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Twisted Everyway

A Statement Submitted to the Faculty of the Painting Department  
In Partial Fulfillment of the Requirements for the Degree of Master of Fine Arts

at

The Savannah College of Art and Design

by

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## **Twisted Everyway**

Each person experiences a struggle against authority. This struggle is a process of growth; it is the quest is to become an individual. My current body of paintings and drawings depict my fight between a desire to break free, take control, and become my own authority, or to continue to indulge in my sense of comfort in accepting the rule of others over my life. The focus is the conflict that I wage within my own mind against the multitude of opinions and personal thoughts, against the desire to please others and to please myself, against the opposing options of bowing to authority or becoming my own authority. The paintings are a visual documentation of my internal struggle throughout this rite of passage, and reflect the universal idea of such a struggle.

The features of the human face are denied by the drape, to be slowly revealed over the progression of the oeuvre [Fig. 1]. The wrapped head serves varied purposes. It gives voice to the frustration of being caught between one's own desires and the desires of others. The tight wrapping of the cloth is the physical manifestation of a psychological situation. As the work is dual natured, so is the symbolism of the wrap. Covering the body's central locus of identity creates an anonymous effect, yet this is only on initial viewing of a single work. Seeing the collective work, the small details of body type, birthmark, and clothing indicate that each figure is in fact the same individual.

Each composition is appropriated from an art historic reference, which depict artists, saints, and martyrs. The original compositions are adjusted to serve the purpose of

each new piece. These are meant to honor the original works while they borrow authority from the Old Masters' compositions. Each painting is made in a combination of traditions, drawing from the Baroque and the Northern Renaissance. It is a marriage of the translucent palette of the Northern artists and the chiaroscuro lighting of the Baroque. Advantage is taken of the spiritual and dramatic connotations of each school. The drawings, while rendered in the same sensibility, rely completely on my own invention. Paintings and drawings take time, specifically with the processes of under-painting and glazing with oils. It is the labor invested and the permanence of an image fixed by a hand on a surface, which imbues the works with authority. The appropriation of the original composition is another way in which authority is placed within the work. The success of appropriation relies much on human nature. People are attracted to, and respect, familiarity. Borrowing from a previous source strikes a chord of recognition in the viewer. It is through this recognition that I reinforce the universal quality of the subject matter.

Arriving at this concept of the rite of passage was a long and arduous process of self-discovery. Beginning the program at the Savannah College of Art and Design, I explored a set of traditional pastel still life pieces of my mask collection [Fig. 2]. I have always been fascinated with the concealment of features, a facet of my personality which resulted in a penchant for collecting carnival masks. The idea was of a sense of hidden self, keeping the true person covered, in an attempt to conform to societal expectations. This concept evolved into a drawing of a man with his hands over his face [Fig. 3]. These drawings and few paintings passed my prerequisite review favorably, though I was encouraged to experiment more with various media and step outside of the traditional

box. Contrary to the original intention of expansion into alternative media, it was this suggestion that led in a meandering progression to the current methodically traditional paintings and drawings. The work developed into a series of objects covering the faces of their owners; fans, canvases, paintbrushes, and make up. I began to explore the self-portrait. This led to a series of mirrors, which served as self-portraits, by reflecting the viewer's likeness back to him or her in a modified fashion. One mirror was a conventional silvered surface, one cracked and slightly antiqued, and the third as seen through a soft veil [Fig. 4]. I also tried my hand at a video piece, where I was applying and removing make-up. All of the works were still developing the idea of masking, in a conceptual sense. I presented this series to my first 15 credit hour review, and failed miserably.

I had never failed anything in my life.

More disturbing than failing was the fact that I had been following the guidance of a previous panel in my endeavors, and was chastised for taking the risk. In a way, I felt betrayed. It was this experience that gave rise to my current series of work. I took the panel's suggestions. The one comment that seemed the most appropriate was the suggestion that I adhere to traditional media and present a more consistent body of work at the next review. I reinvestigated my solid academic background of art history. In a book on Caravaggio, I discovered the solution.

Next to a plate and description of Caravaggio's 1608 *The Burial of St. Lucy* [Fig. 5] was a photograph of Maderna's 1600 *St. Cecelia* [Fig. 6]. Maderna's marble sculpture of the saint explores and celebrates the martyrdom of one of the city's many martyrs, placed beneath the high altar of the church of St. Cecelia in Rome. Her story<sup>i</sup> is

interesting to me as a Roman Catholic, and I find much religious influence in terms of what artwork I find attractive. Initially, though, it was the visual impression of *St. Cecelia* that caught my attention. The pure white stone against the dark background, the body twisted in the lingering moments of life, and the head wrapped. Cecelia's very face is denied, suffocated in the bindings of execution. It is an intense sculpture. Maderna's depiction of Cecelia in her last moments was the perfect vehicle for my own feelings on the matter of my review.

*Promote* [Fig. 7] was inspired by Maderna's *St. Cecelia*. The figures in both the sculpture and painting are prone, in uncomfortable positions. The figure is clothed in white, an indication of innocence, yet the color also refers to the original white marble of Maderna's sculpture. The heads are wrapped, denying the face. The wrap is a trapping of the martyr. The woman in *Promote*, however, is alive, as indicated by the chess piece, and the gentle curve of the finger that points to the white pawn. The "death" is a ruse. The figure is an allegory, as indicated by the shadow cast by the chess piece. The lowly pawn casts the shadow of a queen. The true subject of the painting is this interaction between the pawn and its cast shadow, the potential of the figure underscored by the title. To promote in chess is achieved through moving the pawn to the last row on the opponent's side of the board. The pawn then becomes a queen, the most versatile piece in the game. There are actually two versions of the *Promote* concept. The first painting is a raw version where I was still experimenting with paint application and media. I was not entirely happy with the composition, and recomposed the piece, resulting in the second *Promote*. The figure in the second *Promote* [Fig. 8] is laid in an even more contorted position than the figure in the first version, and more space is allowed above the figure, to

emphasize the horizontality of the body. As with the first *Promote*, the stark contrast of the white against the dark space was chosen to heighten the drama of the piece, though the darkness here is softened by slight gradation to aide the transition between figure and ground.

As I worked, I continued to reference the Old Masters for inspiration. I turned to Mantegna [Fig. 9] and Dürer [Fig. 10] for two pieces, *Obscure Altar* [Fig. 11] and *I* [Fig. 12], respectively. Both pieces are Christ-like images, once again using the associations of a martyr to depict my feelings on this rite of passage. I enjoy the crisp quality of the early Northern Renaissance painters, but I was not entirely pleased with using them for sole inspiration. The Italian and Spanish Baroque have a sense of drama that is conveyed through their composition, and the deterioration of form, as the shadows eat at the contours of the figures. This combined with the intensity of the light is attractive. To draw from this influence, I returned once more to Caravaggio.

*The Death of Painting* [Fig. 13] was inspired by the *Doubting Thomas* [Fig. 14] of Caravaggio.<sup>ii</sup> This is an investigation into the sense of self-struggle, though it began as an exploration of an ever resurrecting topic of discussion in the art world; the death of painting. I always find it amazing that painters would try to kill what they base their life around. Or that they could ever proclaim that Art is dead... when they are still creating. It is an arrogant bid for fame, and never a true claim. Though it was my original intent to convey my exasperation at my fellow artists, *Death of Painting* came to express a universal self-investigation. I prod at the wound of a figure wrapped and shrouded. This figure's dress seems to proclaim death, but the bandage puts that to question. The stain of blood is the most saturated hue in the piece, indicating that life is still there. The

revelation of the blood decries death, being too fresh to have been dried and old. The composition utilizes a circular flow, attention moving from head to hand, alternating with each figure. This guides the eye through the image. The circle is reflected in the square composition to achieve formal balance. The struggle of self became inherent in the piece, as well as investigating the issue of the death of painting, as each figure is a self portrait. Though in this painting two of the three figures are unmasked, it is the third that is examined and is denied facial identity. It is as much a self investigation as an investigation into the topic of the death of painting. The wound is a manifestation of the psychological issue of competing desires. One sense of self is wounded, the other investigates and the third seems to accept the situation, indicated by the spread of her arms connecting the wounded and the investigator. This third figure also confronts the viewer with a direct gaze. This investigation is self-aware.

After these initial pieces, the work began to develop into drawings and paintings with a less direct quoting of the Old Masters and more of an indirect inspiration from art history. *Twisted Everyway* [Fig. 15] was inspired by *Laöcoon and his Sons*<sup>iii</sup>, a first century Greek sculpture [Fig. 16]. *Twisted Everyway* investigates the epic struggle between differing desires within the same person; the weak and the strong, the split three of the psyche<sup>iv</sup>. But which part of the psyche won? It examines the growing contemporary sense of neurosis, spurred on by Modern philosophies. The era of Modernism was a time in which many revelations came so quickly one after another that the human mind struggled to keep pace with the societal, psychological, scientific, literary, philosophical and artistic advancements. In this portion of *The Second Coming* Yeats gives voice to the Modern condition,

Turning and turning in the widening gyre  
The Falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.<sup>v</sup>

*Twisted Everyway* embodies the feeling evoked even in this one section of the poem. It is a struggle against despair, against domination. It is for autonomy. Two figures attempt to dominate a third, each face is concealed by the cloth. In their struggle it looks as if the wrap of the victim is being removed. The question remains, though, why would one fight being freed? The horizon line cuts at an angle across the composition to create a dramatic tension. The landscape is barren, an earthy ground with only a single plateau of rock in the distance to the right.

*Opposing Forces* [Fig. 17] is even less directly inspired by the idea of any particular piece. Instead the conception was influenced by a type of architectural decoration; the ancient Greek and Roman friezes on temples, monuments and other public buildings. It is an epic scale drawing, long and narrow in proportion, which depicts a tug of war between two sides of the same mind. The impact is strong. The graphic contrast between the darks of the charcoal and the light of the paper attracts the viewer in a way that only a drawing can. It celebrates the surface of the paper, as much as the

application of the media. *Opposing Forces* is a reconstruction of the concept behind *Twisted Everyway*. The idea of a struggle is better served with only two figures, as the argument is dual, not triumvirate. The drawing depicts the moment where one desire begins to lose ground to the other. If one looks closely, the "rope" is in fact the cloth that wraps the head of the right side figure, the one who is losing this particular battle, the one that does not look as if she is struggling very hard against her opponent. The strong line of the rope emphasizes the length of the composition. Taking a drawing to this scale challenges the traditional concept that drawing is a lesser form of art than painting. *Opposing Forces* is a larger piece than any in the exhibition, and dominates an entire wall not only in size, but in graphic monochromatic intensity.

*Break Free* [Fig. 18] is an image of pushing the edge. The charcoal piece compositionally challenges the boundaries of visual aesthetic and conceptually tests self imposed bounds. An open composition leaves breathing space, room for the eye to roam through the image, whereas a closed composition leaves little space for contemplation. *Break Free* is hard to define as one or the other and this evokes discomfort. The posture of this figure, pushed in a space into which the body does not comfortably fit, makes the most of a cramped composition. Especially in a body of work such as this, which is meant to be attractive and discomforting all at once. The discomfort is necessary to convey the feeling of unease and helpless frustration such a struggle creates. The figure's right arm leads the eye up from the base of the image to the tilted head and down the bent leg. The light as it is cast from outside the box creates shadows which divide the negative space.

The Medieval colloquialism that has been turned into something almost kitsch, “see no evil, hear no evil, speak no evil” was the inspiration for the three smaller works, *See No...* [Fig. 1], *Hear No...* [Fig. 19] and *Speak No...* [Fig. 20]. These three works explore the role of the senses. *See No...* is a painting of surprise, the wrap being removed by the figure while at the same fighting the inclination to be freed of inhibitions. The position of the arms reinforces the edges of the panel as a Modernist<sup>vi</sup> compositional formal consideration. This supports the claustrophobic intention. To be bound in by the edges of the painting reflects being bound in by the expectations of oneself and others. As in the other works, the dark space eats away at the figure, concealing a mysterious atmosphere that is the internal landscape of the mind. *Hear No...* is a complete denial of the chance to break free, curling in upon the self and into the safety of other’s perceptions. The figure crouches, with hands placed over ears at the sides of a head already wrapped in a cocoon of cloth. *Speak No...* is a defiance on the sly, a speaking of the mind, but shielded by the hand. The elbow of the hand hiding the words is propped by the other hand, suggesting a cautious support of this brave new endeavor.

Similar in intention to *Opposing Forces, Allegory* [Fig. 21] is a painting based on all the other paintings. The inspiration stems from every artist who has composed a painting of themselves plying their craft. It is painting personified in the image of the artist. The introduction of the features had begun with *Death of Painting*, yet in this piece the cloth and revealed features are combined into one figure. I see this final piece as a transition, into a new area of exploration. As my formal education comes to an end, I have begun to rely on my own thoughts. I am becoming more of my own authority. The transition is not complete. The rite of passage has not yet come to a close. The cloth

remains about the head, though eyes and ear are freed. The arm is bent, the weight of my figure presses against the side of the frame through the prop of my brush. Though I am depicted as painting, the brush carries no pigment. The only mark it makes is the cast of a shadow. The shadow is the symbol of potential in this piece. As with *Promote*, there is a potential to be fulfilled.

Of the pivotal work discussed in the series, eight pieces are presented in the thesis exhibition; *Promote*, *Death of Painting*, *Opposing Forces*, *Break Free*, *See No*, *Speak No*, *Hear No*, and *Allegory*. The space was carefully chosen from the galleries on campus, a square simple space. Even the flooring was considered. The black and white tiles are reminiscent of the squares on a chess board. This ties my thesis concept with the original painting, *Promote* [Fig. 22]. The framing is simple, black wood lengths that lend a finished polish to the exhibition, without detracting from the imagery. The black frames reference the baseboard that runs along the transition between floor and wall. *Opposing Forces* relies heavily on this distinction in framing. Without the reference to the walls and floor, the space surrounding the figures would be lost in the white of the wall. *Opposing Forces* is distinct in another way. The work was too large to frame in a conventional manner. Instead, both drawing and frame were affixed to the wall [Fig. 23]. Lighting is arranged in such a way that there is a soft shadow cast between each piece and a solid shadow cast below the individual works. Thus grounding the paintings and using the light to cast the darkness in a visually pleasing manner. The focus is on the work, and the lighting subtly highlights each piece [Fig. 24]. There is a quietness to the installation because of the ample space left between each painting. This leaves time to

contemplate before moving on to the next work. The quietness provides a compliment to the drama inherent in the exhibited pieces.

Though there is much dark and turmoil in my paintings and the struggle is an earthly one, there is the internal facet that can only be described as a personal spiritualism. It is not religious, as the Northern Renaissance emphasized, but that does not make the subject matter any less sacred. This rite of passage is a struggle of the soul. Jan van Eyck [Fig. 25] was the first to explore oil painting in such a way as to make use of the unique properties of oil<sup>vii</sup> through their translucency. The work from his era celebrates a spiritual nature through the technique glazing. The distinct properties of oil allow for a high translucency. As light passes through layers of thin color the paint glows with a luminous effect. It is a similar concept as to light passing through stained glass windows. Light is often equated with a spiritual force through association with the heavens. The use of these translucent layers of pigment is not only attractive in terms of achieving more interesting, vibrant and attractive color, but is inherently necessary to express this same facet of the work.

Though I turn to the Northern Renaissance for my palette, the paintings of the Northern European artists lacks the drama of the Spanish and Italians during the Baroque. Northern Renaissance is extremely detail oriented, with distinct boundaries between the figure and the surrounding environment. However, the dramatic lighting of the Baroque creates a deep sense of mysterious space. In the Baroque earth pigments are used, which makes the work more earth bound, and the technique is slightly different. The dissolution of form as it is eaten by shadow, at once revealing and concealing, develops the level of drama that is appropriate for the manner of work I am currently exploring. I am using a

translucent palette with the goal of a Baroque aesthetic, marrying the two techniques. Of the Baroque artists, Caravaggio, the father of tenebrism<sup>viii</sup>, and Zuruburán of Spain, are two of the most relevant. Caravaggio [Fig. 5] was admirable in questioning the perfection with which the subjects of religious paintings by convention were portrayed. His use of citizens of low repute as models and depicting their flaws down to the smallest detail was revolutionary. He made these saints and martyrs real people, and garnished them with all the dirt and physicality of the natural world. Zuruburán's poignant paintings of religious figures, such as *Christ on the Cross* [Fig. 26] have a melancholy air that I have tried to capture in the works with a single figure. The loneliness of solitude. The darkness and austerity of the space.

The pure white space around the figures in the large drawing pulls inspiration from a contemporary source. Artist Steven Assael<sup>ix</sup> focuses only on the figures in his drawings [Fig. 27]. If any indication of space is made evident, it is minimal, relying solely on a shadow or a line indicating the break of planes between ceiling and floor or corner. It is minimal and highly realistic at the same time, a balance of romanticism and naturalism that is refreshing in the contemporary art scene. Michael Welzenbach had the following to say about his work,

The painting technique of Steven Assael... has been compared... to that of Gericault and Eakins. But Rembrandt would seem a far more accurate model... Assael invokes a sort of otherworldly atmosphere by use of incredible juxtapositions of figures and objects, and mysterious light that cause his subjects to glow against dark backgrounds.<sup>x</sup>

Art is meant to provoke a reaction, whether it is admiration, or it's opposite. Though I admire Assael for his technical proficiency, it is Su-en Wong whom I find conceptually stimulating.

Su-en Wong<sup>xi</sup> has as many detractors as admirers, which I feel is a sign of good work [Fig. 28]. Additionally, her placement of the figure against an abstract ground places the focus distinctly on the figures, forgoing any possible distraction by the presence of superfluous surroundings. What surroundings may be in the work are minimal and implied. She discusses the nature of the transition between childhood and adulthood<sup>xii</sup>, which is similar to my own theme of a rite of passage. I approach it not as a child, but as an adult coming into her own authority. Wong is fascinated with dualities, something I also find interesting. This tendency is consistent with the Post Modernist obsession with the role of the binary, one choice or the other, opposing opposites.

Through diving into the psyche, we tap the universal themes that run throughout the collective human sub-consciousness. Therein lies the dual nature of the universal and the personal in the body of work. Joseph Campbell was a philosopher who believed that all experiences all over the world have a common root. These experiences can be explored through finding linked themes in the mythologies of different regions of the world. His main theory states that there is an inherent commonality in people, though our races and cultures differ, which spurs us to create similar explanations and rites of passage for life through societal norms and the retelling of myths. An example is the existence of a flood myth in most of the world's ancient and contemporary religions. Most well known is the Biblical flood of Noah, though there are also Greek and Sumerian versions, among others. This is but one example of evidence that seems far too

coincidental to not have a correlation, and I share Campbell's theories. Particularly on the subject of self struggle, in which he states:

The stages of human development are the same today as they were in ancient times. As a child, you were brought up in a world of discipline, of obedience, and you were dependant on others. All this has to be transcended when you come into maturity, so that you can live not in dependency but with a self responsible authority. If you can't cross the threshold, you have the basis for neuroses.<sup>xiii</sup>

Though it is a personal dilemma, there is a universal facet to this struggle, in that many persons experience this stage of development at one point in their life. It is this universal yet extremely personal experience which I explore in my work.

I have turned to history not only in terms of composition but also for technique. Under-painting is combined with a series of glazes and select passages of impasto application. This focuses on form, solidity, and the role of light and shadow in the work. The tendency towards the inclusion of drapery stems from Classic Greek sculpture. The use of intense light and shadow is inspired by a love of Baroque painting. The attention to shape, form, and crisp solidity combined with gentle modeling is attributed to the figures from the Northern Renaissance. There is a sense of mystery that is provoked through the denial and revelation of the facial features. The focus is the conflict that I wage within myself, as I reconcile my own desires to the desires of others. It is the battle to become my own authority, and conveys the unease as the threat of neurosis looms if that authority is not achieved. Although the body of work consists entirely of self portraiture,

universality is implied, through the denial of the features as well as through conveying the personal experience. As a personal experience, any viewer is able to identify with the situation on some level. Campbell's philosophy of a collective trans-cultural experience supports my own theories. It is through this common thread of experience in such a diverse society as ours, spanning class, generation and region that garners such a strong reaction to my imagery.

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<sup>i</sup> Cecelia was a virgin and Christian from birth, betrothed to a pagan. On their wedding night, she told Valerianus that she was betrothed to an angel, and that he must not take her virginity. Valerianus demanded to see the angel, and so Cecelia sent him to see Pope Urbanus. Valerianus did, and was converted to Christianity, as was later his brother. Both brothers were condemned to death, as was Cecelia. She was to have been drowned in her own bath, but was unharmed when that sentence was carried out, and so sentenced to beheading. After three blows of the sword, Cecelia still remained alive, but bathed in her own blood, where she was left to linger for three days, making donations in favor of the poor, and willed that her house after her death be used as a place of worship for the Church. Cecelia is the patron saint of poets. Michael Walsh, ed., Butler's Lives of the Saints (New York: Harper and Row Publishers, 1985) 387-88.

<sup>ii</sup> The painting of explores pure faith and the drama of disbelief. According to the Gospel of St. John, Thomas missed one of Christ's appearances after His resurrection. He announced that he would not trust that the resurrection was true until he had seen it for himself, and could touch the wound in Christ's side. When Christ appeared, he said to Thomas "Blessed are those who have not yet seen and yet have believed." Timothy Wilson-Smith, Caravaggio (New York: Phaidon Press Inc, 1998) 84.

<sup>iii</sup> Laöcoon was a priest of Neptune during the Trojan War. He opposed the bringing in of the gift Horse to the city of Troy, citing the past deeds of the Greeks. He threw a spear at the Horse, and a large hollow sound was heard, but the crowd was distracted by the capture of a Greek, who assured the people of Troy that the Greeks had left and this statue was an offering to the goddess Minerva. Two great serpents came from the sea and attacked Laöcoon's sons. He tried to save his children but failed and shared the same fate. The people took this as a sign that the gods disapproved of Laöcoon's treatment of the horse, and took the wooden statue into the city. Thomas Bulfinch, Bulfinch's Mythology (New York: Avenel Books, 1979) 230-1.

<sup>iv</sup> The ego is the organized conscious mediator between the internal person and the external identity. The superego is the internalization of the conscious of the conscious extenuated by rules, conflicts, morals, etc. The id is the instinctual drive, the most base of a person's needs, i.e. food, clothing, shelter. Arthur S. Reber, The Penguin Dictionary of Psychology (London: Penguin Books Ltd., 2001) 229-724.

<sup>v</sup> W.B. Yeats, *The Second Coming*, William Butler Yeats Selected Poems and Four Plays (New York: Scribner Paperback Poetry) 89.

<sup>vi</sup> Modernism was an art movement characterized by a departure from tradition and explored new forms of expression. Many styles evolved during this movement throughout the late nineteenth and early twentieth century. Some of the tenants of modernism explored new materials and manner of paint, expressing ideas that exists beyond the visual world through dreams and abstraction, a rejection of natural color, visibility of

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the artist's touch in the medium, the focus on formal qualities as acceptable subject matter in and of themselves, self-referentiality, and the call to involve the audience in the interpretation in the work. *Modernism*, [ArtLex.com](http://www.artlex.com) (<http://www.artlex.com>) March 5, 2006.

<sup>vii</sup> The Van Eyck brothers were the first to truly explore the translucent properties of oil paint. Their work was completed in a series of steps, beginning first with a grisaille, or monochromatic under-painting. Depending on the desired effect, flesh began as a neutral gray, dull violet-grey or dull green gray. Other objects in the scenes would be achieved through a complimentary color weave, one of the most amazing combinations of color layering to achieve rich atmospheric darks, or glazing lighter versions of the desired cover and layering paint until the right color was achieved. *Painting 319, Materials and Techniques Protocol Guidelines*. Professor Steven Knudsen, 2005.

<sup>viii</sup> Tenebrism is the Anglican translation of the Italian word *tenebroso*, which means dark and gloomy. This indicates a style of painting with a heightened contrast between light and shadow, making use of chiaroscuro for dramatic effect. The works are lit with a single strong light source to achieve this style of painting. Caravaggio was the father of tenebrism, and it is often referred to as the Caravaggist School. *Tenebroso*, [ArtLex.com](http://www.artlex.com) (<http://www.artlex.com>) March 5, 2006.

<sup>ix</sup> Steven Assael was born in New York City in 1957, and is now teaching at The School of Visual Arts in New York. In 1999 he had a retrospective at the Frye Art Museum in Washington. He is currently represented by Forum Gallery. *Artists Represented: Steven Assael*, Forum Gallery (<http://www.forungallery.com/adetail.php?id=207>) March 5, 2006.

<sup>x</sup> Michael Welzenbach, *Dramas In Dark Detail*, [The Washington Post](http://www.washingtonpost.com) (Saturday May 19, 1990) C2.

<sup>xi</sup> Su-en Wong was born in Singapore in 1973. She studied piano, and moved to the United States at the age of sixteen to pursue that talent. Stage fright inhibited her and she discovered a passion for the visual arts. She now resides in Williamsburg, Brooklyn. Su-en Wong, *About the Artist*, [Su-en Wong.com](http://www.suenwong.com) (<http://www.suenwong.com>) March 5 2005.

<sup>xii</sup> Su-en Wong, *Artist Statement*, [Su-en Wong.com](http://www.suenwong.com) (<http://www.suenwong.com>) February 28 2005.

<sup>xiii</sup> Joseph Campbell, [The Power of Myth](http://www.randomhouse.com) (New York: Random House) 87.