of Aten.

3. The use of text and symbol to interpret text.
An interpretation of the central area of the city of Tel-El-Amarna and phonetic translation of poetry.

1 - 2 an investigation of mark, tone, media, composition, (mixed media, collage);

3 - 4 use of collage, gesture and automotive writing, (mixed media, collage);

5 the introduction of symbolic numbers as a response to cartouche symbols, (mixed media, collage);

6 - 7 aerial space with mixed media and collage, phonetic translation of poetry, (mixed media, collage);

8 automotive writing and number to interpret light, (mixed media);

9 phonetic translation, (mixed media).
These works revealed little that could be associated with the life of Akhenaten and without opportunity to explore physically the Egyptian landscape, the above idea was abandoned in favour of an interpretation of selected poems.

**Slides 10 - 20:**

An interpretation of selected poems exploring the physical intimacies of family life, namely Akhenaten’s unusual physical form, puberty, incest and heterosexual intercourse.

- **10-12** Akhenaten’s physical form sand and earth pigment, (mixed media drawing materials with papyrus and coloured photocopy);

- **13-14** Menstruation, using symbols and phonetics, (collage, mixed media, papyrus);

- **15-16** sexual intimacy, (oil stick, collage on paper; mixed media on marble dust);
17-18 incest - phonetic and abstract text, (collage and mixed media on paper, acrylic paint, plaster, on marble dust);

19-20 incest - abstract text, (oil stick, oxide, papyrus, marble dust, plaster).

While the plaster cavity wall in the later works revealed a symbolic body space, subsequent work on a larger scale appeared contrived. Further drawing was necessary to discover the type of space that would reside in the major work.

Slides 21 - 31:

The work practice of de-collage on paper sought to reveal the type of space that may be appropriate in future work. A limited palette in mixed media was used to explore a variety of text, to create a structure in the work.
Marble dust and plaster surfaces on canvas board re-interpreted the de-collage drawings, while the search for an abstract text reminiscent of a past culture was finally resolved. From this investigation it was revealed that the density and hardness of the marble dust made the surface difficult to rework, and the layering of plaster on larger surfaces appeared clumsy and increased the physical weight of the work.

These works interpret selected poems from the book "Akhenaten" and using symbol and text, seek to imply the metaphysical nature of Akhenaten and his quest to establish a monotheistic religion, the worship of the sun god Aten.

The use of tone creates an interior and often minimal space that interacts with the form, while the limewash medium is sympathetic to and becomes one with the plaster surface. These
works are the final outcome of this work process.

40  "Horus is Conceived", (limewash, plaster)
41  "My Temple"
42  "My Temple" (detail)
43  "My Statues"
44-47 "My Statues" (details)
48  "Hymn to The Sun"
49-51 "Hymn to The Sun" (details)
52  "By Royal Decree"
53-59 "By Royal Decree" (details)