

Transforming viewpoints: to mix metaphors in the field of painting

By Dr. Ann Schilo and Dr. Anna Sabadini

Visual art has the capacity to not only change the way a person sees the world but also how she might interpret and understand her engagement with the surrounding culture and environment. For the artist, this transformation manifests itself through the daily practice of art making from the rituals of studio, with its intensity of focus on visualisation, to the archive of conceptual concerns where ideas, theoretical frameworks and the histories of art conjoin their voices to underpin the works in progress. For the viewer, the resultant artwork has a propensity to reveal alternative ways of appreciating her everyday life.

Weaving together ideas drawn from diverse fields such as feminist aesthetics, philosophy, geography and art history, this paper seeks an understanding of the various dimensions of artistic transformation. Through an investigation of the work of Western Australian artist/scholar, Anna Sabadini and her use of metaphors in painting, it proposes a way of perceiving that subverts the authority of the gaze offering viewpoints that destabilise established binaries and conventional categorizations.

In keeping with the tenor of the Common Ground Arts in Society Conference 2010, this paper presents a dialogue between a viewer and an artist as a means to engage in a critical discourse in the art of painting and its ability to transform the way a person may see the world around them. In the process, it interlaces ideas drawn from diverse fields of knowledge in the search for an understanding of the various dimensions of artistic transformation. By transformation the authors do not mean solely a complete shift from one state into another but rather invoke its nuances ranging from variation, modification and adjustment. The paper takes as its starting point the consideration that an encounter with painting is both an act of looking at an object, an artefact with all its attendant meanings, and a realisation of the act of painting itself, the art of mark making and visualisation. As such, for the viewer, an artwork has the propensity to modify her perceptions of her surrounding environment, while for the artist, the daily rituals of the studio provide a mechanism for not only interpreting and visualising her daily life but also a means to alter broader cultural understandings through image making and its appreciation.

Although the ensuing dialogue draws from a variety of theoretical perspectives, it operates from a conceptual framework that has sympathetic alignment with contemporary feminist writers such as Barbara Bolt (2004), Catherine Clement (1994) and Sidonie Smith (1993) as well as others, like David Abram (1997) and David Jardine (1998), who, through their ideas as well as the articulation of them, offer ways of both challenging and reconfiguring conventional knowledge formations. A pertinent example can be read in *On spiders, cyborgs and being scared: the feminine and the sublime*, where Joanna Zylińska (2001) weaves together historical analyses, philosophies of the everyday, French

feminist theories and other cultural critiques to form a contemporary reading of the sublime. In so doing, she posits an aesthetic and ethical approach to both theory and creative practice. In the course of her interrogation, Zylinska considers the possibility of '*decriture feminine*' by incorporating Cixous' concept of '*écriture féminine*' with Lyotard's idea of '*writing of impossible description*' (Zylinska, 2001:37).

For Zylinska, '*decriture feminine*' 'embraces non binary difference' and 'serves as a useful tool for analyzing (the) transformations' (39). As a concept,

it challenges the ideas of clarity, mastery and presence. Celebrating an event, immersion or plunge, it collapses the distinction between theory and practice, or primary and secondary texts. It questions the phallogocentric discourse of Western philosophy, but also certain forms of 'phallogocentric feminism' which silences indeterminacy for the sake of arriving at clearly defined feminist politics and feminist ethics. In what I (she) perceive(s) to be the most political and most revolutionary of manoeuvres, *decriture feminine* is always deferred 'which is the fate that waits the mind when it tries to grasp itself through logic, theory of knowledge or literature, narrative or essays'. Deferral does not need to stand for a refusal of feminist action, but it does involve the radical questioning of the concepts of both action and feminism... (Zylinska, 2001:39)

While this paper does not wish to present some form of declarative feminist contemporary art statement (to do so would be to delimit its analysis to a narrow critical paradigm and counter its significance for a broader range of cultural critiques), it utilises a form of *decriture feminine* – a writing of impossible description - by offering an approach to the analysis of painting that 'challenges the ideas of clarity, mastery and presence' and posits a 'radical questioning of concepts'. In part it seeks to transform the reader's encounter with viewing and thinking about painting as both an object and an activity.

In addition, the concept of the feminine sublime as a 'mode of encountering difference' offers a framework through which the activity of painting can be explored. There is a growing field of literature devoted to the analysis of the feminine sublime, one which is too extensive to fully account for within the scope of this paper.¹ However it invokes the understanding of the feminine sublime that Zylinska proposes:

The feminine sublime does not domesticate the object that might be the source of threat but rather accepts the amorous relationship of pleasure and pain, and life and death, and the potential dispersal of the self. This mode of encountering difference takes up a 'position of respect in response to incalculable otherness' and thus situates itself in the realm of ethics, defined by Levinas as 'respect for the alterity of the other', rather than impersonal, subject-object-orientated aesthetics. (Zylinska, 2001:31)

Zylinska's account emphasizes an ethical dimension to the feminine sublime that not only disavows a distancing between subject and object but also opens up to an 'amorous encounter' which can lead to 'wonder and bewilderment'. In so doing an everyday event can be transformed into an extraordinary one; one which is 'rooted in materiality' and reconnects 'the lost communication between materiality

and ideality or body and language' (Zylinska, 2001: 159,173). As the following discussion will highlight, these relationships are intertwined in the various artistic transformations in both the viewing of, and the creative practice involved in the making of, Anna Sabadini's painting.



Image 1: Sabadini, Anna, *Loungeroom, Looking East*, 2010. Oil on canvas, 180 x 215cm.

In the first instance, what draws me to this painting, *Loungeroom Looking East* (Image 1), is the light. It swirls over and through the picture plane both creating and dissolving surfaces. Light acts as a marker of form (the edge of the chair leg, the top of the desk, the frame of the picture on the wall) that has a solidity and presence. It defines, delimits and demarks some of the boundaries in this depicted interior world. Yet, light is also an immaterial presence. While it creates a hard edge to reality at the same time it diffuses through the image leaching form and dispelling substance. It is as though I am trying to fix the scene in my memory and hold it for future reference like a snapshot in the family album, but while looking my attention is sidetracked, drifting into memory and reverie. This chair reminds me of another chair in another place, this pattern of another swatch of fabric in another time. Moreover this interior harkens to other interiors housed in the history of western art. My viewing is just one episode, an

interlude, a scene in a retrospective catalogue of my personal archive of painted interiors, from 16th century Dutch vernacular with their classical elegance, to the romance of fleeting visions in 19th century Impressionism and through to 20th century Modernist women's work with their disruption of artistic conventions. Through the effects of light, the here and now shimmers into a mirage of recollection.

I am interested in different representations of reality, the relationship between what we look at and what we think we know. Whereas light in Western painting is a metaphor for knowing (European light revealing forms, illuminating, making clear)ⁱⁱ, light for me, in an Australian context is the 'other' – it is the metaphor for the unknowable, for unknowing, that paradoxically informs place. Familiarity with the light, at different times of the year, at different times of the day, despite the fact that it can confuse forms, creates intimacy. Light playing off surfaces, suffusing the air, at times displaces the perception of where those surfaces are. The edges of other bodies are made unclear, or, seductive. As I walk around my home, I pay attention to how my perception is suspended in the glare, shine, dazzle, glimmer, shimmer, radiance, flare and glow of light hitting and being reflected off the things around me. As I walk outside, looking at landforms and ocean around my home, I notice how the moisture in the air settles a haze over everything, binding sea and islands, mountains, forest and sky into a seamless entity. The further away things are, the bluer they look; blue is like a local perspective that tells of the distance between you and the object through the thickness of air. The quality of the blue also tells about the light, humidity, season and the region.

Intimacy with place continuously desires renegotiation: this, for me, represents a willingness to be in relationship with both the known and unknown. If the craft of painting produces an artefact concerned with sight and how we see, of seeing, I am interested in being seduced, if not occasionally blinded, by the light. With the breakdown and melding of edges I want to capture the feeling of never being able to capture the truth of what I am looking at; of being in flux with what I'm looking at. Knowing this is not alienating for me. Painting subjects of home, playing with this aspect of the known and unknown allows me to re-state, to re-know the familiar. Ultimately, in not knowing, there is a sense of beyond myself. I am at home with this, with edges being dissolved.

In looking east I look beyond the lounge room. I am reminded of the knife edge glare of Western Australian light where, in summer, the clarity of the middle distance vaporises into a heat haze of endless horizon. Here, the interior has become landscape, a preternatural Australian one. Familiar domestic furniture become estranged objects not quite anchored in the swathe of the light drenched picture plane. The folds of the curtains merge into forest saplings as leafed liana entwine skyward. Yet as the eye travels the scene from left to right this drift of vision starts to coalesce. Flowers turn into a cushion's detail and the picnic perfect chequered cloth materialises into a solid covered chair, offering a reference point of definition and clarity. The enigmatic vista transforms into a domestic terra firma.

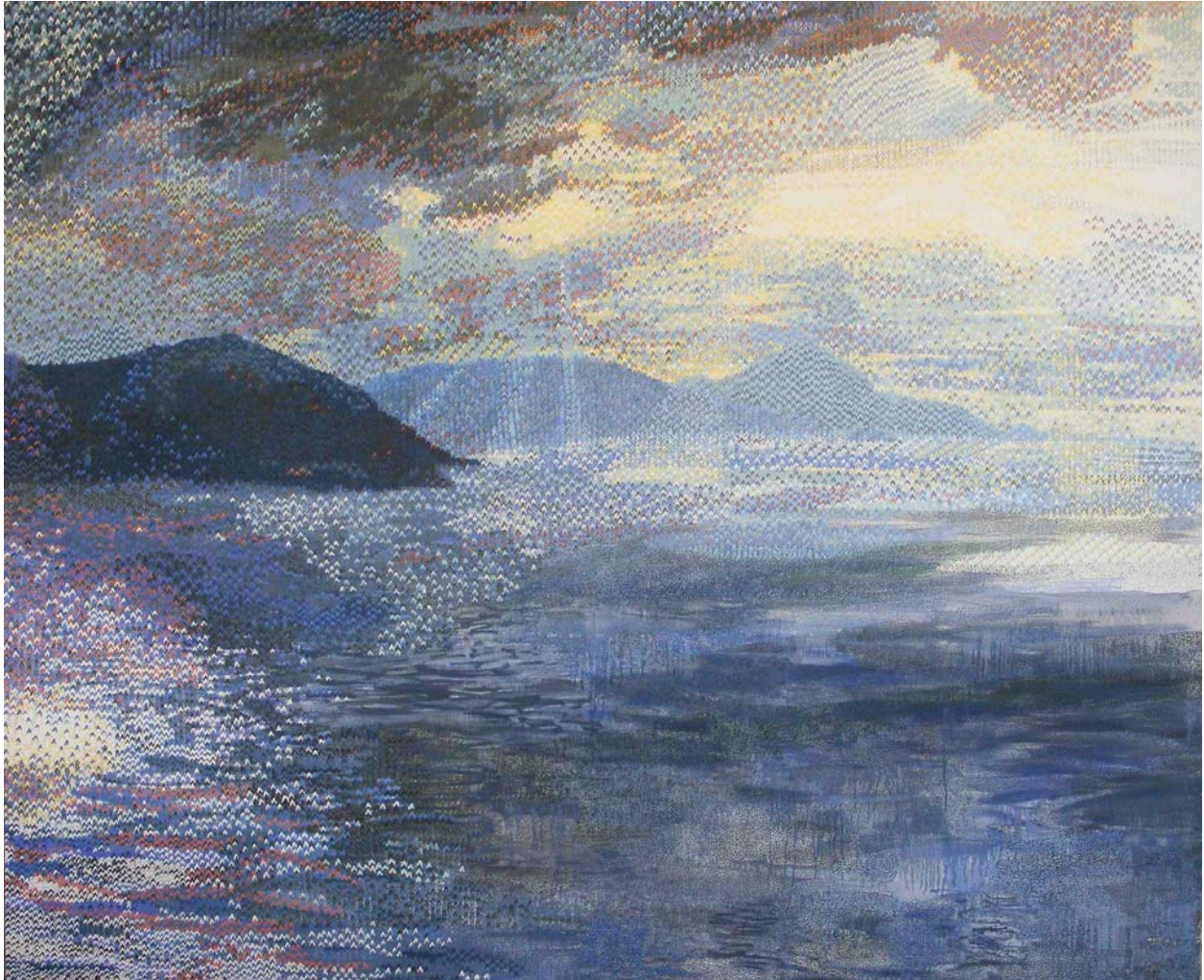


Image 2: Sabadini, Anna, *Knitted View East with Crepuscular Light over King George Sound*, 2010. Oil on canvas, 180 x 220cm.

The world, in Western thought is delineated. We do not usually think of the land beyond our cities as home. Wilderness is often perceived to be in opposition to culture. We are distant from land inasmuch as a metaphoric line separates us – it is the over there whilst I am here in the city, in my home. In Renaissance paintings, the landscape was used as a backdrop to human theatre; perspective ensured the centrality of the rational eye and light was a device that convincingly revealed form. Any pictorial space that was not taken by human forms was considered negative space. There was a sharp disjunct between human and land, between foreground and background.

When land is looked at, it is seen as landscape rather than home, as a picture view to run possessing eyes over. When I first moved to a town in the region of the Great Southern in Western Australia, I came with city vision, seeing lines. But my new home town is smaller than the city I left. Walking around the suburbs here, even from my front garden, I can see the land, the mountains, the sea, that circle my living room, my bedroom, my kitchen, my dinner table. The physicality of these out there places began to grow in my consciousness of home. Now, when I come back from trips to the city and reach the outer limits of the

Stirling Ranges, I breathe a sigh of relief and think, "Ah, I am home." They represent the outer circumference of home. The distance comes close to my heart. And as I walk through these places, I have come to know the patterns of their close-upness, the textures of the mallee vegetation around the Stirlings, the Porongorups, the coastal scrub. Moving through this sometimes prickly stuff, the space between me and the distance is further thickened with experience.

By painting four scenes of the interiors of my home in red, and four scenes of the surrounding landscape in blue, imagined as an installation of eight large landscape format paintings marking the four points of the compass, I am both stating and blurring the perceived Western division between home and land, between interior and exterior. What is our conception of home? Is this polarization our conception of home?

This transformation betwixt and between painted realities lies at the heart of Anna Sabadini's work. In the painting, *Loungeroom Looking East*, I first encounter the destabilised ground of her vision in the title. While the word 'loungeroom' clearly locates the subject matter as a depiction of domestic interiors, 'looking east' calls to mind a reference point used more commonly in the representation of landscapes. The first term harkens to a defined space, a known place that has the comfort of familiarity, whereas the second connotes an unbound horizon, a stretch as far as the eye can see. I am reminded of the titles of early colonial Australian landscapes where the painter as explorer and the painter's eye as surveyor seek to grasp and control the immensity of the vista. However, in Anna's paintings, intimate space and vast expanse are co-located in time and space in the one picture plane. And so, instead of controlling the view and governing the outlook, the scene disperses into a number of points of reference, some related and others seemingly at odds with customary description. Thus, through my looking I encounter not only the juxtaposition of interior and exterior views, but also a questioning of conventional assumptions about picture making and in the process a destabilisation of related Eurocentric philosophical traditions. It is these paradoxes both of vision and of meaning that attract me and engage me in Anna's work.

Renaissance paintings and Aboriginal dot paintings convey different visions of the world, different relationships of space and connectivity. The sense of air resulting from the use of perspective creates what we perceive as photographic reality, the painting becoming a window looking into the world; the world seen in the painting becoming something that is owned and proportionately measured by the regal eye of the viewer. Through the perspectival device set in place by the painter, the viewer projects him or herself into that world.ⁱⁱⁱ Aboriginal dot paintings on the other hand, shimmer, dispersing light and encouraging the eye to roam all over the picture, never resting. I am attracted to their patterns, nuanced shifts from passage to passage – like walking through the vegetal pattern of one ecosystem turning into another. This is not 'just' an aesthetic response. It is a response to a different ethics, a different way of seeing the world, conveyed by a different pictorial language.

It is as though this surface shimmer encourages an inner state of reverie. A certain amount of focus goes inward – the viewer looks at the painting and at the same time the inner eye looks at daydream and memory. I aim for a similar effect in my paintings. I often sit in front of them and look with a wandering gaze while simultaneously seeing an inner landscape. They permit me to fall into that slight shift of focus

of the eyes as occurs when daydreaming. I am very interested in peripheral vision, in the sense of the world perceived at the edges of vision. When your attention is otherwise taken up, by deep thoughts or daydreaming perhaps, the mind is elsewhere but the retina still takes in the form of the world, distracted, distorted, at the edges. I compose the paintings like this, like peripheral vision: that memory shadow of reality you carry into your intensely subjective concerns. Instead of imposing a centrality of focus on the viewer, I imagine that the paintings operate as backdrops to each viewer's sense of themselves; an invitation to wander into themselves whilst being with the work. This is an additional directionality to that of Renaissance paintings.



Image 3: Sabadini, Anna, *Dining Room, Looking South*, 2010. Oil on canvas, 180 x 215cm.

Loungeroom Looking East is one in a series of works with similar titles where the evocation of looking and viewing comes into question. *Dining Room, Looking South* and *Knitted View East* all foreground the act of perception as well as the historical lineage within western art theory and practice of both the activity of seeing and the framed object being viewed. The sites of observation are divided equally between an exterior field of landscape and a domestic interior. Both locations are activated as places of questioning, instability and sensate discovery. These places collude and cross-reference each other, for

in Anna's paintings, the landscape and the home are foreign and familiar within the same picture plane. For example, in works such as *Loungeroom Looking East*, *Dining Room Looking South* and *Kitchen Looking West*, the main setting is the domestic interior which is, in a patriarchal Eurocentric tradition, the realm of women, a private domain secure in its familiarity. In my looking at these works, I enter into a picture of domesticity, yet one whose intimacy unravels into a localized unknowing. The rhythm of pots and pans, the pattern of motifs, the repetitive weave of baskets, all shift the pulse of my viewing. I am invited into the murmurs of daily life and lulled into complicity with its sensuous pulsations. As the scene embraces me, I sense a familiarity that flickers with reverence. This is home. But once I am taken within the comfort of its subtle vibrations things start to go askance. I have lost a singular focus and orientation. The decorative flourishes of ordinary life envelop me and disperse my vision.



Image 4: Sabadini, Anna, *Dining Room, Looking South*, detail. 2010. Oil on canvas.

As I write I have a thesaurus by my side – I like using a thesaurus because it's akin to making many dots over a surface. It allows me to disperse exact meanings, to broaden the edges of meaning, create shades that slowly, through a search, evolve, shift nuance. So, I am concerned with a world that is recognizable, palpable, tangible, as opposed to observable or unmistakable or measurable. I am concerned with the eye being a feeling organ, a fallible organ, searching rather than knowing. The eye not only associated with brain, ideas, concepts, rationality, but also connected to deep feeling, disruption, the sensuousness

of touch. A gingham pattern asks to be looked at, to be known through memory and association. It is not about insisting on the dichotomy between thinking and feeling, rationality and sensuousness. To mix my metaphors, it is about giving voice to the haptic insistence of the world. And this, in painting, is mediated by the substance of paint.

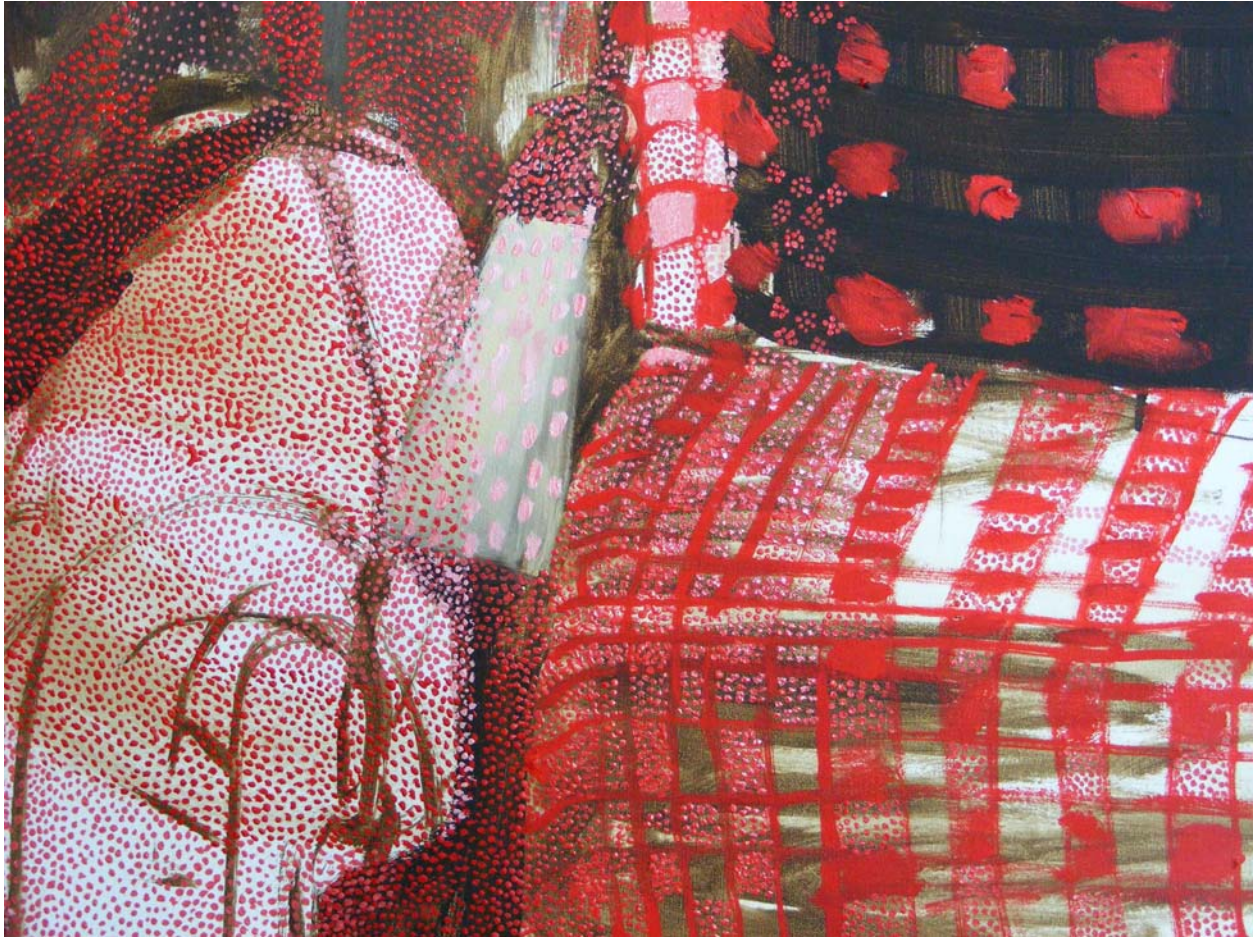


Image 5: Sabadini, Anna, *Loungeroom, Looking East*, detail. 2010. Oil on canvas.

Within Anna's paintings I become immersed in the fabric of home life with its abundance of pattern and exuberance of motif as well as absorbed in the settings of landscape with its lively foliage and spatial variations. Oddly I am both disturbed and pleased by this sensuous chaos. Although my view is scattered in a free floating play of floral designs, chequered grids and swirling curlicues, I sense a tactile presence, inscriptions that for a moment help stabilize me within an interior space. It is as though my eyes touch and are touched by each mark, each brushstroke, each dot upon daub, and in so doing I am to be found in the interstices between and amongst material form and imagining. In the same instance I am here and there, at home and apart, formed and unformed. It is an amorous encounter with the known and the unknown through the very materiality of paint and the painter's mark making.



Image 6: Sabadini, Anna, *Dining Room, Looking South*, detail. 2010. Oil on canvas.

The approach to paint's materiality, to the way it is applied in the Western tradition also tends toward a dichotomy – between classicism and romanticism. This delineation is a micro-mirror of the Western dualism between wilderness and civilization, wilderness and home, human and nature (Sabadini, 2007; 70-7.) In painting, classicism and romanticism portray characteristics that align with either civilization or wilderness respectively: classical painting is measured, reveals forms and space clearly with evenly graded light, is often slow in methodology, and features architectural forms as a stage set for human activity; romantic painting, by contrast, is wild, fast, gestural, in the moment, emotionally interior and subjective. The two are not often brought together but are instead understood in opposition. Classicism, as embodied by a particular approach to paint's materiality and to the subject, is understood invariably as the negation of romanticism, and vice versa. Therefore, in my view, they offer incomplete, fragmented visions of the world. This fragmentation cements identification to a sort of enclosed 'othering.' It also results in a hyper-awareness, an insistent defensiveness of either the collective human heroism that evolved civilization, or the individual heroism of human subjectivity. In Western painting, the skill of mark-making, the skill of being able to create grand panoramas is often associated with genius.

I use both methods to paint – the first response to the subject is in-the-moment romantic, fast and furious and gestural. Then, over these marks, I apply a translation of classical marks – dots or marks that

take time, are planned, and allow gentle gradations of tone. Bringing together this traditional dichotomy is, for me, a metaphor for both presenting and bridging dualism. It is a way of asking a question about the fragmentation of the very language systems that allow communication with and of the world. As a result of these dichotomised painting languages, does the appearance of the world, the experience of it, also become fragmented?

When viewing the paintings from a distance, the eyes see rushes of gestural marks that materialize as a recognizable subject. I am not interested in perfectly placed genius marks; in fact I often scrub with the brush, making fallible and panicked attempts to engage with an elusive object. Up close, these sequences dematerialize into patterns of dots or constructed marks deliberately composed as ornamentations for the viewer – arranging them I imagine reactions of surprise and pleasure. There is nothing particularly special about dots, they are ubiquitous and uniform and their effect is dispersing but I like to imbue them with plump materiality, so that the surface bristles with restlessness and a desire to be touched, like a textile. These arranged dots, in my mind, also recall patterns of vegetation in biologically diverse hot-spots such as the Great Southern region of WA. They are a language of biodiversity, maps of desire reflecting maps of vegetation.



Image 7: Sabadini, Anna, *Knitted View East with Crepuscular Light over King George Sound*, detail. 2010. Oil on canvas.

Through the material qualities of the paintings I become aware of the presence of the artist and her embodied vision. With the sweep of gestural marks I imagine her haste, her passion, her desire to quickly transform the idea and image on the canvas. Yet here also amassed is a proliferation of individual dots that, by contrast, seem testament to painstaking hand crafting, hours of meditation on a singular fixation. It is as though two different wills to truth, freedom and restraint, ardour and formality, romanticism and classicism are distilled in the hues and tints of intermingling paint. I see these encounters not as oppositional conflicts but as visual dialogues, a respectful recognition of the alterity of otherness. Domesticity and landscape, interiority and exterior worlds, intimacy and distance, as well as presence and absence are both depicted and felt within the fabrication of the image. In the very material substance of the work, in how colour is applied, in the actuality of the manipulation of paint, the transformations of artistic visualization are made manifest. Thus the conceptual foundations of Anna's work are given substance and form.



Image 8: Sabadini, Anna, *Knitted View East with Crepuscular Light over King George Sound*, detail. 2010. Oil on canvas.

Through such manipulations of paint, my subjectivity as looker, imaginer and conceptualiser, comes to the fore. The metaphoric potential of marks also, paradoxically, offers a dispersal of subjectivity back into culture and environment – gestural marks recall romanticism, dots classicism, knitted stitches women’s work. From a distance, the paintings’ subject matter and composition eschew centrality. Up close, the dots remember the prick of foliage on my legs, walking through the land, feeling the vegetation and seeing how it grows; the knitted marks remember the patience of my mother’s handiwork. Together, they imagine the reaction of others as viewers. The human mind and body is present in this work but the perspective is not Renaissance perspective and the space is not Renaissance space – it is the perspective of a human body inhabiting space, turning to look and to meet. The space is embodied as much as the body is immersed. There is both intimacy and distance in the subjective connectivity and separateness with the world, porosity and exchange:

We may think of the sensing body as a kind of open circuit that completes itself only in things, and in the world. The differentiation of my senses, as well as their spontaneous convergence in the world at large, ensures that I am a being destined for relationship: it is primarily through my engagement with what is *not* me that I effect the integration of my senses, and thereby experience my own unity and coherence (Abram, 1997: 125).

By mixing metaphors, painting is constructed (to use David Abram’s words) as a synaesthetic encounter with the other; the painter, another’s vision, the object, the viewer, materiality, the limits of the body and the unlimited imagination. There is a subject but the subject is metaphor.

Painting, as language, is a bodily, material and conceptual interaction, as opposed to an act. I would like to present space in my paintings as airy, yet full – of meaning systems, dots, human marks, vision, memory, signs and the ideas they stand for...an ecology. What the use of two painting languages, one translated over the other, aims for is a play on dichotomies; displacing/placing, disorienting/orienting, intimacy/distance, I/thou, interior/exterior, frontier/domesticity, centre/periphery. Sensuousness and thought brought together. My paintings revolve around these dichotomies...around bringing together and confounding dichotomies. In a philosophical tradition of dualism that often leads to fractured experience, this is both compass and encompassment, my metaphorical making of home.

In her analyses of painting practice, Barbara Bolt (2004, 2007) writes of the importance of an embodied knowing. Utilising concepts such as material thinking, Bolt suggests that the artist’s creative intelligence, in consort with her handling of and responsiveness to materials, is a form of tacit knowledge that provides a specific way of understanding the world. Accordingly, art emerges out of a dialogic relationship between the individual body of the artist, her performativity in the production of work, the material conditions of its making and the social formations wherein these acts take place. Thus the creation and appreciation of visual art, in this instance painting, is reliant upon both the artist’s awareness of and responsiveness to her environment through the actuality of paint, canvas and mark making, as well as the viewer’s perception of her own lived experience as a social being.

Bolt’s emphasis on a material approach to understanding art where the artist’s engagement with her surrounds through bodily activity is all important, has alignment with Zylinska’s call for an ethical

dimension to the encounter with everyday life where, through the agency of the feminine sublime, materiality, body, language and ideas can be reconnected. Rather than making claims for a universal, all encompassing aesthetics, both writers ground their approach to understanding artistic practice in a specific and localised response. Such viewpoints are fundamental to the exploration of the various artistic transformations considered in this paper.

Through employing a mode of *decriture feminine*, the authors have discussed Anna Sabadini's responses to her home. This concept is understood at various levels. It is the architectural space in which she lives as well as the surrounding environment in which it is located. And importantly, home is also understood as cultural history, the ways of knowing and responding gleaned from generations of archival thought and practices that are seen through the metaphor of mark-making. In the process, the authors have revealed how one artist uses the transformative play of metaphor to visualize her experience of being in the world, as well as how one viewer has responded to this visualization to create her own metaphoric associations. In tandem, they have drawn attention to the interplay between memories and materialities showing how works of art can become focal points for transforming one's perceptions of their own environment. With each generative act of visualizing, making, interpreting, perceiving, responding and reflecting, everyday life can be transformed through the encounter with visual arts.

References:

- Abram, D. *The Spell of the Sensuous: perception and language in a more-than-human world*. New York, Vintage Books Edition. 1997
- Abram, D. & Jardine, D. 'All knowledge is Carnal Knowledge: A Correspondence' in *Canadian Journal of Environmental Education* 5 Spring 2000.
- Bolt, B. *Art Beyond Representation: The Performative Power of the Image* London I.B.Tauris. 2004
- 'Material Thinking and the Agency of Matter' in *Studies in Material Thinking* Vol 1, No.1 April 2007.
- Clement, C. *Syncope: The Philosophy of Rapture* trans. S. O'Driscoll & D. Mahoney, Minneapolis, University of Minnesota Press. 1994.
- Jardine, D.W. 'Birding Lessons and the Teaching of Cicadas' in *Canadian Journal of Environmental Education* 3 Spring 1998.
- Sabadini, A. *Exquisite Corpse: The Rainbow Serpent in the Garden of Eden*. [Doctoral thesis] Curtin University. 2007.
- Smith, S. *Subjectivity, Identity, and the Body*. Bloomington, Indiana University Press. 1993.
- Zylinska, J. 'The feminine sublime: Between aesthetics and ethics' in *Women: A Cultural Review*, Vol. 9, No. 1 1998.

'Sublime Speculations: The Economy of the Gift in feminist Ethics' *Journal of Social and Political Thought*, Vol.1, No.3 June 2001.

On spiders, cyborgs and being scared: the feminine and the sublime Manchester, Manchester University Press. 2001.

ⁱ See for example: Jeremy Gilbert-Rolfe, *Beauty and the Contemporary Sublime*, New York, Allworth Press, 1999; Peter de Bolla *The Discourse of the Sublime: Readings in History, Aesthetics and the Subject*, Oxford, Basil Blackwell 1989; Christine Battersby, *Gender and Genius: Towards a Feminist Aesthetic* Bloomington, Indiana University Press, 1989; Barbara Freeman, *The Feminine Sublime: Gender and Excess in Women's Fiction*, Berkeley, University of California Press, 1995.

ⁱⁱ See Chapter 4 'Shedding Light for the matter' in Barbara Bolt, *Art Beyond Representation: The Performative Power of the image*, London, I.B.Tauris, 2004, for a thorough discussion of the philosophical implications of Australian light.

ⁱⁱⁱ For an overview of the use of perspective and its symbolism in Western art, see for example: Erwin Panofsky, *Perspective as Symbolic Form*, New York, Zone Books, 1997; Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy*, London, Oxford University Press, 1972; E.H. Gombrich et al., *Art, Perception and Reality*, Baltimore, The Johns Hopkins University Press, 1972; Margaret A. Hagan, *Varieties of Realism: Geometries of Representational Art*, Cambridge, Cambridge University Press, 1986; Philippe Coma, *La Perspective en Jeu: Les Dessous de l'Image*, Paris, Découvertes Gallimard Sciences.