

# EVERYDAY LIMINALITY

AMY BLINKHORNE  
Masters of Design  
2014



# Acknowledgements:

---

Thank you to everyone who has supported me through the duration of this Masters project, on and off the court. For the coffee, dinners, laughs, ears and shoulders, you know who you are.

A special thank you to my supervisors, Emma Smith and Richard Fahey, words can't express my gratitude enough.

Most of all, thank you to my Mum and Dad. Thank you for the consistent and enthusiastic support for me to pursue my passion in the visual arts, and the nudge into the realm of paint.



# Content:

---

<b>Introduction:</b> Visual Perception. Limbo. Liminality. - outlines the intention of this project.	3 - 5
<b>Chapter One:</b> Stacking and Unpacking. Line and Form - outlines a focus on going back to the basics of painting with the aim to broaden and construct a new methodology.	7 - 11
<b>Chapter Two:</b> Looking, Seeing, through Renaissance and Landscape Paintings – forms a conceptual framework around the notions of visual perception and its influence on this practice.	13 - 25
<b>Chapter Three:</b> Shadow, Reflection, The Lines Edge - outlines the exploration and articulation of angles, the effects of light and movement while refining spatial ambiguity through the activity and discourse between drawing and painting.	27 - 41
<b>Chapter Four:</b> Emergence – discusses the contemporary theories, ‘Emergence’ and ‘Provisional Painting’ in relation to this practice alongside the materiality of paint and paintings surface.	43 - 61
<b>Conclusion:</b> A Western Point of View - explores my view on Disability, Ability, Culture and Liminality.	63 - 67



**Introduction.**  
Visual Perception.  
Limbo.Liminality:

---

## Introduction:

---

This painting project commenced through the activity of re-examining my previous practice, which prompted the desire to focus on the activity of painting through the plasticity of oil paint. The intention to focus on material was also a way of developing a broader visual language in order to investigate the spatial dynamic within a painting practice.

The interest in alternative visual perceptions and Renaissance perspective sparked this projects' research question; How to create a sense of liminal space through investigating the western notions of perspective. Western one-point perspective is a representation of the common binocular vision, seen from a single view point to depict scenes as though seen through two eyes. Alongside studying the visual language used to employ perspective, this project touches on the main western points of view through the enlightenment of rationalism that influenced the time. The intention to understand the systems of traditional western perspective to invert these strategies established the foundations of this

painting practice to create a sense of liminal space.

An interest in altered perception was sparked by a review about Oliver Sacks book, *The Minds Eye*, featured in CMAJ, February 21, 2012. It contains examples and case studies looking at the idea of seeing, of patients who experience a diverse range of perceptual conditions. I was particularly interested in exploring different ways of seeing, from the point of view that vision is crucial to my everyday experience and engagement. These case studies written by neurologist and author, Oliver Sacks were used to guide visualisations of various spatial perceptions.

In *What Hallucination Reveals about our Mind Sacks* specifically focusses on Charles Bonnet Syndrome, which generates a form of hallucination that mimics perception due to the sudden hyper stimulation of the brain after the absence of visual or auditory signals. Bonnet referred to it being, "...the theatre of the mind generated by the machinery of the brain."<sup>1</sup> The differentiation between hallucination and imagination is that imagination is under voluntary control; hallucination is not.

---

1 Oliver Sacks. "What hallucination reveals about our minds." Ted Web, last modified Sept 5, 2013. [http://www.ted.com/talks/oliver\\_sacks\\_what\\_hallucination\\_reveals\\_about\\_our\\_minds](http://www.ted.com/talks/oliver_sacks_what_hallucination_reveals_about_our_minds) 03.09.2011

Perception is depicted through individual cells to recognise, for example, cartoons, eyes or teeth. The Primary Visual Cortex perceives edges and patterns while the Fusiform Gyrus part of the visual cortex is used to depict faces, and the anterior part of the Fusiform Gyrus depicts eyes and teeth. These studies by Sacks question the construct of what a realistic visual perception is.

The construction and manifestation of altered perception blurs the boundaries between what is a common and unique experience, and our interpretation of what is real, and thus moulds multiple liminal spaces.

The concepts of Liminality and Limbo were initially seen as one and the same, an in-between space. While they are both in-between spaces, Limbo is a state of suspension, a waiting place that can't shift until a decision is made from the outside. It is described by Roman Catholic Theology as a no-man's land, between heaven and hell where unbaptised infants are suspended between states of belonging. A Liminal space questions the construct of plural or multiple states until it becomes a construct itself by which another liminal space is created, it is therefore a constant state of becoming. Through this clarification liminality was seen as a more interesting field of investigation to build a conceptual framework for this project, interlinking

with a visual language that inverts the traditional western systems of perspective.

Through the process of writing the proposal it was recognised as a starting point. The aims of this project were intentionally broad and through a heuristic practice the project would naturally guide the course of exploration. As a whole, the ambition of this project was to make sense of and intertwine these concepts to understand pictorial space and how it could inform this painting practice. The framework of this document entails the diversity of human visual perception, the constructs of landscape painting by Australian and New Zealand artists and a clarification of line, form, shadow, reflection and rhythm.



**Chapter One.**  
Stacking &  
unpacking,  
Line & Form:

---



*'Titled: 6'*  
Oil on board  
1200x1500mm 2012



Clyfford Still: October  
1950

# Stacking & unpacking, Line & Form:

---

The works in the first two chapters are viewed as studies rather than paintings for the most part. This process was to try and find a way to create a sense of liminal space by studying various new methods and their effects. The common link throughout this visually diverse investigation is ambiguity through drawing and abstraction. The viewer is invited to question what the spatial illusion is, that they are looking at, through or by locating themselves. Where there is a question, there is either 'doubt' or 'curiosity'- this manifests within the intention to create a sense of liminal space.

---

To fully explore the spatial dynamics of the two dimensional surface, the intention was to paint on small and big scaled surfaces, using the same strategies. Through this I would learn how to depict space on a small scale and work with space on a big scale.

The American painter, Clyfford Still's large scale Abstract Expressionist paintings portray spatial ambiguity that prompted an early shift in this project.

When looking at Still's paintings the viewer is confronted with shapes and forms wrapped around each other, dancing and moulding the flat surface by the suggestion and creation of textural surfaces. Still created the illusion and feeling of texture through movement, repetition of marks and angled brushstrokes.

This is suggested in '*Titled: 6*', through the flat marks painted at the top of the composition, in particular the light blue gesture. These marks caused me to question what the difference is between the constructs that make a line and a form within this visual language. The conclusion was literal; the slight gap created the diversity while the commonality was created through the colour and the movement of the gesture. Another subtle but key moment in this painting was noticing how the black form in the middle sits on the pink surface and springs over the purple ground. When the painting is the other way up, the same black form stretches slightly over the pink surface instead. The recognition of ambiguity in this form was a turning point in this practice. I felt driven to create spaces where the forms or marks were not reliant on a final hanging pose.



*'Titled: 15'*  
Oil on board  
60x45mm 2012



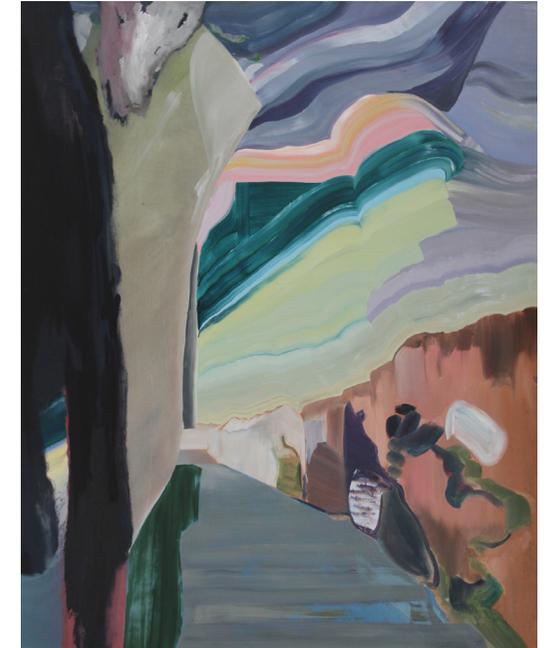
Spanish Fish. 2011



A.Blinkhorne 2011



A.Blinkhorne  
2011



*'Titled: 16'*  
Oil on board  
1200x1500mm 2012

Up until this point, painting was purely intuitive and would often feel repetitious. The watercolour drawings were inspired by organic and architectural structures found in my environment and through a series of photographs taken while traveling.

These drawings held the feeling of direction and progress through the small scale and the minimal marks that can easily complete a drawing. From this observation the methodology shifted to using photographs and watercolours as drawings to influence the paintings. The removal of content from the source material enabled me to create a new spatial dynamic based on the logic of incompleteness to portray a sense of liminality.

This combination can be seen in '*Titled: 15*' through the intention to use each gesture to describe the individual and variety of forms, angles and curves in the photograph *Spanish Fish*. The decision to paint an expressive scribble as the ground layer was to give the composition movement, before stacking and balancing forms on top of each other. The interaction between the last marks in the middle of the composition worked well due to their crisp, angled edges and light tone that contrasts with the ground layer.

In '*Titled: 16*' the intention was to collage a photograph and drawing together to create

movement within a slightly warped perspective. Helpful in this endeavour, was to reconsider the different formats while also noting the different medium and surface that was used in the watercolour drawing. During the process I concluded the difference between line and form is that form holds weight where line describes the form. Through this realization, space or atmosphere were noted as neither form nor line, so to invert this perspective I layered the sky with repetitive lines varying in colour and tone to emphasise the top half of the painting to have the same weight as the bottom half so its not just bottom heavy. The methodology of referencing the drawings led me to use Renaissance landscape paintings in the same manner to study various compositions and techniques.



**Chapter Two.**  
Looking, seeing,  
through Renaissance  
& Landscape Paintings:

---



Andrea Mantegna.  
'Adoration of the Magi'  
1462



'Titled: 20'  
Oil on board  
1200x1500mm 2012

# Looking, seeing, through Renaissance & Landscape Paintings:

---

During the Renaissance Leon Battista Alberti summarised the approach to Renaissance painting as "...the picture is a plane section of the visual cone."<sup>1</sup> Alberti created the visual representation of how Renaissance paintings slide into the binocular experience of visual perception. Binocular vision helps mould the perception of perspective through its interaction with depth and space through stereo vision. The appearance of change in an object's shape, position and its relationship between another is caused by a slight change in position. Stereovision surrounds us; we know ourselves by our relationship with the objects in our environment, when Stereovision changes into monocular vision, space becomes questionable and flat. This real perception of the two dimensions of monocular vision questions the construct of the painted illusion of western perspective. Renaissance perspective was not just a system used to create the painted illusion of space, it was also a system of symbols utilised to

---

1 Willaim V. Dunning. Changing Images Of Pictorial Space, A History of Spatial Illusion in Painting. (New York: Syracuse University Press, 1991).39

create religious narrative. It had spiritual influence that could only be achieved through a visual language. "The Renaissance wasn't truth waiting to be discovered, but a convention, an invented style, instigated by societal priorities and assumptions and therefore matching beliefs and ideologies so well that its limitations and boundaries were invisible to the Renaissance Viewer."<sup>2</sup> The Renaissance system of perspective aligned with the new rational, scientific and materialistic point of view of the time, mutually accepted between the public, the painters and the Church.

Pre Renaissance and Renaissance paintings by Joachim Patinir, Andrea Mantegna and Fra Angelico that described interesting landscape formations in the background, specifically their smoothly painted rock formations, warped scale relationships and varied compositional strategies were used as references throughout this series. This is especially evident in *'Titled: 20'*, through the use of diluted oil paint to apply thin applications of lines, stacked and layered alongside bold expressions to describe the geological forms. The thin application of paint enabled me to rework, erase and stain the hardboard. Similar to previously,

---

2 Willaim V. Dunning. Changing Images Of Pictorial Space, A History of Spatial Illusion in Painting. (New York: Syracuse University Press, 1991).38



my intention was to challenge how much a line or gesture could describe and own a space while observing angles and directions of forms. While focusing on each gesture, the intention was to diversify these marks through colour and scale, stacking them above each other to create a sense of space within a singular layer of paint. The colour pallet darkened and narrowed naturally due to the shift in Renaissance source material. Emptying the image of the foundations of its content, enabled endless possibilities.

The Renaissance perspective is often referred to as a 'window perspective', to describe the view to another world. Beyond the flat picture plane, the image painted is the artists' interpretation of a scene or religious narrative, painted from the imagination, or from life using local landmarks. The Renaissance system of perspective can be divided into three parts; linear perspective, a system that creates the illusion of pictorial depth strengthened by colour perspective and atmospheric perspective to heighten the illusion of space and portray a realistic scene. Although depth of field is based on how the binocular eye perceives reality, linear perspective almost looks too real, too straight and rigid to be real.

Leonardo da Vinci followed Alberti's optical theory, "light reveals form, shade obscures it,"<sup>1</sup> form and volume were regarded as more real than what had ever been seen before. The system of perspective was perfected by Da Vinci's focus on creating his figures to look like sculptures, not flesh, through the use of strong shading and black pigment to create a strong volume of relief. Da Vinci's invention of Sfumato and tonal unity initiated new compositional arrangement through the organization of dark and light as opposed to patches of colour. With the use of oil paint it made it easier to create a strong and unified sense of perspective through exaggerating the opposites. Da Vinci's light areas are warmer, thicker and more opaque, dark areas are cooler, thinner and transparent. Atmospheric and colour perspective involve the background being dark, cool and transparent, which makes the light and warm areas appear closer to the viewer, and the opaque areas appear solid. Da Vinci's use of materiality heightened the realness, the Renaissance perspective use of opposites created a deeper, clearer illusion of space. By narrowing these polarities I noted it would create a sense of liminal space.

---

1 Willaim V. Dunning. *Changing Images Of Pictorial Space, A History of Spatial Illusion in Painting.* (New York: Syracuse University Press, 1991).75



Diagram of binocular vision.



Organic line study.

What the Renaissance painter and viewer considered to look 'real', differed to what was considered real to later painters. Paul Cezanne rejected the Albertian system of linear perspective that depicts scenes from a single view point, instead he replicated the activity of seeing, through the movement of the eye to create objects with multiple view-points. Cezanne disregarded the linear system of perspective by flattening the picture plane. Painting flat patches of colour and dividing the canvas up in horizontal planes, avoided the need for atmospheric perspective.

As a result of studying binocular vision and researching various different ways of seeing, I pieced together this diagram to explain the binocular visual field. Each big circle represents a singular eye that constructs monocular vision; the lines running off it extend the vision peripherally. Where the big circles overlap, is our central vision. This is evident looking across the field of vision. The small circle in the middle represents the part of our vision that we fixate with. There is no such thing as a straight line in nature, as we are nature, perceiving nature. From a binocular vision point of view ruled lines only exist when it is measured and constructed, when our eye fixates on it.

Based on this observation I baked ginger bread men and cut their shapes free-hand without a cookie

cutter. Organic lines look more natural, more real. They look more 'real' than cookies cut using a mould of a figure. I feel this is similar to the grid like construction and organisation of the Renaissance linear perspective drawn prior to the activity of painting, which prevents the organic and real quality of the human gesture. In comparison to the subtle organic edges and angles demonstrated through the activity of painting Cezanne's Cubist scenes. The next series of paintings were based on this diagram. It was concluded that they illustrated an illusion of space closer to the systems of traditional western perspective than it was depicted in '*Titled: 20*', when working from Renaissance paintings.



*'Titled: 27'*  
Oil on board  
1200x1500mm 2012



Joachim Patinir: *St Jerome in the Desert* 1520



Paul Cezanne: *Mont-Saint Victoire* 1885



Augustus Earle: *Distant View of the Bay of Islands*, 1827

In comparing Cezanne's outdoor scenes with the Renaissance painter Joachim Patinir, it was noted both could be perceived as landscape paintings. From this observation I questioned the constructs of landscape painting and how it differs from landscape settings. This prompted a shift in this practice from studying visual perception literally to differentiating constructs between paintings that hold visual similarities. It was through the research into various ways of seeing that initially reasoned the use of landscape formats to recognise our wider peripheral vision. The progression of the contextual framework of this project did not alter the format, but its relevance became pronounced through the exploration of the contextual framework. The differences and similarities noted between landscape imagery not labelled as Landscape Paintings, prompted the observation of landscape painting, specifically in my New Zealand context. Do artists choose to represent the New Zealand Landscape to glorify its natural beauty or is it a western convention?

It is ingrained in the western point of view that a painting is 'Fine Art'; the viewer is meant to appreciate a painting hung on the wall at a distance, in the same way that westerners appreciate a view from the top of a hill. A landscape is perceived through western conventions as a picture, separate from ones self. The English definition of the word 'landscape' is to perceive it pictorially, not visually. Frances Pounds book *Frames on the Land* theorised a classificatory system to evaluate the differentiations between frameworks of early New Zealand landscape painting. This concluded that the notion of landscape painting is a western convention which immigrated with the colonisation of Aotearoa.

"The figure is European – the immaculately white hat, the burdenless back, the trousers and coat are sufficient signs of that. It stands, absolutely still, and gazes into the landscape, while the Maori figures move in the land. This stillness, this movement is significant, for landscape painting, the pictorial



Toss Woollaston: *Above Wellington*. Watercolour. 1986



Toss Woollaston: *Above Wellington*. Oil on Canvas. 1986

attitude to nature in New Zealand, is a European code of behaviour. The Maori did not paint landscape, nor feel the need to. Landscape, the pictorial attitude to the land, stopping still just to look at it, to see it as a picture, is purely an imported convention.<sup>1</sup> Augustus Earle's *Distant View of the Bay of Islands*, 1827.

Traditional Landscape painting described by Frances Pound is made up of four genres, the Sublime, the Ideal, the Picturesque and the Typographical. The Typographical landscape is a form of documentation, a quick, unfinished sketch done on sight often by archaeologists and geologists. The Sublime genre portrays overwhelming landscapes, where a person is often depicted being in the vast and rugged wilderness. The aim of the Ideal landscape is to depict the perfect nature, beauty is its object. The Picturesque

---

1 Frances Pound. *Frames On The Land, Early Landscape Painting in New Zealand*. (Auckland: William Collins Publishers Ltd, 1983) 12

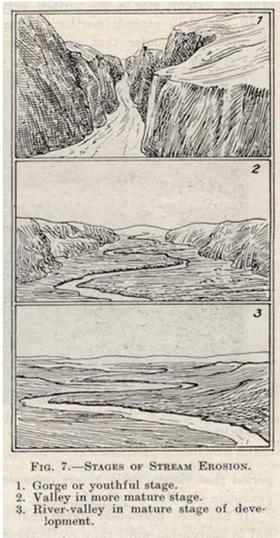
genre depicts a sense of spirit through painting the decay and neglect of its subject, strengthened with strong patches of light.

“...a Greek temple in its perfect, its entire state is beautiful, in ruins it is picturesque; ...calm water is beautiful, broken water is picturesque; a tree, smooth and young, is beautiful, and an old, battered tree picturesque.<sup>2</sup>”

Toss Woollaston's landscape paintings are accompanied by numerous gestural drawings and topographical studies of the landscape. Short bursts of painterly expression evolved in his later paintings to capture the energy and the geographical nature of the land as opposed to its surface. Through the materiality of paint, and the action of painting, Woollaston captured his feeling of the landscapes.

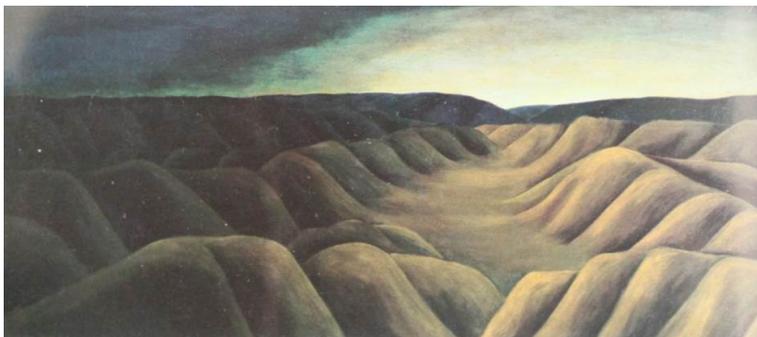
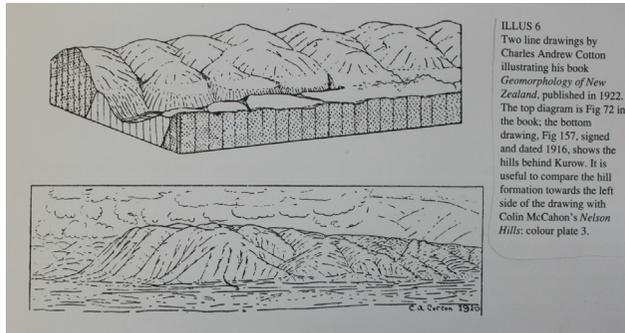
---

2 Frances Pound. *Frames On The Land, Early Landscape Painting in New Zealand*. (Auckland: William Collins Publishers Ltd, 1983) 25.

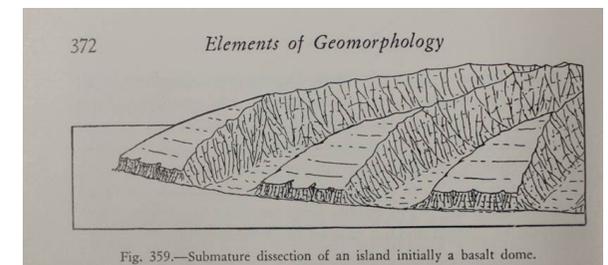


Patrick Marshall

Charles Cotton

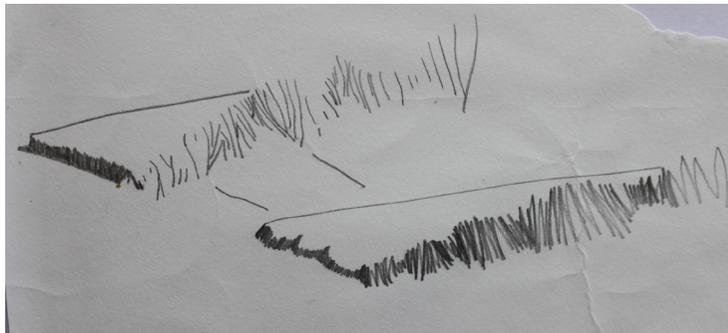


Collin McCahon: Takaka Night and Day, 1948



Charles Cotton

Colin McCahon in his early career was referred to as a 'painter of lines', and was inspired by Charles Cotton's Typographical linear drawings of New Zealand. When comparing Topographical drawings done by Charles Cotton to his tutor, Patrick Marshall, I noted the effect of how a more repetitive line can change the depiction of the landscape. This may be due to the difference in the structure of the landscape needing a more rhythmic representation through line, as well as Marshall's point of view and personal drawing style. Patrick Marshall's drawings allude to a great sense of movement as a result. Similar to the Impressionists, Cotton's sketches are more minimal, it feels as though the space between each line is of equal importance to the line itself. From this observation I drew a simple diagram (*fig, 1*) that clarifies what I feel are the subtle differences between a line and a form.



*fig: 1* Pencil on Paper  
210mm x 297mm

“His ( McCahon's ) interest is in the simplified version of fifteenth-century Italian painters like Sassetta and Gentile de Gabriano, and Fra Angelico, and in their attempts to give weight and volume to the shape of the land as they conceived it<sup>1</sup>,” as simple overlapping forms and planes. Rhythm and repetition was an interest to me in this stage of my practice, I needed to differentiate between creating rhythm and creating a pattern.

A rhythm is a visual pattern that portrays a sense of time, it is as much about movement, gestural expression as the visual aesthetics of repetition. Rhythm can be portrayed through the irregular application of paint, or through the overlapping of irregular placed forms. When something is repeated the meaning is altered, a single noise or mark can be striking, when the same noise or mark is repeated it takes the significance out of the singular and is replaced with familiarity. I feel that the viewer reads repetition and subconsciously relates it back to the self, making the familiarity either comfortable or confrontational. In Titled: 32 this is explored through the rhythm of painted lines, joined together to create a form.

---

1 Gordon H. Brown. Colin McCahon: Artist. (Auckland: Reed Publishers, 1993). 23

Charles Cotton's Typographical line drawings influenced my practice, initially drawing directly from his studies using pen, to apply topographical inspired line drawing techniques, referencing my photographs and environment. Through these drawings and paintings I studied how to create rhythm using line and expressive marks, while also using line consciously as a line to describe a form. When thinking about the geology of landscapes and not the surface of landscapes I became interested in multiple perspectives. To suggest this, various compositions were employed that avoided a distinctive horizon line to shift away from the obvious landscape construct.

I continued to question the difference between a line and a form. '*Titled: 32*' further confronted me to question the difference between a form and shadow, after painting the dark space under the mountain on the right of the composition. In '*Titled: 37*' the armature looking angled yellow mark to the right of the composition I felt was successful, its plainness exaggerated by the chalky acrylic paint.

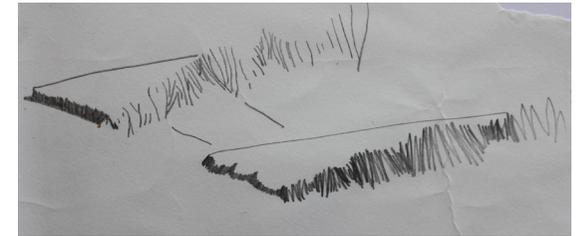


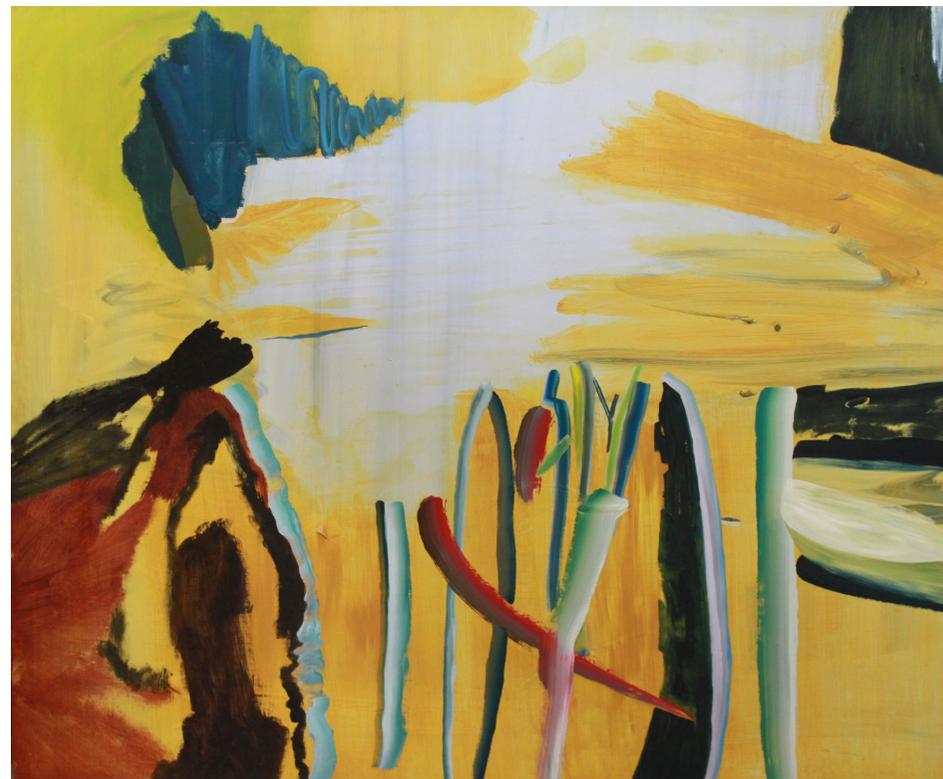
Fig 2. Pen on Paper



Joachim Patinir  
St Jerome in the Desert 1520



*'Titled:32'*  
Oil on Board  
1200x1500mm 2012



*'Titled: 37'*  
Oil and Acrylic on Board  
1200x1500mm 2012



**Chapter Three.**  
Shadow, Refelction.  
The Lines Edge:

---



Fig 3. Pen on Paper.  
210mm x 297mm



Observation: Questions a  
Form, Line and Edge.

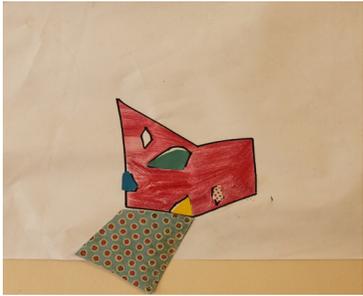


Fig 4. Pen, Pencil Collage on  
Paper. 210mm x 297mm



'Titled: 45'  
Oil and Enamel on Board  
940x122mm 2013



William Robinson  
*Sunset 1985*



Outlines the polarities of a  
Line, Form, Shadow and  
Reflection.

# Shadow, Reflection. The Lines Edge:

---

The portrayal of movement in a painting has been explored through the application of expressive marks applied in the Renaissance series. The representation of movement changed when questioning the differentiation between a form, shadow and a reflection; from the embodiment of the gesture of line and form on a two dimensional surface to depicting a notion of a space outside the self, by observing the edge of the polarities of light, its dance and its absence. The construct of darkness only exists when there is a lack of light.

Movement has also been explored visually through the use of pattern and rhythm as seen in *fig: 1* and *fig: 2*, where the constructs between an edge, line, form and shadow, start to blur. Through the blurring of these boundaries, a push/pull spatial tension starts to operate. The successful elements of the drawing on the left are the shadow and lines around the cut out collage fragments situated within the red form that has its own push/pull tension. This influenced 'Titled: 45' through the portrayal of the square in the rectangular pink space.

The visual and kinetic difference between a shadow and a reflection was questioned after looking at the

paintings by the Australian contemporary painter, William Robinson. Robinson's use of framing and multiple perspectives within his paintings draws the viewer into the composition. His romanticised figures and universal idealist imagery can either draw the viewer in or separate the viewer from the scene to take the place of the onlooker. Robinson's consistent scale of mark making describes a variety of sizes of subjects and forms, while varying between the use of repetition and smooth tonal surfaces. His observations of reflections can simultaneously look like the sky or the land.

Robinson's use of multiple perspectives had an influence on the observations of my surroundings, noticing the differences and similarities between forms and angles when looking up, at eye level and looking down, using both focused and peripheral vision.

Through our experience of time in motion, angles and perspectives interlink with each other. Change in light casts different qualities of shadows that vary in directions. Robinson's use of high contrasting tones adds to the mystery and creates spaces that are clearly defined, yet because the compositions are a juxtaposition of various different perspectives and scenes within a landscape, it is contradictory.



Fig 5.  
Pen on Paper  
110x150 mm



Fig 6.  
Pen on Paper  
110x150 mm

The first study, (*fig: 5* and *fig: 6*) is a literal study of line, form and shadow was investigated by drawing around organic objects. When I placed a piece of bark on the paper surface it cast two shadows, after drawing the shadows and taking the piece of bark away, one shape resembled a form, the other, its shadow.

The second study (*fig: 7*) was using a twig, a cylinder shaped object viewed as 3dimensional line. I started to follow and describe the edge of the shadow with a pencil line. As I drew heavy handed the paper in my notebook moved in a wave motion, this caused tension that resulted in the paper, twig and shadow to jerk suddenly and sporadically as I drew, altering the edge of the linear composition that I was tracing with the pencil tip. These studies influenced me organically by clarifying subtle differences between shadows and reflections through the activity of balancing on the natural edge of control and chaos.



Fig: 7.  
Stills from video.  
Pencil on Paper  
210x297 mm

A similar feeling of connection between constructs was observed on a drive to Titirangi. I took a series of photographs of reflections in an abandoned car park. The surface of the concrete was chipped, with pot holes like the knees of worn jeans. Just after a morning rain these surfaces were filled with puddles of water reflecting the clouds. Visually these shapes are similar, occupying the same space. These photographs gave me a better reference to visually portray the feeling of commonality between the shapes and textural surfaces of the concrete mirroring the outlines of the clouds, various landscape settings being intertwined through the reflection. Tying texture and visual organic shapes together was the theme in *'Titled: 24'*. The intention was to exaggerate the physicality of texture through material and expression while employing an illusion of a warped 'fish eyed' feeling of space.



*A.Blinkhorne*



*A.Blinkhorne*



*'Titled: 24'*  
Oil on board  
1200x1500mm 2012

After photographing reflections, Claude Monet's Water Lilly paintings became a focal point for visual research. In particular Monet's scenes that only depict the reflection. Monet's paintings are constructed through layers of loose rhythmic lines, it was noted these paintings hold a slight sense of perspective through the angle and scale ratio of the lilies. This was realised after opening a book on Monet upside down and seeing his paintings still depict a similar sense of space. Studying Monet's Water Lilly series upside down enabled me to understand what angles edges need to be in order to be understood horizontally, whichever way up the canvas is.

Through studying Monet's Water Lilly series I realised these paintings deal with a similar but figurative exploration of two dimensional space. Monet painted 3 different ways of understanding space by articulating and translating the effect of light on two polarising forms of matter. The water lilies were painted as a form, followed by their shadow located in the fine spaces between the lilies and the water's surface, while also painting the water lilies as a reflection, all through the use of liner Impressionist marks. Monet depicted a landscape beyond the frame through painting the reflections of forms surrounding the water's edge. The maintained landscape and garden enabled Monet to have a consistent and accessible scene to observe and

paint during different times in the day light.

Monet's water lily paintings are as much about emptiness as they are about fullness. These ideas are linked closely to the ideas of the poet, Stephane Mallarme. "The intellectual armature of the poem conceals itself, is present – and acts in the black space which separates the stanzas and in the white of the paper: a pregnant silence, no less wonderful to compose than the verse itself."<sup>1</sup>



Claude Monet  
Waterlilies, 1914-15.  
(upside down)

---

1 Robert Hughes. *The Shock Of The New, Art and the Century of Change*. (London: Thames and Hudson 1991).121

These paintings by Monet influenced this next series of grey paintings which explores the ambiguity of marks, tones and layers through using a narrow colour pallet and varied scales of shadows and reflections painted inside each other to blur the boundaries between a line, a form, a shadow and a reflection. Reflections are made up of strong horizontal and vertical lines. To the right in *'Titled: 61'* the focus was to employ subtle angles and edges to create a cluster of forms that feels like a reflection. The ratio of the colours and marks are more organic than the reflections portrayed in *'Titled: 60'* which depicts a more literal and orderly translation.

At the bottom of the composition in *'Titled: 61'*, the horizontal space is questioned to be either convex or concave, depending where the eye looks. This is due to the subtle shading and value of the tones painted into the empty space of the field layer. A linear example of this is the green 'reflection' at the bottom of *'Titled: 58'*. This can be seen by the way it changes perspective depending on whether you look at it, or around it.



*'Titled: 60'*  
Oil and Acrylic on board  
1200x1500mm 2013



*'Titled: 61'*  
Oil and Acrylic on board  
1200x1500mm 2013



*A.Blinkhome*



*'Titled: 58'*  
Oil and Acrylic on board  
1200x1500mm 2013

When the flickering sunlight of the studio shone directly onto this series of paintings, the change in tone from the diverse quality of the light was noticeable. From this observation I photographed different light sources and qualities of light shining directly onto these paintings. I noted the change in tonal variation of the paints' surface as the quality of light (and shadow) changed. The mid tones painted on the ground became simultaneously lighter and darker – this showed the real tones of shadow of the surface colour.

cream form and shadow that hovers over the surface in *'Titled: 60'*. After this series I scaled up the paintings using canvas instead of hardboard. This opened up the possibility of not being restricted to a certain size due to surface material. Through the change in format I learned it is as important to pay attention to the negative space in a painting as much as the positive space; larger paintings are about working with space as well as depicting space.



*Observations of Light*

The ambiguity of space through the application of light and dark is shown in *'Titled: 59'* by working into the surface to exaggerate and complete a pre-existing form to suggest a hollow log. The macro/micro layering of forms, shadows and reflections is particularly evident within *'Titled: 62'*, while the different perspectives are also indicated by the



*A.Blinkhorne*



*'Titled: 59'*  
Oil and Acrylic on board  
1200x1500mm 2013



*'Titled: 60'*  
Oil and Acrylic on board  
1200x1500mm 2013



*'Titled: 62'*  
Oil and Acrylic on board  
1200x1500mm 2013



*'Titled: 66'*  
Oil and Acrylic on board  
1200x1500mm 2013



*'Titled: 67'*  
Oil and Acrylic on board  
1200x1500mm 2013

The next series consisted of scaled up versions of the previous series. Due to the dry pallet and visual language I learnt to paint singular marks to portray varied yet specific illusions of space. Robinson's paintings highlighted my attention to the positioning of each canvas to influence the activity of painting when projecting certain ideas.

The patch in the middle of *'Titled: 66'*, was initially painted white, and over-powered the composition. Tones from the ground layer were layered over to create a new field within this form. The important potential of the patch was noted as a way of layering without overpowering existing expressions in the composition.

The ground in *'Titled: 66'* was painted as though it was a singular form in itself, unlike *'Titled: 67'*. I was conscious of how the tonal variations and angles of marks would intertwine to create a subtle push/pull tension. The individual series of expressions in the bottom half of the ground layer are moulded to create the variation of tones between the gestures, creating disconnection between the marks. Through the process of *'Titled: 67'*, I realised that the edge of a mark can change how the mark communicates with the space around it, the edge is as important as the mark itself.





Fig 7



Fig 9



Fig 8

This can be seen through the brown cluster of marks in the centre of the composition, where I used a small almost dry brush to blend marks and edges together to create a space that looks like a shadow of the mark on the right in the ground layer while it also interlinks with the dark brown tone on the left in the same layer. In another example of portraying the curved form to the left of the middle of the composition, the tips and edges were brushed finely to find the balancing point that would make it appear suspended.

This visual language was then applied on a smaller scale using watercolours on paper. These drawings (fig 7, 8 and 9) explores how the spatial dynamic can be altered through paying attention to the line and edge of the brush, to create definition and ambiguity within forms. The difference between a line and an edge is that a line is drawn by a tool to describe a form. An edge is the meeting point of two separate spaces. A line separates spaces or describes spaces. A 3-dimensional line could be a fence, its purpose is to separate one space from another, to outline one space, in turn creating another space.



# Chapter Four.

## Emergence:

---



# Emergence:

---

A narrow visual language was refined by ridding the practice of the thick, shiny oil paint aesthetic and varied colour pallet and forms of expression. It was my intension in the next series to broaden the visual language to create a varied body of work that communicates the same ambiguous tension. By throwing the dry foundations of this painting practice out the window, I felt lost when working with variety. The uncertainty prompted a state of Emergence, “a process understood by which something comes into existence, because something decides, or something is decided that was previously undecided, either way, demanded a decision.<sup>1</sup>” To continue pushing this practice forward I needed to have limitations on my methodology. I chose to reference my notebook pen drawings with the goal of translating the line drawings into small scaled paintings.

Through the focus and meditation of these drawings, the process of the compilation of each pen mark engaged in rhythm and repetition. Visually these drawings don't necessarily describe a pattern or a visual rhythm. The activity of drawing and the accumulation of marks became the rhythm.

---

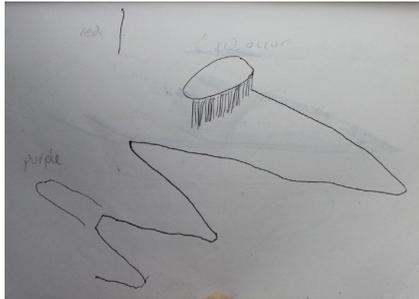
1 Jan. Verwoert. “Emergence: On the Painting of Tomma Abts.” Tomma Abts (2005) 2

Drawing is an immediate form of expression, the visual seed of an idea. I have never felt that I paint paintings but rather, I paint drawings, I push a painting until I feel it is a complete drawing. The ‘permanent possibility’ of painting as described by Raphael Rubinstein, as being “the freedom that is aligned with the possibility that a painter can abandon a painting at any moment, leaving a trace of that condition behind in the surface.<sup>2</sup>” This condition is interlinked to the ‘drawing’ or ‘sketch’; through the representations or reproductions of these drawings, the paintings will inevitably remain in a state of provision.

Up until this point imagery has been used as references to then paint from intuitively. The shift to painting ‘intentionally’ or ‘representationally’ from my drawings forced me to stay true to the construct of an image. In order to achieve this I focussed on translating the weight and tone of the lines while maintaining a similar ratio of marks. The sketches sporadically vary between landscape and portrait format, which are naturally reflected through the paintings. Contrasting this, instinctual or intuitional painting is a different kind of intention, seemingly irrational, a knowing that is also based on the

---

2 Raphael Rubinstein. “Provisional Painting Part 2: to rest lightly on earth” Art in America, (Feb 2012) 2



Pen on Paper.  
110x150mm



Pen on Paper.  
110x150mm

*'Titled: 97'*  
Oil on Canvas  
300x400mm, 2013



*'Titled: 87'*  
Oil on Canvas  
300x400mm 2013



Michael Bauer  
*H.S.O.P. Ambro Gardens-49*  
2012



*'Fluffy Steak'*  
Oil on Canvas  
300x400mm 2013

activity and experience of painting. These processes both have a form of logic and rationality, one is organic and the other is measured. After instinctually knowing, through analysing result, intention can be applied. In discussing the concept of 'emergence' in relation to intuition and representation, Jan Verwoert claims, "They both create a relationship between result, reason and process."<sup>1</sup>

Through the process of translating the pen drawings into paint I had to pay particular attention to the surface as a whole, to think about the field of the painting as separate to the drawing, but also the field being the body of the forms described by the lines on top and into this surface. The beginning of this challenge resided in the question, how to view the edges of the brush marks in relation to the lines of the drawing? The challenge here was to visually separate the field of paper from the drawing, as seen in *'Titled: 87'* The issue was to clarify which lines were going to be painted as a line, described by both edges of a brush mark or a line that is described by being the edge of a form. *'Titled: 87'* does not resemble the drawing, due to the edges of the brush mark in the field being used to describe the bottom of the form. This prompted the realisation that in order to paint a successful drawing, there

---

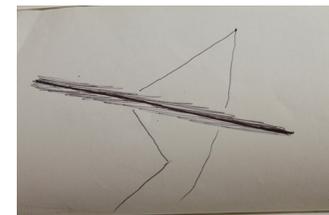
1 Jan. Verwoert. "Emergence: On the Painting of Tomma Abts." Tomma Abts (2005) pg 1

needs to be a good grasp of what is intended before the painting starts. In *'Titled: 97'* the intention was to use the line as the edge of two planes meeting, not as a line on top of a ground. Although these marks were successful it still did not resonate with the drawing, helpful in this endeavour was to reconsider the way I applied the layers of paint and the use of colour, preferring instead a more subdued palette. This was similar to Micheal Bauer's layered paintings that challenge what a figure is through the abstraction of line and form using positive and negative space. His colour palette exaggerates his playful application of paint that suggests enlarged pages of drawings. They look like finished paintings, but the visual language suggests the freedom of drawing.

Through analysing Bauer's colour palette, the decisions made in *'Fluffy Steak'* employed the consistent minimal hue and tonal variation of colour, by which the drawing was constructed and subsequently interpreted. The mid tone field is built up of a rhythm of marks that help balance the forms on top of the field.



*'Skifood Expert'*  
Oil on Canvas  
300x400mm 2013



Pen on Paper.  
110x150mm



Pen on Paper.  
110x150mm



*'Grey Matter'*  
Oil on Canvas  
300x400mm 2013

As a result to working with a narrow colour palette, it was noted that vibrant colour can own a space on a 2 dimensional surface in the same way that a form does. Painting with similar tonal values while using contrasting colours creates a contradicting but harmonious tension. This creates and confuses the spatial illusion in a painting without pigment overriding the visual language. The subtle and sometimes quiet use of tone and value reflect and project a softly spoken ear.

In *'Grey Matter'* the materiality of paint is used to interpret the drawings that question the constructs of Albertian linear and atmospheric perspective. This spatial dynamic is altered by working wet into wet paint and then creating further spatial ambiguity by scraping into the paint to create lines and shadow to suggest a paper fold. In Renaissance perspective, bold lines and sharp edges spatially appear closer to the viewer. Another example of this visual ambiguity through materiality is shown in *'Skifood Expert'*, where a thicker sharp line at the top of the picture plane connects to the thin hazy line, contradicting the constructs of linear perspective. The subtlety between using dry and thin paint with thick and wet paint, challenge and align with the constructs of atmospheric perspective to create the spatial tension.

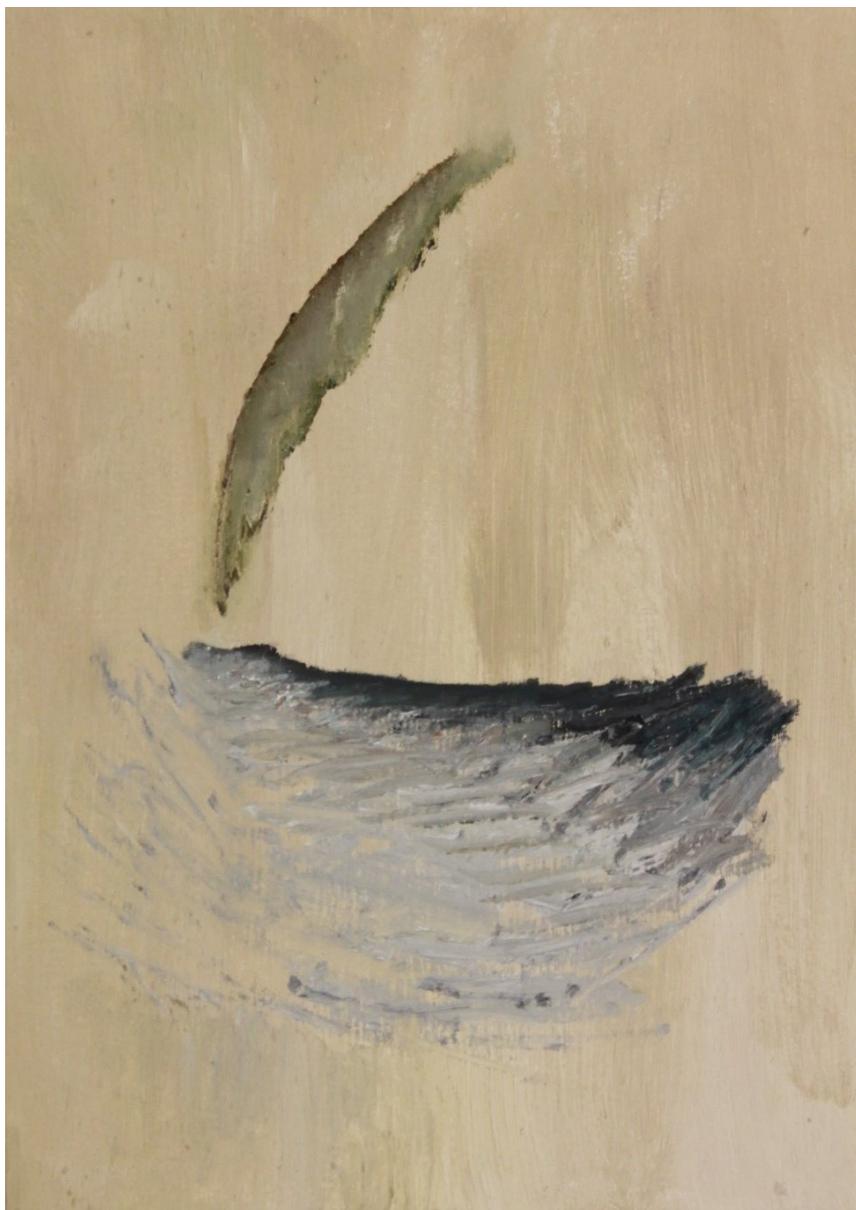


*'Skifood Expert #2'*  
Oil on Canvas  
650.5x650 mm 2013

How the materiality of paint was used to heighten the spatial illusion and confusion of space on a 2 dimensional surface became the foundations of this practice. By employing strategies based on my observations of the similarities and polarities between constructs that make a line, a form, a shadow and a reflection. This, I felt, created a stepping stone to enable me to scale up the visual language of the drawings and small paintings. *'Skifood Expert #2'* shows the representation of *'Skifood Expert'* predominately lies in imitating the gesture of the marks rather than the precision of the shape and placement of the forms. The challenge here was to replicate by virtue of translating and replicating the painted drawing to fit the bigger format. Although I feel this painting is successful, it is the instinctual activity and process which is the enjoyment and purpose of painting abstraction, for me as an artist.

In comparison the reproduction of *'Charles little leaf'* on page 52, was painted onto a mostly dry surface, the rhythm of the bottom half was applied with a half dry muddy brush pulling at the surface of the field. The scaled up version, *'Charles little leaf #2'*, was painted using a clean paint filled brush on top of a thinner and dryer ground. The rhythm of marks suggested a deeper 'Impressionist' field of space, where as *'Charles little leaf'* the marks suggested a flatter duller shape. Through this process I was

concentrating on the precision of forms and tones, not as much the expression and materiality. I realised the skin of the paints surface is as important as the edge of a line. One is a literal plane, the other a representation of a plane.



*'Charles little leaf'*  
Oil on Canvas  
300x400mm 2013



*'Charles little leaf #2'*  
Oil on Canvas  
700x700mm 2013



Pen on Paper.  
110x150mm

The interpretation of *'Fluffy Steak'*, in *'Fluffy Steak #2'* on pages 56 and 57, emphasised a similar compositional structure while utilising a different spatial strategy in the field. The initial gestures were 'patched' over, staining the field instead of discarding the painting. The stains show a sense of time and process that the representations don't show. From this observation I feel this painting is more successful. The fluid simple applications of the forms in this composition look like something of the ordinary. Through this observation I noted that the plainly painted form or mark suggests the same minimal gesture as paintings with relatively few components in a composition. This notion of polarity and suggestive content is written about in Provisional Painting by Raphael Rubinstein.

Rubinstein's notion of Provisional Painting is to leave the process of painting bare for the viewer to see. This can result in paintings loaded with gestures that show a process of time and energy, or left appearing 'too easy', resulting in a minimal application of paint. Either way, the gestures question the notion of what a finished painting is, and the need to 'finish' a painting. This notion to leave a work intentionally unfinished was still controversial in Western arts, 10 centuries after it was appreciated in Chinese painting.

Richard Aldrich's painting practice challenges our perception of what a finished painting is through his awkward, yet precise visual language that holds an emptiness alongside a loose "slipshod, lackadaisical vibe"<sup>1</sup>. Aldrich's seemingly effortless and off-hand painting style plays with the manipulation of two dimensional space that can awkwardly interpret our everyday environment.

In '*Fluffy Steak #2*', the fluid gestures survived while the others left a stain – thus left the composition fuller and richer than those 'successful' and 'easy' paintings prior. Provisional or not, the struggle within the activity of painting is undeniable and unescapable as is the self. "The provisional is born in the moment when a painter hesitates between painting and-not-painting and then begins to paint nonetheless."<sup>2</sup>

The plain, *everyday*, visual language is still the motivation behind this painting practice, however complete a painting may look.

With the comfort in nothing, brings the abundance of life. Spaces that are empty or unclear, are bound in

between the states of knowing. In these spaces lie the discomfort of uncertainty and unfamiliarity, of no idea and agenda, no gender, no polarities. Until this liminal space becomes the truth, there will always be an other.



Richard Aldrich  
Kimono, 2010

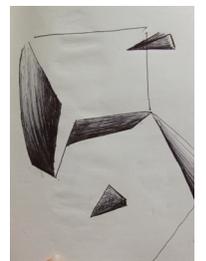
---

1 Scott Rothkopf. "Openings: Richard Aldrich" Artforum International, April (2009) 172

2 Raphael Rubinstein. "Provisional Painting Part 2: to rest lightly on earth" Art in America, (Feb 2012) 7



*'Fluffy Steak'*  
Oil on Canvas  
300x400mm 2013



Pen on Paper.  
110x150mm



*'Fluffy Steak #2'*  
Oil on Canvas  
1200x1500mm 2013



*'Choogumber*  
Oil on Canvas  
300x400mm 2013



Pen on Paper.  
110x150mm



Pen on Paper.  
110x150mm



*'Mayonaise Whiskey'*  
Oil on Canvas  
300x400mm 2013



*'Chalkins'*  
Oil on Canvas  
300x400mm 2013



Marker on Paper.  
110x150mm



Pen on Paper.  
110x150mm

*'Around Table*  
Oil on Canvas  
300x400mm 2013



**Conclusion.**  
A Western  
Point of View:

---



## A Western Point of View:

---

The intention to explore the notions of western perspective and point of view through art history evolved from a curiosity to understand the West as a culture into which I was born. Research into various neurological diversities and ways of seeing visual perspective kicked off this project to create a sense of liminal space through a painting practice. By inverting strategies employed by painters from the Renaissance period, I intended to illustrate notions of diverse human lived experiences.

During the Renaissance period, images of landscapes were used as backdrops to create realistic and symbolic scenes that reflected the enlightenment of rationalism, through pictorial constructs of the time. The landscape scenes were painted from either the imagination or by reproducing local landmarks to add to the western point of view through storytelling. These narratives were strengthened by a western system for pictorial perspective that encouraged credulity within the Renaissance viewer. These paintings were not about the scenes or the image but were symbols to live by. Through the articulation of the main framework of perspective within the Renaissance period, I noted the perception of what is 'real' differs

through time periods and individual experiences. This is portrayed through a system of visual language, not necessarily a system of perspective. Cezanne's interpretation of the activity of seeing may not look any more 'real' than the Renaissance paintings or Monet's impressions of landscapes, to the 21st century viewer.

The choice not to compare western perspective to an eastern perspective was intentional. Although appropriation is a legitimate strategy in contemporary practice, I felt that to garner a greater sense of cultural understanding through pictorial history by researching its opposite, was outside of the crux of this project. This notion of culture is reflected in reverse through Teo Eng Seng's practice.

Teo Eng Seng shifted away from the western medium of oil paint on canvas to paper, a traditional Eastern medium, after his visual language was seen to be referencing the likes of Frances Bacon and Jackson Pollock, who contributed to the history of fine art through their point of view and use of traditional western materials. Teo's work's does not merely avoid western associations through utilising paper and the use of calligraphic marks, instead he constructs these works out of the pulp of paper, which colour and texture is bound into as is structure and composition. Teo's paper works are both figure

and ground, paint and support, this means that Western and Eastern associations are no longer applicable; these manifestations are groundless, therefore figureless. They belong nowhere. Teo's change in technique and material was provoked by a deep sense of cultural and social displacement, not an artistic exploration.

Language and culture are intertwined with one another to locate an individual point of view through a cultural perspective. Sign language and its culture is undeniably the language of the deaf, a culture that is often viewed as disabled by other communities at large. In reverse, if one does not understand sign language and is in a situation where everyone signs, this would be a disabling experience. Disability in general, constructs the biggest minority group and is endemic within all cultures, thus creating a liminal space that calls into question an idea around human functionality. Disability is a construct that is imposed on people due to our environment, technology and social attitudes. A human being isn't 'disabled'.

The experience of growing up with a hearing loss has meant I have often misunderstood language. Words can morph, along with their meaning. This has resulted in my questioning others' meaning and authenticity; alongside my understanding, intelligence and circumstances. We are surrounded by the repetition of words and catchy phrases;

words are the easiest thing to glamourise and also litter, slogans left right and centre. I feel we dance around what we mean, we unspeak.

I re-jumble letters to make sense, and am visually hyper aware to tie the loose ends together. When one doesn't feel like one can trust the information from the speaker and oneself, it leaves a lot of room for self-doubt. It is the self that interprets the world. When society portrays a standard in which we should experience by catering for the majority, the minority who experience the world through a 'diff-ability' I feel end up in a space of liminality.

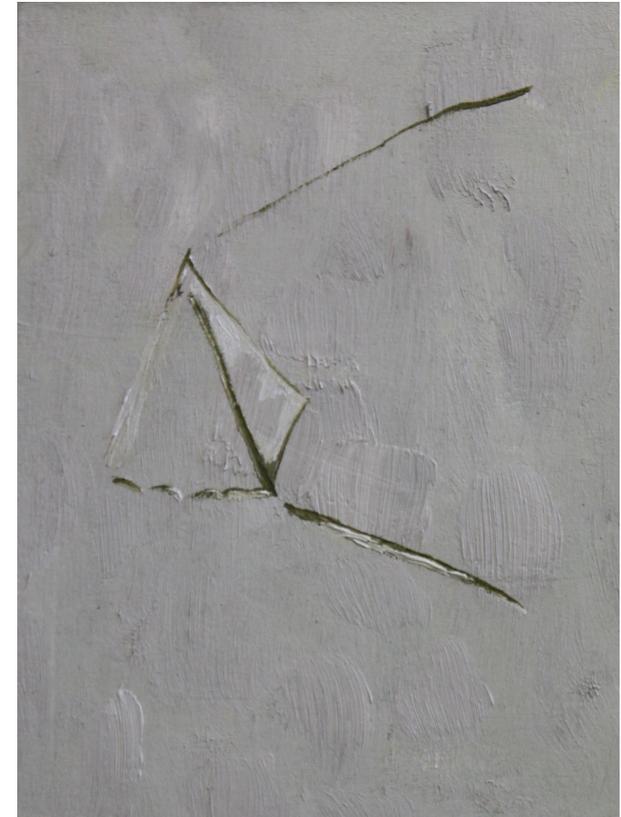
The consistent search in this project to portray a sense of 'realness' has been pursued through avoiding the measured, straight line, while also finding the balance between this and the full bodied gesture. Movement is also expressed through the spatial push and pull of compositional structure, alongside the organic notion of rhythm and irregularity of repetition. The search for something 'real' is a reflection of my experience of miscommunication. Disability and liminality shifted from an external to an internal exploration due to the recent experience of a further deterioration in my ability to hear, causing greater confusion with language and communication.

This is reflected through my ambition to create soft and energetic spaces with precision that challenge and confuse the viewer.

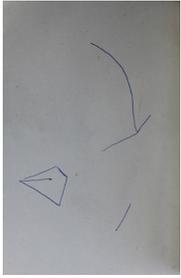
As my experience of sound has changed, my interest and understanding of natural sound has increased. The spatial dynamic of sound ranges in the spectrum of low to high frequencies alongside the volume of sound. Low pitch sounds could be portrayed through cool, dark and thin uses of paint, opposite to this high pitch sounds could be portrayed through warm, light and thick uses of paint. Sounds that are middle to high pitch connect and differentiate the beginning and end of words to clearly string a sentence together, in the English language. These medium to high pitch sounds have deteriorated in my hearing, this is portrayed visually through the use of warm and mid to light tones of colour to create a feeling of liminal space. From this experience of liminality I have come to the conclusion that the truth of anyone's belief can be reflected through the notion of what is heard.



Pen on Paper.  
110x150mm



*'Articles'*  
Oil on Canvas  
1200x1500mm



Pen on Paper.  
110x150mm



*'Brown Owl'*  
Oil on Canvas  
300x400mm 2013



*'Brown Owl #2'*  
Oil on Canvas  
1200x1500mm 2013

## Bibliography:

---

Charles A. Cotton. *Geomorphology, an introduction to the study of landforms.* (Christchurch: Whitcombe and Tombs Ltd. 1958).

Charles F Stuckey and Sophia Saw. *Claude Monet, 1840-1926.* (Great Britain: Caldwell Prince Ltd, 1995).

Clive Gregory, ed. *The Great Artists: Their lives, works and inspiration 21 Leonardo da Vinci.* (London: Partworks Ltd 1985).

Associate ed. Dorain Deshauer. "Looking beyond the case report," review of *A Minds Eye* by Oliver Sacks. *CMAJ* 184 no. 3 (2012). <http://www.cmaj.ca/content/184/3/330.full.pdf>. 10/05/2012.

Eugene Tan. *Painting as Process: Re-evaluating Painting.* (Singapore: LASALLE-SIA College of the Arts, 2004).

Frances Pound. *Frames On The Land, Early Landscape Painting in New Zealand.* (Auckland: William Collins Publishers Ltd, 1983)

Gerald Barnett. *Toss Woollaston: an illustrated biography.* (Wellington: Random Century New Zealand Ltd, in association with National Art Gallery 1992).

Gordon H. Brown. *Colin McCahon: Artist.* (Auckland: Reed Publishers, 1993).

Jan. Verwoert. "Emergence: On the Painting of Tomma Abts." *Tomma Abts* (2005) <http://www.davidzwirner.com/wp-content/uploads/2011/10/TA-Verwoert-05.pdf>  
02/04/2013

Lynn Fern. *William Robinson.* (Roseville East, NSW: Craftsman House; USA: G+B Arts International. 1995).



Lynn Fern. William Robinson. (Roseville East, NSW: Craftsman House; USA: G+B Arts International. 1995). Marcel Brion. Cezanne (London: Thames and Hudson. 1975).

Nora Griffin. "Richard Aldrich" The Brooklyn Rail: Critical Perspectives On Arts, Politics, And Culture. (2009) <http://www.brooklynrail.org/2009/02/artseen/richard-aldrich> 13/02/2014

ed. Norman L. Kleeblatt. *Action/abstraction: Pollock, de Kooning, and American Art, 1940-1976*. (New York: The Jewish Museum, New Haven: Yale University Press. 2008)

Oliver Sacks. *Seeing Voices*. (London: Pan Books Ltd, 1990).

Oliver Sacks. "What hallucination reveals about our minds." Ted Web, last modified Sept 5, 2013. [http://www.ted.com/talks/oliver\\_sacks\\_what\\_hallucination\\_reveals\\_about\\_our\\_minds](http://www.ted.com/talks/oliver_sacks_what_hallucination_reveals_about_our_minds) 03.09.2011

Raphael Rubinstein. "Provisional Painting" *Art in America*, May (2009) <http://www.artinamericamagazine.com/news-features/magazine/provisional-painting-raphael-rubinstein/> 17/09/13

Raphael Rubinstein. "Provisional Painting Part 2: to rest lightly on earth" *Art in America*, (Feb 2012) <http://www.artinamericamagazine.com/news-features/magazine/provisional-painting-part-2/> 17/09/13

Robert Hughes. *The Shock Of The New, Art and the Century of Change*. (London: Thames and Hudson 1991).

Scott Rothkopf. "Openings: Richard Aldrich" *Artforum International*, April (2009): 170-173

Willaim V. Dunning. *Changing Images Of Pictorial Space, A History of Spatial Illusion in Painting*. (New York: Syracuse University Press, 1991).



Declaration:

Name of candidate: Amy Blinkhorne.

This Thesis/Dissertation/Research Project entitled :

How to create a sense of liminal space through investigating the western notions of perspective.

is submitted in partial fulfillment for the requirements for the Unitec degree of

Masters of Design.....

CANDIDATE'S DECLARATION

I confirm that:

- This Thesis/Dissertation/Research Project represents my own work;
- The contribution of supervisors and others to this work was consistent with the Unitec Regulations and Policies.
- Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled any requirements set for this project by the Unitec Research Ethics Committee.

Research Ethics Committee Approval Number:

Candidate Signature: .....Date: .....

Student number: .....