Aesthetic interaction in the visual arts as a measure against anthropocentric attitudes towards the environment

A.M. du Plessis

Aesthetic interaction in the visual arts as a measure against anthropocentric attitudes towards the environment

Candidate: Du Plessis, A. M. (Student Nr: ⬛⬛⬛⬛⬛)
Date of examination: May 2016
Study Leader: Dr L.M. Janse van Vuuren

This research project is submitted to the Department of Design and Studio Art at the Central University of Technology Free State in the partial fulfillment of the requirements for M.Tech Degree: Fine Arts.

I, the undersigned, confirm that the content of this research project, unless stated otherwise, is my own work and has not been submitted for qualification purposes at any other institution.

....

Anna du Plessis

ACKNOWLEDGEMENTS

I would like to thank Dr L.M Janse van Vuuren, my study leader, for all his guidance, assistance and encouragement during my studies.

Thank you to my parents for their love, encouragement and financial support. Without them I would not have been able to have undertaken my M.Tech degree.

Thank you to the Malan Trust for their financial support throughout the continuation of this research project.

I am especially grateful to the best neighbours that helped out without hesitation when needed and my colleagues at the William Humphreys Art Gallery for their encouragement.

Special thanks to my friends and family, especially my sister, brother and husband for their loyal support throughout the years.

Table of Contents

Section 1 — Anthropocentric attitudes toward the environment as a problem in works of visual art

Ideologies of Western culture had an immeasurable effect on the estrangement of people from nature (Garoian 1998: 248). American art pedagogue Charles R. Garoian (1998: 245) refers to a number of metaphors detectable in Western art that have stimulated an anthropocentric point of view. The metaphors Garoian refers to are antithetical to the development of environmental consciousness. The American literary critic Meyer Howard Abrams (1912-2015) argues that for an art theory to be complete the following four components should all be taken into consideration: Artist, artwork, viewer and their worldviews (Abrams 1958: 6). In line with this argument of Abrams, Garoian (1998: 26) emphasizes that when the artist, the environment, the viewer and art object are separated, the metaphors that he refers to contribute to antipathetic modes of inquiry that transmit Eurocentric values[1]. As a response to the legitimate concerns raised by Garoian (1998) this project intends to demonstrate how an inclusive approach towards aesthetic interaction in the visual arts as suggested by Abrams (1958) may contribute as a measure against anthropocentric attitudes toward the environment.

1.1. Research problem / literature review

Modernism has cultivated individualism and detached autonomy. This Westernized worldview defines how human beings think of themselves in relation to nature (Gablik 1992: 49). The canon of Western art is didactic in that it represents an ideology towards nature that is based on antipathetic metaphors. American author and environmental activist Chet Bowers argues that metaphors, such as those in Western culture that give authority of human beings over nature, become "ideological when their multiplicity of meaning is reified through literal interpretation" (Bowers cited by Garoian 1998: 245). Moreover, Bowers (Garoian 1998: 246) emphasizes that if the figurative temperament of metaphors is not maintained, humanity will encounter the danger of being used by such

---

[1] Garoian (1998: 245) refers to the cultural transmission of a Eurocentric attitude about nature and the environment that can affect environmental consciousness and responsibility. A Eurocentric perspective objectifies and codifies the environment and, in doing so, sanctions the authority of Western culture over nature. Garoian goes on by saying that representations of the land are not culturally neutral and can represent an ideology about the land that is based on antipathetic metaphors. The notion of antipathy represents the adversarial ethos of the subject-object dualism of Western European epistemology. In comparison, empathetic art represents caring, compassionate, and community metaphors.

1

metaphors rather than vice versa. Antipathetic metaphors contribute to situations where the artist and the environment as well as the viewer and the art object are separated from each other and continue to transmit Eurocentric ethics (Garoian 1998: 260). It is this emphasis on individualism that is producing detached observers and which assigns an autonomous role to the artist and artwork (Neperud 1997: 15). Autonomy is fundamentally an ideology and a general problem whether it is the autonomy of the artist or the artwork (Reid & Taylor 2003: 81).

In response to the canon of Western art as an antipathetic metaphor Garoian (1998: 245) identifies the following five anthropocentric metaphors as representative of a particular ideology towards nature: (i) Pictorial space; (ii) Linear perspective; (iii) the Sublime landscape; (iv) the Mapping impulse; and (v) Industrialization. According to Garoian these five metaphors frame a Eurocentric aesthetic attitude that disconnect the environment from human beings and which advocate the authority of Western culture over nature.

- Pictorial space as anthropocentric metaphor

Garoian (1998: 246) maintains that the first anthropocentric metaphor (pictorial space), is an early form of humankind's shared need to confine and demarcate nature by using technical devices to claim dominance over the earth. In this regard pictorial space symbolizes a metaphor of the domestication of nature. In line with the notion of the Polish mathematician and poet Jacob Bronowski (1908-1974) Garoian (1998: 246) argues that the domestication of animals and land is similar in the use of technical devices to gain control and power over both.

- Linear perspective as anthropocentric metaphor

Linear Perspective is characterized by Garoian (1998: 247) as a means to analyze, and measure pictorial space. Linear perspective is utilized as a controlling device which places the viewer in a specific position in relation to the subject matter displayed in an artwork. In this respect the relationship between viewer and artwork objectifies the scene by placing the viewer in a fixed position (Garoian 1998: 247). It is in terms of this ideological representation of humankind as the central focus that the autonomy of the viewer is promulgated. In this respect the viewer as well as the artwork is subjected to detachment and their interaction is transformed into a mere gaze (Garoian 1998: 247).

2

Such a monocular gaze can be understood as static and fixed upon the object of interest, in contrast with the dynamic movement of the viewer's glance over the surface of the artwork (Jay 1988: 7). Implications of the perspectival gaze implied the withdrawal of the artist's emotional entanglement and a diminishing of participatory involvement, which in turn widened the gap between viewer and artwork (Jay 1988: 8). This separation of viewer and artwork contributes to the ideological operation of Western culture (Garoian 1998: 247). Linear perspective can be linked to Landscape as a "way of seeing" that was bourgeois, individualist and related to the exercise of power over space. Canadian geographer, Edward Relph regards landscape as "anything I see and sense when I am out of doors — landscape is the necessary context and background both of my daily affairs and of the more exotic circumstances of my life". A related term *Landschaft* was used to refer to a "restricted piece of land"; the "appearance of a land as we perceive it" as well as "the section of the earth surface and sky that lies in our field of vision as seen in perspective from a particular point" (Relph cited by Cosgrove 1985: 45). American geographer Richard Hartshorne (1899-1992) criticized this understanding of landscape and states that it enables viewers to "shift their attention from the landscape as sensation to the objects that produce that sensation" (Hartshorne cited by Olwig 1996: 630). Whilst the landscape is being viewed as territory, the viewer shifts toward the sensation that the landscape is created by the pictorial field and spatial vision. When the landscape is viewed as scenery the scenic object is viewed as the ultimate determinant of perception (Olwig 1996: 640). Moreover, this approach towards the landscape is indicative of the view that humans are not only separate from nature, but also in control of the world.

Landscape, linear perspective and the primacy of an ocular viewpoint are all interconnected. The representation of three dimensional space on a two-dimensional surface is created by the use of linear perspective and directs the external world towards the viewer located outside that space. It gives the eye absolute mastery over space and produces the sovereign eye, as in the case of the Landscape concept. The Italian author and artist Leon Battista Alberti (1404-1472) regards the rays of vision as having its origin in the eye itself, thus confirming its sovereignty at the center of the visual world and therefore positions viewers at the center of their own worlds. In response to this primacy of an ocular viewpoint Cosgrove (1985: 49) comments as follows: "Visually space is rendered the property of the individual detached observer, from whose divine location it

is a dependent, appropriated object". In the case of the artist linear perspective is utilized to force a "point of view" taken by the viewer. Thus the artist is ascribed with authority over the viewer (Cosgrove 1985: 48). Cosgrove (1985: 52) confirms that "Linear perspective provides the certainty of our reproductions of nature in art and underlies the power and authority, the divine creativity of the artist". Accordingly, at the center of the space produced by perspective is a human being, acting as the temporal creator and controller (Cosgrove 1985: 51). Linear perspective does not only create an autonomous viewer, artist or a "gaze" taken on by viewers, but is situated at the root of anthropocentrism in the visual arts (Cosgrove 1985: 48).

In line with the anthropocentric metaphors highlighted by Garoian, Macpherson (2005: 95) emphasizes that anthropocentrism is indicative of ocularcentric thought within Western culture. Macpherson rightly argues that the term Landscape embodies an intricate concept with multiple interpretations and meanings that cannot merely be limited to what is seen, as the multi-dimensional notion of *Landschaft* suggests. Nevertheless, a constant characteristic within the modern usage of the term Landscape is its association with seeing and the sense of sight (Macpherson 2005: 96). Porteous (1990: 4) provides a common example of such an association in the following statement: "What I wish to emphasize here is that, when we consider landscape, we are almost always concerned with a visual construct. Landscape is something we look at or imagine as a visual metaphor".

A scenic concept of nature developed and continues to be used in various studies of environmental perception. Environmental perception studies even go as far as disregarding subjective and non-visual qualities of perception. These studies recognize the scenic object to be the ultimate determinant of perception (Macpherson 2005: 96-97). In line with the five anthropocentric metaphors described by Garoian, the focus has not been on the land itself, but on representation and iconography. In this regard landscape is taken only for its visual features and is "something we stand back to view" as stated by Porteous (Porteous cited by Macpherson 2005: 97). This detached form of understanding landscape as something we first and foremost look at can be understood as typical of ocularcentrism and is central to Western thought. Ocularcentrism is not only problematic because of a privileging of knowledge gained through sight, but also a privileging of an objectifying way of seeing associated with modernity (Macpherson

4

2005: 97). Cosgrove aptly raises the following concern in his criticism with regard to ocularcentrism: "Privileging vision as the principle means of knowing the world devalues alternative modes of experience and cognition" (Cosgrove cited by Macpherson, 2005: 97).

In his essay *Environmental Perception* British social anthropologist, Tim Ingold (Macpherson 2005: 98) opposes the limited conception of sight as a singular modality which distances and objectifies. Ingold argues that sight can also be intimate and engaging. He suggests that it is not the emphasis on vision as such that is always at fault in the interpretation of the landscape in artworks but rather a particular way of seeing that can be associated with modernity. This way of seeing is similar to Porteous's detached approach to the landscape and vision.

A Westernized idea of vision can cause the landscape to act as a powerful cultural ideology. Landscape perception is not only about sight. Landscape theorists suggest that landscape should not be considered as an "objective thing but as coming about through an interaction" (Macpherson 2005: 101). Considered by some to be America's first environmentalist, George Perkins Marsh (1801-1882) expresses the following concern with regard to the one-sided nature of ocularcentrism:

> Sight is a faculty; seeing an art. The eye is a physical, but not a self-acting apparatus, and in general it sees only what it seeks. Like a mirror, it reflects objects presented to it; but it may be as insensible as a mirror, and it does not necessarily perceive what it reflects (Marsh cited by Olwig, 1996: 645).

- The sublime in painting as a anthropocentric metaphor

As indicative of the anthropocentric relationship between humanity and nature, the sublime in landscape painting first appeared during the early Renaissance. During this period various representations of Adam and Eve associated women with nature and man with culture. Woman and nature are similarly represented as inferior to man, who is regarded in terms of the sublime as the leader and ruler of the earth (Garoian 1998: 249). In this respect a characteristic of the sublime is that it often conveys unbalanced relationships between humanity and nature, male and female, conqueror and oppressed (Hitt 1999: 603). Because the viewer is both attracted and repulsed by the sublime, it creates negative pleasure and does not constitute high regard or value for the environment. Instead of an empathetic view toward the earth, an antipathetic metaphor is created by simultaneous attraction and repulsion of the sublime in landscape art.

5

Together with pictorial space and linear perspective, the sublime contains an ideological mission of separating the natural environment from human civilization and therefore produce a "humanistic anthropocentrism" (Garoian 1998: 248). A critical flaw of the sublime is its affinity to persistently raise the focus on the dissimilarity between nature and man and thus forming a distance between the two (Hitt 1999: 603). By domesticating the character of nature through experiencing the 'landscape' in the comfort of a gallery environment, the sublime is transformed toward the picturesque. The natural world could now be valued by looking at landscape compositions taken as the truth. Nature was objectified and commercialized to form the foundation for travel brochures, postcards and calendars. The picturesque became one of the foremost contributors to an anthropocentric worldview (Harris 2007: 153).

- The Mapping impulse as anthropocentric metaphor

As part of humanities' anthropocentric relationship with nature, the Mapping impulse ushered in a more literal means of measuring the environment. Since maps illustrate the earth as a possession by identifying the world through places that have been taken under human control, it becomes just another metaphor for claiming dominion over the earth (Garoian, 1998: 250). Mapping ideas contributed to the ideological transformation of land into private property (Olwig 1996: 638). In painting and garden design landscape achieved visually and ideologically what survey, map making and ordnance charting achieved practically: the control and domination over space as an absolute, objective entity, its transformation into the property of individual or state. Landscape used linear perspective and the optical, but the principles remained the same for map-making and survey (Cosgrove 1985: 46).

- Industrialization as anthropocentric metaphor

The fifth metaphor is Industrialization and the creation of a surrogate landscape. The aim of modern industrial practices to increase productivity, instead lead to the mechanization of the land and consequently replaced the view according to which humans viewed the world in an industrial gaze. The new subject matter that materialized from industrialization obligated artists to question the function of art and artists in this new-found world (Garoian 1998: 252). Artists sought to challenge industrial thought by producing earthworks, but at the end of the day forced upon the earth the very norm they were trying to confront. In this regard Garoian (1998: 253) argues that artists like Robert

6

Smithson exploited the land for the higher purpose of art — the production of culture at the expense of the land (Garoian 1998: 253). Artists claim dominion over the earth by enforcing their own ideological views on the land. Although concerned with issues of the land, the autonomy of the artist comes afore in the desperation to alter worldviews or rather dictate their personal views on the viewer. This results in the disconnection of humanity and the environment.

With reference to the autonomy of the artist, Garoian (1998: 26) discloses that the five metaphors he criticizes is in actuality not the origin of the problem:

> Based on a privileged world view, the primacy of self-expression, and the autonomy of the art object, these pedagogical metaphors are antithetical to the development of environmental consciousness in art education that espouses cultural heterogeneity and ecological interdependence. As subject-object binary systems wherein the artist and the environment and the viewer and the art object are separated, these metaphors contribute to adversarial or antipathetic modes of inquiry that maintain and transmit Eurocentric values regardless of pedagogical intent.

The significance of the concepts (a) a privileged (autonomous) world view, (b) the primacy of (autonomous) self-expression and (c) the autonomy of the artwork, come to fore as crucial aspects in Garoian's statement and can be regarded as the basis of his criticism with regard to anthropocentric metaphors. Ironically this self-centred inclination of humanity is not only confined to the environment, but is also evident in theories of art that have historically promoted autonomy as a factor in the making and interpretation of artworks. Abrams argues that the following aspects or components should be accounted for in any art theory that aims to be complete: (i) the Artist, (ii) Artwork, (iii) Viewer, (iv) and their Worlds (beliefs, ideologies, worldviews, pre-conceptions/ ideas). Some art theories tend to include only one or two of these components and often refer to these components as isolated elements. In this respect art theorists tend to reflect on a work of art only in connection with one of the four components referred to by Abrams. In what follows, the aim will be to illustrate the limitations of art theories that focus on these components as isolated entities.

- Theories with regard to the autonomy of the artist

The romantic nineteenth century articulated in various ways a concern with individual sensibility: a proclamation of artistic independence, autonomy, and self-sufficiency (Berleant 1970: 157). These views of independence and self-sufficiency spiraled to the

7

point where artists were elevated to a form of god in the sense that they were regarded as the sole creator of an artwork's meaning (Bal & Bryson 1991: 182). This is sometimes the case when environmental artists utilize earthworks as a means to bring attention to the environment. Even though these types of artworks do bring attention to the environment, ultimately it is not done with environmental intentions, but merely as an approach of confirming the idea that human beings are in control of nature. The primacy of self-expression and the artist's own ideological views should not be the center of attention and will only communicate anthropocentric values to the viewer. In line with this view, German art historian, Rudolf Wittkower (1901-1971) argues that the umbilical cord between the work and its maker should be severed in order to ensure that the personality of the artist does not assert itself in the work of art (Wittkower 1961: 302). Conversely if the meaning of an artwork's only dependent factor is the artist, viewers of the artwork will comprehend the work of art only in relation to the worldview of that of the artist. If the artist's worldview is antithetical toward the earth it will be communicated as the truth and the viewer can be instructed with a false ideology about the earth which will in turn influence his/ her own worldview.

- Theories with regard to the autonomy of the viewer

A prominent theory with reference to the autonomy of the viewer is the concept of Disinterestedness. With reference to the notion of disinterestedness, Immanuel Kant (1724-1804) argues that aesthetic perception should be separated from sensory pleasure or ordinary emotions (Berleant 1991: 12). Such a disinterested attitude directs the viewer to only attend to the artwork as an isolated object without apprehension for the usual meanings and uses it may have in ordinary experience (Berleant 1991: 25). A question that arises from this separation of the artwork from ordinary emotions is the impossibility of trying to explain how a viewer can experience an artwork with an ecological theme if not in an ethical or emotional manner. A disinterested approach to the aesthetic experience will defeat the purpose of developing an environmental consciousness. Disinterestedness is problematic in that it puts art on a pedestal, isolating it from human objects and activities. This type of disinterested attitude gives rise to the separation of the viewer from the art object and therefore as Garoian (1998: 26) stated "these metaphors contribute to adversarial or antipathetic modes of inquiry that maintain and transmit Eurocentric values."

- Theories with regard to the autonomy of the artwork

Another snare some theories get caught in is the temptation to approach a work of art with the sole purpose of considering it only in terms of its formal structure (Burgin 1986: 1). This approach characterized any subject matter or content of the artwork as a plaque that should be avoided at all costs (Burgin 1986: 11). The British art critic and supporter of formalism, Clive Bell (1881 – 1964), agreed with this method of approaching an artwork by stating: "To appreciate a work of art we need to bring with us nothing but a sense of form and colour and a knowledge of three-dimensional space" (Burgin 1986: 11). In terms of this view the art object is regarded as a self-referential entity and stands apart from the artist, the viewer and their worldviews. The connection of art with other human activities, interests and the environment is answered in favor of aesthetic isolation (Berleant 1970: 158). Isolation of the art object "distort the experience of the traditional arts as well as obscure their human significance" (Berleant 1970: 158). Such isolation of the artwork and the concurrent distortion of experience may not only render all artworks with an ecological theme somewhat redundant, but may also obstruct the viewer's uncovering of anthropocentric attitudes towards the environment implied in the meaning of the artwork. Moreover, if the artwork is viewed in terms of a formalist approach the viewer will be physically and perceptually encouraged to be isolated from environmental issues alluded to in the artwork.

- Theories with regard to the autonomy of humanity's worldviews

The visual ideology of perspective and of landscape as ways of seeing nature contributed immensely to humanity's relationship toward the earth (Cosgrove 1985: 55). The limitations of this ideology became evident in the previously discussed issues with regard to linear perspective[2]. The autonomy of humanity's worldviews becomes evident

---

[2] Perspective orients the eye in relation to space in new ways. The emergence of a human-centered view of life caused a perceptual transformation of life. Through perspective the world is ultimately measurable and a "new consciousness" of an ego-centered and materialized worldview arise (Palmer 1977: 22-23). Palmer (1977: 26) argues that the blinders set on human subjects by an egocentric model of perspective limit their vision of humanity, reality and their interpretation of artworks:

> (1) Our present view of the world is historically conditioned: the world has not always been seen as we see it and, in fact, is not so seen in many places today. (2) The rise of perspective in the Renaissance brought with it a specializing of our mental world — our modern consciousness — whose one-dimensional emphasis on extension impoverishes our views of time (history), of matter, of words, of persons, of truth. (3) We may have paid high spiritual costs for our material progress and mastery of nature. Perhaps if we understand more clearly what we have lost and how that loss came about, if we understand more clearly the limits of modern objectivized thought, we may find a way to transcend those limits and reclaim what has been lost.

9

in the preference given to the 'nobility of sight' above the other senses. The following statement by Hans Jonas (1954: 517) is indicative of how sight is regarded not only as the ultimate measure of truth, but also of the way in which humanity's worldviews are shaped by ocularcentric, self-centered modes of experience: "[W]hen arrogantly rejecting it, sight becomes barren of truth". Ocularcentrism stimulates a scenic concept of nature and removes attention from the environment to that of representation and iconography and consequently an ideology of nature is shaped: "something we stand back to view" — typical of Western thought (Porteous cited by Macpherson 2005: 97). Being the ideal distance-sense, sight distances and objectifies by enabling the viewer to remain entirely free from causal involvement in the artwork to be perceived (Jonas 1954: 516-517). To put the sense of sight on a pedestal amplifies a limited worldview that restricts and fails to recognize alternative modes of interpreting a work of art (Macpherson 2005: 97).

1.2. Research Method

By combining interpretive analysis of visual artworks with descriptive methods, this study aims to demonstrate how artists' and viewers' interactive relation with the imaginary world represented in the artwork may contribute to reveal anthropocentric ideologies towards the environment. The objective of this study to include both hermeneutics (interpretive analysis) and phenomenology (descriptive methods) is firstly to objectively articulate descriptions with regard to the aesthetic experience and secondly to analyze the possible meanings of the artwork. American art theorist Cora Marshall (2010: 81-83) argues that hermeneutic phenomenology[3] links both forms of enquiry in a synergistic relationship. Phenomenology describes how things appear and hermeneutics interprets the phenomena. In this regard the method is therefore phenomenological and the analysis will be hermeneutic. In hermeneutic phenomenology the object of the enquiry is ever in the process of becoming and interpretation has no final result. Consequently, a

---

[3] Phenomenological research is descriptive and focuses on the structure of the experience, the organizing principles that give form and meaning to the lifeworld. It seeks to elucidate the essences of the structures as they appear in consciousness — to make the invisible visible. Hermeneutic research is interpretive and concentrates on historical meanings of experience and their development and cumulative effects of individual and social levels (Marshall 2010: 83).

hermeneutic circle of interpretation is formed where the artwork as a whole as well as its parts play a significant part and continuously elicits new questions and ideas.

The term hermeneutics is applied to the practice and theory of interpretation and is applied particularly to objects that appear obscure or are presumed to convey a hidden message. In contrast to objective explanations characteristic of the natural sciences, the aim of hermeneutics is understanding. The understanding of mental content, a meaning, manifested or expressed in words, pictures, gestures, books or even whole institutions (Turner 1996: 458-459). Phenomenology however is part of the philosophical movement related to the psychology of perception concerned with the analytical description of conscious experience. A similarity between phenomenology and art involves the intentionality of consciousness, which is also according to the German philosopher Edmund Husserl (1859-1938) the principal focus of phenomenological reflection. In phenomenology a shift in attitude is undertaken to disengage from practical involvement with the object in order to reflect on the intentional relationship itself (Turner 1996: 595).

1.3. Research Design

Hermeneutic phenomenology makes use of observation, description, and interpretation in determining underlying structures in the art processes.

Marshall (2010: 83) refers as follows to the various stages which form part of this process:

- Artworks are described by engaging in discourse that includes writing. However, at this stage no attempt is made to interpret the artwork.
- Artworks are horizontalized or equalized by not assigning values or hierarchy.
- Significant structural or invariant features as well as repeated patterns and themes in the artworks are sought out and must be actively probed.
- Reflection on the concepts, ideas, and responses attained above to interpret the meanings and content in the artwork.
- The final objective in this sequence of stages is to maintain a solid and ongoing didactic relation to the works of art.

11

This process can be demonstrated by the following diagram:
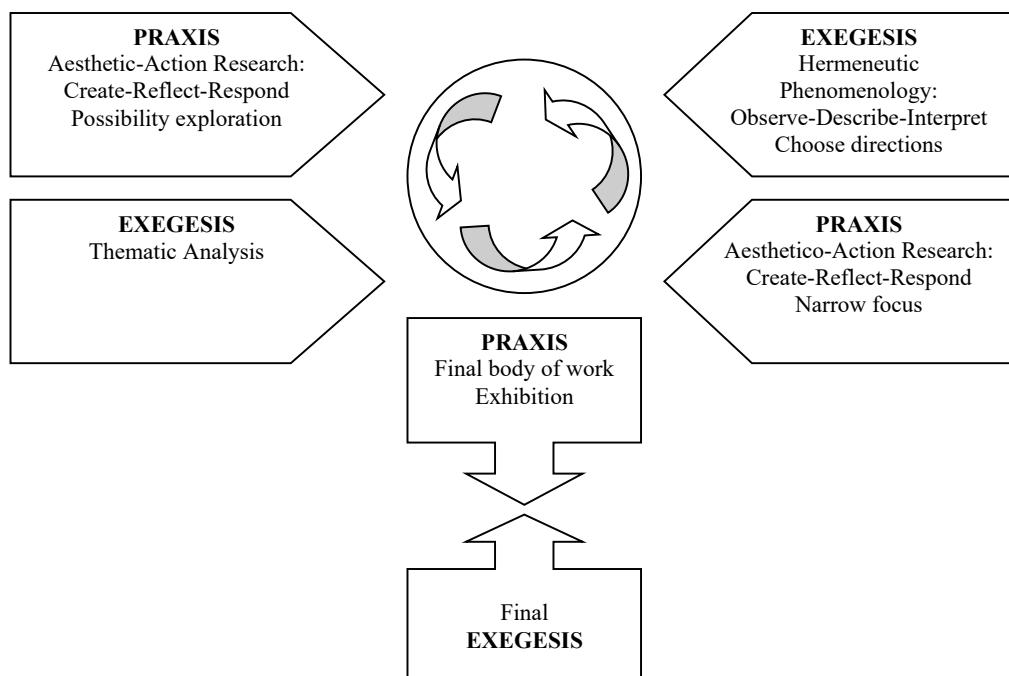
Figure 1

The double helix process adapted from Marshall (2010: 84).

This diagram will be applied in conjunction with a theoretical model (figure 2) in order to illustrate how artists' and viewers' interactive engagement with the worlds represented in works of visual art may contribute to reveal anthropocentric attitudes towards the environment. This model, derived from a diagram by Dirk van den Berg (1994: 6), engages the following categories: artworks, artists, worlds, and viewers, which will be imperative in a hermeneutic research approach to the visual arts. First there is the work (object 2), the artistic product itself or also conceived of as products, artifacts, *objects d'art*, collectables, aesthetic objects, representations, performances, autonomous texts or sites of conflict. The second component is the artificer, the artist (subject 1), also regarded as empirical subjects, aesthetic emotion, auctorial intentions, artistic will, or implicit authorial functions. Third, the subject of the artwork is derived from existing things or worlds (object 1), which include models, topoi, themes, ideas, discourses, practices, cultures, social classes, societies, historical situations, or alternatively global

contexts. The final element is the audience, patrons, collectors, empiric spectators, art public, interpretative communities, implicit viewers, readers, or critics to whom the work of art is addressed, or to whose attention it becomes available.
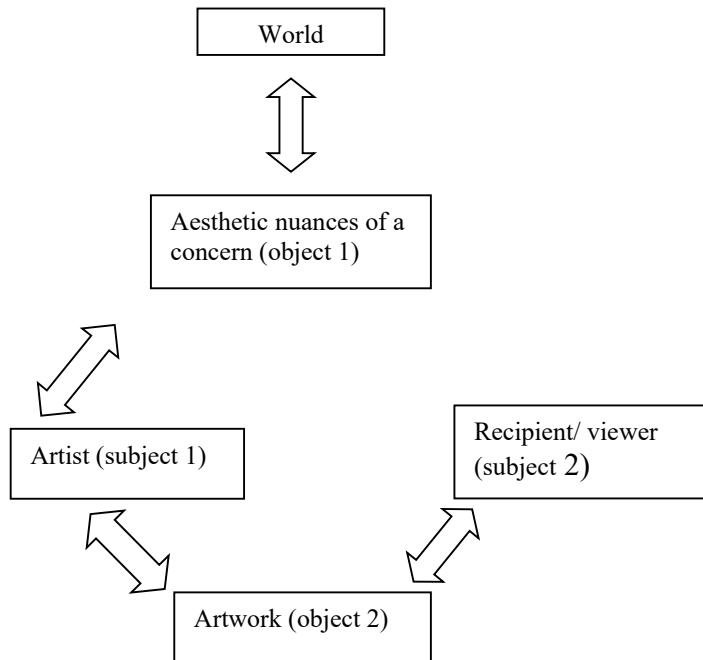
Figure 2
Art theoretical model: relational diagram

1.4. Hypothesis

What is the alternative to the canon of art referred to by Garoian (1998: 245) which has persisted for so long? Instead of a mere continuation of this canon, ecological representation must involve empathetic, compassionate, and caring metaphors to initiate a shift from antipathetic metaphors of modernism (Saito 2007: 85). Human centered approaches of Western worldviews call for an exposure of its ideological structure (Garoian, 1998: 255). Moreover, the role of the aesthetic experience must be committed to the truth and the uncovering of false ideologies (Olivier 2007: 13).

The hypothesis proposed for the solution of the research problem is that visual artworks which serve as mediation between artists and viewers, and which elicit their hermeneutic participation in the holistic disclosure of anthropocentric attitudes toward the environment, may contribute to promote accountability and responsiveness towards environmental issues.

1.5. Significance of the study

The root of humanity's environmental crisis can be traced to basic Western concepts and modernism. A shift in attitude towards the environment is required for a sustainable future. Art, with its ability to symbolize complex abstractions in concrete ways, has a unique potential for raising awareness and advancing the shift in mind-set that must occur for environmental sustainability and for the sake of our survival and well-being (Sanders, 1992: 77). As a society, our goals should be looking at development that sustains values reflecting progress in our relationships with one another as human beings, our place in the natural environment, and consequently developments in what it means to the human (Fergus & Rowney, 2005: 18). Visual art's approach to sustainable development is not from a scientific perspective, but from a holistic standpoint. Matilsky provides the following perspective on the artist's engagement in environmental issues:

> Artists are in a unique position to effect environmental changes because they can synthesise new ideas and communicate connections between many disciplines. They are pioneering a holistic approach to problem solving that transcends the narrow limits of specialisation. Since art embodies freedom of thought, spirit and expression, its creative potential is limitless. Art changes the ways in which people look at reality (Matilsky cited by Simon, 2006: 155).

The focus of this study will be on the artist's and viewers' hermeneutic participation in the unfolding of anthropocentric attitudes toward the environment that is implied in the fictional worlds of artworks. In view of the fact that studies in this particular field have to date rarely included hermeneutic phenomenology as a research method, it is envisaged that this project may yield results that otherwise would have remained overlooked.

14

1.6. Aim of the study

The aim of this study will be to demonstrate how aesthetic interaction in the visual arts may be implemented as a measure to counteract anthropocentric attitudes toward the environment.

An investigation of the following objectives within the framework of the research problem, research methods and in terms of the proposed model of aesthetic interaction will serve as a directive to achieve this aim:

- Aesthetic participation as an alternative to self-centered perceptions of environmental issues.
- The roles of illusion and disillusion in revealing anthropocentric attitudes towards the environment.
- Empathetic identification and aesthetic distance as complementary perceptions of environmental concerns.
- Envisioning of possibilities as a factor in the disclosure of self-centred perceptions of the environment.
- Surplus meaning of pictorial metaphors and its role in the transformation of anthropocentric conceptions of the environment.
- Context as a strategy in pictorial metaphors and its irreconcilability with literal interpretations of environmental issues.
- Interaction between pictorial concepts: Metaphorical innovation in the representation of environmental issues.

Section 2 — Implementation of a holistic account of aesthetic interaction in the visual arts: re-establishing environmental consciousness

2.1 Aesthetic participation as an alternative to self-centred perceptions of environmental issues

In view of the dominance of anthropocentric attitudes which resulted in a disconnection between humanity and the environment, the aim with this section will be to demonstrate how aesthetic participation in the visual arts can contribute to expose humanity's anthropocentric attitude towards the environment. From the preceding investigation of the research problem (cf. Section 1.1) it became evident that anthropocentric attitudes towards the environment can be attributed to (a) a privileged (autonomous) worldview, (b) the primacy of (autonomous) self-expression and (c) the autonomy of the artwork. As a prominent theory which claims that the interpretation of artworks is autonomous from sensory perceptions or ordinary emotions, the notion of disinterestedness and its limitations will be investigated in this section. As an alternative to the theory of disinterestedness, the role of aesthetic participation will be analysed in terms of the art theoretical model (cf. Figure 2). The aim with this analysis will be to investigate the interactive impact of each of the components in the theoretical model i.e. (i) the artwork, (ii) the artist, (iii) the viewer and (iv) the world in order to demonstrate how aesthetic participation in the visual arts may counteract anthropocentric attitudes towards the environment. The expectation is that it will be possible through this approach to incorporate a holistic analysis pertaining to the operation of aesthetic participation in the visual arts.

- Artwork (object 2)

A clear set of unquestioned beliefs about art developed during the eighteenth century which claimed that art consists primarily of objects, that these objects possess a special status, and that such objects must be regarded in a unique way (Berleant 1991: 10-11). In accordance with these claims the art object had to be "demarcated from its

surroundings and set off as an independent and integral work" (Berleant 1991: 11). This notion known as the doctrine of disinterestedness[4] thrived on the view that art objects should be regarded with a special attitude, and should be isolated from the world by means of a psychological shift in attitude (Berleant 1991: 13). The theory of disinterestedness attained an integral part of aesthetic theory in the work of Immanuel Kant. Kant believed that art is a product that pleases us only when judged without a purpose and should as such be separated from interests that have a practical concern. Through disinterestedness the experience of the art object took on a central role during this period. The separation of the art object from the world isolated art from any practical affairs and human activity (Berleant 1991: 14). The principle of disinterestedness has also been described in terms of the British aesthetician Edward Bullough's notion of 'physical distance' while the Spanish philosopher Ortega y Gasset referred to it as 'dehumanization' (Berleant 1991: 15). As a result of the dominance of views pertaining to disinterestedness during the eighteenth century, the importance of aesthetic engagement with the art object was degraded to insignificance. When considered in relation to the theme of this dissertation, disinterestedness also implies that viewers should regard artworks that express environmental concerns from a disinterested and 'dehumanized' perspective. In order to remain true to the tenets of disinterestedness viewers therefore have to somehow detach themselves completely from environmental concerns depicted in artworks.

- Recipient / viewer (subject 2)

An alternative to disinterestedness gradually emerged during the twentieth century which was supported by thinkers like the French phenomenologist Maurice Merleau-Ponty (1908-1961) and the French philosopher Mikel Dufrenne. Merleau-Ponty emphasized the importance of a viewer's physical aesthetic engagement with the environment. In turn Dufrenne suggested that the viewer actually assists in revealing the aesthetic object which does not exist independently as set forth by the notion of disinterestedness (Berleant 1991: 19). In reaction to the limitations of disinterestedness Merleau-Ponty and

---

[4] Disinterestedness is an attitude which denotes the perception of an art object for its own sake without regard to further purposes — especially practical ones, requiring the separation of the object from its surroundings in order that it may be contemplated freely and with no distracting considerations. Disinterestedness began to emerge as the mark of a new and distinctive mode of experience called 'aesthetic,' a kind of awareness distinct from more commonly recognized alternative modes, such as instrumental, cognitive, moral, and religious experience (Berleant 1991: 14).

Dufrenne argued that a viewer should enter into the artwork in an "intimate fashion, active not as a pure spectator but as an involved viewer" (Berleant 1991: 19). A state of disequilibrium occurs when viewers are addressing themselves to an extreme, thus isolating themselves from other essential qualities and consequently rejecting a truly aesthetic experience (Jones 1979: 99). If viewers however respond to both the formal and referential aspects of an artwork and include their cognitive and affective experience the aesthetic experience, will be rich and balanced (Jones 1979: 103). Berleant argues that developments with regard to disinterestedness have undermined the customary approach according to which people have appreciated, understood, and esteemed art. Hence the traditional axioms of aesthetics have increasingly proven to be inadequate (Berleant 1991: 23). In stark contrast with the claims of disinterestedness, artworks have been produced over the past century that seize "the connections art has to human activities, instead of stressing its differences and discontinuities" (Berleant 1991: 26).

American scholar and author Arnold Berleant (1970: 72-73) argues that poetic experience is comparable to that of the aesthetic in that both demand a performing element from the reader/ viewer. He rightly indicates that poetic experience includes the process of active and thoughtful receptivity from the reader. In this respect metaphors should be understood and thought through to bring about active interpretation performed by the reader in order to experience a poem. Consequently, the reader must become a performer to successfully engage with the poem. The function of performance is understandably also then a vital part of the experience of visual art. Similar to a poem requiring the reader's understanding of a metaphor or word, an artwork requires a viewer's recognition of an image or scene in order to interpret an artwork. Berleant (1970: 72-73) comments as follows on the interconnected nature of performance: "When the field is regarded as a unity in experience, the varying functions of object, perceiver, artist, and performer are indissolubly connected and interdependent, although the particular distribution of these functions will vary with the art, the object, and the perceiver".

Dufrenne (1973: 55) states that when viewers fulfil the role of performers, they act as the artwork's witness. Dufrenne (1973: 55) explains this statement as follows: "the witness is first of all a registering apparatus placed at one point or another in space by the work as it organizes its own way of being viewed". The viewer should submit to the work and

18

penetrate into the world of the work in order to be moved by the artwork (Dufrenne 1973: 57). To clarify his statement Dufrenne suggests that the mere fact that an artwork portrays another world or perspective (either a physical perspective on an object or a nonphysical perspective on a meaning), is indicative of the fact that it acts as a gateway for a viewer to enter the world that is portrayed. Moreover, in enacting their roles as witness and performer of environmental themes depicted in artworks, viewers should have the sensibility to realize when the artwork is persuading them to merely conform to one-sided interpretation of meaning. In this regard they should have the sensitivity of knowing when to detach themselves from mere anthropocentric interpretations and when to participate in the revelation of profound meanings of environmental issues implied in the meaning of the artwork.

- Artist (subject 1)

In their comments on theories of participation and aesthetic distance, art theorists Melvin Rader (1903-1981) & Jessup Bertram (1899-1972), emphasise that such theories should be seen in a complimentary light rather than contradictory (Rader & Jessup 1976: 72). Some degree of distance is necessary, both as far as the creation and interpretation of artworks is concerned. Artists may for instance overlook certain environmental intricacies when they get too emotionally involved or identify too closely with such intricacies in the creation of their works. In such cases artists may fail to exploit the full qualitative richness of the artwork's implied meaning. Likewise, they should elicit viewers' aesthetic participation in environmental intricacies but should also imply by means of subtle hints in their works when viewers should distance themselves from such intricacies. In this regard they should stimulate participation in their works in unison with hints suggesting that some level of distance should be maintained. The artist invests in the artwork an aesthetic potential which will lie dormant if not triggered by the intimate relationship between the viewer and artwork (Jones 1979: 96). In order to maintain a suitable relation between suggesting aesthetic distance and participation in their works, it is important that artists understand the difference between disinterestedness and aesthetic distance. By maintaining aesthetic distance artists and the viewers of their works will not to be enticed by anthropocentric views of the environment. Aesthetic distance will provide them with the ability to take a step back, not to get caught-up in a self-centred view portrayed in the artwork, but to distance themselves from it in order to

gain perspective and discover it for what it really is. When stimulating distance and participation in unison, artists should not contemplate their works in a disinterested fashion. In his comments on this unison the German literary theorist Hans Robert Jauss (1921-1997) emphasises that the viewer should participate in producing an imaginary object — "like the world of play into which one enters as a fellow player" (Jauss 1982: 31). As fellow players, artists in effect provoke viewers to become participant creators of the artwork's implied meanings. In this regard Jauss states that "Aesthetic enjoyment that thus occurs in a state of balance between disinterested contemplation and testing participation is a mode of experiencing oneself in a possible being other which the aesthetic attitude opens up" (Jauss 1982: 82). When provoking viewers as fellow players to take a stand on contentious environmental issues suggested in the meaning of their artworks, artists therefore have to imagine how viewers might react to these issues. Consequently, artists have to first test their own responses to these issues, before finally incorporating it in their own works.

Jauss (1982: 34-35) identifies *poiesis, aesthesis and catharsis* as three basic categories of the aesthetic tradition which can be combined as a nexus of independent functions to transform the interpretation of an artwork into a creative act.

Poiesis is the productive function of the aesthetic experience which incorporates the making process. In terms of the aesthetic tradition this productive function was initially only connected to the activity of the artist who was regarded as the sole creator of the artwork's meaning. However, it is important to be mindful of the fact that viewers participate in the aesthetic experience and therefore also fulfill this productive function of *poiesis* (Jauss 1982: 47-53). When artists provoke viewers to become participant creators of the artwork's meaning, aesthetic reception is released from its introspective passivity and allows viewers to share in the constitution of the aesthetic experience.

Aesthesis is the receptive function of the aesthetic experience. Jauss (1982: 63) explains that human sensory perception is not an anthropological constant but subject to change over time and that it has always been one of the functions of art to discover new modes of experience in a changing reality or to propose alternatives to it. According to the American philosopher John Dewey (1859-1952), the viewer alternates between *poiesis* and *aesthesis* as participant creator of meaning during the aesthetic experience (Jauss 1982: 115). *Poiesis* (the productive function) and *aesthesis* (the receptive function) enter into an interaction (Jauss 1982: 61). Dewey illustrates the creative

20

function of *poiesis* by indicating that the artist has to constantly shift from a productive to a receptive attitude during the production of the artwork in order to revise the work in progress (Jauss 1982: 114). Both the artist and viewer have to constantly shift their perspective between *poiesis* and *aesthesis* throughout the productive and receptive function because they cannot simultaneously create and perceive (Jauss 1982: 115).

Catharsis is the communicative function of the aesthetic experience which can bring forth a change of belief and liberation of the mind (Jauss 1982: 92). This definition describes both artists and viewers as active participants in the constitution of an aesthetic experience, which they would have been deprived of if they were merely engaged in a disinterested relationship with the artwork. In this regard Berleant (1970: 61) rightly argues that when an artist is creating an artwork it involves more than the mere creation of an object; it also involves the creation of conditions for aesthetic experience. Therefore, it is said that artists actually never create; they only reveal.

- Worldview (object 1)

Philosophers such as Robin Collingwood (1889-1943) and Dewey claim that a viewer's active participation in the aesthetic experience is a reconstruction of the artist's original creative experience[5] (Wollheim 1987: 44; 1991: 103). In his response to these views of Dewey and Collingwood, British philosopher Richard Wollheim (1923-2003) (1987: 44) rightly argues that they fail to reflect on the asymmetry that occurs in the productive and receptive functions of the aesthetic experience. In line with Wollheim's argument Jauss (1982: 115) rejects Dewey's (1958) claim that reception (*aesthesis*) and production (*poiesis*) are complementarily dependant.[6] He justifies his rejection of Dewey's claim as follows:

> [T]he activity of the observer who concretizes the significance of the finished work from his perspective neither directly continues nor presupposes the experience that the artist gained in the course of his work. In all aesthetic experience, there is a gap between genesis and effect which even the creative artist cannot bridge.

---

[5] Dewey (1958: 54) suggests that when a viewer views an artwork a process of creating order is involved that is similar to the artist's creation process.

[6] The Russian novelist Leo Tolstoy (1828-1910) had an even more radical view with regard to the productive and receptive functions of the aesthetic experience of the viewer. In terms of his so called Contagion Theory Tolstoy claimed that the artist and viewer have the exact same experience when creating and interpreting an artwork. Moreover, Tolstoy asserted that during an aesthetic experience a viewer has to make a precise reconstruction of the intentions and frame of mind experienced by the artist during the creation of the artwork (Wollheim 1987: 44). It is however impossible for a viewer to experience an exact or direct continuation of the artist's creative process.

21

It is alternatively possible for viewers to shift their attitude from *aesthesis* (reception) to *poiesis* (production) by embodying themselves in the worldview implied in the artist's artwork and thereby creatively trace the hidden motives implied in the meaning of the artwork. This form of perception turns away from the visible reality in order to reveal concealed worldviews implied in the possible meanings of the artwork. Conversely when artists shift their attitude from *poiesis* (production) to *aesthesis* (reception) they are able to anticipate how the worldviews implied in the meaning of the artwork will affect the viewer's response. The capacity of the artist and viewer to adopt these respective roles toward the artwork is of vital importance in this research project since it will lend itself to the disclosure of anthropocentric worldviews toward the environment concealed in the implied meanings of the artwork.

By respectively assuming a productive attitude (*poiesis*) or a receptive attitude (*aesthesis*) towards the artwork artists and viewers are enabled to see and come to understand the work from the perspective of different worldviews which in turn enables a more meaningful experience which far transcends the limits of the work's conception. Since viewers are able to shift between *aesthesis* and *poiesis* they are no longer restricted to a contemplative or passive worldview in the interpretation of the artwork's meaning (Jauss 1982: 56). In terms of the environmental focus of this research project the functions of *poiesis, aesthesis* and *catharsis* can be regarded as a powerful means to utilize aesthetic interaction as a measure against anthropocentric attitudes towards the environment. When artists on the one hand anticipate the anthropocentric worldviews of the viewer they are able to apply strategies to make viewers see their preconceived worldviews on environmental issues in a different light or question the limitations of their anthropocentric worldviews about the environment. When viewers on the other hand shift their attitude from *aesthesis* (reception) to *poiesis* (production) and thereby reveal the artist's creative motives with the artwork, they can discover the significance of inadequacies in their anthropocentric worldviews on environmental issues.

Active participation and the experience of *catharsis* (the liberation of the mind) remain inaccessible when *catharsis* is regarded in traditional terms as a purely one-sided disinterested relation with the art object. According to Jauss (1982: 92-93) such a one-sided relation with the artwork runs the risk of becoming purely self-sufficient. Moreover,

when such a self-sufficient relation with the artwork is considered within the environmental context of this research project, it implies that artists and viewers will merely find unison with worldviews on the state of the environment that conforms to their anthropocentric worldviews. In order to avoid the pitfalls of self-sufficient or anthropocentric worldviews with regard to environmental issues depicted in artworks, artists and viewers can of course put their interpretation of the artwork's implied meanings to the test. The American philosopher Bertram Morris (1908-1981) comments on this testing of interpretation as follows: "In the process of actual externalization the artist is better able to test the success of his imagination. Moreover, it is then possible for others to re-affirm the result in their attempt to reconstitute the object of imagination as a work of art" (Morris 1943: 44). Here Morris discusses how the artist tests the "success of his imagination" during the creative process. According to Morris (1943: 45) the process of creation takes on a more "imaginative coloring" when it is constantly revised and worked over, and the aesthetic activity is furthered in the process of externalizing.

- Findings arising from the theoretical model and the application thereof in selected works.

The doctrine of disinterestedness is opposed to the core idea of this research project which is to discover measures against anthropocentric attitudes towards the environment. Disinterestedness stimulates a stance of detachment from environmental concerns and encourages an autonomous ideology. Therefore, disinterestedness should alternatively be replaced by aesthetic interaction as well as aesthetic distance in order to overcome separation between the viewer and artwork. In order to reveal the aesthetic object, viewers should be involved in the process of interpretation. Aesthetic distance is necessary in combination with aesthetic interaction in order for viewers to pick up on the ideological content of an artwork. Aesthetic interaction combined with aesthetic distance can be regarded as a solution to the problem of disinterestedness. Artists creatively include hints in their work to elicit aesthetic interaction as well as aesthetic distance. Artists test the response to the work by creatively shifting from *poiesis* (creation) to *aesthesis* (interpretation) during the creative process. Viewers can also shift from *aesthesis* to *poiesis* in order to uncover strategies implemented by the artist as well as different worldviews in order to uncover limited worldviews they might have.

23

In the painting entitled *The last supper* (cf. fig 3) completed as part of the practical component of this research project, the central idea was to display humanity's detachment from their environment and to also hint at the practice of 'green washing' whereby corporate institutions hide their exploitation of the environment by pretending to act as its protector. A solitary figure centrally portrayed in the composition is sitting at the head of a table laid out for a feast. Linear perspective (cf. Section 1.1) is strategically employed to put focus on this lone figure and to emphasize its ideological representation of humankind as the central focus. A trophy of a deer mounted on the wall to the right and a chandelier made from antlers incorporated in the painting confirm only one of the many ways humans conquer and objectify nature through their strength and intelligence and then boast about it. The title "The last supper" as well as the actual scene of a supper taking place connects worldviews about religion with current ecological concerns viewers may have. The title, implying that something is coming to an end, is reinforced by the hourglass illustration depicted in the background to the right, suggesting that time is running out. The exterior environment visible through the windows portrays a dismal scene with trees cut down and depicts the images of three scarecrows, ironically simulating the portrayal of a crucifixion. When viewers creatively shift from *aesthesis* to *poiesis* by embodying themselves in the shoes of the artist they are enabled to trace implied meaning and to speculate on why the artist included the images of the scarecrows in this specific configuration. As objects that are generally regarded as the protector of crops, the scarecrows seem to evoke religious associations and thereby raise questions about their somewhat feeble role as crucified protectors that are unable to fulfil the role of Christ as the ultimate protector of the environment. If viewers merely confined their interpretation to a disinterested contemplation of the artwork, they would have been unable to trace the implied meanings of the work. However, by shifting their attitude from *aesthesis* (interpretation) to *poiesis* (creation) they are able to participate in the creation of the artwork's implied meaning.

The placement of large green recycling containers in the middle ground towards the right of the composition guide viewers to connect notions they believe and accept about recycling and 'Going Green'. Large companies however only fend for themselves, similar to the central figure sitting with a respirator mask, protecting himself from polluted air. The empty chairs surrounding the table act as an invitation to viewers to be a guest at this last supper and to reflect on the nature of their own position towards the

24

environment. Such reflection acts as a catalyst for viewers to distance themselves from the scene and to reconsider the limitations of their own worldviews about the environment. By tracing the implied meaning of the work and by shifting their stance from passive *aesthesis* to active *poiesis* viewers are able to uncover the limitations of their own anthropocentric views about the environment and thereby counteract effects from a mere disinterested attitude which just adds to the problem.

Figure 3

Anna du Plessis: *The last supper*, Oil on canvas, 1000 x 1500 mm. 2015.

2.2 The role of illusion and disillusion in revealing anthropocentric attitudes toward the environment

Humanity's ignorant attitude prevents them to recognize their own anthropocentric views toward the environment. Most people do not even realise that their worldviews about the environment is based on antipathetic ideologies and consider the earth as the playground of humanity, which exists only for their egocentric needs to use and abuse as they please. The aim with this section will be to investigate strategies that can be implemented in visual artworks to expose humanity's self-centred beliefs, expectations and worldviews about the environment. Moreover, humanity's inclination to search for and to find consistency in their views with regard to environmental concerns which conform to their preconceived expectations will be examined. The objective with this enquiry will be to demonstrate how this inclination may be overturned by subjecting people's false illusions with regard to the environment to disillusion.

- Recipient / viewer (subject 2)

When viewers perceive an art object they experience the physical reality of the object that is in front of them. Conversely the aesthetic object is what is formed in a viewer's imagination in response to the art object. The aesthetic object is formed in the mind of the viewer and can as such be characterized as the emergence of an imaginary perception. Even though an aesthetic object is not identical to the physical art object, it stays in relation to it. Such an object can only be formed through an aesthetic experience and with the understanding that the object is fundamentally valuable as a form of knowledge (Ingarden 1961: 289). The aesthetic experience unfolds similarly to the method of a dialogue between two people except that, in this instance, the conversation occurs between a viewer and an artwork which produces a new kind of knowledge. This new knowledge embodies the meaning that the viewer has constructed about the work of art. This constructed knowledge (aesthetic object) consists of a viewer's personal understanding of the artwork, but is not merely pure fabrication. It is the "viewer's re-creation of the work of art based on both fact and imagination: the facts apparent in the work of art and the intuitive insight provided by the viewer's imagination" (Lachapelle, Murray & Neim 2003: 87). Through successive encounters with the art

object a process of thought is formed, known as concretization. This is an individual process which may vary from person to person (Ingarden 1961: 290).

In line with Polish phenomenologist Roman Ingarden's (1893-1970) account of the aesthetic object, the German literary theorist Wolfgang Iser (1926-2007) (1972: 284), refers to the virtual dimension of the text as neither the text itself nor the imagination of the reader. The virtual dimension of the text can be seen as the coming together of the text and the reader's imagination. Equally the aesthetic object is neither the visual artwork nor the imagination of the viewer, but the coming together of the artwork and the viewer's imagination.

Ingarden (1961: 289) states that "The essential mistake of the views about an aesthetic experience consists in the opinion that the object of such an experience is identical with an element of the real world and the object of our activities or cognition". There is however a significant difference between the cognitive perception of a real object and the aesthetic experience of an aesthetic object. An instance where one is taken aback by a beautiful sunset, undeniably possessing aesthetic qualities, is a cognitive perception accompanied by a fleeting moment of delight. In an aesthetic experience a viewer may begin with the perception of a real object, but should not remain within its limits in order to obtain an aesthetic object (Ingarden 1961: 290). In order for a viewer of an artwork to obtain an aesthetic experience a change in attitude is needed, from a practical or investigative one to an aesthetic attitude (Ingarden 1961: 295). In this respect the viewer exits the realm of real objects perceived (canvas and paint; stone; marble) and creatively substitutes the artwork with different properties (Ingarden 1961: 304).

The aesthetic experience may evolve by means of two different situations. The preliminary emotion occurs when a viewer forms an aesthetic object induced by the artwork. When an artwork is perceived with an aesthetic attitude it provides the viewer with stimuli in order to form a corresponding aesthetic object (Ingarden 1961: 301). The second phase ensues after the initial response, when new details of the artwork are noticed by the viewer against the background of which it has occurred. Ingarden (1961: 302) explains that such a situation occurs when viewers notice a 'deficiency' or qualities suggesting themselves for the completion of the whole. This places the viewer in a

28

position to supply the lacking qualities or gaps in order to improve on it. Ingarden (1961: 302) explains that when a viewer improves on these 'deficiencies' of an artwork "an aesthetic object has been formed whose qualitative content is richer than that suggested by the work itself". Ingarden (1961: 303) clarifies his explanation as follows: "[t]here are constituted, properly speaking, *two* aesthetic objects: the one, *imagined* vividly, with a full (finished) harmony of qualities, the other perceived against the background of perceptive data, 'deficient', 'ugly.'" For the second response viewers do not wait passively for the work of art itself to impose new aesthetic qualities. Consequently, they have to search for possibilities themselves to enable new qualities entering into harmony with the initial quality.

Ingarden's (1961) explanation of the viewer's activity in the forming of an aesthetic object clearly links with British psychologist Richard Gregory's (1923-2010) 'passive' and 'active' account of perception. Gregory (1990: 312) uses the term *esse est percipi* in order to describe passive forms of perception. He clarifies his explanation by referring to the Irish philosopher George Berkely (1685-1753) who described this passive notion of perception as follows: "ideas arise essentially passively from habitual associations of tactual, auditory, visual and other sensations" (Gregory 1990: 312). Moreover, Gregory concludes that this passive view corresponds with the theory of the American perception psychologist J.J. Gibson (1904-1979) who claimed that an observer's brain has nothing much to do with perception and that perception supposedly occurs through "direct pick-up of information, from the ambient array of light" (Gregory 1990: 311). This is however clearly not the case when compared to Ingarden's (1961) discussion on the aesthetic experience. As part of the aesthetic experience viewers of artworks do not simply respond in the passive manner described by Gibson, but have to tap into their creative imagination in order to form an aesthetic object. In contrast with passive accounts of perception Gregory (1990: 331) uses the term *esse est imaginari* to characterize the dynamics of the imagination functioning in terms of active perception where the "observer is seen as creating rich meanings from limited and only indirectly related data available from the senses" (Gregory 1990: 311). Such an experience is not only typical of the inner workings of the viewer's active imagination but is also indicative of the process that characterizes Ingarden's (1961) account with regard to the forming of the aesthetic object.

29

- Artwork (object 2)

In line with the viewer's act of forming the aesthetic object in the visual arts Iser (1972: 279) raises the issue of polarity between a literary text and the realization of the text. The text created by the author and the realisation of the literary work by the reader cannot be completely identical but lies halfway between the two. The work is more than the text and only comes into existence when it is realized. Iser characterizes this realization of the literary work as follows: "The convergence of text and reader brings the literary work into existence, and this convergence can never be precisely pinpointed, but must always remain virtual, as it is not to be identified either with the reality of the text or with the individual disposition of the reader" (Iser 1972: 279). Similarly, the realization of the aesthetic object in a visual artwork is not identical to the reality of the artwork, but a convergence of artwork and viewer. Both in works of visual art and in literary texts various perspectives are given to the viewer. Iser (1989: 8) refers to the different views and interpretations offered by a literary text as "schematized views". The unfolding of a variety of schematized views brings the aesthetic object into being. Each schematized view reveals only one aspect as well as creating an indeterminacy that will inevitably continue (Iser 1989: 9). Therefore, the aesthetic object in the case of a visual artwork can never have a final meaning. The many schematized views given by the work of art offer endless indeterminacies by their very nature. In the visual arts the viewer sets the work in motion by relating the patterns and schematized views to one another by means of which the subject matter of the work can become known.

According to American art theorist Edmund Feldman (1976: 195-200) there are many visual paths for viewers' eyes to follow. Feldman suggest that there may be even more sequential options with the visual arts than with reading words, because a visual work of art can be read from many different places as well as from more than one point of view at a time. In a literary text and equally in visual artworks there has to be something left for the imagination. In line with the views of the Anglo-Irish novelist Laurence Sterne (1713-1768) Iser (1972: 280) characterizes this important role of the imagination as follows: "Sterne's conception of a literary text is that it is something like an arena in which reader and author participates in a game of imagination". Likewise, in the visual arts the contribution of the viewer's imagination influences the effect of the reality of the

30

visual artwork and also initiates the dynamic process of the interaction between artwork and viewer.

- Artist (subject 1)

Iser (1972: 282) confirms that the various perspectives portrayed by the author in a literary work are only components and as such only take on significance through their interaction. In the visual arts interaction of different perspectives represented by artists in their works inevitably occurs when the viewer accepts or rejects such given perspectives. The viewer's active imagination (*esse est imaginary*) is necessary for the commencement of this process from which the actual content of the work emerges. With reference to literary texts Iser (1972: 282) indicates that the interaction of correlatives work together to "shade in what's to come" and thereby form an expectation. The interaction of correlatives will however not be a fulfilment of the expectation, but a continual modification of it. This non-fulfilment of expectations is necessary in view of the fact that a confirmation of expectations simply leads to a response of acceptance or rejection from the reader (Iser 1972: 283). Equally this non-fulfilment of expectations (preconceived worldviews) is of great significance in the visual arts where artists anticipate strategies that may elicit the viewer's continual modification of the artwork's implied meanings. The impressive nature of the aesthetic experience prevents the viewer from coming to a complete and total actualization of meaning, so with each successive aesthetic experience the experience can be lived in a renewed and different way (Jones 1979: 104).

In the context of the environmental focus of this dissertation it can be said that artists switch from *poiesis* to *aesthesis* (cf. Section 2.1) and thereby anticipate how schematized views in their works may initially contribute to deliberately entice passive perceptions (*esse est percipi*) which confirm viewers' anthropocentric interpretation of environmental issues. However, in order to elicit active participation (*esse est imaginary*), artists also anticipate how implied indeterminacies in schematized views may suggest 'deficiencies' or gaps in viewers' perceptions of their works which may in turn challenge their initial anthropocentric expectations with regard to given environmental concerns. By means of this challenge the artist incites viewers to constantly modify their anthropocentric expectations and to also discover new and

31

unforeseen interpretations of environmental issues. The artist may also utilize techniques linking certain schematic views that have nothing to do with each other, thereby forcing viewers to reconsider their initial interpretation and create new meaning. Viewers are left with the work to look back, forward, decide, accept, reject, question, change decisions and be shocked by non-fulfilled expectations in order to discover the aesthetic object (Iser 1972: 293).

Iser (1972: 283) states that what a reader has read stays in the memory and can be later evoked against a different background of knowledge. Likewise, in visual artworks with an environmental focus, artists may exploit viewers' capacity to store different schematized views presented in the artwork which conform to their passive anthropocentric views of the environment. In this respect artists rely on the fact that these anthropocentric views will later on be recalled against a different background to develop unforeseeable and numerous new possible interpretations of environmental issues when viewers notice a 'deficiency' or gap in their initial anthropocentric interpretation. In this respect the forming of past, present and future connections of the particular aesthetic experience allow for more complex anticipations. This process shows the dynamic and diverse nature of the aesthetic experience.

- Worldview (object 1)

Anthropocentric worldviews with regard to the environment depicted in visual artworks have a distinct connection with the process of consistency building. Through the process of anticipation and retrospection, viewers search for interpretations of meaning in artworks which are consistent with their expectations or worldviews about the environment. Such consistency is acquired when viewers imaginatively group schematized views together which conform to their anthropocentric worldviews about the environment. In their uncertainty about the work of art and their quest to uncover the meaning of the work, viewers formulate assumptions regarding the intention of the artwork which will eventually be held or discarded. Uncertainty leaves a lot to the imagination of the viewer and invokes a conscious effort to infer or assign meaning. If the uncertainty is too high viewers will tend to lose interest and if it is too low no interpretation on the part of the viewer will be necessary. Art theorists Kurt A. Bruder & Ozum Ucok (2000: 345) argue that the artist has to keep the viewer interested, but

should simultaneously not give the plot away. This is where recognizable elements in the work come to play, to draw the viewer in and engage in a process of sense-making. Viewer's "tend to make associations between the known and the unknown, the familiar and the strange, the real and the fantastic, and the self and the other in the process of making sense of paintings. They create narrative links between that which can be recognized (the known, the familiar, the real, the self) and that which cannot (the unknown, the unfamiliar, the fantastic, the other)" (Bruder & Ucok 2000: 347). To make sense of the artwork, the viewers need to establish relations between the schematic views and build a consistency. In trying to discover a consistent pattern in the work, viewers create narrative associations filling in interpretive gaps, left by the artist, using their imagination (Bruder & Ucok 2000: 349-350). Personal worldviews also come afore as interpretive devices when making sense of an artwork's meaning (Bruder & Ucok 2000: 352). Identifying schematic views in the artwork is an initial step toward sense making, but disconnected elements do not create meaning or understanding. The viewer must connect these schematic views in a consistent pattern if the artwork is to become meaningful. Narrative compositions combine these schematic views into a coherent whole and subsequently create meaning (Bruder & Ucok 2000: 353). This search for interpretations that are consistent with their worldviews or expectations is similar to the process undertaken by readers in the reading process as discussed by Iser (1972: 288) in the following statement: "While expectations may be continually modified, and images continually expanded, the reader will still strive, even if unconsciously, to fit everything together in a consistent pattern". When viewers imaginatively join schematized worldviews about the environment implied in the meanings of the artwork, interaction of these worldviews is brought about in their minds.

Similar to Iser's (1972: 289) explanation of the reading process, viewers of visual artworks equally go through their individual selection process to come to an interpretation that is consistent with their worldviews. Subsequent with consistent interpretation an illusion is formed in the mind of the viewer. As far as their interpretation of worldviews about the environment is concerned, it is impossible to pinpoint what viewers receive or supplement during this process. Iser explains the nature of this process as follows:

> In the reading of images, as in the hearing of speech, it is always hard to distinguish what is given to us to what is supplement in the process of projection which is triggered off by recognition . . . it is the guess of the beholder that tests

33

the medley of forms and colours for coherent meaning, crystallizing it into shape when a consistent interpretation has been found (Iser 1978: 119).

It is however accurate to say that viewers form conjectures and test their interpretations until they find an interpretation that is consistent with their anthropocentric worldviews about the environment. With reference to literary texts Iser (1972: 289) states that the information supplemented by the reader "is not given by the text itself; it arises from the meeting between the written text and the individual mind of the reader with its own particular history of experience, its own consciousness, its own outlook". In the same way a visual artwork itself does not provide viewers with an aesthetic object, but it arises from the meeting between the artwork and the individual mind of the viewer which incorporates, (in the case of interpretations about worldviews on the environment) the viewer's own outlook or anthropocentric interpretation. The vital contribution of viewers and their worldviews in the disclosure of the artwork's implied meanings is evident in the process of consistency building. The artwork portrays certain worldviews consisting of images, situations or themes, but it is viewers who have to identify connections familiar to their own worldviews in order to create meaning. Viewers interpret the interconnecting worldviews portrayed in the artwork and decide on connections which should be grouped together or be excluded. Since this process is triggered off by recognition viewers will tend to make the first connections with parts that conforms to their worldviews. The connections that viewers decide to group together or exclude will in turn influence successive connections. When familiar connections produce consistency building it also gradually starts to interconnect with unfamiliar associations which modify earlier associations and worldviews, generating a shift in expectations.

A consistent interpretation furthermore leads to the development of illusion-building (Iser 1972: 289). According to Iser (1972: 290) the illusions that are formed familiarise the reader with the unfamiliar world in the text. Likewise, visual artworks incite certain preconceived worldviews (illusions) that viewer's project onto the work in order to derive a single meaning. Iser (1972: 290) confirms that the productive significance of an illusion lies in its element of incompleteness. In line with Iser's (1972: 291) argument with regard to literary works, it can be said that a consistent interpretation (illusion) is necessary for the apprehension of unfamiliar worldviews implied in the meanings of visual artworks which can be incorporated in the viewer's imagination during the process of illusion-building. However, it is important to note that illusions (interpretations that are consistent

34

with viewers' worldviews) permanently go along with those possible worldviews that they have rejected from their interpretation of the artwork. Iser (1972: 291) refer to such possible views that were not consistent with the viewer's understanding of the work of art as alien associations. In terms of the environmental theme of this dissertation it can therefore be concluded that when viewers form an illusion that is consistent with their anthropocentric worldviews about the environment, they also form alien associations that do not fit in with these anthropocentric illusions. In this regard viewers are on the one hand forming illusions which are consistent with their anthropocentric worldviews about the environment, whilst on the other hand forming associations which are alien to these worldviews. Consequently, they have to constantly test the validity of their anthropocentric worldviews about the environment in order to modify their understanding when choosing between illusion (consistent interpretation) and alien associations. Viewers therefore have to shift between involvement in and observation of the illusion that they are in the process of building. In his comments on this process in literary works, Iser (1972: 291) concludes that this ability gives readers the freedom to move between the fictional world of the illusion-building and the reality of the art object without being totally caught up in the illusion (Iser 1972: 291). Likewise, in their interpretation of visual artworks viewers experiment with different interpretations in order to find a consistent interpretation that makes sense to them. By going through this process viewers are ultimately building and breaking illusions in order to get to a consistent interpretation. When their familiar worldviews are not fulfilled by the schematic views they have developed, the illusion they formed shatters and viewers are 'disillusioned' by their findings.

When considered in terms of the environmental focus of this study, it can be said that viewers form expectations about certain worldviews they have about the environment, only to be disillusioned by the process of illusion-breaking which bring them to realize the limitations of their anthropocentric worldviews. Viewers consequently have to rethink their anthropocentric interpretations and continue forming consistencies to uncover more hidden interpretations concealed in the implied meanings of the artwork. Consequently, as a result of this process of illusion-building and breaking, viewers' own worldviews are questioned by disillusioning their beliefs and unveiling their limited views with regard to environmental issues.

- Findings arising from the theoretical model and the application thereof in selected works.

The meaning of the work is also known as the aesthetic object, this is however not a physical object, but is formed through an aesthetic experience in the mind of the viewer. Viewers employ their imagination in order to creatively interpret the work and through this coming together of artwork and viewer's imagination, an aesthetic object is formed. The work portrays various perspectives which can be called schematized views. Viewers imaginatively connect these schematized views in their mind and only in their interaction their significance comes afore. Viewers tend to search for meaning consistent with their worldviews and connect schematic views in order to form a consistent pattern of meaning which consequently form an illusion.

In the video entitled *Don't say a word* (cf. fig 4-9) the intention was to expose corporate greed at the expense of nature and their ability to manipulate consumers to think they are not doing anything wrong. The video starts off with the image of an origami boat being folded overlaid on top of clear blue water. The song "Hush little baby" chosen to play in the background is intentionally selected to put the viewer at ease and in a relaxed state. The schematic view of a lullaby is supported by the glistening water which creates a consistency of relaxation and consequently comforts the viewer as they look at the rippling water. The words that are sung in the lullaby describes the act of buying something new for a child when it breaks, which instils the idea that money can fix anything and everything. This ideology may contribute to the destructive nature of humanity. The harsh reality is that if we destroy our earth, no amount of money can buy a new one. The glistening water, floating origami boat and lullaby are all combined in order to build consistency and consequently an illusion in the mind of the viewer that all is fine and perfect. This is similar to what corporations do in order to continue with their destructive practices.

The origami boat floats almost in a circle and suggests that it is floating in a round container. In the next scene the water gets disturbed as coins are falling into it and with a closer look the viewer will see the inscription of "No cash value" on them, similar to coins used in arcade games. There seems to be a connection between the words of the lullaby and the coins falling into the water, but for now there are not enough schematic views to come to a rational explanation. The video progresses to what seems to be an

36

oily substance contaminating the water. As this happens there is an image of Cinderella cleaning a floor, overlain on top of the oily water. The image of Cinderella cleaning a floor is inconsistent to the illusion that has been built up in the mind of the viewer so far. Viewers will experiment with different interpretations and ultimately building and breaking illusions. Viewers have to reconsider their initial relaxed state with the commencement of new schematic views that do not conform to their expectations.

Next a reflection appears in the water that seems to be a person putting on protective gear. This image is consistent to the cleaning of Cinderella and will stimulate viewers to get an idea of cleaning something which is also consistent with the round container that the origami boat seemed to be floating in, maybe a bucket? The artist makes use of recognizable elements in the video in order to entice viewers to engage in a process of sense-making in order to create meaning. In order for viewers to create meaning they must however imaginatively connect and built consistency with the schematic views (consistent to their own worldviews) provided by the work.

The final segment of the video depicts an image of a dead bird which emerges from underneath the oil filled water. The dead bird seems to be covered in oil and a valid conclusion can be made that it is likely that the bird died from being exposed to oil. This image will ultimately instil an idea of an oil spill which will bring together all the other schematic views portrayed in the progression of the video. This last image of the dead bird is intended to disillusion viewers of their initial sense of security supplied by the glistening clear water and entrancing lullaby. This last scene brings to light the truth about the bucket, maybe being used to clean animals that have been exposed to oil-filled water due to an oil spill. The sequence of the video intentionally builds consistencies about viewers' anthropocentric worldviews in order to expose and disillusion their literal interpretations for an enlightened view in the end. This may instigate self-questioning and a re-evaluation about their worldviews concerning the environment.
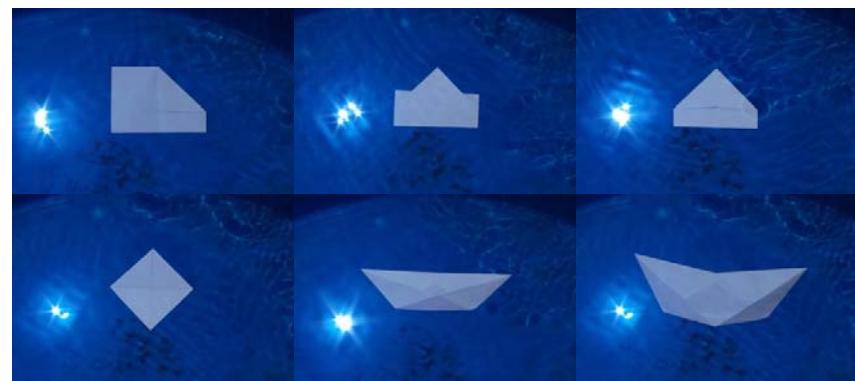
Figure 4

Anna du Plessis. *Don't say a word*. (Images showing origami boat being folded overlaid on top of water) Video, 01:57 min. 2015.
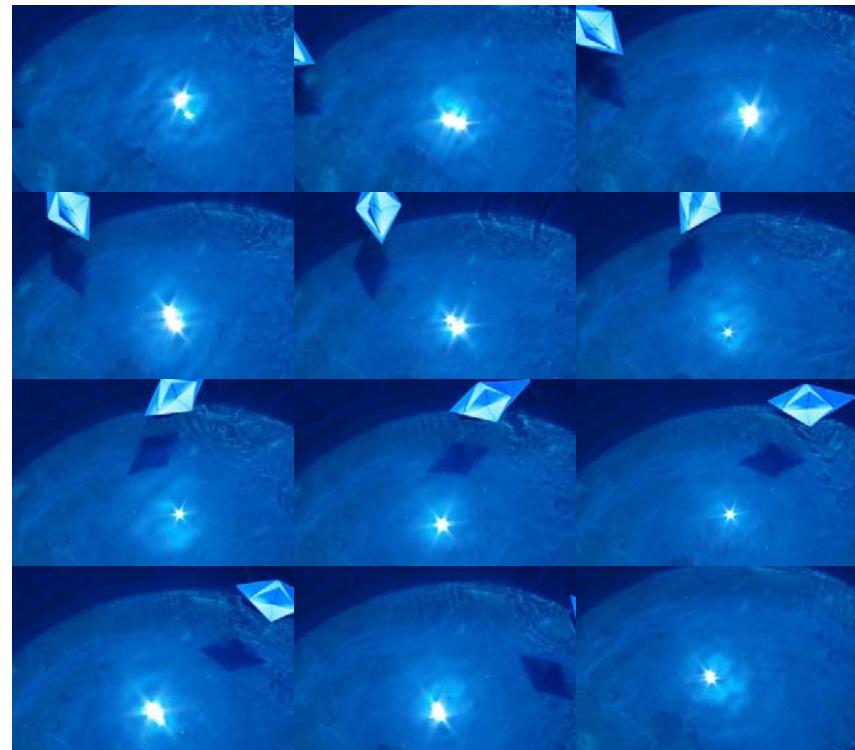
Figure 5

Anna du Plessis. *Don't say a word*. (Images showing origami boat floating in water) Video, 01:57 min. 2015.
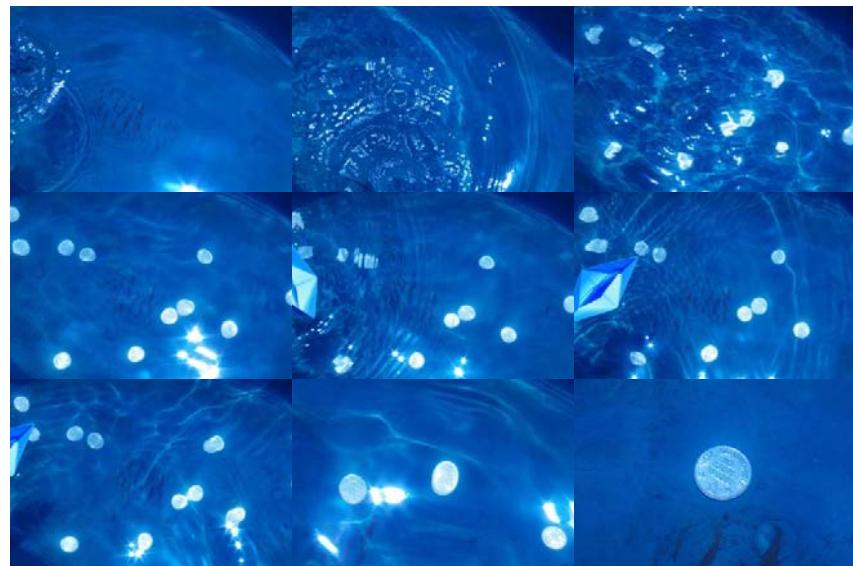
Figure 6

Anna du Plessis. *Don't say a word*. (Images showing coins dropping into the water)
Video, 01:57 min. 2015.

Figure 7

Anna du Plessis. *Don't say a word*. (Images showing Cinderella washing the floor
overlaid on top of water) Video, 01:57 min. 2015.
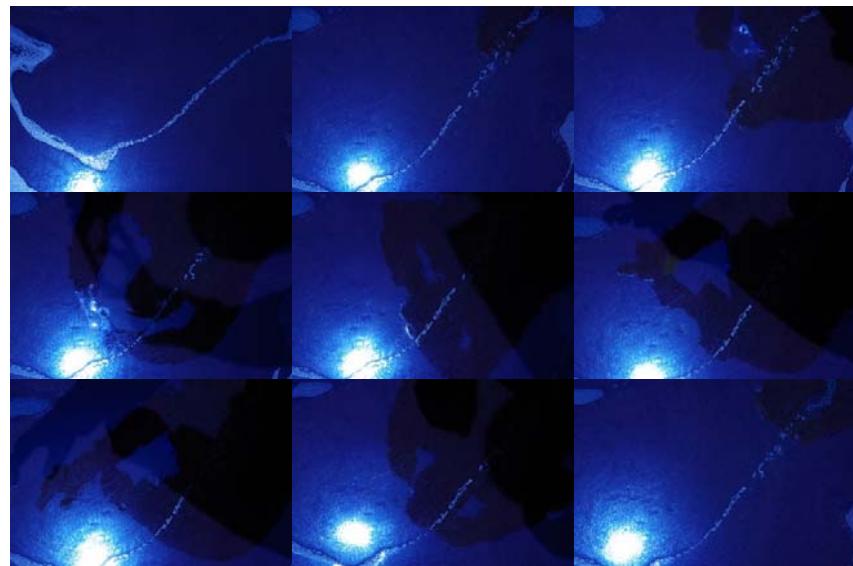
Figure 8

Anna du Plessis. *Don't say a word*. (Images showing oily water with reflection) Video, 01:57 min. 2015.
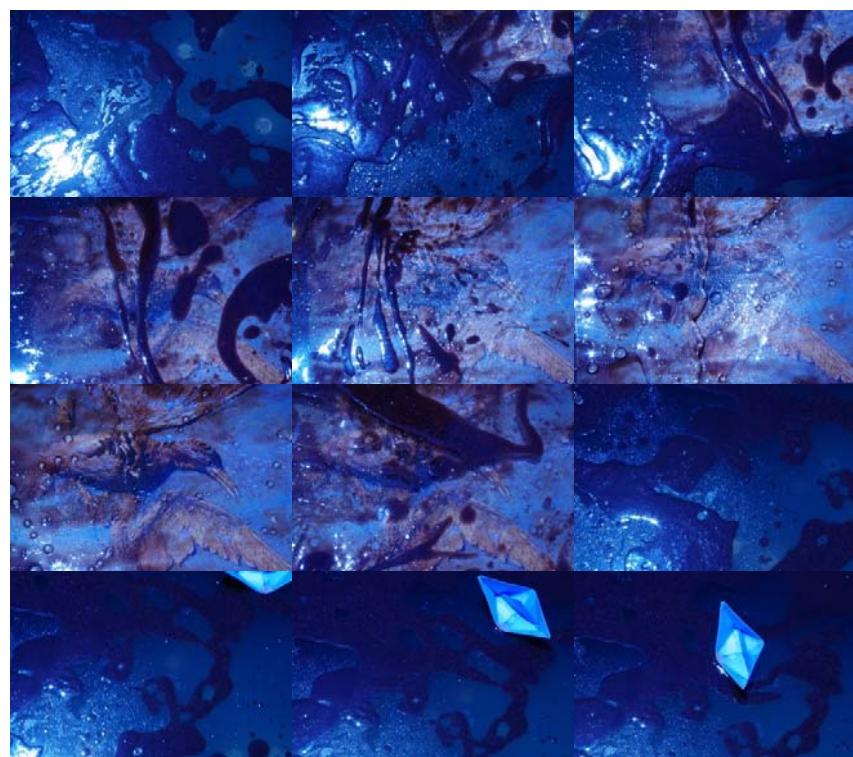

Figure 9

Anna du Plessis. *Don't say a word*. (Images exposing a dead bird coming up from underneath the oily water) Video, 01:57 min. 2015.

2.3 Empathetic identification and aesthetic distance as complementary perceptions of environmental concerns

The objective with this section of the study will be to investigate the tendency of viewers to identify with worldviews implied in visual artworks that conform to their self-centred and literal expectations. In line with the objective to find absolute truths through the implementation of scientific methods based on the reliability of observation and measurement, humanity has largely been conditioned to depend on ocularcentric interpretations of the world. A consequence of this conditioning is that humankind will tend to identify with, and find truth in literal experiences of the real world. In view of this tendency a number of strategies will be examined in this section to demonstrate how viewers' empathetic identification with literal interpretations of the artwork's meaning can be exploited as a creative approach in order to disclose anthropocentric views that they may have towards the environment. Scrutiny will steer in the direction of how viewers' anthropocentric expectations may possibly be exploited by artists in their works in order to entice them to identify with certain anthropocentric worldviews, and ultimately question their expectations to yield a creative response. The section that follows will investigate how viewers of visual artworks are likely to respond to literal everyday models of the environment that consist of anthropocentric concepts. This section will also aim to demonstrate how empathetic identification and aesthetic distance can act as complimentary perceptions within the context of the environmental theme of this study. Finally, the relation between aesthetic distance and empathetic identification will be studied in order to determine how this relation may activate viewers' cathartic disclosure of their anthropocentric worldviews about the environment.

- Worldview (object 1)

Since the origin of Greek philosophy sight has been recognized as the most significant of the senses, since it yields the most reliable knowledge of the outside world (Jonas 1954: 507). In his praise of sight as the 'noblest of senses' Jonas (1954: 515-516) argues that neither the object nor the viewer has to do anything for the object to be seen (Jonas 1954: 515). In contrast with this dated view of Jonas (1954) with regard to perception it became evident in British psychologist, Richard Gregory's (1923-2010) account, of the difference between *esse est percipi* (passive perception) and *esse est imaginary* (active perception) (cf. Section 2.2) that perception cannot merely be regarded

41

as passive, but also includes the active contribution of the imagination. In line with his characterization of sight as the noblest of all senses, Jonas (1954: 516) argues that vision enables the viewer to see the world from a detached point of view. He motivates this statement as follows: "Thus in speaking of the advantage of the casual detachment of sight, it must be borne in mind that this results also in the casual muteness of its objects" (Jonas 1954: 517). According to Jonas (1954: 519) perceptual distance may turn into mental distance. Consequently, the phenomenon of a disinterested viewer may materialize.

The American historian, Martin Jay (1986: 176) rightly criticizes the notion of sight as the 'noblest' of senses and as the most trustworthy of the sensual mediators between man and world. The inadequacies of the 'nobility' of sight as proposed by Jonas (1954) become apparent when considering the engagement that viewers of a visual artwork have to encounter as part of the aesthetic experience. Jonas' ocularcentric worldview emphasizes the human predisposition toward both the visual and empathetic identification. In view of the fact that sight was historically regarded as the foremost sense for acquiring knowledge, it was inevitable that humanity selected to choose sight as a basis to measure the world through various means. Humankind's preference for rational understanding and tangible forms of interpretation is also evident in their inclination to identify with literal, ocularcentric worldviews in their interpretations of visual artworks.

Within the environmental context of this research project the inclination of viewers of artworks to identify with environmental worldviews that may be recognizable to them can be creatively exploited in order to elicit their empathetic identification. Environmental issues are however not always as perceptible and are often hidden from ordinary sight. The visual arts can play a crucial role in the revelation of environmental problems that people sometimes overlook. Ocularcentrism is not only problematic because of a privileging of knowledge gained through sight, but also on account of an objectifying way of seeing associated with modernity. Being one of the various ideologies of Western culture that is antithetical to the development of environmental consciousness, ocularcentrism cultivates individualism and detached autonomy and also defines how human beings think of themselves in relation to the environment. In line with its limitations, these very characteristics of ocularcentrism can be exploited in visual

42

artworks in order to expose humankind's ocularcentric outlook and to disclose their limited and anthropocentric views when considering the environment and their place within it (cf. Section 1.1).

In his discussion of interpretation theory in literary works the French philosopher Paul Ricoeur (1913-2005) provides significant background on the German philosopher Martin Heidegger's (1889-1976) explanation concerning the notion of *Verstehen*. Ricoeur (1981: 142) characterizes interpretation in works of literature as: "the projection of our ownmost possibilities at the very heart of the situations in which we find ourselves". A limitation of *Verstehen* is however its dependency on knowledge derived from personal experience or consequently limited to a particular person's knowledge (Leat 1972: 31). In this regard Ricoeur (1981) recommends a shift in focus, rather on the world that is unfolded by the literary work itself when it comes to the disclosure of meaning. This shift in focus is referred to by the German philosopher Hans-Georg Gadamer (1900-2002) as *Horizonverschmelzung* or 'fusion of horizons' (Ricoeur 1981: 177). When applied to the visual arts, viewers have to move beyond themselves as viewers as well as beyond the situation of the artist who created the artwork. In this regard they have to offer themselves to the world which is revealed in the visual artwork. The significance is therefore displaced from understanding the other to understanding the world of the work (Ricoeur 1981: 177-178).

American philosopher Richard E. Palmer (1977: 30) favors pre-modern hermeneutics consisting of allegorical, figural, and esoteric forms of interpretation as a means to overcome modernism's literalism. Moreover, Ingarden (1961: 289) comments as follows on the limitations of an ocularcentric worldview and its impact on the aesthetic experience: "The essential mistake of the views about an aesthetic experience consists in the opinion that the object of such an experience is identical with an element of the real world and the object of our activities or cognition". An ocularcentric worldview clearly limits the aesthetic experience to that of recognition and literal interpretation. Aesthetic participation is necessary to counteract mere literal interpretations of egocentric environmental worldviews in the revelation of the visual artwork's implied meanings. However, it is important to note that the inclination of viewers to identify with literal ocularcentric worldviews represented in the artwork also initiates their empathetic identification which is a vital part of the aesthetic experience. In this respect viewers'

43

initial introduction to an ocularcentric view represented in an artwork can therefore support and initiate their aesthetic participation in the artwork. Equally it is important to note that viewers have to eventually relinquish their ocularcentric attitude and initial empathetic identification with the artwork's literal meaning in order to activate their proper aesthetic participation in the disclosure of the artwork's implied meanings. Since anthropocentrism is indicative of ocularcentric thought (cf. Section 1.1) and the fact that viewers will tend to identify with ocularcentric worldviews, naturally implies that they will also tend to empathetically identify with their own self-centered ideologies about the environment. This is exactly why the visual arts can be implemented to creatively expose viewers' anthropocentric worldviews towards the environment and may help them to recognize the limitations of these worldviews.

Empathetic identification may be employed to initiate interest in and response to the artwork. Mere identification with a particular worldview implied in the meaning of the artwork may lead to just that — a literal interpretation of an artwork. When viewers empathize with a particular worldview portrayed in a visual artwork they also have to distance themselves from their feelings in order to produce a sensible interpretation of the artwork's implied meanings. For instance, if an anthropocentric worldview about the environment is portrayed that causes viewers to empathize with humanity, they have to distance themselves from such a worldview in order to avoid entertaining an egocentric ideology that may deliberately be portrayed in the work. This form of distanciation will enable viewers to come to terms with other possible worldviews implied in the meaning of the artwork and may guide them to question the ocularcentric worldviews they might have towards the environment.

- Artwork (object 2)

Historically theorists have investigated various ways in which art objects elicit the viewer's interpretation. These investigations included studies of an art object's capacity to empathetically engage not only with viewers' minds, but with their whole being. German philosopher Theodore Lipps (1851-1914) characterizes *Einfühlung*[7] or empathy as a concept that unites the artwork and the viewer in the aesthetic object. This theory

---

[7] *Einfühlung* is triggered when the art object as perceived by the viewer and the pleasure that forms part of the aesthetic experience are merged in a single act. The emotional state experienced in *Einfühlung* is derived from the art object and is also inseparable from it. Even the viewer's muscle movements can also be activated to produce kinetic engagement in the work of art (Berleant 1991: 18-19).

44

investigates how an artwork activates viewers' response to project themselves into a situation portrayed in the work in order to experience empathy and to thereby fully comprehend the emotion implied in the artwork. Lipps argued that *Einfühlung* enables the meaning of the work to be truly experienced. Empathetic identification is encouraged by the situations or figures portrayed by means of the empathy felt through the world portrayed in the artwork (Berleant 1991: 18-19). In his remarks on empathetic identification Jauss (1982: 152) comments as follows on the importance of maintaining proper aesthetic distance with the situation or characters portrayed in the artwork: "Identification in and through the aesthetic attitude is a state of balance where too much or too little distance can turn into uninterested detachment from the portrayed figure, or lead to an emotional fusion with it". In order to activate an aesthetic experience, artworks should therefore neither elicit a neutral or aloof response nor an overdramatic emotional response.

A crucial aspect within the environmental context of this study would be to use the artwork as mediator to initially elicit superficial empathetic identification with ocularcentric views and egoistic interests with regard to the environment. In this regard it would be important to initially induce ocularcentric worldviews of the environment in the artwork that are consistent with viewers' potential anthropocentric interests and which would encourage their empathetic identification. Moreover, schematic views (cf. Section 2.2) portrayed in the artwork that are consistent with viewers' anthropocentric expectations about the environment may entice them to build illusions (cf. Section 2.2) that conform to these worldviews. In order to question these worldviews, the artwork should include subtle implied meanings that are inconsistent with initially formed illusions and subsequent empathetic identification, leading viewers to re-evaluate the limitations of their initial anthropocentric expectations about the environment, and ultimately towards the discovery of new hidden meanings in the artwork.

American educationalist, James S. Catterall (2015: 6) considers empathy is a major beneficial factor in preventing environmental destruction. Catterall (2015: 8) explains, when considering the visual and performing arts, how primary empathetic response is activated by artworks:

> "Primary empathetic reaction occur when an observer sees or imagines another individual experiencing an emotion that the observer in turn understands and feels … It is also a natural response of anticipating the feelings or thoughts of

45

others and the ability to connect to imagined situations and fictional characters. The visual and performing arts involve representations of human circumstances that can convey much of what day to day experience brings — and often involving extremes of emotions — with ample opportunity for observers, players and the artists themselves to engage in self- and other- understandings".

In this regard the content portrayed in an artwork may activate viewers to imaginatively place themselves in the world of the work and consequently comprehend the feelings of others, feel what they feel and distinguish their own feelings from others through the aesthetic experience. Thereby the artwork allows them to gain perspective and empathy for the situations portrayed in the work. Empathy is not restricted by the now, but can also apply to prospective or imagined conditions (Catterall 2015: 6). Catterall (2015: 11) concludes that the arts embrace empathetic communication and may even "promote" pro-social behaviors because of their entwinement with empathy-laden relations and opportunities.

In order to form a clear conception of the notion of *Einfühlung*, it is important to differentiate this concept from the theory of Fusion. In contrast with the theory of *Einfühlung* and its focus on empathetic identification with situations and characters portrayed in the artwork, the theory of Fusion[8] claims that the formal qualities of an artwork unite with and determine the mood of the viewer during the aesthetic experience. Hence supporters of this theory believe that the combination of formal elements in the artwork determines the nature of the viewer's response towards the work (Rader & Jessup 1976: 78). With Fusion a greater focus is placed on the physical characteristics of an artwork which brings about a formalistic approach. In contrast *Einfühlung* directs attention toward viewers' empathetic identification in order to disclose possible meanings of the artwork.

- Artist (subject 1)

Artists' utilization of empathetic identification can also be considered as a strategy to elicit interpretations that are consistent with viewers' anthropocentric expectations and which would in turn contribute to their illusion-building (cf. Section 2.2). By shifting their

---

[8]The theory of Fusion applies to the tendency of viewers to identify themselves with the mood reflected in the artwork. In terms of this theory it is argued that bright colours in paintings for instance reciprocate cheerful feelings. In this sense viewers have to discover meaning within the mood generated by the painting only by means of imagery which contributes to this mood or by means of formal properties like colour or brushstrokes inherent in the painting's structure (Rader & Jessup 1976: 78-79).

46

stance from *poiesis* (production) to *aesthesis* (interpretation) artists devise strategies to entice the viewers of their works to identify with familiar content and consequently supply them with an illusion. Artists creatively anticipate that viewers will consequently be disillusioned by the process of illusion-breaking, which will in turn activate the process of aesthetic distancing, bringing them to realize the limitations of their anthropocentric worldviews. Jauss (1982: 164) identifies the following patterns of identification in order to demonstrate how writers of literary texts exploit readers' tendency to identify with characters, situations or events portrayed in the text:

- Associative identification is an aesthetic attitude utilized by writers to encourage readers to assume a role in the world of the work, by associating themselves with a character, situation, or event portrayed in the work and by adopting different roles as part of the aesthetic experience (Jauss 1982: 164-165). In the visual arts, artists use this form of identification to entice viewers in associating themselves with scenarios or figures portrayed in the artwork. In this respect and in terms of the environmental focus of this study artists may for instance anticipate how viewers may be enticed to initially associate with and form illusions with regard to aspects that are seemingly beneficial and of value to mankind, only to utilize implied meanings in the artwork that are inconsistent with environmental concerns which in turn leads to viewers' disillusion with these initial associations.

- Admiring identification signifies an aesthetic attitude that is defined by perfection and entails the identification with, and admiration of a perfect hero. By applying admiring identification as a strategy writers of literary texts exploit the reader's astonishment toward the object of perfection which may lead them to adopt such an ideal object as a model of behavior (Jauss 1982: 167-168). In the visual arts and specifically within the context of the theme of this study artists may portray a situation or figure concerning environmental issues which viewers may find idyllic and identify with in order to elicit empathetic identification. A topic of heated discussion among environmental issues for instance includes the consumerist greed of "green washing". "Green washing" can be described as a scenario where corporations take advantage of "going green" and advertise products as "green" to encourage sales, but actually lie about the product's carbon footprint. Artists may for instance exploit viewers' admiration for typical commonplace "going green" ventures and entice them to initially identify with the seemingly

noble intentions and high morals, but through aesthetic distancing viewers may see the underlying intentions of "green washing" which is far from admirable.

- By Sympathetic identification Jauss (1982: 172) refers to the "aesthetic affect of projecting oneself into the alien self". This process is implemented by writers to eradicate readers' admiring distance and to elicit their compassion for the suffering hero portrayed in the literary work (Jauss 1982: 172). Sympathetic identification in the visual arts can be utilized by artists in order to instill sympathy for particular situations, events or characters portrayed in the artwork. In the case of environmental issues, the artist may exploit viewers' compassion for their own worldviews in order to expose their anthropocentric views toward nature.

- Cathartic identification as described by the Greek philosopher Aristotle (384 B.C.-322 B.C.) refers to a strategy used by writers to bring forth a kind of liberation amongst readers — liberation from their known world into the world of the literary work. In this regard writers utilize the literary text to aesthetically liberate their readers from their everyday expectations and emotions, by guiding them to reflect upon and discover the limitations of their own worldviews (Jauss 1982: 177-181). Within the environmental context of this study, artists may for instance exploit cathartic identification in order to sway viewers towards self-understanding and eventual liberation from anthropocentric worldviews they may have about the environment.

- Finally Jauss (1982) characterizes Ironic identification as a method of identification that is opened for readers' interpretation only to be refused or contradicted afterwards. By portraying the irony of an event, situation or character, authors of literary works free their readers from superficial identification (Jauss 1982: 181-182). Ironic Identification can be implemented creatively by artists in order to elicit critical reflection and expose falsehoods pertaining to the portrayed character and his or her situation. In the visual arts, and in line with the environmental focus of this study artists may intentionally question, contradict or undermine viewers' identification with anthropocentric worldviews pertaining to the environment to expose their self-centered interests and thereby initiate their critical evaluation and judgment of multiple implied meanings concealed in the artwork.

In their implementation of empathetic identification in their artworks artists should always be responsive to the risk of creating too much or too little distance which can lead to viewers' uninterested detachment. Concerning literal empathetic identification Bowers (Garoian 1998: 246) (cf. Section 1.1) identifies that in instances where Western cultural representations give authority of human beings over nature, they can become "ideological when their multiplicity of meaning is reified through literal interpretation". Aesthetic distance is therefore a crucial process of the aesthetic experience that will overcome the limitations of mere ideological and anthropocentric identification with the content of the work. Aesthetic distance could consequently stimulate the exposure of limited worldviews the artists may have pertaining to the environment. According to Jauss (1982: 153) a balance between empathetic identification and aesthetic distance is vital to the aesthetic experience of the artist during the creation of the artwork which will ultimately affect the progression of the viewers' aesthetic experience. Artists can attain distance from their creative process and their own anthropocentric worldviews by shifting from *poiesis* (production) to *aesthesis* (interpretation) in order to view their work from a different perspective. This shift from production to interpretation not only enables them to anticipate viewers' responses, but also allow them to devise strategies to induce viewers' aesthetic distance when interpreting their works. Moreover, by inducing this process of distanciation artists challenge the viewers of their works to overcome the limitations of mere literal, ocularcentric interpretations and literal empathetic identification with their own anthropocentric worldviews about the environment.

- Recipient / viewer (subject 2)

A general tendency in interpretation theory during the mid-nineteenth century was to explain literary texts as the expression of a particular historical time or situation (Ricoeur 1981: 183-184). In contrast with this general explanation of interpretation theory German philosophers Gottlob Frege (1848-1925) and Edmund Husserl (1859-1938) considered meaning as an ideal[9] object which can be identified and reidentified by different individuals in different periods, as being one and the same object (Ricoeur 1981: 184). Ricoeur's answer to this view is that objectification of meaning is an essential mediation between the writer and the reader. However, Ricoeur (1981: 185) emphasizes that objectification of meaning also calls for a complementary act that he refers to as the

---

[9] By ideality they understood that the meaning of a proposition is neither a physical nor a mental reality (Ricoeur 1981: 184).

appropriation of meaning, which means 'to make one's own'. Cultural distance and historical alienation of previous interpretation theories can be eliminated when interpretation actualizes the meaning of the text for the reader by means of appropriation. Readers have to appropriate the text by creating their own experience via the work, and thereby re-experiencing the work in terms of their aesthetic experience. Therefore, distanciation caused by historical characteristics of literary works can be counteracted by appropriation, because it creates an experience in current time (Ricoeur 1981: 185). In terms of Ricoeur's findings appropriation can also be regarded as a means of eliminating historical alienation in the visual arts. When viewers make the visual artwork 'their own', they re-identify and re-experience an event in the present time through their aesthetic experience. Thereby the gap between artwork and viewer is closed and detached disinterestedness is also eliminated. Empathetic identification can also be considered as an act intended to 'make one's own' because the process of identification also aid viewers to reidentify with the meaning of an artwork in their own way. For example, associative identification encourages viewers to initially associate with scenarios portrayed in the artwork and to then distance themselves from superficial association in order to come to an understanding of the artwork's implied meanings. In line with Ricoeur's (1981) characterization of appropriation, empathetic identification also requires the complementary act of distanciation in order to eliminate mere detached disinterestedness.

Ricoeur (1981: 191) believes that the reader's self-criticism purifies the act of appropriation and he argues that this purification process comes into being by means of the relinquishment of the subject. Relinquishment is a fundamental moment of appropriation which addresses the narcissism or self-centeredness of readers in order to prevent them from finding only themselves in the text. The act of relinquishment not only separates appropriation from merely taking possession, but also involves an act of letting-go (Ricoeur 1981: 191). When considered in terms of Ricoeur's findings, viewers of a visual artwork will likewise need to apply relinquishment in the act of appropriation in order to distance themselves from their own egocentric empathetic identification. Relinquishment of a viewer's ego will enable meaning to proceed beyond the limited horizon of his or her personal existential situation within the environment.

50

Ricoeur (1981: 143) characterizes appropriation and distanciation as necessary counterparts in literary works. From this perspective he regards appropriation as understanding that is achieved through the act of distanciation. According to Ricoeur (1981: 143) readers of literary texts appropriate the proposed world of the work that is unfolded to them. He emphasizes that this act of appropriation is not a matter of readers imposing themselves onto the text, but rather exposing themselves to the text and coming to an understanding of the self through the text. In the following statement he explains how the basis of this self-understanding is achieved in terms of a complimentary relationship between appropriation and distanciation:

> For the metamorphosis of the ego, of which we have just spoken, implies a moment of distanciation in the relation of self to itself; hence understanding is much disappropriation as appropriation. A critique of the illusions of the subject, in a Marxist or Freudian manner, therefore can and must be incorporated into self-understanding. The consequence for hermeneutics is important: we can no longer oppose hermeneutics and the critique of ideology. The critique of ideology is the necessary detour which self-understanding must take, if the latter is to be formed by the matter of the text and not by the prejudices of the reader (Ricoeur 1981: 143).

The act of appropriation and distanciation will enable viewers to undergo a metamorphosis of the ego. Their anthropocentric and egotistical worldview about the environment will eventually transform in the moment of distanciation in order to appropriate and understand themselves and the work. The process of appropriation and distanciation will aid viewers to in turn understand themselves in relation to the environment when they distance themselves from their own ego.

In line with Ricoeur's argument on prejudice, it can be stated that viewers need to apply a measure of distance in order to come to an understanding of the artwork's implied meanings independent from their own environmental or other prejudices. Jauss (1982: 153) comments as follows on the nature of aesthetic distance: "The spectator or reader may enter into these states but also disengage himself at any moment, take up the attitude of aesthetic reflection, and start in on his own interpretation which presupposes a further, retrospective or prospective, distancing". Viewers can therefore also attain aesthetic distance by shifting from *aesthesis* (interpretation) to *poiesis* (production) during the aesthetic experience and thereby disengage themselves from complete identification with content portrayed in an artwork. Empathetic identification thus has to occur in a state of balance and a process of distancing will enable the solving of the problem of detachment on the part of the viewer. The state of balance mentioned by

Jauss (1982: 153) is of crucial importance since it differentiates proper aesthetic distance from mere disinterested engagement with the artwork. When viewers empathize with situations or characters portrayed in the artwork they can at any time disengage from the artwork in order to reflect on what they have experienced and come to their own interpretation. Viewers are illusioned by appropriation and have to step back and distance or, according to Ricoeur (1981), relinquish themselves from the world of the artwork in order to be disillusioned by their own prejudices. In this case viewers have to relinquish the prejudices they may have about the environment — for example the privileged and superior role humanity impart on themselves concerning the environment. The artwork is the means by which the artist forms certain expectations in the viewer in order to identify with the artwork. And as discussed, a complementary aspect to empathetic identification, distanciation is needed for the viewer to not take the initial identification as the literal truth. Therefore, viewers have to relinquish their anthropocentric views about the environment in order to unveil new and unforeseen implied meanings in the work of art.

American art theorist, Daniel H. Pink (2005: 153) comments as follows on the impact of the imagination on empathy: "Empathy is a stunning act of imaginative derring-do, the ultimate virtual reality — climbing into another's mind to experience the world from that persons' perspective. And because it requires attuning oneself to another, empathy often involves an element of mimicry …". Via empathy imagination is activated when viewers place themselves in the role or situation portrayed in a work. Australian born Mariyon Slany (2010: 72), who has a background in the performing arts and also practices as a literary theorist, finds that not only do readers use their imaginative skills, but also their experiential understanding in reading and sympathizing with characters in a novel. In response to Pink's (2005) statement that empathy often contains an element of mimicry Slany (2010: 72) adds that the text is taken out of the novel and readers mimic its world in their minds, consequently working on their empathetic understanding. Likewise, viewers of an artwork will tend to imaginatively mimic the world of the work in their mind in order to come to a better understanding and empathize with the portrayed situation. Slany (2010: 75) concludes that the process of reading contributes to practicing empathetic skills that are essential to true engagement and key to understanding. Viewers do not merely perceive the experience of a character in a detached manner, but experience the feelings themselves. Because of this attribute, empathetic responses are

52

exactly the profound and compelling engagement that gains the attention of their viewer (Mooradian, Matzler & Szykman, 2008: 80-81).

- Findings arising from the theoretical model and the application thereof in selected artworks.

Ocularcentrism promotes anthropocentric ideologies and limits the aesthetic experience to a disinterested stance. Artists however exploits viewers' tendency to identify with ocular and literal scenarios to elicit their participation. Viewers on the other hand have to distance themselves from their ocular stance of viewing the work in order to counteract a meaningless ocularcentric interpretation. In order to overcome anthropocentric attitudes about the environment the artist has to include schematic views that expose the ideological illusions they may have about the environment.

The central idea with the painting entitled *In sheep's clothing* (cf. fig 10) is to expose people's shallow inclination to identify with glamour, affluence and pretense — even amidst a situation where their sensitivity for ecological issues is at stake. The scene is portrayed in the staged environment of a theatre and its composition is dominated by a glamorous figure in the left foreground who is sitting on a luxurious throne-like armchair. The lavish leopard skin cushions surrounding the figure reinforce the sense of luxury and opulence. Even though the figure seems to be consoling the bunnies sitting next to her on the chair, she simultaneously seems to be detached, inattentive and callous. A variety of characters from the American fantasy film *Alice in Wonderland* (2010) (adapted from English author Lewis Carrol's 1865 fantasy novel) are grouped around a table in the middle ground. Carcasses visible in the background behind the central figure complete this theatrical setting.

The Alice in Wonderland characters include the Mad Hatter and rabbit sitting at the table having a tea party. Associative identification is utilized by the artist to encourage viewers to identify with the scene or the characters of Alice in Wonderland portrayed in the imaginary world of the work. The Mad Hatter invitingly pours himself some tea and stimulates associative identification by welcoming the viewer to join them at the table. This portrayal of a tea party enables viewers to associate themselves with the situation portrayed, by imaginatively joining the tea party and envisioning themselves in this particular situation. On the right side of the composition the Red Queen is holding a

53

piglet in her arms. This portrayal is consistent with the central figure (who could also be viewed as Alice) who is similarly consoling small animals. Viewers may associate themselves with these two female figures due to their love for animals. Viewers can effortlessly imaginatively assume the role of any one of these female figures if they have pets and enjoy petting animals. The hanging carcasses behind Alice are however inconsistent with the figures caressing the animals. This inconsistent schematic view will inevitably disillusion viewers from any consistent interpretation they may have formed about the two female figures that appear to adore their four-legged friends. The stage in the background is purposefully combined with the figures to stimulate the awareness of a performance or putting on a show. By interpreting the clues like the stage in the painting, it can be interpreted that these figures from the Alice in Wonderland story are all playing a role or putting on a performance. The presence of these figures promotes the idea of an imaginary world, combined with a stage and hanging carcasses, it may implant schematic views about a slaughterhouse and consequently the killing of animals. Could the bunnies or piglet be next?

The painting portrays literal schematic views about a stage, a young girl consoling bunnies and carcasses consistent with viewers' anthropocentric expectations. However, viewers have to distance themselves from a literal interpretation of the painting and by imaginatively connecting schematic views portrayed, they consequently form an aesthetic object in their mind as to what the meaning of the work can be. Aesthetic distance is created by the carcasses that are inconsistent to the fantasy world of the painting. After empathetically identifying with the figures portrayed, viewers have to distance themselves from a mere literal interpretation and shift to *poiesis* (production) in order to creatively interpret the meaning behind the combination of carcasses with Alice caressing bunnies.

Ironic identification is employed by the portrayal of Alice seemingly embracing the bunnies, while sitting amongst fur covered cushions for which animals were slaughtered for in addition to hanging carcasses behind her. Is Alice putting on a show? Is she keeping the bunnies close in order to slaughter them later for their fur? This combination elicits critical reflection on the part of the viewer in order to expose falsehoods pertaining to the Alice character in her situation. Similarly, humanity lives blissfully unaware of the cruel acts done to animals or in reality they just do not want to think about them.

54

Butchering animals for their fur or any other reason in an inhumane manner is an everyday occurrence; some people wish to live in a fantasy world and prefer to ignore this fact, whilst wearing their new fur coat. By combining these schematic views, viewers creatively expose their own limited worldviews they may have about humanity and its carelessness about the real value nature possesses.
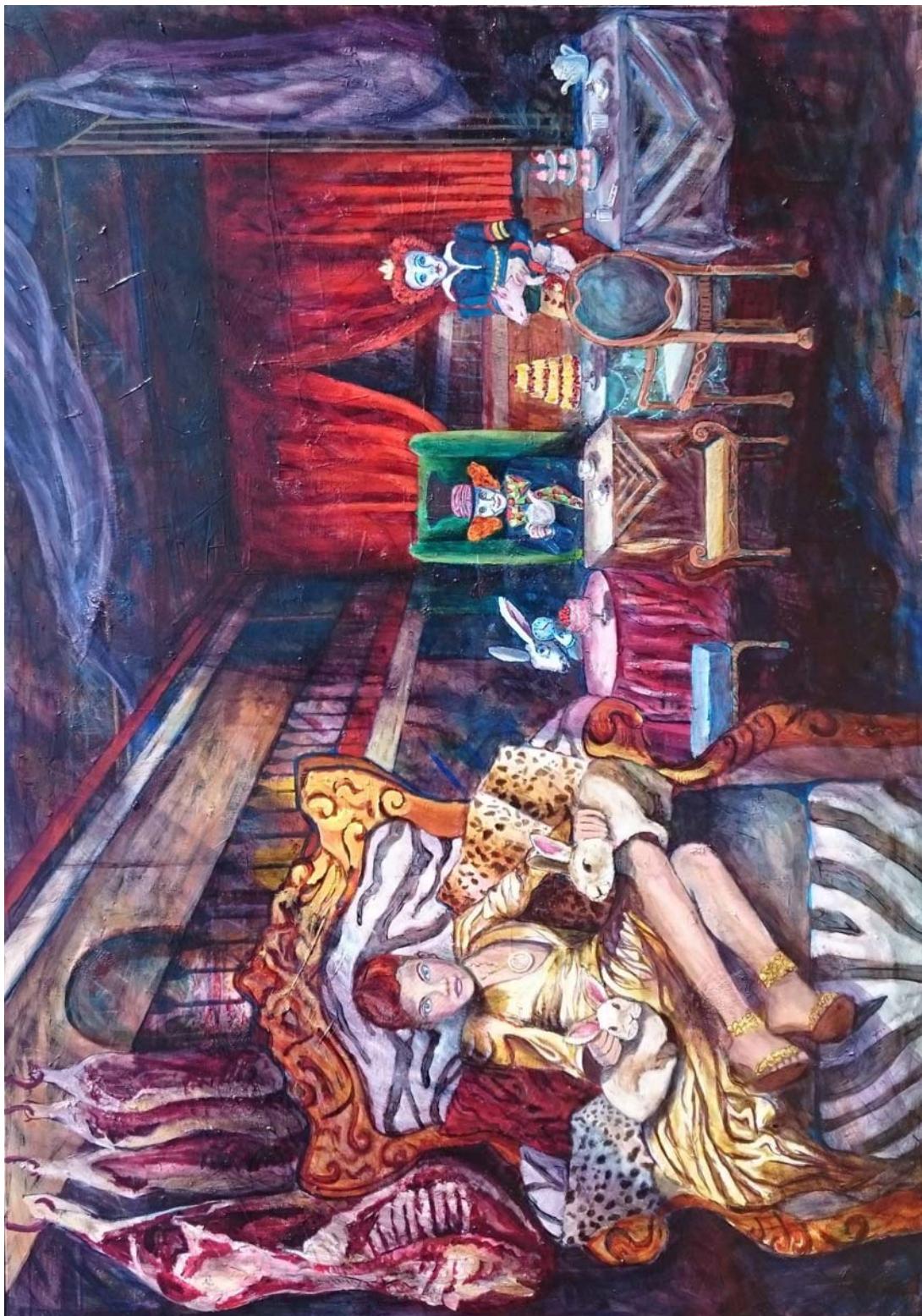
Figure 10

Anna du Plessis. *In sheep's clothing*, Oil on canvas, 1400 x 2000 mm, 2015.

2.4 Envisioning of possibilities as a factor in the disclosure of self-centred perceptions of the environment

The uniqueness and importance of imagination and memory in perception will be highlighted and discussed in the following section as well as its connection with clues and cues as a means for the disclosure of self-centred perceptions about the environment. American philosopher Edward Casey (1976: 14-16) states that philosophers formerly regarded imagination to be of secondary significance when compared to mental acts. However, presently, imagination has rightfully been linked to memory, and both imagination and memory are now regarded as products of perception since both relate to future expectations and memory of past recollections.

The objective with this section of the study will be to examine and reestablish the importance of imagination in the aesthetic experience and to demonstrate how the imagination may aid in the ultimate objective of exposing viewers' anthropocentric views toward the environment. Firstly, theories of representation and expression will be under scrutiny in order to reveal the limitations of these views in terms of the imagination. The connection between imagination and remembering will be highlighted in order to demonstrate the crucial role of time in processes pertaining to the imagination. An investigation into the role of clues and cues will be undertaken in order to demonstrate how artists and viewers come to a better understanding of the aesthetic experience as part of their creation and interpretation of the artwork's implied meanings. This section will also investigate how processes of anticipation as well as the identification of possibilities or hypotheses in the realization of the aesthetic object interact with the artist's and viewer's imagination. Finally, the objective of this section of the project will be to examine how the imagination enables viewers to grasp the influence of their ideologies on their views with regard to environmental concerns and to demonstrate the significance of this ideological influence on their perceptions of ecological concerns.

- Artwork (object 2)

Casey (1976: 203) disagrees with two dominant Western theories concerning representation and expression in art, primarily in view of the fact that both these theories do not fully account for the importance of the imagination. According to Casey (1976: 204-205) theories of art as representation only account for the artist's representation into

a work of art, and limit the viewer's interpretation of the artwork as a representation. In his comments on the limitations of these theories Casey (1976: 204) argues that art as representation regards the imagination as distracting to the idea of representation in that it may divert the artist's attention away from transforming what is represented into an artwork and may equally impede the viewer's understanding of the artwork as a completed whole. If imagination is viewed as distracting in terms of theories that regard the artwork as a means of expression or as a medium for representation, any imaginative activity on the part of the artist or viewer can also be concluded as distracting. Disregarding subjective and non-visual qualities like imagination, puts a focus on representation and visual (ocular) features of the artwork. When participatory or imaginative involvement is diminished, the artist and viewer are subjected to detachment which is encouraged by such an ocularcentric focus.

Casey (1976: 205) explains his objection to views of art as expression as follows: "If the aim of art is to be maximally expressive of some particular quality of form of experience, then imagining in its indifference to the actual will appear as unimportant in the attainment of this aim". The ocularcentric basis with regard to theories of art as expression not only reduces interaction, but also contributes to a separation between the viewer and the work. This separation of viewer and artwork contributes to the ideological operation of Western culture which is in direct contrast with the aim of this study, specifically to encourage aesthetic engagement in ecological matters. Moreover, this view of art as expression does not only promote literal interpretation, but is situated at the root of anthropocentrism in the visual arts (cf. Section 1.1).

Theories of art as expression consider the function of the artwork as an expression of predetermined emotions, ideas, memories, beliefs and various human experiences. Moreover, since theories of art as expression are predominantly limited to views of the artwork as an expression of the artist's intention, such theories fail to properly account for the way that artworks may act as a stimulus for the viewer's imagination. Theories focused on art as expression essentially rely on ocularcentric views which promote literal and egocentric ideologies. Therefore, theories pertaining to expression will not aid in the ultimate aim of applying aesthetic interaction in the visual arts as a measure against anthropocentric attitudes towards the environment.

According to Berleant (1970: 110) art has the unique ability to recall traces of past experiences. Casey (1976: 203-205) argues that the perception of a visual artwork may activate viewers' imagination to recall past memories as part of the aesthetic experience. Berleant (1970: 110-111) argues that the richness and unpredictability of an artwork may be attributed to its capacity to add the dimension of the past in to the present. He therefore considers the role that familiarity with recollection of the immediate past plays in the experience of an art object. When an artwork is perceived for a second or third time, its meaning will differ from the first perception because with curiosity and discovery in the first perception also comes confusion, oversights and missed perceptions. Imagination makes for a more discerning experience in comparison with theories of representation and expression which clearly impede creative aesthetic engagement with the artwork. The capacity of artworks to bring the past in line with the present offers a vital cue for viewers to reveal their anthropocentrism as well as the limitations of their perspectives on environmental issues.

- Worldview (object 1)

Imagining and remembering essentially have to do with time, which can be clarified by the model of time-consciousness proposed by German philosopher Edmund Husserl (1859-1938) in his publication entitled *Phenomenology of Internal Time-Consciousness*. According to Husserl's model time consciousness consists of the following five phases: (i) the present, (ii) the immediate past (retention), (iii) the recollection of the remote past (secondary remembrance), (iv) the immediate future (protention), (v) and the more remote future (anticipation). Husserl concludes that imagining activates protention and anticipation. Imagination allows for a range of various possibilities, and it is this characteristic of imagination that moves past the definiteness of recollection and retention into the realm of what might be (Casey 1991: 266). As far as perception in the visual arts is concerned, this characteristic of imagining is as much an important factor as remembering. Imagining stimulates both artists and viewers to consider a wide range of the artwork's possible meanings and therefore results in a more fulfilling aesthetic experience. In contrast with ocularcentric interpretation of environmental issues and its focus on the viewer's ability to remember and merely identify with certain ecological worldviews portrayed in the artwork, imagining enables viewers to move beyond their present worldviews and initial perception of what is portrayed and thereby set the aesthetic experience in motion.

59

English author and visual communications practitioner Harry Jamieson, rightly states that even though perception is always engaged with the present, it also draws upon past experiential knowledge, accessed through memory. In this regard perception can be considered as a dual affair, because it is a conjoining of past and present experience. This is the reason why every person, viewing the same event or object, can have different interpretations (Jamieson 2008: 76). Consequently, the imagination of artists and viewers may activate their memory of past experiences which could shed light on their present worldviews and attitudes toward the environment. Moreover, viewers can reflect on present attitudes or worldviews with regard to the environment and use their memories and real life experience with the aid of retention in order to compare and come to a better understanding of what is being portrayed. With the aid of protention, viewers may be able to discover worldviews represented in the work that are inconsistent with their own anthropocentric views about the environment. This process may bring forth disillusionment of viewers' anthropocentric worldviews as well as their evaluation and reflection on ecological issues. Artists can utilize the inclination of viewers to link past memories to the present and accordingly future interpretations of a work. Viewers will empathetically identify (cf. Section 2.3) with worldviews that are known to them by means of retention and by utilizing this aspect, artists can exploit viewers' anthropocentric worldviews in order to entice them to empathize with the subject matter portrayed. This allows each viewer to have a personal interpretation related to his or her own worldview or ideology about the ecology. Remembering and imagining are co-constituents of time-consciousness.

Casey (1991: 266-267) argues that the symmetry of Husserls' time-consciousness model can be misleading since there are some asymmetrical aspects that have to be considered. In this regard imagination often also involves an awareness of the past as identifiable by scenarios such as déjà vu. Casey (1991: 267) rightly concludes that the past is as much constructed as it is reconstructed, and he identifies the imagination as the source of this constructive activity. Moreover, another aspect of asymmetry not accounted for in Husserl's model is that even though remembering is an element that constricts itself to the past, this is not the case when it comes to imagining. In terms of the environmental focus of this research project it is important to note that nothing constricts imagining from bordering into the past, present or future state of ecological concerns.

60

The crucial role of imagining in the visual arts becomes evident in German philosopher Joseph H. Kupfer's (1983) analysis of Dewey's notion with regard to 'dramatic rehearsal'. Dramatic rehearsal can be characterized as a method of decision-making that enables a person to imagine anticipated outcomes in order to come to a decision. The imaginative play of dramatic rehearsal enables a person to foresee possible outcomes of a particular scenario before it has happened (Kupfer: 1983: 141). This method of rehearsing options by means of imagining provides a process for discovering something about the real world as opposed to calculated decision-making. Kupfer (1983: 141-142) comments as follows on the testing of possible aesthetic outcomes by means of dramatic rehearsal:

> In dramatic rehearsal the form of aesthetic experience itself is a standard by which to judge our deliberations. We judge whether our imaginative projection of alternative futures [worlds] proceeds in an aesthetically complete way.

When making decisions in a quantitative manner there is no real standard for decision making, only the prevailing basis of previous experience or worldviews to what was formerly good and enjoyable to come to a final decision (Kupfer 1983: 141-142). This reliance on previous experience can be equated to viewers' tendency to empathetically identify with their anthropocentric worldviews about the environment. Kupfer (1983: 143) rightly calls attention to the fact that calculated[10] methods of decision-making are confined to the past and to decisions that have in the past proved to be satisfying and pleasing as a basis for decision making. Contrary to the limitations of calculated decision making, dramatic rehearsal places an individual in a lived or real world context where deliberations can be held up against aesthetic experience and where imagined projections can be evaluated as if it were a work of narrative art. Kupfer (1983: 143) comments as follows on dramatic rehearsal and its potential to activate the imagination:

> By engaging in dramatic rehearsal we do not simply abstract the pleasures or pains expected to be gained, but rather imagine ourselves acting in concrete [real world] situations. By trying out different scenarios we hope to anticipate what they will feel like when we actually put one into play.

In the visual arts dramatic rehearsal can be applied as a means of projecting outcomes or certain scenarios creatively in order to activate an aesthetic object and to disclose

---

[10] Calculated decision making is in actuality a form of decision-making based on an everyday pattern of action, interest, habit and established worldview. Decision making that is based on anticipated collections of sensations or states does not project into the future because there is no guarantee that what proved to be positive sensations in the past and present will remain positive in the future. Calculated decision making cannot take account of the future and is therefore limited to what was positive until the present moment (Kupfer 1983: 145).

61

possible worlds that would otherwise have remained hidden or obscure. Dramatic rehearsal enables viewers to anticipate the outcomes of possible real world situations as part of their search for meaning during an aesthetic experience.

Marshall (2007: 2-3) argues that imagination facilitates the opportunity to create and rehearse possible scenarios in order to combine knowledge in unusual ways or invent thought experiments. Clinical psychologist Brian Feldman (2004: 286) states that imagination supplies the opportunity to create imaginary worlds (an internal space where symbolization processes take place) that offer context to the present moment via various perceptions. When we imagine we do not only see images and scenarios as they are. We rather combine these images and scenarios in order to form new ones, creating new objects and events in our mind (Marshall 2007: 3). We can use our imagination to create these imaginary worlds in order to create meaning when combining different connections with our mind (Marshall 2007: 4). The worldviews implied in the meanings of the artwork can guide viewers in their aesthetic experience and activate their dramatic rehearsal. Kupfer (1983: 161) concludes that the freedom of aesthetic experience lies in the play of the imagination. The use of imagination in the choice of possible combinations of actions and interests therefore makes dramatic rehearsal itself an imaginative undertaking. Dramatic rehearsal also includes an aspect of freedom with regard to choice and action (Kupfer: 1983: 162). In view of the fact that dramatic rehearsal's freedom and creativity is rooted in its use of the imagination, artists and viewers are enabled to creatively anticipate certain outcomes of the worldviews implied in the meanings of the artwork on the basis of protention. Protention and retention play essential roles in dramatic rehearsal. Viewers may also be enticed by certain empathetic identification patterns (cf. Section 2.3) to fund solidarity with worldviews implied in the meaning of the artwork which they detect by means of retention. In this regard identification patterns suggesting solidarity with specific worldviews may in themselves serve as clues and cues implied in the meanings of the artwork when viewers connect different schematic views (cf. Section 2.2) in the artwork.

Kupfer (1983: 159) states that the free nature of dramatic rehearsal enhances the forming of expectations about worldviews implied in the meaning of the artwork based on the present, the immediate past (retention), the recollection of the remote past (secondary remembrance), the immediate future (protention), and the more remote

62

future (anticipation). Instead of forming expectations about the meaning of the artwork in terms of their own worldviews and ideologies, dramatic rehearsal enables viewers to rehearse their expectations and discover inconsistencies in their anthropocentric worldviews which will disillusion such expectations. In this regard, viewers are enabled to evaluate real life situations portrayed in the artwork and discover the limitations of their worldviews concerning environmental issues. Dramatic rehearsal, and for that matter, the creative and imaginative interpretation of an artwork's possible meanings can be impeded when the work merely indoctrinates viewers to identify with a predetermined anthropocentric worldview. According to Kupfer (1983: 160) the ingredients of dramatic rehearsal includes actions, habits and interests. Consequently, a flexible worldview that is tolerant of many possible interpretations of meaning is required for the realization of an aesthetic experience.

- Artist (subject 1)

Casey (1976: 206-207) refers to the term 'possibilizing' in order to demonstrate the importance of the imagination in the creation and interpretation of visual artworks. Possibilizing can be explained as a situation where artists employ their imagination in order to consider different possibilities during the creative process — for instance how viewers would react to a specific ideology concerning the environment. This activity of the artist is comparable to the experience of viewers when they consider different possible interpretations during an aesthetic experience and can be equated to a shift from *poiesis* to *aesthesis* (cf. Section 2.1). Likewise, when viewers switch from *aesthesis* (reception) to *poiesis* (production) they have to consider possible motives pertaining to the artist's combination of certain environmental aspects and also have to reflect on the reasons why the artist implemented these combinations in a specific way. In this regard artists implement their works to activate the viewer's imagination in order to reflect on the limitations of their personal prejudices or worldviews about the environment. By activating the viewer's imagination, the artist allows for possibilities that will result in a more gratifying aesthetic experience that is absent in theories of representation and expression. A switch from *poiesis* to *aesthesis* during the creation of the artwork may not only reveal artists' own prejudices about environmental issues, but may also eventually guide them toward an experience of *catharsis*. In this regard artists can exploit possibilizing in order to consider how potential clues and cues in their works may guide viewers towards the experience of *catharsis*. Moreover, when they utilize possibilizing as

63

a strategy, artists are able to foresee how specific links can be established between schematized views (cf. Section 2.2) and thereby entice viewers to form certain illusions. When portraying specific schematized views in the artwork, artists can draw on clues and cues emanating from protention, retention as well as anticipation in order to guide viewers through the aesthetic experience. By portraying schematized views that are consistent with viewers' anthropocentric views toward the environment, artists entice them to group these schematized views together and to initially form a false illusion. Schematized views (cf. Section 2.2) can be acquired from processes like protention and retention activated by the imagination which may lead to a consistent interpretation and also to an illusion of anthropocentric truth about environmental issues.

Casey (1976: 114-115) argues that what we imagine has the status of a hypothetical possibility. A hypothetical possibility should be viewed as a means to a preposited end. For that reason, it is considered not for its own sake, but for the sake of its role in the realization of a particular end-state. Hypothesizing[11] can be regarded as similar to possibilizing since both function as a means to a goal. Artists can utilize hypothesizing when switching from *poiesis* (production) to *aesthesis* (reception) (cf. Section 2.1) in order to test and predict viewers' interpretation of the work. Hypothesizing can also be employed to determine how links between different schematized views are formed that consequently leads to illusion-building. By doing this, artists can anticipate how viewers might form hypotheses with regard to the artwork's implied meanings. This act of imagination assists the artist to ultimately supply a more profound aesthetic experience to the viewer.

The following remarks by Berleant (1991: 113-114) are indicative of the way that authors of literary works utilize protention and retention and formulate hypotheses whereby conditions can be created for viewers to unite memory, imagination and expectations during the forming of an aesthetic object:

> This is a process of forming a gestalt out of the network of possible connections from which the reader selects those to actualize and guide the shape of the aesthetic object. A complex imaginative process takes place, in which the reader tries out and develops gestalten that organize the intricacies of the text, bringing in past experiences and becoming entangled in the text, while at the same time,

---

[11] Casey (1976: 115) clarifies this term as follows: "*Hypothesizing* in the visual arts involves the projection of an idea or set of ideas as a preliminary and possible explanation of a given phenomenon. The hypothesis itself need not be formalized to the degree that it often is in the natural sciences, but whatever its precise form, it is projected as illuminating the origin, present appearance, or future course of *explicandum*".

making it into a personal presence. An interaction occurs, then, between familiar experiences and new ones, and the reader's response to the text develops out of this interplay.

In line with the authors of literary works, artists may shift from *poiesis* to *aesthesis* (cf. Section 2.1) in order to anticipate how viewers' expectations may be formed from past experience and projected onto the present. The artist's anticipation can on the one hand be considered as a means of possibilizing viewers' interpretations and on the other as a means of hypothesizing various other outcomes during the creation of the work. The expectations of both artists and viewers are subjected to their personal past memories. Moreover, during the creation of the work the artist anticipates how clues implied in the meaning of the work may activate viewers' retention of the immediate past and protention of the immediate future in order to guide their imagination when forming the aesthetic object. In terms of the environmental focus of this study artists may therefore consider how expectations that are consistent with viewers' past experiences of environmental issues (retention), can be disillusioned by means of implied clues in the meaning of the work that activate protention of possible worlds which are inconsistent with their anthropocentric expectations of the environment.

- Recipient / viewer (subject 2)

In his criticism of theories of representation and expression Casey (1991: 149) considers imagination and memory not only as essential to perception, but also as co-constituents of perception. Casey clarifies his argument by explaining that although immediate perception is activated by the perceived object, it gains consistency and coherence mainly through a build-up of previously perceived information and continues to formulate the present perception whilst immediate perception is taking place[12]. The coherence that emanates from this build-up of previous and present information develops parallel with consistency building (cf. Section 2.2) that occurs when viewers make a connection between various schematic views (cf. Section 2.2) during the aesthetic experience. Likewise, previous and present information offer a consistent pattern for viewers from

---

[12] When perceiving a landscape, viewers may for instance not have seen the exact same landscape before, but will tend to combine their previous perceptions of a landscape in each new perception in order to recognize and identify the scene as being a landscape. Consequently, they appropriate their perception of the portrayed landscape by combining their own experience with their current experience and for this to happen imagination is central to their perception.

which certain information is deducted and may in turn act as a stimulus which ultimately guides them towards the discovery of the artwork's implied meanings.

What viewers perceive in an artwork is influenced by their past and present perceptions. In contrast with memory, adumbration is the unplanned imaginary projection of what is going to be perceived that is suggested by past and present perceptions. This imaginary projection of past and present perceptions is characterized by Casey (1991: 150) as "primary imagination" because "it is a matter of following out possibilities predelineated by what has come before in the phase of consolidation". Casey (1991: 150) remarks as follows on the act of adumbration and its connection with past and present perceptions:

> It is by means of the same basic activities of primary remembering and primary imagining that, on the one hand, our sense of the plenary present arises and that, on the other, the felt objectivity, the robust well-roundedness, of what we perceive within this present is constituted[13].

Consequently, imagination and memory are inescapable components in the process of perception. Casey (1991: 151-152) confirms this crucial connection between imagination and memory in the following statement:

> Imagining and remembering are not the mere offshoots or pale replicas of perception, for we cannot regard as derivative from perception what is constitutive of perception itself.   Rather than eccentric extensions, they are co-essential members of mind, basic in their very collusiveness and complementarity to its own most basic activities and functions.

In response to different schematic views in the artwork the active imagination (*esse est imaginary* (cf. Section 2.2) of viewers is required in order to consider hypotheses on probable interpretations emanating from the aesthetic object. Their engagement in the act of possibilizing is also enhanced when they connect past perceptions with present perceptions that ensure various possible interpretations. Viewers can hypothesize about the meanings of the artwork with the aid of clues and cues that are left for them to interpret. These clues and cues act as a guide to viewers during the process of possibilizing when they link different schematic views (cf. Section 2.2) with each other in order to come to a consistent pattern and ultimately build an illusion (cf. Section 2.2). When viewers' memory becomes intertwined with their imagination during their aesthetic experience of for instance environmental concerns it allows for previous ideologies they

---

[13] This process of imagination during perception can also be explained by means of a simple exercise of blind contour-drawing, when students have to look at their hands only once and then draw it from memory. While memory is a factor, they will ultimately also end up imagining how a hand is supposed to look like while drawing. This is made possible by past and present perceiving of hands.

66

may have had about such subject matter to come to the fore. Artists may consequently exploit this knowledge as support to challenge viewers' environmental ideologies by means of memory that plays a vital role in the aesthetic experience.

Jamieson (2008: 77) comments as follows on the way that viewers supplement their interpretation of artworks with memories of previous experience:

> Always it is a personal matter. The form that the mind of the viewer takes in observing the work will depend not only upon the form offered by the artist but, additionally, the influence exerted by forms already laid down in memory as a result of previous learning and experience. Here all kinds of issues unfold; for example, the motivation to search for connections/ relationships, the availability in memory of the significance of any symbols which may form part of the visual presentation, and familiarity with the style/ form when the work on view is part of a greater oeuvre.

Since viewers apply their past experience as an inventory for their present interpretations, artists can exploit this fact to either question or ironize their beliefs. For example, viewers may be enticed to empathize with a specific ecological concern that was previously viewed as the norm, but which is at present commonly regarded as harmful to the environment. Juxtaposed with an opposing ecological view that is considered the norm in the present can cause viewers to question the one or the other as well as their own ideological views concerning these two views.

Jamieson argues that the fusion of the parts forms in the mind of the viewer and he metaphorically refers to this process as gaps that are to be bridged[14]. According to Jamieson (2008: 78) artists' skill is evident in their ability to construct form and to create or appropriate symbols that will resonate with viewers. The viewer's keen awareness is regarded to be responsive to these clues and cues. Jamieson (2008: 82) argues that art opens endless possibilities for the creation of complexity and its resolution. Artists can create a work with infinite relationships which require viewers to search carefully for connections and gaps to bridge in order to unify the parts mentally.

---

[14]Jamieson (2008: 77) characterizes the nature of these gaps as follows: "A good example is that of optical colour blending. The artist, by putting things (colours, tones, lines or symbols) in juxtaposition, offers opportunity for viewers to respond in a variety of ways; but he or she can never complete the task of making the mental closures that seal the unity of the work. The final act takes place in the mind of the viewer".

- Findings arising from the theoretical model and the application thereof in selected works.

Imagination and memory play a crucial role in the initiation of an aesthetic experience. Implied meanings in an artwork have the potential to activate viewers' imagination and memories as part of the aesthetic experience. Memories aid in viewers' search for meaning in the work in order to reflect or compare with what is portrayed in the work. Viewers identify with what is consistent with their past memories and this allows them to have a personal interpretation related to their own worldviews about the meaning of an artwork. Imagination has the ability to cross-over from past, present and even future memories. Dramatic rehearsal is a strategy that can be employed by viewers and artists by using their imagination and memory to imagine anticipated possible outcomes of meaning. Consequently, these possible outcomes may reflect viewers' subjective anthropocentric worldviews about the environment.

In the painting entitled *Nature vs nurture for dummies* (cf. fig 11) the central concept developed from the domestication of animals as well as the manner in which people utilize animals in order to enrich themselves. Animals cannot fend for themselves and if they do they will simply be killed for their lack of obedience. Similar to our physical environment, people view animals as objects which they can exploit for their own gain. This fact is very evident when considering the circus industry as well as research laboratories that utilize animals to do unspeakable tests. The background scene portrayed in this painting is a merry-go-round which is part of most certainly every person's past when they were once a child. When recollecting the past with retention the artist as well as the viewer will relive the excitement and pleasure they once experienced at a carnival environment. This scene creates certain expectations of fun and games in the mind of the viewer. Due to viewers' memories from past childhood experiences with merry-go-rounds this scene may also initiate empathetic identification. However, as an adult in the present, viewers may be disillusioned from their ideal childhood view of a carnival.

The artist consciously shifted from *poiesis* (production) to *aesthesis* (reception) in order to anticipate viewers' expectations about the theme and concept of the painting. The artist creatively juxtaposes a circus arena with a merry-go-round, because the artist anticipates that viewers may identify these schematic views with pleasure and

enjoyment. By combining a group of test dummies in the arena the artist imagines viewers to find this contradictory to the fun of a merry-go-round and consequently stimulate aesthetic participation. Viewers in turn wonder why the test dummies are combined with this playful environment. The test dummies are combined in the performance arena with a circus bear driving on a bicycle. Could the two schematic views have anything in common? It is the responsibility of the viewer to identify similarities between the schematic views portrayed and consequently a consistent pattern among them. Dramatic rehearsal offers viewers the ability to combine these schematic views in unusual ways and experiment with creating imaginary worlds and play out possible real world situations in order to come to a conclusion of the possible meanings of the artwork. Among the clues and cues portrayed in the work are toxic signs on the merry-go-round structure and a hopscotch on the ground, which mimics the play area for children playing a skipping game. These clues can guide viewers in their aesthetic experience as well as activate dramatic rehearsal. Viewers will tend to connect all the schematic views that seem to have similarities, like the merry-go-round, circus theme, decorative horses and bright colours, because they are consistent to their anthropocentric views.

By participating in dramatic rehearsal viewers are first hand involved in creating the meaning of the work and not only ocularcentric and autonomous bystanders. The viewers' eye will be drawn to the top of the stairs and discover the idyllic portrayal of Adam and Eve, but contradictory to their expectations they are holding a chainsaw. This clue will expose any illusions of pleasure linked to the merry-go-round and aid the viewers to distance themselves from self-centered views and re-evaluate worldviews they may have about Adam and Eve. The portrayal of this religious scene in collaboration with test dummies and pollution signs may stimulate thoughts in the viewer's mind about environmental issues. Schematic views linked to environmental issues, in conjunction with the idea of test dummies, could in turn lead to thoughts about experimental testing on animals. Viewers' expectations that were built on calculated decision-making automatically falls away due to inconsistent schematic views portrayed in the painting. The schematic view of a merry-go-round ultimately connects ideas of fun and carelessness to the scene and can communicate humanity's stance toward the environment. Nature is there to have fun with and enjoy no matter to what extent.

Because the merry-go-round can also activate viewers' memories that they may have of riding it as a child, they consequently imaginatively rehearse their worldviews in relation to the schematic views portrayed in the painting, and may reveal limited views they may believe about the environment and animals in addition to their role in the preservation and protection of nature. Viewers' active imagination (*esse est imaginary*) and memory play a vital role in considering possible interpretations. The inconsistencies (Adam and Eve holding a chainsaw, hazardous waste signs, merry-go-round, test dummies and bear riding a bicycle) guide their hypotheses in order to expose any anthropocentric worldviews they may have about animals or nature.

Figure 11

Anna du Plessis. *Nature vs nurture for dummies*, Oil on canvas, 1000 x 1500 mm. 2015.

2.5 Surplus meanings of pictorial metaphors and its role in the transformation of anthropocentric conceptions of the environment

The reality that modernism has cultivated individualism and detachment from our environment is at the heart of the research problem of this project. Garoian (1998: 260) unwaveringly states that antipathetic metaphors contribute to the separation of the viewer from the work and consequently from the environment. Metaphors become ideological when their meaning is considered literally. It is of great importance that the figurative temperament of metaphors is maintained in order to counteract viewers to be instructed by them (Garoian 1998: 245-246). Literal interpretation of metaphors will lead to viewers taking anthropocentric worldviews as the literal truth and ultimately promote Eurocentric ethics.

The objective with this section of the study will be to demonstrate how surplus meanings inherent in pictorial metaphors create new implied meanings that may challenge a viewers' anthropocentric conceptions about the environment. In line with this objective discussion will begin with an investigation of Paul Ricoeur's (1979) views on iconic augmentation and its ability to supplement reality and elicit surplus meaning. The artist's intention will once more be under scrutiny — specifically with regard to the limitations it can impart on the interpretation of surplus meanings, both in linguistic and pictorial metaphors within the framework of anthropocentric beliefs toward the environment. In order to overcome the limitations of views endorsing the artist's intention an alternative to these views will be investigated. The application of pictorial metaphors in visual artworks will be studied in order to demonstrate how literal interpretation can lead to the advancement of anthropocentric worldviews about environmental issues. Light will also be shed on how pictorial metaphors may aid viewers in the re-evaluation of their worldviews about the environment and also lead them to experience new interpretations. The explicit (literal) and implicit (figurative) meaning of pictorial metaphors will be investigated and this section will also demonstrate how context can influence the explicit and implicit meaning of pictorial metaphors. Furthermore, the role of conjectures in deciphering the range of possible meanings implied in metaphorical expression will be studied as well as the validation of these conjectures. Interpretations of metaphors can however vary from different cultures because of their diverse codes for viewing and interpreting of a specific subject. A final objective of this section will therefore be to

72

examine the relation between surplus meaning and metaphor in connection with culture and to demonstrate how this connection may be subjected to cultural bias.

- Artwork (object 2)

Ricoeur (1979: 130) characterizes images created by artists as an augmentation of reality. Ricoeur's views are in contrast with those of the ancient Greek philosopher Plato who believed that images are twice removed from reality and should therefore be regarded as a mere shade or adumbration of reality. In order to clarify his point of view, Ricoeur compares writing with painting and takes into consideration the dialectic of externality shared by both. Painting is essentially perceived as an image which is external at first glance. It is exactly this characteristic of 'entrusting thought to external marks' that Plato is in conflict with. However, Ricoeur (1979: 131) upholds his views on iconic augmentation when he states:

> It is precisely the exteriorization of thought in external marks which has encouraged the creation of images which not only are shadows or similarities, but also offer new models for perceiving the world. If some promotion of reality results from this adventure, it is primarily because projects, human designs, have been externalized in a material medium.

The artwork's augmentation of reality not only produces more than reality, but also supplements reality and elicits surplus interpretations of meaning. Ricoeur (1979: 131) compares the reduction that is characteristic of writing as follows with the visual qualities inherent in painting: "In effect, what occurs in painting is entirely comparable to the invention of the phonetic alphabet through a succession of stages, from pictograms and hieroglyphs to ideograms and the phonetization of the alphabet". Consequently, when transformed into a painted image, reality is condensed much the same as when writing is enhanced through the reduction of elementary signs (Ricoeur 1979: 131). Abbreviation of writing, similar to a painting's iconic augmentation increases its generative power (Ricoeur 1979: 132). In this respect Ricoeur argues that both painting and writing try to "capture the universe in a web of abridged signs". Ricoeur (1979: 132) agrees with the opinion of American philosopher Nelson Goodman (1906-1998) that symbols of art and language share the same pretension to re-make reality. Ricoeur (1976: 77) compares text to an object when he states that it can be viewed from several sides and never from all sides simultaneously. He therefore concludes that the reconstruction of the whole has a perspectival aspect comparable to that of a perceived object.

73

In view of iconic augmentation and surplus meaning in artworks the question arises whether surplus meaning can be deciphered in terms of the artist's intention. Ricoeur (1981: 111) rejects this notion in his remarks on literary works. In the following statement he concludes that meaning should rather be ascribed to the substance of the text:

> A radical way of placing the primacy of subjectivity in question is to take the theory of the text as the hermeneutical axis. Insofar as the meaning of a text is rendered autonomous with respect to the subjective intention of its author, the essential question is not to recover, behind the text, the lost intention, but to unfold, in front of the text, the 'world' which opens up and discloses.

From the above remarks it is evident that the meaning of a text cannot be attributed to the psychology of the author, but is rather explicated in the world projected by text. Moreover, Ricoeur (1981: 112) argues that hermeneutics can no longer be defined as an investigation into the psychological intentions of the artist hidden in the text, but rather as the illumination of the being-in-the-world displayed by the text. When the focus is placed on the artist's intention, attention is taken away from surplus meanings implied by the work. Ricoeur (1976: 75) ascribes the necessity of conjectures when considering the meaning of a text to the fact that the text is mute. He states that the verbal meaning no longer coincides with the intention of the text, because the author's intention is beyond the reader's reach. Similarly, an artwork is mute and cannot speak in order to let its meaning be known. This is why conjectures are necessary when considering the work's surplus meanings. Clues and cues implied in the meaning of the work elicit conjectures with regard to valid interpretations of its meaning. With reference to American literary critic Eric Donald Hirsh's statement in *Validity of Interpretation,* Ricoeur (1981: 175) argues that there are no rules for making good guesses, but there are methods for validating our guesses. The explanation of metaphorical statements rests on clues contained in the text itself. In this case the explanation of pictorial metaphors lies in the work of art which contains clues that serve as a guide for a specific construction of meaning. Clues (cf. Section 2.4) offered by an artwork direct a viewer's conjectures in order to come to the most probable and valid construction of meaning.

South African literary theorist W.L. van der Merwe (1990: 112) differentiates between the explicit and implicit meaning of a text. The explicit meaning of for instance an artwork portraying Adam & Eve with a snake is explicitly a mere portrayal of a woman, a man and a snake. The implicit meaning is elements that can be associated with Adam and Eve depending on the context. An artwork's portrayal of Adam and Eve can induce

74

connotations of religion, the origins of the earth, sin and deceit etc. Explicit meaning in literary works represents cognitive (literal) forms of expression and entails the denotation of meaning, while implicit meaning indicates a figurative (implicit) form of expression and entails the connotation of meaning (Ricoeur 1976: 46).

Considering the visual arts, Swedish theorist Rune Pettersson (1994: 136-137) explains an image's denotative (literal) meaning as the primary or basic meaning and the connotative meaning (associations or private associations) as the secondary or implied meaning contained in the image. Pettersson (1994: 136) continues by stating that when compared to a text, a visual image consists of an infinite amount of information and gives the viewer a greater freedom of interpretation. A metaphor requires two subjects, for instance a primary and secondary subject. These subjects should not be thought of as a self-contained object, but rather as something consisting of a set of associated properties or connotations. Pictorial metaphors connect connotations from the primary subject to the secondary subject and vice versa. Explicit meaning of the work will then be the literal portrayal of the primary and secondary subject. When pictorial metaphors combine connotations from the secondary subject to the primary subject new meaning will be created, which can also be considered to be the implicit meaning of the metaphor and the artwork. In line with the potential of images and words to elicit multiple meanings, metaphors also have the characteristic of polysemy, allowing them to present meanings together and consequently re-organize perspectives by means of the juxtaposition of meanings (Waistell 2007: 86). By means of this juxtaposition, metaphor creates new and different connotations along with surplus meaning. British art theorist Jeff Waistell (2007: 86) comments as follows on the capacity of a metaphor to create new possible meanings:

> Metaphors expand the horizon of understanding by transferring a name from its normal context to an unfamiliar one, so that it acquires new expressive possibilities and in addition, metaphor disrupts and creates space from conventional ways of seeing, creating a new space that enables dialogue, new insights and new initiatives.

A prevailing theory that restricts an interpretation of surplus meaning is the artist's intention. However, in his discussion of the *intentio auctoris* and the *intentio operis* the Italian philosopher Umberto Eco (1932-2016) offers a viable alternative to claims that the meaning of the text should be derived from the author's intention. The first term *intentio auctoris* refers to a generative approach towards the text, indicating that the meaning of

75

the text is independent of the intentions of the author. The second term *intentio operis* refers to an interpretive approach, exposing what the author intended to say via the text. Eco (1990: 58) characterizes a text as a device conceived to create its Model reader. The intention of the text according to Eco (1990: 59) is to create a Model reader who is able to make conjectures about the meaning of the text. In turn the Model reader creatively discovers a Model author (virtual or implied author) that coincides with the intention of the text. According to Eco the intention of the text is the result of a reader's conjectures about the polysemy of the text. Eco's blueprint with regard to the Model reader and the Model author can of course be easily converted to be applied in visual artworks. Following Eco's explanation, the intention of an artwork can be conceived as creating a Model viewer who has to make conjectures in order to derive an interpretation of the artwork's meaning which in turn generates a Model artist's intention that is consistent with the meaning of the artwork. The generative approach of *intentio auctoris* can activate the viewer's imagination to make conjectures about the meaning of the work. In terms of this blueprint the work itself initiates creative thinking, since interpretation of the artwork's meaning is no longer derived from the artist's intention. Consequently, there are more avenues to follow and this is exactly the kind of creative approach necessary for this specific study when allowing for ecological consciousness.

- Artist (subject 1)

The French literary theorist Roland Barthes (1915-1980) offers the following perspective on the question of the intention behind the text:

> We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body of writing (Barthes 1977: 142).

He argues that once narration has taken place a disconnection occurs where the author's voice loses its origin and as writing begins, the author simultaneously enters his/ her own 'death'. However, in the past and even to this day, the author has reigned in view of the tendency to connect meaning to the author's intention (Barthes 1977: 143). Barthes (1977: 147) rightly argues that a search for the meaning of a text that is confined to the author's background and intention would only result in a single interpretation. Once the focus shifts to the reader, as Barthes is certain it should be, texts intertwined with double meaning and multiple relations of dialogue, can come together in a total existence of writing. Yet this coming together of the text can only transpire through the

76

reader (Barthes 1977: 148). Even though he emphasizes the shift to the reader, Barthes (1977: 148) comments as follows on the anonymity of the reader: "Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted". Hence according to Barthes (1977: 148) for the reader to be born, the author must 'die'.

In spite of support for romantic ideologies such as genius and the Author-God notions that seems to remain prevalent to this day, the arguments of Barthes with regard to the death of the author are of course also applicable to the visual arts. In their criticism of these ideologies, Dutch cultural theorist Mieke Bal & Scottish art historian Norman Bryson (1991: 182), argue that distance needs to be taken from this romantic notion of artistic creativity in order to realize its strategic limitations. These authors emphasize the need for a more modernist discourse to be followed — one where the author-function is not at the center of attention but merely incidental. In response to the notion of the author as genius Preziosi (Bal & Bryson 1991: 182) states: "In an equivalent fashion, all the works of the artist canonized in this regime reveal traces of (that is, are signifiers with respect to) a homogeneous Selfhood that are proper(ty) to him". An artist should essentially be transparent and can at best only be considered as a link in the chain of meaning, but not as the origin of meaning. Bal & Bryson (1991: 183) characterize the artist's role in this capacity as follows: "The idea of contextual factors that all eventually converge and terminate in the artwork is what produces the 'author' here — an usher gathering in the various strands or chains, before the work. The author is needed not to open the work but to close it". The artist's input is concluded during the creation of the work. He or she needs to take a back seat when the viewer is interpreting the work. Moreover, a one-sided focus on the background and intentions of the artist not only contaminates interpretation, but also barely leaves any room to accommodate the rich multitude of possible metaphorical connotations in the artwork's meaning.

As was evident in the research problem of this project (cf. Section 1.1), the figurative temperament of metaphors should be maintained since viewers may in turn be manipulated by such metaphors rather than vice versa. When considering the artist's intention as a basis for interpretation, viewers are potentially at the mercy of his or her ideologies and anthropocentric world views. Focus on the artist's intention may also

77

counteract potential surplus meaning elicited by pictorial metaphors in the artwork. Moreover, antipathetic metaphors that could possibly be a part of the artist's worldviews portrayed in the artwork may contribute to situations where the artist and the environment as well as the viewer and the art object are separated from each other and continue to transmit Eurocentric ethics. The emphasis on individualism produces detached observers and assigns an autonomous role to the artist in this scenario.

Ricoeur (1976: 76) states that the author's intention is often unknown, useless and can even be harmful to the interpretation of the work. Self-centeredness is not only at the core of the theory of the artist's intention, but is based on a privileged worldview which is in turn opposed to the development of environmental consciousness in art (cf. Section 1.1). The primacy of self-expression and the artist's own ideological views should not be the focus and will only communicate anthropocentric values to the viewer (cf. Section 1.1). Surplus meanings of pictorial metaphors offer a solution to the egotism promoted by the artist's intention.

- Recipient / viewer (subject 2)

The Japanese philosopher Tom Tashiro (1973: 49) debates the difference between riddles and enigmas, or metaphors. According to Tashiro riddles are self-annihilating word games which consist of only one correct answer. When a riddle is solved it is concluded and the mystery is no more. The difference between an enigma and a riddle is then simply the inability of a riddle to contain more than one answer. Tashiro (1973: 49) argues that genuine works of art do not yield one determinable endpoint of contemplation for their viewers. He considers this characteristic as a crucial aesthetic principle in the following statement: "Ambiguity as an aesthetic principle emerged therefore when artists deliberately contrived complex structures that generated a plurality of meanings".

In line with the statement by American philosopher Carl Hausman (1989: 14) art theorist Daniel Serig (2008: 47) cautions that the surplus meanings of metaphors should not be confused with ambiguity:

> The generation of multiple meanings — the open-endedness, or what Ricoeur calls 'plurisignification' — of metaphor must not be taken for ambiguity. Ambiguity is dependant on a condition of undecidability about which of several determinate meanings is appropriate. Open-endedness is a condition of the possibility of additional, accruing meaning. In contrast, once the significance of a semiotic

78

In agreement with Tashiro, American cognitive linguist George Lakoff & American philosopher Mark Johnson (1980: 144-145) consider a riddle as a mere puzzle which once it is solved, it remains solved forever. This aspect of a riddle does not create new meaning, but is confined to only one correct meaning. In a metaphor words are used in a different context than the norm in order to yield a different meaning and because a metaphor should not be interpreted from a literal stance, readers require some hermeneutical skill for interpretation of metaphors (Van Der Merwe 1990: 190). When a literal interpretation does not make any sense, it should act as a cue for viewers to change their focus to the likelihood of a metaphorical interpretation (Baker 2007: 257). Viewers should depend on their creative and aesthetic sensitivity in order to interpret the context and connotations of the metaphor with the aim of creating new and surplus meanings. Van der Merwe (1990: 187) unwaveringly states that when using the new reality created by metaphor, interpreters are forced to reinterpret their views about the subject and therefore undergo a new appreciation on how they view themselves in relation to the specific subject. Van der Merwe's view can directly be applied to the research problem of this study. Viewers interpreting pictorial metaphors with an ecological content may be required to reinterpret their initial anthropocentric views about the environment and may consequently undergo a new perspective of themselves in relation to the environment.

Eco's explanation on the role of the model reader offers a significant perspective on the progression applicable to the interpretation of pictorial metaphors. He states that the text creates its own Model reader and identifies two forms of Model readers that can emerge (Eco 1990: 54-55). The first understands the text semantically[15] while the second experiences a critical[16] understanding of the text. Every text can be interpreted in a semantic and critical manner. In terms of semantic interpretation naïve Model readers are for instance created to fall in the traps set by the narrator whereby they are either prompted to identify with specific emotions or led to believe certain facts about the

---

[15] Eco (1990: 54) explains Semantic interpretation as: "[t]he result of the process by which an addressee, facing a Linear Text Manifestation, fills it up with a given meaning. Every response-orientated approach deals first of all with this type of interpretation, which is a natural semiosic phenomenon".

[16] Eco characterizes critical interpretation as: "[a] Metalinguistic activity — a semiotic approach — which aims at describing and explaining for which formal reasons a given text produces a given response (and in this sense it can also assume the form of an aesthetic analysis)" (Eco 1990: 54).

characters portrayed by the text that are actually false. Conversely critical readers are created to disclose the strategy used by the narrator to guide them towards a second reading (Eco 1990: 55). Eco (1990: 55) offers the following explanation on how a critical reader is created by the text: "[i]t must be noticed that many artistic devices, for instance, stylistic violation of the norm, or defamiliarization, seem to work exactly as self-focusing appeals: the text is made in such a way as to attract the attention of a critical reader". It can be concluded that a critical reader is created in order to discover surplus meaning hidden by means of artistic strategies implemented by the narrator.

When applied to the visual arts Model viewers are for instance created when they respond to identification patterns (cf. Section 2.3) in the artwork intended to initiate interpretation on a semantic (literal) level. Besides their semantic (literal) engagement with the work, viewers are also initially merely enticed by what they see. When for instance interpreting ecological issues represented in the work, viewers' response will therefore initially be literal and ocularcentric (cf. Section 1.1) and confined to ecological aspects with which they are familiar. Moreover, they will tend to form illusions (cf. Section 2.2) that are consistent with their anthropocentric ideologies about the environment. However, this initial identification with the literal meaning of the artwork has to be disavowed in order to incite critical viewers to move beyond literal interpretation. On the second (critical) reading viewers are disillusioned when they discover clues and cues that are inconsistent with their original literal interpretation. Disillusion eventually guides them to come to terms with the limitations of their ideologies concerning the environment. Eco (1990: 56) states that a critical reading is always conjectural in the sense that it guides viewers towards discovering the 'secret code' that allows many ways of reading a text. Critical reading of a visual artwork will likewise lead to conjectures with regard to clues and cues (cf. Section 2.4) implied in the work which allows for a range of possible interpretations. Because there is no way of making good conjectures when it comes to the interpretation of literary works, clues implied in the text serve as guidelines that lead to more probable connotations (Ricoeur 1981: 175).

Ricoeur (1981: 176) regards the reader's understanding of the text as a crucial aspect to form an understanding of metaphors. According to Ricoeur (1976: 76) the meaning of the text has to be interpreted in terms of a holistic process. Ricoeur (1976: 79) states that the text presents a limited field of probable constructions for the reader to identify.

Although there might be various possible constructions to be made, clues and cues can be utilized by viewers as a guideline to indicate which constructions are more probable. Therefore, Ricoeur refers to a limited field of probable constructions, because some constructions will be more probable than others when considering possible clues and cues. Readers can validate their conjectures by choosing those that are more probable than others. Serig (2008: 48) argues that even though viewers determine the relevance of a work's meaning in line with aspects like the context or subject matter etc., not all such aspects are necessarily equally relevant. In the end it is up to the viewer to make a final judgment on the relevance of meaning. Viewers have to determine what is relevant and according to Serig (2008: 48) the relevance could pertain to the subject matter, form, style, and context among other attributes. All the elements portrayed are not equally relevant and it is the role of the viewer to self-educate by means of trial and error in order to define probable meanings of a pictorial metaphor (Serig 2008: 48).

Eco (1990: 45) disputes addressee-oriented theories which claim that the meaning of a text is purely subject to the interpretative choices of the reader. He insists that even though a text is open to multiple interpretations an agreement needs to be reached, not necessarily about the meaning that is encouraged by a text, but at least about the meanings that the text discourages. If the meanings discouraged by the text are not considered, the reading thereof may simply degenerate in endless individual readings with no control over the meaning of the text.

- Worldview (object 1)

Bal & Bryson (1991: 186) argues that the responses of different social or cultural groupings to artworks are dependent on, and vary in accordance with diverse codes of viewing. Naturally these codes of viewing not only have a close connection with their worldviews, but also have an impact on their respective interpretations of visual artworks. Aspects like the values of a social group or influence exerted by their particular culture, will have an impact on the meaning that viewers may ascribe to a particular object or scenario portrayed in the artwork. Moreover, as a result of their adherence to the customs, rituals, habits, and conventions connected to the codes of a particular group or culture, viewers will tend to impose these self-centered worldviews on their interpretation of individual artworks. When interpreting visual artworks which deal with environmental concerns, viewers will naturally tend to give preference to the worldviews

81

of their particular social or cultural grouping based on these concerns. In view of the fact that viewers bring along their own cultural baggage when viewing and interpreting an artwork there cannot be a predetermined meaning fixed to a work. Moreover, since different cultural groups have different codes of meaning, and since these codes of meaning are confined to the ideological preference and worldviews of those cultures, culture can hardly serve as a reliable measure to demarcate the variety of the artwork's possible meanings. American art theorist Michael Parsons (2010: 229-230) rightly insists that both personal and cultural context are involved in this process and that both result in a varied portrayal and interpretation of a particular metaphor. Context cannot be separated from the roles of culture and society. The cultural context must always be taken in consideration due to the role it plays in the creation and comprehension of certain pictorial metaphors (Serig 2008: 46).

Theories like the artist's intention should be rejected at all times in order to avoid interpretations that are subject to the artist's own worldviews. If viewers were to search for meaning in the intention of the artist, they run the risk of being indoctrinated by the anthropocentric worldviews the artist may have and portrays in the work. In this sense artists may use their work in order to promote their cultural viewpoints in relation to environmental concerns. When making conjectures about the meaning of the work viewers not only rely on the clues provided by the artwork, but inevitably also rely on their worldviews, influenced by their social or cultural group. Therefore, viewers' conjectures are subjectively connected to their cultural baggage and they will most probably interpret clues and cues in terms of their codes of meaning limited to the anthropocentric ideologies they may have. Conversely the portrayal of worldviews contradictory to their own culture may open their minds to different cultures and may consequently lead to a re-evaluation of their own cultural bias and worldviews they may have about the environment.

Lakoff & Johnson (1980: 231) argue that even though mutual understanding between different cultures or social groups can be difficult, such understanding is possible through the negotiation of meaning. The negotiation of meaning entails awareness and respect for other cultural backgrounds and the sensitivity to understand divergent worldviews. Metaphorical imagination plays a vital role in this process of communicating unshared experiences and comprehending each other's worldviews. However, a simple

82

understanding of divergent worldviews emanating from the beliefs of other cultures might prove to be insufficient. In their discussion on the limitations of Conduit metaphors Lakoff & Johnson (1980: 232) cautions that communication based on these metaphors may result in misunderstanding and discrimination. In terms of Conduit metaphors, a fixed clear proposition is transmitted from one person to another by means of expression in a common language, where both parties share the relevant common knowledge, assumptions and values. In this instance metaphors can be utilized to instill an ecological viewpoint in order to benefit the worldview of a particular culture or social group. In order to overcome such self-centered interpretation of metaphors viewers have to approach a work with a tolerance for other worldviews different or conflicting with their own in order to achieve some mutual understanding (Lakoff & Johnson 1980: 232).

- Findings arising from the theoretical model and the application thereof in selected artworks

Clues and cues are strategically suggested in an artwork in order to elicit viewers' conjectures with regard to the possible meanings of the work. Even though conjectures about the possible meanings of an artwork may seem somewhat erratic, there are ways of validating conjectures. Viewers have to be sensitive to clues and cues in the work that will guide them to make the most probable conjectures and interpretation of meaning. A pictorial metaphor has an explicit (literal) and an implicit (figurative) meaning. For the purpose of this research project a literal interpretation will lead to an ocular (cf. Section 1.1), and consequently an anthropocentric interpretation of the works. Therefore, an explicit interpretation of pictorial metaphors has to be avoided. Explicit meaning entails the denotation of meaning and implicit meaning entails the connotation of meaning.

Figure 12. Méret Oppenheim. *Object,* 1936. Fur-covered cup, saucer, and spoon, cup 4-3/8 inches in diameter; saucer 23.8 cm in diameter; spoon 20.3 cm long, overall height 5.08 cm (The Museum of Modern Art).

The German-born Swiss artist, Méret Oppenheim (1913-1985) made use of people's tendency to identify with literal interpretations when she covered a cup, saucer and spoon with animal hide (cf. Fig 12). This absurd combination of an ordinary

83

everyday object with the fur of a wild animal is quite horrifying and introduces various discomforting connotations. A similar approach can be interpreted in the artwork entitled *Winning* (cf. fig 13). The concept of this work emerged from experiencing the nonchalant attitude by which hunters proudly display their trophies showing the heads of the animals they have killed. Growing up in a country like South Africa it is an everyday scene that one has grown accustomed to. The thought of a living creature's head being mounted for decoration is however still grotesque and disturbing when it is given some thought. The hunting of animals does not only end with hunting for food, but crosses over to a more sinister game of hunting for sport. Rosettes are given to winners of some sort of sport or achievement, may it be for horse riding or entering the largest pig at an agricultural show. A combination of these two schematic views was investigated in order to appeal to the ego of the hunter.

The artwork entitled *Winning* (cf. fig 13) consists of a group of 3 rosettes, each mounted on their own individual trophy display board, similar to the ones that animal heads or antlers are normally displayed on. The mounting is however made from perspex, contradictory to the typical wooden ones. The use of this particular material gives a clinical and detached aspect to the work. The rosettes are made of animal hide and in the center have inscriptions on metal plates: Bred for the bullet, Blood sport and No guts, no glory. If viewers interpreted the rosettes in terms of their explicit and denotative meaning, these objects would simply be construed as literal objects i.e. a beautiful decorative prize indicating the person who has won a prize in a given competition. However, the very fact that these rosettes are made from animal hide serve as a clue that they have different implicit (connotative) meanings. The primary object of this pictorial metaphor is the rosette and the secondary object is the medium of animal hide. The primary object should be understood in terms of the connotations of the secondary object. Besides the discomforting connotations activated by the animal hide medium, the inscriptions on the individual rosettes are intended to inflame different connotations with regard to questionable hunting practices, prevalent in contemporary society. For instance, the inscription of "Bred for the bullet" may induce connotations of canned hunting that is a large money-making industry, particularly in South Africa. The proud and evidently blasé display of the rosettes evoke connotations like arrogance, egotism and plain insensitivity. In addition to the connotations evoked by the inscriptions, the wording of the inscriptions displayed on the rosettes is polysemic in nature, allowing for

84

a surplus of meaning to be interpreted by viewers. By means of juxtaposing these words, rosettes and medium, a range of new and different connotations are created in the mind of the viewer. These connotations challenge a purely anthropocentric interpretation, and guide viewers to question their own self-centered ideologies about the environment. Connotations are however subject to each viewer's social and cultural background. The connotations described in this analysis are of course merely the artists' projection of possible connotations determined when shifting from *poiesis* to *aesthesis* (cf. Section 2.1) during the production process. Personal and cultural context is interconnected in each viewer's aesthetic experience and consequently the aesthetic object they form in their mind will be subject to the worldviews they may have about the environment.

Figure 13

Anna du Plessis. *Winning*, Animal hide and mixed media, 700 x 1300 mm. 2016.

Figure 14

Anna du Plessis. *Winning*, Animal hide and mixed media (detail of inscription on rosette).

2016.

86

2.6 Context as a strategy in pictorial metaphors and its irreconcilability with literal interpretations of environmental issues

As mentioned in the previous section context plays a vital role in the creation of pictorial metaphors and consequently plays a vital role in exposing anthropocentric views viewers may have about the environment. When an object is portrayed in its expected context it will lead to literal interpretation, but once it is taken out of its normal context it will not make sense anymore and consequently prompt viewers to shift their attitude from a literal stance to a figurative one. Investigation of this section will focus on how artists can employ context in order to trigger viewers' aesthetic participation and challenge their literal interpretations of meaning. The objective of this section will be to examine the relationship between context and metaphor as well as the role that context plays in the metaphorical interpretation of environmental issues. Finally, the role of opposition in metaphorical expression will be explored in order to understand how such opposition can lead to the creation of new meaning and consequently the exposure of viewers' self-centered beliefs about the environment.

- Artwork (object 2)

American art theorist James A.W. Heffernan (1985: 174) argues that a contextual approach to the problem of pictorial signification is the only one capable of clarifying pictorial elements that are neither conventionally coded nor recognizable by their resemblance to real objects. With reference to an argument by Eco, Heffernan (1985: 174) maintains that when pictorial signs are taken out of context, these signs cannot be considered as signs at all since they do not have a definite code by which meaning can be conducted. Likewise, when considering metaphor Heffernan (1985: 175) states: "The relation between shapes we first recognize and those defined by the pictorial context in which they appear is thus analogous to the relation between literal context and metaphor in a work of literature". Romanian researcher Mihai Nadin (1984: 337) explains pictorial context as the surroundings or environment of an image. When perceived together, the surroundings become a part of the image and in turn influence the interpretation. The meaning of a metaphor is always particular to its context and is therefore essentially determined by the subject to which it applies. There is a significant interaction between the principal subject and the subsidiary subject of a metaphor. The latter prompts a new interpretation of the former. The principal subject restricts interferences acquired from

87

the subsidiary subject (Heffernan 1985: 175). Different to words used metaphorically, a shape defined by pictorial context does not have a pre-determined meaning and gets its meaning from the artist. Similar to metaphors in literature that require a context that is given by the writer, pictorial metaphors also require context given by the artist and should come into existence via the artwork. The pictorial units that make up an iconic text are established by the context of the work. Heffernan (1985: 175) argues that these pictorial units are not coded and consequently do not have any meaning out of context. In order to recognize basic shapes in some artworks the only way is to perceive the context in which all the shapes in the artwork can assume determinate meaning. The picture thus creates the code by which the shapes portrayed can be interpreted. Primary recognition of the shapes is however required (Heffernan 1985: 174). Heffernan (1985: 178) emphasizes that a pictorial metaphor should never be confused with visual ambiguity. In this regard he views metaphor as co-adunative since it draws together two different things by guiding viewers to simultaneously concentrate on both. Thereby viewers are able to discover the similarity between these divergent things. In contrast to this quality of metaphors ambiguous images merely offers one or the other interpretation that is possible at a given point in time. In this sense Heffernan (1985: 177) defines pictorial metaphor as the expression of a quality not originally belonging to the picture, but as "acquired at second hand".

American literary theorist Jonathan Culler (Bal & Bryson 1991: 175) highlights the tendency to oversimplify the role of context in metaphors. It is important to note that context is not given but produced and what belongs to a context is determined by interpretative strategies. Context itself consists of signs that require interpretation. Instead of using the term 'context' Culler (Bal & Bryson 1991: 175) chooses to refer to the concept of 'framing', since context consist of signs with socially constituted meanings and these signs need to be 'framed'. Accordingly, context is created when visual elements are combined in a new manner. The visual elements are taken out of their previously known context and a different combination of visual elements creates a new context that needs to be interpreted. Like language, pictures consist of coded messages, but when considering an image in a new context, it can lead to a person re-seeing that same image in a completely new and different way (Pettersson 1994: 136). In the attempt to define contextual determinants of a particular work of art, Bal & Bryson (1991: 177) argue that it is conceivable that there can always be added to context. According to

88

Bal & Bryson (1991: 177) context is subject to the same process of mobility that is at work in the semiosis of the artwork. Context can continually be augmented and consequently can never be established in totality. Moreover, the plurality of context as a factor should be noted. In this regard it is important to consider the fact that artworks are interpreted by different viewers in different ways and at different times and places. In the following remark Bal & Bryson (1991: 179) also emphasize the impact of the split between the enunciation and the enunciate: "The production of signs entails a fundamental split between the enunciation and the enunciated: not only between the person, the subject of enunciation, and what is enunciated; but between the circumstances of enunciation and what is enunciated, which can never coincide". Consequently, different conditions of reception have an influence on the context of an artwork.

- Artist (subject 1)

American graphic designer Bethany Johns (1984: 292) states that the reason for using metaphors in all their various forms is to serve as a mechanism for gaining new knowledge from familiar means. Johns (1984: 292) offers the following explanation on how an artist can employ metaphor to combine and manipulate pictorial elements in order to create new meaning:

> Because metaphor's basic premise is the juxtaposition of familiar elements in unfamiliar ways, the connecting of ideas and things not previously connected, the basic foundation from which metaphor springs is simply culture's collective or common knowledge and understanding of objects and places, or in other words, semiotic context.

For purposes of the specific ecological theme in this research project, pictorial elements can be metaphorically juxtaposed by the artist in order to expose attitudes toward environmental issues in a new light. Language, as previously also discussed by Heffernan (1985), has limitations as a result of the codes by which words are recognized. Even though visual experience is not bound by these limitations of language Johns (1984: 292) argues that it is the artist's responsibility to frame these pictorial images in order to generate understanding. Johns (1984: 292-293) identifies metaphor as a means to frame or put pictorial elements into context in order to create new meaning. She also states that metaphor can be utilized as a focusing mechanism to contain visual experience. However, instead of being characterized as a mere focusing mechanism, metaphor also acquires the reclassification of information when creating

89

new meaning. Johns (1984: 293) highlights the importance of this reclassification of information as follows:

> As long as information is classified in context, medium, and audience, it's restricted and controlled. But changing any one of these three 'declassifies' it. And the moment it's declassified, all its resources become available to everyone and can be used for new ends.

Appropriation[17] is necessary in order to reclassify pictorial images and via appropriation access is established. By means of this process the artist removes the image from its context in order to design a pictorial metaphor within a new context (Johns 1984: 293). The artist's purpose with metaphor is to not only add on existing meaning, but to create new meaning. The generative process of metaphor achieves new similarities with the combination of dissimilar images within a new context (Johns 1984: 293). The dissimilarity in a pictorial metaphor will create tension and if successful ultimately attain a similarity that has not been perceived before (Johns 1984: 314). This is exactly why artists make use of metaphors in their work, in order to create new knowledge and meaning, where no meaning existed before. Artists utilize metaphors to integrate meaning by creating similarities and holding them in tension with their differences. The integration of meaning created by metaphor aids in reconciling different perspectives because of the dialogue it creates between author and reader (Waistell 2007: 91). American theorist Jeff Waistell characterizes the role of tension in pictorial metaphors as follows: "Metaphorical images help us to see the world in a different way by creating a tension between existing and potential understandings, creating space for the new to emerge" (Waistell 2007: 86). Artists apply pictorial metaphors in their work for viewers to see the world in a different light.

One of the misunderstandings with regard to pictorial metaphor is that artists can confuse it with a visual simile. A visual simile is the most direct juxtaposition of images and hinges on a comparison of images where the one is 'like' the other (Johns 1984: 294-295). Metaphor is ultimately more complex than a comparison since it has the capacity to fuse thought and image to appear as one (Johns 1984: 298). When confined to a comparison visual interpretation starts and ends with a mere literal interpretation of images that shares similar characteristics. In the visual arts and within the specific

---

[17] Ricoeur (1981: 182-183) argues that the genuine object of appropriation is the following: "To understand is not to project oneself into the text; it is to receive an enlarged self from the apprehension of proposed worlds". Ricoeur also states that appropriation should be the complement not only of the distanciation of the text, but also the relinquishment of the self (Ricoeur 1981: 183).

ecological theme of this research project, the creation of new meaning or knowledge concerning environmental issues can add great value to the application of aesthetic interaction as a measure against anthropocentric attitudes towards the environment. The potential of the artwork to elicit new meaning through metaphor enables an artist to shed new light on day-to-day ecological issues that would otherwise have been overlooked. The American philosopher Steven Fesmire (1999: 543) emphasizes the following important observations with regard to artists' employment of metaphors in their works: "Artists make things that transform our perceptions. The best artists break out of old ruts in order to experiment with novel ways in which to see, hear, feel, and think rather than merely giftwrapping sanctioned values". According to Fesmire (1999: 544) artists and moral thinkers struggle to discover forms that will effect a controlled transformation from old ways of thinking and feeling to new ways. Metaphor is definitely a creative means that can be employed by artists in order to make viewers experience new ideas and viewpoints.

American psychiatrist Albert Rothenberg (1979: 250) states that in artistic creation such as artistic metaphors, oppositions are formed. Contrary to oppositions that include two elements, for example light and dark, multiple oppositions, being more complex, are created from multiple meanings of certain words. Artists form multiple oppositions in their works by employing different contexts and metaphors. Context is important to oppositions in their definition and understanding. An example described by Rothenberg (1979: 219) to understand the influence of context on oppositions is that depending on the context of an artwork, death is opposed to life, birth or resurrection, but death could also be opposed to growth, spring or procreation. Rothenberg (1979: 250) uses the term Janusian thinking in order to clarify artists' implementation of logical opposition in their works. Janusian thinking is a term based on the qualities of the ancient Roman deity Janus, the god whose many faces looked in several opposite directions at the same time. He explains the nature of this form of opposition as follows:

> [e]verything pertaining to the role of opposition in creative thinking also pertains to Janusian thinking. Opposition is intrinsically related to janusian thinking in that it is necessary for particular opposites to be formulated in order for them to be conceived as operating simultaneously.

In the case of Janusian thinking the formulation of opposites operating simultaneously can occur all at once. Pictorial metaphors in the visual arts enable multiple opposites to operate simultaneously. According to Rothenberg in ordinary thinking the forming and

91

developing of opposites are sequentially and with Janusian thinking the formation, development and consideration process occurs simultaneously.

Opposition to preconceived notions of reality that are in conflict with everyday experience seems to be a key aspect in artists' implementation of Janusian thinking. Rothenberg (1979: 246) characterizes artists' exploitation of this aspect as follows: "Artists frequently formulate opposites of what is generally accepted and believed, whether derived from science, politics, philosophy, or from everyday experience, and such opposites are intricately interwoven into the fabric of their art". Within the ecological framework of this study artists implement metaphors as a strategy to formulate opposites that are contrary to preconceived beliefs in order to expose the limitations of humanity's attitude with regard to the ecology. Rothenberg (1979: 250) concludes that the formulation of opposites is useful, and sometimes critical in making discoveries or producing artistic creations.

- Recipient / viewer (subject 2)

Words do not have meanings; rather people give meaning to words. Hence, meaning of words change in relation to the people using them. Words have different meanings according to its use and function in different contexts (Omar 2012: 326). Context ultimately determines the meaning of the word; it is seldom that a word can be recognized without context (Omar 2012: 326). Therefore, meanings of words change from one period to another, from person to person as well as from one cultural context to the next (Omar 2012: 327). It is critical for people to know that words have multiple meanings among which are connotative and denotative. When a word is used in a figurative manner it connotes other meanings according to how it is used and in what context (Omar 2012: 332). Ricoeur (1981: 169) clarifies that words from the dictionary have more than one meaning when considering potential contexts. Only by using a word in a specific context within a sentence does the word realize its determinate meaning. In his characterization of a model for polysemy Ricoeur (1981: 169) offers the following explanation of why this model serves as a good preparation for the theory of metaphor: "The contextual action which enables univocal discourse to be produced with polysemic words is the model for that other contextual action whereby we draw genuinely novel metaphorical effects from words whose meaning is already codified in the vocabulary". It can therefore be concluded that the polysemy of words lies in a contextual action which

92

ultimately brings the semantic fields of several words in interaction. Metaphorical meaning and literal meaning stand in opposition to each other. Where literal meaning can be found in a dictionary, codified by vocabulary, no metaphorical meaning will be found. According to Ricoeur (1981: 169) literal meaning should be understood as the totality of the semantic field, the set of possible contextual uses which constitutes the polysemy of a word. Therefore, metaphorical use of a word is more than any polysemic use of a word, and is created as the result of a certain contextual action. When applied to the visual arts, images also have a specific meaning or denotation. And as in the case of polysemy of words, images may have more than one meaning or connotation attached to them when considering the context in which they are portrayed. When pictorial metaphors are used in the visual arts, viewers may tend to interpret an artwork in a literal sense, limiting the meaning of the artwork. A literal interpretation of a pictorial metaphor consequently leads to an interpretation that is simply consistent with the viewer's own commonplace understanding. Moreover, in terms of the environmental framework of this study, such commonplace understanding is necessarily confined to anthropocentric interpretation, which does not provide any scope for the discovery of possible metaphorical meanings.

Heffernan (1985: 178) states that all significations of realistic images depend on context that is partly established by pictorial objects that are recognizable via their resemblance to actual objects. Similar to the way in which a collaboration of pictures and words depend on each other for their meaning, signification and resemblance also depend on each other. When viewers recognize a pictorial element in a painting, it will in turn have a direct effect on how a pictorial element that is unrecognizable in that painting will be interpreted. The recognizable pictorial element will be a clue as to what the unrecognizable pictorial element might be. The pictorial elements themselves also establish a visual context in which various significations become possible. The representation of a coded object can lead to the signification of another. Heffernan (1985: 178) consequently remarks that by representing one object by means of a code that is naturally associated with another object; signification can ensue metaphorically by revealing the presence of a quality that belongs to the other object. In simpler terms, codes which enable recognition of one pictorial object can induce the signification and recognition of another.

Van der Merwe (1990: 118-119) rightly argues that it is not always easy to uncover primary and secondary meaning when interpreting a metaphor. He cites the following remark by Beardsley (1958: 142) in order to demonstrate the somewhat illusive undertaking of metaphorical interpretation: "[m]etaphor is a significant attribution that is either indirectly self-contradictory or obviously false in its context, and in which the modifier connotes characteristics that can be attributed, truly or falsely, to the subject". In response to this quality of metaphors Van der Merwe (1990: 118-119) states that the contradictions that may appear in a metaphor are not always applicable to the primary meaning, but can also be attributed to the connotations of the primary meaning. In visual artworks this can result in confusion on the part of the viewer, because the metaphor does not make sense. When a metaphor pertaining to environmental issues is portrayed in an artwork that seems irrational, viewers' sensitivity to the elements of the metaphor plays a very important role. The initial and literal interpretation of a metaphor can seem illogical, but it is the viewer's role to find connotations they have about the environment that will lead them to a secondary meaning. Secondary meaning can only be created through their sensitivity for contradictions portrayed in a metaphor.

The American philosopher Israel Scheffler (1923-2014) emphasizes the surprising outcomes that arise from metaphorical interpretation. Scheffler (1979: 128-129) argues that one should not be mistaken to believe that producers of metaphors have any more knowledge with regard to the comprehension of the metaphors they created than the interpreters of these metaphors. The complex and interconnected set of ideas generated by a metaphor might lead to associated ideas not intended by the producer of the metaphor (Philpott 2013: 463). Instead of viewing this characteristic as a drawback or an inability to control the outcome of meaning, it should rather be viewed in a positive light since this aspect enables accidental meaning. The fact that viewers transfer their own points of view and experience onto the metaphor may lead to a range of ideas and meaning that was not initially foreseen (Philpott 2013: 463). As a result, the producer of a metaphor can be as puzzled and surprised as any interpreter by the outcome of reflection on the matter. In this regard an artist does not necessarily have foreknowledge about possible meanings that will be created by the viewer when combining certain categories. Scheffler (1979: 129) remarks as follows on the importance of a continuous search for meaning via the artwork's context: "On the contrary, the utterance itself serves as an invitation, to himself and to others, to explore the context for significant

94

shared predicates — new or old, simple or complex". It is not only the viewers that interpret and comprehend the pictorial metaphors created by artists. Artists can also be viewers of their metaphors and vice versa by placing themselves in the role of viewers (cf. Section 2.1) during the creation of their works. Serig (2008: 47) elaborates as follows on this connection between artist and viewer in the making and interpretation of pictorial metaphors:

> Visual metaphors are of the nature of what Kant called an aesthetic idea — a representation of the imagination which occasions much thought, without however being reduced to any *definite* thought. That is, with visual metaphors, the image-maker proposes food for thought without stating any determinate proposition. It is the task of the viewer to use the image for insight. This is not to say that the image-maker has not provided some direction for the viewer to follow. And the ingredients in the image obviously constrain the viewer's imaginative flights. Rather, there is no single, fixed propositional meaning, for the visual metaphor is not a proposition.

According to Scheffler (1979: 129) the challenge put forth by metaphor is not to read a substantiated message, but to creatively forge connections between categories involved which may result in rethinking old material in terms of new categorizations. Metaphors serve a creative role of investigating connections that may improve a viewer's understanding. Context serves the purpose of understanding an object or situation in terms of another. According to Rothenberg (1979: 219) multiple oppositions depend on context. Context assists in the viewer's interpretation of oppositions employed in metaphors. Oppositions can be very confusing and complicated and context helps with the definition and understanding of these oppositions. Various opposing connotations can be portrayed in a visual metaphor and context limits the abundant possible interpretations.

- World (object 1)

According to Johns (1984: 292) juxtaposition is at the foundation of any metaphor and can be regarded as the key factor that brings together different ideas connected to specific worldviews which have previously been unconnected. Metaphors originate from these ideas and worldviews that are connected in an unfamiliar way. Johns (1984: 292) characterizes these ideas and worldviews as culture's common knowledge of objects and places which can in turn be referred to as semiotic context. Associations, ideas, and worldviews about a specific object, image or situation can all be considered as semiotic context. Moreover, Johns (1984: 292) identifies British-American philosopher Max

95

Black's (1909-1988) (1962: 325) reference to a 'system of associated commonplaces' and Eco's (1978: 210) 'codes of recognition' as key aspects of semiotic context: "[i]t is an understanding based on our recognition of the most pertinent characteristics of the object as the base for recollection and further communication". In the visual arts juxtaposition is applied by taking specific pictorial elements out of their normal context and by combining them with other pictorial elements as a strategy to merge their divergent semiotic contexts in order to create new meaning. The combination of a target shooting range and a confession booth (detail of practical application that will be discussed in the findings at the end of this section) is not a mere combination of two objects, but also includes the combination and merging of all the associations, worldviews, and ideas (semiotic context) viewers may have about these objects. Viewers' worldviews get entangled and mixed up when they have to in turn try to make sense of this combination. In order to make sense of the nonsensical they refer back to their safe and self-centered worldviews about what a shooting range means to them. Within the environmental framework of this study the combination of connotations of death, hunting, and violence etc. with associations one might have about a confession booth (repentance, sin, forgiveness) can shed light on humanity's anthropocentric worldviews about the environment and their place in it.

Johns (1984: 299) argues that viewers' associations, ideas and views about a certain pictorial portrayal may in addition influence the context of a metaphor as follows: "We can imagine a given metaphor changing context with these physical decisions by becoming the semantic 'lens' that focuses the image, and ultimately 'controls' how the message will appear". In this sense viewers' worldviews become the 'lens' which can through context be changed or determined. In terms of the environmental focus of this study the context of a metaphor is ultimately influenced by viewers' tendency to identify with their personal anthropocentric worldviews about the ecology. Consequently, they are likely to interpret semiotic context in accordance with their own worldviews.

Johns (1984: 317) points out that experience produces knowledge and metaphor can affect knowledge by causing a person to experience something in a new way. Old knowledge acquired over many years can be altered by new experiences. Experiencing something over and over in the same way produces categories and classifications that can lead to a cliché. A cliché is a sense of overfamiliarity with a specific object or image

96

that no longer seems to communicate a message due to its cultural overuse (Johns 1984: 318). Consequently, when a cliché is taken out of context and placed in an unexpected context, its overused point of view can change into a different interpretation. The juxtaposition of a cliché can lead to a re-interpretation of old knowledge and new meaning. Bearing in mind that a cliché's semiotic context includes variations of worldviews pertaining to acquired knowledge, associations and experiences, the combination of all these worldviews with unexpected imagery can lead to a new experience and therefore activates new knowledge and meaning. A cliché can be revitalized through the use of a metaphor. In connection with the ecological theme of this research project, pictorial depictions suggesting the concept of "Going Green" can be considered as cliché because of their overuse and subsequent powerlessness. In order to generate new meaning and understanding of humanity's anthropocentric habits, an environmental cliché could be juxtaposed with an unexpected pictorial element for example the recycle logo that is very recognizable and which could be juxtaposed with the word "karma" in order to take it out of its normal context of recycling and create a

new context that will lead to a new experience and meaning. The fact that the recycling logo is three arrows pointing in a circle juxtaposed with the word "karma" can connote concepts of "what goes around comes around" or the circle of life. By combining these connotations to the logo of recycling they interconnect with each other in the mind of the viewer and form new meaning. When a metaphor becomes too familiar and unquestioned, viewers may run the risk of being used by, instead of being in control of such metaphors.

Figure 15. Internet image 2012. Dimensions unknown.

- Findings arising from the theoretical model and the application thereof in selected artworks

Context plays a vital role in the meaning of pictorial metaphors. Visual elements taken out of their normal context and placed in a new context create new meaning. When schematic views are taken out of their normal context they do not make any sense. This prompts viewers to shift their attitudes from a literal to a figurative one and consequently activate an aesthetic experience. Metaphorical juxtaposition can be utilized by artists to

97

expose anthropocentric attitudes towards the environment. Artists can reclassify pictorial elements in order to generate new possibilities of meaning. The use of pictorial metaphors enables artists to shed new light on everyday ecological issues in order to transform perceptions. Artists however do not have more knowledge about metaphorical interpretation than the viewers. Pictorial metaphors consist of complex and interconnected set of ideas which can generate meaning that even the artist could not have foreseen. The challenge put forth by pictorial metaphors is for viewers to creatively forge connections (in their minds) between categories involved that could result in reconsidering old information in terms of new categorizations.

In the installation entitled *What goes around, comes around* (cf. fig 16-19) two objects have been liberated from their ordinary contextual restraints and combined to be reclassified in a new context. The first object is a 'target shooting range', which was reclassified out of its normal context as a 'confession booth' in order to form a completely new experience. When everyday objects are reclassified and defamiliarized from their own familiar associations and connotations, they lose their familiar meaning and context. New connotations and new meaning are subsequently created. A target shooting range and a confession booth are two diverse objects that seem to have nothing in common, but when placed together a similarity between their dissimilarities can be found between these two objects. Associations from each object get fused with each other in order to create new associations.

The initial idea behind the creation of the work is the ideology that humanity possesses the world and consequently can do with it as they please. This belief results in the falsehood that people have power over the earth. It is evident however that humanity and the earth have a direct effect on each other and if the world is not liveable anymore humanity will cease to exist. The sombre fact is that civilization is "moving forward" and at the same time "moving backward". Any destruction done to the environment comes right back to bite us. And as a result of the egotistical flaw in our personality we have yet to realize we are in fact part of nature and not opposed to it. Every person on earth plays a role in the damage or conservation of their environment, even if it is indirect. Connotations that can be prompted via a confession booth are a sense of confessing sins. Viewers will imaginatively connect it with connotations of a target shooting range that can possibly be violence, hunting, accuracy or protection. Literally the combination

is absurd and will not make any sense, but metaphorical interpretation overcomes an anthropocentric interpretation. The structure is essentially a confession booth, once the viewer enters the booth through a curtain there is an open window in front exposing targets moving toward the viewer on a motorized system. The ear-muffs placed in front of the viewer are normally used to subdue the sound of gunshots at a shooting range. However, once the viewer puts on the ear-muffs, it adds an audio component. To the viewer's right, there is the window which is consistent with a confession booth where a person would talk through to the priest and confess their sins. One of the oppositions employed in the execution of the practical component of this research project is an opposition of the confession booth and target shooting. This opposition can lead to various metaphorical connotations especially when placed in an environmental context. Typical to South African tradition there is a springbuck mat on the floor where viewers will stand, that has been embroidered with a circus bear pattern driving on a bicycle. This object will add to connotations of how animals are exploited by human beings for their own gain. All the separate aspects included in the installation serve as a multitude of connotations and schematic views that viewers will have to imaginatively combine in their minds in order to find meaning among them.

Figure 16

Anna du Plessis. *What goes around, comes around*. (front view of confession booth)
Installation 2.5 x 2 m. 2015.
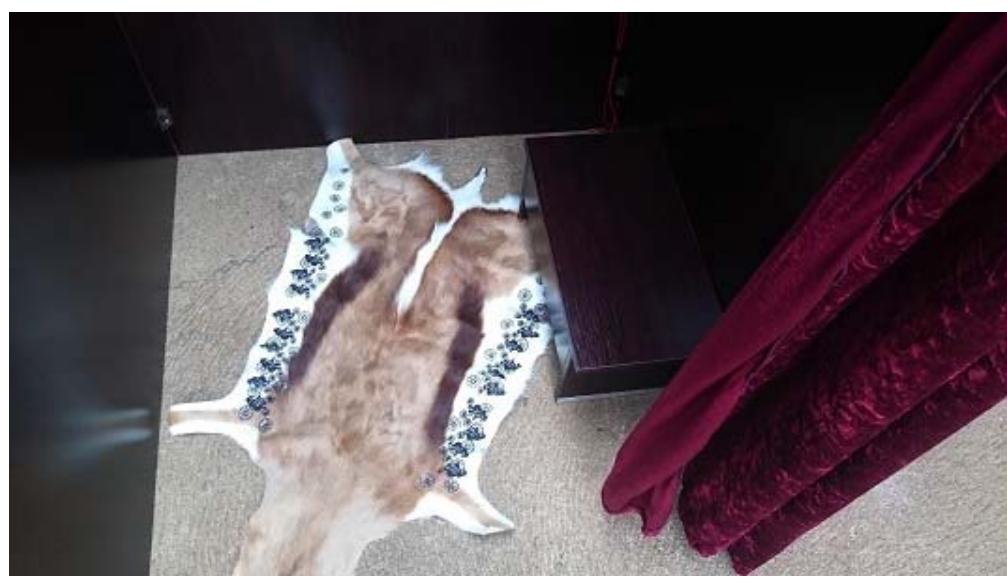
Figure 17

Anna du Plessis. *What goes around, comes around*. (interior floor view of confession
booth) Installation 2.5 x 2 m. 2015.

100

Figure 18

Anna du Plessis. *What goes around, comes around.* (interior view of button to control movement of targets and earphones) Installation 2.5 x 2 m. 2015.
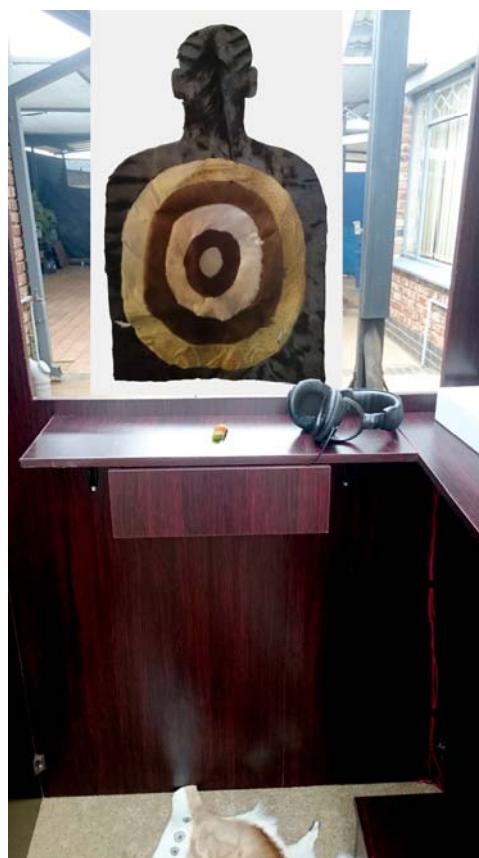
Figure 19

Anna du Plessis. *What goes around, comes around.* (view of target through window) Installation 2.5 x 2 m. 2015.

2.7 Interaction between pictorial concepts: metaphorical innovation in the representation of environmental issues

Metaphor is not merely a rhetorical device, but is fundamental to the way humanity thinks and understands concepts in everyday life. Metaphoric concepts can connect aspects of human experience that have nothing in common and consequently link aspects of mind, body, emotion and memory (Bornstein & Becker-Matero 2011: 172). Metaphor can be regarded as the glue that can be utilized to link contrasting aspects under the theme of environmentalism. It enables viewers to create narratives in their mind that give meaning to past, present and future experiences.

In view of the somewhat divergent theories with regard to metaphorical expression this section will commence with a review of the most prominent theories in order to determine which of these theories can truly be recognized as a comprehensive metaphorical theory. In this regard the Comparison, Substitution and Interaction theories of metaphor will be scrutinized. The central aim of this section will be to examine how the interaction between visual concepts may lead to metaphorical innovation and contribute to environmental sensitivity in the making and interpretation of pictorial metaphors. This examination will focus on the role of contradiction and reorganization of concepts in order to create tension among concepts by means of a metaphorical twist. Finally, calculated confusion of categories as a factor in metaphorical expression will be investigated in order to demonstrate how a combination of seemingly absurd categories may contribute to activate metaphorical innovation.

- Artwork (object 2)

The theories that will be discussed in order to come to a valid understanding of a metaphor are the Comparison, Substitution and finally the Interaction theory. Van der Merwe (1990: 68) indicates that the Comparison theory focuses on defining metaphor from the perspective of a simile. A simile occurs when an object is represented like or as something else. Even though this juxtaposition of images is intended to expose similar characteristics of the portrayed images, simile is ultimately reducible to a comparison (Johns 1984: 294-295). Johns (1984: 295) uses an illustration portraying the representation of breathing (cf. fig 20) in order to demonstrate the limitations of the comparison theory. The illustration clearly compares the respiratory function of a human

being with the mechanical workings of a machine. This is a way of explaining the respiratory process in order for a person to understand it better. This is the most direct way of juxtaposing images and is ultimately reducible to a comparison. From the perspective of the Comparison theory, a metaphor is regarded as an incomplete simile. Moreover, according to the tenets of the Comparison theory the difference between simile and metaphor is that the comparison in metaphor is implied and even though metaphor and simile differ in form, they do not differ in essence. Followers of the idea of metaphor as a simile argue that in contrast to a comparison where both sides of the comparison are stated, only one side is stated by means of a metaphor. Comparison theory therefore maintains that a metaphor can be characterized as a shortened version of a comparison


Figure 20. Representation of breathing, illustrated by Dr. Fritz Kahn (1939, from Het Leven van de Mens, Deel 1, by Dr.

as well as a potential or implied simile (Van der Merwe 1990: 70). In response to the tenets of Comparison theory Van der Merwe (1990: 73) argues that the drawback of this theory is the fact that a simile is a literal expression where the meaning of words is confined to their true meaning. If a metaphor is therefore interpreted as an incomplete simile, it is consequently interpreted as an incomplete literal expression, which in turn cannot be regarded as a proper metaphor. The fact that a simile is confined to an incomplete literal expression is in itself an aspect which exposes the flaw in the foundation of the Comparison theory. Moreover, the following remark by Johns (1984: 298) negates the characterization of metaphor from the perspective of a simile: "While the Substitution/ Comparison type similes hold elements apart for comparison, metaphor fuses thought and image so they appear as one".

Another theory which is often regarded as a directive in the characterization of metaphor is the Substitution theory. Van der Merwe (1990: 53) identifies the Substitution theory as one of the oldest explanations of metaphor and he quotes the following statement by Aristotle in order to provide some background on the views that form the basis of this theory:

> Metaphor consists in giving a thing a name that belongs to something

103

else; the transference being either from genus to species,
of from species to genus
of from species to species
or on grounds of analogy

In terms of this statement by Aristotle, the focus is on the process whereby a word's meaning is transformed when a metaphor is established. According to the Substitution theory, words go through a process of detachment from their true meaning and attach to a strange and different meaning (Van der Merwe 1990: 54-55). Van der Merwe (1990: 61) characterizes the Substitution theory of metaphor in simple terms as the result of a process of substitution whereby a potential literal expression is substituted with a metaphorical expression on account of an agreement or analogy between their respective meanings. Consequently, the semantic function of a paraphrased metaphorical expression is equal to a literal expression. In view of this fact a paraphrased metaphorical expression can be regarded as just another form of literal expression. No additional meaning is created when a metaphor is considered in these terms. The fact that metaphors cannot be substituted by a literal semantic-equivalent expression exposes the limitations of this theory. Instead of making provision for the creation of new meaning this characterization of metaphor is merely confined to the substitution of meaning. As a result, no creative semantic function can be attributed to this understanding of metaphor.

The Interaction theory of metaphor offers an alternative to the Substitution and Comparison theories. Van der Merwe (1990: 91) traces the Interaction theory back to the following definition formulated by the English literary critic, Ivor Armstrong Richards (1893-1979) in his *Philosophy of Rhetoric*: "[w]hen we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is the resultant of their interaction". Richards' definition points to an interaction of meaning and the meaning of the metaphor as the result of this interaction. Richards explains the nature of the metaphor as the simultaneous combination and differentiation between two different situations within one expression so that the meaning of the expression is the consequence of the interaction between these two situations. Consequently, metaphor is not intended to involve the moving around or the replacement of words, but rather entails the communication and mutual enriching of meaning, created by the semantic interaction of different contexts. Metaphors enable the

104

interaction of meanings from which new meaning is produced (Van der Merwe 1990: 98).

The crucial difference between simile and metaphor is the fact that the basis of a simile is a comparison and stays within the bounds of a comparison. In contrast to simile a metaphor has to transcend these bounds by means of the metaphoric process which include the interaction of meaning (Van der Merwe 1990: 99-103). With reference to the visual arts, Johns (1984: 298-299) states that an Interaction type metaphor is composed in order to create simultaneous awareness of two subjects portrayed in the artwork. The two portrayed subjects should both share similar elements and codes of interpretation in order to surpass the simple comparison of a simile (Johns 1984: 298-299). Van der Merwe (1990: 104) emphasizes that the new context created by means of a metaphor also creates new differences between the two portrayed subjects. Hence Van der Merwe (1990: 104) argues that it is not so much the similarities between meaning which is the basis for metaphoric interaction, but the discovery of similarities amongst dissimilarities and contradictions (Van der Merwe 1990: 135). It is this tension that is created between similarities and dissimilarities that form the foundation of metaphorical processes. The Interaction theory thus defines metaphorical language as an interaction of meaning that is based on dissimilarity in meaning rather than similarities (Van der Merwe 1990: 104).

Serig (2008: 42) quotes Lakoff's (1993: 203) definition of metaphor as "a cross-domain mapping in the conceptual system" and consequently states that since metaphor is linked to a conceptual system, previous theories of defining metaphor in linguistic terms is replaced with current cognitive scientific views of how people create meaning. Serig (2008: 41) insists that an essential ingredient of metaphorical thinking requires a reorganization of concepts. He explains his thinking by stating that conceptual reorganization is part of the creation and comprehension of metaphors because the absurdity created by means of metaphorical expression must be reconciled with previous experiences that are differently structured. In the following statement Serig (2008: 42) identifies a tension between domains as a key component in the reorganization of concepts: "The process of creating metaphors consists of being aware of a domain, having the domain placed in tension or conflict with another, and then restructuring the domains in an attempt to resolve the tension or conflict". Ricoeur (1976: 52) affirms that within a tension theory of metaphor, a metaphor is an instantaneous

105

creation, a semantic innovation which only exists because of the attribution of an unusual predicate. Ricoeur (1976: 52) concludes: "Tension metaphors are not translatable because they create their own meaning. This is not to say that they cannot be paraphrased, just that such a paraphrase is infinite and incapable of exhausting the innovative meaning". A metaphor cannot be considered as an ornament of discourse, because it offers new information and tells us something new about reality (Ricoeur 1976: 52-53).

In view of the fact that the similarity of meaning at the core of the comparison and substitution theories will always inevitably result in literal interpretation, Van der Merwe (1990: 157) argues that the role of similarity should rather be replaced by opposition and contradiction. The tension resulting from this opposition and contradiction between meanings will ultimately give birth to metaphorical expression (Van der Merwe 1990: 158). Even though a metaphor is created from contradiction it ultimately requires similarity in order to make sense. Otherwise the metaphorical expression will remain absurd and no new meaning will be created. Contradiction and opposition are a basic condition for the absurdity from which a metaphor is born. Likewise, similarity and comparison are a basic condition for the creation of new meaning from which a metaphor is reborn (Van der Merwe 1990: 158). In the end it is important to note that the metaphorical process may never begin with similarity and may likewise not end in contradiction or absurdity.

Ricoeur (1978a: 80) explains that the metaphor holds together within one simple meaning two different missing parts of different contexts of this meaning. In this sense not only a transaction between the meanings of words, but a transaction between thought and contexts takes place. If metaphor is applied in the visual arts the portrayal of two different objects or situations consequently interacts with each other to create new meaning. This metaphoric interaction includes ideas, contexts, meaning and connotations of the objects or situations portrayed. Ricoeur (1978a: 82) characterizes the role of context in the interpretation of metaphor as follows: "[c]ontext lets us understand the missing parts of discourse implied in the meaning of the words, and also the situations represented by these missing terms". Context puts terms in perspective and helps with the understanding of metaphorical language. Still, in works of visual art not every expression containing two different objects or situations can be considered as

106

a metaphor. Ricoeur (1976: 50) rightly remarks that absurdity will be the outcome if the combination of these opposing objects or situations is ever interpreted literally.

- Recipient / viewer (subject 2)

Ricoeur (1976: 50) explains that since literal interpretation of a metaphor will end in absurdity, it is necessary to clarify the transformation from literal to metaphorical interpretation. He provides the following perspective on the nature of this transformation: "It is this process of self-destruction or transformation which imposes a sort of twist on the words, an extension of meaning thanks to which we can make sense where a literal interpretation would be literally nonsensical" (Ricoeur 1976: 50). This transformation is referred to as a metaphorical twist (Ricoeur 1976: 51). According to Richards (Ricoeur 1978: 82) the connection and interaction of the two ideas put forth by a metaphor happens in the mind of the perceiver. Richards maintains that the mind is a connecting organ which can connect two things in a large number of ways. Likewise, in the interpretation of visual artworks the creative interaction of the two aspects combined in a metaphor materializes in the mind of the viewer. It is the aesthetic interaction of the viewer that ultimately leads to the creation of new meaning via the pictorial metaphorical depiction. Absurdity creates a situation where viewers either have to wrongly accept and regard the absurdity of the literal meaning as sufficient or attribute a new meaning to the artwork in order for the metaphor to make sense. Ricoeur (1981: 173) clarifies that the new meaning created is drawn from a 'potential range of connotations'. Meaning is expanded by including secondary meanings, as connotations, within the perimeter of the implied meanings. As with words, images naturally also have their own connotations. In order to transform the absurdity of literal meaning into possible metaphorical meanings, these connotations will aid in the expansion of the meaning within the perimeter of the pictorial metaphor's meaning.

When considering the ecological theme of this study by reflecting on environmental aspects included in a pictorial metaphor, various connotations can be drawn from a simple combination. A simple absurd combination of the biblical figures Adam and Eve posing in front of the tree of knowledge of good and evil, each holding a chain-saw will evoke numerous connotations. Each object has connotations of their own, and the combination of their connotations can even lead to new connotations. In response to this absurd portrayal, viewers have to reject a literal interpretation and by way of a

107

metaphorical twist create new meaning in order to experience a metaphorical interpretation.

In order to really break free from the limitations of a substitution theory instead of only substituting connotations with that of a literal interpretation, Ricoeur (1981: 174) insists that the decisive moment of explanation is the construction of a network of interactions which constitutes the context as actual and unique:

> In doing so, we direct our attention towards the semantic event which is produced at the point of intersection between several semantic fields. This construction is the means by which all of the words taken together make sense. Then and only then, the 'metaphorical twist' is both an event and a meaning, a meaningful event and an emergent meaning in language". This semantic event can only be undertaken by the viewer in order for new meaning to emerge.

Ricoeur (1981: 174) states that readers construct the meaning of a text similar to the way that they make sense of a metaphorical statement. He concludes that the meaning of a text needs to be constructed due to the asymmetrical relation between the reader and the text. The asymmetrical relation between the reader and the text can be attributed to the fact that a text is written and one of the partners speaks for both. Since the text is an autonomous space of meaning it is no longer governed by the intention of the author, since interpretation is handed over to the reader. According to Ricoeur (1981: 175) an additional reason for the asymmetrical relation between reader and text is the fact that a text is a work which in totality cannot be reduced to a sequence of sentences, but consists of various themes and elements which can be constructed in numerous ways. When relating Ricoeur's views to a visual work of art, it can be established that the interpretation of texts and visual works is comparable. The artwork offers fragments to a whole and the configuration requires the participation of viewers in order to complete the whole.

Scheffler (1979: 87) states that when it comes to interpreting metaphorical expressions new challenges always seem to arise that need interpretive ingenuity. In the case of metaphorical interpretation, comprehension is often bridged by acts of intuition. Intuition is however not a leap in the dark when it comes to the meaning of a metaphor. Scheffler (1979: 87) insists that "It is indeed creative and addressed to the hitherto unencountered, but it also builds upon prior understandings and past applications". It can be concluded that sometimes there is a gap in comprehension of a metaphor and it

is necessary for viewers to creatively make use of their intuition in order to guide their quest for meaning.

Van der Merwe (1990: 120) states that a metaphor essentially consists of an intentional confusion of categories. The connotations of the modifier shed light on the subject through their juxtaposition. The primary or literal meaning has to be ignored by the viewer and the secondary meaning should be interpreted as the true meaning of the metaphor. According to Van der Merwe (1990: 118) there is contradiction on the level of the primary meaning and at the same time a reconciliation on the level of the secondary meaning of a metaphor. Viewers should be able to identify contradiction as well as meaningful interaction of connotations between the modifier and the subject. Because the confusion of categories actually creates confusion, viewers are not able to make sense of the primary meaning. Viewers will only be able to make sense if they distance themselves from the literal meaning of the metaphor and create new meaning by identifying the appropriate connotations of the modifier and attributing those connotations to the subject. Consequently, the metaphor actually forces viewers to let go of the primary meaning in search for a secondary meaning that inevitably creatively produces new meaning as well as new connotations (Van der Merwe 1990: 176). Viewers need to make a hermeneutical leap with a second interpretation in order to come to a second meaning of the artwork. This hermeneutical leap will lead them to make connotations in order to come to a better understanding of the possible meaning of the work (Van der Merwe 1990: 168). The confusion of categories that was evident in the primary meaning will cease to exist in the interpretation of the secondary meaning of a metaphor (Van der Merwe 1990: 176).

- World (object 1)

Humanity makes use of categorization in order to make sense of the world and their experiences within it. Some of these categorizations emerge from a person's everyday experiences (Lakoff & Johnson 1980: 162). Lakoff & Johnson (1980: 162) provides the following examples of how a person categorizes experiences:

> [t]here are natural dimensions to our categories for objects: *perceptual*, based on the conception of the object by means of our sensory apparatus; *motor activity*, based on the nature of motor interactions with objects; *functional*, based on our conception of the functions of the object; and *purposive*, based on the uses we can make of an object in a given situation.

Lakoff & Johnson (1980: 163) use the term 'experiential gestalt' in order to describe how people categorize their worldviews. People make use of categorization in order to identify a certain metaphor by highlighting certain interactional properties portrayed in the pictorial metaphor. In this sense some interactional properties portrayed in the metaphor are downplayed in order to highlight others. The manner in which focus is steered to emphasize certain interactional properties of an object and to take focus away from others automatically occurs as part of categorization. Since the natural dimensions of categories are generated by people's life experiences the properties that they ascribe to an object are not properties of the object itself, but rather interactional properties based on their life experiences (Lakoff & Johnson 1980: 163). In short it can be stated that understanding requires human categorization and it involves a person's perception to ascribe interactional properties to an object that emerge from personal experience (Lakoff & Johnson 1980: 164-165). In view of Lakoff & Johnson's (1980) arguments it can be concluded that the categories people apply to pictorial metaphors are directly influenced by their worldviews and that experiential gestalts are a product of viewers' everyday experiences. Metaphorical interpretation does not rely on humankind's normal conceptual system but rather on their understanding of abstract concepts. Since metaphorical interpretation require understanding one experience in terms of another, it is necessary to consider this kind of interpretation in terms of concepts and systems as a whole (Lakoff & Johnson 1980: 115-116). The fact that metaphors allow a person to understand one domain of experience in terms of another, suggests that understanding of metaphors occurs in terms of entire domains of experience and not in terms of isolated concepts. In this regard Lakoff & Johnson (1980: 117) clarify that a basic domain of experience is a structured whole in a person's experience repertoire that is conceptualized as an experiential gestalt.

It is important to consider the impact of a metaphorical twist on experiential gestalts. Lakoff & Johnson (1980: 226) state that since objectivism focuses on truth and factual knowledge, reasonable objectivism may be impossible when there are conflicting conceptual systems. Subjectivism is motivated by what is important and meaningful to a person. Consequently, subjectivism does not independently rely on rational knowledge like objectivism, but is also subject to a person's past experiences, ideologies, values etc. (Lakoff & Johnson 1980: 227). Hence it can be determined that in the case of metaphors, subjectivism is inevitable in view of conflicting concepts being portrayed in

110

order to create new meaning. Lakoff and Johnson (1980: 227) comment as follows on the subjectivist interpretation of conflicting concepts: "Meaning is not cut and dried; it is a matter of imagination and a matter of constructing coherence". Interactional properties as well as experiential gestalts all have the same subjective characteristic; they are subject to personal experience and personal world views. When focus is only on an objectivist view, it misses out on what is important and insightful to the individual (Lakoff & Johnson 1980: 227-228). When applied to humanity, it is evident that when interpreting a metaphor, viewers rely on objectivism and subjectivism to come to a conclusion. This fact supports a conclusion that viewers' objective views get entangled and influenced by their subjective views. Every viewer brings along the experience of their own worldviews acquired throughout their lives and what they believe to be true in these experiences. Since the portrayal of a pictorial metaphor is opposed to their worldviews it compels them to question or even re-evaluate their worldviews. This is exactly what is required to make sense of understanding one domain of experience in terms of another via the impact of the metaphorical twist.

- Artist (subject 1)

When creating a metaphor, writers actually generate a state of logical absurdity where they put forth the choice of either preserving the literal meaning of the subject and the modifier and concluding that the entire sentence is absurd, or attributing a new meaning to the modifier so that the sentence as a whole make sense. In order to make sense of non-sense, the literal meaning needs to stand aside for metaphorical attribution. The creation of a metaphor requires a concept of definition that differs from the standard definition of words in a dictionary. Dictionary definitions are concerned with characterizing the things that are inherent to the concept itself. Metaphoric interpretation on the other hand often involves understanding one kind of experience in terms of another Ricoeur (1981: 173).

In order for an artist to create a pictorial metaphor he/ she needs to portray one kind of experience, object or situation in terms of another. For it to be successful, artists should shift from *poiesis* to *aesthesis* during the creation process to also interpret what they have put forth in order to evaluate whether the metaphor is successful. Ricoeur (1981: 173) states that the notion of meaning can be expanded by including secondary meanings as connotations, but by doing this the creative process of metaphor is

111

restricted by a non-creative aspect of language. Ricoeur (1981: 173) hence asks the question:

> Is it sufficient to supplement this 'potential range of connotations', as Beardsley does in the 'revised verbal-opposition theory', with the properties which do not yet belong to the range of connotations of my language? At first sight, this supplementation ameliorates the theory; as Beardsley forcefully says, 'metaphor transforms a *property* (actual or attributed) into a *sense.*

Ricoeur (1981: 173) subsequently state that writers do not merely actualise a potential connotation via a metaphor, but establish it as a main feature so that some of the object's relevant properties can be given a new status as elements of verbal meaning. To talk about properties that have not been connoted means that the new meaning is not drawn from anywhere. Ricoeur (1981: 174) argues that if metaphor is not drawn from anywhere it has to be recognized for what it is: "namely, a momentary creation of language, a semantic innovation which does not have a status in the language as something already established, whether as a designation or as a connotation". In order to speak of a semantic innovation according to Ricoeur (1981: 174) "it is necessary to take the viewpoint of the hearer or the reader and to treat the novelty of the emergent meaning as the counterpart, on the author's side, of a construction on the side of the reader". The emergent meaning can consequently be regarded as the construction between the artist and the viewer. Otherwise instead of the substitution of literal meaning, a substitution of connotations and commonplaces takes place and we do not really free ourselves from the theory of substitution.

In line with a discussion by American philosopher Nelson Goodman (1906-1998), Van der Merwe (1990: 120) states that a metaphor can be characterized as consisting of a calculated confusion of categories. By means of this creative strategy artists implement metaphors to establish connections between categories that are normally unrelated in order to create new, previously unnoticed connections of meaning that hitherto remained unaccounted for. An artist therefore deliberately confuses categories in order to enable viewers to experience this creative–semantic undertaking. Rothenberg (1979: 55) characterizes opposites or antitheses as essential to creativity and all creative processes including metaphor. The process of actively formulating antitheses or opposites corresponds to his discussion on Janusian thinking (cf. Section 2.6) where he characterizes the artist's use of antithesis or opposites as follows: "Janusian thinking consists of actively conceiving two or more opposite or antithetical ideas, images, or

112

concepts simultaneously". In the process of metaphor opposites tend to exist side by side as equally operative and lead to highly complex thinking (Rothenberg 1979: 55). By combining images or concepts that are normally irreconcilable, Janusian thinking serves to bring some of the elements of these conflicts to the surface (Rothenberg 1979: 57). Rothenberg (1979: 57) states that Janusian thinking resembles dreaming because of its function to unearth unconscious processes rather than keeping them hidden. Artists have the control to utilize Janusian thinking in order to confront viewers with opposites in a pictorial metaphor which leads to a complex web of connotations. By creatively applying certain opposites in an artwork artists enable viewers to connect similarities between categories in their mind that previously did not exist and ultimately guide them to create new connections and connotations, enabling them to create new meaning. In terms of the environmental focus of this research project there are many ways in which artists can creatively employ opposites in order to invite viewers to question their anthropocentric beliefs. Combining concepts that seem to have nothing in common can at a second glance depict similarities that may be uncovered and utilized by viewers as cues and clues to the implied meaning behind this combination. Semantic innovation can absolutely be one of the many tools utilized by artists in order to create new meaning, where no meaning was before.

- Findings arising from the theoretical model and the application thereof in selected artworks

The Interaction theory can be regarded as a proper metaphorical theory. In the installation entitled *What goes around, comes around* (cf. fig 16-19), the combination of a confession booth and a shooting range was implemented as a deliberate strategy to confuse categories. Both were taken out of their normal contexts and combined in a way that seems to be nonsensical. This seemingly absurd combination is exploited to create tension which is needed for the generation of a metaphor. The absurd opposites (for example: confessing sin and shooting a target) in conjunction with similarities (for example: killing and confessing sin) that are formed in this metaphor elicit connections and connotations that are intended to activate viewers' imaginative and creative response.

Even though the targets (cf. fig 21-26) coming towards the viewer are consistent to what a person would see at a shooting range, the subject matter combined on the targets

113

would stimulate viewers to creatively connect the connotations and schematic views portrayed on individual targets in order to make conjectures about their implied meanings. The recognizable 'target circles' depicted on individual targets enable viewers to easily identify these targets by means of a backward glance into their memory (retention) (cf. Section 2.4) and also activates views and ideas they may have about target shooting. The first target (cf. fig 21) consists of the juxtaposition of a portion of Michelangelo's Creation of Adam, portraying the hand of God holding an apple and presenting it to Adam. The combination may connote how God gave man the responsibility to rule over the earth. The second target (cf. fig 22) depicts the figures Adam and Eve, juxtaposed on the target circles, and portrays Eve holding an apple that is bitten. This portrayal may evoke connotations of the original sin committed by Adam and Eve that led to their expulsion from the Garden of Eden. Connotations in connection with the sin that they committed in order to acquire knowledge may be linked to humanity's constant quest for knowledge and lack of regard for what the consequences may be. The Garden of Eden may connote ideas about our environment and nature. The third target (cf. fig 23) consists of an image appropriated from Rene Magritte's work entitled *The son of man* juxtaposed over the target and his face partially covered with a half eaten apple. The very fact that the man is dressed in a suit, tie and hat portrays the progression from the past to the future where industrialization, progress and development are a priority for man.

The fourth target (cf. fig 24) is the outline of the target in the shape of a figure with the core of an apple that was eaten represented on top of his head. This target is suggestive of the folklore of William Tell shooting an apple from his own son's head and evokes connotations of humanity's determination to acquire money no matter what gets in their way. The fifth target (cf. fig 25) represents an eaten apple at the centre of the target that is beginning to rot. The viewer will notice that the apple is a recurring object in each target, however with each target the apple is smaller from being eaten. The context in which the targets are represented in combination with the audio of the confession provokes viewers to distance themselves from a mere literal interpretation and serves as a clue to its metaphoric content of humanity's greed when it comes to exploiting the environment. The 6 h and final target (cf. fig 26) is assembled from animal hide. The last target is intended to activate the communicative function of the aesthetic experience which may bring forth a change of belief and liberation of the mind (*catharsis*) (cf.

114

Section 2.1). This target connotes the idea that humanity itself may actually be the real target. In this regard the artist utilized the artwork to aesthetically liberate viewers from their everyday expectations and emotions, by guiding them to reflect upon and discover the limitations of their own worldviews. Humanity and nature is ultimately connected and humanity needs nature in order to live. In the end the destruction of the earth suggests the destruction of humankind.

Viewers will view the targets while listening to an audio tape on the ear-muffs. The audio includes a discussion of a priest undertaking a confession and puts the viewer in the situation of someone who is confessing. This confession is combined with sounds of gunshots normally heard at a shooting range. The sound will aid the viewer to simultaneously identify with the portrayed scene and someone who is shooting while another is confessing. All these elements that make up the installation will lead the viewer to make conjectures with regard to the possible meaning of the work. This installation portrays a complex web of connotations which viewers will have to creatively link in their mind in order to make sense of all these connotations, consequently producing a metaphorical twist which may in the end expose their own anthropocentric views about the environment.
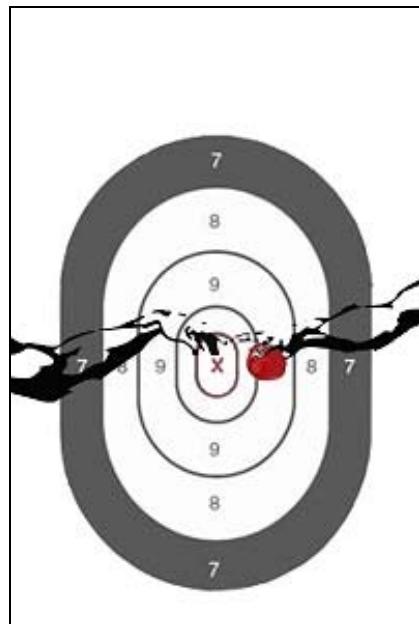
Figure 21

Anna du Plessis. *What goes around, comes around*. (Target 1)

Installation 2.5 x 2 m. 2015.
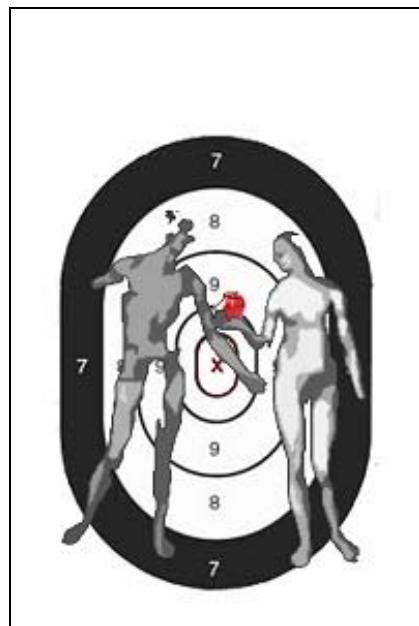
Figure 22

Anna du Plessis. *What goes around, comes around*. (Target 2)

Installation 2.5 x 2 m. 2015.

116

Figure 23

Anna du Plessis. *What goes around, comes around*. (Target 3)

Installation 2.5 x 2 m. 2015.

Figure 24

Anna du Plessis. *What goes around, comes around*. (Target 4)

Installation 2.5 x 2 m. 2015.

117

Figure 25

Anna du Plessis. *What goes around, comes around.* (Target 5)

Installation 2.5 x 2 m. 2015.

Figure 26

Anna du Plessis. *What goes around, comes around.* (Target 6)

Installation 2.5 x 2 m. 2015.

CONCLUSION

The Art theoretical model applied in this research project demonstrated how the imaginary worlds represented in visual artworks interact with the worldviews of artists and viewers. The implementation of this model in itself contributed to uncover limitations of various art theories. The holistic research method applied in the research project ultimately assisted in revealing anthropocentric ideologies towards the environment. The theoretical model is of course not a requirement or prerequisite to be utilized by other artists and viewers in their creation and interpretation of artworks. However, the model turned out to be of great value for this particular project and may undoubtedly prove to have valuable didactic potential. The particular theoretical model should be regarded as an instrument that assists in stimulating increased sensitivity of humanity's interaction with artworks. The theoretical model supported a holistic and comprehensive research method and can definitely be beneficial to future research.

The hypothesis proposed at the start of this research project suggested that visual artworks serve as mediation between artists and viewers and elicit viewers' hermeneutic participation in exposing anthropocentric attitudes towards the environment. It was demonstrated that the viewer, artist, artwork and their worlds are all interconnected during an aesthetic experience and all are included in hermeneutic participation. Aesthetic interaction in the visual arts can in fact be utilized as a measure against anthropocentric attitudes towards the environment. The artwork functions as a stimulus for aesthetic interaction, but nevertheless requires the participation of the viewer in order for the work to come into being and consequently meaning is created in the mind of the viewer.

Positive aspects include the fact that a person's anthropocentric ideologies and worldviews can be altered through aesthetic interaction and in this respect artists can utilize their medium to raise issues concerning the environment. It must be noted however that this research project does not claim to change a person's behavior concerning environmental destruction, but have proven to be able to transform worldviews and environmental consciousness. Further research could be done in order to develop art programs that focus on environmental consciousness in school curriculums in order to cultivate an ecological consciousness from an early age as well

119

as investigating the influence art can have on shaping environmental ideologies of future generations.

SUMMARY

Western culture has an immeasurable effect on the daily estrangement of people from nature. In line with the findings of Garoian (1998) this project identifies five metaphors detectable in Western art which are indicative of a self-centeredness and autonomy and which consequently promote Western culture's anthropocentric attitude towards the environment. The aim of this research project was to demonstrate that artists and viewers' hermeneutic interaction with the imaginary worlds represented in visual artworks have the potential to counteract this anthropocentric attitude. The project focuses on the employment of a theoretical model of aesthetic interaction intended to bring about a holistic study of the hermeneutical relation between four key components namely (i) artworks, (ii) artists, (iii) viewers and (iv) their imaginary worlds. A number of artworks completed as part of the research, reflecting the environmental focus of this study were analyzed in order to test and illustrate the research findings that emanated from the theoretical model's application.

The following key aspects emerged from the application of the theoretical model:

- Aesthetic participation requires a cultivated sensitivity to maintain a balance between aesthetic distance and testing participation.
- The formation of an aesthetic object (the coming together of the artwork and the viewer's imagination) is subject to a tolerance for worldviews that are inconsistent with anthropocentric illusions about environmental concerns.
- Empathetic identification with ocularcentric (literal) worldviews pertaining to environmental concerns is overturned via relinquishment of the viewer's ego as part of the act of appropriation.
- The imaginary projection and linking of past and present perceptions of environmental concerns guide artists and viewers to form hypotheses with regard to future interpretations.
- Particular tolerance and sensitivity is required to make appropriate conjectures on the surplus meanings of metaphors that reflect worldviews on the environment pertaining to a specific era, culture or social grouping.
- The juxtaposition of divergent semiotic context merged in a metaphorical expression is in conflict with everyday perceptions and exposes the limitations of preconceived worldviews pertaining to environmental concerns.

121

- The implementation of a calculated confusion of seemingly irreconcilable or absurd categories challenges viewers to find a similarity between dissimilar categories in order to creatively interpret metaphorical expressions pertaining to environmental concerns.

OPSOMMING

Westerse kultuur het 'n beduidende uitwerking op die daaglikse verwydering tussen die mens en die natuur. In ooreenstemming met die bevindinge van Garoian (1998) word daar in hierdie projek vyf metafore in Westerse kuns geidentifiseer om te toon hoe hierdie metafore die outonomie van die mensdom, asook 'n antroposentriese ingesteldheid teenoor die omgewing bevorder. Die oogmerk met hierdie navorsingsprojek is om te demonstreer hoe kunstenaars en toeskouers deur middel van hulle hermeneutiese interaksie met die imaginêre wêrelde van visuele kunswerke weerstand kan bied teen hierdie antroposentriese ingesteldheid teenoor die omgewing. 'n Teoretiese model van estetiese interaksie binne die visuele kunste word vervolgens aangewend om te illustreer hoe 'n holistiese hermeneutiese interaksie tussen vier komponente naamlik (i) die kunstenaar, (ii) die kunswerk, (iii) die toeskouer en (iv) hul imaginêre wêrelde kan meewerk om hierdie antroposentriese ingesteldheid te bowe te kom. Geselekteerde kunswerke wat voltooi is vir doeleindes van hierdie studie is as deel van die navorsingsprojek ontleed om sodoende navorsingsbevindinge te beproef en bevindinge te illustreer wat uit die toepassing van die teoretiese model voortgespruit het.

Die volgende sleutel-aspekte het voortgespruit uit die toepassing van die teoretiese model:

- Estetiese interaksie benodig 'n gekultiveerde sensitiwiteit om 'n balans te vestig tussen estetiese distansiëring en toetsende deelname.
- Die vorming van 'n estetiese objek (die bymekaarkom van kunswerk en die toeskouer se verbeelding) is onderhewig aan 'n verdraagsaamheid vir wêreldbeskouings wat strydig is met antroposentriese illusies oor omgewingskwessies.
- Empatiese identifisering met okulosentriese (letterlike) wêreldbeskouings aangaande omgewingskwessies kan oorbrug word wanneer toeskouers afstand doen van hulle ego deur hulle toeeiening van die kunswerk se betekenis.
- Die imaginêre projeksie en verbinding tussen vroeëre en huidige persepsies aangaande omgewingskwessies dien as 'n leidraad vir kunstenaars en toeskouers om 'n hipotese van toekomstige interpretasies te vorm.
- 'n Besondere verdraagsaamheid en sensitiwiteit is noodsaaklik om gepaste gissings te maak oor die meervoudige betekenis van metafore wat wêreldbeskouings reflekteer oor die omgewing wat spesifiek betrekking het op 'n spesifieke era, kultuur of sosiale groepering.

123

- Die naasmekaarstelling van teenoorgestelde semiotiese kontekste wat in 'n metaforiese uitdrukking met mekaar verenig word is in konflik met alledaagse persepsies en ontbloot die beperkinge van vooropgestelde wêreldbeskouings wat op omgewingskwessies van toepassing is.

- Die implementering van berekende verwarring deur middle van ooglopend teenstrydige of absurde kategorieë dien as uitdaging aan toeskouers om gelyksoortigheid te vind tussen ongelyksoortige kategorieë en ontlok kreatiewe interpretasie van metaforiese uitdrukkings aangaande omgewingskwessies.

Sleutelwoorde:

Estetiese interaksie, omgewingsbewustheid, antroposentrisme, pikturale metafore.

Addendum: Additional images of practical research component

Figure 27

Set-up of exhibition, 20 June 2016.

Figure 28

Anna du Plessis. *Wish you were here*, Animal hide, collage and mixed media.
Installation. 2016.

Figure 28.1

Anna du Plessis. *Wish you were here*, mixed media. (detail of glass domes) Glass dome and wooden base 30 x 35 cm. 2016.
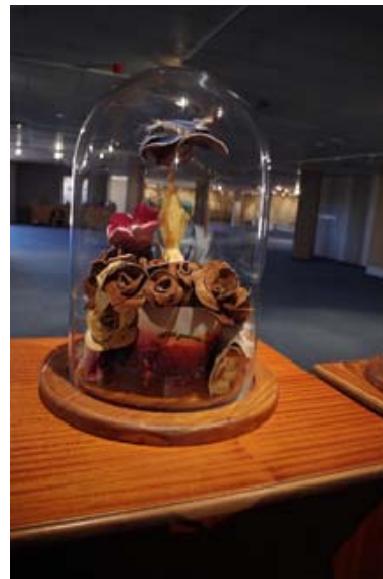
Figure 28.2   Figure 28.3

Anna du Plessis. *Wish you were here*, mixed media. (detail of glass domes) Glass dome and wooden base 30 x 35 cm. 2016.

Figure 28.4

Anna du Plessis. *Wish you were here*. (detail showing postcards in wooden display holder) 2016.

Figure 28.5

Anna du Plessis. *Wish you were here*. (detail of postcard 1) Postcard 10.8 x 15.2 cm. 2016.
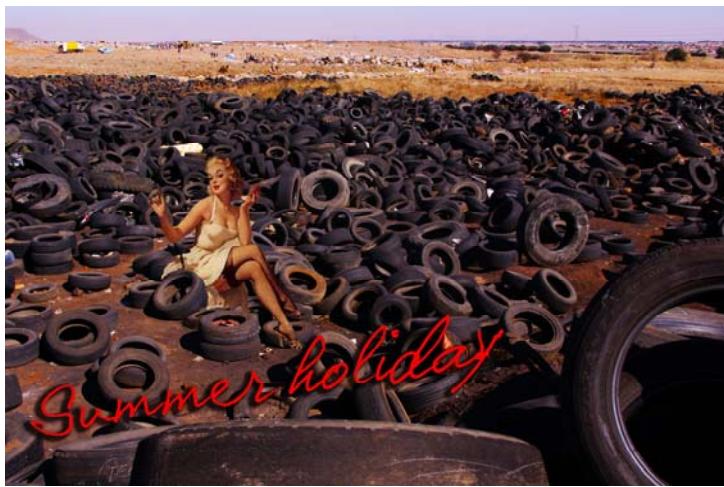
Figure 28.6

Anna du Plessis. *Wish you were here*. (detail of postcard 2) Postcard 10.8 x 15.2 cm. 2016.

127

Figure 28.7

Anna du Plessis. *Wish you were here.* (detail of postcard 3) 10.8 x 15.2 cm. 2016.

Figure 28.8

Anna du Plessis. *Wish you were here.* (detail of postcard 4) 10.8 x 15.2 cm. 2016.

Figure 28.9

Anna du Plessis. *Wish you were here.* (detail of postcard 5) 10.8 x 15.2 cm. 2016.

Anna du Plessis. *What goes around, comes around.* Installation 2.8 m x 3.5m x 18m.

2015.

Figure 29

Figure 29.1

Set-up of *What goes around, comes around* installation.

Electronical component.
Power supply and controller box.

Figure 29.2

Set-up of *What goes around, comes around* installation.

2.8 m x 3.5m x 18m.

Figure 29.3

Controller box containing a Raspberry PI, relay, fuse box and an electronic circuit board.

129

Figure 29.4   Figure 29.5

Anna du Plessis. *What goes around, comes around*. (Front and interior view) Installation
2.8 m x 3.5m x 18m. 2015. Figure 29.6 shows button that starts the motorized targets
when pushed and earphones that play the sound. The sound is synchronized with the
movement of the targets.
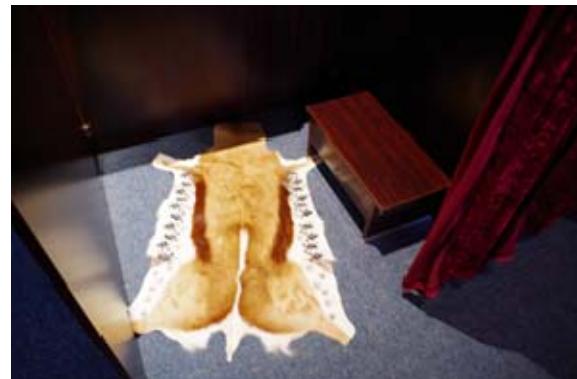
Figure 29.6

Anna du Plessis. *What goes around, comes around* installation. (Interior of floor area
where viewer stands) Installation 2.8 m x 3.5m x 18m. 2015.

Figure 29.7

Anna du Plessis. *What goes around, comes around*. (Detail of wheel, gears and motor at top of steel construction that pull cable in order for targets to move). Installation 2.8 m x 3.5m x 18m. 2015.

Figure 29.8

Anna du Plessis. *What goes around, comes around*. (Detail of steel construction of installation. Targets are secured to a cable and rotate in an elongated circular motion. Wheel and gears are powered by a motor and a power supply that are hidden in right side of confession booth). Installation 2.8 m x 3.5m x 18m. 2015.

131

Figure 30

Anna du Plessis. Winning, Animal hide and mixed media, 700 x 1300 mm. 2016.

Figure 31

Display of exhibition title, summary as well as visual journals.

132
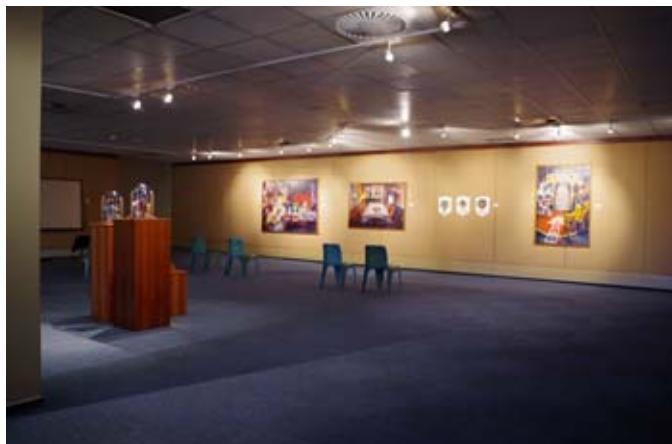
Figure 32
View of exhibition, *What goes around, comes around.* 2016.

Figure 33
View of exhibition, *What goes around, comes around.* 2016.
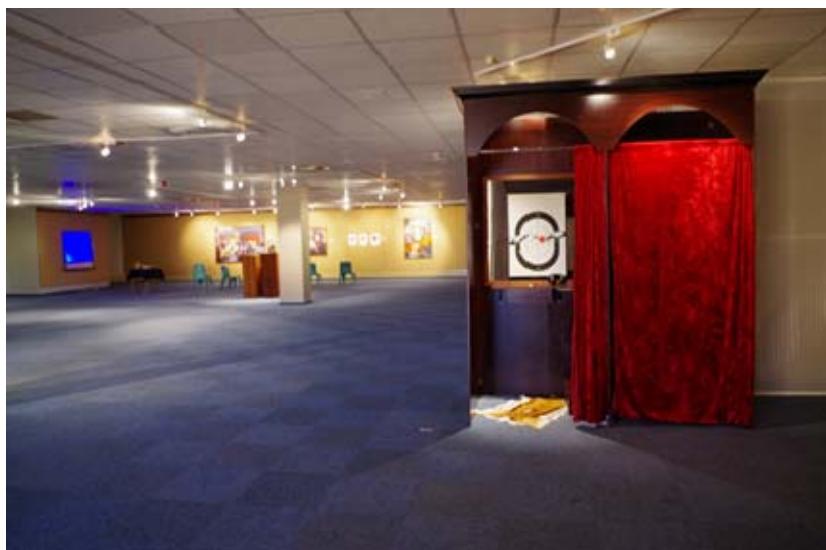
Figure 34

View of exhibition, *What goes around, comes around.* 2016.

Bibliography

ABRAMS, M.H.

1958. *The mirror and the lamp: Romantic theory and the critical tradition*. New York: Oxford University Press.

BAKER, L.M.

2007. The art of visualisation: Understanding metaphors. *International Journal of Disability, Development and Education*, 54(2), pp. 257-262.

BAL, M. & BRYSON, N.

1991. Semiotics and art history. *Art Bulletin*, 73(2), pp. 174-208.

BARLOW, H. *et al.* (Ed.)

1990. *Images and understanding. Thoughts about images, ideas about understanding*. Cambridge: Cambridge University press*.*

BARTHES, R.

1977. *Image-music-text*. London: Fontana.

BENAMOU, M. & CARAMELLO, C. (Eds.)

1977. *Performance in postmodern culture*. Madison: University of Wisconsin Coda Press. (Theories of contemporary culture; 1).

BERLEANT, A.

1970. Aesthetics and the contemporary arts. *The Journal of Aesthetics and Art Criticism*, 29(2), pp. 155-168.

1991. *Art and engagement*. Philadelphia: Temple University Press.

BIEN, J. (Ed.)

1978. *Phenomenology and the social sciences*. The Hague: Martinus Nijhoff.

134

BLACK, M.

1962. Metaphor. *Models and Metaphors*, pp. 316-329. Ithaca and London: Cornell University Press.

BORNSTEIN, R.F. & BECKER-MATERO, N.

2011. Reconnecting psychoanalysis to mainstream psychology: Metaphor as glue. *Psychoanalytic Inquiry*, 31, pp. 172-184.

BRUDER, K.A. & UCOK, O.

2000. Interactive art interpretation: How viewers make sense of paintings in conversation. *Symbolic Interaction*, 23(4), pp. 337-358.

BURGIN, V.

1986. The end of art theory. *Criticism and modernity*. London: Macmillan.

CASEY, E.S.

1976. *Imagining*: A phenomenological study. London: Indiana University Press.

1991. *Spirit and soul: Essays in philosophical psychology.* Dallas: Spring Publications.

CATTERALL, J.S.

2015. The creativity playbook: A guide to our creativity debates. *A neuroscience of art and human empathy: Aligning behavioural and brain-imaging evidence.* Los Angeles: CreateSpace Independent Publishing.

COSGROVE, D.

1985. Prospect, perspective and the evolution of the landscape idea, *Transactions of the Institute of British Geographers*, New Series, 10(1), pp. 45-62.

2002. Landscape and the European sense of sight: eyeing nature. *Handbook of Cultural Geography*, Chapter 12, pp. 249-268.

DEWEY, J.

1958. *Art as experience*. New York: Putnam.

DUFRENNE, M.

1973. *The phenomenology of aesthetic experience*. Translated by E. Casey. Evanston: Northwestern University Press.

ECO, U.

1978. *The role of the reader*. Bloomington: Indiana University Press.

1990. *The limits of interpretation*. Bloomington: Indiana University Press.

FELDMAN, B.

2004. A skin for the imaginal. *Journal of Analytical Psychology*, 49(3), 285-311.

FELDMAN, E.B.

1976. Visual Literacy. *Journal of Aesthetic Education*, 10(3/4), 195-200.

FERGUS, A.H.T. & ROWNEY, J.I.A.

2005. Sustainable development: Lost meaning and opportunity? *Journal of Business Ethics*, 60(1), pp. 17-27.

FESMIRE, S.

1999. Morality as art: Dewey, metaphor, and moral imagination. *Transactions of the Charles S. Peirce Society*, 35(3), pp. 527-550.

FOSTER, H. (Ed.)

1988. *Vision and Visuality*. New York: DIA Art Foundation.

GABLIK, S.

1992. The ecological imperative. *Art Journal*, 51(2), pp. 49.

GAROIAN, C.R.

1998. Art education and the aesthetics of land use in the age of ecology. *Studies in Art Education*, 39(3), pp. 244-61.

GREGORY, R.

1990. How do we interpret images? Barlow *et al.* (Ed.) 1990: 310-330.

HARRIS, I.

2007. Landscape aesthetics and environmentalism: Some observations on the representation of nature in buddhist and western art. *Contemporary Buddhism*, 8(2), pp. 149-168.

HAUSMAN, C.

1989. *Metaphor and art*. New York: Cambridge University Press.

HEFFERNAN, J.A.W.

1985. Resemblance, signification and metaphor in the visual arts. *Journal of Aesthetics and Art Criticism*, 44(2). 167-80.

HITT, C.

1999. Toward an ecological sublime. *New Literary History*, 30(3), pp. 603.

HOY, D.C. (Ed.)

1986. *Foucault. A critical reader*: Oxford: Blackwell.

INGARDEN, R.

1961. Aesthetic experience and aesthetic object. *Philosophy and Phenomenological Research*, 21(3): 290-313.

ISER, W.

1972. The reading process. A phenomenological approach. *New Literary History*, 3(2): 279-299.

1978. *The act of reading.* Baltimore: Johns Hopkins.

1989. *Prospecting. From reader response to literary anthropology.* Baltimore: John Hopkins University Press.

JAMIESON, H.

2008. Forming art: making and responding. *Journal of Visual Arts Practice*, 7(1), pp. 75-84.

JAUSS, H.R.

1982. *Aesthetic experience and literary hermeneutics.* Minneapolis: University of Minnesota Press.

JAY, M.

1986. In the empire of the gaze. Foucault and the denigration of vision in twentieth-century French thought. Hoy (Ed.) 1986: 175-204.

1988. Scopic regimes of modernity. Foster (Ed.) 1988: 3-28.

JOHNS, B.

1984. Visual metaphor. Lost and found. *Semiotica*, 52(3/4): 291-313.

JONAS, H.

1954. The nobility of sight. A study in the phenomenology of the senses. *Philosophy and Phenomenological Research*, 14(4), pp. 507-519.

JONES, R.L.

1979. Phenomenological balance and aesthetic response. *Journal of Aesthetic Education*, 13(1), pp. 93-106.

KUPFER, J.H.

1983. *Experience as art. Aesthetics in everyday life.* Albany: State University of New York Press.

LACHAPELLE, R. & MURRAY, D. & NEIM, S.

2003. Aesthetic understanding as informed experience: The role of knowledge in our art viewing experiences. *Journal of Aesthetic Education*, 37(3), pp. 78-98.

LAKOFF, G.

1993. The contemporary theory of metaphor. *Metaphor and thought*, 2nd ed. Cambridge: Cambridge University Press.

LAKOFF, G. & JOHNSON, M.

1980. *Metaphors we live by*. Chicago: University of Chicago Press.

MACPHERSON, H.

2005. Landscape's ocular-centrism — and beyond? Tress (Ed.) 2006: 95-104.

MARSHALL, C. M.

2007. Cultural identity, creative processes, and imagination: Creating cultural connections through art making. *Journal of Cultural Research in Art Education*. United States Society for Education through Art, pp. 1-12.

2010. A research design for studio-based research in art. *Teaching Artist Journal*, 8(2), pp. 77-87.

MOORADIAN, T.A. & MATZLER, K. & SZYKMAN, L.

2008. Empathetic responses to advertising: Testing a network of antecedents and consequences. *Marketing Letters*, 19(2), pp. 79-92. Springer.

MORRIS, B.

1943. *The aesthetic process*. New York: AMS Press. (Nothwestern University studies in the Humanities, 8).

NADIN, M.

1984. On the meaning of the visual. Twelve theses regarding the visual and its interpretation. *Semiotica*, 52(3/4): 335-377.

NEPERUD, R.W.

1997. Art, ecology, and art education: Practices and linkages. *Art Education*, 50(6), pp. 14-20.

OLIVIER, B.

2007. Beauty, ugliness, the sublime, and truth in art. *South African Journal of Art History,* 22(3), pp. 1-16.

OLWIG, K.R.

1996. Recovering the substantive nature of landscape. *Annals of the Association of American Geographers*, 86(4), pp. 630.

OMAR, Y.Z.

2012. The challenges of denotative and connotative meaning for second-language learners. *ETC: Institute of General Semantics,* pp. 324-351.

PALMER, R.E.

1977. Toward a postmodern hermeneutics of performance. Benamou & Caramello (Eds.). 1977: 19-32.

PARSONS, M.

2010. Interpreting art through metaphors. *International Journal of Art and Education*, 29(3), pp. 228-235.

PETTERSSON, R.

1994. Associations from pictures. *Imagery and Visual Literacy*, pp. 136-144.

PHILPOTT, C.

2013. How is teacher knowledge shaped by the professional knowledge context? Minding our metaphors. *Journal of Curriculum Studies*, 45(4), pp. 462-480.

PINK, D.H.

    2005. *A whole new mind: moving from the information age to the conceptual age.* New York: Riverhead Books.

RADER, M. & JESSUP, P.

    1976. *Art and human values.* Englewood Cliffs, New Jersey: Prentice-Hall.

REID, H. & TAYLOR, B.

    2003. John Dewey's aesthetic ecology of public intelligence and the grounding of civic environmentalism. *Ethics & the Environment*, 8(1), pp. 74.

RICOEUR, P.

    1976. *Interpretation theory. Discourse and the surplus of meaning.* Fort North, Texas: Christian University Press.

    1978. *The rule of metaphor. Multi-disciplinary studies of the creation of meaning in language.* London: Routledge & Kegan Paul.

    1979. The function of fiction in shaping reality. *Man and his world*, 12(2): 123-41 [Valdéz, M.J. (Ed.) 1991: 117-36].

    1981. *Hermeneutics and the human sciences.* Cambridge: Cambridge University Press.

ROTHENBERG, A.

    1979. *The emerging goddess: The creative process in art, science and other fields.* Chicago: University of Chicago Press.

SAITO, Y.

    2007. The moral dimension of Japanese aesthetics. *Journal of Aesthetics & Art Criticism*, 65(1), pp. 85-97.

SANDERS, P.B.

    1992. Eco-art: Strength in diversity. *Art Journal*, 51(2), pp. 77-81.

SCHEFFLER, I.

1979. Beyond the letter. *A philosophical inquiry into ambiguity, vagueness and metaphor in language*. London: Routledge & Kegan Paul.

SERIG, D.

2008. Understanding the conceptual language of visual metaphors. *Teaching Artist Journal*, 6(1), pp. 41-50.

SIMON, S.

2006. Systematic educational approaches to environmental issues: The contribution of ecological art. *Systematic Practice and Action research*, 19(2), pp. 143-157.

SLANY, M.

2010. Does the practice of imagining create more empathetic people or conversely does practising non face-to-face communication make one less empathetic? *The International Journal of the Book*, 7(3), pp.69-76.

TASHIRO, T.

1973. Ambiguity as aesthetic principle. Wiener, (Ed.). 1973: 48-60.

TRESS, B. (Ed.)

2006. *Landscape research to landscape planning: Aspects on integration, education and application*. Springer.

TURNER, J. (Ed.)

1996. *The dictionary of art*. London: Macmillan.

VALDéS, M.J. (Ed.)

1991. *A Ricoeur reader: Reflection and imagination*. New York: Harvester Wheatsheaf.

VAN DEN BERG, D.J.

1994. Struktuur, genesis en rigting van kuns: Grepe van 'n kunswetenskaplike metodologie. Verslag van 'n projek in die RGN — ondersoek na navorsingsmetodologie.

VAN DER MERWE, W.L.

1990. *Metafoor: 'n Filosofiese perspektief*. Bloemfontein: NG Sendingpers.

WAISTELL, J.

2007. Metaphorical perspectives of organisational values. *Culture and Organization*, 13(1), pp. 83-97.

WIENER, P.P. (Ed.)

1973-74. *Dictionary of the history of ideas. Studies of selected pivotal ideas*. New York: Scribner. Vols. 1-3.

WITTKOWER, R.

1961. Individualism in art and artists: a Renaissance problem. *Journal of the History of Ideas*, 22(3), pp. 291-302.

WOLLHEIM, R.

1987. *Painting as an art*. London: Thames & Hudson.