

This thesis
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Auckland University of Technology
in partial fulfilment of the degree
of
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in the year
2005

Damen Joe

Attestation of Authorship

“I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgment is made in the acknowledgments.”

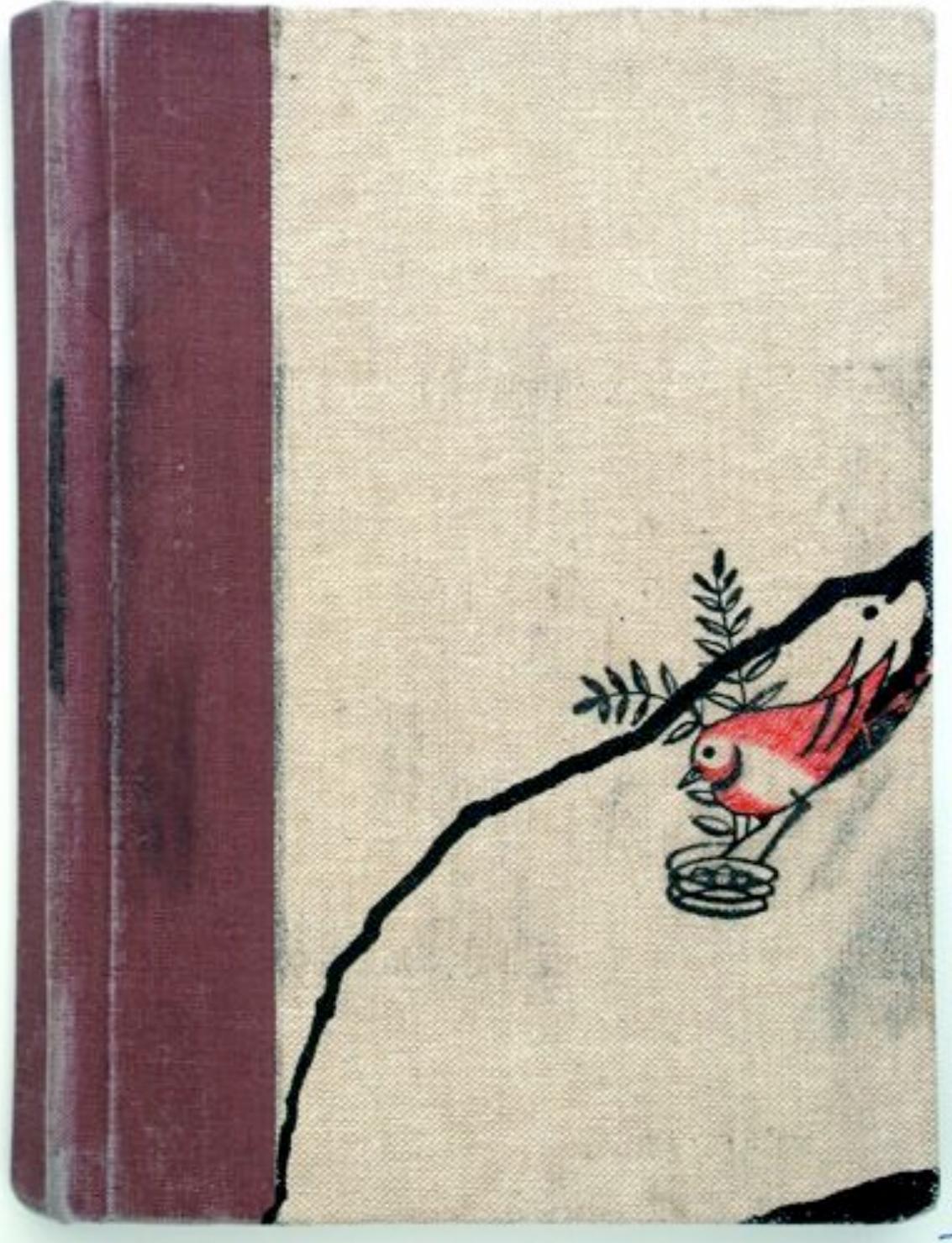
Damen Joe

An act of naming should quite rightly enable me to call any-thing a self-portrait, not only any drawing, 'portrait' or not, but everything that happens to me, that I can affect, or that affects me. (Derrida, n.d.)

Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself. (Butler, 2005)

In every relationship there are a minimum of six people... you; the person talking to you; the person you think you are; the person you think they are; the person they think they are and the person they think you are. (Voltaire, n.d.)

Fig 1. Damen Joe, *Untitled* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005



**Mapping the Self-Portrait:
Navigating Identity and Autobiography
in Visual Art**

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Fig 2. Damien Joe, *360 Potential Truisms* (exhibition installation), inkjet prints on paper, 2005

360 Potential Truisms consists of 360 photographic inkjet prints, each 275mm x 275 mm in size. Documenting diary and notepad drawings produced through 2005, the artwork exhibited for examination is a selection from these photographs, pinned horizontally across a 15-metre wall. Ordered chronologically from left to right, the photographs are grouped according to the day they were drawn.

Abstract

The thesis *Mapping the Self-Portrait: Navigating Identity and Autobiography in Visual Art* is a practical project. It explores the relationship between autobiography and self-portraiture, and how these notions of the self can be represented in visual art.

The exhibition *360 Potential Truisms* forms the major component in this thesis, and is accompanied by a written exegesis. This exegesis explores notions of the self-portrait and autobiography in relation to identity, with focus on a post-structural approach to fragmentation and movement. Artworks have been developed to reflect a shift towards an idea of the fragmented self, involving drawing, photography, and text to allow a constantly changing interpretation of self-portraiture.

Fig 3. Damen Joe, *Nothing Comes from Nowhere* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005

10/5

NOTHING
COMES
FROM
NOWHERE

Introduction

Painting someone's portrait is, of course, an impossible task. What an absurd idea to try and distil a human being, the most complex organism on the planet, into flicks, washes, and blobs of paint on a two-dimensional surface. (Cobley, n.d.)

Exploring the possibilities of representing identity, I have focused on the writing of Gilles Deleuze and Felix Guattari, allowing for a reading of identity that acknowledges movement and change in the self and allows the work to represent identity as a constantly changing form.

This exegesis is divided into five chapters. Chapters 1 and 2, *Identity*, and *Self-Portraiture and the Autobiography*, deal with identity, its construction, and problems of representing the self through autobiography and self-portraiture. The third chapter, *Damen vs Damen*, takes up the reflective perspective of *360 Potential Truisms*, through the format of an imaginary email interview I hold with myself to examine how ideas of identity have been applied in the artwork.

The artwork *360 Potential Truisms* has an emphasis on narrative-based self-representation and the concerns in this exegesis reflect this, focusing more on aspects of narrative autobiography, than on conventional self-portraiture.

This exegesis forms part of a larger Masters Thesis, and supports the artwork *360 Potential Truisms*.

This exegesis is an examiners' copy, comprising of 20% of the final mark, and supports the exhibited artwork, which comprises of 80%. Material yet to be included or changed for the submission of this exegesis in final library copies consists of: visual documentation of the exhibited artwork; a catalogue accompanying the exhibition; and the replacement of some studio installation images with exhibition installation photographs. These studio installation images will include a note in the caption where applicable.

Fig 4. Damen Joe, *Digger of the Past* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005

1/4/2 midday

PERSONALITY
ARCHAEOLOGIST

digger of the past

I Identity

The Whole Self

Western philosophy, reaching back to Aristotle, has shaped and structured how we think about ourselves and our relation to the world around us. The nature of this tradition is largely dependant on Aristotle's logic of identity, described by Bertrand Russell as comprising of the following key features:

- (1) The law of identity: "Whatever is, is"
- (2) The law of contradiction: "Nothing can both be and not be."
- (3) The law of excluded middle: "Everything must either be or not be."

(Lechte, 1998, p.108)

These 'laws' all allude to some kind of essential reality – an origin – to which they refer. To maintain logical coherence then, this origin requires certain characteristics described by John Lechte to be:

... 'simple' (i.e. free of contradiction), homogenous (of the same substance or order), [and] present to, or the same as itself (i.e. separate and distinct from any mediation, conscious of itself without any gap between the origin and consciousness)". (Lechte, 1998, p.108)

Pointing towards a perception of identity with connotations of wholeness, singularity and indivisibility, these laws thereby exclude aspects of mediation or difference; features evoking 'impurity' or complexity. (Lechte, 1998)

This image of the self as 'whole' is reflected in the psychology of Carl Gustav Jung in his edited book, *Man and His Symbols* (1964). Discussing the symbol of the circle, he says it "expresses the totality of the psyche in all its aspects... [and] always points to the single most vital aspect of life – its ultimate wholeness."(Jung, 1964)

The Fragmented Self

There is always a collectivity, even when you are alone. (Deleuze & Guattari, 1994)

We're tired of trees. We should stop believing in trees, roots, and radicles. They've made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics. (Deleuze & Guattari, 1994)

In the introduction to *A Thousand Plateaus*, Gilles Deleuze and Felix Guattari present their concept of the 'root-tree', and the 'rhizome'. Based on the botanical forms each refer to, these terms serve as models for their ideas throughout the book.

The 'root' or 'tree', as an arborescent system, is characterised by its dependence on, and reference to, specific higher units of relation, i.e. twig to branch, to trunk to root. As with the laws of identity, pointing to an origin for reference, the tree model creates and depends on a system of vertical dualism, from root to branch. Using pre-established paths, the tree model will view the world through its own lens, and construct the world according to that lens. (Taylor, 1996b)

Arborescent systems are hierarchical systems with centers of significance and subjectification, central automata like organized memories. In the corresponding models, an element only receives information from a higher unit, and only receives a subjective affection along pre-established paths. (Deleuze & Guattari, 1994)

This tree model is opposed by Deleuze and Guattari's concept of the 'rhizome', an "underground, horizontal stem of a plant that often sends out roots and shoots from its nodes." (*Rhizome*, 2005) Characterised by its lack of referential centrality, and an ability to form connections at any point of its growth, the rhizome is a non-hierarchical network with no beginning or end.

Form rhizomes and not roots, never plant! Don't sow, forage! Be neither a One nor a Many, but multiplicities! Form a line, never a point! (Deleuze & Guattari, 1994)

The rhizome is an acentered, nonhierarchical, nonsignifying system without a General and without an organizing memory or central automaton, defined solely by the circulation of states. (Deleuze & Guattari, 1994)

The rhizome described in *A Thousand Plateaus* is not a statement of topic, but a statement of *identity*. (Clinton, 2003) Deleuze and Guattari invite the reader to *become* a rhizome. By taking up a sense of multiplicity, and engaging in performative connections, the rhizome allows for the re-opening of flows that the 'whole identity' of a tree structure shuts down, (Taylor, 1996a) and allows for a reading of identity that is open to change and performativity and much more characteristic of the fragmentation of our lives.

Fig 5. Damen Joe, *IOTA* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005

I^t_S

O^{NLY}_F

M A^{TTER}

T_{ime}

IOTA

2 Autobiography and the Self-Portrait

Self-identity is a rhizome-like multiplicity of fragments. Made from a multitude of experiences, the way we think about ourselves evolves and develops as time passes and our surroundings change. The representation of this identity is dependent on what Paul John Eakin has described as “identity’s twin supporting structures, memory and narrative.” (Eakin, 2004) Through a focus on narrative memory (*remembering or forgetting*), representations of identity can be formed.

Constructing Identity: Remembering

It might be said that each of us constructs and lives a ‘narrative,’ and that this narrative is us, our identities... - Oliver Sacks (Eakin, 1999)

Oliver Sacks’ assertion above, of the connection between narrative and identity was given a sort of ‘case in point’ for me at the time of writing - just after dinner, and before this paragraph I sat down and watched the last half of the movie *50 First Dates* (Segal, 2004). A warped love story, it tells the tale of Lucy (Drew Barrymore) who, since suffering a head injury in a car crash a year earlier, has experienced short-term memory loss. Every night she forgets the day before and starts her next morning with a clean slate as if it were still October 13th 2003. Every day her father and brother tirelessly reconstruct the day’s events to be exactly the same as the last, trying to satisfy a need for continuity in Lucy’s memory between the 12th and 13th of October. Enter Henry, (Adam Sandler) who falls in love with Lucy and is faced with the recurring challenge of continually winning her love over and over every day. By the end – though Lucy forgets Henry every night – they marry, have a daughter, and live on a boat in Antarctica carrying out scientific research on walruses.

Setting all doubts aside regarding the merit of the script, this mainstream Hollywood film demonstrates a widely held point of view: without a memory with which to narrate, one is without an identity¹.

When we talk about ourselves, and even more when we fashion an I-character in an autobiography, we give a degree of permanence and narrative solidity—or ‘body,’ we might say—to otherwise evanescent states of identity feeling. (Eakin, 2004, p.129)

Without this body of narrative solidity, Barrymore’s character in the movie was without an identity. Convinced by her father and brother that every day was the same

date, she spent it reading the same newspaper, painting a mural on a wall, celebrating her father's birthday, watching a (video-taped) football match, then went to bed... only to repeat it all again the next day (after her father repainted the wall overnight). Narrative movement in Lucy's identity progressed only within one day, and was then 'reset' to begin again the next morning. When Henry meets Lucy he opts to try something different. By giving Lucy a diary, Henry enables Lucy to acknowledge her predicament. Reading it every morning, Lucy's diary tells her what has happened since the car crash, why she can't recall the year gone by, who Henry is, how she came to have a daughter, etc. The diary then forms a bridge for Lucy over the space made void by her lack of continuity in memory, creating a narrative she can refer to as evidence of continuation in her life.

Being able to place ourselves within our identity narratives allows us to maintain a direction in, and relationship with the world. This 'I-character' of self-narration extends *beyond* the text of autobiography and speech when talking of ourselves; the 'extended self' that Eakin describes is *performed* in our daily lives, we are taught to think of ourselves in this mode from early childhood (Eakin, 1999)². This 'I-character' of the extended self is constantly inherent in the character of our thoughts. These narratives and autobiographies serve our need for a stable sense of continuous identity stretching over time. After all, what is Lucy without her story?

Constructing Identity: Forgetting

From all this awareness we must select, and what we select and call consciousness is never the same as the awareness because the process of selection mutates it. We take a handful of sand from the endless landscape of awareness around us and call that handful of sand the world. (Pirsig, 1974, p.82)

The truth is we all live by leaving behind... (Borges, 1956, p.88)

Identity as an assemblage of memories forms a narrative that purports to tell the story of the author's life. But life is never lived as a narrative; life is messy, full of false starts, repetitions, unsatisfied foreshadowings, deflated climaxes and inexact resolutions. Through necessity we edit our stream of experience into manageable chunks, logging them away for later recall, inscribing our memory with details that are meaningful, and discarding the extraneous, the familiar and the uncomprehensible. It would be an

unending project to recall the story of a life – not only would the colossal task of remembering *everything* be impossible, but the story would eternally expand to include the telling of its own tale, as Borges illustrates in this apocryphal quote from Josiah Royce, in *Partial Magic in the Quixote*:

Let us imagine that a portion of the soil of England has been leveled off perfectly and that on it a cartographer traces a map of England. The job is perfect; there is no detail of the soil of England, no matter how minute, that is not registered on the map; everything has there its correspondence. This map, in such a case, should contain a map of the map, which should contain a map of the map of the map, and so on to infinity. (Lughnasa, 1999)

Faced with the same conundrum as Borges' map, our autobiographies as life stories, can never tell the full tale of our reality. Limited by degrees of memory and perception, they can only ever equal a narrative construction of events. When it comes to identity, forgetting is the compromise we make for continuation.

Representing Identity

We live today in the age of partial objects, bricks that have been shattered to bits, and leftovers... We no longer believe in a primordial totality that once existed, or in a final totality that awaits us at some future date. – Deleuze & Guattari (Best & Kellner, 1991)

Who cares tomorrow about an idea we had entertained the day before? – After any night we are no longer the same, and we cheat when we play out the farce of continuity. – The fragment, no doubt a disappointing genre, but the only honest one. (Cioran, 2001)

The act to represent the self through autobiography, is marked by its supposed fidelity to truth and honesty, described by Philippe Lejeune in *On Autobiography* (1989), as a “referential pact with the reader - a supplementary proof of honesty to restrict the autobiography to the possible...” (Smith, 2004). This aspiration for truth however, is brought under question when considered through autobiography's organising forms of memory and narration. Due to its dependence on a shifting base of memory, our narrative sense of identity is internally destabilized.

The presence of fiction in autobiography... tends to make us uneasy, for we instinctively feel that autobiography is... precisely not-fiction. (Berlatsky, 2003)

Oscillating between truth and invention, we are unable to create narratives that maintain a desired stable, whole, and 'true' sense of identity. Recalling fragments of memory, distorted events, and conveniently constructed tales; we exacerbate this

further by relating and perpetuating the narrative myths of others, leaving our narrative identities sliding between states of fact and fiction.

... 'autobiographical' is a loaded word, the 'real' accuracy of which cannot be proved and does not equate with either 'objective' or 'subjective' truth. Instead, it is best viewed as a continuum that spreads unevenly and in combined forms from the so-called least fictive narration to the most fictive. (York, 1994)

It is this space between non-fiction and fiction that any representation of identity occupies. By only embodying an aspiration towards the memorized, 'true' and 'real' narrative, the traditional autobiography sits too far away from actually representing the functions of self. Autobiographies and self-portraits can never claim the ground of truth, but by embracing not only identity's aspirations towards wholeness, meaning and finality, but also recognizing the self's inherent sense of multiplicity, movement and change, we can begin to approach a greater degree of fidelity to the shifting narratives we embody.

¹ Another example of this attitude is the use of the slang term 'Vegetable', denoting a loss of self identity, used to describe someone with an absence of function in all aspects of the brain, e.g. no movement, no response to stimulation, no breathing, and no brain reflexes.

² In *How Our Lives Become Stories*, Paul John Eakin puts the extended self and its relationship to identity into context with other senses of selfhood. The importance of the extended self over the others, he argues, is that it is the first sense of self formed, after those that are unmediated by reflexive consciousness of any kind, and forms a foundation for our narrated selves, which supports and sustains our sense of who we are through our lives.

Fig 6. Damen Joe, *Untitled* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005



3 Damen vs Damen: an email interview with the self

What follows is an email interview conducted by Damen Joe, mid 2005, regarding the work **360 Potential Truisms**, now showing at Auckland University of Technology.



Fig 7. Damen Joe, *360 Potential Truisms*, exhibition installation detail, inkjet prints on paper, 2005

They begin the interview by calling each other names:

From: **Damen**
Subject: Interview
Date: 16 July 2005, 12:51 pm
To: **Damen**

You have two middle names: 'Chee' and 'Da-foon'. Perhaps, for the purpose of this interview, it will be interesting and pertinent to your art practice if we use these 'in-between' names to delimit and identify the space between ourselves – the space between 'Damen' and 'Joe'.

From: **Da-foon**
Subject: Re: Interview
Date: 18 July 2005, 11:17 pm
To: **Chee**

Okay, but I feel there's a danger that the split of names might suggest that my work is dealing with unrelated topics such as a split personality or schizophrenia, which could be potentially confusing.

However, I do feel the context is an apt one. Titles and names have a function of standing for an assumed truth – they proclaim knowledge – so having a movement between two names is a nice way of playing with this.

I don't identify with the name 'Da-foon' so much, but 'Chee', as my brother's and Chinese grandfather's names, feels closer to home.

From: **Chee**
Subject: Home
Date: 29 July 2005, 5:51 pm
To: **Da-foon**

Okay great, so I'll skip the schizophrenia questions. Lets start with this idea of feeling *at home*. In many ways, home forms an important basis from which we talk about the self, taking form in common phrases such as: 'home is where the heart is'; 'There's no place like home'; 'home sweet home', etc.... How do you see home relating to ideas of self-identity and its portrayal?

From: **Da-foon**
Subject: Re: Home
Date: 2 August 2005, 10:53 pm
To: **Chee**

There's a strong relationship between home and self. All of those phrases point to a link between home and identity – they have connotations of rest, peace, harmony and fullness, suggesting we have a static place called 'Home' – a safe-haven that remains as a space to come back to, or at least to reminisce about or yearn for.

I however position my impression of home as a point that is constantly changing. We aspire to be 'at home' and we are constantly moving towards that perceived end, but it doesn't really seem to come around. We're constantly changing and therefore so do our ideas of home (or self). For me, the romanticised sense of home equates to a romanticised sense of truth – they both have a perceived wholeness to them. A degree of expected finality. That's where the artwork's title, *360 Potential Truisms*, comes from; the idea that there are these *truisms* – obvious or universal truths – that we feel are out there, but we can't quite grasp them.

But the reality is that life, home, truth... they're all a lot more about multiplicity, change and uncertainty than about conclusive wholeness or finality. In this way the work *360 Potential Truisms* is equally about aspirations for home, truth, finality and wholeness... *and* about embracing states of being lost, uncertain or fragmented. The number 360 is as much about the (potential) act of representing a circle of completeness, as it is about turning around and going nowhere.

So, back to considering home: in this sense, home is essentially a moving target, constantly changing and reinventing itself. When portraying the self through this geographical sense of home, the self-portrait becomes a virtual map in progress, always between states, constantly changing and evolving at the same time that the self does. This movement may be compared with Deleuze and Guattari's description of the rhizome in *A Thousand Plateaus*: "A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo..." (Deleuze & Guattari, 1994)

From: **Chee**
Subject: Map
Date: 4 August 2005, 7:13 pm
To: **Da-foon**

You compare the self-portrait to a map. In *A Thousand Plateaus*, Deleuze & Guattari use the term 'map' when speaking of the rhizome's opposition to the 'tree'. Differentiating the 'map' (as a rhizomic structure), from the 'tracing' (as a tree structure), they say:

What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields, the removal of blockages on bodies without organs... The map has to do with performance, whereas the tracing always involves an 'alleged competence'. (Deleuze & Guattari, 1994)

The map then has an element of prospect: a performative engagement with the future, whereas the tracing – as an act of copying – can only refer to the past. Does this bear any significance to the way you approach self-portraiture?

From: **Da-foon**
Subject: Re: Map
Date: 10 August 2005, 8:40 pm
To: **Chee**

Yeah it does. I like how they say "an experimentation in contact with the real", because that's what I'm interested in looking at – how the *real* (or the truth) makes contact with the self. This difference between the tracing and the map – "alleged competence" vs. openness to multiple readings – can be used to differentiate between what I see as two goals of portraying the self.

The first compares with the tracing and is the most widespread perception of the discipline of portraiture: this portrait is judged by its visual mimetic quality in relation to the actual subject. The more the image looks like the subject (the more 'true' and 'faithful' the rendering), the more successful it is deemed to be.

The second perceives the self to a wider degree, dealing not only with the visual, but looking at the self in process; the self in a constantly

changing relation to the world. In *360 Potential Truisms* this movement is explored through an intuitive, diaristic, and confessional aspect to the work, reflecting a volatility to change through time.

From: **Chee**
Subject: Movement
Date: 18 August 2005, 8:51 pm
To: **Da-foon**

This method of working intuitively and diaristically is the result of a focus on movement of the mind – your thoughts and relation to the world – evident in the drawings scrawled in diary pages. But because a subject's (i.e. your own) thought processes continue to change indefinitely, this seems to make for a never-ending self-portrait. In this project you wish to create a finished artwork (for exhibition), yet a portrait of the mind's motion is constantly changing. If you take this stance, how do you reconcile the two to reach a finished artwork?

From: **Da-foon**
Subject: Re: Movement
Date: 18 August 2005 9:27 pm
To: **Chee**

That's right! This is the point! We are ourselves such a multiplicity – a fragmented body of diverse selves acting within and against each other – so much so that it is impossible to achieve, let alone represent, the perceived wholeness of self that ideas of the home, the self, and the logic of identity represent.

The question is: how am I ever able to finish an artwork of a constantly changing subject. The question of movement is at issue here: how can I enable this work to constantly move. I think – because the work operates not only in the space of the visual portrait (as a tracing), but also deals with *processes* of the mind (as a mapping) – movement is achieved because the work is predisposed to a rhizomatic reading, which accepts a focus on *interpretive* movement.

This interpretive movement of thought represents a kind of 'diary of reading' that encompasses both myself as the artist, and the audience as viewer. By exploring the act of reading, through a study in reflection¹, and a focus on movement, I am able to create a sense of change in the work that represents not only a portrait of myself, or a possible portrait of the viewer, but is representative of the structure of identity itself, and how we manifest our narratives of self in order to create this sense of identity.

From: **Chee**

Subject: Reflection

Date: 23 August 2005, 12:05 pm

To: **Da-foon**

3 Attachments: selfanalysis.jpg; mirror.jpg; thoughts.jpg

Another dimension that seems to lead toward these rhizomatic readings is the simple fact that this is a self-portrait. This means that – because a primary concern of the work is to portray yourself – the content will necessarily include thoughts, questions and deliberations on the nature of reflection itself and how this can be achieved (or not), for example '*The Beginning of the End of Self-Analysis*' (Fig. 8), the '*Self-Portrait as a Mirror*' (Fig. 9), works, or '*Thoughts on the Self and Perception*' 1 and 2 (Fig. 10). These works all act to portray the self in deliberation on what it means to reflect. This is an interesting concept. Logically it will enact a repeating self-reflection, like standing between two mirrors, the act of reflecting upon your own reflection will leave an endless line of dissemination, as Borges has described when speaking of mapping in *Partial Magic in the Quixote*. In it he observes that if one is to map a territory that bounds oneself, then the map should contain a map of the map, within which it should contain a map of the map of the map, ad infinitum.

Mapping the Self-Portrait

Attachment 1/3:

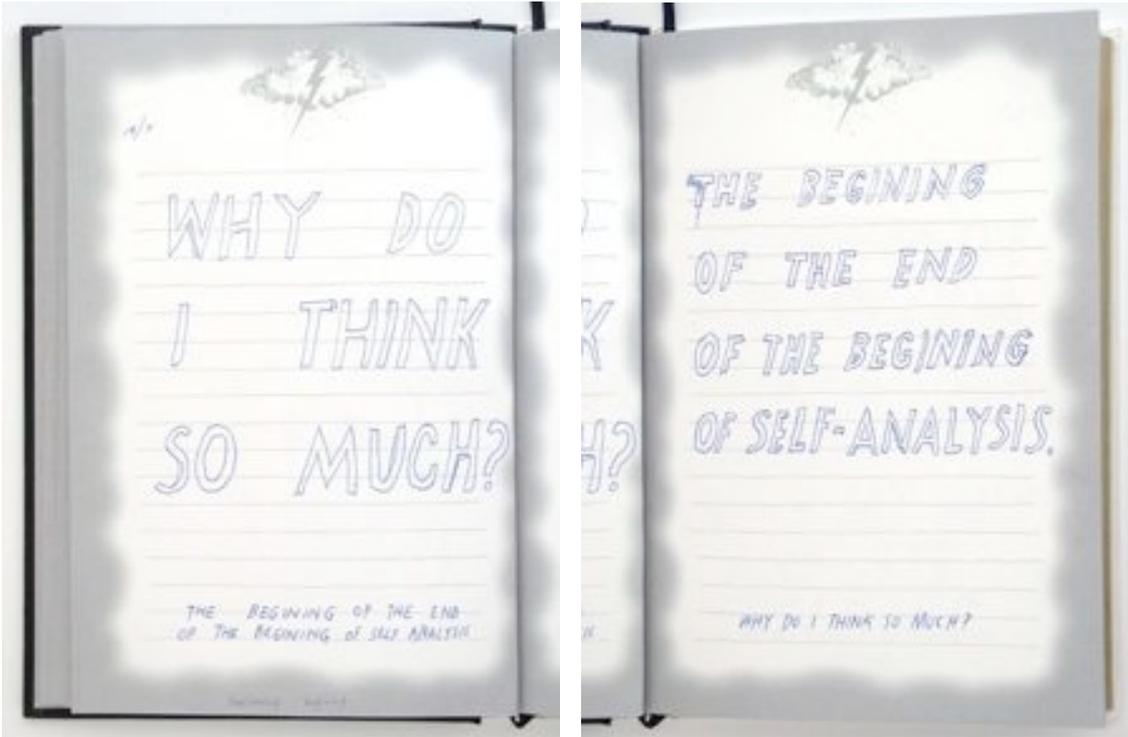


Fig 8. Damen Joe, *The Beginning of the End of Self Analysis, & Why Do I Think So Much?*, from *360 Potential Truisms*, 180mm x 240mm, inkjet print on paper, 2005

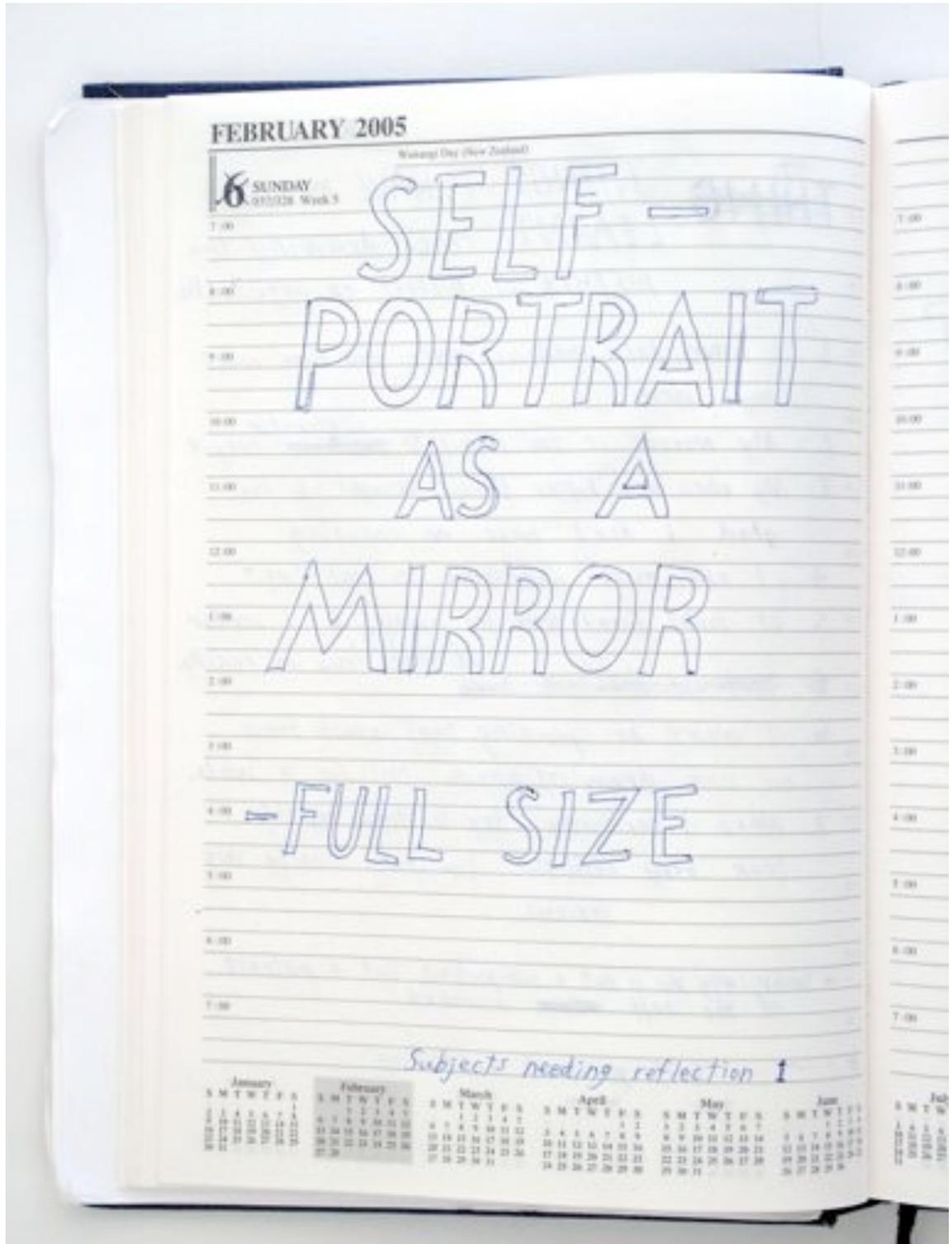


Fig 9. Damen Joe, *Self-Portrait as a Mirror – Full Size* (detail), 180mm x 240mm, from 360 Potential Truisms, 180mm x 240mm, inkjet print on paper, 2005

Attachment 3/3:

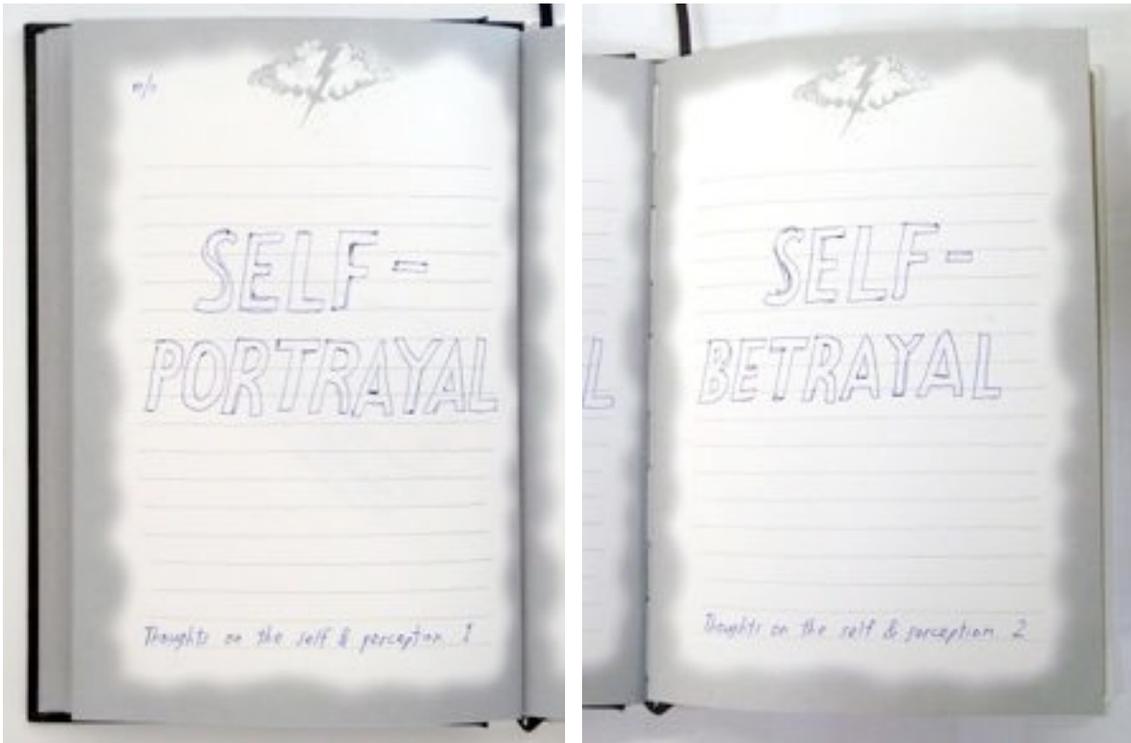


Fig 10. Damen Joe, *Thoughts on the Self and Perception 1 and 2* (details), from 360 Potential Truisms, 180mm x 240mm, inkjet prints on paper, 2005

From: **Da-foon**
Subject: Re: Reflection
Date: 24 August 2005, 6:11 pm
To: **Chee**

Yes, I've read that somewhere too, obviously this dissemination will bring up notions of movement and multiplicity of the self, i.e. what do we actually see when we see our *perceived* self reflected in a mirror, in stories, through memory, or art – it's a question of the relationship of self and truth I guess. In *American Gods*, Neil Gaiman extends Borges' observation, when he writes about the implications of a true one-to-one reproduction with reference to storytelling:

One describes a tale best by telling the tale. You see? The way one describes a story, to oneself or the world, is by telling the story. It is a balancing act and it is a dream. The more accurate the map, the more it resembles the territory. The most accurate map possible would be the territory, and thus would be perfectly accurate and perfectly useless. (Gaiman, 2001)

It is this quest of human aspiration for a whole, one-to-one, representational truth and its ultimate uselessness that I find intriguing.

I'd like my work to be at a point where it neither upholds nor discourages wholeness over fragmentation; or fixed meaning over multiplicity, but recognizes the necessity of operating between these two opposing states. And it is this position of 'being in-between' that is a condition that I'm using as a metaphor for the human condition: we aspire to be whole, to have strong unchanging beliefs, a clear sense of right/wrong, good/evil, of identity, direction, and to find 'true love'; but the reality of human nature means that we are more a multiplicity of selves, contradicting our actions, values and emotions, all the time struggling for reconciliation.

This focus on movement and multiplicity is enacted through the methods employed in the work.

From: **Chee**

Subject: Methods

Date: 31 August 2005, 5:31 pm

To: **Da-foon**

1 Attachment: installdetail.jpg

To be specific, I would actually situate this concept of movement as *movement between* the aspiration for wholeness that I talked about a while ago, and fragmentation. This movement frames all of the considerations in the methods I've been using in this work.

The work is installed in the gallery space (Fig. 11), with photos in horizontal, semi-chronological lines. Within each of these lines are smaller horizontal groupings, each being a selection of drawings from a day. Together, they form a sort of calendar of irregular drawings completed throughout 2005.

Attachment 1/1:



Fig 11. Damien Joe, *360 Potential Truisms*, exhibition installation, inkjet prints, 2005

Created over a long period of time through a process of accumulation, the calendar-like format of the work forms its initial movement. Closer, each photograph constitutes a single page from a diary or notebook, framed by the white of the paper it is printed on. But the close proximity of the other images around each one means that none of the images can wholly be considered by itself. Reading between singularity and multiplicity; between seeing structure from a distance, and reading images close-up, the reader navigates a path of interpretation through the work.

In total there are 360 photographs forming this work. From these 360, a selection has been made to fit into the gallery space. I don't mind this, as it means the work is characterised as a fluctuating quantity that fits the space it occupies – like memory, it doesn't stay static. The reader moves through this series, and by combining different interpretive sequences as he or she walks and reads, there are thousands of permutations of narrative order. These will never be the same for two different viewers – I tried to calculate the possibilities, but I think the number is too huge, even for a calculator². In *A Thousand Plateaus*, Deleuze and Guattari use the simile of sampling a record to describe how they intend their book to be read: place the needle on any groove and listen. (Deleuze & Guattari, 1994) This is how I imagine a viewer coming to the work. Sampling, editing. We must sample and edit, we can't remember everything, we must forget.

From: **Da-foon**
Subject: Drawing
Date: 3 September 2005, 7:39 pm
To: **Chee**

How does your focus on movement apply to drawing?

From: **Chee**
Subject: Re: Drawing
Date: 5 September 2005, 9:50 pm
To: **Da-foon**

The drawings were almost always made in times of transit: waiting for (or on) a bus; between wake and sleep; shopping; eating... transitions that aren't always characterised by activity, but often the opposite. The transition regularly involves a period of change; a moment of pause between the connection of one event and another; a break in the ordinarily constant motion of a day.

Approached intuitively with loose intentions for the final image, the drawings are allowed to temporally contain traces of their development in time: mistakes; lost intentions; and new ideas. This creates a sense of the work performing as process. As well as a mark-making process, the act of drawing is like a marking of territory, continually deterritorialising and reterritorialising in its position as I draw.

In her essay, *Without End, No State of Drawingness, No Rather: The Executioner's Taking Off*, Hélène Cixous relates this state of movement in drawing directly to the self, conceiving of the self as existing in what she describes as a 'state of drawingness', emphasizing the need to recognize the self's ever changing nature.

Drawing, writing, what expeditions, what wanderings, and at the end, no end, we won't finish, rather time will put an end to it. ...The drawing is without a stop... Look and you shall see. Barely traced – the true drawing escapes. Rends the limit. (Cixous, 1998)

Later, Cixous recalls another aspect of drawing: "There is no end to writing or drawing. Being born doesn't end. Drawing is a being born." (Cixous, 1998) As the traditional beginning of an artwork, the drawing is perceived as the intermediary *between* the genesis of a work, and its realisation; between a fragment of an idea, and the hoped for wholeness of its completion.

From: **Da-foon**
Subject: Photography
Date: 8 September 2005, 12:71 am
To: **Chee**

The drawings here, of course, aren't actually drawings, they're photographs. Why present them as photographs?

From: **Chee**
Subject: Re: Photography
Date: 11 September 2005, 12:21 pm
To: **Da-foon**

The photographs are derived from original drawings; fragments of a 'whole'. By presenting a drawing within a photo, I can juxtapose connotations inherent in the two mediums. While drawing has associations with immediacy and autographic mark-making, photography (as I've used the medium) has a sense of the facsimile reproduction.

This use of photography to create a true copy of the diary record echoes a museum tradition utilising carbon copies and facsimiles to record the minutiae of a figure's existence for posterity, illuminating or extending our understanding of that figure's life. This emphasizes the autographic and autobiographic feel of diary drawings. However it also introduces a sense of distance³. The image is no longer the object that draws connection to the self, but is a representation of that object, increasing the distance between myself as artist, and the subject (between myself and I).

As a form of documentation, the photograph historically carries an inference of synonymy with fact – an assumption of direct correspondence with truth – evidenced by its function of recording and recalling history. The chemical reaction of light on film – seemingly unmediated by a human touch – gives the photograph an impression of faithful reference to the real: a window into the historical and spatial frame that it depicts. In 1981 Barthes wrote that photography's "force is superior to everything the human mind can or can have conceived to assure us of reality." (Berlatsky, 2003)

However, the very frame that presents us with this 'reality' not only acts as a boundary of supposed truth, but also edits out the subject's relation to the world. In this sense, the photograph itself poses problems with assuming a stance as documentation. The framing in these images, catching the surrounding surface and preceding or subsequent pages in its viewfinder, enhances these issues.

Truth is also put into question when we consider the photograph's relation to memory. As Eric Berlatsky has observed, the assumption that a photograph is true, can often blur with its reference to the past. Instead of being a way to "mimetically recover and reconstruct memories, photographs have been seen to construct and create them": (Berlatsky, 2003) Berlatsky quotes Linda Rugg on this relationship between photography and memory:

Inevitably, the line between memory and photograph blurs, with photographic-era children uncertain as to whether their memories of childhood are memories of events they witnessed or photographs they have seen. (Berlatsky, 2003)

These ambiguous qualities within photography, juxtaposed with the drawing medium, allow the fragmented, unfinished nature of drawing to be enhanced. Because the photograph has a function of focusing on a single diary page, it serves to cut it from the book that it is from. But the way the image is framed, with reference to the preceding page, and with the image beneath coming through the page, these photographs both act to narrow in on one page, and also point to the fact that they are fragmented parts of a much larger whole.

From: **Da-foon**
Subject: Word
Date: 12 September 2005, 11:01 am
To: **Chee**

Movement is also evident in your use of words. Often they exhibit some flexibility in how they can be read, or they refer to a text in a previous page, thereby creating a link through the series. This is carried through in the use of titles.

From: **Chee**
Subject: Re: Word
Date: 18 September 2005, 9:13 pm
To: **Da-foon**
1 Attachment: synchfeelings.jpg

Yeah, words are quite important in this work, and they took on a greater role as the work progressed. Words have a sense of movement in and of themselves, as the thought of Jacques Derrida, or the writing of James Joyce shows.

Choices are made in the texts used so as to encourage constant change in the interpretation of the work. By creating a play and relationship of interpretation between words and images, I have been able to deterritorialise the word or sentence from its original context and reterritorialise this into new associations and meanings. Wordplay, for example, in *Synching Feelings* (Fig. 12), draws a visual and aural relationship between a 'sinking feeling', and a 'sickening feeling', allowing the reader to make a shift in interpretation between the two. The same can be said for *Thoughts on the Self and Perception* 1 and 2, which place the words 'SELF-PORTRAYAL' and 'SELF-BETRAYAL' beside each other, and speak of the act of representation. This connotative⁴ aspect is multiplied as the audience moves through the work.

Attachment 1/1:

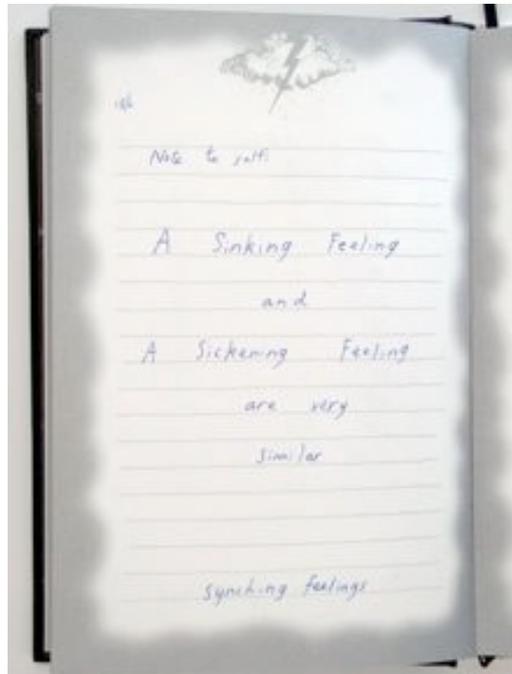


Fig 12. Damen Joe, *Synching Feelings* (detail), 180mm x 240mm, from 360 Potential Truisms, inkjet print on paper, 2005

Traditionally words also have a denotative function, especially evident through titling, pointing the reader towards a certain interpretation. The title says: “This is: ...”

When one titles, there is an assumption that one knows what it is that is being titled; that he or she can enumerate the qualities which make up the subject’s existence – that this subject is whole and quantifiable. Therefore the act of *reading* a title carries with it the assumption that that which is titled *is* whole and quantified.

My thing with titles probably comes from my job. I’ve been working in the Maori department of the University Library for a couple of years now. For about 7 hours a week I search for new and second-hand book titles for sale, and check our catalogue to see if the library already holds them. The majority of the titles I’m looking for are early New Zealand books that – because of the subject matter and period, (a time of cultural difference, discovery, and exploration) – have a certain definitive and didactic quality that I find amusing, as if they can sum up the whole of their subject. They’re also often hugely long, as if the title must sum up the whole of the book, acting as not only an entry to the work, but almost the whole introduction! For example:

The authentic and genuine history of the signing of the Treaty of Waitangi, New Zealand, February 5 and 6, 1840 : being a faithful and circumstantial, though brief, narration of events which happened on that memorable occasion : with copies of the Treaty in English and Maori, and of the three early proclamations respecting the founding of the colony.

By William Colenso, (First published 1890)

Or:

A ride through the disturbed districts of New Zealand : together with some account of the South Sea Islands : being selections from the journals and letters of Lieut. The Hon. Herbert Meade, R.N. / edited by his brother.

By Herbert Meade, (First published 1871)

(*Voyager Query Results*, 2005)

I like playing ironically with that style, titling my work with names that are almost denotative, yet can’t be defined or pinned down. Sitting between denotative,

and connotative functions, they act to question *how* a relationship can be found; opening up possibilities of interpretation, rather than closing down potential meaning.

Attachment 1/1:



Fig 13. Damen Joe, *Relationship Between Face & Title* (detail), 180mm x 240mm, from *360 Potential Truisms*, inkjet print on paper, 2005

Almost every work in *360 Potential Truisms* has a title. Positioned *within* the artwork, the title sits at the bottom of the diary page *inside* the photograph. In this position the titles are spatially distanced from beneath the image, as printmaking convention would have them⁵ (Fig. 13). The titles are also temporally distanced from the title of a conventional artwork, as they are *part* of the image instead of being painted or written onto the surface afterwards. The word, in its function as a title *and* drawing, sits between the traditional roles of text and image⁶, resulting in an audience engagement as both viewer *and* reader.

From: **Da-foon**
Subject: Sub-title
Date: 20 September 2005, 8:07 pm
To: **Chee**

In addition to words acting as titles, you could say that there are other aspects to the work that perform a similar function; humour for instance. Duchamp once said that a work's title is an "invisible colour" (Welchman, 1997). Would you consider humour to be a sort of sub-title that colours this work?

From: **Chee**
Subject: Re: Sub-title
Date: 27 September 2005, 12:51 pm
To: **Da-foon**

I've never thought about it that way. I guess it does, but like everything else, there's a converse relationship there. The humour in the work acts to offset the confessional nature of a lot of the drawings. Some of them deal with personal... actually most of them deal with personal topics. Humour acts as a kind of bridge between those subjects, and the viewer. By using humour I can deal with these issues, and relate to the viewer at the same time – nobody wants to spend too much time feeling down. So, yeah, I think that there is a kind of colour of confession and humour that comes to play in these works, acting as a sub-title of sorts throughout.

In a similar way, Borges used the idea of a review to act as a kind of sub-title for his ideas. He wrote:

The composition of vast books is a laborious and impoverishing extravagance. To go on for five hundred pages developing an idea whose perfect oral exposition is possible in a few minutes! A better course of procedure is to pretend that these books already exist, and then to offer a resume, a commentary... More reasonable, more inept, more indolent, I have preferred to write notes on imaginary books. – 10 November 1941(Lughnasa, 1999)

I like to think of all of these images acting as reviews or sub-titles; like questions or hyperlinks marking the potential opening of relation between sequences of images on the wall, or an idea sparked in a network of thought.

This is the way I see the work functioning. Nothing is disconnected. A series of potential truisms, I see these pieces as 360 openings, calculations or formulas for the viewer to take up – a sort of half-map towards identity, constantly unfolding – plotting lines between points as we navigate our way, always in search of home.

¹ The word “reflection” can be considered here in both the historical sense (reflecting on the past); and as a visual image cast back (as a mirror reflection).

² The calculator displays ‘ERROR’, which I think is its mechanical way of telling me that human hope and an endeavour for truth is, in the end, futile.

³ This distance is accentuated by the use of a copystand, a distance between the self and the subject (between myself and I).

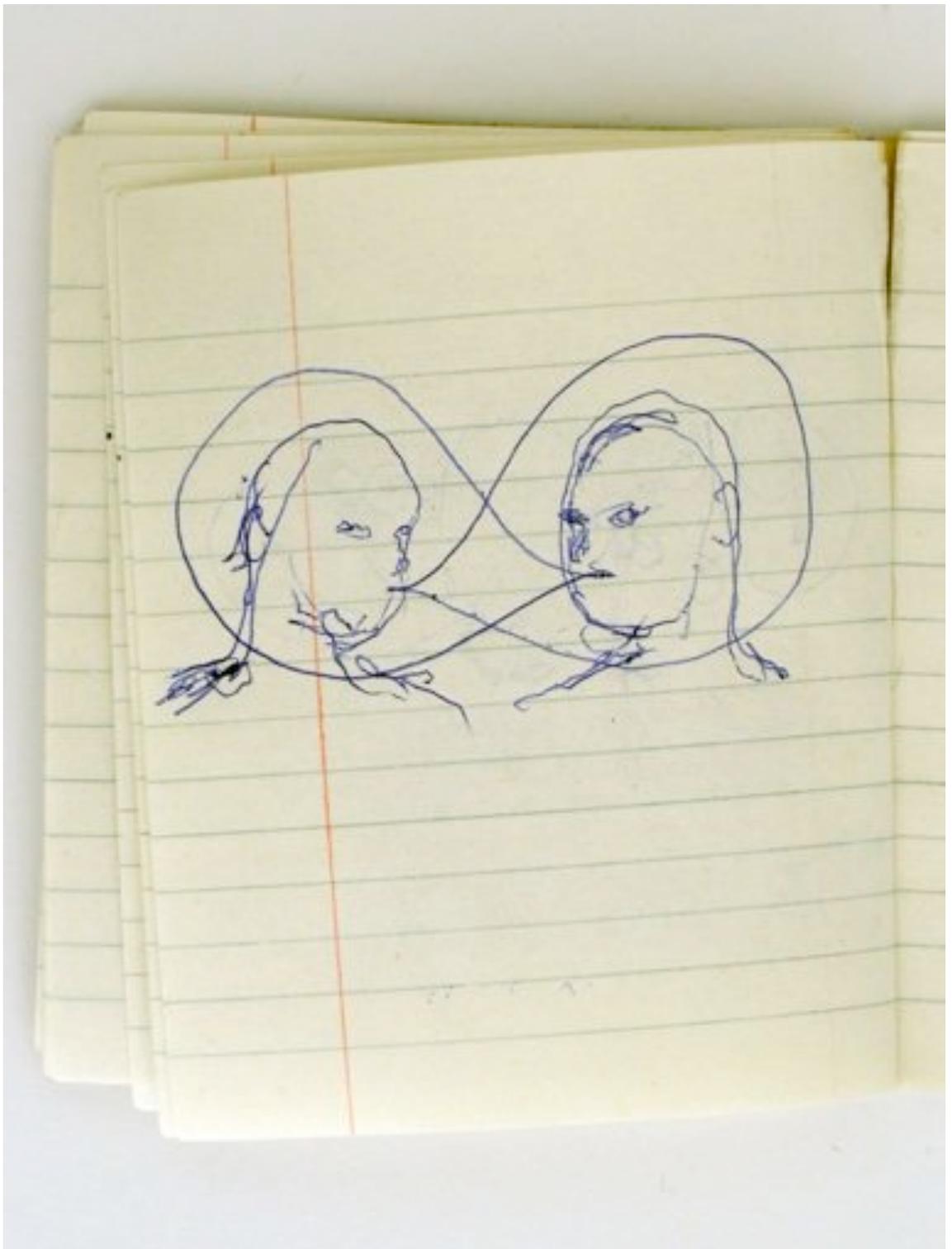
⁴ The words ‘connotative’ and ‘denotative’ have been used as two of the three primary roles of titles set forth by John Welchman in *Invisible Colors: A Visual History of Titles* (1997).

Welchman describes denotative titles as those “where the words are presumed to stand in direct and untroubled relation to that which is represented.” Connotative titles are described as “the set of titles that can be said to provoke connotative, allusive, or even, in Dada and Surrealism, absurd and non-consequential references to an image.” The third title is the “absence of a title through the description ‘Untitled’ or through numbering or other systematic, non-referential designations.” (Welchman, 1997)

⁵ Titles in conventional printmaking practice are written across the surface *below* the impression of the matrix, consisting of: edition number; work title; and artist signature.

⁶ Concrete Poetry was influential in the early 1950s to late 1960s in exploring this relationship between text and image.

Fig 24. Damen Joe, *Untitled*, 180mm x 240mm, inkjet print on paper, 2005



Conclusion: 27 November 2005

Exactly two months later, just before the opening of the exhibition, I emailed Da-foon back, asking for his thoughts on the work before the opening, and to see how he was going. Below is the transcript of that email.

From: **Chee**
Subject: Exhibition Opening
Date: 27 November 2005, 7:51 pm
To: **Da-foon**

Hi, just wondering how it's going?

I hope your preparations for the opening are going well, I've had some more thoughts about what we've been talking about. It's hard to write any kind of defining or conclusive commentary, everything seems to move in circles, but I guess the thing that I've found is this: in trying to talk about the form of identity as an aspiration for 'wholeness', and a movement between this and a notion of fragmentation, we can talk about a million different things.

Identity is formed through everything we see and do, but is not just a catalogue of those things. The actual form of identity is the relationship between all of these things. By focusing on the movement that is inherent in identity, it doesn't really matter what objects or experiences we use to define it – the nature of identity means that everything is significant... including the things we've forgotten.

While ideas of truth and wholeness are important elements in considering identity, the existence of fiction and fragmentation in our lives is equally important. Concentrating on the *relationship* between truth and fiction, or wholeness and fragmentation, in the methods employed, *360 Potential Truisms* marks a site where identity can be seen to (per)form.

But then I guess this email itself is aimed at trying to find a sense of wholeness or completion. I'm trying to work out what we've been talking about, but maybe I don't really need to. The movement of identity is always already changing when I begin to define it.

Sorry, sounds like I'm going off on a bit of an internal monologue... Oh, I also thought we might be able to catch up at the show on Wednesday night?

Chee

[Editor's note: At date of printing Da-foon had not replied]

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Appendix A: Visual Documentation of Developmental Work



Fig 14. Damen Joe, *La Secretaire de l'Amour* (exhibition's installation detail), lithographic prints and pencil on paper, 2003

La Secretaire de l'Amour (Fig. 14), explored ideas of identity by exploring the use of printmaking editioning conventions. A series of 100 lithographic prints from the same matrix slowly changed as the ink filled on the lithographic stone. Printmaking titling conventions were changed slightly in this work: the upper number of the edition marking referred to the print's chronological place in the print run; the lower number referred to its place pinned on the wall (Fig. 15). Each title was different, and when read together formed a narrative relating to the identity of the portrayed 'Thinker'. The work was successful in exploring ideas of identity through a relationship of image and title, using the idea of the 'fragmented identity' through use of the edition fraction, and titles that acted as 'names' for individual images, and were part of a larger narrative. However, there were unresolved issues around the purpose of having only some fractions that read as fragments, and the general linearity of images from 1-100.

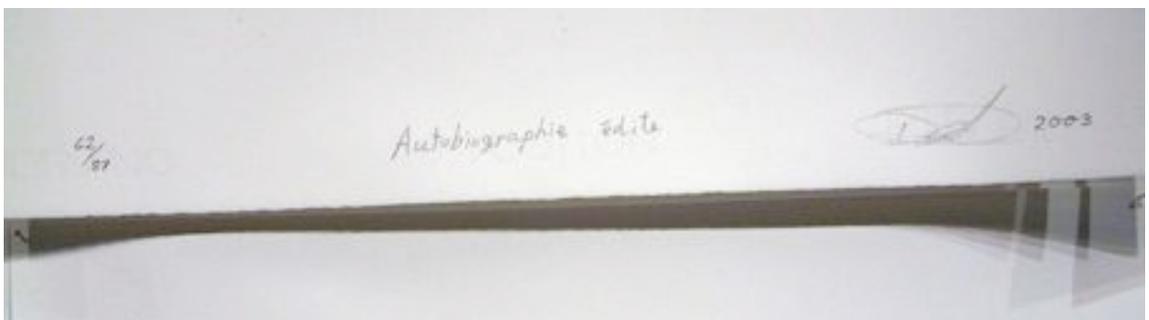


Fig 15. Damen Joe, *La Secretaire de l'Amour* (title and edition detail), lithographic prints and pencil on paper, 2003



Fig 16. Damen Joe, *Forking Paths* (detail), 680mm x 2100mm, laser-print on paper, 2004



Fig 17. Damen Joe, *Meand'er*, 900mm x 1800mm, oil-stick and pencil on board, 2004

The title for *Forking Paths* (Fig. 16), was taken from a Jorge Luis Borges short story: *The Garden of Forking Paths*, which explored the idea of a path representing life. The work investigates narrative memory through the use of image and text.

Using a template set of 8 'paths', where every line met at the same point on every page – top, bottom, left and right – these were mixed randomly throughout the grid structure. Because each line met at the same point on the paper's outer edges, every 'path' was aligned to meet with the next. Even though the work had a limited number of 'paths' or stories, the emphasis of change occurred where the images created *relationship* between each other. Every relationship of four images meeting differed from the others.

The title of *Meand'er* (Fig. 17), is formed to play between a reference to movement (to wander), and a linguistic play on relationship ("me and her"). Thin layers of gesso were applied to each board, with pencil drawings between applications, to form a narrative through time. Each of the drawings were done with different configurations of the boards, then randomised, covered with gesso, and drawn upon again, leaving the narrative fragmented.

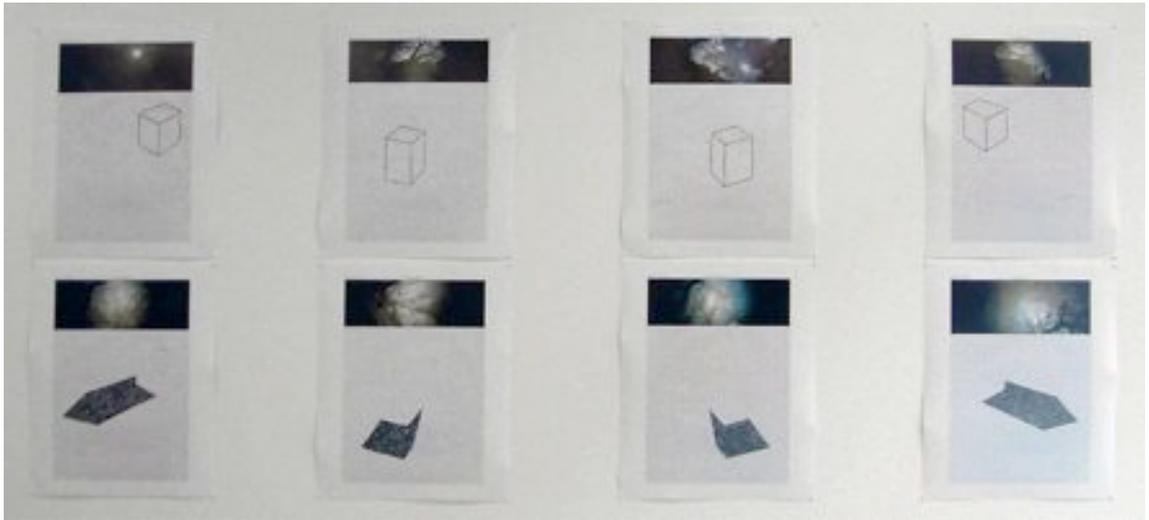


Fig 18. Damien Joe, *On the Construction of Shadows and the Obstruction of Reflections 1-8*, digital inkjet prints, oil-stick and pencil on paper, 2004

Exploring a concept of ‘memory block’, *On the Construction of Shadows and the Obstruction of Reflections 1-8* (Fig. 18), is framed by two contrasting considerations: the memory block as construction (as a building block); and the memory block as obstruction (‘obstruct’ as the verb, to inhibit or block).

The graph-paper grid surface acts as a field for calculation, hosting the movement between these forms of memory: constructing (remembering), and obstructing (forgetting).

Recalling film stills the photographs serve as part of a process to build memory, yet the pinhole camera’s nature of uneven distribution of light on film means that the photographs are marked as much by an obstructive lack of definition and scope.

Echoing this, the pencil drawings around the page also have dual functions. As records of memory, they take form as building blocks of recall, piecing together an assemblage of memories and incidents. Yet, the unfinished nature of the drawings, and the very fact that these drawings operate as reflections – pulling memories *out* of experience, and *re-presenting* them – indicates an absence or loss.

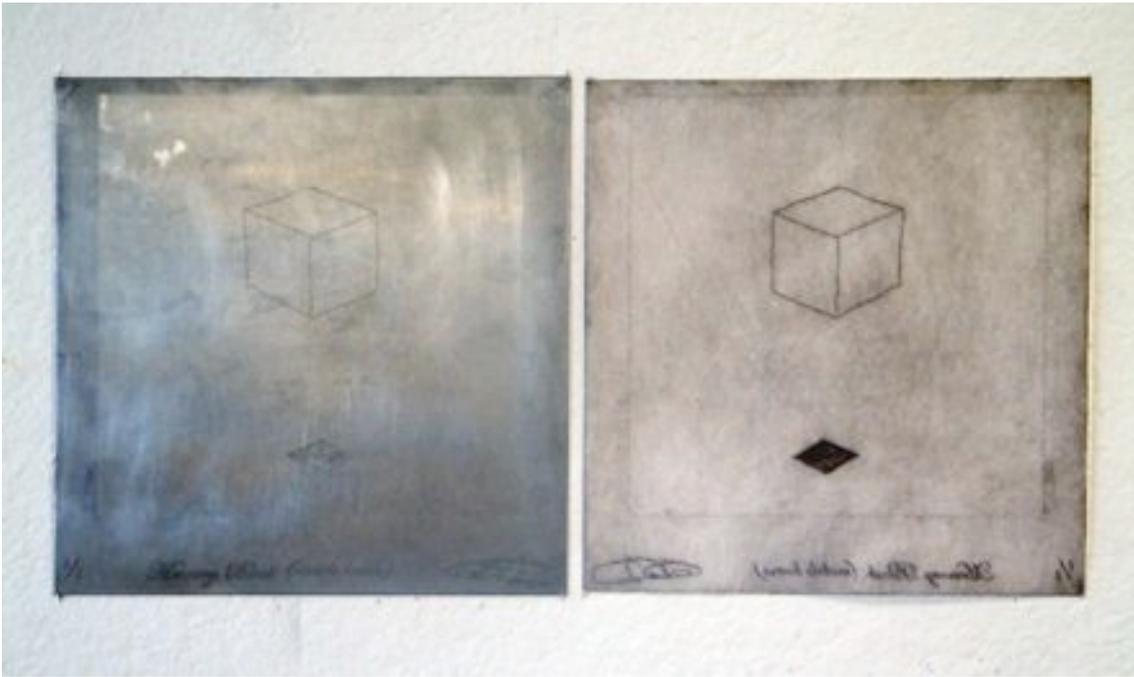


Fig 19. Damen Joe, *Memory Block*, 200mm x 200mm, zinc plate and ink on paper, 2005

Memory Block (Fig. 19), used the same premise of the construction and obstruction of memory. Opposing the two through use of the print's plate (original), and the print (derivative) in a printmaking process. The intaglio method of dry-point etching was suited to this concern as it involves a process comparable to memorising, engraving line into a plate then using a press to push the paper into these lines to receive the ink. Use of printmaking allowed the work to explore conventions of the medium, particularly in the use of titles and framing. Titles were shifted to appear within the work, becoming part of the intaglio process – made evident by the reversal of words on the print – while the tradition of framing was explored by cutting to the edge of the print, but using a raised square surface *within* the print, to give the work the appearance of a plate within a plate.



Fig 20. Damen Joe, *Animated sequence from: Temporal Monument*, 2005

An interest in time led to an experiment with animation in *Temporal Monument* (Fig. 20). Using the format of diary pages, temporality was contrasted with the understanding of the titles reference to the monument. Five drawings of the word “TEMPORALITY” were animated and repeated continuously, producing a pulsating monument to the lack of fixedness through time.

Appendix A: Visual Documentation of Developmental Work



Fig 21. Damen Joe, *Animated sequence from: Split*, animation stills, 2005

Mapping the Self-Portrait



Two subsequent animations: *Split* (Fig. 21), and *Truth to Heart* (Fig.22), continued this exploration of time.

Split experimented with a notion of fragmentation of self, while *Truth to Heart* explored the relationship of the space *between* each still.

Truth to Heart animates the formation of a hand, then counterpoints this image with that of a ballpoint pen. The result is an optical illusion of the hand and pen together.

Another frame is then added to these two images (hand and pen), and the three repeat in a cycle. The third frames spell the word "TRUTH". The end letter "H" of this word moves on to form the word "HEART", from which the end letter "T" cycles back to form the word "TRUTH" again, the process repeating several times before fading out.

Fig 22. Damen Joe, *Animated sequence from: Truth to Heart*, 2005

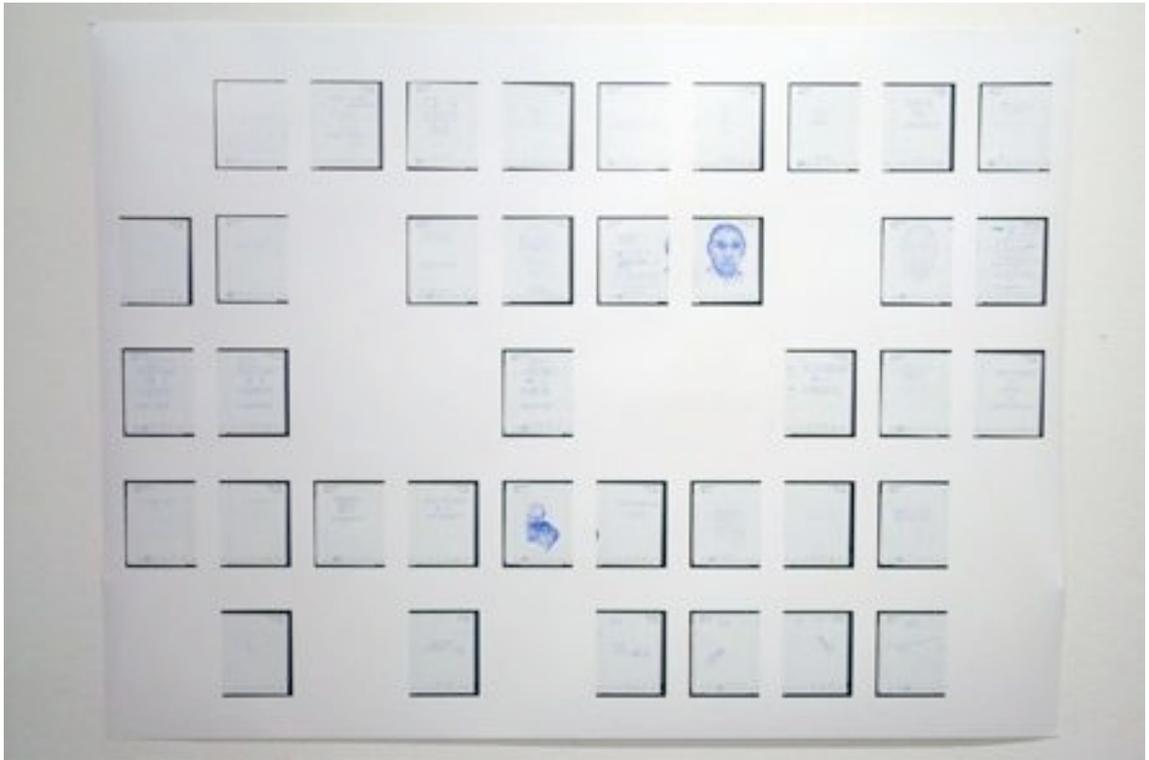


Fig 23. Damen Joe, *Untitled*, inkjet print on paper, 1800mm x 1100mm, 2005

The untitled work (Fig. 23), marked the beginning of an exploration of the diary format, this time *re-presented* as a single photographic inkjet print. The images were scanned on a flatbed scanner, which had certain characteristics, such as the squashing of every page and, as a consequence, a loss of shadows and shape of the original. Framing each single page resulted in every image being framed by black on three sides.

Both of these consequences of scanning detracted from the contents of the diary, and the notion of the diary as object, so were changed to use photography and a white background in the subsequent work that led to *360 Potential Truisms*.

Appendix B: Visual Documentation of Exhibition

The process of making the work *360 Potential Truisms* involved a series of considerations and decisions, regarding concepts of identity, memory, and movement. These concepts – discussed earlier in this exegesis – were considered prior to the allocation of exhibition space, and installation of the work.

The hanging process – completed after the submission of this exegesis – presented a whole new set of considerations regarding space and the reading of the work. These were resolved through a series of decisions, outlined here to provide an explanation of process in the space between making and presenting *360 Potential Truisms*.

- 1 It was desired to display the images in chronological order, in keeping with the autobiographical nature of the work. This presented two layout possibilities: creating blocks of images in diary succession from left to right (Fig. 24); or lines of images in diary succession from top to bottom (Fig. 25).



Fig 24. *Illustration of colour coded diary succession: left – right*



Fig 25. *Illustration of colour coded diary succession: top – bottom*

The diary succession in “blocks” from left to right (Fig. 24) was chosen, as it would encourage the reading of each diary in chronological order, while still allowing for overlap and “movement” in reading between each of the blocks.

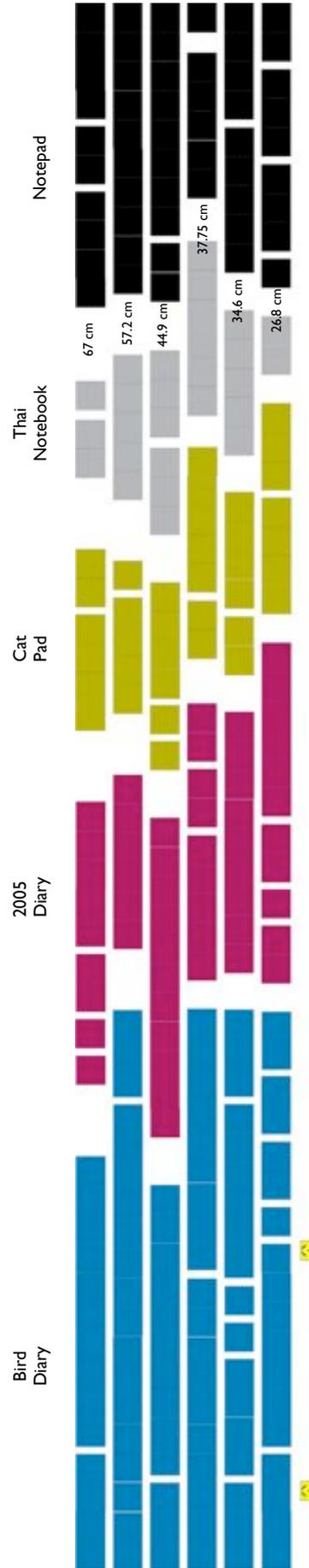
- 2 In working out the amount of works needed for the space, I first had to calculate how many images would fit on each line. This was achieved by dividing the total length of the display space on the wall, by the width of one print. This was then multiplied by 6 (the number of lines), thereby giving me the first restricted number from 360.

- 3 The layout of the prints needed to stay in blocks of diary type, but also visually convey information on the date when they were completed. This was achieved by keeping the images that belonged to a single day in unbroken horizontal lines directly next to each other. If there was a break from one day to the next, this was reflected in a space between these lines to denote the shift in time.
- 4 After determining the layout, a contact sheet of all 360 images was printed, each at 1/8 of their actual size.
- 5 All images were cut out, and laid down in order on the ground, in order to decide which would be culled, and where the remaining would be placed.
- 6 Decisions as to where images should go, were dependant on several factors: a primary concern was to keep the separate diary blocks in rough visual blocks of their own, i.e. the lines of images from top to bottom would not move too far into the space of preceding or following diaries; the series of images which constituted a day (images pinned directly next to each other), were to stay on the same line and not move onto the next line; each diary would read chronologically from top to bottom within its own “block” of pages. Final consideration was given to the images chosen, and their relationship to the other images within the day they were produced. A series of drawings that followed an idea or theme were more likely to be chosen over images that were felt not to fit. This does not mean however, that images necessarily *had* to relate in subject to those alongside them – intuitive judgement was employed in this process, and often images were chosen for the exact opposite reason.
- 7 Under these guidelines images were moved and removed until a composition remained, that satisfied the conditions above.
- 8 This composition was then manually replicated at a scale of 1:10 in the page-layout application, *Adobe InDesign*, with all of the colour-coded pages placed across a virtual gallery wall. (see Fig. 26)
- 9 From this point I was able to align the images to an equal margin from the left and right sides, then calculate the exact distance between the different

diary groups (this distance was a variable number depending on how many days were grouped in each line, and allowed the work to be flexible in order to sit as a single body.) This method can be compared to the format used when aligning a simple justified word document. Each word retains a consistent space between its letters, but the space between words varies, depending on how many words are on each line. In the same way, the images can be equated to letters and words, where: each image = a letter; every day's block of images = a word; and every sentence = a diary. Upon pressing return, the line adjusts itself to remain flush to each side of the page, while allowing appropriate space between images, days and diaries. The resulting layout allowed a calculation of consistent spaces between diaries on each line, and was used in conjunction with the 1/8 scale prints to hang the work.

- 10 Finally, it should be said that, while the artwork *360 Potential Truisms* consists of 360 prints, the presentation actually numbered less than this. The constraints of space, and a desire for movement in presentation means that this work will never be shown in the same two ways. The process of selection for site-specific spaces means that every installation of this work will vary, according to space and the installer's decision-making process at the time.

Fig. 26. Colour coded pages detailing diary layout, power points, and wall space between diaries.



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The following images are selections from the exhibition *360 Potential Truisms*, intended to give an impression of the artwork as a whole.

Fig. 27. (Opposite page) Damen Joe, *360 Potential Truisms*, exhibition installation, inkjet prints, 2005

Mapping the Self-Portrait





Fig. 28. Damen Joe, *Imagined Mill Road*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005



Fig. 29. Damen Joe, *Log House*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

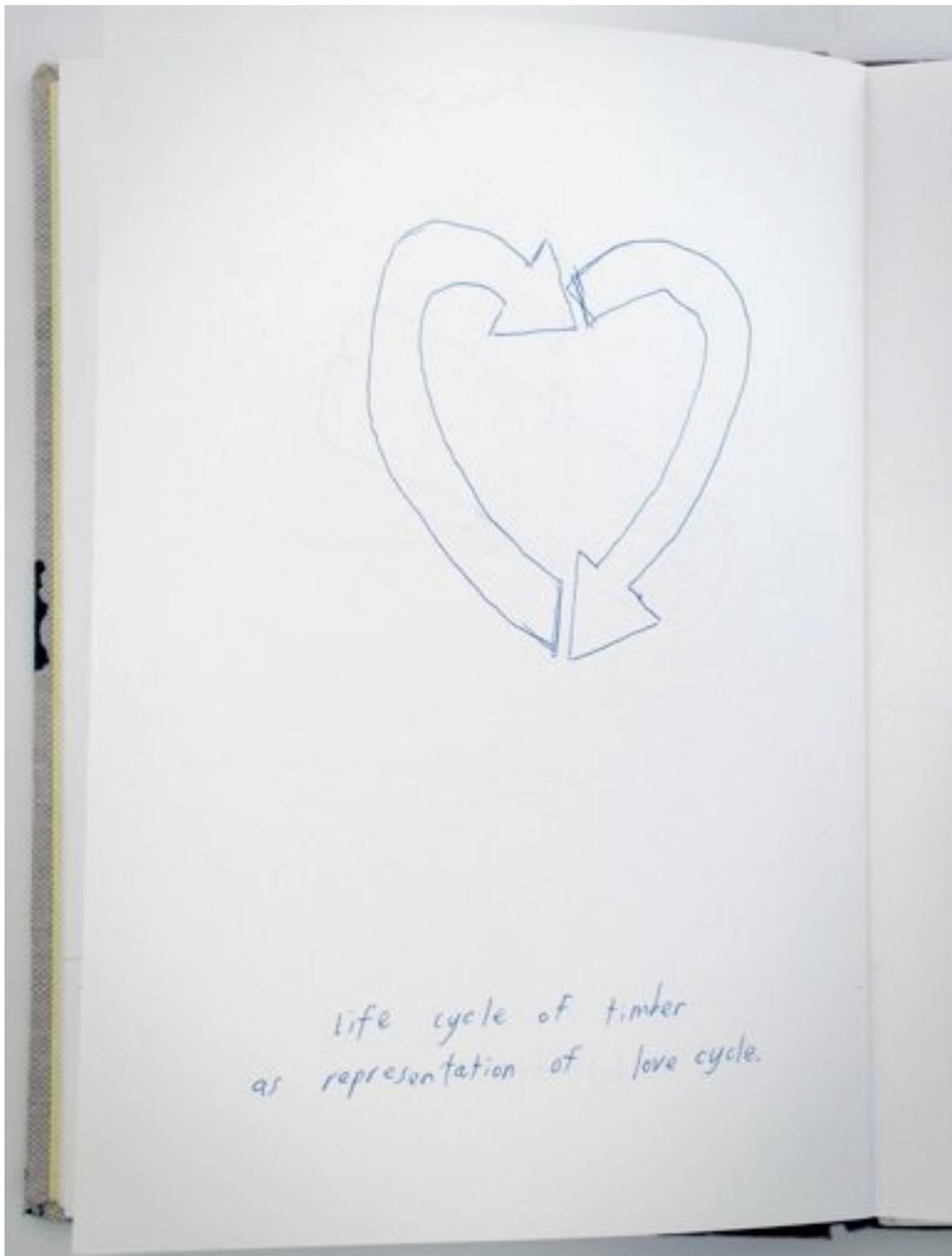


Fig. 30. Damen Joe, *Life Cycle of Timber as Representation of Love Cycle*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

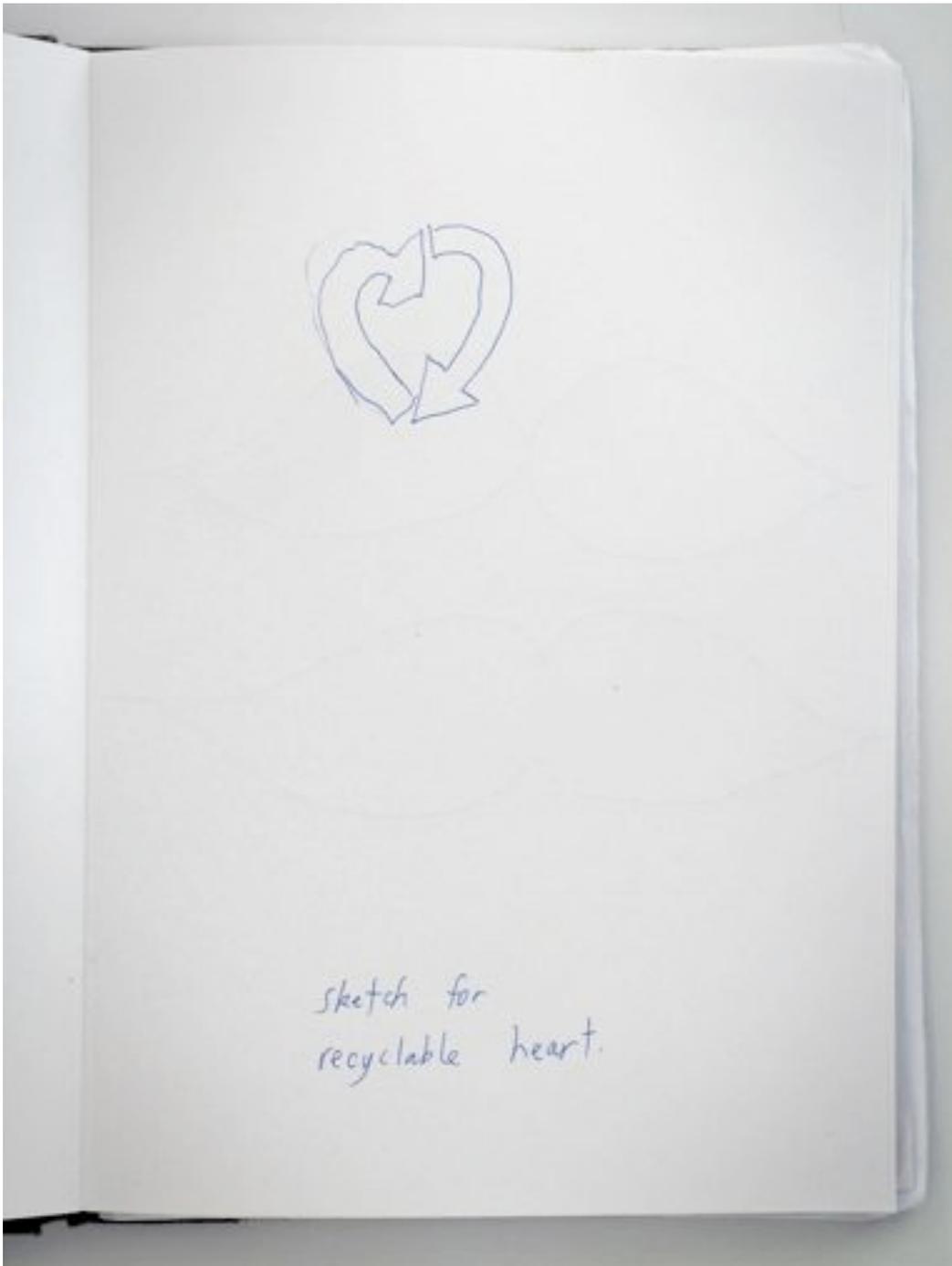


Fig. 31. Damen Joe, *Sketch for Recyclable Heart*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

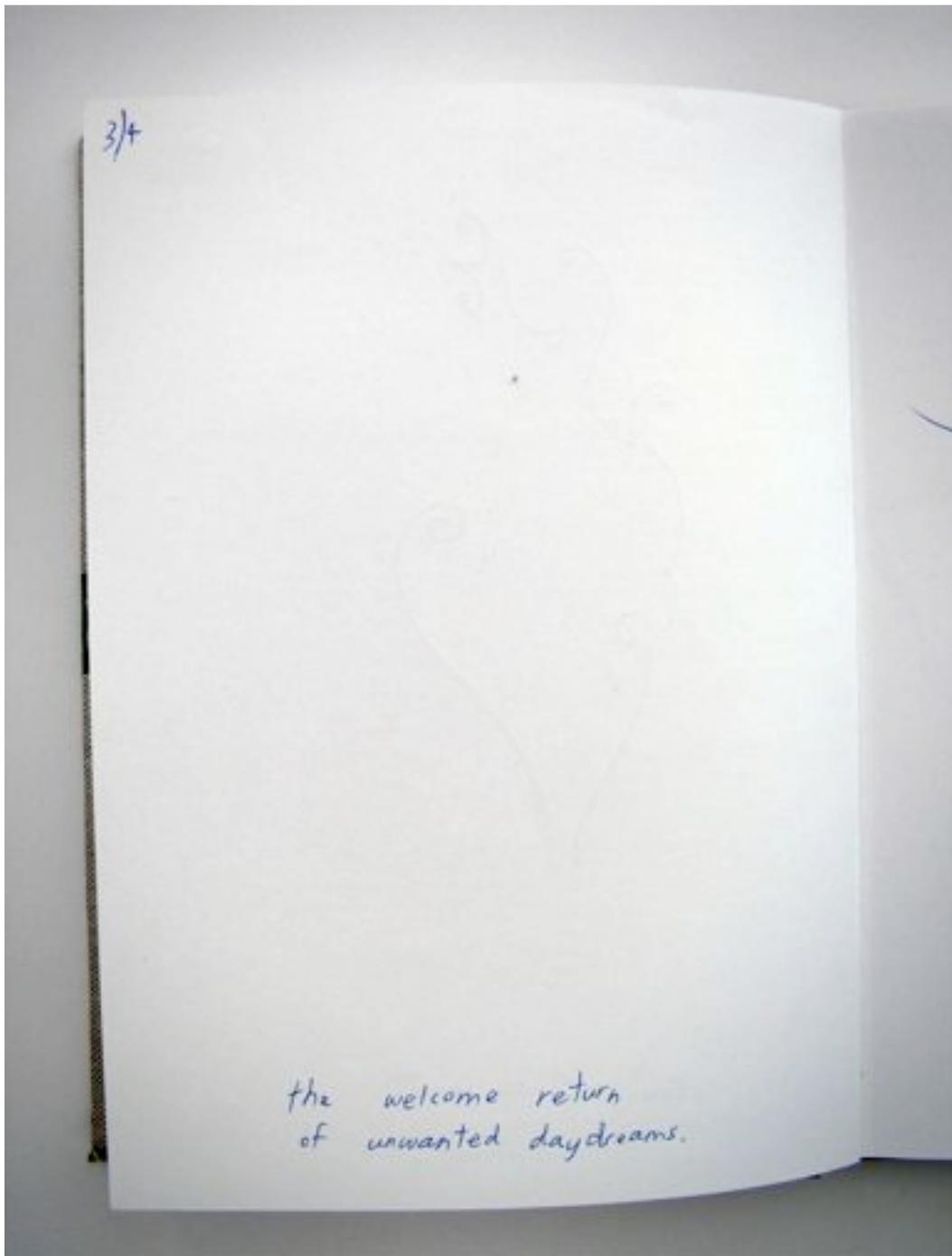


Fig. 32. Damen Joe, *The Welcome Return of Unwanted Daydreams*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

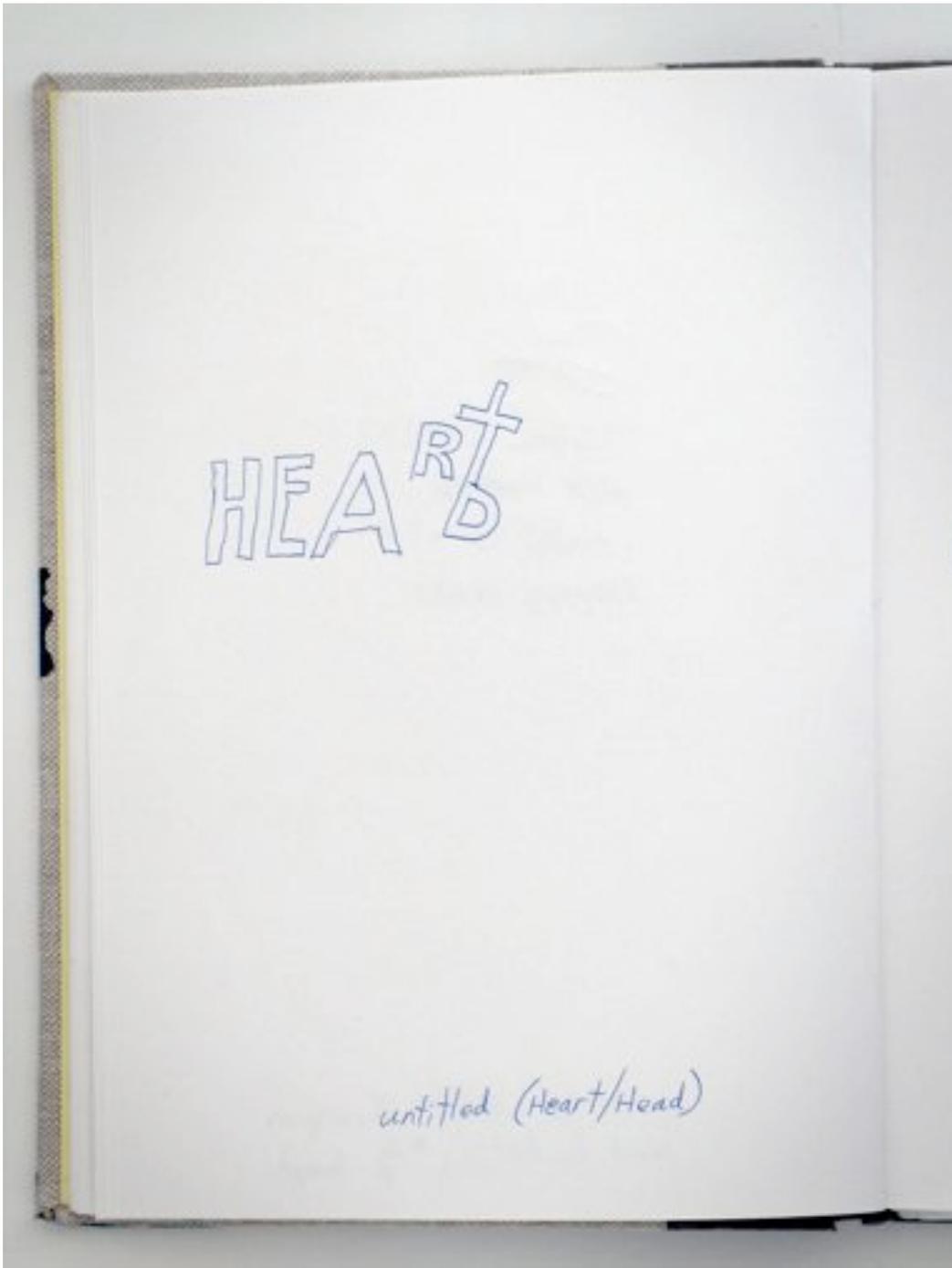


Fig. 33. Damen Joe, *Untitled (Heart/Head)*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

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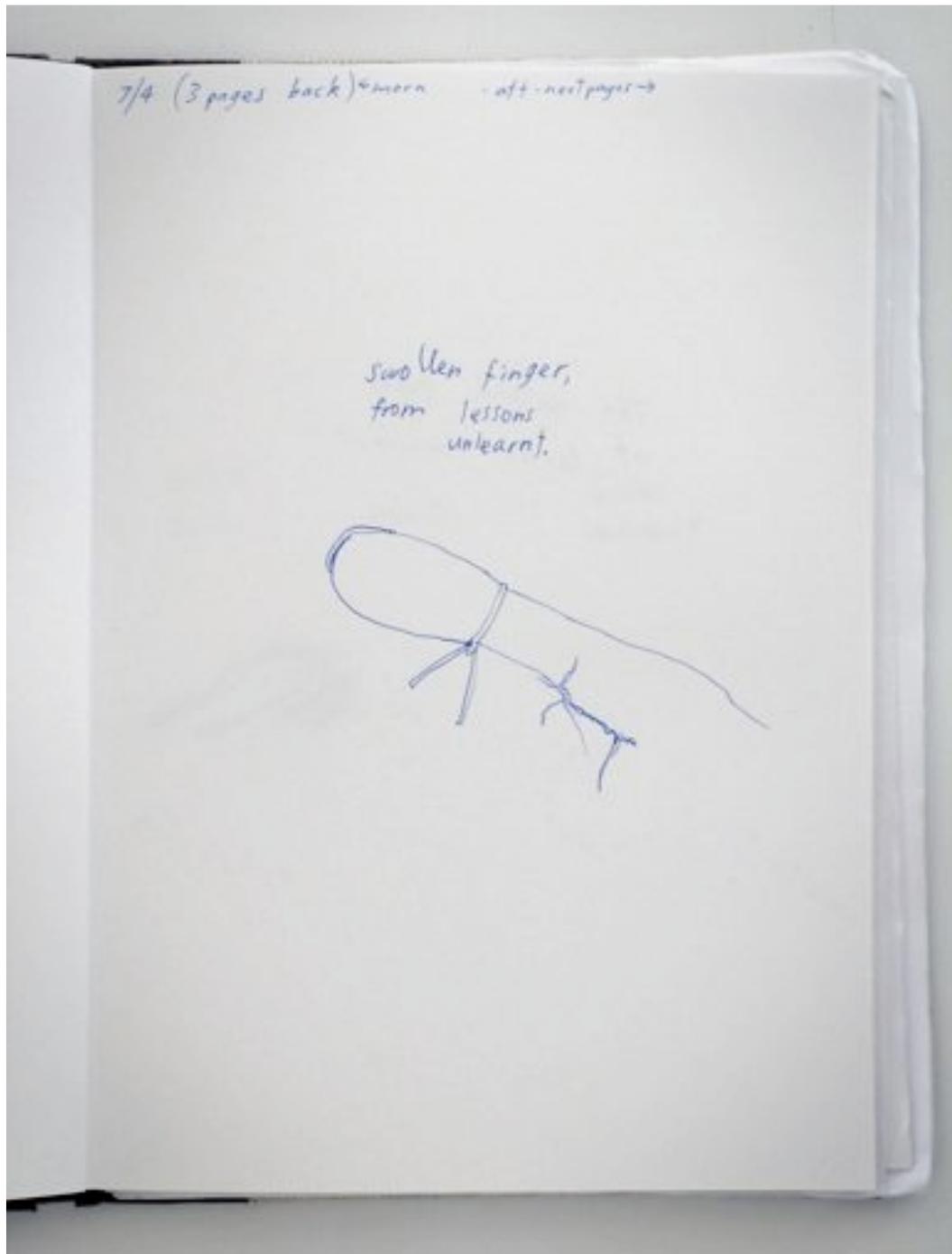


Fig. 34. Damen Joe, *Untitled (Swollen Finger)*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

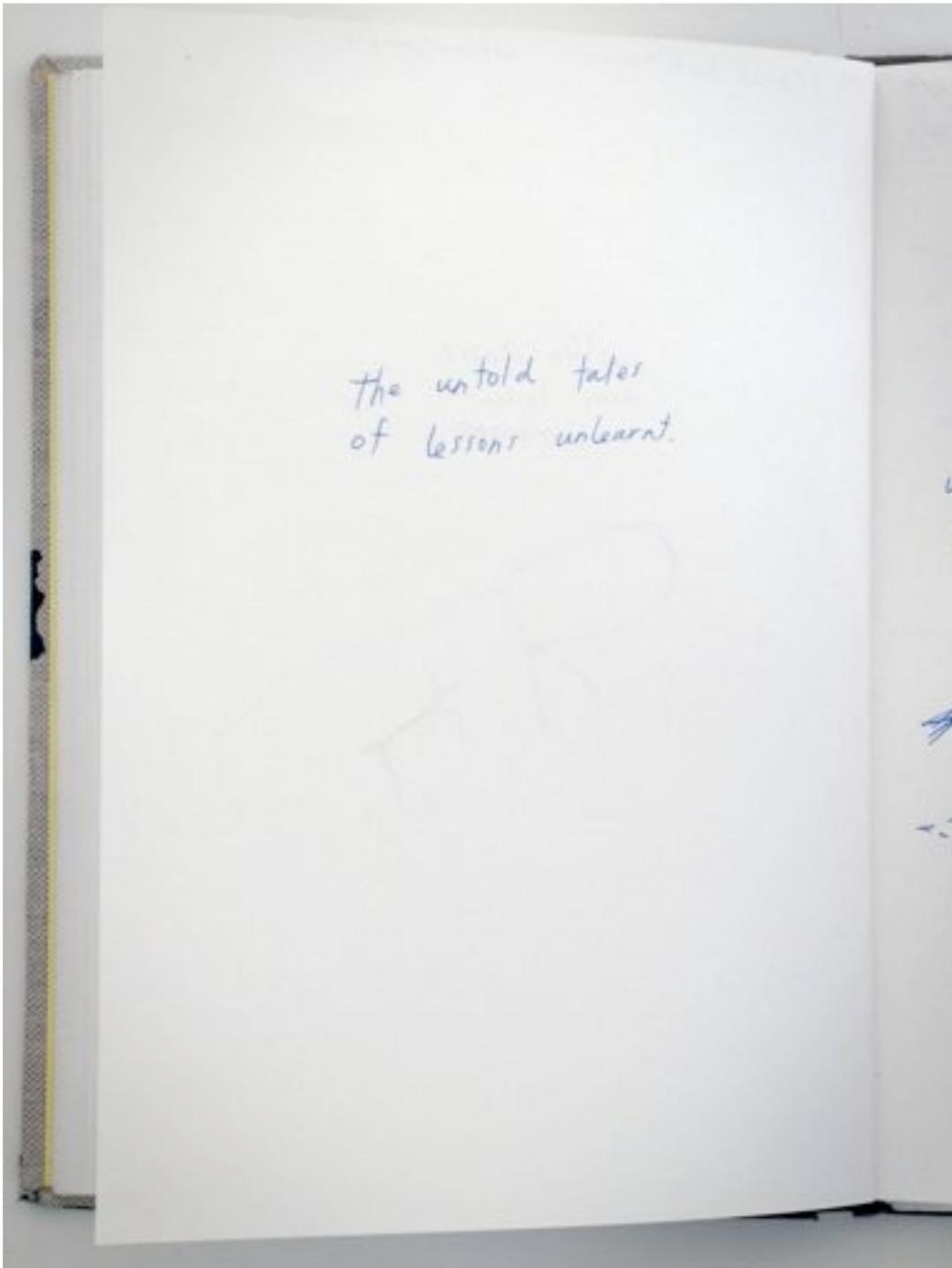


Fig. 35. Damen Joe, *Untitled (Untold/Unlearnt)*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

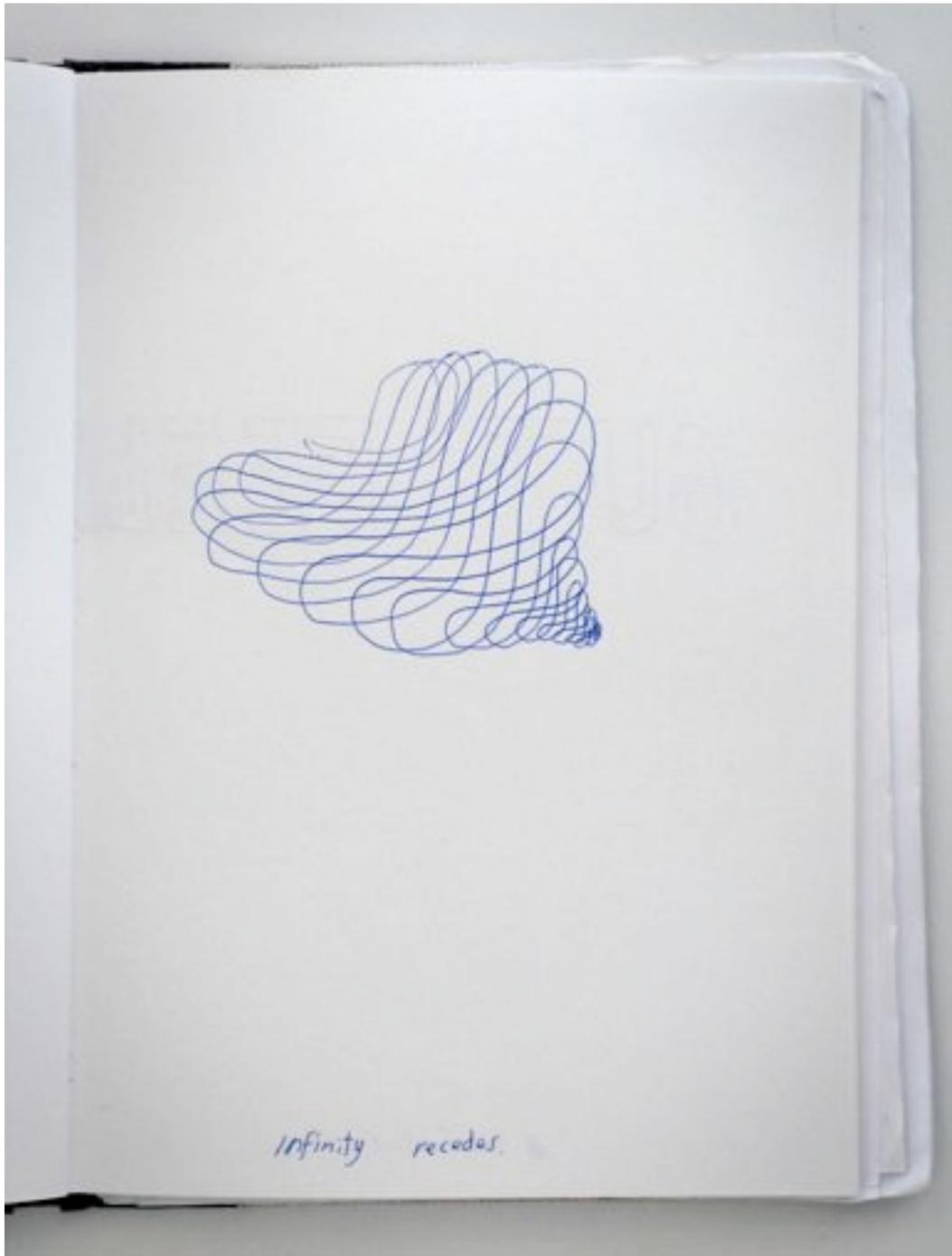


Fig. 36. Damen Joe, *Infinity Recedes*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

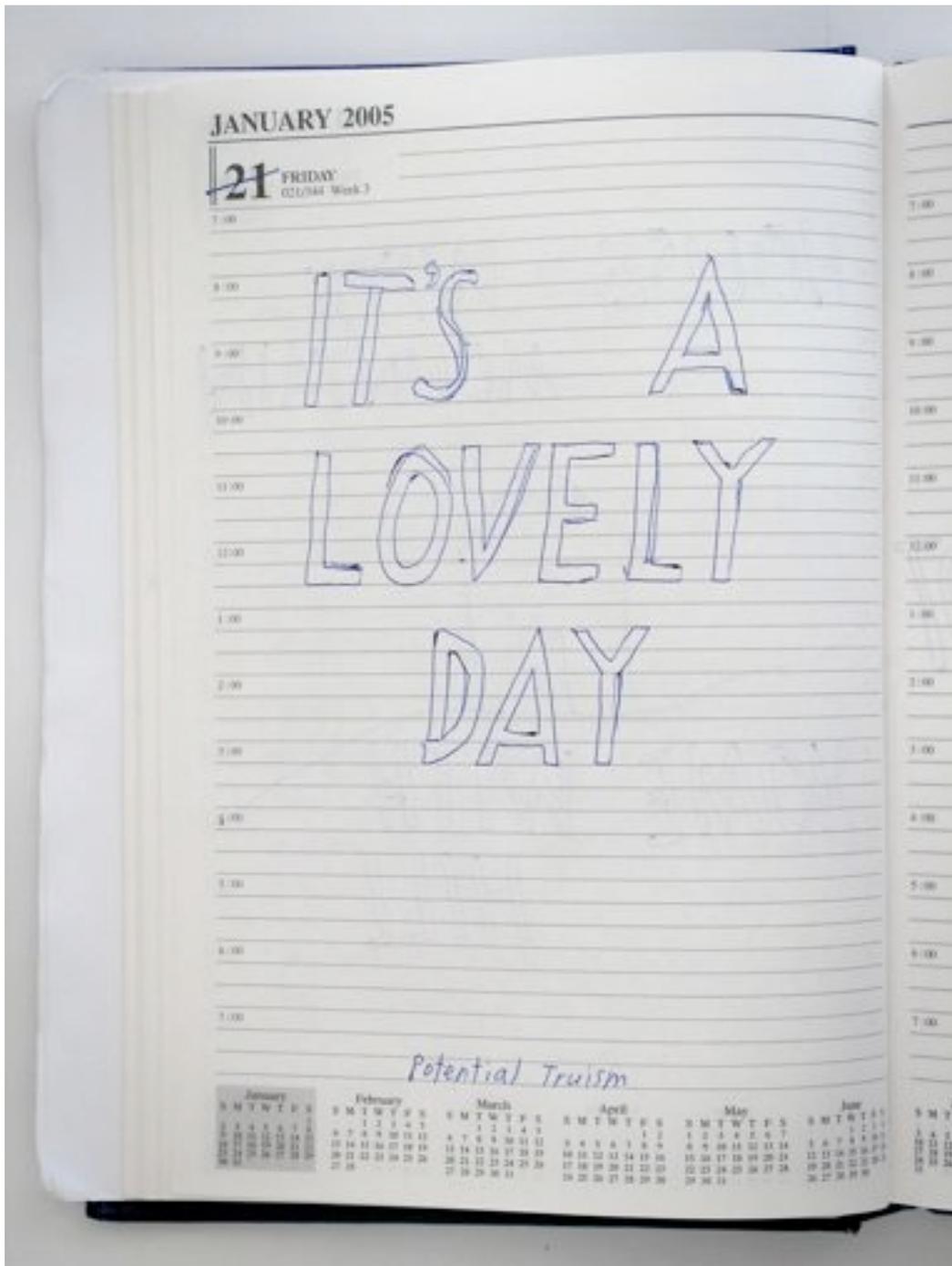


Fig. 37. Damen Joe, *Potential Truism (It's a Lovely Day)*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

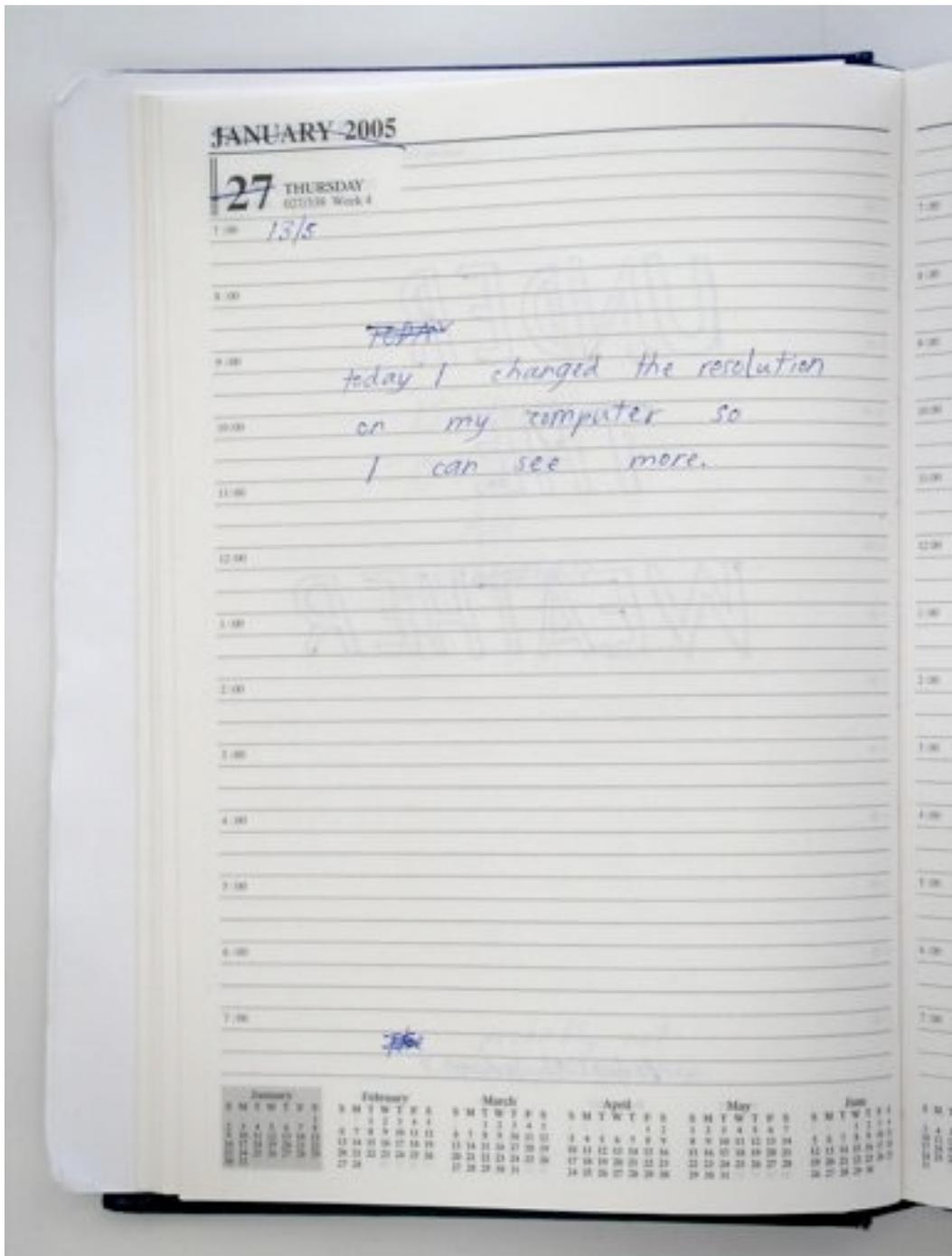


Fig. 38. Damen Joe, *Untitled (Resolution)*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

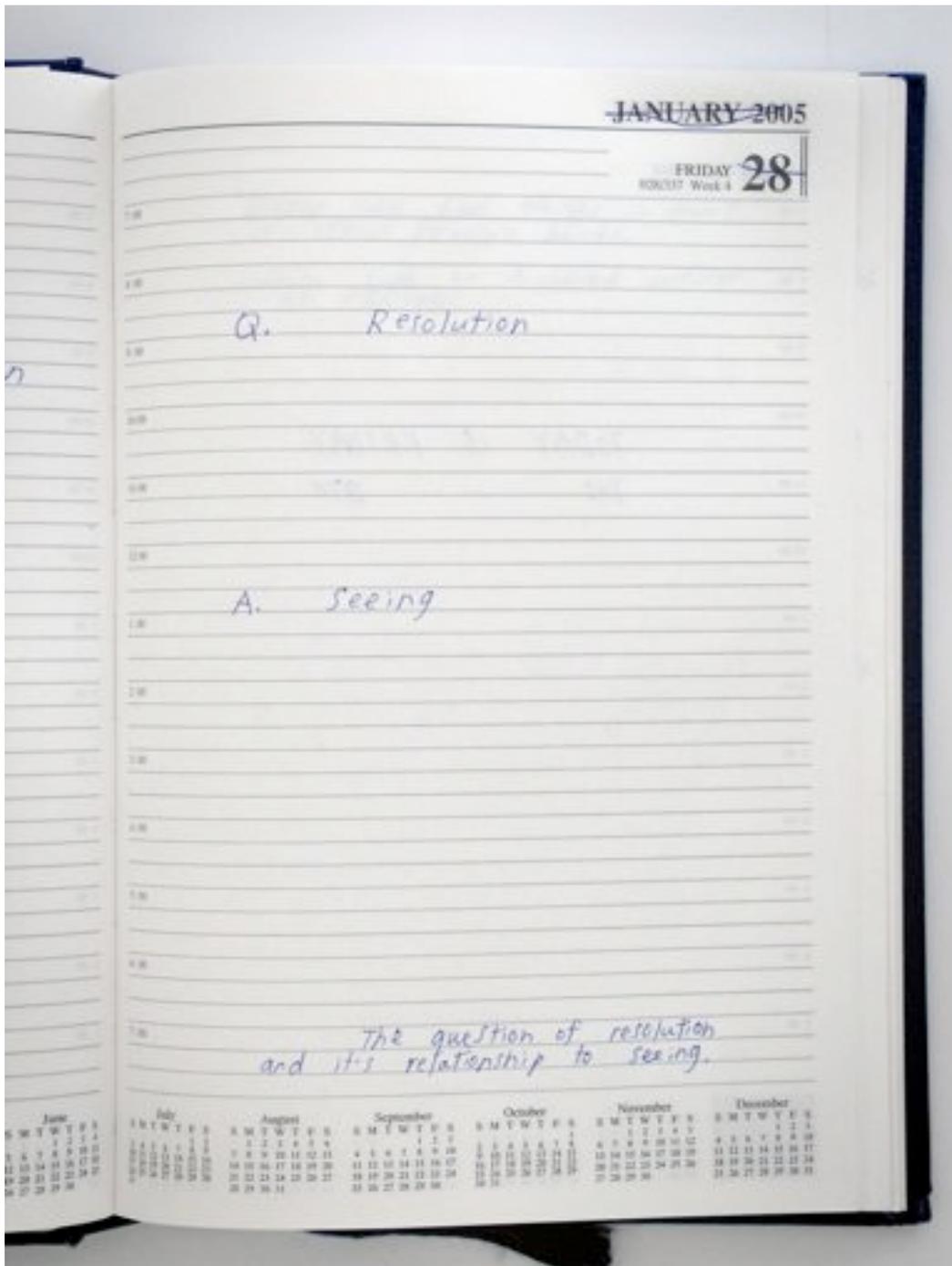


Fig. 39. Damen Joe, *The Question of Resolution and its Relationship to Seeing*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

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Fig. 40. Damen Joe, *Truth : Broken*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

Mapping the Self-Portrait

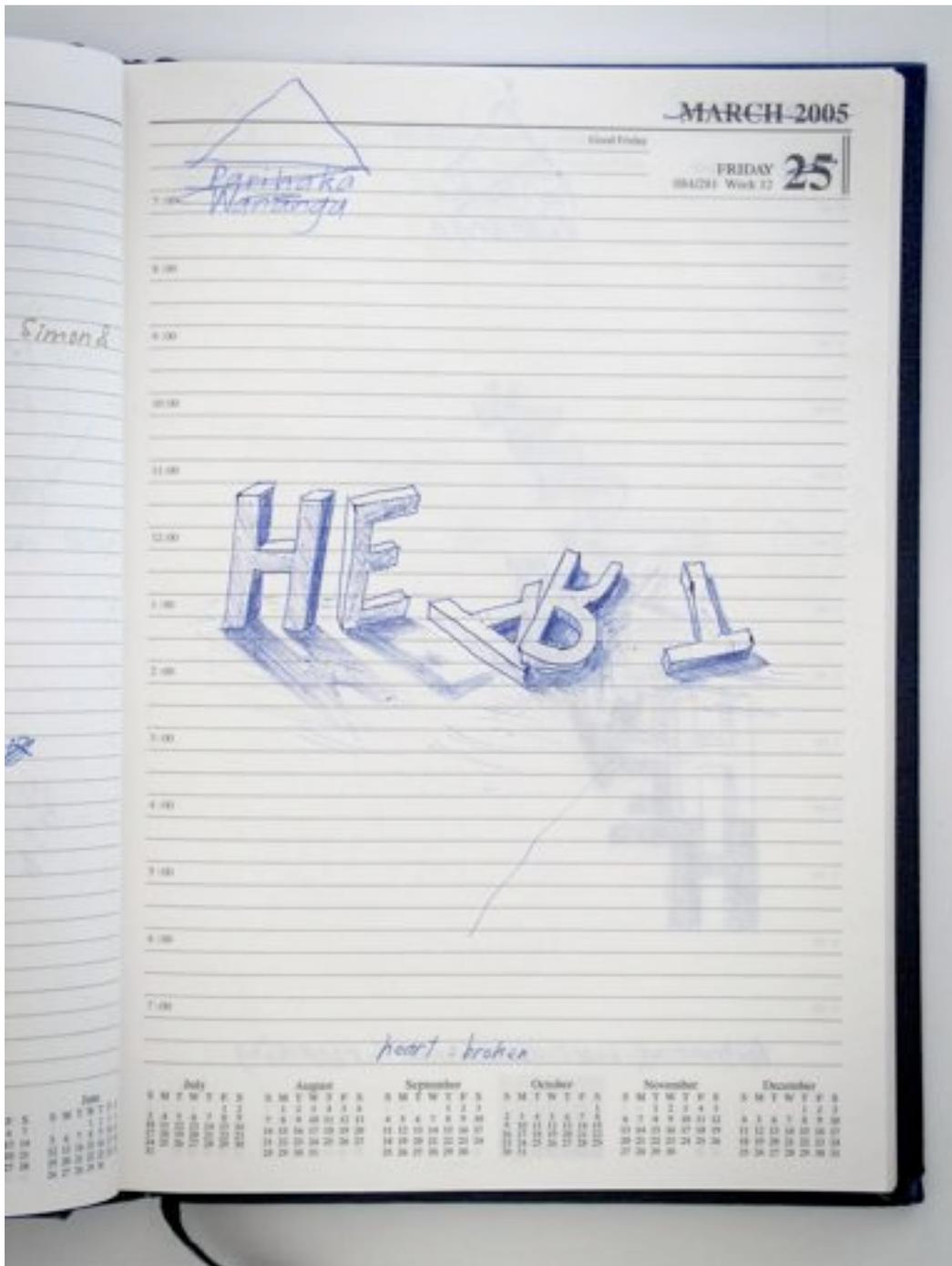


Fig. 41. Damen Joe, *Heart : Broken*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005



Fig. 42. Damen Joe, *Untitled*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005



Fig. 43. Damen Joe, *Leg to Stand On*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005



Fig. 44. Damen Joe, *Frailway*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005



Fig. 45. Damen Joe, *Naïve Fist*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

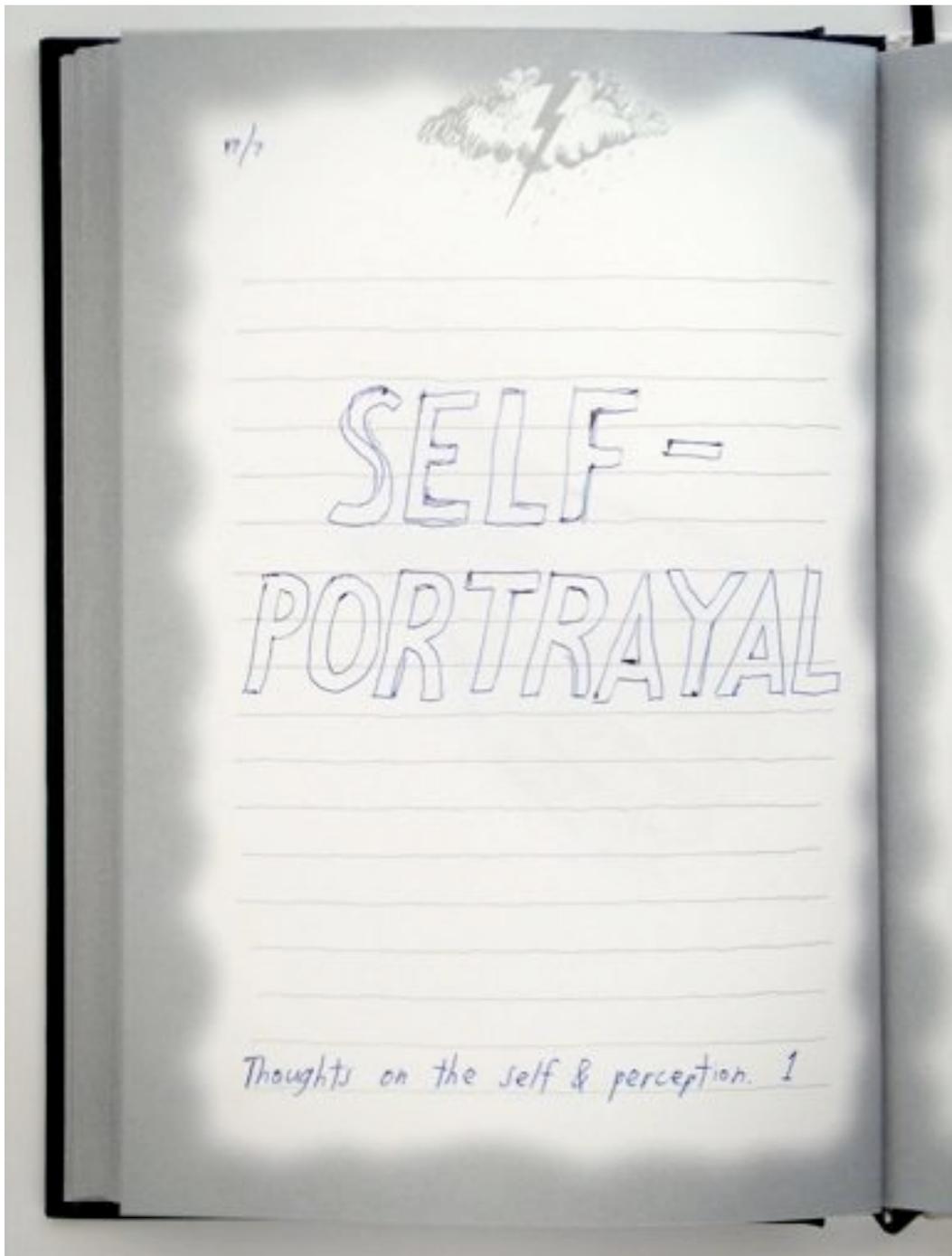


Fig. 46. Damen Joe, *Thoughts on the Self & Perception 1*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

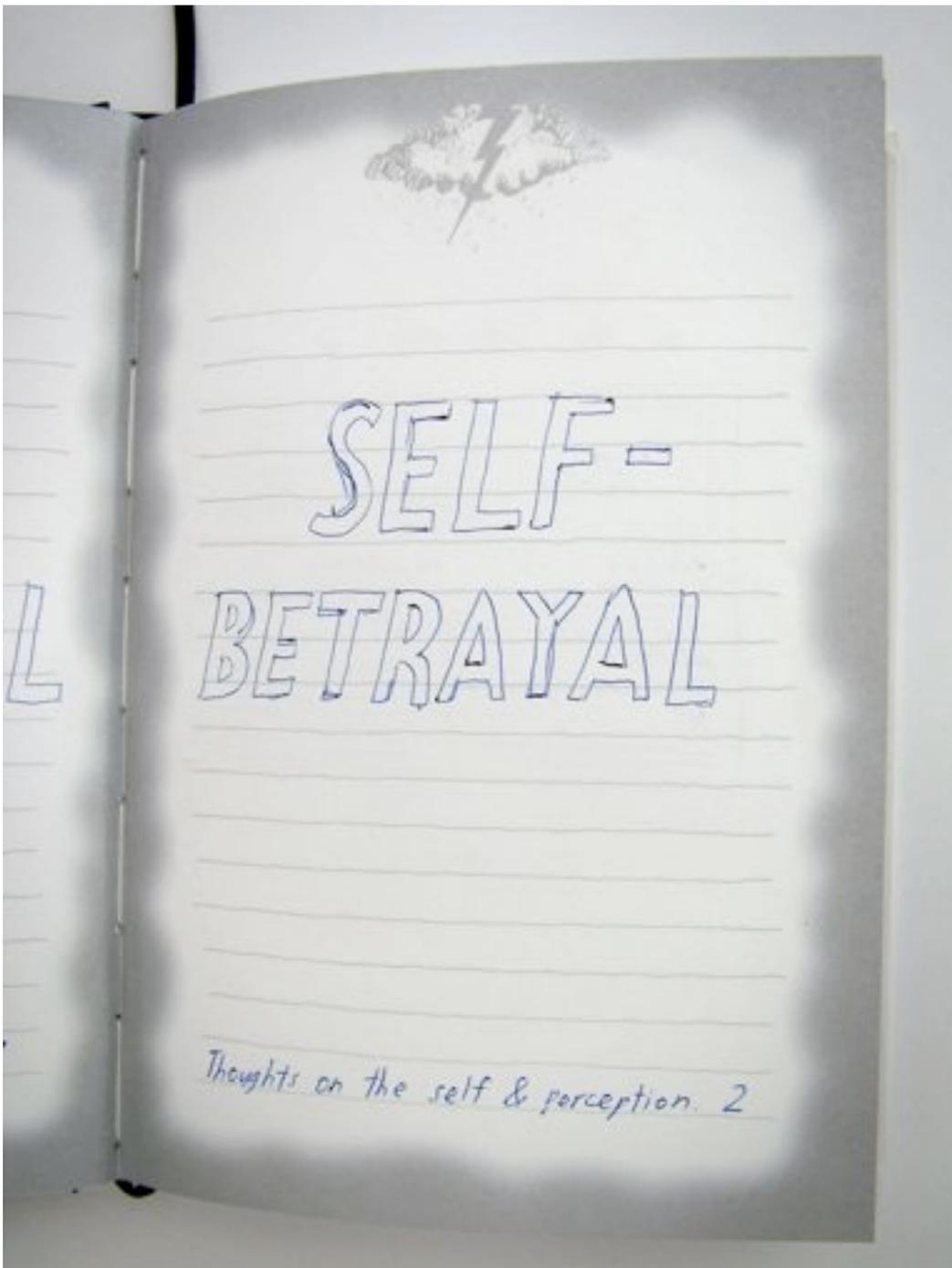


Fig. 47. Damen Joe, *Thoughts on the Self & Perception 2*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

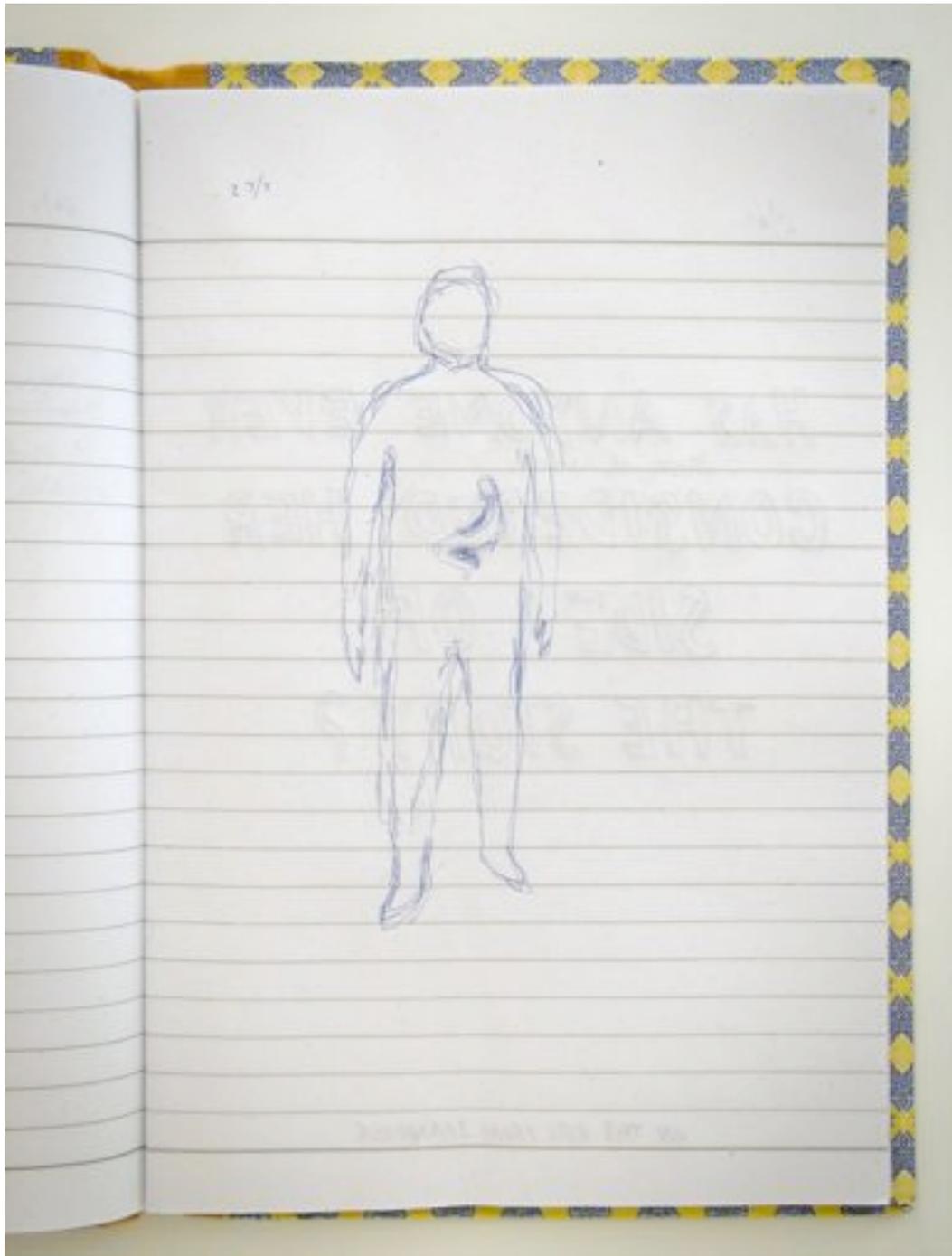


Fig. 48. Damen Joe, *Untitled*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

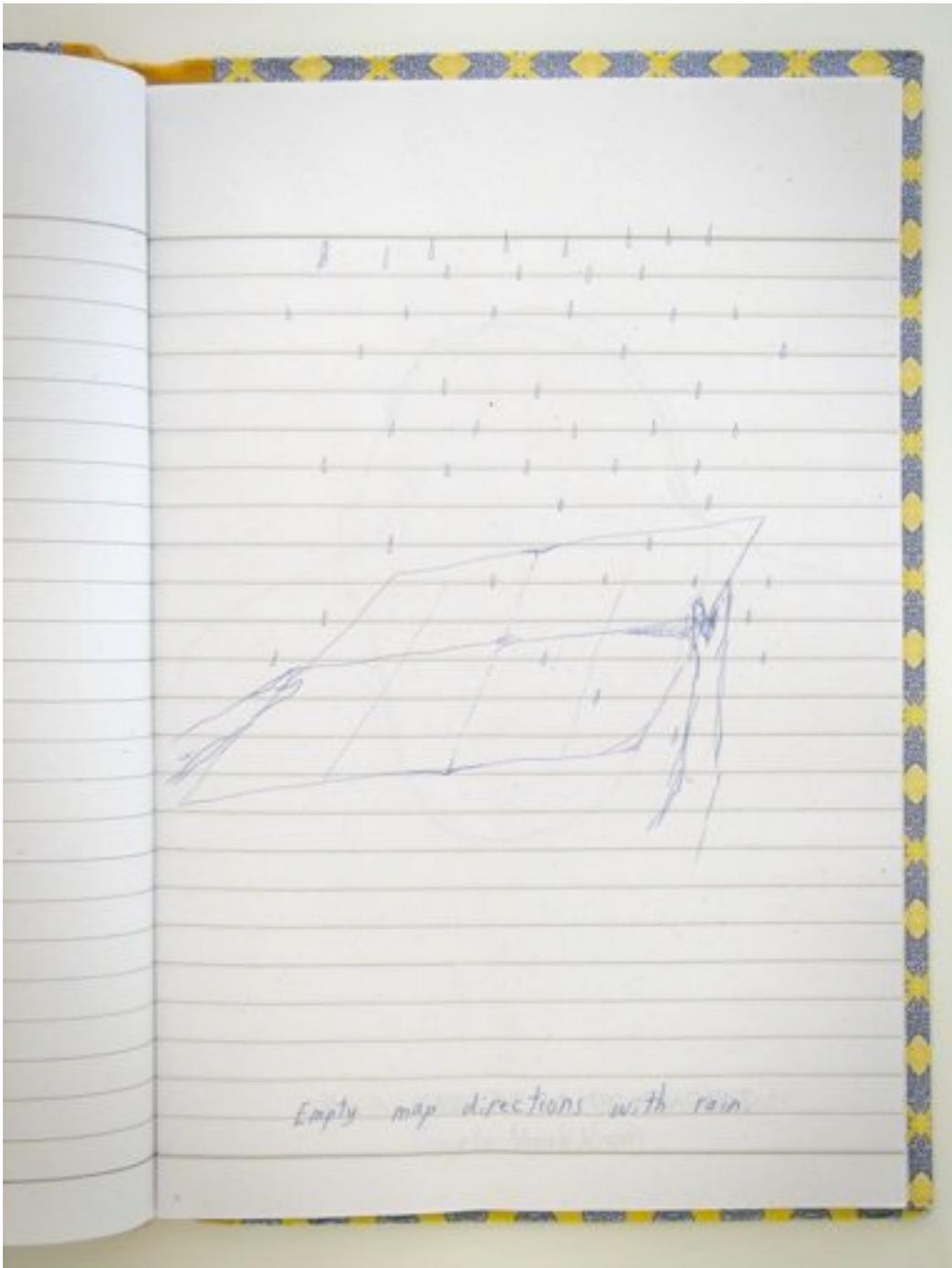


Fig. 49. Damen Joe, *Empty Map Directions with Rain*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

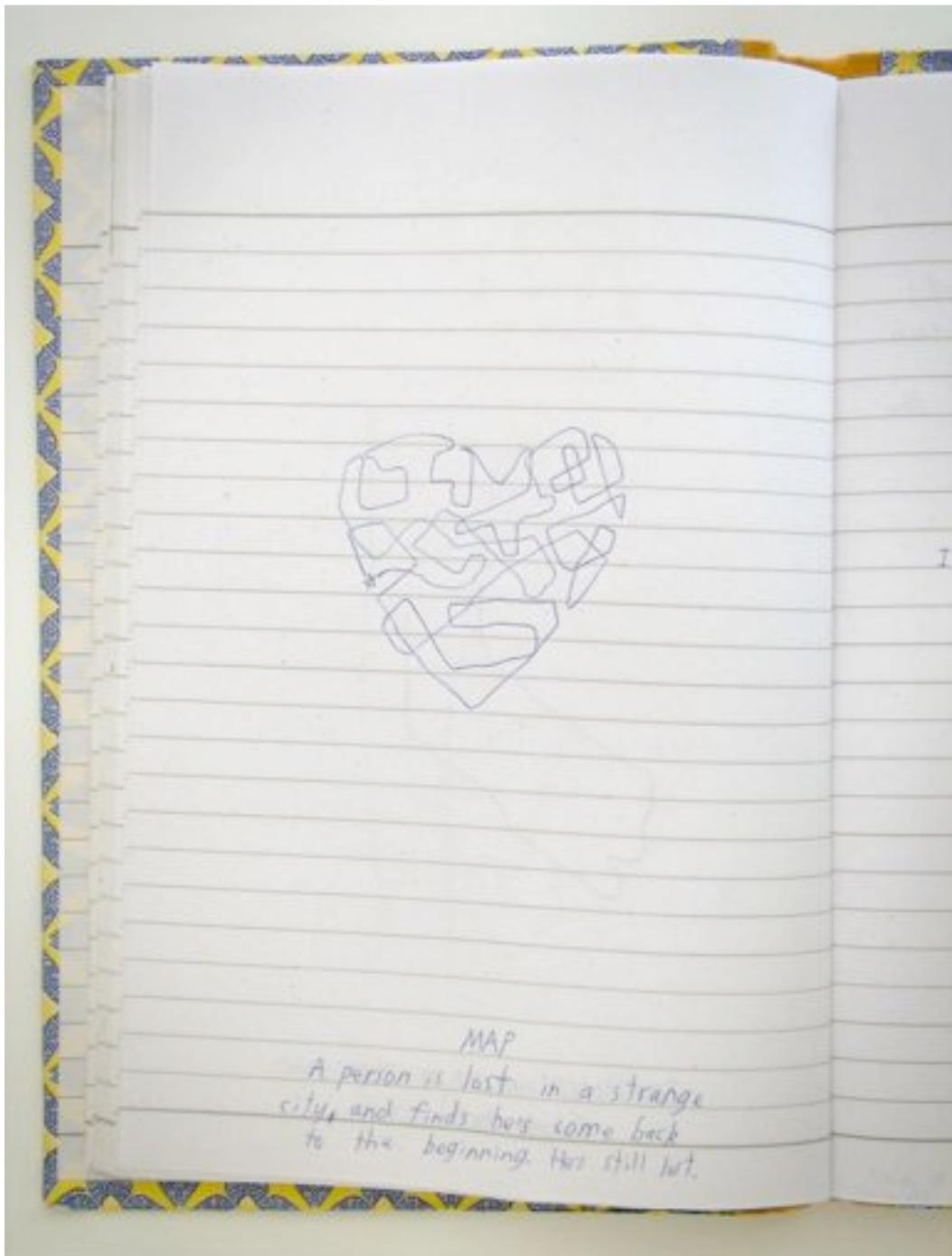


Fig. 50. Damen Joe, *Map*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005



Fig. 51. Damen Joe, *Untitled (Tree)*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005



Fig. 52. Damen Joe, *Bird & Plane*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

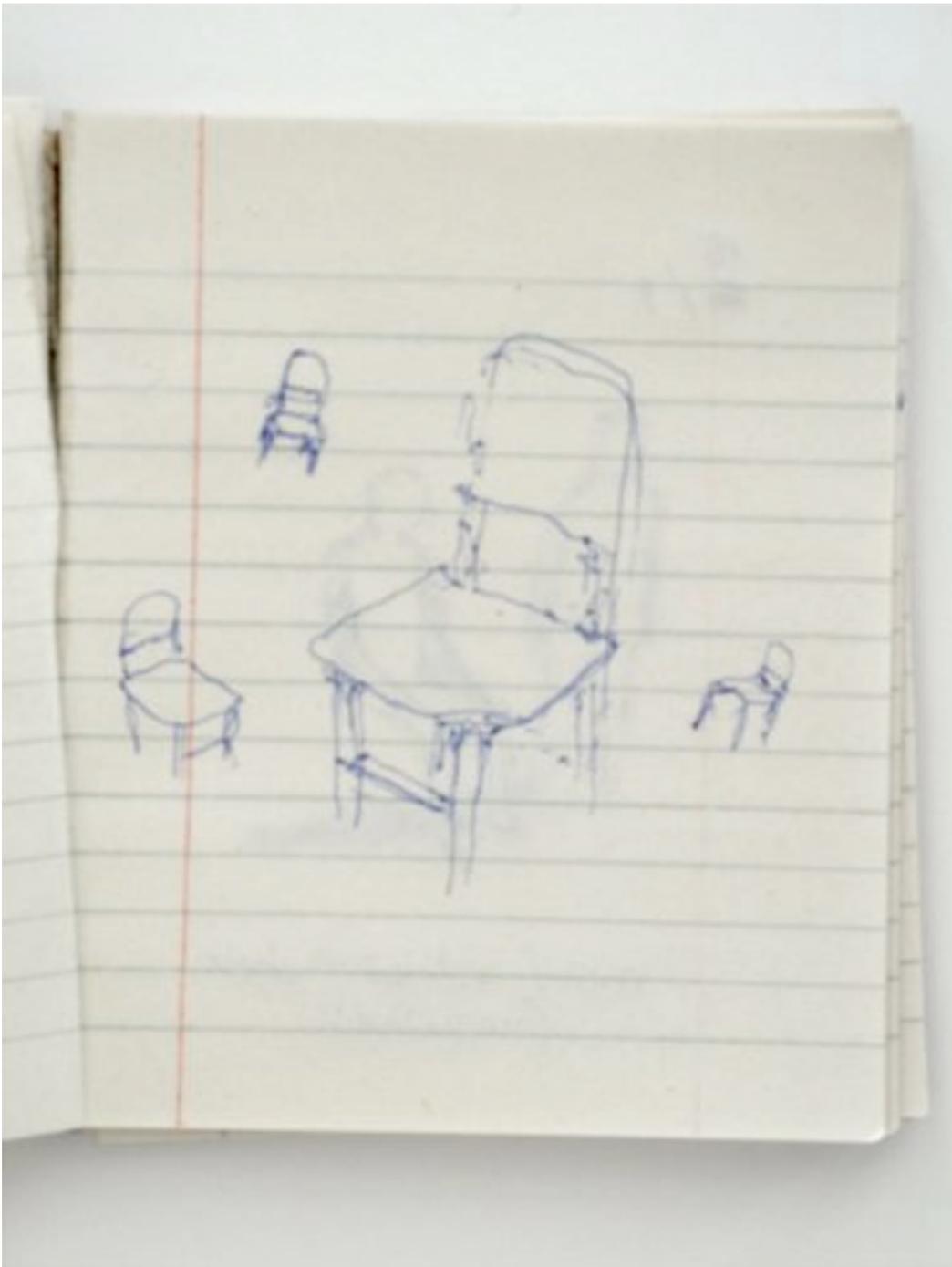


Fig. 53. Damen Joe, *Untitled (Chairs)* from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

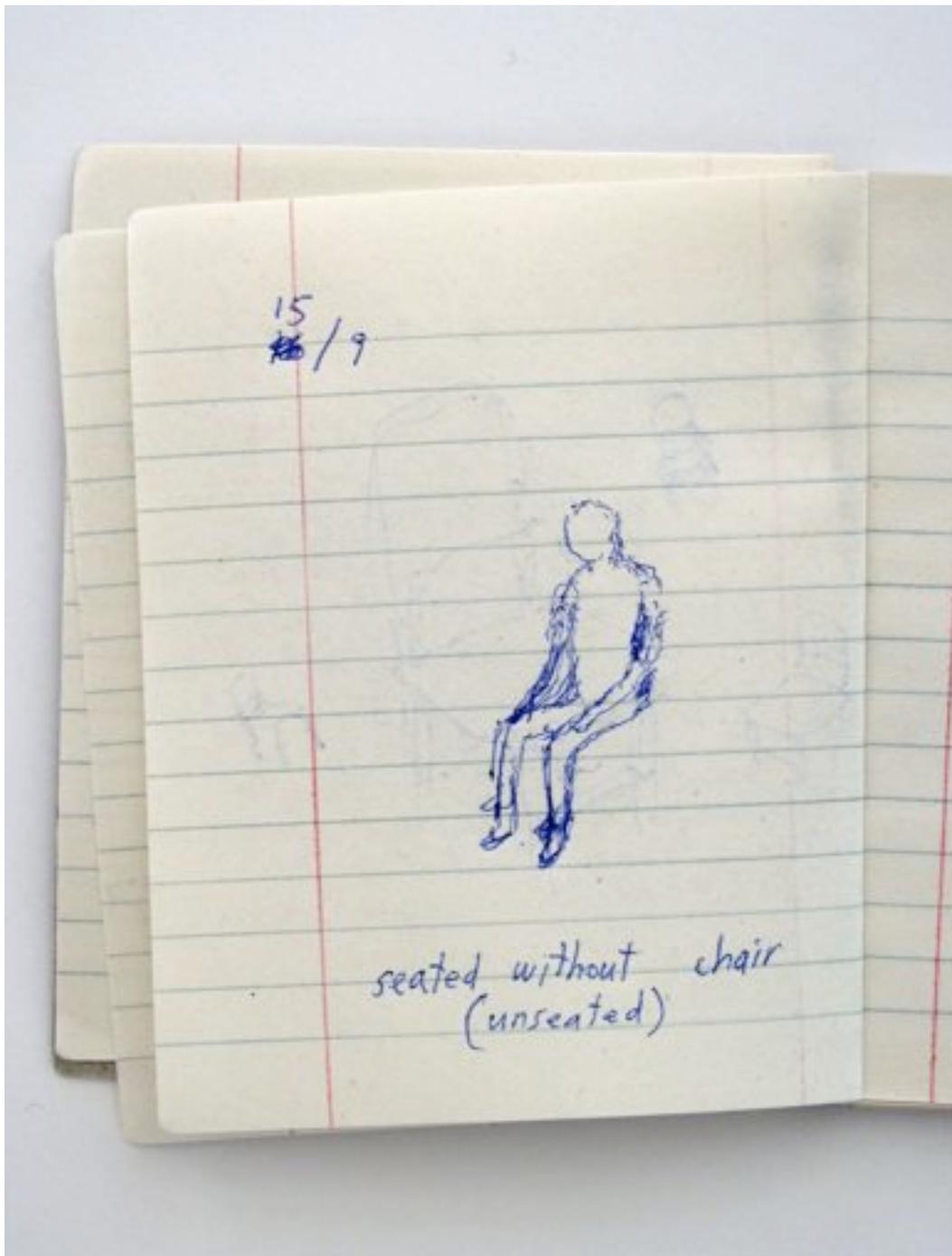


Fig. 54. Damen Joe, *Seated Without Chair (Unseated)*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

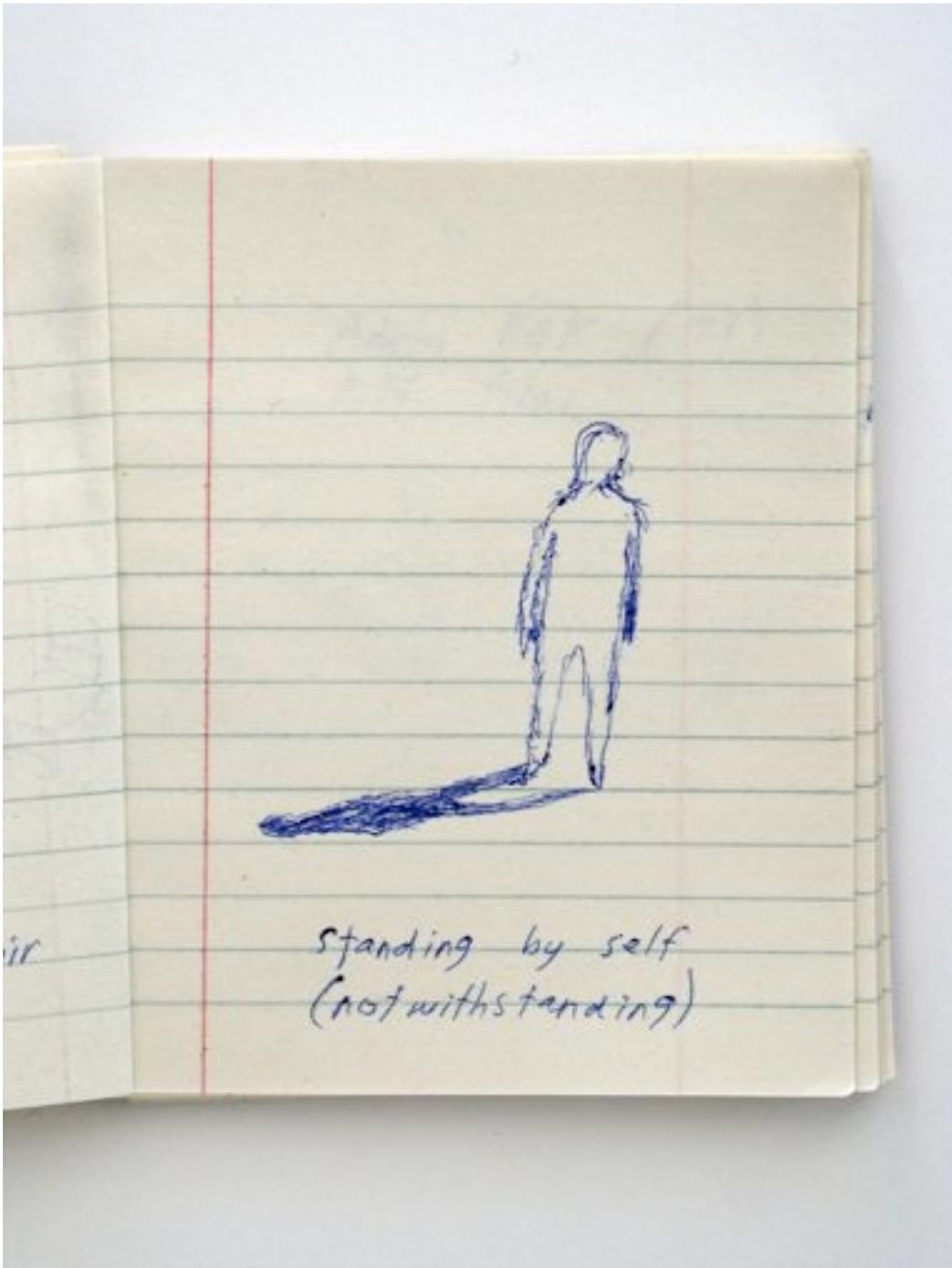


Fig. 55. Damen Joe, *Standing by Self (Notwithstanding)*, from *360 Potential Truisms*, 180 x 240mm, inkjet print on paper, 2005

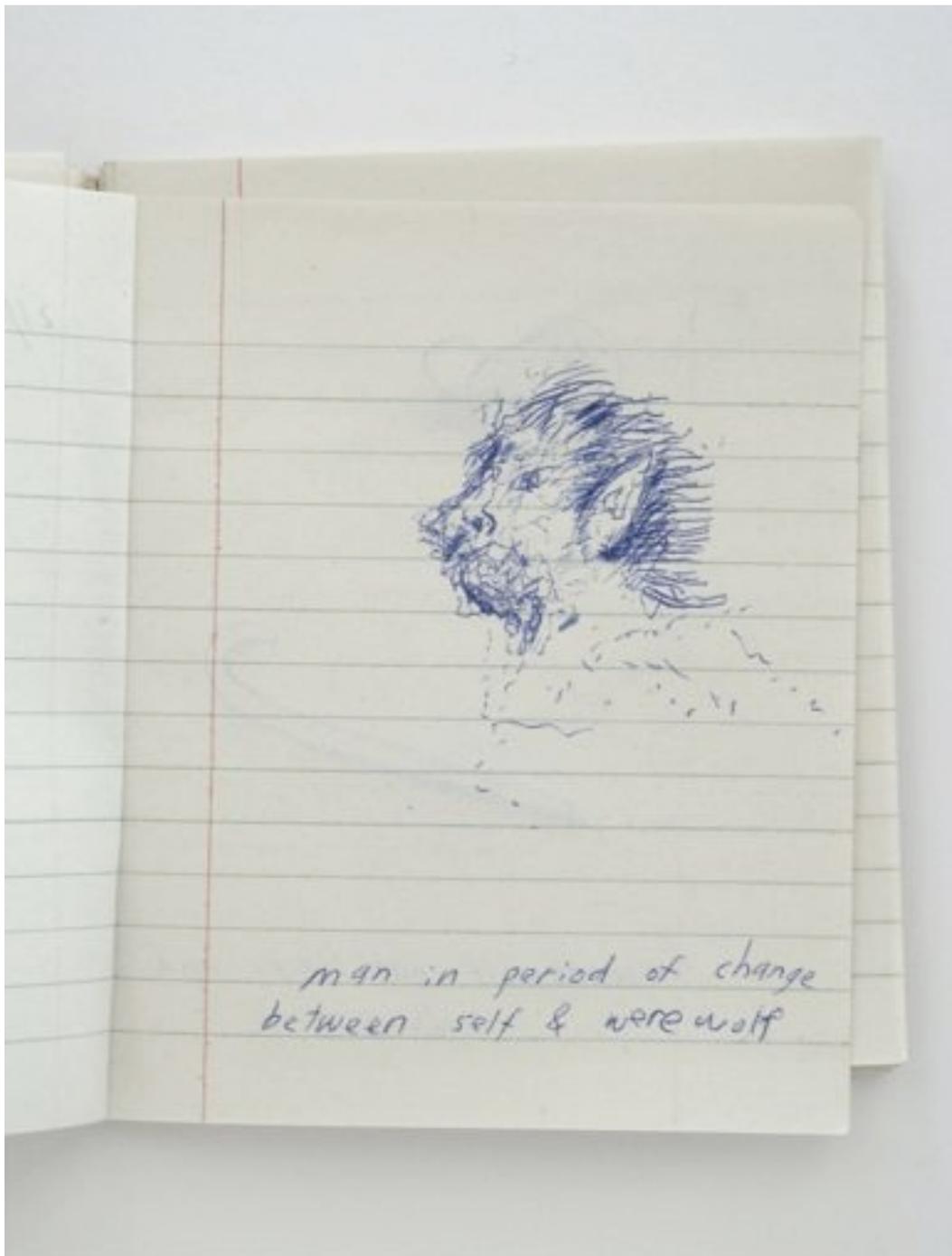


Fig. 56. Damen Joe, *Man in Period of Change Between Self & Werewolf*, from 360 Potential Truisms, 180 x 240mm, inkjet print on paper, 2005

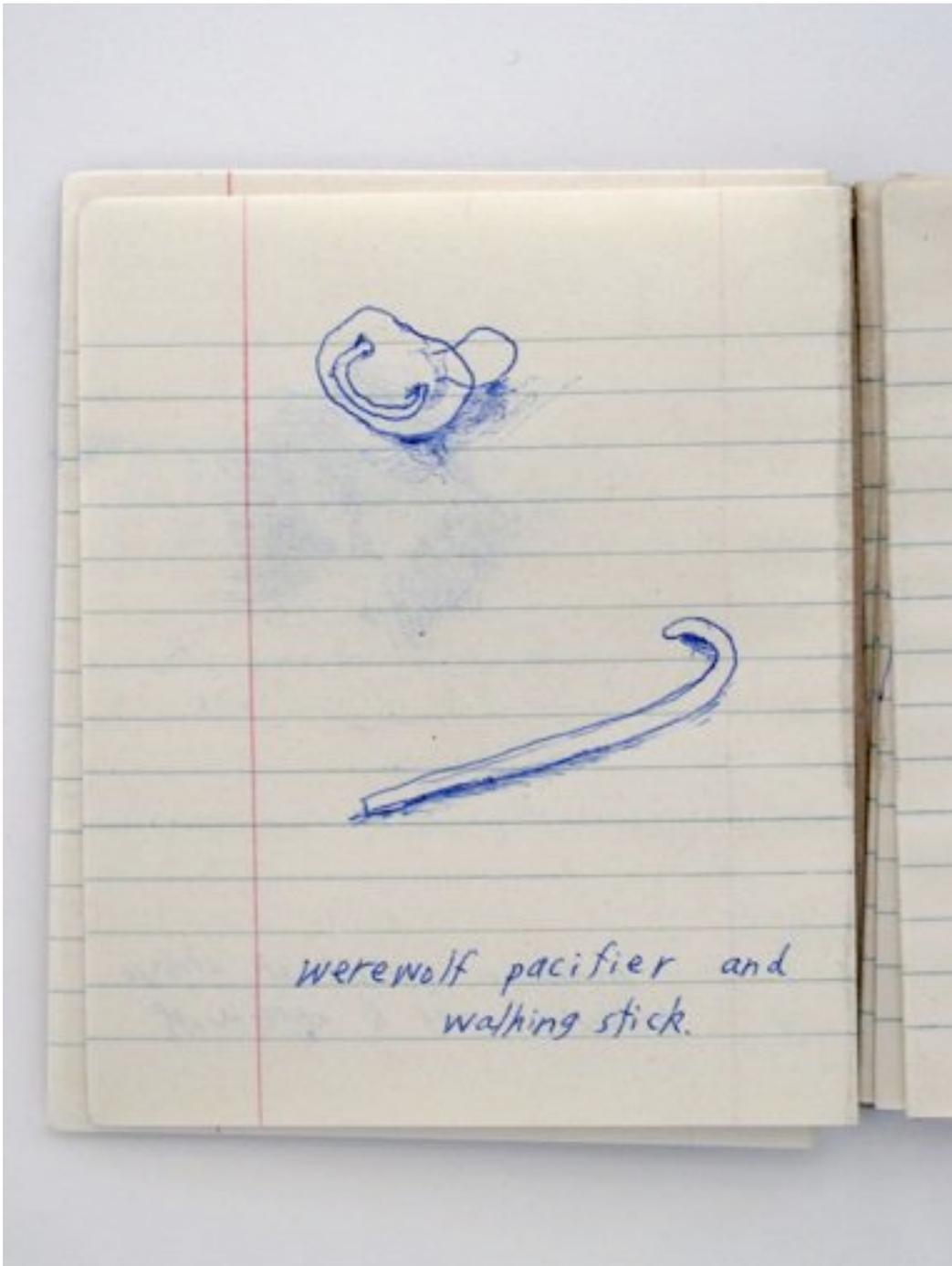


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