

9-A William Parker at Visual Studies Workshop, July 1977

Notes on the transcription: Comments made by Parker during the reading of texts are set in (). Additional information set in { }. Inaudible or gaps in tape indicated by ... Parker laughing indicated by {laughs} Students laughing indicated by {laughter}

Transcription by Bob Martin

Reel 9-A: Donatello, Leonardo, atmospheric light.

A few examples of Donatello...to indicate the difference between perceptual attitudes that relate to the recognition of the objective...the recognition of the fact that what science presents us is a confirmation of human perception, of subjective perception. That is the perspective is a subjective recognition, although it is confirmed by science, which is considered a discipline external to subjectivity...Even in its early stages it {perspective} is considered to be a confirmation of the human sense, but not of nature. Whereas aerial perspective and the phenomenological effects of light are from this point on determined to be associated with the idea of objective fact. Because with aerial perspective, we can say it is measurably determined by virtue of particlization, vaporization--vapor particles in the air. Whereas we said orthogonals are not in existence in nature...a structure, you make a box that has orthogonals and you can even construct the vanishing point, but the thing is, nature does not behave that way, it is our perception of nature, and that was clearly understood...during the period. However, let's go back to sculpture for a moment, and in this work of the mid-fifteenth century, somewhere between 1423 and 1425, by Donatello of the *Zuccone*. We have a six foot five sculpture in marble which reintroduces, Donatello tends to combine in his sculptural forms, I am only going to show three, the range of what we would speak of as naturalistic portrayal, a definite type, we may have a rather heroic kind of body dimension, but he tends to show the bald figure...Zuccone figure as a pumpkin head, as a saint figure, and yet there is not a sense of spiritualizing of the face for example, it is a very definite physiognomy type, and strong structural understanding of the drapery and the relationship of the musculature, anatomical definition. But there's really not an idealization because we don't see the *Zuccone* as a representation of a kind of saint type or religious type. We tend to find a figure and that activates upon a model, even though it is enlarged in scale, six feet five inches, that could be indeed real. And yet Donatello is not satisfied with that exclusively, now these are not necessarily in chronological development but the principle still applies. Let's look at the portrait for which he is also renowned because it shows the distinct influence of the not only the synthesis of fourth century BCE interest of the Praxitelean emphasis, and also the interest in the movement that was developed in the suggested possibilities of action or

even dealing with a kind of narrative meaning that we associate with Hellenism. And it also deals with that kind of iconographic theme of the *androgynē*. And here the figure is presented as a rather feminized youth, *David and Goliath*. And what has happened, actually it is rather gory, you are not getting the entire picture of it here, he is standing on the head of Goliath, you can see his features. And he has already used the slingshot and he has now decapitated Goliath and he stands triumphant as this *ephebe*. It is a rather important concept because the whole idea of the ephebe, not only in Greek literature but then as it extends into the Renaissance, it becomes an important iconic motif. It has to do with the idea of the impossible beast slayer or impossible hero. The ephebe is the innocent youth and is basically a prepubescent youth. It is also a youth which is in an undifferentiated state between let's say...state of heroic masculinity. In essence, the figure is a combination of masculine characteristics, and that is usually identifiable by the *act* of the ephebe, the accomplishment, the heroic deed. Whereas the body is very much associated with feminism, that is the soft contourism, a slight degree of adipose tissue at the breast, and no pubic hair, and indeed the head, with the curls and the hat with the flowers and...seems to indicate the idea of, as the ephebe was thought of, the ephebe as incapable of accomplishing a major heroic act such as confronting this Goliath...and slay him. And even the sword itself is a telling representation of the scene because it almost seems as if that arm would be too fragile to even lift it. If any of you have ever been to museums or have handled medieval armor will recognize what I am speaking of in terms of the tremendous weight of such a structure. Think of a beautiful relationship as Weston's dealing with...where that same structure of the ephebe, Weston doesn't use the word ephebe, but this commentary upon his son's body in the *Daybooks*, he speaks of the almost poetic aspects of the body. And it is not a commentary upon maleness, it is a commentary upon the exquisiteness, the kind of delicacy, the fragility of the form itself. And that theme is very ancient...in the hermaphroditic image, of this combination of male and female as a symbol of a kind of universal type. Here it comes into the fragility of the body and the masculinity is apparent in the heroic dimensions of the act itself. Just look at the head and you will see what I mean by the feminizing aspect of the form. Again, that strange degree of ambiguity that is associated with fourth century BCE work and also appears in the theme of the hermaphrodite in Hellenistic art. Now you might say what does this have to do with the mimetic tradition, well, a great deal because here again we have in essence a type of composite image. And I grant you that there is no human/animal composite, there is no blending together of totally unbelievable aspects, but there is this sense of trying to incorporate an idea, mimicking an idea, which we might identify with. And I might add that even with responses, and we have textual evidence in terms of public response to his work, it was well noted, that the heroism of the act is beautifully incorporated by Donatello, how this young, prepubescent, or just on the threshold of puberty, this *feminine* boy could have performed such an extraordinary act and

accomplishment in slaying Goliath. And you can even see, particularly if you look at the sculptural forms on the back, we have again what could well be a female form. That is even the definition of the lack of any kind of defined musculature, particularly in the buttocks region including up and into the back, and also the way the hair is treated and the hat, we could very well have a definition of a female form, it equally serves that purpose, and that is very intentional. So we do have the bringing together of a kind of anatomical suggestion that this figure could be feminine or obviously masculine from the frontal view, but the tendency to define the forms so that it mimics both characteristics of a young girl and a young boy. And then the suggestion of a narrative theme because this is *after* the fact of the action itself. You see he still holds a second stone. But yet he has already accomplished the act, you can see he was prepared even to double his effort to combat Goliath, and he holds up that very heavy sword and he stands triumphantly over Goliath's head. That seems to suggest to us that even though Donatello was concerned not only with a kind of heroic naturalism as with the *Zuccone*, and that was done primarily through scale, in terms of that six feet five inches, and the sense that he does give us a physiognomical type, an individual. And then we deal with the composite image, bringing characteristics of carefully observed female and male anatomy into one form and a thematic construct that will give meaning to that composite image. And yet he also has a strong sense of...this is done some time in 1453-55 of the *Mary Magdalene* in wood...you can see by the expressive identity where he permits textures to become very emphatic. Now Mary Magdalene is to be thought of as virtually garmented in her hair, this is during the period of her wanderings...and she was in essence destitute, and she wore nothing but what is often referred to as a hair shirt or hair chamise or was dressed only in her own hair because in her sense of penitence which extended beyond her association with the Christ figure, that she was the wanderer. She showed her constant devotion even to the point where she removed herself from all worldly goods and things. And he shows this penitent woman and in the process, just notice with the hands, indeed, some of the fingers...again it is the idea of mimicking the moment before the hands are pressed together in prayer. So it is a nice sense of a gesture in the *process* of development. We saw this in Greek Hellenistic art...just like we did with Aphrodite pressing against the...and bending forward. These gestures that show a degree of movement toward the conclusion of an action...notice the way this foot is engaged, it hugs what is now a rock rather than a base, that is very much the extension of that same Knidian Aphrodite theme, the idea of the foot behaves not so much as a support of the figure, but this is in essence the descriptive identity of the...that the foot hugs it in order to engage and stabilize...there is contrapposto, and yet there is that sense that he is permitted the carving to reveal a certain degree of flame-like attenuation, the form is elongated...it is life-size...here the sense of thinning out or elongation is in cooperation with the grooving or intaglio effect of the hair costume, and the sense of being able to have us evolve toward the face and when we

arrive there you will see in this close up here just to give you a hint that there is not what we would call an excessive sense of detailed analysis, that is terms of all the tactile surfaces. In fact, the form is left rather coruscated in terms of the treatment of the material. Not refined, not polished. But yet there are details such as the snagged teeth and the tremendous sense of the bone structure or musculature structure of the withering of the face, the hollowing of the cheeks. In the service of, exactly in the same theme we saw in the Sesotrophis III portrait and in the Roman images of Philip the Arab, or those who are of knitted brow, anxiety, and internal concerns are mimicked. In this case we have a continuation of the Mimetic expressive tradition. He seems to be able to work, not just in these three forms, but even in his architectural sculpture between all three levels of mimesis: not only mimetic idealism, mimetic naturalism, and the idealism would be implied in the young David, but also mimetic expressionism as we see here in the *Mary Magdalene*. And that particular type of mimesis will continue practically in every other major {Renaissance} artist's work, that they are not satisfied to settle upon either recording the world with exactitude, a fidelity to what the world looks like. Nor are they interested in...what it might prompt us to feel as expressive concerns, nor is it just in refining the world as we would think of in mimetic idealism. In all cases of painting we will see that what gains the upper most attention is this theme of the phenomenology of light which defines the form. Some artists indeed will use this idea of stressed planality, that is where I pointed out where value contrasts and chromatic contrasts will be extremely forced so that we really need planes, geometric cubes, cones, and cylinders. However, the majority of the artists in the Renaissance will still tend to follow the developments that we saw in Masaccio in which the atmospheric effect, this tendency of some contours are hard, others are blurred. Atmospheric or aerial perspective, the reduction of chromatic intensity as we move from foreground to middle ground to background as well as the sfumato effects...the smoky effects which become virtually typical during the Renaissance period combined with directions that show an interest that will end in idealization. The idealization is more a matter of underlying schema: geometric structures, triangles, circles, confluent directional signals or parallelisms. They are all ordered within the plane as opposed to expressing the interest in the idea of plenitude or things entering onto the structure of the plane or moving off of it, things are contained within that window edge, or even the plane edge...a sort of flat two-dimensional structure or even one that suggests deep space. And I might add, that the use of perspective is indeed *the* most eminent example of the development of the ideal factor. It is mimetic idealism. You see its perspective is a justification of the act of the mind forced upon the world and clarifying that there are prevailing ideas related to geometry, both plane and solid...and...equally, perspective confirms the issue that mind is the seat of the...and sublimating the identity of that which reflects best, the realm of the ideal. But there is never any presumption, and Leonardo's work will confirm this. For example, I would have my students read all passages concerning...this is not my point

by the way, this is Frederick Carl's point, it is just common stock...when Leonardo talks about perspective, he deals with it as a scientific system, he talks about it as idea. He makes very few references to its apparent identity in nature. The George McGurdy book on Leonardo da Vinci is the best source of this. When he talks about phenomenological reality, and advises his students, he wants them to understand above all, the way the world behaves according to aerial perspective. He speaks of sfumato. He talks about, this is what you may observe. And then he talks about what you must know, and there are two differences between the perspective by knowing and the perspective by seeing, aerial perspective as opposed to linear perspective. Aerial is what is valued, not linear in terms of the phenomenological world. Let's look at some examples of Leonardo...Leonardo basically bridges the early Renaissance into the High Renaissance...Even in a structure of this nature, what is a telling signal is not only the fact that he is....in this case charcoal on a rough toothed paper, and you have the sense of contourism introduced and he will also highlight with white chalk so that we get the phenomenological effect of light to indicate the high degree of contrast certainly in that it is not so much here...as it is a central defining element that moves laterally across this horizontal plane. And we definitely feel the advancing and receding of the various structures of the mountain, and you also feel as though indeed there might be a light source because it behaves consistently. It is not just a question of trying to deal with it as might have the Lorenzettis, in the good and bad government images, where you might have certain emphasis...might be multi-planal, but indeed the light could well be on the opposite side as well as on this side. There is no constant light source. The form convinces you, suggests that we can believe the volumetric, that it has a multiple series of light-dark planes from different viewpoints. Here Leonardo, in these drawings, *obeys* the sense of light as it falls against the mountain...the intensity of light falling from the right. Now I have asked you to look again at the images of those glacial and snow-covered peaks of the...where you get these marvelous views in which you get the strong suggestion of areas in deep shadow, and areas that are brilliantly illuminated, and a great deal of that had to do with reflected light that bounces off the areas of snow to articulate the planality. But they also show exactly what I am speaking of, this sense of the relationship between a form that is defined as both multi-planal having different configurations, geological structures, but at the same time knowing that that is a confirmation of the effects of light. And notice that another telling signal is that he does repress the heightening, with extreme forms, in the farthest unit...and then as he moves off to suggest the distance here he uses nothing but the contour line, and it is not because the drawing is damaged, he even *breaks* the contour line to suggest that it becomes less clear, less detailed, subject again to atmospheric interference. A suggestion of the tendency to witness the- the idea that the form has no integrity in its visibility, it absorbs back into the atmosphere. Now I keep stressing this for one reason: it is not because you need to know the painters' terms during the Renaissance of the

idea of the phenomenology of light, or idealism versus expressionism versus naturalism, or even the fact that one artist may include all of these together, or that another artist might combine the three into one, or what have you. The issue is a simple thing. This is a page, it is a piece of paper. Now the use of aerial perspective does one thing, and I am not playing games or asking you questions that are cryptic, you use your own imagination. Of the majority of things that you have seen, despite what period that they have been done in. And they have been predominantly three-dimensional, and in the ancient arts we have certainly Paleolithic art which is predominately, in terms of granular scale and life scale, graphic, that is, on a plain surface. So even there we have the evolution towards sculptural form and relief and the use of outcrops of the wall and so on. What do we notice emerging? And certainly it was very apparent in Pompeii, even on the wall surfaces. And just like this, when we have the interest in light defining a form and we also have the effects upon light and the clarity of the form by virtue of particle diffusion or vapor particles in the air: that does something to the plane, that is as we see clarity and go back to lack of clarity, what does it suggest about the medium upon which the image is constellated? That is, the piece of paper upon which the drawing is made. What does it do to the piece of paper?

Student: It dematerializes.

It dematerializes. It makes the paper appear to be atmosphere. Absolutely, it is just that simple. What else does it do, a second thing, it suggests a metaphor not only for dematerialization, we no longer think about the surface upon which a mark is made and lies upon the surface. That is, it looks added to it, but it appears that the mark does what?

Student: Comes out from.

Comes *out of*, *breathes* out of the paper, or looks like it absorbs into the paper. Isn't that true? Do you all see..it is a very simple issue. It is a very powerful image in the development of the consciousness of the picture plane as an atmospheric plane as opposed to the idea of it being a plane that can be either its edge the window through which we enter the scene or a plane upon which things, marks or strokes, are made. That is something to be added *to* but never become part *of*. When we had Giotto working with fresco, and Giotto's interest in blending that paint locking to the wet plaster so that the two became one, he also an interest in the very early stage, very little atmospheric perspective, mountains will change back to less value contrast and lose their chromatic identity. But this idea of at least using the fresco technique, which good heavens was done in ancient painting. But the point is Giotto seems to express the fact that the painting is now part of the wall, that implies the figure doesn't look like it is

painted *on* the wall but *is* the wall. So the image, the formal construct, and the plane upon which it exists in Giotto become one. Here we have a further step and stage, and it certainly persists throughout the entire Renaissance, and constantly referred to...is based on the direct references that the painters used themselves. In the typical aerial perspective view, not the linear perspective view, that is a consciously conceived system of mathematical and geometric constructs which is thought of as an idea and *never* confused with the reality of the world. Never, not a single example which talks about the world is thus of an equal fidelity or what have, it is an *imposition* upon the world. Good heavens, without it...get the feeling that they were in the service of confirming *man* as opposed to the world, and they would have dealt with it as an issue, as with Northern artists. But the Southern approach also stated another premise: it is that the surface of any painting should not be thought of as simply a carrier, a kind of neutral board or paper or canvas...but that it must be made atmospheric, it must be decorporealized, de-substantiated: become atmosphere itself. Just as John pointed out, and as Lee states, that the lines look like they could not only come out of the surface, just as we stand in front of a vast panoramic landscape and we see things, it is like getting up and riding to work on a foggy morning. You ever notice when you get close to that car behind and you start seeing their red lights, it is as though that car emerges toward you, comes out of the atmospheric vapor. It isn't that you suddenly get clarity and that we can distinguish things...effects, blurring effects. I am sure today the aerial perspective is quite lovely in the mountain regions of this area because we would look and we would definitely see a gradual reduction until mountain, or the distant architectonic forms, tend to melt into, coalesce with, or become absorbed by the atmosphere. And this attitude, even though the simple idea of being the plane which will have the sense of no longer being a surface upon which marks, there will be marks continually being made for several centuries, but upon which the marks that are made, the marks themselves appear to emerge *out* of the paper, *breathe* through the surface of the paper, from out of its even fiber, as well as the image as showing the idea of a dissipation upon the plane gradually moving toward the idea of being absorbed into the plane. Now if you even read again, the Wedgwood material concerning the effects of light upon silver compounds. Or if you read again the whole principle of the early experimentations of Talbot, and even the technological developments such as waxing the paper, the negative, this idea of salting into the fiber, as well as salting the surface of the paper: it isn't that that has anything to do with the continuation of the tradition of trying to get the plane upon which the forms are defined to become a naturalistic, atmospheric, animated surface, but it certainly has a lot to do with the effect, and the legitimacy of how much more rich the image became when it could literally be an integral part of the paper upon which the salt and what have you is there. That is equally true of the interest in the fact that observers' viewpoints and the advent of photography: the things that they refer to of nothing so much to do with the wonders of linear

perspective, and if you do have any comments on this I'd love to hear them because I have tried my best to read as many comments from the period...nothing that gives this strong emphasis upon the idea of, let's say, wow, this is remarkable, look at how that street extends towards the vanishing point or what have you. It is those things about an interest in how things appear to be defined in every brick in the architectonic form and the sense that the form keeps increasingly detailed until finally it disappears into the construct of the metallic silver or into the construct of the paper itself. It is an extension of the principle, that the idea of confirming the plane, the surface, the medium, as not a kind of holder, or not a kind of planal surface upon which things are attached or impressed, but it becomes literally something that has almost an atmospheric quality itself. It is *like* the world, it is something that looks like forms must disappear into or emerge from. One of the problems you come across with students in design or drawing classes is when they have a tendency to deal with...concepts from painters' manuals, sculptors' manuals...even from Egyptian craftsmen examples...and give little assignments that are problems that are also an awareness of history. One of the problems I deal with from this period...and we try to achieve a sense of whatever they are drawing as emerging from: we imagine the picture plane, I take a little box and it has a glass panel on each side to establish the planality. And I drop a piece of paper in another slot between the two boxes. And I say now if you want to get the principle that this piece of paper is not to look like it has ever been touched with a crayon or a pencil or a piece of charcoal or a Conte or a pastel, or whatever, you want to get the feeling of, think of the glass piece back here and the glass piece in front as being the maximum degrees of extension of atmosphere of which that paper is no more than a convenient membrane upon which that atmosphere can flow back and forth between it. Then we say try to achieve a sense of making marks, or planal surfaces, that appear to go from the back of the glass plane extension, come through the membrane, and appear on the surface of it. And then we want things that appear to go to the front through the membrane and to appear as it were, absorbing into the membrane and passing through it. And we look at texts and we discuss this... I show hundreds of drawings of this nature that include this kind of principle. And then we will talk about the idea that things breathe out of the fiber or the surface we are working on, or pass into it. So a lot of times we start out with drawings on things like heavy tracing paper, vellum tracing paper, then we will gradually move toward opaque papers and the tendency is to also say something can look like it is drawn on the surface by engraving, by embossing, so that things stand on the surface you never knew were there unless you had light, a spot light. Or in others we have things that we can stain from the back and absorb into the papers so that they will rise to the surface, and then we will add things on the front that will tend to absorb into the surface so that the two coalesce. It is better than just saying, OK, get your drawing pads and let's do a wash drawing, get your india ink...horrible to look at these things that don't even deal with principles that were originally there but could be

developed to great beauty...Or when people make prints on metal plates and leave the wiping, like in an etching or something and allow the ink to remain on the surface rather than in the lines combined with the intaglio identity can be very beautiful, when the lines seem to fluctuate in and out of the fiber of the original print...I only stress that because the point is, even today, the idea of thinking of, if I use the illustration with students, let's make an effort to animate the plane, let's respect it, think of it as alive, anthropomorphize it, give it a pat on the head, hold it close, give it a hug, rock it. These are not absurd things, and they eventually understand...and they love it in time because they really do learn the fact that they can start then dealing with it as a valuable part of their construct. And that means again, they think of it as belonging *to* the world, and that is what the atmospheric perspective identifies in the Renaissance. And they think of any systems of organization or imposed schemas, meaning by that a clarified order, as being ideas which we then force the world to hold, such as linear perspective. That is an idea that we impose upon the world that confirms *our* perceptual sense, but it does not exist in the world...well I hope that clarifies at least to some degree, and even to a certain degree a practical relationship. It is not accidental, in this window drawing...

Student: Bill, there is another issue that comes up here that is not perceptual or aesthetic but social.

And what is that?

Student: And that is ownership. Where a piece of paper is attached to the wall, or you can hold it in your hands...out there institutionalized...and with the advent of paper you have your cheap prints, where Durer is selling his prints at the county fair eventually leads up to the idea of the snapshot, everyone can have their own piece of...the world to that extent.

Dave, I do appreciate that and I know a great deal of that is true, although I would be very careful about the idea of popular reproduction, certainly in books and the use of paper. But the idea of the hand-held form existed even in Egypt and the idea of papyrus writing was popular. Papyrus writing can be owned by even a common laborer...These were definitely in existence and they may well be hand painted and not reproduced as it were by printing process approaches...Or even cylinder seals, that is the most incredible example of affordable documents. For example, cylinder seals, these are these clay units that would be either molded, or in relief in concave form, particularly in Sumeria and Akkadia...can make an impression in clay or even in moist sand...It is either in relief, either convex or concave, and it is a form of document, and one that is reproducible. You can always leave your talisman as it were with someone else, if your cylinder seal had relief, you leave them with the intaglio or the concave identity of your

form. And that in a way is a transfer, a stamp, and a transfer of reproduction. Then it can be recast again and then they have a relief form that is comparable to yours. I know that one doesn't want to think of those as the idea of a page or a book, but they are indeed portable, so the idea of communication on a collective level through handheld and things that are not part of architecture is early. You are quite correct though to speak of the importance that is...major events of the thirteenth and fourteenth through the sixteenth centuries are the increased dissemination of material that can now reach an international audience. That is that things can be shared not so much on a silver seal from here to where a person peripatetically travels, but can be shared, transported, become a document that can appear in other cultures, other societies, other territories... I feel considerably blessed by one of my colleagues, we teach two courses that require...majors, so we got a double dose of them...he teaches the history of the graphic, printed arts, as I teach the history of photography. And as a result, they get a full measure of the history of such forms and it certainly isn't one that I would dismiss but I would say that the fact that the daguerreotype could only be reproduced by etching it or by engraving after it. That problem of uniqueness of one. And granted, the use of prisms to correct the lateral reversal and the increasing of quick stuffs so that we can have a more rapid exposure so thus humans or movements will eventually be incorporated...All of those things are important. The daguerreotype indeed follows that ancient idea of, it must be transferred by portability, by hand or what have you, but it can't mean collectively...internationally shared. Whereas obviously paper works could. So I think that extends your idea beautifully because it is very important for us at this time to start having a very communal sense, not so much these two drawings by the way, they were studies, and were never even exhibited...they are private forms, but the issue is this sense of the plane, the animation of the plane, of thinking of it not as just a carrier but as something that is truly alive, like atmosphere...it is referred to as alive, animate...so at any rate Dave you are right, but I wouldn't you to assume that suddenly this is the first examples, in book form...of the Middle Ages, that we have the idea of portability for the first time, or transferability because it has appeared in continuum for ages. How many of you are aware of cylinder seals? If you look at a lot of them you will be shocked at the communication systems that are there. The best source, certainly in our country is the Metropolitan, has major examples, the best is the Brooklyn Museum, an incredible collection. If you go to London next year be sure to see the Akkadian cylinders in the Victoria and Albert Museum...and the information systems, keep in mind these are little clay cylinders that are either engraved or in relief which can be rolled. And the original idea of the talisman. If I really wanted to honor you with a connection, if I walked up and said hello Bonnie, and I shook your hand like this, that is in essence extended from the idea of the transferring of the cylinder seal. Or even the American, western movement, the breaking of the stick, when I came in, wife and daughter and baby at home and we are out in the wilderness cutting down trees and I break a

stick...my goods, if I was going to take and trade for...trapping my furs and so on...I break the stick and leave one at home and take the other and wrap it up with my furs and things, take it to market, leave it there and I don't have to trust with the fact that I have to come back. Maybe in some cases months later, to get the goods, the grain...and the way I prove that that was mine is I fetch my stick up and put the two together...and then the other thing with the talisman cylinder seal, in many cases...the cylinder seal was broken in half. And it is strange how some of these things have been conjoined, and they have been found in distances of one to two hundred miles from one another, and they can be pieced together. So that someone gave someone a broken cylinder seal to show that they...the breaking of coins, and eventually things like the fitting together of two hands to show that we are now in union. So they were examples not only of communication from human to human, but representing the idea of portability and leaving the form in another place, just like a print being transferred from this locale to another locale, the original may still be here but it is left as it were. Well, I want to show you a few examples because also we have to realize that quite often in Leonardo's drawings...the sense of the use of cross-contourism, or crosshatch lines, value change, cast shadows, the use of gradual reduction of detail as a unit moves out toward where light is obviously absorbed or be more active along the outer reaches of the...foliage, and the use of things like this: the portion of another tree behind the main subject, that isn't because he didn't complete the drawing, that is a reconfirmation that this tree really emerges from the plane in a series of stages and then you have a highly emphatic, as if it appears on the plane and projects in relief *from* the plane but it is also surrounded by atmosphere. All the factors that we associate with the phenomenology of light we see down here. We'll look at a couple of others from a different order: here is a flow of eddies in a waterfall by Leonardo...The experimentation that occurred not only required the introduction, for Leonardo's purposes, of units that could block flow, or passage flows, observation of things that have to do with creating openings which could cause the waterfall, it isn't blocked like the greater force of a dam, so you open up the sluice to the dam, but that is to say so that we can observe the sense of the passage of either piped or cisterned flow or even natural flow where we can identify the idea of how this appears. So rather than have it seen against a bank or what have you, forms which do not block the water, they can flow past it, but simply call attention to how it behaves as it projects through the earth...So even the idea of mirrors becomes very important to Leonardo. The world as it reflected in the mirror. A concern with the whole issue of how we might create lateral reversals. Hundreds of these issues that we find are very important in early photography begin with Leonardo. What is more interesting, even though he gets these little stylized views. He is less concerned here. There is a very interesting signal in the drawing: here vignettes appear, motifs, for example those forms that block the flow of the water we can almost observe how the water behaves as it *rushes* by each side of the block...it is like putting a brick or a stone in a waterway and

observing how the water behaves as it comes over the side...or how it pools, in the grander sense, what are the directions of the motions of water and how it breaks down in these smaller whirls, and pinwheels in the interior. As you know, there are hundreds and that is no exaggeration, I would say four to five hundred studies that relate to every conceivable type of aeronautical, earth movement, or the physics of kinetic action in relation to natural and phenomenological forms. The drawing is not drawn to convince your eye of the frothiness of bubbly elements, or of the change in the transitional form. It is drawn to give you an implied, underlying schema or geometry. He is actually using the thesis of Plato's solid geometry underlying....it is never as convincing as his trees and his landscapes, his schema studies, but they are the geometry of the physics of kinetic movement, or of kinesis in relation to natural form. That is why many of these drawings do lie upon the plane, because of his interest in the diagram, or plotted plan, or a map, or an underlying system. And we have the introduction of the idea of a schema that becomes very emphatic...When we look at a few other examples, here is something that we find typical of Leonardo, vignetting the forms and the introduction of botanical study. For example, here is greenwood, oak leaves, acorns. We have the sense of trying to accurately depict, again, not so much the idea of seeing this as subject to phenomenological effects of drawing the leaves, the proportion of the branch and the acorns themselves, as emerging from planal space...a tendency for the introduction of suspended technique lines, cross hatchings or parallel lines to suggest that even the motif exists in atmosphere, it is not part of an atmospheric environment, that is also to give you a sense of contrast. And so that occasionally one can deal with the behavior of these leaves as they curl forward, or whether they become very graphically defined along these surfaces so we read contours. The interest is in finding out how light affects these surfaces, how the edge of the leaf actually appears, how vein structures either are continuing from the center vein out in equal spacing or in displaced spacing. How for example the cap of the acorn relates to the acorn itself, and then the light reflects from it. You see this is an example of what I meant by, well you might say that is stressed volumetricism, and I say no, because you see the idea is that the highlighting is what gives the indication of volumetric form, and it is not inappropriate. Leonardo had his students observe their drawings through value, through translucent vellum, so that the volumetric identity of the form will become indeed visible. And they could see the possibilities that they were working with in their painting of how to construct a world with varying degrees of light falling upon forms and having it become much clearer, the intent of this is much clearer when you see it out of focus than it is when you see it in focus. Because this would be a typical painter's study, the exactitude of the structure of a bean pod, acorns... and the way leaves behave as they develop along the stalk, how do they curl, how do they catch light in their clustering...and whether the light is coming from above, below, from the sides, left and right or even from angles, or on a diagonal. These little studies of plant forms, both cultivated or

weed-like or whatever. The interest is, again, in trying to define, this is typical of the other style of Leonardo's drawing, where it appears accompanying with text. But it also shows that these striated lines are less emphatic, there is not as much concern here with the idea of...this being seen as a ground, that has to be either lighter or darker to define a structure. This again is often referred to as the atmospheric interpenetration. For example, if the defining elements such as the dark portion of the leaf here, these lines here tend to be either slightly displaced or they continue the lines of the ground, suggesting again the principle that the atmosphere, the background, is also interpenetrative with the tree form. Now again, when we talk about the photographic silver halide particles, we say the media, the atomistic particles below the threshold of vision. We talk about the ultimate culmination of issues where the picture plane is no longer a plane. It is indeed atmospheric because our eye can't stop in the observation, even in the early daguerreotypes. I don't care how much Ivins or others want to talk about those reticulated, pitted surfaces, those lineal elements. Yes, the flash may be a syntactical quality, but the image is well defined and in continuum, below the threshold of syntactical identification. So as a result, here is an example of where even the mark, it is the same mark that defines the value or the reflected light. And contourism differentiates between the two. But the other style is interpenetrative...suspended technique marks. Now why would we call it suspended technique? What does that mean to your mind as you think of it? Because it is a very important issue if you think about how in photography, we often say the technique is suspended in the photographic image. I don't think people suddenly start looking, unless they are very sensitive, I am talking about basically the untutored vision, when someone sees and is just dying to know what that knockout looked like, they are not thinking of the camera at 125th of a second or that kind of thing, they just want to see the actions in the world, what was it like again...but what do we mean by suspended technique, what would that mean to your mind? Good heavens I've used it sixteen times and you don't have a clue as to what I mean, what do you think it might mean, anybody?

Student: It is just a passage, where you don't have to try to provide the illusion of the scene in that passage...

That is good, in other words you could say it is a passage in which we might say the process and the illusion tend to be so interdependent. Now we do see marks, we do see the syntax, but the passage and the illusionism and the passage of its *making* tend to become one. And we say the technique is suspended, it is not like held in air or something, suspended to such a point it never becomes emphatic. Meaning like hold in suspense this issue...hold it in abeyance, don't let it become emphatic yet. Just like we say the technique is held in suspension in order to permit the idea of a sort of ambience interchange or inter-flux between not only the illusion and the way it is done so that we

are not terribly sure which is...we say that *neither* is more emphatic than the other. For example, there is no reason for us to think of these kinds of marks that follow contour as more important than these that define value, or light and dark definitions. And the two are so interchangeable that we don't think of the medium as being more emphatic than the illusion or the illusion more empathic than the medium, both are retained. And obviously by the time of photography, and daguerreotype photography, or even heliography we had that impulse toward the union between a process and the illusion it is able to accommodate, so we don't start making a distinction. You do, I do, we might start talking about the type of printing paper used, or high contrast, low contrast, whatever it may be, grade four as opposed to grade two. But I think certainly in early light sensitive processes and camera use, those weren't distinctions that were made. It is more likely that one could accept some of the most bizarre and dramatic definitions of imagery but because in reality the wondrous thing was that light was the principle....Well, let me show you one more, this is called simply *Mill Down the River*. You can see this is a type in which...it describes where the river, the current aspect is being declared by Leonardo, even the activity of the boat, and the water, and this man is in a little bit of trouble. It reminds me of Babbitt's, Mr...with that southern...save me, save me, of course he was swept over the falls...This little man...it is a very telling image of wanting to know how a water current could affect the boat...that is what it is like through...observation. This is to include in his drawings the identification of what we might call scientific principles: water does move when it is blocked or interrupted *this* way. It creates that kind of movement against that kind of counter movement...This issue is at the service of the ideal. You don't generally look out, even into fast moving water. Sure you drop the pebble into the water and you will observe that. But Leonardo is trying to show the subterranean, or sub-level current movements as well as surface movements. The larger aspects of flow as well as the surface mitigations of flow. And like the aerial perspective, the way he returns to broken contourism to show the landscape moving *into* the page and also the landscape emerging *from* the page. He uses the sense of detailed analysis in terms of where units become, let's say the dots in certain tree forms, or the counter lines, indeed become more broken in the upper reaches than they are in the lower ones. Or things that are subject to the interpenetrative transition between striated lines...parts, and the definition of light and dark, where the ground of the form, the tree against the tree, and the two interpenetrate with one another. The process and the image are interdependent and one does not stand out as separate from the other...I stress that idea...it is a paradigmatic expression and it is absolutely necessary to even accept some of the early commentaries upon photography...Now this painting is not by Leonardo, a portion of it is by him, but this is by Verrocchio...I want you to know that I really despise subjective interpretation...I love people who wax on about ideas that are subjective, but at other times, when you mention certain concepts that are in many cases common stock, I am trying to make

associations with paradigms about photography...everything I am commenting upon is trustworthy in the sense of it relating to how others, like Frederick Hart or Donald Posner, some of the other scholars who've dealt with these issues and they have given us the ballast of such an extraordinary order that you are down on that ship trying to figure out what keeps it floating...well you want to know how the ship is going this way because of this passage...the comments I make about animating the plane, and making the atmosphere as though it were alive where everything comes out of the surface, these are common stock statements made by even the artists themselves. In the *Baptism of Christ* by one of Leonardo's teachers, this is dated somewhere between 1473 and 1475. It is a painting on a wood panel and you have to keep in mind that most paintings from this period are a construct of either egg tempera on wood panel, and it is really the contribution of Van Eyck who introduced the translucency of oil which gives us that wondrous sense of light passing through a surface and bouncing back out...Any light effect that is not subject to, like look at the wonderful definition of the feet of both the Christ figure and St. John as being *beneath* the water line, below, and above it. Again this is an extraordinary empirical observation. And the change in color value...but don't think of that as...looking like a transparent glaze: the way this is painted is...this is painted a different color. In Van Eyck, you really sense because of the glazing technique: thin, transparent layers of oil in which the pigment is suspended, you really see *through* water as it were. Here it is all on one surface, and it is just the extraordinarily layered illusionism that occurs with surfaces that are absolutely plano-graphic: no tactility, no impasto, you see engraved lines of the original cartoon upon which the tempera painting was developed, but you don't have the idea of transparency in the medium itself, that comes later...about the use of gradual reduction, value contrast, all I ask you to look at this, right in here...details come forward in infinitesimal detail. Look at the little cat thing...They look like little hot dogs on sticks, what do you call them?

Student: Cattails.

Cattails. I got mixed up with pussy willows... {laughter} Cattails. And every one of these rocks, every one of the types of structures of geological strata...any one of those are identifiable in the natural order. Geologists can absolutely determine what layers, what strata are apparent. These are all viable observations and based on very careful analysis. And equally...musculature, an obsessive interest in anatomy. And what is interesting, if you look at the sinewy sort of tough definition, because the John and the Christ are by Verrocchio. But it is this little angel right here that is by his pupil. After all, after you apprentice for many years, you get the opportunity to work on the painting itself and add your contribution...an introduction of what we might call a division of labor. But at any rate, if you look at the difference, look very carefully at Verrocchio's identity,

even the landscape, the strong silhouetting of the palm behind the angel, that obsessive identification of detail...that bird that flies away from the holy spirit. The iconography that the natural world, so to speak, recedes, the bird flying...and sending down the holy spirit in the form of a dove. You see the divine world causes the natural world to recede, so the little bird disappears as the other bird of spirit becomes more apparent, it shows the hierarchical order... And that includes the sparrow hawk, the sparrow will indeed, when sensing danger and removes itself from the precinct of the sparrow hawk, it is the same kind of idea. It is not just like divine things cause natural creatures to disappear in flight, but it is really the idea of observing that there are predatory creatures which cause other creatures to flee. It is an association...even the fact that the hand of God which permits the holy spirit to occur, this is indeed not like some divine, even though there are those radial lines that are subjected to gold leafing or in terms of yellow tempera, notice the hands...it is like a little drama taking place. Here we have the person above seen...who reaches his hand down...it is the idea that we are convinced those are not divine hands but they are in essence like divine hands in the form of the human...but you see Verrocchio is still dependent upon a kind of peculiar sense of keeping everything defined along the contours, even when we get to the...we don't lose the sense of the contoured edge, it is as though Verrocchio is still somehow suggesting that one portion of his foot, meaning one foot in heaven, one on earth...maybe just a small portion settles his attentions is still back in the late Gothic period where contourism is terribly developed. Whereas this angel, when we come closer, we suddenly see that it is not only subject to contourism, but he uses in and out of focus, as if it is pulsating the medium, as if it were that certain definitions are so bathed by light with such extraordinary relationship to the sense of sfumato effect and atmospheric effect that the angel emerges *out* of the plane and does not appear to be graphically defined upon it. So we look at a close up of details, and just look at the difference in the head of that angel and the treatment of the gown as it relates to the plane of the ground, or the way the folds are affected by light...to the loin cloth of the Jesus figure or even the rather cumbersome nature of this angel behind him...Just look at the head, the way the contourism of the far side of the head does show a slight change in shadow and does not radically show a strong line against this darker ground. Look at the light playing upon the hair: here you find an obsessive interest that has been carefully defined in each stroke, here it shimmers. Look at the way these opalescent orbs that represent part of the decorative pattern of the brocaded sleeve, and these little tiny dots of light. You will find that won't become a major issue until the seventeenth century where Vermeer used the camera and will deliberately throw it out of focus, or finds those pontils, those circles of confusion, and permit the light effect become so dominant in his work that we will see it as an investment of attention towards camera vision as opposed to the investment of attention towards invented, fictional, or even what we call a confirmation of the senses of the human, but again...a confirmation of the quote,

senses, unquote of the camera...So Leonardo is partly introducing us to the idea that the form must look like it *emerges* from atmosphere, and indeed it develops back into it. It becomes clear and then it becomes obscure, so that we have indeed more meaning to the theme of chiaroscuro, a definition of light and dark modeling...the idea of forced planism, or planality, like in the volumetric figure, or you've got chiaroscuro that deals with soft transitions that we saw in a paradigm all the way back into the smoking out and suppression of detail in the Praxitelian images. So again, one can't talk about the idea of confluent relationships between, or transitions between contour edges in photographs as soft, with very...definition very early in time. Here is an example of...

Student: Bill, are those faces idealized?

Indeed, yes they are.

Student: They don't look very real.

Not that they don't look real, they look too perfect, it is like saying well that is just too good to be true...that is the way we think of certain types of movie stars or figures on the cover of, it is like we say *Good Housekeeping*, we open up the page and see that you too can redecorate your home for fifty cents a week {laughter}. Plus you look on the tables and you see Pre-Columbian sculpture and you have tapestries that cost three thousand dollars, and what they are suggesting is that you too can make your own tapestry, perhaps a nice dixie cup or something like that {laughter}. The truth is they are giving us the ideal while the principle behind it is very natural...the ladies on the covers, certainly during the late 50s and early 60s, the majority of women that you saw in *Harper's Bizarre* were not women but men: they were female impersonators...bony structured...the Avedon figures...a lot of those ladies running around wearing those dripping skirts or those pressing into the breast, they are looking at men, so they all go around binding their breasts and wearing these space helmets...remember Katharina Denzinger, the space helmet work that she did with Antonio, and everyone went around with those...boots, space helmets and so on, I mean those were men. For those of you who are interested in that kind of visual research you will want to know what kind of interests and influences, there is androgyny again...there just weren't that many Twiggies...we get them from Avedon and...Denzinger made a mint off of this kind of work. That they were all males, and some males have extraordinary ability of female impersonation. For... it was wonderful, they loved it because in reality they were behaving just like they do all the time. I have several friends that you would not know. I could introduce one they have no problem about their identity because they are exquisitely beautiful people, meaning in their physiognomy, but you know very well if you look carefully they are just not women...Even this *Annunciation* image, Leonardo

will give us even the sense not only of the *solidity* of form, such as this altar in front of the Virgin receiving this sort of coy response, oh really! {laughter} This is where the southern ideal...it is almost too good to be true, good heavens, if the words would be spoken in a Van Eyck the woman would fall off the chair, or she will fall to the floor, or you could see the bodies swaying in hearing the interpenetration of the phallic pneuma, and I don't mean to be Freudian, I mean literally the penetration of the wind entering into the ear as it passes through her spine and into her womb...Even though we have the...silhouetting, how often do we see in early primitive photographs, the effect of silhouetting. I would suggest that you not be so sure that works by 1851 couldn't accommodate proper exposure...or vantage point, so that you could get the idea of gradient light: silhouetting was part of a tradition...develops this...the extension into...we gradually breathes back toward the glacial, almost mountain structure in the background, appears to disappear right into the plane. As things come forward, remember all the way back, a couple of days ago, to our Vatican...image, and remember the Pompeian image of the woman artist? We talked about reflected lights upon the furniture, and then the wall that we talked about where those weren't just black lines dividing it, but you had reflected light, the crevicing, the stone cutters angle...recurrence with the greatest subtly imaginable. It is the phenomenology of light carried down to where it is made so subtle that we no longer read it as indeed the illusion of something but we read it as the subject: stone, linen, waxy type leaf, delicate flower petal, atmospheric particlization, etc., etc.

Student: The perspective on the table is not the same as the architecture.

Yes it is, David, it is exactly the same.

Student: The vanishing point seems to be above the frame.

No, I am sorry...I'll do it afterwards, I can prove to you that this follows with exactitude, because the vanishing point here does not...it is way beyond, it is on the same horizon line although the form itself, and this is legitimate, we have a multi-perspective procession: one point, two point, three point, and then multi-point...You see the way this table is turned, we actually don't see this as on the sidewalk which obeys the architecture following in the same direction, what it is, this is turned toward us...this would actually be the other side, in essence, upon the sidewalk. It has been fully analyzed...the sense of form...I wanted to show you this angel in a closer view by Leonardo...he is the one who combines both mimetic naturalism, mimetic idealism, and then you will find as he moves toward an incredible degree of mimetic expressionism...even the stylization of the hair...If you had a closer detail, there are some beautiful sinewy curves that are repeated...gets interest in the idea of the beauty

of arabesques, curvature, and so on. But what is interesting, look at the wing, see the light, look at the wing, the naturalism of the tufting of those feathers, and they break down into even smaller units and then the way the feathers elongate and become rather stable...almost like down. Even the plant life, sometimes you almost feel these plants, these little clover elements and other forms grow with a sense of space between, you will notice that he permits us a sort of field of foliate forms...and then we notice they are dispersed or clustered with differentiation. From a distance they appear to be...coequally spaced...but when we move closer we find they not only differentiate in type, but they differentiate in terms of amount. This is in your country, this is part of your collection because you paid for this, we paid for this, this is the *Ginevra de'Benci*. It is in the National Gallery in Washington...most of you may know that Leonardo only finished approximately seven paintings in his entire lifetime. He was the type of such genius that he had a tendency to get bored with what he was working on and he never finished them...in reality the minute he knew where he was going he would simply cast the form aside. This work is one of his few paintings that we speak of as complete. It is also one in which the famous Leonardo-esque pun begins to appear: that is rather than being semiotic by using some kind of system that is within the culture, he tends to start inventing his own semiotic motifs. For example, there are a number in here...the juniper tree in the background, these spike-like forms behind her head, in pronunciation it would be the same as Ginevra, meaning juniper, its pronunciation in its latin form being the same as the name Ginevra. So he uses that plant life, that botanical form, to identify her. Now this is interesting. The finding of a naturalistic form that will have a connotative identity, a distinct semiotic identity, but not collectively known. Only a linguist or a person interested in the etymology of words or what have you would be able to identify the relationship. He often includes such elements to give a kind of personal, it is not cryptic or private because in reality, as anyone civilized, educated or aware can see that this is obviously a name for this exquisitely moon-faced woman. Even though there is a certain, and by the way, the coiffure would be typical of the way the hair would be developed for young girls...it is more of a like typing of this girl, and then again, for example, where he introduces...translucencies, in this thin veil that passes across the upper part of the chest, and then even the lacing, and look at these grommets, against which that lacing appears. The belabored attention to value change in order to develop the construct of clothing over the body, layering as it were, a natural layering. And then again I'll call your attention to this gradual evolution of where all of this has emerged from the plane, in atmosphere. There is atmosphere out here and it all emerges back into the plane: the plane is not a holder, it is not a carrier, it is not something upon which marks are made, it is indeed an atmospheric milieu in which an occasion or an event takes place. So again we will have the issue that will be so profoundly important in the reactions to photography that Ivins or Estelle Jussim might speak of... talks about in terms of syntactical characteristics of art as opposed to photography, he states that

photography is without a syntax. We know we can't accept that, but one thing we can accept, at least, in its development, the medium tends to permit the observation of illusionistic subject matter in which as we move into the details of the subject, we do not find ourselves stopping at the willed or handmade mark. We tend to find ourselves literally flowing into the *continuum* of the value structure of light and dark, and into the atmosphere. Needless to say I've given you enough hints of that even in the commentary and remarks on...

Student: On the last one, an amazing example of that, I can't remember the name...it is the one where the contrast between the animal and the head of the...

I am going to show that, hold on a minute, we'll take a break before I get to that. It is a later introduction of the semiotic that was carried to just undoubtedly cruel...

Student: A cruel thing.

Here is the *Adoration of the Magi*...late fifteenth century, at least we are moving into the 1480s. This is typical of Leonardo, he very easily could have completed this work. When I say easily I don't mean in terms of labor, he could have come to a conclusion to his definition. But he became bored with it. Or he already knew what he wished to achieve. The perspective introduction in the background, very complex perspective aspects, this is his testament to the rationale of idea and the confirmation of the human sense. The aerial perspective that is implied, even in the different definitions of the figures, even those that are most complete, by the way that is a self portrait, and those which are farther off in the distance such as that landscape form beyond the horsemen, or even the treatment of certain forms coming down the steps above. He might show silhouetting as you can see the typically defined trees in the upper ground. This is a case of..he can't accept the preliminary or tentative indication as a suggestion of space, but as it would be developed there would be the more sfumato effect off in the distance. Notice it is a kind of indication of his process of developing a motif. We start with basically, well let me take another area...the background forms right in here, or perhaps what's happened to the Madonna's robes: you start with the cartoon, the...drawing against the gesso on the wooden panel. Then we move from the cartoon to the gradual development of the basic value structures of the painting. And then we would have the gradual introduction because Leonardo begins to introduce the principle of oil later in life, but in this case still egg tempera, gradually developing small strokes to provide the sense that we are beginning to see the behavior of light as it picks out...and definitely behaving according to naturalistic sources. All you have to do is...the horse, the nostril here, the light is coming from this side, where it picks up on the shoulder region, the back of the head, bathes the... plucks out all the anatomical details of the child and as it

gradually moves over into the dark notice where it still affects the nose, the upper lip, the chin, the shoulder, the arms of the figure would be moving more into the obscure or where light has been sufficiently blocked so that we only get unit details defined. You see this is not again at the service of multi-planality, volumetric definition: it is a confirmation of the observation of the phenomenology of light and how it behaves. Even as people are sitting on this side of the room, or as I look back across the room, there is sufficient enough light that I can see the light plucking out the definition of Martha's cheek, and also of her shoulder and portions of her upper chest. Or I can see the glint of light reflecting in Giovanni's glasses, I'd have to know they were there, it is a little more difficult to see. I see Joan very definitely in silhouette because she is against the light of that recording machine. You people over here have become almost what we call neutralized, the only way I can read you is basically, I start with Tatiana, the target...lighter skin tones. The hair tends to melt into the floor plane as it were. And then from Ray and then to Lee and to Eliot and then finally Dave, just two little bits of light, almost looks like he has become a shape out of which on either side a bicycle grows (laughter) there is no differentiation (laughter). So that we have this idea that he moves into the atmospheric definition of even his ground plane upon which he is considerably at a distance removed. So I like to stress this because this is why when we were talking yesterday...remember those advisements, when I used to teach photography, I took photography like everyone else does today, I started in my junior year, it was sort of late. I took it under a man named Bob Ebersole, and I took it my senior year, and after that I went off to graduate school and I taught photography, that is how I got my stipend at the University of Florida years and years ago. And Bob Ebersole taught me a lot. He did a book called *The Black Pagoda*, and I remember vividly when we had to have an exhibition, the book had been published by the University of Florida Press...so the earliest photographs of certain obscure Indian temples...now you can pick up practically any book on Indian art and read whatever it is, 68 or 107 stages of intercourse...and Bob Ebersole was the first to work their way through by cart through the jungles and he is the first photographer of many of these temples...the first to make a major visual record of...in India...Now he is a big muckety-muck in federal government, he is an ambassador for cultural affairs in Latin America...but anyway Bob had this exhibition, and we had the enlarger up in the ceiling of the studio, and we built huge troughs and we put the enlarging paper down there, and we'd have to develop them by mopping this stuff, using mops...seeing the image on a huge scale, these things blown up to six feet, seven feet...the reason I bring all this up is because I remember very vividly that the problems that were associated with sense of, the magic of the process and trying to deal with that but also the sense of trying to recognize that certain issues of the understanding of light and science...I was amazed at how many times we received proscriptions, in text reviews for our students, like, 'insure that you do not have telephone poles sprouting out of people's heads'...do you remember those? Now all of

these are in texts, I used three of them, or, 'when you are taking a photograph of a group, ensure that something that will look unnatural or obscene does not occur.' Like maybe the shadow falling from an arm outreaching that falls right on someone else's breast, a man making a gesture...the shadow looks like it is grabbing the woman behind, that kind of thing. Now today it is interesting how people are literally trying to cultivate that kind of identity: the fortuitous accident, the way a shadow might fall, or even the way things might spill off the edge. I love that series Bob Fichter did with his offset work. Bob, crowned by plants, because someone took a picture of him and the plants looked like it was growing out of his head so he began to do a whole series of self portraits, I don't know if you've seen these or not, of the plants sprouting out of his head, from his shoulders, and then he treats them with variable color, so in some cases they get reduced to shape and in other cases they are very mimetic. Well, this is a period in which you would say that there are even manuals that prescribe the idea of letting, it is almost like saying the media is given to the world and says, there are things about the world that are not satisfactory, so the way things will block something else out. Now before that we had to stack things up. Leonardo and all successive artists will tend to permit units to block, but generally we say that is where the organizational schema guarantees the integrity of the form. For example, notice the way most of these heads will appear: if you look very carefully you can almost imagine the absurdity that if this figure hadn't shifted over, this tree would grow right out of his head. And you don't find these things happening. Among secondary artists of the period and those who are pupils, you will find these ridiculous elements occurring. He has in his manuals, his notebooks, advisements to his students that say things like, I am using my terms, but basically, 'to avoid those peculiar--like shadows touching that start suggesting levels of meaning that weren't intended...avoid things like trees growing out of heads and so on.' It is the way they refer to...in manuals certainly even in my day, in the 50s, of teaching photography...This has to do with the...because boy you are supposed to organize, design. You are supposed to plan a schema. I can remember in my day, that is when the popularization of...Weston's work, good lord we revered him as a god, and we would sit around and amorize his design, and note what he has done with the furloughs of the sand dune...and we found out later, because after all...the *Daybooks* wasn't there for everyone, so that we were presuming certain attitudes toward things like design structures that even Weston never presumed. And the irony of it is here though we did have a thorough grounding in areas like if you want to create a sense of relationship between figures, choose a triangulated structure of the main event. Have all of it enter into the picture plane but ensure that even there, like the horses coming out of here, or the stairwell going down to there, at least the movement calls attention to the main event, that is the apex over here. Or that the three magi...to the right move through here, and we have another tree coming out of this figure's head...would be well in front and it would tend to fall...right between, just to the side, come right between the

Madonna and Child to show us that we are to be attentive to both. And that tree...in the background comes out of this figure's hair...we would likely find certain members...sprouting from heads, articulating, gradually reducing the value distinction between this and that, or the ground behind it, even though it is in silhouette, the palm fronds above would not allow us to commit to see it: he'd expect the bicycle to grow out of the body, you see, in the distance. But in the foreground he would never permit that to occur...

Student: Does that happen with the wing in that last image? Where the tree is behind it. You flashed it pretty quickly but it struck me very strongly that the tree was growing behind the wing, it was back about two slides. The close up of the *Adoration*, the one before, the close up of June and Averroes.

Well that is Verrocchio. Verrocchio is determining the schema, not Leonardo.

Student: No, I am sorry, I am wrong... it must be the one with the wings, the heavy wings. With the close up.

This one?

Student: Yes, that is the one I meant.

Now what about it?

Student: It struck me that the tree was growing out of the wing area, but it is in the background. I was curious, does that seem to interfere with the extension of the wing to some extent, as if it is an extension of it. In the background itself, the idea of the head, you were saying about the pole and the head in photography.

Eliot, you see what I just referred to is the fact that the silhouetting effect is to be associated with the idea of distance, it is against high light. When I come closer to the detail, you might want to see those little things sprouting, particularly that one, as sprouting from the head. You have to read that in concert to the entire view. And it doesn't appear to be in close proximity to sprouting from the head, that tree behind...is close enough so that it would appear unnatural in relationship to the progression...the one in the background, we say of course that could happen. We can't order that infinitesimal space, do you understand what I mean?

Student: Yes.

And I don't think that interferes with the person because he ensures it doesn't happen, for example, in the head region. Let's look at it *in toto* again. Do you see what I am talking about? We tend to have to read that whole screen of silhouetted forms, so just because the variation in the saucer-like shapes in front of those stems, the highlighting on the wing tends to project forward more volumetrically than the flatness of the upper one, so that you get in essence flatness associated with the recessive principle, silhouetting toward the background plane, you get the wing as coming out in relief in the foreground.

Student: Might that shape also suggest a crucifix later on?

No, it doesn't. Leonardo wouldn't conceivably think of that. He would never use a cryptic semiotic motif embedded within the work to imply futurity.

End reel 9-A