CHAPTER 1 THE PROBLEM

1.1 Introduction

The objective of this research was to examine and describe the feeling of remaining anonymous in a city. A body of paintings focusing on the theme or subject matter of anonymity constitutes the basis of this research. This visual focus originated from the appeal of anonymity but developed into a wider depiction of alienation, identity and related aspects of the human condition. The exploration of subject matter not so much records the way that urban experience impinges upon the artist/writer’s sensibility but appears as a consequence of personal lifestyle.

1.2 Background

The emphasis of this work was not so much related to the social, political and intellectual climate of one geographic location, but was based on the artist/writer’s personal experience of moving through many highly populated major cities of America, Europe, Asia and Australia. It is this personal lifestyle and experiences that have led to the artist/writer’s concentration on the area of anonymity.

Participation in a community can lead to involvement, notoriety, fame or identity, whereas an observer or ‘drifter’ through a large city can remain anonymous. The objectivity as a result of anonymity allowed the artist/writer to move and record but the alienation involved in the urban experience also had an impact on the body of art works.

Such anonymity, its distancing appeal and the effects of consequential detachment was the basis of this writer’s most recent artworks. To depict such a concept in a body of artworks has constituted the majority of this inquiry.
1.3 Statement of the Problem.

The intention of the artist/writer was to exhibit a series of artworks incorporating the concept of anonymity. The present study utilised a survey to investigate opinions of the exhibition spectators that reflect the concept of anonymity. Spectators were presented with a questionnaire to isolate whether they could comprehend the subject matter portrayed by the artist. The artist attempted to depict the concept of anonymity in the artworks and the spectators were surveyed for their responses to the artwork. The inquiry examined aspects of the human condition and issues of personal expression for the purpose of outlining the appeal of anonymity to the artist.

Varying aspects of anonymity are related to artists and their works. For instance some artists have chosen anonymity as a personal lifestyle for the purposes of privacy, security and non-commitment. This study has not emphasised the advantages, disadvantages or description of such a lifestyle, but attempted to portray the consequences of adopting such. In another instance, some artists have utilised the concept of anonymity within the works for varying purposes. Among them, the right to have the artwork judged on its own merit rather than associated with the artist, their name or past works.

Some artists have anonymity imposed upon them through societal expectations or market directives. Often ethnographers and anthropologists rather than the promotion of an individual style or personal expression impose a particular style within a distinct culture upon artists. In projecting a theme of anonymity, the artist attempted to survey the opinions of the spectators to ascertain how many could comprehend the intended subject matter. The inquiry attempted to outline the artist’s involvement with anonymity, the artist’s use of anonymity in the artworks as well as the appeal of anonymity to other
artists. The act of being anonymous has been necessary for the purpose of detachment from communities or human groups. The artworks are a consequence of this action. The theme of anonymity has been utilised by the writer/artist as a result of this chosen lifestyle. Varying aspects of anonymity were investigated verbally and depicted visually but the question of whether spectators could comprehend this subject matter remained.

The inquiry included producing the body of works based on the theme of anonymity. This was one part of the problem but the investigation included acquiring the opinions of the exhibition spectators.
1.4 Purpose of the study

The underlying purpose of this project was to examine issues relating to a body of paintings and to see in what ways relevant theoretical understandings might help in making sense of the practical considerations.

One purpose was to examine how the theme of anonymity appeals to other artists and the writer. Specifically the study attempts to outline in what ways the theme of anonymity applies to the writer’s current artworks and other visual artists’ works.

One purpose was the hypothesis that by producing a body of works, the underlying theme could be conveyed to spectators of an exhibition. Accordingly, the study provides a survey to ascertain the opinions of the exhibition spectators.

Artists have utilised aspects of anonymity as subject matter in the production of their works. The theme is developed to depict the immediacy of modern urban life, the nature of the anonymous surroundings, and the stereotypical identity or alienation associated with the city experience.

The lifestyle, utilisation and imposition of anonymity have varying appeal to artists but this study examines instances whereby the artist uses images portraying aspects of anonymity.
1.5 Hypothesis

It was hypothesised that the artist’s intention to delineate aspects of anonymity was communicated to spectators (using spectators’ opinions as an indication of communicability). The hypothesis was that by producing and exhibiting a body of artworks based on the theme of anonymity, a given group of spectators would comprehend the subject matter.
2. REVIEW OF RELATED LITERATURE

2.1 Introduction

The literature is reviewed in terms of artists’ subject matter, research types and methodology, as well as materials and techniques. This research entails a theoretical review of artists’ usage of anonymity as a personal lifestyle, for professional purposes and more importantly as subject matter in the production of works. The literature reviewed outlines the historical artists’ anonymity and the contemporary artists’ usage of images portraying aspects of anonymity.

As this research includes a practical aspect of personal production of artworks, the review includes a section concerning aspects of materials and techniques used in the production of artworks. Whilst this section appears brief it is nevertheless important to the artist/writer in the production of artworks portraying aspects of anonymity.

As the works have been exhibited and spectators have been surveyed as to their opinions, this review outlines aspects of survey design and implementation. The survey of their opinions directly relates to the artist’s usage of anonymity as subject matter.

These three major sections have been reviewed to inform the artist/writer of other artists’ investigations into this area, to assist the artist in production of practical artworks and to review the general public opinion on the works exhibited.
2.2 Subject Matter

2.21 Historical Overview

Throughout history, anonymity has been a necessity to many individual artists. The accepted style of art precluded any deviations. Ruling classes whether the State or the Church demanded strict adherence to a particular style. Artists who wished to develop their own individual style were forced to remain anonymous for fear of alienation (which in it made them alienated) or incrimination.

The Egyptian artist took part in a system that entailed no personal responsibility but the production of a stereotypical product. The Greek artists attempted to secure the illusion of reality but still were slaves to accepted methods, rigid expressions and stereotype images. Any attempt at innovation led to the artist’s expulsion from society. Artworks entangled with the personality of the makers had to remain ‘unsigned’ or attributed to the anonymous artist.

The early Christian artists were even exposed to what can only be described as ‘design law’. Short (48:31) claims that the artist was subjected to specific formulas for the portrayal of biblical persons or scenes in accordance with ‘naturalistic vision’. In his defence, he quotes a clause from a decree of the Council of Nicaea:

“The composition of the figures is not the invention of the painters but the law and the tradition of the Catholic Church.
And this purpose and tradition is not the part of the painter (for his is only the craft), but is due to the ordination and disposition of our Father.” Short (48:31)

Short continues to describe the dictation of style by the Christian church by commenting on ‘a marked persistence of types in pictures’. Copies of a Painter’s Guide outlining mandatory designs and colour schemes were found in every monastic studio. Historians and
anthropologists have unearthed such decrees and formulas surrounding the works of past artists.

Basic survival demanded the artist’s convergence with accepted subject matter. Such artists were not so much treated as individuals expressing themselves, but more of a craftsperson performing a duty to superiors. Artists who conformed were treated as just another number in the workforce and were rarely given the right to claim the work as their own. Those who dared to deviate from the norm faced severe penalty. To prevent ‘self-incarceration’ most artists allowed the product to remain unsigned.

The theme of anonymity was not so much traditionally utilised but the act of being anonymous appealed to many individual artists of the ages.
2.22 Contemporary Usage

History demanded convergence for the artist and survival depended upon creating works with accepted subject matter. This trend continued into the 1900’s. In the latter half of the twentieth century the act of personal detachment or remaining anonymous provided the catalyst for the production of contemporary artworks. Whilst the act of remaining anonymous allowed the survival of the historical, ‘non-convergent’ artist, it also allowed freedom for the more contemporary artists. The experience, or act of being anonymous promoted detachment or freedom of expression for many contemporary artists. For example, English artist David Hockney’s visits to USA allowed him to remove himself from constraining national expectations or cultural interests. Edward Lucie-Smith (77:256) mentions that Hockney’s ‘initial visits to New York led him to believe that any kind of experience was possible without the feelings of guilt.’ Later, Hockney visited Los Angeles where he revelled in the human detachment giving him the freedom to experiment with his artwork. The experience of anonymity in this case (and many others) allowed the artist to express himself freely.

Detachment, a sense of isolation and alienation has had some appeal to many contemporary artists. It is not only aesthetic self-removal as Robert Hughes (80:298) has suggested but a sense of anonymity that allowed Francis Bacon to objectify the human condition. By distancing himself from certain sensibilities, Bacon could successfully and objectively orient his subject matter towards the macabre. This self-removal has relieved the pressure for many contemporary artists including Australian artist Brett Whitely. He utilised an effect of general bodily anonymity in his portrayal of the human figure. Of one particular series (the Christie series), Millar (74:30) suggests that the artist is incapable of expressing anything in the personal sense. He continues to describe Whiteley’s portrayals as “aggressively animal and anonymous” where the body is not particularly seen as belonging
to a person but merely an object. It is this objectivity that has allowed artists to create figurative works using identifiable features. The maintenance of anonymity has permitted observation rather than participation in certain such situations.

Works by such artists as Jonathan Borofsky, John Brack and Ralph Balson use symbols to suggest the plight of the city dweller, the sense of uniformity, alienation and anonymity in humans. It is this urban experience that Rauschenberg recorded as it impinged on his own sensibility. Lucie Smith (77:156) mentions that the city is a mechanism for alienation but for Rauschenberg it was the impetus for human achievement.

For Rauschenberg the urban environment was the mechanism or source of his subject matter. The alienation as well as human achievement was reinforced through his focus on the anonymity of city life. Whilst Warhol’s work was depicted through a completely different style, the message conveyed through his work was similar. The urban experience was also the focus of his work when he states: “art, should have the egalitarian anonymity of the life he observes around him.”

Lucie Smith (77:199)

Cultural and aesthetic detachment has allowed the contemporary artist freedom to remain anonymous. It is this anonymity that has nurtured artist objectivity and promoted self-expression. The desire to remain anonymous as in the historical artist, and the use of this anonymity as a catalyst to the contemporary artist rests with the artists’ lifestyle. Anonymity as the focus of artists’ subject matter has not emerged until the 1950s. The utilisation of the city experience as subject matter was the beginning of the depiction of anonymity.

So it can be seen that history has forced individual artists to remain anonymous but to many contemporary artists the anonymity of the urban experience has formed the basis of their subject matter. More recently it is this experience that has been redefined.
2.23 Recent Re-definitions

In researching recent exhibition reviews, it has become apparent that in the area of anonymity as subject matter, a number of artists in different countries have presented work. The exhibition reviews can be roughly categorised into four main areas:

- Figures depicted devoid of facial features.
- Personal identity
- Urban society anonymity
- Anonymity in artmaking.

Recent exhibition reviews have shown a number of artists depicting the human figure anonymously. At an exhibition in the Kent Gallery in New York, the artist John Brill presented photographs depicting portraits of shadows and faces that appeared out of focus. The photographs, according to the art critic Gibson (95:152) redefine the portrait generally accepted as a vehicle of human personality. Gibson points out that these works are intentional studies in anonymity with the human figure portrayed as shadows.

The illegibility of these images is similar to the compositions of Michiko Itatani. In another exhibition at Gallery 312, Itatani depicted a bulk of human figures painted on to multi-sided canvases. These figures are presented mysteriously as to whom they are, where they are and where they are going. It is this lack of facial features and unspecified groups crowded with contorted torsos that create the anonymity. Muster (95:34) reported that there was a constant presence of claustrophobia and anonymity throughout the works in the exhibition. Individual identities and faces were obviously omitted from all the works, thus creating a sense of anonymity.

This lack of individual or personal identity was the basis of an exhibition of four artists’ photography and video reviewed by Michael Steger (94:40). The subject was declared to be ‘the fragmented human
body’ and according to Steger the conveyance of ‘trauma made aesthetic.’ The title of the exhibition was Anonymity and Identity”. Steger mentions that Holly Wright’s photographs contained a measure of uncertainty as well as being quite invasive. By exhibiting the physical human as fragmented, the artist was attempting to portray persons devoid of personal identity and suffering a lack of belonging.

From the fragmentation of the body to the fragmentation of an urban environment, artists have recently depicted anonymity as their subject matter. The anonymity of urban society has definitely been the most prominent area of subject matter. Artist’s dilapidation and reconstructions have portrayed the fragmentation of the immediate environment, individuals and their relationship to city life and the lethal temptations that exist. Exhibition reviews have been surveyed to include the most notable portrayals of anonymity as subject matter.

A number of artists depicted the absence of human presence in their works. Peter Alexander’s acrylic paintings from 1985 to ’94 depict the illuminated night scenes associated with Los Angeles. Edelman (94:94) describes Alexander's paintings originating from glances through a moving car. Although initially using photos as sketches, the artist painted images at dusk. By using high contrast or extremes of light and dark the artist has depicted a certain eeriness of a busy city almost deserted.

Martha Rosler’s photographs depict the technological landscape of urban and international transit centres. These environments portray the ‘lush images of deserted airports’. According to Robinson these clinical photos of airline terminals:

...form a pictorial Baedaker of international transit centres. She confronts us with the bare bones of commercial facilities by putting their anonymity in sharp focus. Though airports are packed with people, except for those bleary nighttime hours when only custodians and security shuffle about, Rosler almost always exempts passengers and employees from her static vistas of check-in counters, entrance ramps, departure gates, and baggage claims. In these large Cibachromes (the most recent are billboard size), we see where we have been after the traces of our presence have been erased, which forces us to reflect on the starkness of these labyrinthine structures.  

Robinson, J. (95:90)
Paintings and photographs were not the only media utilised in the depiction of urban anonymity. Visual artists portrayed not only the abandoned environment of urban society but presented the fragmentation of society and anonymity through the use of installations.

Silvia Libedinsky depicts the urban experience in a composition of glass jars titled "City in a Bottle". The blurred focus of urban life is emphasised by the absence of the human form. The images carry a sense of place about people, movements and their work but few actually contain the figures themselves. Wadley (96.28) suggests that the people had disappeared 'like echoes of events, traces of an inhabited world: the anonymity of city life.'

An abandoned environment was utilised in these exhibitions to accentuate the anonymity of the city experience. Urban society anonymity has also been depicted with the human figure appearing in the images.

In "Buildings and People", Stephen Willats uses diagram/photomontage to show individuals and their relationship to the immediate environment, urban society. Unlike the previous exhibitions reviewed, this work includes the human figure as well as facial features. It is not the people so much but again the environment that appears anonymous.

Willats had attempted to counter these anonymous surroundings by depicting high-rise and housing estate inhabitants actively demonstrating what the artist calls 'personal and social counter-consciousness'.

The effects of anonymity appealed to many artists in their portrayal of the human condition. As Willats attempts to portray a positive element of human activity, other artists dwelled upon the negative consequences of the urban experience.

Luis Cruz Azaceta's expressionist paintings depict the immediacy of modern urban life and the lethal temptations associated with such. The
exhibition ‘Hell’ shown at the Alternative Museum in New York covered 16 years of Azaceta’s work. Even though the work extends to the mid’90’s, Richard Vine describes Azaceta’s work of the late 1970s as typical of this subject matter:

...his principal motif has been the human figure-hacked, dismembered, isolated, half-mechanised, shrivelled, deformed. His long-suffering characters seem threatened on all sides by disease, political repression, destitution, urban (and, by extension, cosmic) anonymity and suicidal despair.

**Vine, R.** (95:106)

The anonymity of urban society was depicted in the form of deserted or abandoned environments. Included were the consequences in the form of positive human actions countering the suppressive environment as well as negative aspects of modern urban life.

**Anonymity in art making** appears sparsely throughout the exhibition reviews, but nevertheless is an important area of this inquiry.

According to Meneguzzo, Rudolph Stingel’s two sculptures were a refinement of his previous theme on how to reproduce one of his abstract paintings:

*Stingel’s conceptual project often invokes a desire for anonymity in artmaking, an impulse which often has strong ideological connotations. Yet while in this exhibition the artist may have seemed to be presenting art as mere product by calling attention to his works mechanical aspect, he made little show of engaging ideology; in fact, a significant change seems to have occurred between his work from several years ago and the Buddha series. His Buddhas, even when formed out of coloured rubber, serve to emphasise the validity of Stingel’s project, as if the artist hoped to arrest his work’s descent into anonymity by deploying this powerful, if enigmatic, symbol.*

**Meneguzzo,M.** (96:109)

This conceptual project is but one aspect of anonymity in artmaking. Numerous artists presented performances based on the theme of anonymity and some visual artists of the 1960s and 1970s refused to sign their works believing the product to be better viewed excluding any association with the artist.

The majority of the articles reviewed, dated between 1994 and 1996 and artists’ exhibitions ranged throughout the world during this period. It appears that the artist’s intention was to focus on anonymity in some
form through their art works. The critics and writers identified the artist’s focus on anonymity and described the significance of it in relation to humanistic values.

It is evident that these artists employed the theme of anonymity by portraying the human figure without facial features or personal identity and depicting the urban environment as deserted or alienating. From reviewing this literature on recent exhibitions, it is obvious that the theme of anonymity has appealed to other artists. It is not so much that the situation or feeling of anonymity was appealing to the artist but the depiction of such. The focus on the subject matter of anonymity was a necessity in outlining the nature of the city experience.

This theme and its communication to spectators form the basis of this research.
2.3 Research Types and Methodology

2.31 Descriptive Research Survey Method

Descriptive

This research is descriptive rather than experimental. It provides an indication of spectators’ responses to be used by the artist. The survey provides an indication of the opinions of the population and the ability of the themes to be communicated through the artworks. It will also form a basis for further personal research in this field. Research whether it is for personal or scientific use tends to require specific methods. In outlining research methods for business, Sekaran, U. (97:84) defined the goal of descriptive study as describing relevant aspects of the phenomena of interest to the researcher. He outlined descriptive studies as helping the researcher understand the characteristics of a group, an aid in thinking systematically about aspects and offering ideas for further probing and research.

This inquiry utilized the descriptive research survey method to help describe the above-mentioned aspects in these terms:

- help to understand the opinions of the spectators
- aid in thinking systematically about utilizing the theme of anonymity
- offered specific directions for further research

The descriptive survey was used as a basis on which to draw conclusions. Information was collected through interviews and questionnaires. Results were tabulated and discussed in relation to the hypothesis. This methodology aligns to Leedy’s (85:134) description of the basic characteristics in that the method relies upon observation for acquiring the data, the data being organized and presented systematically in order for accurate conclusions to be drawn. Whilst generalization was not the main aim of the survey, (discussed later in this chapter) the spectators’ responses were valuable to the artists’ inquiry.
Cross-sectional
This is a practical survey whereby the information about the spectators’ opinions was collected at the exhibition of paintings. The data was collected at the preview but on no further occasions. Sekaran (85:109) describes such studies as one-shot or cross-sectional studies. The research question is answered through data collected just once, even though it could be collected over days or months.

The surveys unfortunately do not provide information relating to the value of the works in terms of the quality of the theme. Wittrock (86:232) describes cross-sectional surveys as practical, enabling us to answer the questions ‘How much?’ or ‘How many?’ but they are limited in that they don’t provide evidence of causation. This inquiry asks how many spectators can interpret the subject matter as intended by the artist. However it does not provide reasons for their understanding or lack of comprehension. This questionnaire utilizes the intensity question to measure the strength of a respondent’s feeling and attitude towards the art works but fails to measure causation. For instance, weakness of the artwork or the spectator’s ignorance could cause a severe lack of comprehension of the subject matter. It does however provide general information concerning the spectators’ opinions of the artworks.

Survey
This type of survey is primarily concerned with peoples’ opinions and attitudes. Whilst this is not in the strictest sense, an opinion poll but a survey to isolate reactions or responses to an exhibition. In this survey 'representativeness' is of minor importance and the intention is to draw population inferences. In such a case generalization from the findings are of little importance. It is not the intention to transfer the findings to other research but to assist the artist with his inquiry by surveying viewers of the artwork. The indications are really only a generalization but nevertheless important to the artist. Normally the observations in the form of surveys provide the data for generalizations. Although
they may only be generalizations, under similar circumstances, it is likely that similar conclusions could be drawn.

"... we are able to judge from what has happened at any fleeting moment what may happen again. The researcher, by drawing conclusions from one transitory collection of data, may extrapolate what is likely to happen again under similar circumstances. At best, this is a conjecture and sometimes a hazardous one at that, but it is our only way to generalize from what we see. Leedy, P. (85:133)"

In this instance, the findings are important to the artist for this occasion only. Usually in a survey, the responses from the selected population could be deemed representative of a larger population. That is, not only could the theme be communicated to another group of spectators (possibly with similar responses) but also to a larger population.

In his discussion on Local Context as Embedded in Broader Levels of Context, Wittrock (86:166) discusses the need to consider many levels of contexts. He suggests the generalization aspect of studies needs to take into consideration context issues. Due to the design of this particular study on anonymity, the findings are not necessarily generalizable to a larger population. This has been discussed further in section 2.33 Sampling and Bias.
2.32 Survey Instruments

Questionnaire

The principal ways of collecting survey data is through mail questionnaires and personal interviews. Unfortunately, these methods lead to high rate of non-response. Moser and Kalton (71:171) suggest that a typical non-response rate is around 20 percent for straightforward interview surveys but always higher when more than a few questions are required. The writers suggested that a response rate of 70 percent be considered a normal or acceptable response rate. Surveys have been used more extensively since 1971 and I would suggest that the general population is quite disinterested in mail questionnaires and that the rate of non-response is much higher now.

For this reason it seemed more appropriate to design a questionnaire that could be administered during a preview of the exhibition. The questionnaires were provided in a short answer format able to be completed in ten minutes. This review of the works took place during the opening of the exhibition to utilize the larger population in a short time.

Of course any involvement in the survey was voluntary and spectators were not required to participate. Biddle and Anderson (86:232) suggested that interviewing was very expensive and that most cross-sectional surveys of assessing thought or opinion make use of questionnaires. The fact that a non-response rate is higher with mail out questionnaires convinced the writers to suggest administering the questionnaire in a convenient setting. A gallery based review seemed inevitable for the design of this survey, thus providing a larger sample of responses than mailed questionnaires. Swenson (98:1) consolidates the views of Biddle and Anderson in stating that costs can be minimized with the use of a questionnaire. It eliminates any bias introduced by feelings of the respondents towards the interviewer, allows a greater freedom of privacy and therefore a more frank and honest response.
The survey had a 100 percent response rate due to the convenience factor and the fact that it could be administered quickly. The gallery-based review gave the respondents a chance to review the works and minutes later to complete the questionnaire while the works were still 'fresh on their minds'. It also allowed for instant collection of the data and informal interviewing. Time factor may be important in a number of ways:

- A questionnaire can be conducted in a shorter time limit than can an interview.
- A mailed questionnaire would reach any potential respondents well after viewing the artworks.

In respect to this, it was decided that a gallery-based questionnaire would not only be economical but more reliable.

**Questionnaire Construction**

The first steps in developing the questionnaire were to isolate the artwork themes in general terms. In order to survey opinions on the artwork, the writer had to first verbalize the subject matter. Once the general concepts were defined, the three portions of questionnaire-the cover letter, instructions and questions could then be developed.

Swenson outlined the need for confidentiality, clarity of instructions and choosing the appropriate types of questions. This study utilized what Swenson describes as the **multiple-choice question** to determine the respondent's opinions and the **intensity question** to measure the intensity of the respondents' feelings. The first four questions focused on **what** the spectator thought the subject matter contained and the second form measured **how strongly** the viewer felt about the subject matter.
Interview

It was envisaged that the questionnaires would provide specific data but perhaps there was a need for more general background information. Smith (77:203) suggested quantification and cross tabulation of responses could be gained by using both questionnaires and interview methods. It was decided that informal interviews would add to determining the findings. Whilst the interviews will tend to be informal they will also be structured for specific questions. The study will utilize the **structured interview** method of survey.

Biddle and Anderson (86: 232) suggest that structured interviews not only promote a higher response rate, but any confusion could be detected and rectified immediately. By rewording questions, the interviewer can elicit meaningful answers. For this survey, the interview questions were structured in such a way that they could be modified to avoid respondent confusion. The structure was available for the artist/ writer to deliver to the respondent in an independent manner.
2.33 Sampling and Bias

One could argue that the sample design is biased in the selection procedure as it was done by a non-random method and the sampling frame (the spectators at the preview) did not cover the population adequately. Therefore the external validity is questionable.

On the other hand, if the survey designer were just interested in the opinions of the sample without generalising the findings to a larger population then the degree of accuracy would hardly be invalid. The purpose of this survey was to provide the artist with a guide to the spectators’ opinions on his artwork. Whilst the hypothesis was directed to a limited population, the research led to other aspects of the study.

This inquiry was an investigation of opinions and an exploration into the field of study. Whilst not specifically sociologically based, this inquiry is intended to investigate the field of study.

*The sociologist should look upon surveys as one way, and a supremely useful one, of exploring the field, of collecting data around as well as directly on the subject of study, so that the problem is brought into focus and the points worth pursuing are suggested. With such pilot information as a guide, a series of hypotheses can be formulated and tested by further empirical investigation.*

Moser, C. and Kalton, G. (71:4)

The primary objective of the writer was not to estimate, generalise or apply the consequences of the non-random sample to a larger population, but to gain a greater insight into his works and the spectators’ opinion.
2.4 Materials and Techniques

2.41 Traditional Materials

As this research entailed the production of artworks and surveying opinions related to these works, it was necessary to briefly review literature related to art techniques and materials. In producing the works, most techniques resulted from personal experience as an artist. Some traditional materials and techniques were utilised in this process. It has not been the intention of the artist to display correct proportion or perspective but the texture was applied with the intention of giving more focus to the figures in the composition. This was applied in much the same way that Joan Miro constructed his work. In respect to the work: Personage Throwing a Stone at a Bird (1926), Collins, Welchman, Chandler and Anfam (87:78) suggest that Miro produced a mock three-dimensional effect through the use of varied textures. The writer describes the contours of the figures as being emphasised through strong and scruffy brushstrokes. Using thin paint in the larger fields and thicker application around the figures gives it the effect of projecting the images. The textural techniques of Miro have not so much been utilised by the artist in the exhibition but variations in texture have been utilised for a similar focus. The traditional media of oil on canvas was utilised in some works. The techniques of dry brush and scumbling were also investigated in the reduction stages.

Mayer (64:214) outlined the technique of scumbling to include opaque colours with wholesale daubing of an entire surface of colour that has become already dry to touch. Many of the large drawings on exhibition included a scumbled effect around the figures for focus and effect.

Although the artist had previous experience with this technique, Mayer's description provided further impetus for investigation. The scumbling was used for the small gouaches in tonal work and on the
larger canvases with acrylics and oils for focus and textural effects. In reviewing literature on textural techniques it became apparent that the choice and application of materials could suggest various moods. Methods of paint application could form the basis of expression such as aggression, tension, anxiety and alienation. For instance, Collins, Welchman, Chandler, and Anfam, (87:109) point out that Franz Kline’s use of gestural methods were utilised to express tension and the ‘anxieties of modern urban life.’ Of course, Kline’s immediate brushstrokes have not appeared in the paintings as part of this inquiry, but various paint applications have. Severe applications of paint occurred throughout the production of works for the purpose of emphasis and focus.

As well as the method of application, the choice of palette can suggest moods and the immediacy of urban life. By reducing his palette to black and white, Kline, according to Collins, Welchman, Chandler, and Anfam, (87:117) conveyed a sense of the ‘alienation and violence characteristic of the contemporary American City.’

The choice of colour in the works exhibited contributed to the expressive value or the mood. The use of bright colours overlayed with black or dark blue provided a strong contrast and sense of vibrancy to the works. Whilst severe applications of paint were limited to a few cases, the colour choices definitely assisted in conveying the theme.

Whilst acrylic paints could hardly be defined as traditional materials, gouache is considered to be of a historical nature. The works exhibited made use of specific techniques reviewed here. This brief review of traditional materials was an exploration of techniques including, textural focus, scumbling effects, gestural paint applications and colour value.
2.42 Synthetic Materials.

Whilst the writer has had extensive use of synthetic materials, some literature reviewed has been of assistance in the production of the artworks. For instance, the textured surfaces explored by Dubuffet in his portraits were traditional oils but with added materials. After covering the canvas with thick oil paint he added other materials such as sand and coal dust. Collins, Welchman, Chandler, and Anfam, (87:122) suggest that various coats of colour were applied and at different stages these materials were allowed to sink into the surface of the paint. These thick, earthy textures and their manipulation are of interest to the artist. These works are based on traditional oils but the artist/writer has included the use of acrylic and oil paints on canvas in the production of artworks.

Ease of application and the drying time factor influenced the artist to use acrylic paints in the production of the works. As the works are built up over many layers, acrylic paints allowed next day application of each coat. The reduction technique required at least 5 coats of paint for each work of art. Paint had to be applied to a dry surface to prevent blending of under-colours. Mayer suggested that many contemporary mediums such as acrylic paint assisted in swift application and build up of textural effects.
2.5 Summary of Literature Reviewed

This inquiry was made up of a body of artworks, a survey of opinions related to these works and an overview of artists’ works related to the theme of anonymity. As the subject matter of the artist/writer was primarily concerned with the theme of anonymity, identity and the urban experience, literature was reviewed in regard to other visual artists and anonymity.

Throughout history individual artists have adopted an anonymous approach to their works for fear of working contrary to the accepted, commissioned or decreed styles. Contemporary artists used anonymity as a sense of detachment from constraining cultural interests to express themselves freely. Others utilised a sense of objectivity in their works through the maintenance of anonymity. The urban experience of alienation and anonymity in humans formed the basis of many artists’ subject matter. This subject matter was redefined in exhibitions of the past ten years. Artists throughout the world depicted humans devoid of facial features, explored the theme of anonymity and personal identity, portrayed the relationship of the individual to city life and experimented with the concept of anonymity in artmaking.

This subject matter was explored by the artist/writer in a body of artworks exhibited publicly at a gallery. Spectators were surveyed for their opinions on the artist’s theme. This descriptive research utilised a cross-sectional survey to isolate the spectators’ responses to the artworks. The descriptive research, survey methodology literature was reviewed taking into account different survey instruments, their advantages and limitations. Data was collected using a short questionnaire and some informal interviews. Questionnaire design and construction was explored for the utilisation of multiple choice and intensity questions. Review of this literature indicated the need for
confidentiality, clarity and the avoidance of such things as leading questions, ambiguity and bias. As the selection of the population (the spectators in the gallery) was not made randomly, the results of this survey could not readily be applied to a wider population. It was not the intention of the writer to generalise the consequences but rather to explore the field of study and gain an insight into current spectators’ opinions.

Before the opinions could be surveyed, the artist/writer had to investigate certain methods or techniques of paint application to successfully produce the artworks. Whilst it was not the intention of the artist to explore the possibilities of mixed media, traditional and synthetic materials were used in combination for the production of the works. Certain techniques were explored to create a focus on the artworks, create a mood and to provide an interesting texture. Upon reviewing literature of this nature, the artist/writer discovered artists utilising the method of paint application (rather than the immediate subject matter expressed figuratively) as a vehicle for expressing alienation, urban anxieties and anonymity. The choice of palette can also suggest moods and the immediacy of urban life.

Literature reviewed originating from various sources (books, magazines, internet) combined with personal experiences and professional skills in the production of artworks have formed the basis of this inquiry. The literature review has consolidated areas of subject matter in art, outlined methods of surveying opinions and led to further investigations in the field of study.
CHAPTER 3 METHODOLOGY

3.1 Description

In reviewing this research, it is important to note the overall design. The survey should be considered in context to the whole project. Whilst the survey is an important aspect of this inquiry, the results are merely an indication to the artist of the viewers’ opinions. Figure 1 gives an indication of the overall design of this inquiry showing that two or three lines of activities were followed simultaneously. These activities were comprised of:

1. Production of artworks
2. Product presentation and public relations
3. Survey construction and implementation.

The exhibition site was chosen for its position in the city, artist’s rapport with the curator and executors of the gallery. The gallery was located in central Melbourne, Australia.

From the 500 invitations mailed out to patrons, clients and other possible guests, only 28 people responded. Of these responses, 25 stated they could attend and 20 people actually attended the preview of the exhibition. These spectators viewed the artworks and were asked to complete a questionnaire (as appended).

Origins of the work

At this stage it would be negligent to merely discuss the methods utilised in the survey. The three activities mentioned above have been elaborated upon in the design section of this chapter, but the origins of the artwork are integral to this inquiry. Briefly, these works originate from the artist’s feelings experienced during travels throughout major cities in Australia, America, Europe and Asia.
For a number of years in the 1980s and early 1990s, the artist travelled extensively. Many major cities were visited or were en route but the artist lived between New York, Tokyo and Melbourne, Australia. Such a lifestyle necessitated many modes of travel with public transport forming a majority of the city based movement. During these times, the artist not only observed, but also was overcome by feelings of alienation, loss of identity and the desire to remain anonymous. Whether this was caused by the imminent urban landscape or a deliberate choice by the artist is of little consequence.

The artist observed the stereotypical dress and behaviour of the large city dweller as well as the sterile environments of capital cities, business districts and transit halls. Along with these, the artist not only observed, but also participated in the fringe dweller lifestyle, ‘counter culture’ and the non-mainstream activities of the urban experience. The feeling of remaining anonymous within a city was not only the basis of observation, but also often a necessity for survival.

This inquiry focuses on the state of remaining anonymous within a city. The artist attempted to depict this state and associated feelings. Many related aspects of the human condition form the basis of subject matter in the exhibited paintings. It was the artist’s intention to represent, suggest or depict the state of anonymity and related aspects. The survey is merely an indication to the artist of the viewers’ opinions. The question...'could these feelings and the state of anonymity be transmitted or conveyed to viewers?' necessarily arose. Many other questions developed during the inquiry such as...'could this particular artform, medium and technique convey this subject matter or concepts appropriately by the artist?' The overall inquiry did not so much provide answers but formulated clear questions and provided strong direction for the artist.
3.2 Design

In order to gain an overall perspective of this inquiry, it is important to view the entire contents of the design. Put simply, a body of artworks were produced and exhibited. A body of spectators then reviewed these works. The information gained from this survey was then analysed by the artist/writer. The complete design presents a more complex view of the inquiry. A straightforward summary of the design can best be outlined by the following flowchart of sequential steps:
Figure 1. Method Design Chart indicating sequential steps of the inquiry and links between these steps.
Structures and Techniques

As mentioned previously, three streams of activity were conducted. The production of the artworks ranged from simple, ink, preliminary drawings to finished drawings on exhibition. These drawings were used as a basis for the final paintings on exhibition. Production steps have not been discussed in this section due to the complexity and involved techniques utilised by the artist. The techniques used in the production of these works have been outlined in the document titled Methods of Production as appended (Appendix D).

The product presentation and public relations section of the design entailed tasks such as:

- Mounting and framing the artworks
- Creating, printing and mailing the invitations (Appendix B)
- Booking the gallery and conference room
- Organising catering and security of the venue
- Organising personnel for preview and gallery operation

Many of these steps entailed other tasks. For example, to make the invitations, I had to borrow a camera from another artist, produce reproductions and edit them for invitation inclusion. Wording, layout, negotiation with printers, proofing and delivery were further steps in this single task. These steps and many of the above-mentioned tasks were omitted from the design chart. Nevertheless they are important elements of any exhibition and subsequently to the overall structure of this inquiry.

The survey construction and implementation section of this overall design included such tasks as:

- Isolating the main theme and focus of the artworks in general
- Researching survey construction methods
- Production of the questionnaire
- Conducting the questionnaire at the exhibition
- Performing the informal interviews
• Data collection and recording
• Data processing and analysis
• Interpretation of the results
• Conclusions evaluations and recommendations

Each of these tasks also entailed further steps that have been omitted from the design chart. For example, the questionnaire design and construction took into account such things as:

• The respondents’ privacy
• Explanatory cover letter
• Clear set of instructions
• Open ended questions
• The avoidance of leading questions
• Sequencing of questions in order of difficulty
• Measurement of the intensity of respondents’ feelings
• Intermixing of the most favourable answer
• Prevention of similar answer patterns
• Various forms of questionnaire bias

These points have been discussed further in section 3.4 Questionnaire.
3.3 Selection of Subjects

The target population and survey population were chosen in a purposive manner. Possible exhibition attendees who were mailed invitations constituted the target population. These subjects were chosen merely on:

- Attendance at previous exhibitions of the artist
- Purchasers of works by the artist
- Business colleagues such as photographers and accountants
- Expressions of interest in attending the exhibition
- Members of the arts industry

From the target population, those people who attended the exhibition preview and were willing to participate in the artwork review (questionnaire) constituted the survey population.

From the 500 subjects targeted, 20 attended the exhibition. From this population of 20, all subjects participated in the questionnaire and 5 people were informally interviewed. The interviewees were selected from the group of preview spectators merely on their willingness to participate.
3.4 Questionnaire

The questionnaire had to cover the spectator's opinions on the exhibited artwork. The advantages of using a questionnaire were covered in the literature review but the construction of the questionnaire utilised by the writer required extensive research to insure a positive impact on the success of the survey. The three portions of the questionnaire -the cover letter, the instructions, and the questions themselves required careful consideration. These can be seen in Appendix A.

The cover letter generally explained the purpose of the survey and attempted to motivate the respondent to reply truthfully and quickly the respondents’ privacy and confidentiality were stressed. The cover letter was followed by a clear set of instructions explaining how to complete the survey and where to return it. The final part of the questionnaire involved formulating the questions.

Multiple choice questions were used to determine the respondents’ feelings or opinions. The last few questions could be classified as the intensity question. These were used to measure the intensity of the respondents’ feelings.

The language was kept as simple as possible for the involved concepts and the questions were kept short. There was a deliberate attempt to limit each question to one concept and to keep the number of questions to a minimum. Leading questions were avoided by having multiple answers of similar complexity or consistency. The pattern of the questions was organised with the easier ones first and sequenced from general to specific. The intensity questions were constructed by a specific formula. They were in the form of statements that seem either definitely favourable or definitely unfavourable toward the matter. The questions were intermixed for each attitude being investigated and
some questions inverted the *strongly agree-strongly disagree* scale to prevent the similar answer pattern.

Conducting the survey at the preview of the exhibition eliminated the non-return bias. Whilst gallery spectators were in no way obliged to participate in the survey, they were asked during the preview introduction to complete and return the questionnaire prior to the artist's address.

Clear instructions and questions as well as pilot testing of the survey limited the question-misinterpretation bias. The questionnaire was pre-tested on three chosen subjects (using photos of the works prior to the exhibition preview). As a result of these responses, the questionnaire was modified for question clarity and the removal of suspected ambiguities.
3.5 Data Collection and Recording

The questionnaire was designed with data collection as the primary objective. The first four questions were directed towards collecting information on spectators' opinions of the works, specifically the identification of subject matter utilised by the artist. As the artist's intention was to focus on the anonymity of urban society and related human values in the subject matter, it was expected that the spectators identify these concepts inherent within the artworks. Each answer was weighted according to favourable or unfavourable responses.

As mentioned previously, the intensity question was utilised to measure the collective strengths of respondents' attitudes on the artworks. The second four questions allowed the respondents to choose one of five degrees of feeling towards the statement regarding the artist's use of particular subject matter. These scaled questions involved the use of the Likert-type answer scale. The most favourable response to the attitude got the highest score for each question. The respondent's total score was the sum of the scores on all questions. The total highest score was a possible 31 points made up from 4 points for each of the first four questions and 5 points each for the last 3 questions. Question 7 answers were disregarded as this question was added to the survey to counter the commonality of the questions. The results of these scores gave an indication of most favoured responses to the questions overall. Responses to each question were then totalled to give an accurate record of them as a percentage.
3.6 Data Processing and Analysis

Each possible answer to the questions in the survey was weighted according to subject matter as portrayed by the artist. For instance, the question, 'What do you think the artist based many of the works on?' had four possible answers:

(a) threats, disease and political pressure
(b) the uniformity of city life
(c) the lack of personal identity
(d) growth of industry

According to the artist, the exhibition or the artworks in general were based on the lack of personal identity or answer (c). This was the major basis, but the artworks also had some basis in the answer (b), the uniformity of city life. Therefore, those subjects who chose answer (c) were allocated the highest score of 4 and those who chose answer (b) were allocated the next highest score of 3 points. Subjects who chose answer (d) were allocated 2 points as the artist felt that the growth of industry had only a minor bearing on the artworks. Subjects who chose answer (a) were allocated only one point as this answer least describes the basis of the artworks.

Answers to all questions were then weighted according to the scale of most favourable to least favourable response based on the subject matter depicted. Raw scores were obtained by adding up the total. Raw scores were obtained by adding up the weighted responses and giving them a total out of a possible highest score of 31 points. This score gave an overall indication of the collective responses to the survey. Responses to each question were then collected to give an accurate indication of opinions. Each question was then tabulated with the 4 possible answers. Responses were tabulated and transformed into
a percentage indicating the population's general response to each question.

Responses to question 8 (The artist focused on aspects of anonymity and related human values) were used to gain a measure of the collective strengths of respondent's attitudes. Each response was tabled and converted to a percentage to indicate the intensity of the subject's feelings towards the subject matter.
3.7 Limitations

The researcher was not expecting results that could be generalised to a wider population. In order to generalise the results bias would have had to be avoided in the selection procedure:

Bias in the selection can arise:

(i) if the sampling is done by a non-random method, which generally means that the selection is consciously or unconsciously influenced by human choice;

(ii) if the sampling frame (list, index or other population record) which serves as the basis for selection does not cover the population adequately, completely or accurately;

(iii) if some sections of the population are impossible to find or refuse to co-operate. Moser, C. and Kalton, G. (79:79)

In this survey, the sampling has been completed using a non-random method and the sampling frame is limited to a population already on the artist’s mailing list.

It was hypothesised that a group of spectators would comprehend the subject matter of the paintings exhibited. A severe limitation of this study is the fact that each work of art was titled. The viewers were provided with a catalogue of works on entering the gallery. A copy of the catalogue with artworks and titles can be seen in Appendix C. The titles of the works could also influence the viewers’ opinions about the subject matter. Nevertheless a painting is usually viewed with the title in mind (if not initially but eventually). The implication here is that the subject matter is not being judged on its visual content alone but in combination with a few written descriptive words or titles.

Another limitation rests with the complete basis of the inquiry. It could be argued that an artist’s work is complete after the production of the work regardless of the viewers’ opinions. What could be implied here is that the artist’s intention was not necessarily communication of subject matter but self-expression. It is then at the viewer’s discretion or ability to comprehend or misinterpret the artwork.
3.8 Summary

This inquiry was designed to include the production of a body of paintings and drawings and to have there works reviewed by a group of spectators. The spectator's opinions formed the basis of feedback for the artist. Opinions were sought via a survey in the form of a questionnaire and informal interviews. Twenty subjects attended a preview of the artist's works and completed a list of 8 multiple choice questions referring to the subject matter of the paintings. The artist attempted to depict aspects of anonymity and urban society in the paintings. It was hypothesised that the spectators would identify these concepts from viewing the artworks.

It was noted that this particular methodology, whilst limiting the bias in careful construction of the questionnaire, included inherent bias due to the sampling design. It was also pointed out that the artist did not intend to generalise the results to a wider population.
CHAPTER 4 RESULTS

4.1 Presentation

The weighted responses were allocated and calculated according to the overall spectators' responses. These results gave an overall indication of the viewers' responses to the questionnaire. Responses to the individual questions were then analysed to include the collective opinions as a percentage. These responses were tabulated for the first 4 multiple choice questions whereas the strength of the respondents' feelings were gained from responses to question 8 (The artist focused on aspects of anonymity and related human values).

4.11 Overall indication

By allocating a score to responses ranging from 4 points to most favourable (5 points for last 3 questions) down to 1 point to least favourable, the highest possible score was 31 points. It was found that there was a high degree of favoured responses with individual scores ranging from 23 to 29 points (indicating all most favoured responses) the average response (from a total of 20 respondents) was 26 points.

4.12 Individual question responses

Responses to question 1 from every questionnaire added to gain an accurate total of responses to this question. The question asked, "What do you think best describes the artist's focus of this exhibition?" The artist intended the focus to be concerned with the urban landscape. The spectators responded to this question favourably with 75% indicating the urban landscape as the artist's focus of this exhibition. Results tabled in figure 2 clearly indicate that 75% of the spectators could comprehend the artist's subject matter.
Question 2 asked "Which of the following titles would generally describe this exhibition of artwork?" The artist intended to depict the anonymity of urban society. Choice (d) indicated the most favoured response to this question. Out of 20 respondents, 16 indicated this answer would generally describe the exhibition of artwork. Results tabled in figure 3 indicate that 80% of the spectators could comprehend the artist's subject matter.

Question 3 returned to subject matter again when it asked, "which area depicted by the artist appears the strongest in this exhibition?" The artist intended the immediacy of modern urban life to be the strongest depiction in these works. Therefore answer (d) was the most favourable answer. Out of the total 20 responses only 1 person indicated this answer. However the next favoured answered gained 65% of the total responses. Figure 4 indicates a poor responses to the most favoured answer but a total of 95% for the next favoured responses.

Question 4 referred to the basis of the artist's subject matter in asking, 'What do you think the artist based many of these works on?" The artist intended to base the works on the lack of personal identity. From the 4 choices this was answer (c). A total of 75% of the spectators chose this answer. Figure 5 clearly shows that a majority of the spectators (in choosing the most favoured answer) could comprehend the subject matter of the paintings.

The question thus arises- "How strongly did the spectators feel that these artworks focused on anonymity and related human values? The last question on the questionnaire was an intensity question designed to measure the spectator's feelings towards the subject matter.
**Question 1.** What do you think best describes the artist's focus of this exhibition?

<table>
<thead>
<tr>
<th>Weighting</th>
<th>Answer choice</th>
<th>No. of responses</th>
<th>Percentage of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd favoured response</td>
<td>a. the village crowds</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>Most favoured response</td>
<td>b. the urban landscape</td>
<td>15</td>
<td>75%</td>
</tr>
<tr>
<td>3rd favoured response</td>
<td>c. meaningless existence</td>
<td>2</td>
<td>10%</td>
</tr>
<tr>
<td>4th or least favoured</td>
<td>d. on holiday</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

*Figure 2. Responses to question 1.*

**Question 2.** Which of the following titles would generally describe this exhibition of artwork?

<table>
<thead>
<tr>
<th>Weighting</th>
<th>Answer choice</th>
<th>No. of responses</th>
<th>Percentage of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd favoured response</td>
<td>a. the city as a mechanism</td>
<td>3</td>
<td>15%</td>
</tr>
<tr>
<td>4th favoured response</td>
<td>b. the human figure</td>
<td>1</td>
<td>5%</td>
</tr>
<tr>
<td>3rd favoured response</td>
<td>c. the industrial landscape</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Most favoured response</td>
<td>d. the anonymity of urban society</td>
<td>16</td>
<td>80%</td>
</tr>
</tbody>
</table>

*Figure 3. Responses to question 2.*
Question 3. Which area depicted by the artist appears the strongest in this exhibition?

<table>
<thead>
<tr>
<th>Weighting</th>
<th>Answer choice</th>
<th>No. of responses</th>
<th>Percentage of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd favoured response</td>
<td>a. presence of the human form</td>
<td>13</td>
<td>65%</td>
</tr>
<tr>
<td>4th favoured response</td>
<td>b. strength of the buildings</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>3rd favoured response</td>
<td>c. fragmentation of the immediate environment</td>
<td>6</td>
<td>30%</td>
</tr>
<tr>
<td>Most favoured response</td>
<td>d. the immediacy of modern urban life</td>
<td>1</td>
<td>5%</td>
</tr>
</tbody>
</table>

*Figure 4. Responses to question 3.*

Question 4. What do you think the artist based many of these works on?

<table>
<thead>
<tr>
<th>Weighting</th>
<th>Answer choice</th>
<th>No. of responses</th>
<th>Percentage of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd favoured response</td>
<td>a. threats, disease and political pressure</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>2nd favoured response</td>
<td>b. the uniformity of city life</td>
<td>5</td>
<td>25%</td>
</tr>
<tr>
<td>Most favoured response</td>
<td>c. the lack of personal identity</td>
<td>15</td>
<td>75%</td>
</tr>
<tr>
<td>4th favoured response</td>
<td>d. growth of industry</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

*Figure 5. Responses to question 4.*
4.13 Intensity of feelings

Question 8 asked the spectators to respond to a statement about the subject matter. The statement was "The artist focused on aspects of anonymity and related human values." Respondents had 5 choices from strongly agree through to strongly disagree. By agreeing to this question the spectator indicated to the artist that they could comprehend the subject matter. Figure 6 shows that 25% of respondents strongly agreed whereas 75% agreed to the statement concerning the subject matter of anonymity and related human values. Overall 100% of the respondents agreed to this statement (75% agree and 25% strongly agree) whereas none of the spectators were undecided or disagreed.
Question 8. The artist focused on aspects of anonymity and related human values

<table>
<thead>
<tr>
<th>Intensity of feeling</th>
<th>Percentage of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
<td>25%</td>
</tr>
<tr>
<td>agree</td>
<td>70%</td>
</tr>
<tr>
<td>undecided</td>
<td>5%</td>
</tr>
<tr>
<td>disagree</td>
<td>0%</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>0%</td>
</tr>
</tbody>
</table>

*Figure 6. Responses to question 8, intensity of feelings.*
4.2 Other Findings

From the results of the first 4 questions it appeared that most spectators chose the most favoured response except for question 3 where only 5% responded favourably. This could indicate that perhaps the spectators could not comprehend the subject matter but more than likely it indicates a flow in the question. The most and next favoured responses totalled 70% for this question but for the other 3 questions totalled 90, 95 and 100% of the responses. This would suggest that the choices need rewording.

As a result of informal interviews, it became apparent that the use of specific colours did not lend themselves to this particular subject matter. One interviewee suggested that the bright colours didn't lend themselves to the subject matter of anonymity and related human values.

Other interviews indicated that perhaps the questions grouped together pointed to a similar response and needed to be rephrased.
4.3 Summary of Results

The questionnaire revealed that, out of a possible 31 points, the average score for the 20 spectators' favoured responses was 26 points. There was a high degree of favoured responses with subjects' individual scores ranging from 23 to 29 points.

Three out of the first four questions gained favourable responses being 90-100 percent of the viewers. The spectators chose the most favoured response for question one in 90 percent of the cases. With question two, 95 percent of the responses were most favourable, whereas question 3 revealed that only 5 percent of the spectators chose the most favoured answer but 65 percent chose the next favoured response. The last of the multiple-choice questions had a 100 percent response towards the most favoured answer.

In response to the statement "the artist focused on aspects of anonymity and related human values", a total of 95 percent of the spectators either agreed or strongly agreed.
CHAPTER 5 EVALUATION

5.1 Significance of the survey

Of course, results of this survey can not lead to the conclusion that the artist is successful in conveying the subject matter to spectators of the artworks. What the results do reveal is that the majority of spectators or respondents chose the most favoured responses to most questions. Each question had 4 possible answers (in the first 4 questions) with 2 generally describing the artist's subject matter, a third possible answer tenuously linked to subject matter and the fourth possibility reasonably removed from what the artist wished to convey.

The last four questions surveyed the intensity of the respondent's opinions towards the subject matter of the artworks. Question 8 was of importance to the writer in that the statement (The artist focused on aspects of anonymity and related human values) contained the subject matter that the artist intended to convey to spectators. The other 3 questions were of little importance to the writer other than disguising the last statement from the respondents.
5.2 Critical assessment of Findings

These findings in no way can be generalised to other populations, as this was not the intention of the writer. Although the results indicate a strong degree of favoured responses, these could be the result of a number of reasons. The fact that the last question contained a statement directly related to the artist's intended subject matter could have influenced the respondent's answers. The fact that three other intensity questions contained statements tenuously linked to (or in the case of question 7 fairly removed from) the subject matter may have disguised the possibility of question 8 containing leading phrases.

Findings of the survey should be taken in context of the situation. One respondent suggested in an informal interview that perhaps there was only one obvious answer for the multiple-choice questions. Upon reviewing the questionnaire, this 'obvious answer' is not so obvious to the writer as at least two of the choices contain a strong description of the subject matter.

It has also been suggested that some of the titles of the works led the viewers to a specific answer. Upon reviewing the catalogue of works (as appended) it could be said that perhaps the respondents due to the titles of the artworks could have rejected some of the multiple-choice answers. This could have doubtfully influenced the spectator to choose the most favoured answer as three of the possible answers had some degree of applicability to the artwork.

The most important question that should be asked at this stage is *'Could the results be interpreted as an indication that the spectators could comprehend the subject matter?'* This question, along with any possible influences, leading questions, or bias is discussed in the final chapter.
CHAPTER 6 SUMMARY AND CONCLUSIONS

6.1 Summary

This inquiry began with a series of drawings and paintings based on the subject matter of anonymity and related human values. A final set of 25 drawings and paintings were produced based on a series of over 100 preliminary drawings. These works were exhibited in a gallery owned by a major hospital in Melbourne Australia. At the preview of the exhibition of works, 20 spectators were asked to respond to a questionnaire. The spectators were asked for their opinions on the subject matter of the artworks by answering 8 simple questions. The first 4 questions were multiple choice questions with 4 possible answers to each question. The second 4 questions were intensity questions whereby a statement about the subject matter was provided and the spectators could choose one of five responses ranging from strongly agree to strongly disagree. It was assumed that the responses would indicate whether the spectators actually comprehended the subject matter depicted by the artist. Results of the questionnaire were collated and analysed to indicate that in 3 out of the first 4 questions, 90-100% of the spectators chose the most favoured response. Simply put in a large majority of the cases, spectators chose the answer that most described the subject matter of the artworks.

When the statement, "the artist focused on aspects of anonymity and related human values" was presented in the questionnaire, results showed that 70% of the spectators agreed and 25% strongly agreed to the statement.
6.2 Conclusions

The opinions expressed by the spectators through the questionnaire are an indication to the artist that the subject matter was conveyed satisfactorily.

By taking into account a number of factors such as the possibility of slight influence from the catalogue titles, or perhaps the possibility of leading questions the evidence is not totally conclusive but the incidence of a large majority of most favoured responses is a strong indication to the artist.

The sampling procedure led to the existence of bias indicating that these responses could not be generalised to a wider population. Put simply, the artist could not conclude that most spectators of the works in the future would adequately comprehend the subject matter. It does appear so for the group of spectators surveyed at the exhibition preview, but in general this statement can not apply.

The literature review fulfilled after the production of the artworks consolidated the artist's point of view in that a number of artists portrayed a similar subject matter recently. By researching exhibition reviews it was apparent that a number of artists in the past 10 years explored the theme of anonymity and personal identity. This information provided further impetus for the artist to continue with this inquiry.

By producing and exhibiting a body of artworks based on the theme of anonymity the majority of spectators could comprehend the subject matter. Using the spectators' opinions as an indication, it was apparent that the artist's intention to delineate aspects of anonymity was communicated to a large majority of the viewers.
These survey results were not necessarily the most significant aspect of this inquiry. Some issues generated from the inquiry necessarily demand attention at this stage.

The following issues arose as a result of the overall inquiry:

- Although the theme was communicated to the majority of spectators, this was not the sole intention of the artist. It was the intention of the artist to express personal feelings based on experiences. Whether or not viewers comprehended the concrete aspects of the work did not eventuate until after the production of the artworks. The iconic aspects of the artwork became an analytical focus for the purposes of the survey. The inquiry itself encompassed personal expression, the spontaneous depiction of images and the inclusion of formal elements of art. Technical explorations, such as aspects of opacity, transparency, texture and methods of paint application were considerations in the production of the paintings.

- The issue of spontaneity and the formal elements of art arose in the course of the inquiry. The balance of the compositions and overall form were intentional but not necessarily at the expense of spontaneous depiction of images. Such elements as proportion, perspective and tonal aspects were necessarily omitted for the purposes of overall form and spontaneity.

- The purpose of utilizing a survey to elicit public opinion on the artworks needed questioning. By continuing the theme in further artworks, has the artist been dictated by public opinion? The question of creating artworks dictated by public opinion necessarily arose in the course of the inquiry.
6.3 Recommendations

The results of the questionnaire give a strong indication to the artist that the spectators surveyed did comprehend the subject matter. The artist's intention to delineate aspects of anonymity was communicated to a group of spectators. Based on these responses it is recommended that the artist continue with the subject matter and theme of anonymity.

It is also recommended that random sampling be used to select the group of spectators or respondents. For the artist to generalise the results to a wider population, bias would have to be limited more severely. If the artist wanted to be confident that a majority of spectators would comprehend the subject matter in future exhibitions a more valid opinion poll would have to be taken.

The literature review revealed how the theme of anonymity appealed to a number of other artists. By researching recent exhibition reviews, certain elements of anonymity and related human values were isolated. Various descriptions, causes and influences of such were revealed. It is therefore recommended that in the production of any major works a brief review of literature can be invaluable in assisting with verbalising, titling and catalogue of artworks.

Throughout the inquiry one important question kept emerging "Is it the sole intention of the artist to communicate?" The answer did not appear immediately but certainly other issues arose. In producing the artworks, the artist did not have the sole intention of conveying the subject matter. Other considerations such as technical expertise, design elements, self-expression and stimulus were intended.
Whilst it was not the sole intention of the artist to communicate the subject matter to spectators, the survey was intended to measure this aspect of art production. It appears that such an inquiry was severely limited to only one aspect of art production and appreciation.

The recommendation resulting from this, is that all of the artist's intentions be taken into account in further inquiries. Such an inquiry could be used to explore common understandings of the purposes of art. Such research has been completed recently on a cross-cultural basis to isolate the purposes of art. Kindler, Darras and Cheng Shiang Kuo, (1998) solicited over 700 subjects through structured interviews to isolate respondents beliefs about the purpose of art. Such collective views are certainly valuable for the purpose of art education but are of dubious concern to the practising artist.

Such an inquiry could also be made on a personal level to isolate the purpose of art production and experimentation in the field of painting. The issues generated from this inquiry could be investigated more fully. Those uncovered in the event of the inquiry include:

The dichotomy of iconic and iconoclastic works,
Spontaneous depiction of images and the inclusion of formal elements of art, and
The intention of the work as a form of communication or self-expression.
APPENDICES

A Questionnaire- cover letter, instructions, questions

B Invitation to Exhibition Preview

C Catalogue of Paintings

D Methods of Production

E Raw Scores
Exhibition of Paintings by Bruce Earles
Aikenhead Gallery, June 17, 1998

INTRODUCTION

This exhibition of paintings serves a twofold purpose:
• To show my work in a professional manner and
• To contribute to personal research in art

I am currently undertaking a Master of Arts (Honours)-Visual Arts, at the University of Western Sydney, School of Contemporary Arts.

By completing the following brief review of this exhibition, you will be assisting me in my research. Since you are asked not to place your name on the questionnaire, you can feel free to answer honestly and with confidentiality.

You are in no way obliged to complete the 8 questions but your opinion would be highly valued. Thank you for your assistance with this research,

Bruce Earles

INSTRUCTIONS

Please complete the questions by circling the answer which best describe your opinion on the artwork. The questions relate to the theme of the exhibition or general subject matter used by the artist. The last few questions ask you to circle one answer for each question. As you are asked to give your own opinion, there is no correct answer to the questions.

As I ask you not to supply your name your opinion will remain private.

Once you have completed the questionnaire could you please return it to the box provided.
EXHIBITION REVIEW

1. What do you think best describes the artist’s focus of this exhibition?
   a. The village crowds
   b. The urban landscape
   c. Meaningless existence
   d. On holiday

2. Which of the following titles would generally describe this exhibition of artwork?
   a. The city as a mechanism
   b. The human figure
   c. The industrial landscape
   d. The anonymity of urban society

3. Which area depicted by the artist appears the strongest in this exhibition?
   a. Presence of the human form
   b. Strength of the buildings
   c. The fragmentation of the immediate environment
   d. The immediacy of modern urban life

4. What do you think the artist based many of these works on?
   a. Threats, disease and political pressure
   b. The uniformity of city life
   c. The lack of personal identity
   d. Growth of industry

PLEASE CIRCLE ONE ANSWER

5. The artist depicted the human figure devoid of facial features.
   strongly agree   agree   undecided   disagree   strongly disagree

6. The artist portrayed a stereotypical identity of the city experience.
   strongly disagree   disagree   undecided   agree   strongly agree

7. The artist presented the city buildings in a pleasing manner.
   strongly agree   agree   undecided   disagree   strongly disagree

8. The artist focussed on aspects of anonymity and related human values.
   strongly agree   agree   undecided   disagree   strongly disagree

Thank you for participating in this questionnaire. Please return your completed form.
Please consider this as your personal invitation to meet the artist and share his personal thoughts on the artwork. A special private viewing of this exhibition:

RECENT WORK

Bruce Early

PREVIEW Wednesday June 17 1998 6-8pm

Artist’s presentation, light refreshments and cocktails.
RSVP Friday 5 June $15 each. Please telephone (03) 9372 8640

EXHIBITION DATES 18 June-27 June, 1998

AIKENHEAD GALLERY
St. Vincent’s Hospital, 41 Victoria Parade Fitzroy Vic. 3065
**APPENDIX C  Catalogue of Paintings**

**AIKENHEAD GALLERY  Melbourne June 17 – 28 1998**

**BRUCE EARLES**
Paintings and works on paper 97-98

**Paintings: oils and acrylic on canvas**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Size</th>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Concrete Sandbox</td>
<td>92x102cm</td>
<td>1998</td>
<td>$880</td>
</tr>
<tr>
<td>2.</td>
<td>Dry Margin</td>
<td>92x102cm</td>
<td>1998</td>
<td>$860</td>
</tr>
<tr>
<td>3.</td>
<td>Mortal Gridlock</td>
<td>92x102cm</td>
<td>1998</td>
<td>$940</td>
</tr>
<tr>
<td>4.</td>
<td>Selfless</td>
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<td>1998</td>
<td>$980</td>
</tr>
<tr>
<td>5.</td>
<td>Candy Street</td>
<td>125x201cm</td>
<td>1997</td>
<td>$1960</td>
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</table>

**Works on paper: acrylic on paper**

<table>
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<th>Title</th>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
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<tr>
<td>6.</td>
<td>Vacant Lot</td>
<td>1998</td>
<td>$190</td>
</tr>
<tr>
<td>7.</td>
<td>Concrete Sandbox</td>
<td>1998</td>
<td>$190</td>
</tr>
<tr>
<td>8.</td>
<td>Hare and Tortoise</td>
<td>1998</td>
<td>$190</td>
</tr>
<tr>
<td>9.</td>
<td>Outside Stack</td>
<td>1998</td>
<td>$180</td>
</tr>
<tr>
<td>10.</td>
<td>Flightzone</td>
<td>1998</td>
<td>$180</td>
</tr>
<tr>
<td>11.</td>
<td>Commuter cramps</td>
<td>1998</td>
<td>$170</td>
</tr>
<tr>
<td>12.</td>
<td>Registered Alien</td>
<td>1998</td>
<td>$160</td>
</tr>
<tr>
<td>14.</td>
<td>Street Shutter</td>
<td>1998</td>
<td>$160</td>
</tr>
<tr>
<td>15.</td>
<td>Incongruous Sign</td>
<td>1998</td>
<td>$230</td>
</tr>
<tr>
<td>16.</td>
<td>Urban Camouflage</td>
<td>1998</td>
<td>$190</td>
</tr>
<tr>
<td>17.</td>
<td>Industrial Cram</td>
<td>1998</td>
<td>$190</td>
</tr>
<tr>
<td>18.</td>
<td>Waterside</td>
<td>1998</td>
<td>$160</td>
</tr>
<tr>
<td>19.</td>
<td>Stop or Go</td>
<td>1998</td>
<td>$160</td>
</tr>
</tbody>
</table>

**Works on paper: acrylic, silkscreen ink on paper**

<table>
<thead>
<tr>
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<th>Title</th>
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<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.</td>
<td>The Big Umbrella</td>
<td>1997</td>
<td>$340</td>
</tr>
<tr>
<td>21.</td>
<td>Anonymity Study</td>
<td>1997</td>
<td>$360</td>
</tr>
<tr>
<td>22.</td>
<td>Civil Reflections</td>
<td>1997</td>
<td>$380</td>
</tr>
<tr>
<td>23.</td>
<td>Industrial</td>
<td>1998</td>
<td>$320</td>
</tr>
<tr>
<td>24.</td>
<td>Harbourside</td>
<td>1998</td>
<td>$320</td>
</tr>
</tbody>
</table>
METHODS OF PRODUCTION:
Documented techniques utilised in the production of artworks.

This document outlines the various related techniques utilized in the production of the paintings and drawings. This section is integral to the overall design of the inquiry in that it describes the mechanical and manual processes, sequential steps in production and the artist's intention in producing the artworks. Some of the various stages are similar and the interrelationship of techniques is outlined to indicate this stage of the overall inquiry.
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<td>Colour variation on same image</td>
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<td>Interrelationship of techniques</td>
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</tbody>
</table>
TECHNIQUE 1 Pen and ink.

1.1 Description

These rough draft drawings are implemented to develop form and spatial relations. The symbols or images are quickly drawn with fountain pen and black ink within a field. The cartridge paper suffices for these draft drawings.

Experimentation begins with recognisable symbols placed in relation to each other without regard for proportion. Size, placement and symbolism begins as a reminder to the artist for later working drawings. Throughout these initial drawings the development of 'openness' or negative space widening, has occurred alongside the closing of these spaces with directional line.

*Figures 1, 2 and 3* indicate the initial experimentation including the human figure with and without facial features.

*Figures 3 and 4* indicate the development of 'openness'. More space is placed between the symbols depending upon the importance or the overall composition.

*Figures 5 and 6* indicate the compositional development with symbol consolidation or directional line.
Technique 2. Ink and Acrylic on Paper

2.1 Description

Again these documented drawings constitute some of the rough drafts. They are experimentation with reductionism, combining acrylic colors with ink lines.

*Figures 7 and 8* detail the method of reductionism. Experimentation continues to include more impact or power to the images by allowing a dark 'reduced' outline. *Figures 9 and 10* are examples of outlining the figures via reductionism.

Figure 7

Figure 8
Figures 11 and 12 indicate the use of previously drawn images in more complex or larger compositions. Figure 11 shows a more complex method as outlined in technique 3 using screen prints.
2.2 Stages of Production

1. Colour field is washed on using cut sponges saturated with bright acrylic colours. Field is created within a border to maintain reasonably sharp edge.

2. Ink drawings applied over the colour fields using cartridge pen.

3. Background is reduced using white to block the outside colour.
4. Some colour fields allow for border to be left around the entire work.

5. Another method is to use a darker background first to block the colour field and thereby creating an edge around each image.

6. The darker background is then reduced to give the images more impact.
Technique 3 Screen printing ink and acrylic on paper.

3.1 Description

The major purpose of using screen printing was to create a pattern and texture on the symbols. The darker colors and black was screened to give contrast to the brighter colors in the initial colour field. The images are produced in the same manner as previous forms of reductionism. The background is blocked with a dark colour and finished with a lighter tone, colour or white. The same screen is used with a number of small drawings. Altogether three different screens are designed and used in the folio drawings.

Figures 13 and 14 clearly show the two similar examples with this technique. A similar theme is used but the ‘outlining’ is in light and dark colours.

Figures 15 to 18 indicate a similar technique but this time instead of drawing the images on to the screen printed pattern, the images are screen printed. This technique is utilised to experiment with colour variation in the background.
3.2 Stages of Production

1. Colour field is washed on using cut sponges saturated with bright acrylic colours. Field is created within a border to maintain reasonably sharp edge.

2. Screen pattern produced to give textural effect over the colour field. This particular reproduction indicates just the pattern and not layered over the colour field.

3. The pattern is screen printed over the colour field.

4. Image is drawn onto textured field and background reduces the images.
5. Textured colour field is produced by screen printing as in steps 1-3.

6. A new screen is prepared but this time the images are left out and a dark background is left. This reproduction shows the screen print on the textured colour field.

7. The piece is then reduced further leaving a dark border around the images.
4.1 Description

These works are rough draft compositional drawings serving as experimental pieces only. The images are placed, replaced and 'juggled' around the page to gain the best possible composition without compromising the symbols.

*Figure 19* is an example of this particular compositional drawing whereas, *figure 20* shows the same medium with a single colour pencil added.
Technique 5. Colour pencil, pen and acrylic on paper.

5.1 Description

Again an earlier type of compositional work whereby colour pencil forms the basis of the images and acrylic is utilised in the background.

*Figure 21* is an example of random or overall shading of the colour pencil first, with ink outlined images and acrylic brushed background.

*Figure 22* indicates that color pencil has been used specifically within separate images, a darker pencil outline and brushed acrylic background.
6.1 Description

Using ink and acrylic on paper these final drawings are sized proportionally to the larger oils and acrylics on canvas. These works are more complex in form and composition acting as working drawings for larger works. They are dual purpose works; working drawings and finished drawings for exhibition purposes. These works form the basis of the finished drawings. Various methods as outlined in the previous 5 techniques have been utilised in these works.

Figures 23 and 24 show some of the various techniques utilised in these proportional works.

Figure 23
6.2 Stages of Production

1. Textured colour field is produced using sponge and screen printing techniques – as discussed in previous methods.

2. Images drawn on to field using pen and ink method.

3. Background is reduced using dark colours or black acrylic paint.

4. Background is lightened allowing the images to be outlined in the dark colour.
Technique 7 Acrylic on Canvas

Four larger acrylic paintings were exhibited with the working drawings at the Aikenhead Gallery in Melbourne whereas 14 larger canvases were exhibited at the XYGallery in Sydney. The larger works were produced using a similar method to the working drawings exhibited but with acrylics on stretched canvas.

First of all the primed canvas was covered in many brightly coloured small strokes of acrylic paint to form the initial layer or 'colour field'. Acrylic paint was used for its ease of application and quick drying effects. The next layer was a darker colour or black screened over to create overall field to be reduced. Once the base was formed, images were included by referring to initial drawings. A large chisel brush was used to mark out the figures on the ground. Black acrylic paint was used to denote the images. Once the whole composition was 'sketched' on to the textured colour field, the background was reduced. Different backgrounds required varying colours but higher tones were used over the initial layer to neutralise the background.

Technique 8 Acrylic and oil on canvas.

With the largest works, acrylics were used for initial layers but the image inclusion and background reduction was executed in oils. Once the images were isolated or drawn in with black oil paint a thick dark background covered all initial layers except for the marked out images that remained the under-colour. When this dark background dried, white or very light tones were dry brushed over the dark texture to highlight and emphasise the variations. A small amount of the dark colour was left around the images to provide an "embossed" effect.

Technique 9 Acrylic, oil and oilstick on canvas.

The technique described previously was utilised but oilstick was included for spontaneous effects. Areas were reduced with the backgrounds then remarked with the oilstick to provide further images adding to the complexity of the composition. This background was then reduced again to provide contrast to the oilstick images. In some cases this reduction and construction method was applied in 4 or 5 coats.
10. INTERRELATIONSHIP OF THE TECHNIQUES

From the diagram on the next page, it can be seen that the techniques are related in some form. For example, images scanned into the first box of the diagram have a direct similarity to those of the next row and even the final works. The diagram shows the steps from initial pen drawings through to final acrylic or oils on canvas artworks. The total development of the artworks as portrayed by this diagram is integral to this inquiry. The diagram summarizes each stage or technique as outlined in sections 1 to 9 of this appendix. It provides a visual example and simple verbal description showing the links between each stage of the total production of artworks.
1. INTERRELATIONSHIP OF THE TECHNIQUES

- Pen and ink draft drawings to create images
- Ink and acrylic to isolate forms and establish colour
- Print background leaving textured images
- Image outline by reducing in dark colour first
- Introduction of screen printed background only
- Pencil draft to develop composition further
- Pencil draft: composition development using more images and colour
- Final proportional work
APPENDIX E Raw Scores

Raw Scores

The following tables are a record of the scores or the number of times that alternative answer was chosen by the respondents. Each column provides the amount of respondents that chose each specific answer.

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer A</th>
<th>Answer B</th>
<th>Answer C</th>
<th>Answer D</th>
<th>Total no. of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What do you think best describes the artist’s focus of this exhibition?</td>
<td>3</td>
<td>15</td>
<td>2</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>2. Which of the following titles would generally describe this exhibition of artwork?</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td>3. Which area depicted by the artist appears the strongest in this exhibition?</td>
<td>13</td>
<td>0</td>
<td>6</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>4. What do you think the artist based many of these works on?</td>
<td>0</td>
<td>5</td>
<td>15</td>
<td>0</td>
<td>20</td>
</tr>
</tbody>
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Figure 7. Table of responses: questions 1-4

<table>
<thead>
<tr>
<th>Question</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total no. of responses</th>
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<tbody>
<tr>
<td>5. The artist depicted the human figure devoid of facial features.</td>
<td>14</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>6. The artist portrayed a stereotypical identity of the city experience.</td>
<td>3</td>
<td>12</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>20</td>
</tr>
<tr>
<td>7. The artist presented the city buildings in a pleasing manner.</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>9</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>8. The artist focused on aspects of anonymity and related human values.</td>
<td>5</td>
<td>14</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>20</td>
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Figure 8. Table of responses: questions 5-8
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INQUIRY INTO THE APPEAL OF ANONYMITY TO THE ARTIST

Bruce Earles

This exegesis is submitted as partial fulfilment of the requirements for the degree of Master of Arts (Honours) Visual Arts

School of Contemporary Art
University of Western Sydney Nepean
August 1998
PLEASE NOTE

The greatest amount of care has been taken while scanning this thesis,

and the best possible result has been obtained.
I certify that the exegesis entitled:

_inquiry into the appeal of anonymity to the artist_

and submitted for the degree of Master of Arts (Honours) Visual Arts
is the result of my own work, except where otherwise acknowledged,
and that this exegesis (or any part of the same) has not been submitted
for a higher degree to any other university or institution.

Signed

Date

January 15, 1999
ABSTRACT

This paper, in conjunction with a series of paintings and drawings attempts to outline the theme of anonymity. The work contains images portraying the feeling of remaining anonymous within a city. The inquiry not so much records the necessity of remaining anonymous for the purpose of urban experience but examines whether the subject matter of the artwork could be communicated to a group of spectators. During an exhibition of the artworks, 20 subjects were surveyed for their opinions. Questions relating to subject matter and aspects of anonymity were posed to the spectators in a questionnaire and structured interview format. In a large majority of cases, spectators of the artworks isolated the multiple-choice answer that most described the subject matter of the artworks. This study gave a strong indication to the artist that the group of spectators could comprehend the subject matter of the paintings exhibited.
ACKNOWLEDGEMENTS

St. Vincent's Hospital Aikenhead Gallery, Melbourne, Australia
University of Western Sydney XY Gallery, Sydney Australia
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<td></td>
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