INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI[®]

Touchstones of Being – Frederick Hagan’s Search for Authenticity
in the Lithographic

Ladder and Studio Series

by

Katrina Bormanis, B.A. Honours

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment
of the requirements for the degree of Master of Arts in Canadian Art History

Carleton University

OTTAWA, Ontario

May Fifteenth 2000

©2000, Katrina Bormanis

National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-57654-X

Canada

The undersigned recommend to the Faculty
of Graduate Studies and Research acceptance of the thesis
Touchstones of Being - Frederick Hagan's Search for Authenticity in the Lithographic
Ladder and Studio Series
Submitted by Katrina Bormanis, B.A. Honours(Carleton)
in partial fulfilment of the requirements for the degree of
Master of Arts.

Michael Bell, Thesis Supervisor

Bryan Gillingham, Director: SSAC

Carleton University

Ottawa, Ontario

May 2000

ABSTRACT

This thesis focuses upon the autobiographical and experiential lithographic enterprise of Ontario printmaker and painter Frederick Hagan (b.1918), providing an existential reading of his two major serial projects, his Ladder (1954) and Studio Series (1982), informed by German philosopher Martin Heidegger's conceptualizations of human Being (*Dasein*, *care*, *temporality*, and *Being-in-the-world*) and its respective modes of (in)authenticity (*fallenness* and *anticipatory resoluteness*) and associated phenomena. Specifically, the thesis posits the argument that the principle of human authenticity reciprocally defines the artist's life-world and his practice as a lithographer, as metaphorically exemplified by both Series – the former constituting Hagan's study upon human inauthenticity (the *they-self*), and the latter, both as a project of modernist self-portraiture and an allegory of lithography, the artist's counter meditation upon his own authentic selfhood (the *truth of existence*).

ACKNOWLEDGEMENTS

Firstly, I would like to acknowledge my respect and appreciation to my supervisor, for his unwavering encouragement throughout the development of this project. Michael Bell's keen insights have been instrumental towards bringing this thesis to its completion, in a process that left me considerably enriched.

Secondly, I would also like to acknowledge both the generosity and kind cooperation that the artist and his son, Karl, each extended whilst conducting my initial research.

Finally, I am grateful to my family for their indefatigable support, and, furthermore, the practical assistance variously provided by both my Father and brother.

TABLE OF CONTENTS

List of Illustrations	vii
Chapter 1 The Philosopher's Stone	1
1.i Art And Experience	2
1.ii Methodology – Dasein And Being-In-The-World	4
1.iii Key Concepts And Chapter Breakdown	6
1.iv Literature Review	8
Chapter 2 Frederick Hagan – Biographical And Career Survey	14
Chapter 3 The Ladder Series – The Inauthentic Human Condition Imagined	26
3.i <u>Descent</u>	29
3.ii Bakhtin And Carnival	31
3.iii The They-Self	34
3.iv Publicness – Distantiality, Averageness And Levelling Down	35
3.v Dasein's State-Of-Mind And Understanding	36
3.vi Dasein's Fallenness	38
3.vii The <u>Ladder Series</u>	40
3.viii Anticipation – Dasein's Authentic Being-Towards-Death	50
3.ix Dasein's Being As Care	52
3.x Dasein's Conscience And The Call Of Care	53
3.xi Dasein's Being-Guilty And Resoluteness	54
3.xii <u>Clown Act</u> And Humor	57
Chapter 4 The <u>Studio Series</u> – Proofing Modernism	66
4.i The <u>Studio Series</u> – An Allegory Of Lithography	67
4.ii Strong Evaluation And Moral Thinking	70
4.iii Epiphanic Art	75
4.iv Modernism – Interiority And Decentering	77
4.v The Modernist Artist As The Paradigm Human Being	79
4.vi Dasein's Clearedness	81
4.vii Temporality	82
4.viii Being-True, Selfhood And Anticipatory Resoluteness	84
4.ix The Truth of Existence	87
4.ixb <u>Proof of Stone</u> And The Truth Of Existence	88
4.x Dasein's Historicity	91
4.xia Dasein's Heritage And Fate	92
4.xib <u>Work in Progress</u> And Hagan's Fate	95
Chapter 5 Conclusion	102
Appendix	105

Illustrations	106
Bibliography	134

List Of Illustrations

1. Frederick Hagan, Clown Act, 1954, lithograph on paper. Carleton University Art Gallery.
2. Frederick Hagan, Descent and studies, 1950-1952, tempera and oil on masonite. Art Gallery of Ontario.
3. Frederick Hagan, Desire and Desiring, 1954, lithograph on paper. Carleton University Art Gallery.
4. Frederick Hagan, Wait for the Chariot, 1954, lithograph on paper. Carleton University Art Gallery.
5. Frederick Hagan, Arrangement for Life, 1954, lithograph on paper. Carleton University Art Gallery.
6. Frederick Hagan, Comforting Walls, 1954, lithograph on paper. Carleton University Art Gallery.
7. Frederick Hagan, Forgotten Games, 1954, lithograph on paper. Carleton University Art Gallery.
8. Frederick Hagan, Watchers Before the Throne, 1954, lithograph on paper. Carleton University Art Gallery.
9. Frederick Hagan, Enchanter and Audience, 1954, lithograph on paper. Carleton University Art Gallery.
10. Frederick Hagan, Barren Shelves, 1954, lithograph on paper. Carleton University Art Gallery.
11. Frederick Hagan, Carriers and Burden, 1954, lithograph on paper. Carleton University Art Gallery.
12. Frederick Hagan, Ladders and Ladder, 1954, lithograph on paper. Carleton University Art Gallery.
13. Frederick Hagan, Walking and Listening, 1954, lithograph on paper. Carleton University Art Gallery.
14. Frederick Hagan, Prayers and Players, 1954, lithograph on paper. Carleton University Art Gallery.

15. Frederick Hagan, Proof of Stone, 1982, lithograph on paper. Carleton University Art Gallery.
16. Frederick Hagan, Printlines, 1982, lithograph on paper. Carleton University Art Gallery.
17. Frederick Hagan, Warm Print Shop, 1982, lithograph on paper. Carleton University Art Gallery.
18. Frederick Hagan, Press and Proof, 1982, lithograph on paper. Carleton University Art Gallery.
19. Frederick Hagan, Left is Right, 1982, lithograph on paper. Carleton University Art Gallery.
20. Frederick Hagan, Sunbather on the Press, 1958, lithograph on paper. Carleton University Art Gallery.
21. Frederick Hagan, Susanna and the Elders, 1962, lithograph on paper. Carleton University Art Gallery.
22. Frederick Hagan, Adam and Christ, 1962, lithograph on paper. Carleton University Art Gallery.
23. Frederick Hagan, Last Supper, 1962, lithograph on paper. Carleton University Art Gallery.
24. Frederick Hagan, Earth Figure, 1966, lithograph on paper. Carleton University Art Gallery.
25. Frederick Hagan, Walking Boots, 1947, lithograph on paper. Carleton University Art Gallery.
26. Frederick Hagan, Muck Car, 1949, lithograph on paper. Carleton University Art Gallery.
27. Frederick Hagan, Look to the Country, 1989, lithograph on paper. Carleton University Art Gallery.
28. Frederick Hagan, Work in Progress, 1989, lithograph on paper. Carleton University Art Gallery.

The lithograph stone must be the most cooperative surface to draw on that has been discovered. It satisfies very primitive reachings with its echoes of caves while preparing the drawing surface has medieval tones of mystery. Using gum, acid, the roller and press bringing the image to paper, is the very stuff of alchemy.¹

Frederick Hagan

1. The Philosopher's Stone

The alchemical analogy is an apt one, for Frederick Hagan's lithographs often appear as enigmatic as this esoteric science. The images, syntheses of their creator's personal symbology – one variously distilled from familial, environmental, and social experiences, with familiar secular or theistic iconographic elements – frequently mystify.² And like the medieval chemist-mystics' Hermetic project, the ardent, secret pursuit of the elusive philosopher's stone – that legendary precipitating element which could transmute lesser, common metals into precious silver or gold – an enterprise as much a psychological quest as a scientific one,³ the former realized unconsciously but manifested symbolically as a parallel project of "individuation",⁴ Hagan's lithographic practice also constitutes a duality: its nature as a formal exercise, "make[ing] something that wasn't",⁵ and the "...self-seeking, self-knowing, self-finding"⁶ the artist expressly attributes to printmaking. Hagan's analogy, however, is perhaps most explicitly borne out by its material and literal associations which posit the lithographic stone, itself seemingly magical in its properties,⁷ as a tangible "philosopher's stone", one effecting its transmutation, that of drawing to print, whilst proving the site of the artist's creative projections. Graphically, it is best exemplified by the artist's untitled 1982 Series of visionary studio self-portraits (henceforth to be provisionally entitled the Studio Series) which present the artist's printing environment, replete with its lithographic machinery and attendant female Muse,

much like its analogue, the alchemist's laboratory, as both a working and psychologically visionary space. Acknowledging the parallel between the alchemical process and Hagan's lithographic practice, both essentially ruminative, transmutative acts engendering self-illumination, the former revealing "... the alchemists' understanding of their 'work' as a psychic process of transformation also, unfolding *pari passu* with the chemical process of transformation",⁸ provides a useful interpretative horizon against which to view the artist's graphic corpus.

1. i Art And Experience

Hagan's body of graphic work boasts an impressive count of some five hundred plus lithographs, the resultant product of the artist's five decades of concerted printmaking. Concurrently, Hagan worked in other media, notably painting and watercolor, but not as prolifically. A representative cross-section of this dominant component of his oeuvre was recently assembled and donated by the artist for the permanent collection of the Carleton University Art Gallery. A survey of this portfolio, the source from which the visual material of this thesis was culled, for all its sheer volume (approximately four hundred lithographs), reveals a body of work that is essentially concentrated in its topical foci: landscape, particularly that of Northern Ontario, Western culture and its artifacts, the domestic, especially familial. What is common amongst this taxonomic trinity is a pervasive, alternately explicit and implicit, autobiographical inflection,⁹ reflective of the artist's experiential creative sensibility. Hagan elaborates:

I've always preferred a direct kind of thing to a rendered thing....Imagery goes on exciting me more and more.... [and] since we are using a broad word when we use imagery, we have to answer it in a broad way – from experience. And by which I mean any level of experience. Sometimes you are using imagery that you know

damn right well and other times you know that you are getting into things you haven't mucked into before.¹⁰

This latter statement also explains the self-professed “unusualness” of Hagan’s aesthetic, one characterized by its typical admixture of recognizable if not strictly mimetic content, its “...weight, the mass, the bulk factor, and being factor”,¹¹ as it were, and some manner of formal exaggeration, whether perspectival or physiognomic. For the artist, this was an inevitable effect of his creative maturation, as he stated: “My work proceeded not out of convention, but came out of strangeness to me. I had to work at associating myself with what I was doing, which was a kind of strangeness, too.”¹² Although the realm of art, as such, was decidedly “mysterious”¹³, nebulous, Hagan, notwithstanding, forged ahead, “... rushing in where angels fear”,¹⁴ immersing himself completely in his enterprise, professing: “In a sense I am more committed to my work than life itself. Which I think is a very good attitude for the artist to have. If it’s worth doing then it’s worth giving everything you have at that moment. In this sense you haven’t got any thing left.”¹⁵ Effectively, the artist’s life-sense is also a profoundly creative one; Hagan’s avowed “commitment” towards his art production, the living testament of his steadfast resolve¹⁶ towards maintaining, as German philosopher Martin Heidegger conceptualized it, his *authenticity of Being*.¹⁷

This thesis will propose that authenticity fundamentally lies at the core of Hagan’s life-sense and, reciprocally, his lithographic enterprise. Two Series, the 1954 Ladder Series and the much later 1982 Studio Series, will be each examined as the artist’s metaphoric meditations upon this moral principle. Their respective selection as the two most germane and, not least, comprehensive examples of this ethical concern was

determined, in the first, by its corroborative correspondence with statements by the artist which undoubtedly alluded to the same (Appendix 1), and, in the second, by virtue of its manifest autobiographical content from which this moral meaning could be referentially extrapolated. Specifically, I will argue for the Ladder Series' constitution as a general study of the nature of human inauthenticity. Its converse thematic complement, the Studio Series, manifestly an allegory of Hagan's lithographic practice, will be proposed as the artist's reflection, once removed, upon his own authenticity through its underlying project of self-portraiture.

1. ii Methodology – Dasein And Being-In-The-World

To this effect, Martin Heidegger's existential conceptualization of Being and, in particular, his attendant elucidation of human (in)authenticity, as postulated within his colossal 1927 treatise, Being And Time, and utilized for the principal hermeneutic approach in this thesis, will respectively provide its theoretical armature. It is not my intention to critique Heidegger's conceptualizations here. Nor is it my intention to suggest that the artist consciously engaged directly with Heidegger's thought. I do want to note here, however, the resonance of the philosopher's characteristic wordplay with Hagan's own manner of semantic manipulation.¹⁸

Specifically, Being And Time, the philosopher's magnum opus, was formally conceived as an inquiry concerning the meaning of Being, or fundamentally that which "determines entities as entities"¹⁹ but which is not, however, itself an entity.²⁰

Accordingly, Heidegger's project necessitated that its executor become clear as to the manner of its own Being. To this end, he assigned this being, we ourselves for whom the capacity for such inquiry is our unique endowment, the generic appellation *Dasein*²¹, one

whose literal signification, *Being-there*²², is the essential articulation of its existent nature, its Being.²³ As such, Dasein exists amongst other beings but, unlike these entities, its Being “is an *issue* for it”.²⁴ Each Dasein thus admits some degree of self-comprehension pertaining to its Being, its disclosure apprehended in the process of its very enactment.²⁵ Succinctly, “*Understanding of Being is itself a definite characteristic of Dasein’s Being.* Dasein is ontically distinctive in that it *is* ontological.”²⁶ So cognizant, Dasein essentially, if varyingly, conducts itself towards that very Being, its existence. Of consequence, Dasein’s self-comprehension has its determination existentially according to the dichotomized possibility of its Being; its essential capacity “to be itself or not itself”.²⁷ In every instance, Dasein, characterized by *mineness*²⁸ constitutes its very own possibility, and so determines its existence, whether electing, inheriting, or accidentally assuming its possibilities.²⁹ The possibility of Dasein’s (in)authentic states of Being, accordingly, arise from its core individuation as such. Heidegger provides this comprehensive elucidation:

Dasein has always made some sort of decision as to the way in which it is in each case mine. That entity which in its Being has this very Being as an issue, comports itself towards its Being as its ownmost possibility. In each case Dasein *is* its possibility, and it ‘has’ this possibility, but not just as a property, as something present-at-hand would. And because Dasein is in each case essentially its own possibility, it *can*, in its very Being, ‘choose’ itself and win itself; it can also lose itself and never win itself; or only ‘seem’ to do so. But only in so far as it is essentially something which can be *inauthentic* – that is something of its own – can it have lost itself and not yet won itself. As modes of Being, *authenticity* and *inauthenticity* ...are both grounded in the fact that any Dasein whatsoever is characterized by mineness.³⁰

Dasein’s respective conditions of authenticity or inauthenticity, however, Heidegger qualifies, necessarily presuppose its primary mode of Being as foremost *Being-in-the-world*,³¹ the indissoluble nature of this *a priori* state denoted by its terminological hyphenation.³² Terminologically, *Being-in*, according to its German etymology,

encapsulates the expression “‘I reside’ or ‘dwell alongside’ the world, as that which is familiar to me in such and such a way”.³³ As such, it formally articulates this core manner of Dasein’s Being.³⁴

Factually Dasein exists, manifestly *present-at-hand*³⁵, a phenomenal commonality it shares with the myriad entities that coexist amongst it. However, such a basic construal of its present nature within the world, Heidegger qualifies, must be differentiated from its altogether exclusive *presence-at-hand*, its *facticity*.³⁶ Conceptually speaking, *facticity* connotatively expresses the experiential, mutual nature of Dasein’s *Being-in-the-world* as a state inherently conditioned by the Being of those beings it engages within its particular life-realm. Ontologically speaking, Dasein is *factical* rather than factual. Accordingly, by virtue of its *facticity*, Dasein’s *Being-in-the-world* necessarily fractures itself according to some particular manner of *Being-in*, whether contemplating, performing, or relinquishing some manner of personal or social enterprise.³⁷ Each and every such mode of *Being-in* possesses, as its manner of Being, *concern*.³⁸ Although the term is evocative of Dasein’s day-to-day enterprising nature, commercial or otherwise, its particular designation as “the Being of a possible way of Being-in-the-world”,³⁹ expressly articulates Heidegger’s core analytic contention that Dasein’s Being is to be rendered transparent through the phenomenon of *care*,⁴⁰ a phenomenon whose ultimate signification, however, he will posit as *temporality*.⁴¹

1.iii Key Concepts And Chapter Breakdown

Each of these aforesaid terms, most fundamentally *care* and *temporality*, will inform the analytic premise of this thesis. Their respective elucidation, including that of derivative phenomena, will be undertaken, as applicable, within the actual analytic context

of each chapter. Crucially, throughout this thesis, I will be utilizing Heidegger's concept of Dasein as determined by its essential state of *Being-in-the-world* interchangeably with Hagan's persona to explicate facets of his life-world and, by extension, creative sensibility.

As previously mentioned, human authenticity, according to its polarized modes, is central to this thesis, providing the interpretative crux of its third and fourth chapters, respectively, devoted to the Ladder and Studio Series. Accordingly, both chapters will recur to Heidegger's conceptualization of the inauthentic and authentic self, the former which he has designated by the moniker *they-self*,⁴² the latter by one's *resolute*⁴³ Being, subject to the further qualification that the phenomenon of *resoluteness* constitutes itself most completely *anticipatorily* or as *authentically Being-towards-death*.⁴⁴

Chapter two provides a biographical and career survey of the artist, providing the personal and professional contexts of Hagan's artistic, particularly lithographic, enterprise.

The discussion in Chapter three of Hagan's Ladder Series, one oriented according to its articulation of twelve existent "positions of comprehension"⁴⁵ that mostly convey some aspect of inauthenticity, will utilize Heidegger's concept of the *they-self* and its essential attributes as its key interpretative notion. Prefatory analysis of the Series' single print expressly devoted to the *anticipatorily resolute* individual, in this instance, the Christ-figure, will also draw upon Heidegger's notions of *Being-guilty*, the *conscience*, and its *call*.⁴⁶ The interpretative readings of Hagan's preceding, but related 1952 Descent painting and the Series' honorary thirteenth lithograph, Clown Act, will be developed respectively from Bakhtin's notion of carnival and Umberto Eco's formulation of humor as a socially expository comic gesture.

Chapter four will pursue a twofold analysis of the self-portraits that constitute the Studio Series, each a discussion concentrated upon a particular, but not mutually exclusive, facet of Hagan's self-imaging. One such reading considers the Series according to the generic conventions of artist's self-portraiture, after Richard Brilliant, and is further contextualized by philosopher Charles Taylor's characterization of modernist self-identity as doubly marked by *interiority* and *decentering*.⁴⁷ The other, informed by Taylor's notion of the *epiphanic*⁴⁸ nature of art, argues for the Series' implicit articulation of the artist's authenticity, concentrating upon its final image, Proof of Stone, and its metaphorical evocation of existential truth that implies the artist's *anticipatory resoluteness*. Thirdly, Work in Progress, the artist's single iconographically revisionist reconsideration of the Series, is likewise given a Heideggerian interpretation, evincing, I will posit, the artist's *fate*.⁴⁹

1. iv Literature Review

This literature review necessarily begins with the artist's 1989 unpublished memoir, "No Accounting For Art 1939-1989 – An Account of fifty years of doing, meeting, talking, exhibiting, in and around Ontario." This primary reference source, chronologically conceived, constitutes an informal and select inventory elaborated by autobiographical narrative. Although not an unbiased account, its author professing to "One day... return and read, consider"⁵⁰ its content, this anecdotal text, replete with personal and professional critical insights, has proven to be an indispensable research document.

The general dearth of secondary source material exclusively concerning the artist evidences something of his marginal profile within the Canadian, and to a lesser degree,

provincial, art consciousness, even within the printmaking community itself.⁵¹ Although Hagan's general obscurity, as such, is partly self-induced, a consequence of his willful disassociation from both the art establishment and its exhibiting societies since the mid-1950s,⁵² another contributing factor has equally been the artist's self-styled aesthetic and creative vision which does not expressly belong to any artistic school, complicating its public reception.⁵³

Solo exhibition catalogues are notably few and relatively recent. The first, Hagan – The Mind And The Hand, documents the Grimsby Public Art Gallery's 1977 celebratory multi-media retrospective of the artist but does not contain any evaluative essay, providing instead a bricolage of quotes from the artist associated with the exhibited works. It also includes, as a preface, brief laudatory texts written by C.R. Blackstock, Berners Jackson, Dennis Burton, and Richard Williams, the latter two former students of Hagan. Pamela Krueger's catalogue essay for the 1992 Laurentian University Museum and Art Centre Hagan exhibition, Frederick Hagan – Ontario Northworks 1938-1991, is the most comprehensive art historical documentation of the artist's profound and enduring relationship with the region.⁵⁴ She expressly articulates the relationship as both autobiographically informed and consciously undertaken by the artist as the continuation of the creative legacy established by Tom Thomson and the Group of Seven. Krueger's text is an important first consideration of this integral component of Hagan's oeuvre. Most recently, there is Romancing The Stone: The Lithographs of Frederick Hagan, Michael Bell's 1998 catalogue text for the Hagan exhibition mounted by the Carleton University Art Gallery celebrating the two century anniversary of the invention of lithography. His is a largely phenomenological reading of the artist's lithographs, primarily informed by

philosopher Charles Taylor's notion of "embodied agency",⁵⁵ serving to explicate the inextricably bound relationship between the artist's life and art sense. Presently, it is the sole theoretically penetrating art historical examination of Hagan's works, graphic or otherwise.

Alongside these exhibition catalogues the only remaining literature devoted exclusively to the artist has been written for journals of the graphic arts. Respectively, these include both Catherine Van Baren's 1997 narrative, broadly expository piece, "The Lithographs of Frederick Hagan" (DA, A Journal of the Printing Arts), and, secondly, the 1990 professional profile of the artist appearing in the Newsletter of the Print and Drawing Council of Canada, variously comprising interviews with the artist and his daughter, Anne-Marie, and several salutary remembrances by former students.

Beyond the fray of art historical literature proper, artist and scholar Susan D. Shantz's 1991 cultural studies examination of contemporary Canadian Stations of the Cross, The Stations of the Cross: A Calculated Trap?, includes, amongst other case studies, Hagan's Ladder Series. Informed by cultural anthropologists' conceptualizations of art and its production as "liminoid phenomena",⁵⁶ much like Christian pilgrimages of the Middle Ages, she argues for an analogous relation to be posited between the traditional Catholic Stations and their contemporary individualistic renditions, interpreting Hagan's Series as "... a highly personal critique of social patterns."⁵⁷ Shantz's estimation of the Series' critical import complements that advanced by this thesis whilst her interpretative paradigm specifically provides a means by which to comprehend the personal and professional transitional impact that the Series' production effected upon the consciousness of the artist.⁵⁸ Finally, recourse to the fourth chapter of art historian Richard

Brilliant's 1991 cross-cultural and historical survey of portraiture, Portraiture, through its discussion of the viewing dynamics of artist's self-portraits, has also assisted my analytic reading of Hagan's own implicit project of self-portraiture, the Studio Series.⁵⁹ Robert Stacey's The Hand Holding the Brush – Self Portraits by Canadian Artists deals with Canadian artists' historical and contemporary projects of self-portraiture, including Hagan's, but his discussion is not relevant to the approach used here.⁶⁰

As the limited literature demonstrates, art historians have only begun to seriously consider Hagan's art production this past decade. This thesis thus endeavors to advance the artist's still nascent recovery first initiated in the 1990s. Whilst its critical component concentrates upon the artist's thematic meditations upon human (in)authenticity as mediated by his lithographic enterprise and read through his respective Ladder and Studio Series, it is my hope that the analytic provision of an experiential paradigm explicating the artist's creative sensibility will equally prove an expansive and sympathetic base from which to conduct additional investigations of Hagan's oeuvre, whether pertaining to the artist's landscape production or manufacture of domestic and cultural mythologies.

¹ Kay Staib, ed., Hagan – The Mind And The Hand, with essays by C.R. Blackstock, Dennis Burton, Berners Jackson and Richard Williams (Grimsby Public Library and Art Gallery, 1977), 69. Subsequently, this exhibition catalogue will be cited as HMH.

² Frederick Hagan, "No Accounting For Art 1939-1989 – An account of fifty years of doing, meeting, talking, exhibiting in and around Ontario, 1990", unedited manuscript (photocopy), 148, Carleton University Art Gallery, Ottawa, Ontario. All additional notes will refer to this text as NAFA. Producing art Hagan quips is "To mix the stuff of my confused living with the garbage bag of history and story." NAFA 148.

³ Johannes Fabricius, "Ancient Origins of a Medieval Subculture," in Alchemy – The Medieval Alchemists and their Royal Art (London: Diamond Books, 1994), 7-8, 10.

⁴ Fabricius, Alchemy, 5. Specifically, individuation is defined as: "...the developmental process that goes to form the individual, or the human personality." Fabricius, Alchemy, 5.

⁵ Hagan, NAFA, 70.

⁶ Frederick Hagan, "Summer profile: Fred Hagan," interview by Libby Hague and Heather Oke, Newsletter Of The Print And Drawing Council Of Canada 3, no.4 (July/August 1990): 6. Subsequently, this journal will be referenced by the abbreviation NPDCC.

⁷ Hagan, NPDCC, 5.

⁸ Fabricius, *Alchemy*, 11.

⁹ Hagan, NAFA, 137.

¹⁰ Hagan, NPDCC, 11.

¹¹ Hagan, NAFA, 200.

¹² Catherine Van Baren, "The Lithographs of Frederick Hagan," *DA, A Journal of the Printing Arts* 40 (Spring 1997): 9.

¹³ Hagan, NAFA, 51.

¹⁴ Hagan, NAFA, 89.

¹⁵ Hagan, NPDCC, 11.

¹⁶ Hagan, NAFA, 166. In 1971 Hagan would profess he was still "...as determined as ever to continue being me, whatever, whoever, that was." NAFA 166.

¹⁷ Martin Heidegger, "Exposition Of The Task Of A Preparatory Analysis Of Dasein," in *Being And Time*, trans. John Macquarrie and Edward Robinson, 7th ed. (San Francisco: HarperSan Francisco, HarperCollins, 1962), 68. Henceforth, all references to *Being And Time* shall be abbreviated as BT.

¹⁸ John Macquarrie and Edward Robinson, translators of the 1962 English edition of *Being And Time*, duly note this quality of the philosopher's text, writing: "But Heidegger is constantly using words in ways which are by no means ordinary, and a great part of his merit lies in the freshness and penetration which his very innovations reflect. He tends to discard much of the traditional philosophical terminology, substituting an elaborate vocabulary of his own. He occasionally coins new expressions from older roots, and he takes full advantage of the ease with which the German language lends itself to the formation of new compounds. He also uses familiar expressions in new ways." BT, 13-14. In a parallel sense, Hagan explains his wordplay this way: "Meaning of words, the multiplying possibility of meaning, meaning of words and thoughts has tickled my fancy.... I simply bubble words as I reach for sense." Hagan, NAFA, 133.

¹⁹ Heidegger, BT, 25.

²⁰ Heidegger, BT, 20, 26.

²¹ Heidegger, BT, 27.

²² Heidegger, BT, 27 (footnote 1).

²³ Heidegger, BT, 33.

²⁴ Heidegger, BT, 32.

²⁵ Heidegger, BT, 32.

²⁶ Heidegger, BT, 32.

²⁷ Heidegger, BT, 33.

²⁸ Heidegger, BT, 68.

²⁹ Heidegger, BT, 33, 68.

³⁰ Heidegger, BT, 68.

³¹ Heidegger, BT, 78.

³² Heidegger, BT, 79.

³³ Heidegger, BT, 80.

³⁴ Heidegger, BT, 80.

³⁵ Heidegger, BT, 82.

³⁶ Heidegger, BT, 82.

³⁷ Heidegger, BT, 83.

³⁸ Heidegger, BT, 83.

³⁹ Heidegger, BT, 83.

⁴⁰ Heidegger, BT, 84.

⁴¹ Heidegger, BT, 38.

⁴² Heidegger, BT, 167.

⁴³ Heidegger, BT, 343.

⁴⁴ Heidegger, BT, 311.

⁴⁵ Susan D. Shantz, "Fred Hagan," in *The Stations of the Cross: A Calculated Trap?* (London, Ontario: University of Western Ontario, 1991), 94.

⁴⁶ Heidegger, BT, 313-314.

⁴⁷ Charles Taylor, "Epiphanies of Modernism," in Sources of The Self – The Making of the Modern Identity (Cambridge, Massachusetts: Harvard University Press, 1989), 456,459.

⁴⁸ Taylor, Sources of The Self, 419.

⁴⁹ Heidegger, BT, 435.

⁵⁰ Hagan, NAFA, i.

⁵¹ Hagan, NAFA, 119. Hagan reflecting upon this situation "...marveled..., thought of my own hardly begun efforts and the absence of acknowledgement that I was meeting from the art community I was part of – but then I wondered if I was part of that community." NAFA, 119. By the same token, the artist has equally acknowledged how "offside" he was to the nation's art public and producers. NAFA, 200. However, regarding his public critical response, he has also remarked: "Still it is funny, that is queer, strange that this rare stuff of mine hangs so well, and appears to have some possible meaning to the smaller galleries of the province." NAFA, 200. One might hazard that this greater sympathy is perhaps, as pertains to the artist's North Country landscapes, attributable to its regional inflection.

⁵² With the completion of the Ladder Series in 1954, Hagan no longer felt compelled to submit his works to the Society exhibitions. Shantz, Stations of the Cross, 102.

⁵³ Hagan, NPDCC, 11. The artist professes: "[But] I moved into doing things visually out of my own need and not out of any tradition. My work only represents my own response to my needs. It doesn't represent any thing else. Not being a member of a group, not having been formed. In fact I haven't been formed – I'm in the process always of finding things." NPDCC, 11.

⁵⁴ Pamela Krueger, Frederick Hagan – Ontario Northworks 1938-1991 (Sudbury: Laurentian University Museum and Art Centre, 1992).

⁵⁵ Michael Bell, Romancing the Stone: The Lithographs of Frederick Hagan (Ottawa: Carleton University Art Gallery, 1998), 15.

⁵⁶ Shantz, Stations of the Cross, 21-22.

⁵⁷ Shantz, Stations of the Cross, 91.

⁵⁸ Shantz, Stations of the Cross, 128-129.

⁵⁹ Richard Brilliant, Portraiture (London: Reaktion Books Limited, 1991).

⁶⁰ Robert Stacey, The Hand Holding the Brush – Self Portraits by Canadian Artists (London, Ontario: The London Regional Art Gallery, 1983).

I knew that I was a loner, a maverick from the beginning.¹

Frederick Hagan

2. Frederick Hagan – Biographical And Career Survey

It was with equal certitude that the juvenile Hagan, born and raised in Toronto's centretown (b.1918, the second of Arthur and Mary (née Mann) Hagan's eight children),² aged ten, first avowed to pursue art making as his future vocation, enthused by his early acquaintance with the city's art collections.³ Towards that end, the thirteen year old artist claimed a portion of the house cellar as his own, securing for himself a quiet environment removed from his siblings, where, undisturbed, he familiarized himself with his father's cabinetmaking tools and considered newspaper reproductions of art works. Later, in 1934, Hagan, then employed by the Fielder Box Company, availed himself of his employer's discarded pine shipping boards, intending to use them for "... lining the south and smaller garage behind the Ontario Street house, so that I could use it for a work place, keep my books, [and] find a quiet place, all mine."⁴ This renovation project, when completed, provided the teenager with his first "studio": "In my garage shop I had a kind of desk situation where I'd sit to read, study the books brought home from libraries, do pen drawings, and remember my pubescent and adolescent notions of becoming an artist."⁵

Scholastically, Hagan was unable to complete his secondary education at Central Technical School, necessarily taking his leave following the completion of grade ten to work full-time, supplementing the family income diminished after his father's untimely death from diptheria in 1931.⁶ The evening hours did, however, permit Hagan to pursue his art education. Beginning in 1936, he received his first formal art instruction, taking the

evening Elementary Drawing classes offered by the Central Technical School. That same year he also attended life classes provided, respectively, by Ross Bertram and the Workers' Educational Association. The next year, Hagan enrolled, once again as an evening student, at the Ontario College of Art (OCA), his principal instructors there being John Alfsen (1902-1971) and Franklin Carmichael (1890-1945); both actively supported Hagan's efforts and were instrumental in the development of his personal aesthetic.⁷ He recalled:

The biggest influence on me will always be John Alfsen....[U]nder ideal circumstances he would be my father...but then I feel to him the way a son feels to a father because I very quickly found that there were freedoms I wanted that he couldn't tolerate, [that] he was most unsympathetic to. I was very touched by Alfsen's soft, easy edges and gentle transitions in drawing as well as painting, so it was some time before bold contrasts entered my work.

Next to that was Carmichael. Carmichael was much like my father in the shop, he was an active person and a practical person and he was a great keen visionary. He wasn't a mystic, wishy-washy dreamer, he thought in very good terms, from my point of view.⁸

Their collective encouragement, supplemented by that of OCA principal Fred Haines (1879-1960), fostered Hagan's newly attained self-awareness, "introducing"⁹ the artist to himself. During this period of study Hagan also became aware of his myopic vision, a condition which, although subsequently corrected by the requisite eyewear,¹⁰ had already inevitably impacted upon the artist's perception of form and its attendant creative translation. This effect, however, he deemed thoroughly serendipitous rather than detrimental, happily confessing: "I suppose that is why I was working so very broad, so bold, so concerned with mass with little attention to a lot of the things that foul up the work of many beginning artists. I did not see little things and no one had taught me what was beautiful, so how lucky can one be?"¹¹ Hagan completed his studies at OCA in 1940.

Whilst an OCA student, he began regularly submitting his works to the various open exhibitions of the major art societies, garnering his first acceptance from the Canadian Society of Graphic Art in 1938. Subsequently, in the immediate years following, the Royal Canadian Academy, the Canadian Society of Painters-Etchers and Engravers, the Canadian Group of Painters, the Watercolor Society, and the Ontario Society of Artists would each variously admit the artist's entries. Notably, in 1939, Charles Goldhamer (1903-1985), then the president of the Canadian Society of Graphic Art had selected drawings of Hagan's for exhibition at the New York World's Fair. That same year, the artist met Isabelle Heald whom he would subsequently marry in 1943, remaining life-partners, raising their five children.¹²

These early works, mostly cityscapes, evidenced the "enthusiasm for drawing" John Alfsen's life classes had engendered, having then, as it were, irrepressibly, "flowed out into the streets"¹³ of his childhood. Equally formative in the determination of his sustained creative interests would be the artist's 1938 summer painting sojourn whilst visiting an aunt and uncle's farm near South River. There, in the vicinity of Algonquin Park and recently captivated by Tom Thomson's fabled relationship to its wilderness, he, too, was irrevocably drawn to the majesty of the North Country. The region's draw, partly rooted in family sentiment, his father's family hailing from Muskoka, partly artistic, recalling its most ardent recent exponents, the Group of Seven, proved unabating to the artist whose visits there had been nearly perennial.¹⁴ A recent statement by the artist best articulates its indelible, although not exclusive, mark upon his creative consciousness.

It could be why I wanted to be an artist. Certainly [it was] one good reason, for I found I was comfortable with the North and with art.

I doubt if I've missed a year returning to the rock places. When I became able to respond to my feelings with ink, paint, and brush, I recognized satisfying and exciting possibilities in the great play of seasons and weather across the rock and lake country. Here I could spin my own kind of stories and meet the legends of the land.

The course of my drawing, painting, and printmaking has been greatly affected by the environment of the North – knowing rock, having friends there, travelling the waters, hiking the hills. I can't imagine not having known the intense pleasure of these places.¹⁵

Following the outbreak of WWII, Hagan had attempted to enlist with the Royal Canadian Air Force, but was summarily rejected owing to several physical infirmities. His contingency plan of alternately attending New York's Art Students' League was equally thwarted by an uncooperative American uncle who had refused to sponsor the artist. Unfortunately, Hagan, faultily presupposing his uncle's goodwill had, in advance, terminated his current employ at the Canada Jewelry Company, confident that his New York studies and "thoughts of [George] Grosz"¹⁶ would be undoubtedly realized. The artist's consequent unemployment prompted an extended six-week return visit to his aunt and uncle's South River homestead. On this occasion, his family had secured for him accommodations at an unoccupied farmhouse conveniently nearer the Park itself. Much painting and drawing, personal reflection, and, foremost, resolution was realized in the ensuing weeks.¹⁷ The artist recalls:

I had about a month and a half and did a lot of thinking since for the first time in my life I was alone for a week at a time. With no working schedule I accomplished a lot of painting, drawing, reading..., walking, thinking. The whole experience was, I think, essential, for I believe I sorted out a lot of family feelings and came to live with myself a little more intelligently.¹⁸

Whilst at South River, the summons Hagan received to commence military training at Newmarket's Army Camp curtailed his stay.

Reporting to the Newmarket Army Barracks, the artist received his requisite four weeks of preparatory combat training the November of 1940. Once again, he sought enlistment for European duty and was similarly deemed unfit.¹⁹ Hagan had found the regimented atmosphere of the Barracks “suffocating”, particularly in the aftermath of his unfettered South River experience which had permitted him to “...breath[e] broadly and richly”.²⁰ Biding his time between training regimens, the artist drew and walked extensively throughout the Newmarket area, quelling something of the anger he had internalized from his oppressive Camp existence. On one such occasion, the artist encountered Rudy Renzius, a Swedish trained master wood and pewter craftsman, whose Toronto shop he had repeatedly passed some years ago en route between his home and Central Technical School. The encounter would prove a pivotal one. Renzius invited the artist to visit his Pickering College workshop. Hagan accepted, observed the instructor conduct his metal class, and was greatly taken by the work undertaken and the very studio environment itself, its atmosphere and working implements. The master’s generosity was further extended, so much so that the artist became a frequent houseguest.²¹ There, much taken by the “...continental experience, international culture and love of art”²² of both his host and his wife, particularly as evidenced by their extensive library of art books, the largest private collection he had yet seen assembled, Hagan sought quiet respite from the stifling discipline of Barracks life, avidly reading. Altogether he deemed these visits a “magnificent experience”.²³

Renzius’ esteem of Hagan was such that the following year he had unreservedly recommended his young friend’s name to Art Buckley, a Toronto YMCA administrator then seeking a candidate to assume the recently vacated position of Arts and Crafts

Instructor, Camp Pinecrest, Muskoka. Hagan accepted this employment offer with some degree of trepidation, yet uncertain of his abilities to work in a teaching capacity.²⁴ His initial uncertainty, however, was soon dispelled: "In a few days I knew I had decided well for I met several great people and I could do what was wanted, [even]more I could contribute to the camp life in a real way being myself and doing what I do."²⁵ There, Barney Jackson and Blackie Blackstock, other camp staff, introduced Hagan to Joe McCulley, the Headmaster of Pickering College. A particularly auspicious event, McCulley offered Hagan an appointment to be the College's resident artist and master the forthcoming fall semester. The artist realized this was a momentous decision, so that upon the termination of the Camp's season, returning to Toronto, he sought the counsel of Fred Brigden, Art Society painter, civic and church leader, whom Hagan thought of as a respected and learned community elder.²⁶ Brigden's counsel was to decline the College contract, considering McCulley "...a hot headed socialist with no good reputation among people who counted."²⁷ The artist, reflecting upon his meeting, conceded that Brigden belonged to the conservative art establishment, McCulley the vanguard, and himself "...neither or none of these cubby holes, filing spots."²⁸ En route home but still irresolute, Hagan thought again of the watercolors Brigden had shown him during their studio conversation and recalled their perfunctory, precise execution and general repetitiveness.²⁹ The recollection was decisive.

Before I reached home I knew that I could expect no more than I had received from the respectable, conventional world of Toronto. I had so enjoyed finding painting on the streets, life classes, attempting figure compositions in the garage studio. I had given up my hope of reaching the Art Students' League, of getting to Europe through enlisting. Now I had a chance to live with a group of educators who thought they were progressive and suspected of being modern."³⁰

Hagan remained at Pickering College throughout the war years. He would likewise retain his summer contract at Camp Pinecrest until 1944.³¹

At OCA, Hagan had been introduced to the various print media. His ensuing predilection for printmaking, despite its traditionally assigned lowly status, had been piqued by the knowledge that each of the canonical figures of Western art he admired had all produced prints in some manner. The artist explained:

When I was a kid moving into printmaking, what interested me very much would be the work of a man like Hogarth, the work of a man like Goya, Daumier, Rembrandt, Albrecht Durer. I thought of printmaking in terms of giants of Art.... I think that's what interested people like Carmichael and Haines, they weren't concerned about what people thought, they were interested in the media.³²

His further directed reading consolidated the particular affinity he felt for lithography, drawn by the complexity of its mechanics and the immediate quality of drawing on the stone which he likened to his own.³³ In 1942, pursuing this interest, Hagan acquired his lithographic press. Charles Goldhamer had served to broker this acquisition, informing William Alexander, a Toronto etcher and the proprietor of the Spadina Ave. commercial printing shop Alexander & Cable, that Hagan was seeking to purchase lithographic equipment. Fortuitously, Alexander had in his possession a press he was ready to discard, selling Hagan "...the press, stones, advice on lithography"³⁴ for seventy-five dollars. Alexander, a generation older than Hagan but whose work he recognized from the Canadian Society of Painters-Etchers and Engravers' exhibitions, was genuinely sympathetic towards Hagan's creative and professional pursuits, encouraging the novice printer. Until 1944 Hagan brought his prints to the Spadina shop to be examined by the three printers employed by Alexander, curious to hear their assessment.³⁵

A process-oriented lithographer, Hagan's "...enthusiasm was for the work with the grease, the roll up."³⁶ The entire procedure, however, remained for him fraught with uncertainty if always compelling, as he recollected: "Although always unhappy, uncertain of printing I was always anxious to grain the stone and build another possible print."³⁷ Nevertheless, the merit of his early efforts was officially recognized when a lithograph depicting the willow banks of Newmarket's Holland River was accepted for inclusion within a 1944 travelling National Gallery of Canada exhibition destined for Brazil.³⁸

The winter semester of 1945-1946 Hagan paid an informal visit to OCA, having learnt that the College anticipated a deluge of new students, the war veterans discharged from active service into civilian life. There, he was approached by Haines who, admiring his "print approach"³⁹, was keen that Hagan join its drawing faculty. Hagan accepted the principal's offer despite the "big opportunities "⁴⁰ he had experienced at Pickering. His own work had not progressed readily there, and he thought a more stimulating environment, like the Art College, would better suit his creative development.⁴¹

Although McCulley did not relish losing a valued instructor, his parting with Hagan was not acrimonious, proposing, as both a parting goodwill gesture and preparatory exercise, the artist travel to New York in order to experience its wealth of art and immerse himself in a metropolitan milieu. To this end, the College would accommodate Hagan's instructional trip by extending his Easter holidays to four weeks and providing, in addition, a stipend of one hundred dollars. The artist, sufficiently financially solvent to undertake the journey, wrote George Miller, a master New York lithographer, whose name he recognized from journal articles concerning lithography, inquiring whether he could frequent his workshop,⁴² explaining: "Never having seen a stone being etched, rolled up or

printed, I wanted to see, be associated with the tradition.”⁴³ Hagan’s subsequent month’s residence there was variously spent noting Miller’s technique and speaking to its varied community of artists, visiting commercial and public galleries each afternoon, and receiving evening print instruction from Martin Lewis at the Art Students’ League thrice weekly.⁴⁴ Notwithstanding his “friendly acceptance” and the creative stimulation, Hagan’s cultural immersion did not confirm his sophomore belief that New York was where he, as an artist, “belonged”.⁴⁵ Contrary to his expectations:

It was in New York that I realized I did not belong to any one place. Possibly the glory of the El Grecos I saw. Or being fully occupied in ways I had never considered possible for I was up early, walking to Miller’s shop on Fourteenth St., observing his use of roller, gum, acid, press, paper, talking with him of the actions that I did not comprehend, listening to his answers.... In the afternoon the galleries.⁴⁶

His confidence bolstered, Hagan returned to Newmarket ready to assume his new OCA teaching post.⁴⁷

Hagan’s tenure at OCA as a Drawing, Painting and Printmaking Instructor spanned an incredible thirty-seven years, ending with his retirement in 1983. He was especially the driving and cohesive force in its printmaking department, following the organization of its first lithography course in 1948. Hagan ensured its orderly operation particularly throughout the College’s bitter and turbulent administrative transitions of the 1960s and 1970s.⁴⁸ A respected and influential instructor,⁴⁹ Hagan eschewed a prescriptive teaching methodology, a pedagogic inheritance of McCulley’s progressive Pickering policies, preferring instead to encourage his student’s individual creative responses, fostering their enthusiasm. His teaching sensibility, like his art, was wholly experiential, if respectfully informed by the lessons of art history.⁵⁰ Citing his own formative influences, the artist

professed: “The people I had gained most from were people who talked very loosely around the subject rather than say ‘follow this path and you’ll go to heaven’.”⁵¹ The class dynamic he aspired to develop, by subsequent accounts successfully, was not unlike that of the master-student apprenticeship. Furthermore, unlike many of his colleagues, Hagan did not feel teaching monopolized his creative energies, impeding his own art practice. Conversely, however, he was also uncertain that the teaching exerted any marked influence, although he was inclined to believe so. Ultimately, his instructional approach, by his own admission, intuitive and practice-oriented rather than strictly academic, set students on paths as independent as his own practice has become.⁵²

I haven’t ended up with a mess of followers or disciples but then I’m not building any crazy record. So that wasn’t my objective. I think it was no more harmful than any other method would have been. If I had to do it over again, I would probably do it the same way.⁵³

During these OCA years, the artist periodically held visiting artist appointments: firstly, in the summer of 1952, as artist-in-residence at Pendle Hill, Pennsylvania; secondly, as the University of Guelph’s 1970 summer printmaking instructor; thirdly, its 1981 Visiting Winegard Professor.⁵⁴ Professionally, in the interim between his teaching responsibilities Hagan remained active as an executive member of the Canadian Society of Graphic Art but effectively ceased exhibiting, beginning in the mid-1950s, with the various Societies.⁵⁵ Subsequent solo and group exhibition activity was infrequent and irregular until The Mind And The Hand, the Grimsby Public Art Gallery retrospective a near quarter of a century later. In its aftermath, but particularly post-retirement, the artist’s profile began its gradual ascendancy within the province, his works “...finding a growing place in the gallery world.”⁵⁶ Privately, Hagan, a devoted husband and father, immersed himself in the

restorative constancy of his domestic life. He traveled extensively each year, too, locally with cyclic regularity, and, at times, abroad, mostly upon sabbatical, variously vacationing with his family and drawing in situ. Throughout he has enthusiastically pursued his lithographic enterprise, retrospectively conceding:

Lithography is a great drawing media and if I were more skilful with the materials and more adventurous with the possibilities I might have done some work of considerable merit. As it is the stuff I've done with grease, gum, roller, ink, paper is of considerable merit and significance around the place I live, although who can recognize that well foundationed fact? I guess I've always got involved in too many things....It must be the piling up of material, making of marks, that still hypnotizes and entrances. Prays for me.⁵⁷

¹ Hagan, NAFA, 51.

² Krueger, Ontario Northworks 1938-1991, 54.

³ Hagan, NAFA, 2.

⁴ Hagan, NAFA, 2.

⁵ Hagan, NAFA, 2.

⁶ Hagan, NAFA, 1,12 and Krueger, Ontario Northworks 1938-1991, 54.

⁷ Krueger, Ontario Northworks 1938-1991, 11-12, 54.

⁸ Hagan, quoted in Krueger, Ontario Northworks 1938-1991, 12.

⁹ Hagan, NAFA, 3.

¹⁰ Hagan, NAFA, 7.

¹¹ Hagan, NAFA, 7-8.

¹² Hagan, NAFA, 3-6, 30.

¹³ Hagan, NAFA, 5.

¹⁴ Hagan, NAFA, 9, 109-111.

¹⁵ Hagan, quoted in Krueger, Ontario Northworks 1938-1991, 9.

¹⁶ Hagan, NAFA, 7.

¹⁷ Hagan, NAFA, 7,9.

¹⁸ Hagan, NAFA, 9-10.

¹⁹ Hagan, NAFA, 10-11.

²⁰ Hagan, NAFA, 11.

²¹ Hagan, NAFA, 11-12, 33.

²² Hagan, NAFA, 27.

²³ Hagan, NAFA, 12.

²⁴ Hagan, NAFA, 14-15.

²⁵ Hagan, NAFA, 15.

²⁶ Hagan, NAFA, 17-18.

²⁷ Hagan, NAFA, 17.

²⁸ Hagan, NAFA, 18.

²⁹ Hagan, NAFA, 18.

³⁰ Hagan, NAFA, 18-19.

³¹ Krueger, Ontario Northworks 1938-1991, 54.

³² Hagan, NPDCC, 5-6.

³³ Van Baren, " The Lithographs of Frederick Hagan," 7.

³⁴ Hagan, NAFA, 20.

³⁵ Hagan, NAFA, 20 and Van Baren, "The Lithographs of Frederick Hagan," 6-7.

³⁶ Hagan, NAFA, 29.

³⁷ Hagan, NAFA, 29.

³⁸ Hagan, NAFA, 32.

³⁹ Hagan, NAFA, 37.

⁴⁰ Hagan, NAFA, 37.

⁴¹ Hagan, NAFA, 37. Carmichael had been instrumental in charting the College's future academic orientation, but following his sudden death that year, OCA was plunged into a period of internal political wrangling.

⁴² Hagan, NAFA, 38.

⁴³ Hagan, NAFA, 38.

⁴⁴ Hagan, NAFA, 38-39.

⁴⁵ Hagan, NAFA, 38.

⁴⁶ Hagan, NAFA, 38.

⁴⁷ Hagan, NAFA, 46.

⁴⁸ Hagan, NAFA, 46, 152-153, 157, 169-172, 175-176, 178, 181, 183, 201, 217.

⁴⁹ Former student Elizabeth Forrest provides this assessment of her instructor: "As a teacher, Fred's approach was directed towards the emergent individual. He focused on finding and illuminating strengths and latent imagery. He often talked indirectly about work, using analogies that evoked references to all kinds of human activity. His often surprising and unconventional observations about art showed that he recognized and empathized with a diverse range of art, acts and intentions. This encouraged the students' respect for their own individuality and it generated a climate of mutual respect and energetic creative involvement in the O.C.A. printshop." NPDCC 14.

⁵⁰ Hagan, NPDCC, 6, 9.

⁵¹ Hagan, NPDCC, 6.

⁵² Hagan, NPDCC, 6, 9, 10.

⁵³ Hagan, NPDCC, 9.

⁵⁴ Hagan, NAFA, 212 and Krueger, Ontario Northworks 1938-1991, 55.

⁵⁵ Hagan, NAFA, 95, 156.

⁵⁶ Hagan, NAFA, 218.

⁵⁷ Hagan, NAFA, 185.

3. The Ladder Series – The Inauthentic Human Condition Imagined

Frederick Hagan's earliest cohesive color lithograph project,¹ his thirteen print Ladder Series, was first formally conceived shortly following the advent of the New Year of 1954.² Drawing his inspiration from the Christian Stations of the Cross,³ the completed Ladder Series, however, bears neither a numerical nor an overtly literal correspondence with the conventional Stations.⁴ Instead, Hagan's thirteen lithographs reinterpret the traditional, devotional Stations, fourteen sequential pictorial reenactments of Christ's physical and emotional degradation preceding His Crucifixion at Golgotha, as individual and social "positions of comprehension." These multiple states of individual consciousness correspond to varied, if neither necessarily ascendant nor profoundly attained, modes and levels of personal existence, varying from one's primordial enslavement to base instinct to, potentially, a realization of genuine personal liberty.⁵ The titular ladder of the Series, although varying in number, spatial orientation, and human manipulation, appears within each of the twelve lithographs of the Series proper, lending the Series an iconographic coherence. The thirteenth print Clown Act (fig. 1), a later addition, does not explicitly contain the ladder image, although a vestige of the motif, circus stilts, does appear. As the Series' operative symbol, Hagan conceived of the ladder as a mobile device enabling individuals to negotiate their human social environment.⁶ The artist maintains, however, that the ladder motif is not to be construed as a literal entity but is rather a metaphor for an individual's capacity for imagination.⁷ Hagan, speaking of the ladder symbol, defines its emblematic import as follows:

Not a case of being a factual thing, but something individuals could believe in, could use for their own purposes, a method of extending oneself if you had the

courage to do it. All this was supported by the stuff I learned at Sunday School, a belief in angels, an ability to move from this level of life to another level of life.⁸

Hagan's iconographic use of the ladder motif, although unique within the context of his Ladder Series, has, curiously, considerable cross-cultural currency as a symbolic axis between the corporeal and the celestial.⁹ Ultimately, however, the Series recoils upon its initial source of inspiration, for the artist, having assigned his own ladder motif a nearly devotional quality, once again invokes the meditative nature of the Stations, and thus effects, by virtue of a creative circularity, the Series' very conceptual resolution.

A year's undertaking, the Series was completed the December of 1954.¹⁰ Although Hagan had already been printing single multiple color lithographs since 1949,¹¹ he recalled how "Doing the ladders demanded more than I had ever given, it was a giant challenge."¹² Until then Hagan had as yet neither attempted a concerted printing enterprise of such scope nor been so creatively engaged with a comprehensive graphic exploration of a single iconographic motif.¹³

Hagan experienced an immediate and ultimately profound personal satisfaction with the Ladder Series. Upon its completion, however, when the lithographs were exhibited, either in their totality as a series or individually, the prints merely generated a modest measure of both critical, institutional and commercial interest.¹⁴ This fact was greatly lamented by the artist and as a reality was borne out by the Series' limited immediate and subsequent exposure, whether in public and commercial galleries or the artist's own residence.¹⁵ Undoubtedly, the public's generally indifferent, even unsympathetic¹⁶ response to the images was partially attributable to the, at times, cryptic titles of the prints and the peculiar stylization of their otherwise recognizable content.

Although the Ladder Series lithographs ultimately garnered little critical recognition for the artist either from within or without the art establishment, the Series' termination was pivotal, nevertheless, as a determining factor precipitating the first transitional phase within the artist's career.¹⁷ With the completion of the Ladder Series, the artist felt divested of his youthful imperative to participate regularly as an exhibiting artist within the official art community, a realm that had become increasingly peripheral to his own artistic concerns.¹⁸ This new disregard for peer acknowledgement and the attendant creative freedom to pursue his own aesthetic interests is best articulated by the artist himself:

When I started I thought I might still be the kind of person to initiate things, in the sense of being an organizer, capable. I was involved with the Graphic Society, was organizing national exhibits; but when I finished these (Ladders) that just disappeared. I stopped taking part in group exhibitions and so on. I realized I wasn't interested in some kind of approval from the community.¹⁹

Thus the Series' completion was both a creative and personal watershed for Hagan, affirming the artist's competence, confidence, and maturity as a lithographer.

This chapter will provide a secularized reading of Frederick Hagan's Ladder Series as a multi-faceted meditation upon both the constitution and modes of inauthentic and authentic existence. As primary interpretative aids, the following discussion will utilize, respectively, Martin Heidegger's concepts of the *they-self*, *fallenness*, *state-of-mind*, *understanding*, *authentic Being-towards-death*, *care*, *conscience*, *guilt*, *resoluteness*, and *anticipatory resoluteness* as they have been articulated by the author within Being And Time. Discussion of the Series' final print, however, will draw instead upon Umberto

Eco's conceptualization of humor as theorized within his essay "The frames of comic 'freedom'."

3i. Descent

An iconographic kinship may be established between the artist's self-professed 1952 masterwork,²⁰ a painting entitled Descent (fig. 2, now in the collection of the Art Gallery of Ontario), and the Ladder Series completed some two years later with respect to each work's common deployment of both the ladder and Christ-figure images as prominent motifs. Conceptually, the Descent painting had already existed in germinal form since 1948, although actual preliminary work towards its pictorial realization was only begun in 1950.²¹ It was prompted, in part, by the artist's personal incredulity in the face of the historical account of Christ's Passion as it had been promulgated through the agency of art; for, after considering Rembrandt's interpretation of the Descent theme, Hagan "realized this was an impossible thing, it didn't happen."²² Instead, the artist, although professing his disbelief of Christ's factual existence, nevertheless, did embrace the Christ-figure as a cultural fabrication that is "...the result of numerous, numerous human experiences over centuries and centuries."²³

Hagan, possessed of an encyclopedic knowledge of art history, had become increasingly engrossed by the Western project of imaging Christ²⁴ and now resolved to commence his own painting of the subject as "... the sort of thing I wanted to know about when a child, hearing, seeing, believing, feeling."²⁵ Accordingly, the Descent painting formally invokes the child-like response the artist endeavored to convey by virtue of the painting's expressive immediacy and somewhat caricaturized forms. These stylistic attributes, however, in their seeming simplicity, actually belie the technical complexity of

the painting that necessitated a year's preparatory work of multiple drawings, studies, and a to-scale cartoon.²⁶ Hagan's painting is a revisionist, contemporary rendition of the Descent from the Cross, an event from the Passion narrative chosen by the artist in lieu of the related and oft-painted theme of the Crucifixion, as it evidenced something of humankind's capacity for compassion and care rather than its potentially murderous being.²⁷ Iconographically, however, the work conflates the Passion's Descent from the Cross and the Descent into Hell episodes,²⁸ two events of the Cycle the artist has deemed as best thematically articulating his experiential engagement with both institutionalized Christianity and daily life.²⁹

Compositionally, Hagan's skeletal, gangrenous Christ, his body rent and limbs splayed, tumbles from the cross that is positioned in the foreground and propped by two ladders, virtually unobserved, save for a few indifferent onlookers who, with a morbid curiosity but ultimate indifference, peer through the ladders' rungs. Only a solitary nun, another witness, her eyes fixed in a manic stare, registers any shock towards the gruesome spectacle. Meanwhile, before the theatre-like stage of the middle ground, a somnambulist priest, his arm raised as the presiding official, conducts the festival activities that ensue behind him in a fairground. There a motley assembly of men and women stand transfixed before the spectacle of a woman performing her nude dance. In the distance, a maypole festooned with balloons but resembling a cross punctuates the work with a final ironic note. As such, Hagan imbues the entire painting with a carnival atmosphere, the work's operative metaphor for both clerical and secular life.

Hagan's translation of the two Passion narratives that together constitute the iconographic core of the Descent painting within a carnival idiom, as a conceptual conceit,

is deliberately ambiguous in its signification. Firstly, the Descent painting is partly a synthesis of the artist's experiences with select facets of contemporary Christian expression. In particular, Hagan disdained the practices of such charismatic evangelists as Billy Graham whose ministry vulgarized worship as a near theatrical performance. The artist's contempt for their reduction of Christianity to mere popular spectacle, however, had already been significantly informed by an earlier visit to the Quebec shrine of St. Anne de Beaupré with wife Isabelle and an accompanying couple during a 1949 tour of the Laurentians. There, having disliked both its "crowds..., the carnival-midway sights and sounds. The freak show aspect of the place....," the artist summarily dismissed the pilgrimage site as "a bad attempt to caricaturize faith, church and religion."³⁰ Accordingly, as a critique of the increasing spectacularization of Christian worship in particular and Western culture in general,³¹ the Descent painting's contemporary interpretation of the Deposition, duly emphasizes the spiritual complacency of its ostensibly faithful crowd. Thus the majority of its assembled men and women blithely ignore the dead Christ, having abandoned themselves instead to the ensuing carnival festivities that are conducted by its priest marshal, his eyes tellingly shut.

3ii. Bakhtin And Carnival

In addition, the work's carnival imagery also functions as a pictorial analogue to the narrative of Christ's Descent into Hell, a theme the artist had chosen to express his own experience of daily being. Hagan's thematic synthesis of these two fantastic realms, however, although seemingly incongruous, is, in fact, not unprecedented within Western culture. Namely, as Russian scholar Mikhail Bakhtin has noted in Rabelais and His World, his exegesis of the French author's novels and a comprehensive analysis of popular folk

customs, comic “Hell” is an integral component of medieval carnival.³² This “Hell” and all else that belongs to the province of the fearsome, within the traditional carnival paradigm, Bakhtin argues, is rendered grotesque, symbolically divested of its terrifying import. Moreover, according to the inverted logic of this paradigm, that which is otherworldly assumes a terrestrial, typically female nature, for the life-sustaining earth, like the womb, comforts.³³ Symbolically, carnival’s grotesque “Hell” is likened to the fecund earth that consumes, begetting life whilst death, its monstrous daughter, is similarly procreative, its pregnancy variously conveyed by an assortment of exaggerated bodily protrusions.³⁴ Pregnant death embodies the regenerative principle, its personification within the Descent painting arguably conveyed by the presence of the nude performer, her abdomen swollen. In an analogous but Christian vein, Christ’s Crucifixion, an occurrence the artist deemed a wondrous “release of the body, the signal for carnival”,³⁵ also precipitates His Descent into Hell, culminating, however, with His triumphant Resurrection. The carnivalized hell of the Descent painting, as prefigured by Christ’s Deposition and denoted by its symbolic figure of pregnant death, then, implicitly heralds what Heidegger has identified as humanity’s latent capacity for individual *anticipation*,³⁶ namely, its *authentic Being-towards-death*;³⁷ that is, one’s possible attainment of an authentic existence.³⁸ It is the artist’s subsequent Ladder Series, however, that will more fully develop the particular existential implications that arise from humankind’s potentiality for both authentic and inauthentic Being.

As an OCA Drawing, Painting and Printmaking Instructor since 1946,³⁹ Hagan commuted nearly daily between Newmarket and Toronto in order to teach at the College.⁴⁰ In 1953, during his hour in transit, a time Hagan devoted to serious creative

thought, the artist first concretely formulated the notion of the Ladder Series, having drawn extensively upon his experiences of interfaculty encounters.⁴¹ Hagan thought the staff environment at OCA decidedly hostile, poisoned by its respective instructors' so-called "put-down"⁴² game of colleagues, their ruthless spirit of competitiveness, and singular concern with professional advancement.⁴³ From his exposure to such a working environment, Hagan became interested in developing a project that would serve to communicate his observations of the various mindsets individuals typically adopted as they conducted their daily lives.⁴⁴ That summer the Hagan family traveled in the Rockies, where the artist and his wife, at various vacationing sites, served as hostel parents. There the artist met many exuberant, genuinely sincere youth, restoring, in part, his faith in personal authenticity whilst also broadening the initial behavioral scope of his prospective series. With his return home at the outset of the new school year, Hagan had resolved his conceptual wrangling with his project's core ladder theme.⁴⁵

The Ladder Series, like the Descent painting, also utilizes a Christian paradigm, the Stations of the Cross⁴⁶, as its organizing principle, albeit modified. Didactically, the Series is an illustrative rather than morally prescriptive body of work. Hagan, speaking of the Series, in fact, concedes that no definitive explanation for life's quandaries exists, stating: "I suppose that I'm not the first man who decided that there weren't any answers to thinking in terms of life and the problems of life. By the time you would have a solution, the problem had changed. It's a different problem."⁴⁷ Instead, the artist's Series endeavors to convey "... a situation that so much in the way of painting and music and what have you is of a childish escapism, so rather than facing the problem, you would turn your back to it and find that an answer."⁴⁸ That average human nature should be so driven

to seek facile, if ultimately false, deliverance from life's aggravations is, as Heidegger explains, wholly the consequence of the terrifying persistence of the reality that is our *thrownness*⁴⁹ or predetermined thrust into existence as one's *Being-there*⁵⁰ of *Being-in-the-world*.⁵¹ Although Dasein's reason for Being may be concealed to it, the indisputability of its existent Being is not, for Dasein's *thrown* nature and attendant *potentiality-for-Being*⁵², those phenomena that respectively determine, in part, its Being, are continuously, if variously, *disclosed*⁵³ to it by virtue of its current *state-of-mind*⁵⁴ and accompanying *understanding*.⁵⁵ Dasein's prevailing mentality, however, is such that its *potentiality-for-Being* as a *thrown* entity is mostly *closed* rather than *disclosed* to it for, in having discerned its onerous challenge, it seeks its evasion.⁵⁶ Consequently, Dasein takes its sanctuary amongst the community of the *they-self*,⁵⁷ that species of Being Heidegger ascribes to Dasein's quotidian self but differentiates from its *authentic Self*,⁵⁸ lured by its promise of liberty that is, of course, illusory.⁵⁹

3.iii The They-Self

Heidegger's systematic inquiry into the identity of average daily Dasein proceeds necessarily from Dasein's most elementary condition of *Being-in-the-world*, the determinative mode of every manner of Being.⁶⁰ Heidegger first elucidates those manifestations of Dasein that are of equally of its first order, namely, *Dasein-with*⁶¹ and *Being-with*.⁶² His interpretation of Dasein as such, in turn, yields the identity of that Being from which the manner of *everyday Being-one's-Self*⁶³ arises; that is, the *they*.⁶⁴ Firstly, Heidegger qualifies that manner of Being possessed by the Dasein of *Others*,⁶⁵ or those individuals with whom we cohabit this world and have varied commerce, but whose Being remains distinct from that which is merely both *ready-to-hand*⁶⁶ or *present-at-hand*.⁶⁷ The

Others, however, despite the popular connotation of their moniker, are not a monolithic collective against which one's selfhood is counter-posed and thrust into relief, but rather that population from which one rarely seeks differentiation, and with whom, as selfsame, we share a mutual living environment. Hence, Dasein's *Being-in-the-world* is simultaneously a *Being-with*, an existential condition also shared by the *Others* whose very own *Being-in* is a like *Dasein-with*.⁶⁸ Relationally, Dasein's average daily conduct towards the *Others*, also Dasein and with whom Dasein remains as *Being-with*, is one of *solicitude*,⁶⁹ a phenomenon belonging to Dasein's core Being as *care*.⁷⁰ Affirmative or *positive solicitude*⁷¹ manifests itself in one of two polarized ways, either *leaping in*⁷² so as to divest the *Other* of his *care*, or alternately *leaping ahead*⁷³ of the *Other* in his casually existent *potentiality-for-Being*, thereby authentically restoring to him his *care*.⁷⁴ Dasein's daily *solicitous* comportment towards the *Others*, however, is primarily one of disinterest, varyingly informed by degrees of *considerateness*⁷⁵ and *forbearance*.⁷⁶

3.iv Publicness – Distantiality, Averageness And Levelling Down

Although Dasein's everyday social intercourse with the *Others* in conflict, solidarity, or indifference varies, Dasein remains abidingly attentive as to how one is distinguishable from them, whether as dependent, equal, or superior. This vexing preoccupation with one's comparative stature as *Being-with* amongst *Others* is, however, a tacit one, and thus concealed.⁷⁷ Existentially, Heidegger ascribes this condition the term of *distantiality*.⁷⁸

By virtue of this *distantiality*, Dasein is not its proper Self, its Being having been seized upon by *them*.⁷⁹ Their hegemony conspires to regulate Dasein's possible ways of Being with whom they share an anonymous kinship and maintain a constant, palpable

nearness throughout Dasein's daily *Being-with*. These *Others* to whom all belong but not in addition, are themselves the *they*.⁸⁰ The *they*, as the custodians of *averageness*,⁸¹ persuasively dictate the manner and conduct of average daily Being, ensuring that mediocrity prevails, for their steadfast embrace of ordinariness nurtures Dasein's propensity for *Being-with* as a *levelling down*⁸² of its possible ways of Being. This *levelling down*, alongside the phenomena of *distantiality* and *averageness*, characterizes the day-to-day formulation of the *theys*' *publicness*.⁸³ Absolute and unimpeachable, the regime of *publicness*, their controlling paradigm, determines how both Dasein and the world are construed.⁸⁴ Correspondingly, the *they*, omnipresent yet unaccountable, officially co-opts all social directives and resolutions, thereby *disburdening*⁸⁵ Dasein of its proper responsibilities. Thus the *they* willingly obliges Dasein all the whilst strengthening its own sovereignty as the ubiquitous "no one"⁸⁶ to whom Dasein has already abandoned itself in its average daily Being amongst the *Others*. Existentially, then, the *they* constitutes a primary and inextricable facet of Dasein's affirmative Being in everydayness.⁸⁷ Dasein's daily average self is the *they-self*.⁸⁸ Having so relinquished its proper Self, Dasein is beset by inauthenticity and so must toil anew to discover itself.⁸⁹

Where, however, is Dasein? Fundamentally, Dasein's Being is its *Being-in-the-world* as evidenced through its existent *there*. As its *there*, Dasein is thus *disclosed* to itself.⁹⁰ Existentially, the first order phenomena that are *state-of-mind* and *understanding* each equally operate to qualify Dasein's *Being-there* of its *disclosedness*.⁹¹

3.v Dasein's State-Of-Mind And Understanding

It is one's given *mood*⁹² or manifest *state-of-mind* that marshals Dasein to its *Being-there*.⁹³ That is, *moods* reveal Dasein's *thrownness* into the *there* of its world as an

existent Being, either directing Dasein to or away from that *thrownness*.⁹⁴ Typically, however, the persuasion of Dasein's *moods* are as such as to prompt Dasein's flight from the oppressiveness that is its Being.⁹⁵ Nevertheless, as *disclosing* Dasein's *thrownness* and its existent *Being-in-the-world* as a totality, *moods* enable Dasein to comport itself towards the world's entities. Thirdly, Dasein's *state-of-mind* determines how its *circumspectively concerned*⁹⁶ contact with the world's effects attains its meaningfulness.⁹⁷

Dasein's sense of *understanding*, like its *state-of-mind*, also structures the Being of its *there*. Thus, in a reciprocal fashion, Dasein's present *mood* always attends its like *understanding* and vice versa.⁹⁸ Because Dasein's *Being-there* is inextricable from its *Being-in-the-world*, the world, as *there*, is that for which Dasein maintains itself in existence. The *disclosedness* of this existential imperative Heidegger designates *understanding*.⁹⁹ Existentially, *understanding* is the locus of Dasein's Being as a *potentiality-for-Being*.¹⁰⁰ Possessed of a core *Being-possible*,¹⁰¹ Dasein exists in its possibility through its embodied realization. Primarily, Dasein's *Being-possible* serves to invoke its own *potentiality-for-Being* unto and befitting itself whilst duly affecting both its *solicitous* engagement with Others and its *concernful* relations with the world.¹⁰² However, Dasein, possessed of a given *state-of-mind*, has, from the outset, already committed itself to particular possibilities. Moreover, through the endowment of its *potentiality-for-Being*, Dasein either forfeits or erroneously pursues these given possibilities, for Dasein is firstly *Being-possible* in its terminal *thrownness*. Nevertheless, Dasein's *Being-possible* also permits for its possible *Being-free* ¹⁰³ to realize its unique *potentiality-for-Being*.¹⁰⁴ However, because *understanding* also constitutes Dasein's *Being-there* as the phenomenon through which it is cognizant of the potentialities of its

potentiality-for-Being, Dasein necessarily (mis)comprehends that it must be such or such a Being. Yet, due to its *understanding Being-there* that is conjoined to its *state-of-mind*, Dasein has already floundered in its *thrown* Being and thereby remains in concealment to itself.¹⁰⁵ *Understanding*, then, *projects*¹⁰⁶ Dasein in its *thrownness* towards its possibilities as Being those possibilities. As *projecting*, however, Dasein continuously exceeds, as it were, its factuality but not its facticity, the latter remaining an integral basis of its *potentiality-for-Being*.¹⁰⁷

3.vi Dasein's Fallenness

Consistently, Dasein's everyday *thrown Being-there* within the *publicness* of the *they* is typified by the state of *fallenness*.¹⁰⁸ Despite its biblical connotation, Heidegger's notion of *fallenness* neither signifies a state of moral degeneracy nor deficient being. Rather it refers to how Dasein, wholly immersed in the world of its engagement, has *fallen* both towards that world and beside itself, its potential to authentically be its Self casually forgotten.¹⁰⁹ Having so forfeited its potential for Being its authentic Self, Dasein instead routinely commits itself to its daily *Being-with Others*, whether engaging in *idle talk*¹¹⁰ or comporting itself *curiously*¹¹¹ and *ambiguously*.¹¹² Nevertheless, as its most accessible and frequently assumed mode of Being, Dasein's *fallenness* or inauthenticity is an affirmative possibility of its average daily *Being-alongside-the-world*.¹¹³ In addition, should Dasein, through its everyday absorption in the world as it has been *publicly* prescribed, ascertain its possible assimilation to the *they* and accompanying plunge into baselessness, Dasein braces itself for its ever *tempting*¹¹⁴ lure to *fall*.¹¹⁵ Yet because *Being-in-the-world* always *tempts*, Dasein's *fallenness* has already been secured. As such, *idle talk* and *ambiguity* continually conspire to perpetuate the notion that the *disclosedness* proper to Dasein's

very Being as it appears ordinary and accessible, also vouchsafes for it the respective guaranty, truth, and wholeness of its possibilities.¹¹⁶ Effectively, then, the *they* convinces Dasein of its seemingly meaningful and satisfying present existence, and thus allays any residual unease Dasein may harbor concerning the genuineness of its Being.¹¹⁷ Manifestly, Dasein's resultant conviction that both the world and its possibilities are respectively arrayed to proper order and wholly unfettered is borne out by its resultant *tranquility*¹¹⁸ of Being. This *tranquility* that characterizes inauthenticity, however, does not lull Dasein to a state of complacent inertia but rather serves to exacerbate its *fallenness*. Dasein thus pursues an enthusiastic commerce with the world that, in its unrelenting *curiosity* and superficially supreme knowledge, also professes to *understand* all that is Dasein from both within and without. Yet, that which Dasein seeks to fundamentally *understand* remains unasked, nebulous, and wholly eclipsed from its view, for, as *fallen*, Dasein has failed to comprehend that *understanding* as a *potentiality-for-Being* must necessarily and exclusively hail from one's own Dasein.¹¹⁹ So placated and seemingly complete in its *understanding*, Dasein, nevertheless, personally takes stock with all, only to unwittingly compound its very own *alienation*¹²⁰ from its *potentiality-for-Being*.¹²¹ Dasein's *alienation* as such prevents, as a manner of *closing*, its capacity to invoke both its authentic Being and possibilities, and so, by default, Dasein is given over to its own inauthentic Being.¹²² Summatively, Dasein's *fallenness*, always *tempting*, *tranquilizing*, and *alienating*, by way of its internal momentum, also precipitates its self-*entanglement*;¹²³ its trajectory a plummeting or *downwards plunge*¹²⁴ into the baselessness and *null*¹²⁵ essence of daily inauthenticity.¹²⁶ Although *fallenness* qualifies Dasein's prevailing mode of everyday Being, its concern for its *potentiality-for-Being* persists all

the same. In fact, Dasein's potentiality for its authenticity of Being is neither exclusive nor rarified, but merely an existent transformation of the manner through which average daily Being is apprehended.¹²⁷ Overridingly, however, Dasein's *fallenness* persists in directing its flight away from itself as a *potentiality-for-Being-its-Self* authentically.¹²⁸

3.vii The Ladder Series

Heidegger's hitherto explication of Dasein's average everyday selfhood finds similar attestation and graphic prominence throughout Hagan's Ladder Series, as is evidenced by its preponderance of prints (Ladders 1-3, 5, and 7-11) that exemplify varying facets of the *they-self*. Indeed, although Hagan's Ladder Series was never explicitly informed by any Heideggerian theory per se, his thought, according to its aforementioned articulation, nevertheless, does provide a germane conceptual apparatus for its interpretative analysis. Specifically, these eight lithographs of the Series proper each, arguably, somehow personify a given aspect of the *they-self*, whether individually or collectively.

The Series' introductory print, Desire and Desiring (fig. 3), its iconography appropriately reminiscent of the biblical Fall of Man, posits its Adam-like figure, his limbs partially entwined within the ladder he has ascended, above a serpentine bough from which hangs suspended an incandescent white apple. With great determination and equal futility this figure endeavors to seize this metaphorical fruit of his undisclosed *desire*; the apple's red aureole casts an ominous glow. Despite his concerted effort, his *desire* remains elusive, and his *desiring* all for naught. Hagan himself identified desire as humanity's most immediate instinct and whose potentially incapacitating seductive nature most, but not all, would, nonetheless, overcome throughout the course of their existence.¹²⁹

Heidegger too speaks of desire or *wishing*¹³⁰ as a definite quality of the *tranquilized they-self*.¹³¹ More precisely, as Dasein *wishes*, its *understanding projection* brings its Being before those possibilities that are not comprising of its *concernful* relations with the world and whose realization is neither considered nor anticipated.¹³² Rather, as taken by its *wishful* action, Dasein's Being, as it comports itself towards its *potentiality-for-Being* in the manner of its *Being-ahead-of-itself*, effectively occludes its comprehension for its existent possibilities, whereby all that is available by virtue of its *Being-in-the-world* appears wholly lacking.¹³³ Existentially, then, Dasein's *thrown wish* act is merely a constant yearning for possibilities that, in fact, negates or *closes* possibilities, such that the yearning's ostensible *there* appears to assume the world's materiality.¹³⁴ Desire, then, however understood, confines one's being to the limiting thrall of illusory worldly possession.

Hagan's Ladders nine and eleven, respectively entitled Wait for the Chariot (fig. 4) and Arrangement for Life (fig. 5), also utilize solitary individuals to parlay his societal "positions of comprehension". These as well similarly accord with Heidegger's profile of the *they-self*. Wait for the Chariot, a print to which the artist ascribes the notion of "spiritualism"¹³⁵, as typified by the celebratory zeal, devotional or otherwise, of gospel choirs, street festivals, and the circus¹³⁶ – pits its lone figure, his shadow implausibly cast in triplicate form – against a brick wall. Upon it, a colorful poster advertises a spectacle that is "Coming Soon", its stenciling, however, merged, so as to potentially read "Coming Son", a reference Shantz has interpreted as Christ's Second Coming.¹³⁷ This stationary individual holds his ladder aloft, and so appears to bide his time, *waiting*, as it were, according to Hagan's titular designation. That which he *awaits* as impending, however,

remains indeterminate, suggesting that manner of individual who, having rejected conventional belief systems, restlessly seeks other modes of communal expression, perhaps Christianity, as suggested by its triune shadow selves, remains, nonetheless, at present, irresolute in his faith. Parallels, here, may be drawn between Heidegger's account of *understanding's* temporal nature as it pertains to Dasein's inauthentic future and whose formal condition is a like manner of *awaiting*,¹³⁸ and this print's intended import.

Specifically, in inauthenticity, Dasein *understandingly projects* itself unto that which is both necessary and readily available within its daily *concernful Being-in-the-world*, given its *caring potentiality-for-Being*. This same *potentiality-for-Being* permits Dasein to draw nearer itself through its *concerned Being-alongside* that which comprises the focus of its *concern*, *awaiting*, however, this nearing unto itself according to the conditions that either afford or prohibit that with which its Being is *concerned*.¹³⁹ *Awaiting* thus qualifies the inauthentic future and is that temporal mode through which Dasein, as a *they-self*, is lent its *concerned self-understanding* through its activities.¹⁴⁰ Only as such may Dasein, in its present *facticity* that *awaits* its *potentiality-for-Being* according to the object of its *concern*, be given over to any manner of *expectation*¹⁴¹ for which it subsequently waits.¹⁴² Correspondingly, then, if one conflates Heidegger's *potentiality-for-Being* with the "spiritualism" of the "chariot" for which Hagan's lone figure *awaits* as "Coming Soon", its imminence, so heralded, also echoes Heidegger's manner of *expectation*. *Awaiting* one's *potentiality-for-Being* or "spiritualism", however, is also tantamount to a certain indecisiveness of conviction, and so, Hagan does not privilege this attitude as an enviable position.¹⁴³

By contrast, the solitary shadow presence Hagan has inserted within the print Arrangement for Life does personify that species of individual who, without due circumspection, has either passively inherited or adopted a given life-style choice, in this instance secular, seduced, as it were, by its promissory comfort. The print as such reveals an austere, presumably domestic, interior containing a large window from above which hangs a row of three sinister hooks and upon whose sill rests a vase. Although this room has no visible occupant, an external human presence, as seen from the window, is, nevertheless, detectable, betrayed by the nearly imperceptible shadow of a figure whose form, as ascending a ladder, is projected upon the opposing wall outside. For Hagan, this *arrangement for life* that is exemplified by the print's imagery arises for "those who put away childish things (and) have a nice comfortable pattern that suits them."¹⁴⁴ This template for living, nevertheless, harbors a measure of bleakness the artist identifies with "severity"¹⁴⁵ and which renders the *arrangement* less hospitable than it would immediately appear.¹⁴⁶ Similarly, *fallen Being-in-the-world* likewise *tempts* and *tranquilizes* Dasein's Being in a manner not unlike the comfortable, albeit "severe" *arrangement for life* that is signified by the orderly, if sterile, space of Ladder eleven. Correspondingly, both its *alienating* and *self-entangling* properties, too, bear affinity with the print's imagery. Respectively, Dasein's own *alienation* from its *potentiality-for-Being* finds an echo within the work's depiction of its solitary individual whose corporeal wholeness has analogously been reduced to its mere shadow self. Likewise, a certain accord may be referentially drawn between *fallen* Dasein's *self-entanglement* and the *arrangement's* apparent evocation of the same, as denoted by its unsettling image of three suspended hooks, whose associative violence, moreover, particularly disturbs the

superficial comfort exemplified by this life regimen. Both latter and former conditions, however, duly underscore what Hagan has identified as the *arrangement's* inherent severity. Additionally, because Dasein's *fallenness*, or its *downwards plunge* outside of itself and into its *they-self*, is altogether concealed from its Being by the agencies of *public* reasoning, Dasein consequently misconstrues the respective character and orientation of its *fallen* Being. Accordingly, Dasein is apt to perceive its *fallenness* as falsely demonstrative of both its earnest vitality and the *ascendancy*¹⁴⁷ of its Being.¹⁴⁸ And so Hagan's individual, too, assuredly ascends his ladder towards those possibilities that have been prescribed by the *they*, remaining, all the same, wholly oblivious to his containment within their covertly regulatory *arrangement for life*.

The Series' seventh lithograph, Comforting Walls (fig. 6), provides a similar, if more tempered, perspective upon these same *tranquilizing* and *alienating* properties that are intrinsic to Dasein's everyday state of *fallenness*. The readily identifiable Christian milieu, iconography, and personage that characterize this print render this lithograph perhaps the most conventional and accessible of the entire Series. Compositionally, a single column physically and symbolically bisects this image, where a lone nun peers quizzically across space from the left -side marked out by a checkered, tiled floor. Mounted prominently upon the wall behind her hangs a large-scale painting of Calvary. The right-hand side, by contrast, reveals a single, empty corridor, its identical floor tiles here, however, configured according to a ladder-like pattern, receding into space towards a distant, shadowed vanishing point. The nun, appearing contemplative in her sequestered convent life, the artist asserts, personifies how "many people who have moved into clerical lives would have passed through this kind of thing... on the external of their life

they might have conformed (but) they would have had to resolve (equivocally) in order to say ‘yes, I’m comfortable with this.’”¹⁴⁹ And so too a conformist, if willingly resigned, adherence to the Christian faith, although *tranquilizing*, nevertheless, all the same, *alienates*.

By contrast, to immerse oneself in “the serious games of life”¹⁵⁰ is, with mindful and respectful intent, to actively negotiate the conditions, after Hagan’s chosen designation, of this paradigm for authentic existence. Accordingly, its ethos privileges one’s “enthusiasm for playing”¹⁵¹, whereby “the rules don’t carry you, you carry the rules.”¹⁵² However, although these “games” are inescapable¹⁵³, like Dasein’s *thrown* Being, they are, all the same, frequently forsaken in lieu of inauthentic but customary behavioral norms, such that “at that point you’re not involved with life, you’re involved with a pattern.”¹⁵⁴ Correspondingly, the *Series*’ third lithograph, *Forgotten Games* (fig. 7), considers this unconscious suppression of one’s or, comparatively speaking, *they-self*’s latent capacity for living authentically. Pictorially, the print’s hierarchical scale and both its dichotomized Christian angel/devil¹⁵⁵ iconography and light/dark formal qualities serve to symbolically communicate this fundamental polarity that exists between the dual modes of authentic and inauthentic existence. Compositionally, its single, cropped ladder punctuates the nocturnal void of its background plane. There, suspended mid-air, a white, loosely draped angel, looks backwards to cast a final glance upon the spectral figure of the darkly robed demon below her, its body imprisoned by the ladder’s lower rungs, pausing momentarily before soaring forth into the night sky. Yet, because one’s *having forgotten*¹⁵⁶ signifies a past mode of Dasein’s inauthentic *thrown* Being¹⁵⁷, the demon, inferentially, having likewise *forgotten* the “serious games of life”, exemplifies that one

whose *they-self* has, of consequence, already been consigned to a patterned and static mode of inauthentic existence. By contrast, however, the angel, as the metaphorical embodiment of Dasein's authentic Being, is enabled to "... move from this level of life to another level of life",¹⁵⁸ albeit notwithstanding its essential *solicitous Being-with-Others*.¹⁵⁹ As such, it endeavors, in the manner of its *leaping ahead* the demon *Other*, to authentically restore its *care*, uncorrupted, as it were, and thereby the possibility for its authenticity of Being.¹⁶⁰ And so, a measured optimism informs this third lithograph, such that the "games", having been *forgotten*, may, nonetheless, again perhaps attain eventual reinstatement.

Alternately, however, one's everyday *solicitous Being-with-Others* may equally *leap in* on behalf of the *Other*, usurping its *care* and wresting control of its present *concernful* enterprise.¹⁶¹ The *Other*, so removed from the center of its *concern*, thus recedes to await, by proxy, its outcome, which, as subsequently determined, it will either embrace as ready and serviceable or dispense with altogether. As such, given this manner of *solicitude*, the *Other* may, even unwittingly, experience the resulting subjugation and servitude of its Being. Correspondingly, the Series' second and tenth lithographs, respectively entitled Watchers Before the Throne (fig. 8) and Enchanter and Audience (fig. 9), each closely approximate this manner of *solicitous Being-with* that "leaps in and dominates"¹⁶² Dasein's average daily self; that is, its *they-self*.

Watchers Before the Throne, which the artist identifies with "authority"¹⁶³ particularly occasions comparison, as a visual correlative, with Heidegger's amorphous but omnipresent body of *Others*, namely, the *they*, and *their* pervasive but normalized command over Dasein's average daily Being. Accordingly, this hierarchically composed

lithograph centers its focal point upon the commanding figure of an orator who surely evokes a memory of the disciple Peter, as suggested by the rooster he restrains with his left hand, recalling his having thrice denied Jesus “Before a cock crows....”¹⁶⁴ All the same, it is he who has attained the “power of the throne”¹⁶⁵ or the seat of the Christian Church, attended by an entourage of officials who personify the *they’s* everyday supremacy. That the *they*, however, remain concretely unindividuated, for they are not “*definite Others*”¹⁶⁶ as Heidegger proclaims, is reiterated by the artist’s background inclusion of these many anonymous clerics who attend Peter. This “power of the throne”, as disseminated through *their* auspices and which persuasively dictates the official parameters of one’s daily conduct, depends upon the complicity of its general populace to maintain its prescribed status quo – a feat accomplished by *their* successive *disburdening* of each and every obliging Dasein’s personal accountability. The broad social acceptance of this entrenched defining order Hagan deems as hailing from an “Archie Bunker world”¹⁶⁷, a world to which all have been consigned but whose confines few, however, ever surmount, most preferring the conformist stability and solidarity that attends everyday *Being-among-one-another*.¹⁶⁸ Ultimately, however, the print’s import is considerably more ambivalent, for whilst the disciple’s subjects appear rapt, their “watching”, nevertheless, implies an attitude of engaged but critically aware observation.

By contrast, Enchanter and Audience explicitly communicates a measure of the *they’s* persuasive operative tactics as they are programmatically deployed towards promoting both the *averageness* and *levelling down* of Dasein’s Being, and maintaining its persistent sense of *distantiality*. Tactics, in effect, that serve to both accommodate and generate the very inequalities that exist amongst everyday *Being-among-one-another*. And

so the titular *enchanter* of this lithograph who, speaking seductively from his ladder podium like the enthroned one of Watcher Before the Throne, similarly embodies, albeit as a solitary presence and thus less imperiously, the *they's* authorial presence. Against a carnivalesque backdrop, one evidenced, as it were, by the large Ferris wheel visible against the print's darkened horizon, that presence has metaphorically assumed the guise of a festival barker. This beguiling figure mesmerizes the multitude of *they-selves* assembled beneath him who, necks craned, listen, captivated, to his animated bidding. Yet, because carnival always remains an instrument of official culture¹⁶⁹ the enticing "liberation" Hagan's *enchanter* hawks, like that of the *they*, is merely a fabricated illusion.

The Series' eighth lithograph, Barren Shelves (fig.10), provides some critical reflection upon the sinister implications concerning the *they's* singular mandate towards retaining its everyday sovereignty. As such, it is a dark print replete with such grim imagery as its ladder ensconced skeleton and large, imploring shadow figure. Specifically, this grotesquely grinning skeleton, who, scroll in hand, stands amidst its austere but magisterial book-lined quarters, bears down threateningly upon the dissident *they-self* who, arms raised beseechingly, pleads clemency before his ghastly judge and overseer, the Series' most extreme figurative manifestation of Heidegger's *they*. The judicial extremism exemplified by this lithograph, the artist has equated with "a kind of hyper-logic that led to the Inquisition"¹⁷⁰, and thus soberly suggests how readily official persuasive measures, if ultimately unyielding, will beget coercive counter-interventions.

Typically, however, the *they's* powers of persuasion prove entirely effectual, especially concerning *their* enduring influence as the quotidian arbiters of popular and elite culture.¹⁷¹ Notwithstanding matters of official taste and decorum, *their* cultural

purview additionally informs such phenomena as Dasein's *historicality*.¹⁷² Heidegger defines this phenomenon as the ontological comprehension of Dasein's persistent *historizing*,¹⁷³ namely, the motion of its Being's inherent *stretching along*¹⁷⁴ in between the temporal span occasioned by the respective defining occurrences of its birth and death.¹⁷⁵ The *they*, as beset by *their* inauthentic *historicality*, however, are compelled to labor beneath the obscured shadow of the bygone, prompting its compensatory embrace of modernity.¹⁷⁶ The past, so understood, is analogously conveyed by the Series' fifth lithograph, Carriers and Burden (fig. 11), whose own figurative *burden*, here rendered as a draped, corpse-like body lain to rest upon its ladder-litter, likewise exemplifies "tradition or the historical figure".¹⁷⁷ Its inheritors, each a *they-self*, in a manner reminiscent of pallbearers, as such, consequently persist, albeit unwillingly, with *carrying* forth this fragmentary, even moribund, vestige of the past, *their* innate imperceptibility towards the possible having necessarily precluded its converse authentic *repetition*.¹⁷⁸

The Series' sixth lithograph, Ladders and Ladder (fig. 12), notable for its illustrative absence of any expressed sustainable living attitude, by contrast, characterizes what Hagan has deemed the "equivocal position",¹⁷⁹ a transitory situation which demands, in the face of myriad possibilities, possibilities, by extension, that are either freed or predetermined according to one's (in)authenticity of Being,¹⁸⁰ some manner of pursuant action. Formally, the print's dizzying admixture of perspectives, generated by its matrix of intersecting ladders that variously converge upon multiple planes, parlays the essential ambiguity of this *equivocal* standpoint; its ensuing, if indeterminate, resolution, is personified by its solitary figure who, with great, purposeful strides, swiftly ascends its chosen ladder.

These aforementioned prints, but for the sixth, Ladders and Ladder, have each analogously concentrated upon select facets of the everyday self, the *they-self*, and, as such, have yielded a varied existential examination of Dasein's inauthentic *potentiality-for-Being*, if, however, lesser than its Being as whole.¹⁸¹ Conversely, then, how, does the Series convey Dasein's alternate possibility for an *authentic potentiality-for-Being-a-whole*?¹⁸² Specifically, do either of the Series' two remaining prints, respectively Walking and Listening (fig. 13) and Prayers and Players (fig. 14), too somehow exemplify one's *anticipation* or *authentic Being-towards-death*; that is, one's possibility for an authenticity of Being? Indeed, it is this former print, the Series' only lithograph, moreover, to retain any iconographic reference to the Stations of the Cross, namely, its fifth station,¹⁸³ traditionally identified as *Simon Helps Carry the Cross*,¹⁸⁴ that duly addresses this very possibility of attaining one's unique and ultimate *potentiality-for-Being*. Firstly, however, from whence does Dasein's *authentic potentiality-for-Being-a-whole* thus arise?

3.viii Anticipation – Dasein's Authentic Being-Towards-Death

Heidegger maintains that only in *Being-towards-death* may Dasein exist in its *potentiality-for-Being-a-whole*.¹⁸⁵ Secondly, Dasein's *authentic potentiality-for-Being*, as occasioned by its *wanting to have a conscience*,¹⁸⁶ remains an existent possibility, one whose realization, as such, is concretized by Dasein's authentic *Being-towards-death*.¹⁸⁷ Death, meanwhile, as *Being-towards-the-end*,¹⁸⁸ is a definite facet of Dasein's Being. Accordingly, Heidegger's explication of this phenomenon duly proceeds from the same *existential, factual, and fallen* characterizations that also qualify his analysis of Dasein's Being.¹⁸⁹ Death is a condition belonging exclusively to every Dasein's *Being-possible*.¹⁹⁰ As authentically *Being-towards-death*, Dasein confronts its very *potentiality-for-Being*

and, as such, the entirety of its relations as *Being-with Others*¹⁹¹ collapses,¹⁹² for death is both a *non-relational*¹⁹³ and, ultimately, *certain*¹⁹⁴ possibility of its Being. In addition, because Dasein's *potentiality-for-Being* cannot overtake this possibility, death necessarily *impends*.¹⁹⁵ Indeed, as existent, Dasein has already been *thrown* into the possibility of its death as *Being-towards-the-end*.¹⁹⁶ Death's precise occurrence, however, remains *indefinite*¹⁹⁷ in nature. Moreover, because death seizes Dasein in its individuality, it is similarly the subject of its *anxiety*.¹⁹⁸ Foremost, however, Dasein's *Being-towards-death* always signifies its existent drawing nearer this intrinsic possibility of its Being.¹⁹⁹ As *Being-towards-death*, Dasein exists towards this possibility, such that, through and for its Being, its mortality, *as a possibility*,²⁰⁰ is duly unveiled. Formally, then, Dasein *anticipates* the possibility of the finitude of its existence.²⁰¹ Dasein's *anticipation* of death's *impending* possibility, however, does not afford Dasein any manner of provision for realizing its Being after some fashion that, in fact, Dasein could demonstrably become.²⁰² Rather, as authentically *Being-toward-death* Dasein's comports itself as follows:

Anticipation reveals to Dasein its lostness in the *they-self*, and brings it face to face with the possibility of being itself, primarily unsupported by concerned solicitude, but of being itself, rather, in an impassioned **freedom towards death**—a freedom which has been released from the Illusions of the “they”, and which is factual, certain of itself, and anxious.²⁰³

Firstly, this *anxiety*,²⁰⁴ as a *state-of-mind*, is induced by Dasein's *Being-in-the-world*.²⁰⁵ The factual focus of Dasein's *anxiety*, however, is wholly unspecified, given that the precise worldly nature of what in fact menaces remains unarticulated and, furthermore, inconsequential;²⁰⁶ it is essentially *nothing*,²⁰⁷ arising from *nowhere*.²⁰⁸ *Nowhere*,

nonetheless, is also everywhere, as is all of the world's *disclosedness* for Dasein through its *Being-in-the-world*.²⁰⁹ That which menaces, then, is both *there* as everywhere and all the same *nowhere*; it is none other than the world itself.²¹⁰ The experience of *anxiety*, having rendered both the world's contents and Dasein's *Being-with Others* effectively inconsequential, thereby impedes *fallen* Dasein from drawing its conventional self-*understanding* either from the world as it is both *present* and *ready-to-hand* or the *they's* official discourse.²¹¹ Thus in experiencing *anxiousness* Dasein rebounds upon the focus of its *anxiety*, that is, its *potentiality-for-Being-in-the-world* authentically.²¹² Consequently, Dasein is both revealed its *Being-possible* and its *Being-in-the-world* particularized.²¹³ This latter condition fosters that very sense of *uncanniness*²¹⁴ which attends Dasein's individuation as such within the world, its affect experienced as one of *not-being-at-home*²¹⁵ amidst the *they*.²¹⁶ Ultimately, then, *anxiety* confronts Dasein with its enduring possibility of *Being-free for*²¹⁷ the seizure of its Being in authenticity.²¹⁸

3.ix Dasein's Being As Care

Heidegger's hitherto tripartite elucidation of Dasein's elementary *Being-in-the-world* as it is *existential*, *factual*, and *fallen*, culminates with his reinscription of Dasein's Being under the totalizing rubric of *care*.²¹⁹ *Care*, according to Heidegger, is the original matrix that unifies the entirety of Dasein's Being in its formational completeness.²²⁰ Formally, Dasein's Being as *care* signifies "... ahead-of-itself-Being-already-in-(the-world) as Being-alongside (entities encountered within-the-world)"²²¹, whereby *Being-ahead-of-itself* corresponds with Dasein's *understanding* as the *projection* towards its individual *potentiality-for-Being* and defines its *thrown Being-in-the-world*.²²² Inclusive phenomena, as they also qualify the *facticity* of Dasein's existence, are its *fallenness*,

concern with the commerce of the world, and *solicitude* for *Others*.²²³ Thus in *care*, as it pertains to Being and its signification, resides the provision affording Dasein its possibility to *Be-free* for its existent authentic possibilities.²²⁴

3.x Dasein's Conscience And The Call Of Care

Dasein's prior abandonment to the *they*, however, necessitates that it first of all recover itself from its *lostness*²²⁵ in their midst, requiring, then, some manner of personal exposition that will reveal the attainability of its authenticity of Being.²²⁶ Heidegger designates this exposition the *voice of conscience*,²²⁷ whose agency thus affirms Dasein's latent *potentiality-for-Being-its-Self*.²²⁸ Existentially, *conscience* operates to *disclose*, and so bears a fundamental relation to Dasein's *disclosedness* as it is structured by the phenomena of *state-of-mind*, *understanding*, *fallenness*, and *discourse*.²²⁹ *Conscience*, as a manner of *calling*,²³⁰ its discursive mode, as such, entreats Dasein to its individual *potentiality-for-Being-its-Self*²³¹ by virtue of its bidding forth of Dasein to its own *Being-guilty*.²³² Attending this *calling* of the *conscience* is its possible reception as a *hearing*.²³³ Dasein's comprehension of the *call* reveals itself as its genuine willingness to possess a conscience and through which it is enabled to elect that manner of *Being-one's-Self* Heidegger deems as *resolute*.²³⁴ Given that *disclosedness* belongs to both the world and Dasein, Dasein's command of its self-*understanding* remains informed by its average daily *Being-in-the-world*.²³⁵ The *call* of *conscience*, then, as a discursive *disclosing*, addresses Dasein's *they-self* as Being amongst the *Others*.²³⁶ To that which the *call* entreats, however, is solely Dasein's proper *Self*, for, in the course of the *call*, it is only Dasein's *Self* that *hears* this appeal through which it is delivered before itself. Correspondingly, the *they*, overlooked and dissolute, effectively recede from

prominence.²³⁷ Hagan, too, as a young man, if not strictly when a novice artist, soon responded, as it were, to his *call of conscience*, recalling:

Long ago, before marrying Isabelle, I had thought of travelling. Later I had thought of studying, first to increase my working ability and later to gain credentials, advance my status, both large, evaporated dreams. I was me with what I had, and here doing what I do, till death do us.²³⁸

Specifically, this *call*, bereft of content and counsel, affirms nothing at all, its manifest nothingness evidenced by its discursive *silence*.²³⁹ Rather, it *summons*²⁴⁰ Dasein's Self before and towards its unique possibilities, bidding Dasein both to its *potentiality-for-Being-its-Self* and compelling its accompanying retreat into *Self-reticence*.²⁴¹ The *voice of conscience* is but Dasein *calling* to itself.²⁴² Concretely, however, it is also the *call of care*,²⁴³ thereby reconciling the seeming peculiarity of its hailing both from within Dasein and, nonetheless, afar and above it.²⁴⁴ In *calling*, then, Dasein, beset by the *uncanniness* of its *anxious Being-in-the-world*, is firstly enabled through its *projective understanding* to fasten upon its own *potentiality-for-Being*.²⁴⁵

3.xi Dasein's Being-Guilty And Resoluteness

That which the *voice of conscience* declares always pertains to Dasein's *guilt*²⁴⁶ as it is constituent of its Being and whose structural totality, as such, is consolidated by its essence as *care*.²⁴⁷ As existent, however, Dasein has already been *thrown* into its *Being-there*, and so becomes the ground or *basis*²⁴⁸ of its *potentiality-for-Being*.²⁴⁹ Dasein's *thrownness* or its existent ground thus precludes its ever Being ahead of its possibilities, for it exists solely from and as that ground, never prior to it,²⁵⁰ Dasein's *thrownness* is its *nullity*.²⁵¹ Accordingly, then, Dasein, possessed of its *potentiality-for-Being*, continuously assumes this or that possibility, if frequently in lieu of others available to it.²⁵² That is,

through its existent *projecting*, Dasein has forfeited these possibilities. Its *projection*, as informed by the *nullity* of its *thrown* Being is duly a *nullity* itself, and so is determinative of Dasein's *Being-free* to pursue its existent possibilities.²⁵³ *Care*, then, as the condition encompassing all of Dasein's Being is wholly saturated by *nullity*.²⁵⁴ Formally, Dasein's Being in its *thrownness* and *projection* is *Being-the-basis-of a nullity*,²⁵⁵ signifying its *Being-guilty*.²⁵⁶ Dasein's Being as *care* is its *Being-guilty*. Correspondingly, *conscience*, as the *call* of *care*, *summons* Dasein to its *Being-guilty* by *calling* it before the possibility of it assuming the stewardship of its *thrown* Being through its innate *potentiality-for-Being*.²⁵⁷ As such, *conscience* lends Dasein to comprehend its existential imperative as comprising the recovery of its *lost* Self from amongst the *they*, and announces its *guilt*.²⁵⁸ Dasein's comprehension of its *summons to Being-guilty*²⁵⁹ is thus a condition for its authenticity of Being.²⁶⁰ When Dasein *hears* the *call* as it is intended, it not only comprehends that it has been bid to *project* itself unto its exclusive potentiality in authenticity for assuming existential *guilt*, but, in fact, also stands relieved to receive its *summons*.²⁶¹ Moreover, having *understood* both the *call's* import and to that which it entreats, Dasein respectively chooses itself and *wants to have a conscience*.²⁶² Thus Dasein desires a *conscience* that, in its existential *understanding*, evidences its latent authentic *potentiality-for-Being*.²⁶³ Thirdly, this very want for a *conscience* is, furthermore, a manner of Dasein's *disclosedness*.²⁶⁴ Accordingly, it is conditioned by Dasein's discursive *reticence*, its *anxiety*, and *understanding projection* unto its own *Being-guilty*.²⁶⁵ Heidegger deems this particular *disclosedness* of Dasein's authentic Being *resoluteness*²⁶⁶ or "its reticent self-projection upon one's ownmost Being-guilty, in which one is ready for anxiety."²⁶⁷ Correspondingly, to that *disclosedness* belongs *resolute*

Dasein's *there* or the *Situation*²⁶⁸ to which it has been delivered over by the *call of conscience*; a *Situation* whose contingency is Dasein's *resoluteness*.²⁶⁹ And so *resolute* Dasein, *thrown* and *projecting*, thus, as authentically *Being-in-the-world* of its *concern* and *solicitude*, uncovers its present, actual possibilities according to its singular *potentiality-for-Being*.²⁷⁰ But it is only through the particular mode of *projection* that is *anticipation* that Dasein's *resoluteness* becomes "... authentically and wholly what it can be."²⁷¹

The Series' fourth lithograph, Walking and Listening (fig.13), also attests humankind's innate authentic *potentiality-for-Being*, its Christ-figure respectively exemplifying both Dasein's *authentic Being-towards-death* and *hearing* of the *call of conscience*. As *Being-towards-death*, Hagan's haggard, thorn-crowned Christ-figure, beset by *anxiety* but *Being-its-Self*, resignedly *walks* to Calvary carrying His Cross, accompanied by another, perhaps Simon of Cyrene.²⁷² Behind them, a third individual gazes forth from the surrounding darkness. A fourth party, meanwhile, shields both men with the ladder he protectively wields. Hagan, however, never conceived of Christ as a "martyr"²⁷³ but rather "an imaginary figure, something that made us human if we had the experience of dealing with his attitude to dealing with life."²⁷⁴ His Christ-figure, here the very paragon of human authenticity, thus *listens*, *hears* the *call of conscience*, comprehends its appeal, and so becomes *anticipatorily resolute*; His *Situation* a parable of Dasein's authentic *Being-in-the-world*.

The Series' twelfth lithograph, Prayers and Players (fig.14), a composite image of four hierarchically sized individuals, each somehow related to a ladder or its surrogate (crutches), lends the Series' a summative closure, broadly recalling its previous

personifications of both human authenticity and inauthenticity. As such, both the print's image of a cripple and its other prominent, facially exaggerated individual, the first, purposefully striding forth, and the other, ladder in hand, together suggest the artist's Christ-figure as previously visualized within the Series fourth lithograph. By contrast, its (fig.14) two background figures, each respectively carried or confined by its ladder, exemplify the Series' multitude of *they-selves*.

3.xii Clown Act And Humor

Immediately following the Ladder Series' completion Hagan produced his Clown Act, a lithograph that later became its honorary but unintended thirteenth "ladder". An exuberant circus image spotlighting three prancing clowns, this vivid scene was primarily conceived as a post-Ladder Series cathartic exercise, its creation delivering the artist from the accumulated emotional strain wrought by a year's intensive work upon the twelve lithographs.²⁷⁵ Emblematically, the clowns personify an awareness of life's essential follies, such that "if one had a sense of life, you don't have to push it all the way into utter foolishness, but we need that."²⁷⁶ In addition, they too embody the humor principle, whose ethos, the artist believes, enables individuals to adaptively negotiate life's capricious and ephemeral nature. That is:

Humor is not laughing at the man who slips on the banana peel, but is in the pun—laughing at the notion, twisting, almost flipping it. You go to hold it down then the energy of the notion is such that you can't bind it and it leaps away from you—it tags you. Rather than you confining it, it makes you "it".²⁷⁷

Italian semiotician Umberto Eco similarly defines humor as a critical performance, which, irrespective of its signifying model, subverts other culture systems.²⁷⁸ Semiotically, then, humor operates within those interstitial spaces that separate narration and discourse.²⁷⁹ It,

unlike the “the carnival nature of being human”²⁸⁰ exemplified by the Series’ examination of Heidegger’s *they*, does not feign to obscure one’s true capabilities,²⁸¹ but rather attests and delineates anew the very social “frames”²⁸² it critically discloses.²⁸³ And so Hagan’s celebratory yet instructive Clown Act reveals, as it were, the absurdity of the *thrown* human condition and its “notions” or “frames”— its clowns, “who keep coming up”,²⁸⁴ its enduring expositors.

¹ Hagan, HMH, 45.

² Hagan, NAFA, 85.

³ Hagan, NAFA 85.

⁴ Shantz, Stations of the Cross, 91, 97.

⁵ Shantz, Stations of the Cross, 94, 102.

⁶ Shantz, Stations of the Cross, 93.

⁷ Frederick Hagan, interview by Michael Bell, tape recording, 10 June 1998, Carleton University Art Gallery.

⁸ Hagan, quoted in Romancing the Stone, 5.

⁹ Shantz, Stations of the Cross, 94. In this context, the obvious biblical reference is Jacob's Ladder (Genesis 28:10-17 KJV).

¹⁰ Hagan, NAFA, 85-86.

¹¹ Hagan, NAFA, 61.

¹² Hagan, NAFA, 85.

¹³ Hagan, HMH, 45 and Hagan, NAFA, 85.

¹⁴ Hagan, HMH, 45 and Shantz, Stations of the Cross, 102.

¹⁵ Shantz, Stations of the Cross, 102.

¹⁶ Shantz, Stations of the Cross, 102.

¹⁷ Frederick Hagan, interview by the author, tape recording, 15 June 1999, in the author's possession.

¹⁸ Shantz, Stations of the Cross, 102.

¹⁹ Shantz, Stations of the Cross, 102.

²⁰ Hagan, HMH, 35.

²¹ Hagan, NAFA 77 and Hagan, interview by the author, 15 June 1999.

²² Hagan, interview by the author, 15 June 1999.

²³ Shantz, Stations of the Cross, 98.

²⁴ Hagan, NAFA, 77.

²⁵ Hagan, NAFA, 77.

²⁶ Hagan, HMH, 34.

²⁷ Hagan, NAFA, 85.

²⁸ Hagan, HMH, 35 and Marilyn Stokstad, "Early Christian, Jewish, and Byzantine Art," in Art History (Upper Saddle River, New Jersey: Prentice Hall, Inc.; New York: Harry N. Abrams, Inc., 1995), 307.

²⁹ Hagan, HMH, 35.

³⁰ Hagan, NAFA, 65-66.

³¹ As a possible theoretical point of departure, it bears mention here that the Descent painting and the Ladder Series, particularly its lithographs Watchers Before the Throne and Enchanter and Audience, might equally benefit from an analytic reading informed by French theorist Guy Debord's concept of the *spectacle*, as characterized by its inert spatialization of imagery, alienation wrought by the gaze, and the torpor of solitary reflection. As the malady of modern Western society, according to Debord, it effectively negated living, experiential being, active dialogue, and communal engagement. Martin Jay, "From the Empire of the Gaze to the Society of the Spectacle: Foucault and Debord," in Downcast Eyes – The Denigration Of Vision In Twentieth-Century French Thought (Berkeley: University of California Press, 1994), 427-429. Debord, in his 1973 Post-Situationist film, Society of the Spectacle, variously professed: "The entire life of societies in which modern conditions of production prevail, heralds itself as an immense accumulation of SPECTACLES. Everything that was directly lived has moved away into a representation.... The spectacle in general, as the concrete inversion of life, is the autonomous movement of the non-living. The spectacle presents itself simultaneously as society itself, as a part of society, and as INSTRUMENT OF UNIFICATION. As part of society it is specifically the sector which concentrates all looking and consciousness. Due to the very fact this sector is SEPARATE, it is the common ground of the deceived gaze and of false consciousness; and the unification it achieves is nothing but an official language of generalised separation. The spectacle is not an aggregate of images but a social relation amongst people, mediated by

language.... The spectacle presents itself as something enormously positive, indisputable and inaccessible.... The attitude it requires in principal is this passive acceptance, which in fact it has already obtained by its method of appearing without reply, by its monopoly of appearance.... The spectacle is thus a specialised activity which speaks for all others. It is the diplomatic representation of hierarchical society to itself, where all other expression is banned. Here the most modern is also the most archaic." Guy Debord, "Society of the Spectacle," in Society Of The Spectacle And Other Films (London: Rebel Press, 1992), 8, 59, 63, 65-66.

³² Mikhail Bakhtin, "Rabelais in the History of Laughter, " in Rabelais and His World, trans. Helene Iswolsky (Indiana University Press, 1984), 91.

³³ Bakhtin, Rabelais and His World, 91.

³⁴ Bakhtin, Rabelais and His World, 91-92.

³⁵ Hagan, HMH, 35.

³⁶ Heidegger, BT, 311.

³⁷ Heidegger, BT, 311.

³⁸ Heidegger, BT, 307.

³⁹ Krueger, Ontario Northworks 1938-1991, 55.

⁴⁰ Hagan, interview by the author, 15 June 1999.

⁴¹ Hagan, interview by the author, 15 June 1999.

⁴² Hagan, interview by the author, 15 June 1999.

⁴³ Hagan, interview by the author, 15 June 1999.

⁴⁴ Hagan, interview by the author, 15 June 1999.

⁴⁵ Hagan, interview by the author, 15 June 1999.

⁴⁶ To perform the Catholic Stations of the Cross is a meditative act, spiritually tracing Christ's path to his place of Crucifixion at Golgotha through the visual aid of fourteen pictorial stations, typically mounted upon the side walls of a church, and each depicting an incident of this final procession, the Way of the Cross. Sequentially, these stations are: Jesus is condemned by Pilate, Jesus is made to carry the cross, Jesus falls for the first time, Jesus meets his mother Mary, Simon helps Jesus carry the cross, Veronica wipes the face of Jesus, Jesus falls for the second time, Jesus speaks to the women of Jerusalem, Jesus falls for the third time, Jesus is stripped of his garments, Jesus is nailed to the cross, Jesus dies on the cross, Jesus is taken down from the cross, and Jesus is laid in the sepulchre. Shantz, Stations of the Cross, 25.

⁴⁷ Hagan, interview by the author, 15 June 1999.

⁴⁸ Hagan, interview by the author, 15 June 1999.

⁴⁹ Heidegger, BT, 174.

⁵⁰ Heidegger, BT, 174.

⁵¹ Heidegger, BT, 174.

⁵² Heidegger, BT, 183.

⁵³ Heidegger, BT, 171.

⁵⁴ Heidegger, BT, 171.

⁵⁵ Heidegger, BT, 171.

⁵⁶ Heidegger, BT, 321.

⁵⁷ Heidegger, BT, 167.

⁵⁸ Heidegger, BT, 167.

⁵⁹ Heidegger, BT, 167.

⁶⁰ Heidegger, BT, 153.

⁶¹ Heidegger, BT, 149.

⁶² Heidegger, BT, 149.

⁶³ Heidegger, BT, 163.

⁶⁴ Heidegger, BT, 164.

⁶⁵ Heidegger, BT, 154.

⁶⁶ Heidegger, BT, 154.

⁶⁷ Heidegger, BT, 154.

⁶⁸ Heidegger, BT, 155.

-
- ⁶⁹ Heidegger, BT, 157.
⁷⁰ Heidegger, BT, 157.
⁷¹ Heidegger, BT, 158.
⁷² Heidegger, BT, 158.
⁷³ Heidegger, BT, 158.
⁷⁴ Heidegger, BT, 158-159.
⁷⁵ Heidegger, BT, 159.
⁷⁶ Heidegger, BT, 159.
⁷⁷ Heidegger, BT, 163-164.
⁷⁸ Heidegger, BT, 164.
⁷⁹ Heidegger, BT, 164.
⁸⁰ Heidegger, BT, 164.
⁸¹ Heidegger, BT, 164.
⁸² Heidegger, BT, 165.
⁸³ Heidegger, BT, 165.
⁸⁴ Heidegger, BT, 165.
⁸⁵ Heidegger, BT, 165.
⁸⁶ Heidegger, BT, 165.
⁸⁷ Heidegger, BT, 165-167.
⁸⁸ Heidegger, BT, 167.
⁸⁹ Heidegger, BT, 167.
⁹⁰ Heidegger, BT, 171.
⁹¹ Heidegger, BT, 171-172.
⁹² Heidegger, BT, 172.
⁹³ Heidegger, BT, 173.
⁹⁴ Heidegger, BT, 174.
⁹⁵ Heidegger, BT, 174.
⁹⁶ Heidegger, BT, 176.
⁹⁷ Heidegger, BT, 176.
⁹⁸ Heidegger, BT, 182.
⁹⁹ Heidegger, BT, 182.
¹⁰⁰ Heidegger, BT, 183.
¹⁰¹ Heidegger, BT, 183.
¹⁰² Heidegger, BT, 183.
¹⁰³ Heidegger, BT, 183.
¹⁰⁴ Heidegger, BT, 183.
¹⁰⁵ Heidegger, BT, 184.
¹⁰⁶ Heidegger, BT, 185.
¹⁰⁷ Heidegger, BT, 185.
¹⁰⁸ Heidegger, BT, 210, 219.
¹⁰⁹ Heidegger, BT, 220.
¹¹⁰ Heidegger, BT, 220.
¹¹¹ Heidegger, BT, 220.
¹¹² Heidegger, BT, 220.
¹¹³ Heidegger, BT, 220.
¹¹⁴ Heidegger, BT, 221.
¹¹⁵ Heidegger, BT, 221.
¹¹⁶ Heidegger, BT, 222.
¹¹⁷ Heidegger, BT, 222.
¹¹⁸ Heidegger, BT, 222.
¹¹⁹ Heidegger, BT, 222.
¹²⁰ Heidegger, BT, 222.

-
- ¹²¹ Heidegger, BT, 222.
- ¹²² Heidegger, BT, 222-223.
- ¹²³ Heidegger, BT, 223.
- ¹²⁴ Heidegger, BT, 223.
- ¹²⁵ Heidegger, BT, 223.
- ¹²⁶ Heidegger, BT, 223.
- ¹²⁷ Heidegger, BT, 224.
- ¹²⁸ Heidegger, BT, 229.
- ¹²⁹ Hagan, interview by the author, 15 June 1999.
- ¹³⁰ Heidegger, BT, 239.
- ¹³¹ Heidegger, BT, 239.
- ¹³² Heidegger, BT, 239.
- ¹³³ Heidegger, BT, 239.
- ¹³⁴ Heidegger, BT, 240.
- ¹³⁵ Shantz, Stations of the Cross, 100.
- ¹³⁶ Shantz, Stations of the Cross, 100.
- ¹³⁷ Shantz, Stations of the Cross, 100.
- ¹³⁸ Heidegger, BT, 386.
- ¹³⁹ Heidegger, BT, 386.
- ¹⁴⁰ Heidegger, BT, 386-87.
- ¹⁴¹ Heidegger, BT, 387.
- ¹⁴² Heidegger, BT, 387.
- ¹⁴³ Shantz, Stations of the Cross, 100.
- ¹⁴⁴ Shantz, Stations of the Cross, 100.
- ¹⁴⁵ Shantz, Stations of the Cross, 101.
- ¹⁴⁶ Shantz, Stations of the Cross, 100-101.
- ¹⁴⁷ Heidegger, BT, 223.
- ¹⁴⁸ Heidegger, BT, 223.
- ¹⁴⁹ Shantz, Stations of the Cross, 99.
- ¹⁵⁰ Shantz, Stations of the Cross, 101.
- ¹⁵¹ Shantz, Stations of the Cross, 101.
- ¹⁵² Shantz, Stations of the Cross, 101.
- ¹⁵³ Shantz, Stations of the Cross, 101.
- ¹⁵⁴ Shantz, Stations of the Cross, 101.
- ¹⁵⁵ Frederick Hagan, "Notion for 'Forgotten Games'", No. 92/311.25, Frederick Hagan: 92/311.1 to 92/311.129, Drawings and Prints for THE LADDER series, Marvin Gelber Print And Drawing Study Centre, Art Gallery of Ontario, Toronto.
- ¹⁵⁶ Heidegger, BT, 389.
- ¹⁵⁷ Heidegger, BT 389
- ¹⁵⁸ Hagan, quoted in Romancing the Stone, 5.
- ¹⁵⁹ Heidegger, BT, 157.
- ¹⁶⁰ Heidegger, BT, 158-159.
- ¹⁶¹ Heidegger, BT, 158.
- ¹⁶² Heidegger, BT, 159.
- ¹⁶³ Frederick Hagan, "Notion for 'Watchers Before the Throne' ", No. 92/311.12, Drawings and Prints for THE LADDER series, Marvin Gelber Print And Drawing Study Centre, Art Gallery of Ontario, Toronto.
- ¹⁶⁴ Mathew 26:75 NASB (New American Standard Bible).
- ¹⁶⁵ Shantz, Stations of the Cross, 97.
- ¹⁶⁶ Heidegger, BT, 164.
- ¹⁶⁷ Shantz, Stations of the Cross, 97. Here Hagan refers to the 1970s television program All in the Family and its conservative patriarch.
- ¹⁶⁸ Heidegger, BT, 166.

-
- ¹⁶⁹ Umberto Eco, "The frames of comic 'freedom'," in Carnival!, ed. Thomas A. Sebeok (New York: Mouton Publishers, 1984), 6.
- ¹⁷⁰ Shantz, Stations of the Cross, 99.
- ¹⁷¹ Heidegger, BT, 164.
- ¹⁷² Heidegger, BT, 427.
- ¹⁷³ Heidegger, BT, 427.
- ¹⁷⁴ Heidegger, BT, 427.
- ¹⁷⁵ Heidegger, BT, 426.
- ¹⁷⁶ Heidegger, BT, 443-444.
- ¹⁷⁷ Shantz, Stations of the Cross, 98.
- ¹⁷⁸ Heidegger, BT, 443.
- ¹⁷⁹ Shantz, Stations of the Cross, 99.
- ¹⁸⁰ Heidegger, BT, 239.
- ¹⁸¹ Heidegger, BT, 276.
- ¹⁸² Heidegger, BT, 277.
- ¹⁸³ Shantz, The Stations of the Cross, 98.
- ¹⁸⁴ Shantz, The Stations of the Cross, 42.
- ¹⁸⁵ Heidegger, BT, 277.
- ¹⁸⁶ Heidegger, BT, 277.
- ¹⁸⁷ Heidegger, BT, 277.
- ¹⁸⁸ Heidegger, BT, 293.
- ¹⁸⁹ Heidegger, BT, 293.
- ¹⁹⁰ Heidegger, BT, 294.
- ¹⁹¹ Heidegger, BT, 308.
- ¹⁹² Heidegger, BT, 308.
- ¹⁹³ Heidegger, BT, 294.
- ¹⁹⁴ Heidegger, BT, 302.
- ¹⁹⁵ Heidegger, BT, 294.
- ¹⁹⁶ Heidegger, BT, 295.
- ¹⁹⁷ Heidegger, BT, 302.
- ¹⁹⁸ Heidegger, BT, 295, 308.
- ¹⁹⁹ Heidegger, BT, 305.
- ²⁰⁰ Heidegger, BT, 306.
- ²⁰¹ Heidegger, BT, 306.
- ²⁰² Heidegger, BT, 306-307.
- ²⁰³ Heidegger, BT, 311.
- ²⁰⁴ Heidegger, BT, 230.
- ²⁰⁵ Heidegger, BT, 230.
- ²⁰⁶ Heidegger, BT, 231.
- ²⁰⁷ Heidegger, BT, 231.
- ²⁰⁸ Heidegger, BT, 231.
- ²⁰⁹ Heidegger, BT, 231.
- ²¹⁰ Heidegger, BT, 231.
- ²¹¹ Heidegger, BT, 232.
- ²¹² Heidegger, BT, 232.
- ²¹³ Heidegger, BT, 232.
- ²¹⁴ Heidegger, BT, 233.
- ²¹⁵ Heidegger, BT, 233.
- ²¹⁶ Heidegger, BT, 233.
- ²¹⁷ Heidegger, BT, 232.
- ²¹⁸ Heidegger, BT, 232.
- ²¹⁹ Heidegger, BT, 235.

-
- ²²⁰ Heidegger, BT, 237.
²²¹ Heidegger, BT, 237.
²²² Heidegger, BT, 236.
²²³ Heidegger, BT, 236-237.
²²⁴ Heidegger, BT, 237.
²²⁵ Heidegger, BT, 312.
²²⁶ Heidegger, BT, 312-313.
²²⁷ Heidegger, BT, 313.
²²⁸ Heidegger, BT, 313.
²²⁹ Heidegger, BT, 314.
²³⁰ Heidegger, BT, 314.
²³¹ Heidegger, BT, 314.
²³² Heidegger, BT, 314.
²³³ Heidegger, BT, 314.
²³⁴ Heidegger, BT, 314.
²³⁵ Heidegger, BT, 317.
²³⁶ Heidegger, BT, 317.
²³⁷ Heidegger, BT, 317.
²³⁸ Hagan, NAFA, 163.
²³⁹ Heidegger, BT, 318.
²⁴⁰ Heidegger, BT, 318.
²⁴¹ Heidegger, BT, 318.
²⁴² Heidegger, BT, 320.
²⁴³ Heidegger, BT, 322.
²⁴⁴ Heidegger, BT, 320.
²⁴⁵ Heidegger, BT, 322.
²⁴⁶ Heidegger, BT, 325.
²⁴⁷ Heidegger, BT, 323.
²⁴⁸ Heidegger, BT, 330.
²⁴⁹ Heidegger, BT, 329-330.
²⁵⁰ Heidegger, BT, 330.
²⁵¹ Heidegger, BT, 330.
²⁵² Heidegger, BT, 331.
²⁵³ Heidegger, BT, 331.
²⁵⁴ Heidegger, BT, 331.
²⁵⁵ Heidegger, BT, 331.
²⁵⁶ Heidegger, BT, 331.
²⁵⁷ Heidegger, BT, 332-333.
²⁵⁸ Heidegger, BT, 333.
²⁵⁹ Heidegger, BT, 333.
²⁶⁰ Heidegger, BT, 334.
²⁶¹ Heidegger, BT, 333-334.
²⁶² Heidegger, BT, 334.
²⁶³ Heidegger, BT, 334.
²⁶⁴ Heidegger, BT, 342.
²⁶⁵ Heidegger, BT, 343.
²⁶⁶ Heidegger, BT, 343.
²⁶⁷ Heidegger, BT, 343.
²⁶⁸ Heidegger, BT, 346.
²⁶⁹ Heidegger, BT, 346.
²⁷⁰ Heidegger, BT, 344, 346.
²⁷¹ Heidegger, BT, 356.

-
- ²⁷² Shantz, Stations of the Cross, 42.
²⁷³ Hagan, interview by the author, 15 June 1999.
²⁷⁴ Hagan, interview by the author, 15 June 1999.
²⁷⁵ Hagan, interview by the author, 15 June 1999.
²⁷⁶ Hagan, interview by the author, 15 June 1999.
²⁷⁷ Shantz, Stations of the Cross, 104.
²⁷⁸ Eco, Carnival!, 8.
²⁷⁹ Eco, Carnival!, 8.
²⁸⁰ Shantz, Stations of the Cross, 103.
²⁸¹ Eco, Carnival!, 8.
²⁸² Eco, Carnival!, 7.
²⁸³ Eco, Carnival!, 7, 8.
²⁸⁴ Hagan, interview by the author, 15 June 1999.

4. The Studio Series – Proofing Modernism

The Ladder Series, Hagan's lithographic survey of human (in)authenticity, I have argued in the preceding chapter, implicitly claims the condemned but *anticipatorily resolute* Christ of the Passion Cycle to be the metaphorical embodiment of authentic Selfhood. The existential concerns exemplified by this personally and professionally formative lithographic project would continue to inform Hagan's general life sensibility and engagement, including his mature art production. Notably, in 1982, the penultimate year before his retirement as OCA printmaking instructor,¹ the artist, aged 64, would again concretely examine, in a like serial but newly reflexive fashion, the nature of human authenticity, focusing upon his own conjoined mutually defining identity as self and artist. Hagan's resultant, albeit untitled, lithographic Series would comprise five double studio self-portraits, each a unique juxtaposition of the artist's construed mortal and mythical selves: self-portraits respectively conveyed by the creatively resonant synecdoches of the artist's hand(s) and/or head, and the zoomorphic, larger-than-life guise of the bull-creator. Although the Series' constituent lithographs, all entitled according to some aspect of the lithographic process or its milieu, do not, as such, expressly each claim the moniker of self-portrait, there is no mistaking the singular identity of their juxtaposed human and bestial artist subjects. Indeed, as Richard Brilliant proposes, one facet of the artist's persona inevitably pervades his oeuvre, his presence, once removed, registered through such identifying traits as formal hallmarks, a predilection for particular themes or content and their resultant typifying treatment.² In this regard the Series thrice implies Hagan's self, stylistically, thematically, and by way of its inclusion of a signifying leitmotif, the shamelessly nude, recumbent female, here particularized according to her guise as a

presiding Muse, and of which the artist unabashedly admits he remains “Still intrigued...by the horizontal, reclining variation of a female figure (sound familiar?).”³ Specifically, it affords the spectator both a vision of the artist and, by virtue of its calculated agreement between material graphic fact and rendered fiction, two perspectives to apprehend his working methods, each owing to this very creative conceit which, as Brilliant would proclaim it, “so completely implicates”⁴ Hagan’s person in the very act of executing a lithograph. Effectively, Hagan’s Series points beyond mimesis as a necessary criterion of the self-portrait, positing stylistic traits and characteristic modes of treatment as alternate diagnostic aids to recognize artistic identity; the artist’s inimitable creative sensibility, as translated through the agency of his art, here is more resoundingly indicative of his artistic being than any particularity of his physiognomy.

4.i The Studio Series – An Allegory Of Lithography

The Studio Series was fostered by the artist’s 1980 collaborative venture with Bill Poole, a fellow OCA printmaking (relief and type) colleague and director of the Grimsby Public Art Gallery, for whom he had produced woodcuts to illustrate his private press book dedicated to Lewis Carroll, Poems for Alice.⁵ As a creative continuum of that project, it thematically recast “...Alice and [the] rabbit hole or horizontal female”⁶ into their transmuted guises of the mature female Muse and the lithographic press.⁷ Most literally, however, the Studio Series exalts the artist’s praxis, by virtue of its reciprocal collusion between manifest image and actual medium. As such it belongs to that species of self-portraiture art historian Richard Ormond designates as “the artist in his working environment”.⁸ It is equally a mature articulation of Hagan’s enduring esteem for and commitment to this graphic art. Hagan explains his captivation:

I think a great number of people of my time and even older were interested in print because something happened in print that didn't happen when you drew or painted. Something happened when six of them were laid out. The communication from your own work was a much richer, much more self-finding thing than in drawing. Perhaps having worked in print, having realized that if you pull something and it's light, if you pull something and it's too rich, then you pull something and yes, yes, that's it, that you're enriching your own experience with yourself.⁹

I will subsequently argue, recurring to Heidegger's phenomenon of the *truth of existence*,¹⁰ that it is the Studio Series fifth and final print, Proof of Stone (fig.15), which metaphorically evokes the artist's aforesaid "self-enrichment" or truth towards himself through the agency of his lithographic enterprise.

Meanwhile, the Studio Series' quartet of topically related prints, sequentially, Printlines (fig.16), Warm Print Shop (fig.17), Press and Proof (fig.18), and Left is Right (fig.19), each descriptively convey an aspect or attribute of the lithographer's experience as denoted by their referential titles.¹¹ Accordingly, the strongly delineated forms that characterize Printlines suggest the technique's graphic dimension, whilst its third and fourth variants, Press and Proof and Left is Right, respectively, articulate its intermediary processes and resultant reversal of the original stone image inherent in the very nature of the printing enterprise. Warm Print Shop, the most formally atmospheric of these lithographs, its imagery legible but blurred, meanwhile, evokes something of the vaporous heat of the studio environment, suffused by the intoxicating odors of chemicals and the sweat of physical toil. All four are likewise monochromatic, printed in maroon, red, blue or black ink, and similar in both composition and content.

Altogether, these four prints constitute a traditional allegory of lithography. Their iconography, typical of the genre, includes such stock elements as a presiding female

Muse, in this instance, intently scrutinizing a print, perhaps a proof, and appropriately signifying paraphernalia of the artist's chosen technique – namely, rollers, the lithographic stone, sheets of strewn printing paper and, most prominently, the artist's beloved press.¹² Compositionally, this printing apparatus is accorded focal treatment, anchoring the right-side foreground of each lithograph excepting Left is Right; its image, otherwise markedly similar to the preceding three lithographs, is, necessarily, reversed. Moreover, the press, itself formally echoed by the recumbent nude Muse and a self-professed "... partner in many adventures"¹³ is allusively bestowed a female personification, one previously given, as such, explicit articulation by the artist's 1958 lithograph Sunbather on the Press (fig.20). This express eroticism associated with the creative act finds its symbolic counterpart in the bull-figure artist, with its conventional associations of heroic virility. In this respect, the Studio Series subscribes to the traditional and essentialist notion that claims a gendered relationship between art production and its inspiration, as, here, exemplified by the mythic personalities of the bull-creator and his Muse. Hagan admits:

Matriarchal, patriarchal? I've long assumed that women are creative in carrying, bearing, rearing children and men are creative with other materials celebrating life in other ways. So it's more complicated than that, for no one is all male, or all female, we are both. The balance, 49%-51%, 1%-99%, is it known? Or felt?... a good quarter of my being must be feminine to account for the intuitive responses that have dominated my life.¹⁴

Accordingly, the artist's alternate depicted self, its embodied form a severed likeness of his head and/or hand, although overwhelmed by the larger-than-life stature of his bestial counterpart who towers above, dominating the middleground, points, in contradistinction, to yet another dichotomy, that which is posited between intellect and intuition. And it is

the tension between these two independently operative forces that renders the project of self-portraiture compelling for Hagan, who declares:

The painted eye is reckless and courageous, leading the hand to attempt that which is rarely considered, but amuses. Anyone who can capture the smallest part of likeness is capable of a self-portrait. It is a great working excuse, demanding a double directed curiosity requiring patience.... fragmentation is its centre.¹⁵

Ultimately, however, it is the artist's intuitive response to a particularity, whether born of introspection or experience, which overridingly remains his guiding creative principle.¹⁶

4.ii Strong Evaluation And Moral Thinking

These serial self-portraits, however, also resoundingly accord with moral philosopher Charles Taylor's primary contention that modernist identity construction is reciprocally constituted through a conflation of self-articulation with the parallel but not mutually exclusive attestations of one's respective senses of personal ethics/morality and meaningful life fulfillment.¹⁷ These lattermost concerns constitute the locus for individual enactments of *strong evaluation*;¹⁸ namely, one's relativized judgments pertaining to worth and correctness, according to their respective absence or presence. Such personally ascribed negative and positive values serve, in part, to delineate one's moral orientation, although they are not of themselves authenticated by their respective originator's given predilections, aspirations, or decisions. Their issue, however, does provide a qualitative measure allowing for public scrutiny within an externally circulating index of guiding principles.¹⁹ Broadly speaking, they correspond to a particular facet of our *moral thinking*,²⁰ one whose aggregate constitution also encompasses those concerns pertaining to human dignity, respect, and responsibility towards others with whom we cohabit this Earth.²¹ Although some posited ideal of exemplary living has variously existed within any-

given population throughout all historical epochs, what is peculiarly modernist, Taylor notes, is a newly absorbed critical consciousness that has manifested itself as a pervasive querying after the very nature, even possible absence, of meaningful existence. The pervasive autobiographical inflection of Hagan's entire oeuvre,²² including, by extension, his supplementary 1989 unpublished memoir, "No Accounting For Art", evidences a facet of this cultural shift. However, such a sustained examination of self would have, in earlier eras, lacked whole intelligibility.²³ Specifically, the advent of Western modernism has precipitated a marked societal shift towards an appreciable loss of confidence, even patent disbelief, regarding formerly immutable paradigms for living, secular or theistic.²⁴ And so, in the modernist period, previously uncontested templates of living, those once serving to delineate the particular existential conditions by which one would assess one's being and, correspondingly, determine its degree of wholeness or efficiency, are considerably problematized. In effect, they have become either increasingly divested of their popular credence, marginalized, or, perhaps, merely the subject of periodic and isolated surges of popularity. Crucially, no operative model, whether of a social, political, or religious ilk, remains so privileged within the twentieth century at large as to exclusively structure the ideological field of entire Western society.²⁵ The resultant impact of this development has registered multifariously upon the Occidental consciousness. Thus some may avowedly subscribe to an established belief system with the resolute bearing of a minority constituency. Others, although equally adherents of the same cosmology, may do so with the added distinction of granting due recognition and autonomous rights to foreign orders of being, which, despite their alien character, cannot, by rights, suffer the imposition of one's particular world view. Meanwhile, a third party will profess, if conditionally, a

sympathy for those traditional stance(s) that best approximate the moral ground from which they draw their life's bearing, an assertion, however, mitigated by a conscious sense of indetermination, having yet to apprehend any definitive code of conduct with absolute certitude. Hence, their faith in any given life model(s) is never strictly binding but rather of a continually searching nature. Seeking a convincing belief system to articulate their sense of existential purpose, these others will, notwithstanding their selective adherence to available, canonical models, also frequently conflate and hybridize alternate sources of meaning, synthesizing an individuated worldview resistant to reductive expression.²⁶

Hagan belongs amongst this third mentioned rank of modernists, readily conceding the discernible Christian component that informs, at times, his work, for instance, the 1962 biblical lithographs Susanna and the Elders (fig.21), Adam and Christ (fig.22), and Last Supper (fig.23), whilst, on occasion, "...confusing the family with legends classical, biblical, tragical, some farcial [sic]."²⁷ Likewise, another lithograph, Earth Figure (fig.24), 1966, the artist's homage to the archetypal, naturalized female, thus conflates "Great Earth Mother, Mother Earth, White Goddess, Queen of Heaven, Matriarch, Isabelle, too."²⁸ Hagan's art, too, is the material correlate of his life experience, as he professed: "I shared my unique experiences as best I could, drifting through life, a perceptive being.... Walking, paddling, climbing, driving, the absolute pleasure of moving, going, knowing life, and totally satisfying when they lead to working."²⁹ The artist's works, in effect, became the registered moral spaces of his actively maintained individual and professional authenticity, arguably his most *strongly evaluated* personal concern.

For Hagan this meant eschewing what he perceived to be the considerable posturing, fickle faddishness, and general arbitrariness of the elite art community and,

socially, the banality and spiritual deadening effect of unexacting, uncritical life.³⁰ By contrast, he espoused, as it were, an engaged, constructive cult of living that comprised his “moving, drifting, shaping, and, in general, forming”³¹, producing an experientially resonant body of work, irrespective of its frequent opposition or occasional coincidence with prevailing contemporary art trends.³² Meanwhile, his pluralist beliefs encompassed a cross-cultural pantheon of deities that variously included the Christ figure, the Madonna, Great Earth Mother, Wakonda, and the Firebird, and so negated any static orthodoxy.³³ Rather Hagan’s “shifting”³⁴ paradigms are, within, his formulation, inevitably the outcome of a mutually affirmed faith and spiritual consciousness.³⁵ Modernist syntheses of existential meaning, then, spring from an attendant understanding that the quest for life-sense precludes some manner of enunciation.³⁶ Finding existential purpose necessarily aligns itself with the creative will. Hagan’s aptly titled Exploration portfolio of 1989, a topical assemblage of fifty-five lithographs variously celebrating the nation’s “discoverers, investigators, recognizers, and realizers”³⁷ according to the artist, most literally exemplifies this pervasive contemporary questing for life-sense as a social and environmental, past and present, interpretative survey of the Canadian experience.³⁸ Attaining meaningful being likewise involves delineating coherent constructs that are sufficient in their respective scope and aim. Indeed, a curious felicity exists between the modernist situation and the semantic plurality of *meaning*, for, as Taylor explains:

Lives can have or lack it when they have or lack a point; while it also applies to language and other forms of expression. More and more we moderns attain meaning in the first sense, when we do, through creating it in the second sense.³⁹

Hagan, for whom the creative enterprise is tantamount to his manufacture of life-sense, concurs, declaring, “The obvious fact that seeing reflects our feeling and thinking, our attempt to understand, became a kind of first principle.”⁴⁰

Remaining singularly focused upon his personal and creative convictions, the artist would profess “[I was] Happy, pleased to work so boldly out of my mixed-up experiences, identity seeking, for this is where I know the stuff of life and art begins.”⁴¹ In effect, having chosen to operate from both within and without Toronto’s art scene, despite his general disavowal of that community’s art production, with the due exception of the College’s yearly emergent student talent, Hagan had brokered himself a meaningful, if never entirely satisfactory, position between these two spheres.⁴² In a spirit of measured resignation, albeit one tempered by a certain independent pride and modest joy, he would confess “...I could only continue as I was at OCA and as artist...steady at my work, not chasing trend. I knew this was a small world but it was mine, all min[d]e .”⁴³ At the College this amounted to his staunchly maintaining his figurative aesthetic despite “... so much aping of the non-figurative, non-objective, abstract expressionism, along with the earlier formalized approach[es] being encouraged on all sides it did take a lot of stubbornness to listen to my own soul cry out.”⁴⁴ Thus, whilst retaining his appointment there as print instructor until 1983, Hagan concomitantly distanced himself from OCA activities and the exhibiting circuit, save for his primary orchestration of the annual College student print showcase. As a coping mechanism, he strategically adopted, for the duration of his tenure there, an uncompromising, focused, and detached air of professionalism.⁴⁵

4.iii Epiphanic Art

The analogous and widespread cultural assertion that the literary arts, particularly poetry, constitute themselves as a disclosure, or, alternately, as a creative evincement, simultaneously articulating and making whole that which it has rendered present, has its genesis through the Romantic characterization of the artistic sensibility. What has persisted of this cultural notion, one that, by extension, would equally admit the fine arts as well, to inform our prevailing conceptualization of art is the sense that it somehow manifests or effects, according to Taylor's designation, after Joyce, an *epiphany*.⁴⁶ Taylor explains, as follows:

What I want to capture with this term is just this notion of a work of art as the locus of a manifestation which brings us into the presence of something which is otherwise inaccessible, and which is of the highest moral or spiritual significance, a manifestation, moreover, which also defines or completes something, even as it reveals.⁴⁷

And by the same token:

Realizing an epiphany is a paradigm case of what I call recovering contact with a moral source. The epiphany is our achieving contact with something, where this contact either fosters and/or constitutes a spiritually significant fulfilment or wholeness.⁴⁸

With the invocation of this term, Taylor is positing a conception of art and its aesthetic that, since the age of Romanticism, makes it the phenomenal site of a materialization, one bringing the beholder before the being of a particularity, hitherto, closed, that is venerable or of significant ethical import. Inclusive, too, of such an *epiphanic* conceptualization are didactic and occupational claims respecting the space of art and its edifying value for the human condition, and not least, the being and predicament of its producer.⁴⁹

The Romantic sensibility reposed upon the “goodness of nature”⁵⁰ whilst its art elicited *epiphanies of being*,⁵¹ namely, the articulation of some existing reality, concrete being, or indubitably correct ethical ground, as wrought by a naturalized, symbolic imagery through which emanated a higher truth.⁵² In this respect, Hagan’s landscape works, particularly those of northern Ontario which consciously invoke the legacy of Tom Thomson and the Group of Seven⁵³ as a manner of “... sacred sharing, the past remembered or imagined, the present caught in refreshing gusts of chance”,⁵⁴ align themselves, if not formally, with Romanticism. That moral enterprise, however, was successively modified in the nineteenth century by the Realist movement and the respective climates of Baudelairean and Schopenhaurian thought, each variously perpetuating yet crucially diverging from the Romantic paradigm of a moral sense premised upon the inherent purity and virtue of the natural world.⁵⁵ Specifically, the Realists resoundingly rejected both the existence of a spiritual realm either in recess of or past material reality, and, especially, the conception of an immense, all-encompassing flow of natural force. Rather, their corrective vision was to disclose the actuality of the lived world through the creative agency of a merciless verism, dissolving, as it were, the mediating cultural filters society had necessarily imposed, partly in apprehension, partly in vanity, to reassuringly construct our ordinary perception of the world.⁵⁶ Such an art, thus, remained epiphanic, by virtue of its expository nature, disclosing the veritable, a feat, however, necessitating some manner of transformation⁵⁷ – one lending its subject, customary life, the seal and form of givenness. Baudelaire, for his part, expressly repudiated the Romantic exaltation of a spiritual nature. Nevertheless, he did attest to the existence of a spiritual sphere behind the profane world of nature that could be uncovered

by an art effecting an epiphany.⁵⁸ Although the natural world, in his estimation, was disordered, debased, and unsightly, through the medium of art it could be righted and subdued, creatively developed by the aesthetic of man. He would also, in direct contradistinction with his Romantic antecedents, profess, even celebrate, man's innately base being.⁵⁹ Finally, a late nineteenth century European cultural elite, including such influential thinkers and artists as Nietzsche and Wagner, having respectively absorbed Schopenhauer's thought, each endorsed his notion of a transfiguration of the actual, lowly and inconsequential, through artistic vision.⁶⁰ They believed, in effect, that such a transfiguration would both aesthetically redeem the real and quell the irrepressible and consuming, if essentially vitiating, Schopenhaurian *will*,⁶¹ that mainspring of amoral, originating power embodied by entities.⁶² Commonly, these three shifts in the Romantic outlook each promulgated an epiphanic notion of art that expressly entailed some transformation of that which encompasses our being, whether it be the prosaically real, debased nature, or the *will*.⁶³ Although Hagan's art is primarily informed by the modernist sensibility of his, the interwar, generation, the artist's creative sensibility, too, has absorbed something of the impact of these epistemological shifts. In particular, the artist's works frequently evidence an ennobling naturalism of their mundane or humble subject matter (Walking Boots, 1947 [fig.25]) and sporadically some engagement with social realism (Muck Car, 1949 [fig.26] and Look to the Country, 1989 [fig.27]).

4.iv Modernism – Interiority And Decentering

The ramifications of these cultural developments upon the modernist epiphanic aesthetic were twofold, engendering kindred, if seemingly incongruous, strains of art production that saw proponents of modernism commonly recur to subjectivity, either as a

concentration or as its diffusion.⁶⁴ This former impulse was evidenced by a searching sense of *interiority*,⁶⁵ the latter, more precisely, as a concerted *decentering*⁶⁶ of subjectivity, one variously manifested by pursuits of pure formalism and the substitution of conventional models of selfhood with freshly conceived, novel configurations.⁶⁷ For all this the second, as a turn towards both the experiential and newly consolidated modes of identity, remains, all the same, inward in its orientation; properly speaking decentering or Hagan's analogous notion of "fragmentation" is a corollary rather than a counter prospect of interiority.⁶⁸

Yet, in other ways, the modernist reactionary sensibility was not so alien from that of their Romantic predecessors who had similarly railed against the, then, ever mounting forces of a rationalized mechanism – instrumental reason.⁶⁹ A century later, this social engine, in its ascendancy, had become palpably acute, prompting the modernists to likewise, if varyingly, decry both the technological dominion, regularization, and levelling of contemporary life, and its coincident homogenizing and erosive effects, respectively, upon society at large and communal life. Yet, in order to militate against its sovereign reaches, one whose power was further compounded by an ever accelerating field of developing technologies, modernists, unlike the Romantics, could no longer convincingly seek spiritual restoration in pure nature and sentiment as translated by an epiphanic art. That is to say, nature, as it were, had been progressively conquered, if not least besieged, by the rampant processes of industrialization and urban development, whilst, in the nineteenth century, assuming a newly amoral inflection. Secondly, that century's very distancing from the epiphanies of being had further discredited this particular course of spiritual recuperation.⁷⁰ As such, the modernists, commonly espousing interiority as their

strategy of resistance, recurred to the *lived world*,⁷¹ which, by virtue of its very nature, could not be absorbed by the seemingly absolute instrumentalist force.⁷² Hagan would similarly reject the seemingly all-encompassing technocratic forces that threatened to reduce his being as an avowedly “natural creature”⁷³ to “some kind of formalized robot in a system that manufactures garbage.”⁷⁴ And so he, too, immersed himself amidst the visceral, the tangible that constituted itself as the experiential, his impressions creatively reflected through his art practice, “...clarifying the obscured, locating sufficient boundaries [of]... the approximate whereabouts to what can be guessed at, touched on occasion.”⁷⁵ The twentieth century world, as such, was no longer construed as a single plane of experience but rather was conceived as irreducibly polyvalent, albeit in ways never wholly reconcilable.

This awareness, one claimed and wrought in contraposition to the competing suppositions of an integrated self, either commanding or demonstrative according to the respective prevailing precepts of either disengaged reason or Romanticism, precipitated the modernist introspective orientation that consequently amplified one’s sense of inner being and profundity.⁷⁶ For Hagan this realization was coincident with his becoming an artist, professing “Since finding drawing painting I have had a strong sense of passing self that is truly frightening in loneliness”, and which he internalized as “So much attempting to justify myself, my action. Yet part of me is sure that in that action, the results of the action, is the core, heart, trunk and root of the self-belonging to the whole.”⁷⁷

4.v The Modernist Artist As The Paradigm Human Being

Altogether, this common attitudinal shift amongst the modernists induced a pervasive plumbing of personal consciousness, one whose mined contents revealed depths

of being which transcended individuality, variously evoking the eternal, legendary, and the emblematic.⁷⁸ But contact with these sources that supercede the purely subjective still necessitate the agency of individual sensibility. Accordingly, the modernist pluralistic sense of being is often decentered. Namely, the modernists recognized that their existence essentially constituted itself in the manner of a *transpersonal*⁷⁹ collusion that simply could not be collapsed.⁸⁰ Yet, like their Romantic antecedents, modernists also conceived of the artist as the “paradigm human being.”⁸¹ Accordingly, they too exalted this principal agent of epiphanies, one whose being, in a Heideggerian sense, might be said to exemplify *resoluteness*. However, because their collective disavowal of the Romantic epiphanies of being, in effect, both frustrated and rendered increasingly more enigmatic their respective recovery, the modernist tendency has been instead to focus on the creator or upon what is to be transformed via the creative enterprise.⁸² And it is our worldly being or, after Heidegger, one’s essential *clearedness*,⁸³ that is the very impetus propelling the modernist human impulse to effect such creative transformations.⁸⁴ As such, modernist subjectivism, Taylor concludes, engages the very core matter of that which is epiphanic: one’s enactment between self and living environment.⁸⁵ For Hagan such social interaction has proven to be a profoundly paradoxical and, ultimately, distancing one, simultaneously precipitating his longing for communal belonging whilst confirming his like need to operate from without the safe, predictable confinement of its bounds. Even as a child, the artist found his social experience emotionally ambiguous, recalling:

I think since very, very young a wanting to belong has been recognized. This from me, alone? Or developing as the me met the encompassing environment? Being alone, in fear, beyond or outside self. At the same time, to be possessed by unknown force. What a life a little child has! And until the person is old and tired and remembering family, friends, and all the passing years.⁸⁶

Conversely, however, that relationship between self and environment has also fostered his creative enterprise, as he professed: "... but then in honesty I've found great possibilities wherever I've gone, whatever I've seen. Not discriminating enough Friefeld [an artist friend of Hagan's] told me several times. He said it was not possible to really love, be moved by as much as I claimed to be moved by?"⁸⁷ Correspondingly, Hagan's creative translation of this, his worldly enchantment, necessarily meant rejecting both the "barren minimalism" so prevalent amongst the art scene during the 1960s and 1970s and its accompanying values, according to his estimation, of "Nihilism, suicide, destroying living".⁸⁸ Rather, art, he emphatically has maintained, must always construct its vision so as to provide an open register, unlike the closed, formal stasis of minimalism, for the accretions of consciousness and experience, declaring: "... for if [the] start is built on change exists. If the final is reduced to gain the start, time, art is destroyed."⁸⁹ How, in addition, might we further explicate Hagan's assertion that time, like his art production, is wholly lived? Here, as outlined below, Heidegger's articulation of Dasein's *clearedness* as fundamentally an *ecstatic*⁹⁰ process by way of human *temporality* will provide a useful conceptual approach.

4.vi Dasein's Clearedness

Dasein's constitution is determined by its core state of *Being-in-the-world*; of consequence, it remains unfalteringly its *there*.⁹¹ As such, in Being, Dasein, too, harbors the quality of openness; it is not, so to speak, *closed off*.⁹² Dasein's *Being-there* thereby articulates its fundamental *disclosedness*.⁹³ Essentially, as Heidegger proclaims, "Dasein

is its disclosedness.”⁹⁴ To wit, Dasein, by virtue of this *disclosed* nature, in concert with the world’s own essential *disclosedness*, is thus *there* for its very own sake.⁹⁵

Correspondingly, as *Being-in-the-world*, it has been personally *cleared*⁹⁶ so as to be its own *clearing*. How, however, does this *clearedness* arise? Specifically, what, in fact, permits Dasein to be of its own accord simultaneously *open* and *bright*,⁹⁷ namely, *cleared* for its own sake? That provision, Heidegger reveals, is, of course, Dasein’s Being as *care*.⁹⁸ That is to say, Dasein’s *clearedness* emanates through its *care*. *Care*, to reiterate, defines the character of this entity as one that is “ahead-of-itself-Being-already-in-(the-world) as Being-alongside (entities encountered within-the-world)”⁹⁹ and, as such, wholly encompasses the *disclosedness* of Dasein’s *there*.¹⁰⁰ This *disclosedness*, as a matter of course, has its ground in *temporality*,¹⁰¹ a process formally defined as “the primordial ‘outside-of-itself’ in and for itself.”¹⁰² Correspondingly, the *future*, that which bears the definition of *having been*, and the *Present*¹⁰³ constitute *temporality*’s triune and inextricable *ecstatical* nature.

4.vii Temporality

Heidegger’s notion of *temporality* or “lived time”,¹⁰⁴ after Taylor’s surrogate designation of the former’s term, manifests itself “as a future which makes present in the process of having been.”¹⁰⁵ Ontologically, it is the foremost signification of *care*, and, as such, allows for the indivisible accord that exists between the conditions of *existence*, *facticity*, and *falling* as they are constituent of *care*’s articulated wholeness. Thus the terminological components of *care*, specifically, the *ahead-of-itself*, *Being-already-in (a world)*, and *Being-alongside (entities encountered within-the-world)* are founded, respectively, through the *ecstases* of the *future*, that which *has been*, and *making*

present.¹⁰⁶ So qualified, the *future*, then, is the condition that permits Dasein to exist such that its *potentiality-for-Being* is an abiding concern; its primary signification is one of *existentiality*. Likewise, the term *Being-already-in*, according to its *temporal* signification, articulates the *thrown* nature of Dasein's Being; a condition, however, made singularly possible within *care*'s constitutive simultaneity as concurrently *having been*. *Factically*, however, Dasein remains always *as-having-been*, such that, in existing, its Being naturally precludes any qualification as "*past*".¹⁰⁷ Existentially speaking, the quality of *having been* thus lends *facticity* its principal meaning.¹⁰⁸ Although *Being-alongside*, and its attendant quality of *fallenness*, belongs equally to the phenomenon of *care*, it does not, as such, possess any independent *temporal* signification. Rather, the process of *making present* as it is firstly determinative of Dasein's *falling* amidst the *ready-to-hand* and *present-at-hand* of its interests, instead, has its occurrence within the *future* and in *having been*, and is conjoined with these aforementioned *ecstases* through the process of *primordial temporality*.¹⁰⁹ Phenomenally, the wholeness of this *outside-of-itself* within the *ecstases* of the future, that which is of the nature of *having been*, and the *Present* is the allowance enabling Dasein's unique ability to be simultaneously *towards-oneself*, *back-to*, and *letting-oneself-be-encountered-by*.¹¹⁰ Likewise, *temporality's* *ecstatic* cohesion also operates to render possible Dasein's nature as *Being-there*.¹¹¹ Formally, Heidegger explains as follows:

in every ecstasy, temporality temporalizes itself as a whole; and this means that in the ecstatic unity with which temporality has fully temporalized itself currently, is grounded the totality of the structural whole of existence, facticity, and falling—that is, the unity of the care-structure.¹¹²

At bottom, it is the very originary matrix from which Dasein's most elementary existent possibilities, its personal authenticity and inauthenticity, emerge.¹¹³

Maintaining personal authenticity, I have been tracing, is a preemptive moral consideration of the artist. The very same, as art historian Michael Bell has previously rightly argued, may be conceded of Hagan's lifelong commitment towards an all-encompassing preservation of truth, the "proof",¹¹⁴ he proposes, alluded to by the Studio Series' culminating print, Proof of Stone.¹¹⁵ Scholar John Sallis' cross-cultural meditation upon stone, Stone, a discourse primarily informed by the thought of Heidegger, likens lithography to a "theatre of stone",¹¹⁶ similarly claiming an evincement of truth in art. Thus he dramatically invokes his readers to:

Imagine being there among the spectators, eyes trained on the spectacle, listening to what will have been, on the other hand, mostly *just written* of stone, except for the few images that supplement the text, that present, from without, something of what is said, the merest trace of the spectacle itself. But it is not only of stone that something is to be said, but also of theatre, of art.... This, then, what is to be said: art in its truth, in the power of its truth. One would call it, perhaps in every case, *shining truth*.¹¹⁷

Drawing upon these readings, I will endeavor to advance that the artist's abiding concern with personal, genuine being and truth, coalesce in this final image, a magnified, multi-colored, and elaborated recapitulation of the Series' preceding four lithographs. Formally, then, how might, truth, selfhood, and authenticity, that is, Hagan's being true unto himself relate?

4.viii Being-True, Selfhood, And Anticipatory Resoluteness

Literal parallels may be drawn here with Heidegger's own notion of *truth* as *Being-true*. Namely, truth or *Being-true*, according to his postulation, signifies *Being-uncovering*.¹¹⁸ *Being-uncovering*, as a manner of Dasein's Being, is coterminous with its

Being-in-the-world.¹¹⁹ Dasein is *Being-uncovering* in its *disclosedness*, its existing as its *there*. *Disclosedness*, an aggregate phenomenon whose formulation includes *state-of-mind*, *understanding*, *fallenness*, and *discourse*, in its first order, bears equally upon the *Self*, *Being-in*, and the *world*. In a parallel but structural sense, *care*'s articulated wholeness, one indivisibly constituted by *existentiality*, *facticity*, and *fallenness*, accordingly, then, harbors Dasein's *disclosedness*, although in concealment.¹²⁰ Dasein's Being (as *care*), always *disclosing* and *uncovering* as the entity of this *disclosedness*, Heidegger asserts, *is in the truth*.¹²¹ Associatively, this recalls the lithographic process and its respective mechanics of marking, concealing, recovery, and repetition. Specifically for Hagan the very act of drawing upon the stone is itself revelatory, confessing: "I often solve the difficulties I have recognized while scribbling on paper, immediately on the stone. The entire operation involved with lithography is tempting."¹²²

For Heidegger, *Selfhood* proper "is a way of existing."¹²³ Ontologically, of consequence, it simply cannot issue forth either from within a *subject* or an '*I*'-*substance*.¹²⁴ Accordingly, the phenomenon of *Selfhood*, following Heidegger's existential conceptualization, has its sole apprehension within the authenticity of Dasein's *potentiality-for-Being-one's-Self* as it has been formulated by *care*.¹²⁵ And so, when professing '*I*', *care* has its incarnation, Dasein asserts its Being as an abiding concern, and, thirdly, articulates its core status as one that is essentially *Being-in-the-world*.¹²⁶ *Care*, as well, elucidates the enduring, consistent nature that characterizes Dasein's proper *Selfhood*, its ascribed *constancy of the Self*.¹²⁷ This aforesaid notion of the genuine *Self*, in addition, conveys an accompanying meaning, that of *Self-constancy*, whereby, in an alternate but compatible signification, the core sense of Dasein's *Self* finds equal

expression in the *stability*¹²⁸ of its Being. This intrinsic quality of *stability* correspondingly denotes both the sustained nature and quality of conviction that is embodied by Dasein in its authenticity, its respective *steadiness* and *steadfastness*,¹²⁹ after Heidegger. It is the existential alternative that is posited, in contradistinction, against the inauthenticity of *non-Self constancy* that is the property of the *they-self*, *fallen* and *irresolute*.¹³⁰ Although it is not requisite of *care* to have its fundament within *Selfhood*, *care's* tripartite articulated wholeness includes the phenomenon of *existentiality* of which both Dasein's Being as *Self-constant* and its *factical fallenness* as the counter-optional state of *non-Self-constancy* are inclusive.¹³¹

The phenomenon of *resoluteness*, at once *authentic Being-one's-Self* and a particular fashion of Dasein's disclosedness,¹³² bears the formal expression "Being-guilty, a self-projection in which one is reticent and ready for anxiety."¹³³ As *resolute*, then, Dasein soberly acknowledges the immutable fact of its own *Being-guilty*;¹³⁴ its *Being-the-null-basis of a nullity*.¹³⁵ *Being-guilty* is Dasein's inevitability; the former being, in the first order, a *potentiality-for-Being*. Moreover, given the unrelenting nature of Dasein's existential *guilt*, Dasein must always be this entity either in the authenticity or inauthenticity of its existence. Consequently, Dasein maintains its *Being-guilty* continuously, albeit exclusively within the immediate context of its present *factically* defined *potentiality-for-Being*. And so it follows that its ineradicable *guilt* must, accordingly, be characterized as a *potentiality-for-Being-guilty*.¹³⁶ *Resoluteness* is the self-projection unto this *potentiality-for-Being-guilty*, signifying Dasein's professed *understanding* of its *potentiality-for-Being-guilty*; an *understanding* kept viable through this fundamental possibility that is its own.¹³⁷ This *understanding*, furthermore, is

sustained in an authentic manner providing the *resoluteness* occurs as it is, most fundamentally, intended to be. In advance, however, Dasein's *Being-towards-death*, that is, the *possibility of the impossibility of existence*,¹³⁸ according to Heidegger's full existential characterization, constitutes itself as a manner of its fundamental *Being-towards-its-potentiality-for-Being*. Accordingly, authentic *Being-towards-death*, that is, *anticipation*, reveals Dasein's *death* as its unique possibility.¹³⁹ Solely through the process of *anticipating*, one, however, that is latent, does the phenomenon of *resoluteness* ever realize its most proper actualization as a first order *Being towards* Dasein's unique *potentiality-for-Being*, its utter *nullity*.¹⁴⁰ *Anticipatory resoluteness* thereby defines how Dasein, as a *potentiality-for-Being*, authentically seizes control of its existential *guilt*, so as to be the *null* ground of a *nullity*.¹⁴¹ Ultimately, Dasein, as that entity whose *essence* is constituted by the fact of its existence,¹⁴² gains its genuine *Selfhood* through its *authentic potentiality-for-Being-one's-Self* in the existential mode of *anticipatory resoluteness*; one, too, containing Dasein's most fundamental *Self-constancy* and wholeness as a manner of authentic *care*.¹⁴³

4.ix The Truth Of Existence

Authentically *Being-one's-Self*, Dasein ascertains the primordial *truth of existence*. And it is this *truth* that affords Dasein's *Being*, as a *potentiality-for-Being*, its foremost, authentic *disclosedness*.¹⁴⁴ Specifically, as *resolute*, Dasein is rendered transparent to itself within its present, *factically* defined *potentiality-for-Being* in the concurrence of its *revealing* and *Being-revealed*;¹⁴⁵ that is to say, its *Being-true*. Secondly, to this *truth*, indeed all *truths*, there exists an attendant *holding-for-true*;¹⁴⁶ one which, when seized concretely, is *Being-certain*.¹⁴⁷ In *Being-certain*, a primordial condition exacted by the

equally like *truth of existence*, Dasein comports itself in accordance with that which *resoluteness* has revealed. As *resolute*, Dasein is bestowed its present, yet unpremeditated *factically* defined *Situation*, its ensuing *there*. However, the exacting nature of the *resoluteness* is such that its corresponding *certainty*, of necessity, is bid to preserve itself with respect to that which the *resoluteness* has *disclosed*.¹⁴⁸ That is to say, the *certainty* must actively resist the persuasion to *become rigid*¹⁴⁹ with respect to the *Situation*, comprehending that the act of *resolution* is to remain *held open*¹⁵⁰ and available to receive what, at present, is *factically* realizable. As such, Dasein, in the *certainty* of its *resolving*, *holds* itself *free* for its possible but necessary *taking back*¹⁵¹ of that which has been revealed by its act to *resolve*, for as mortal, Dasein is compelled, all the same, if indeterminately, to relinquish its Being.¹⁵² Expressly, the *truth of existence* or *resolute* Dasein's *holding-for-true* constitutes itself as "authentic resoluteness which resolves to keep repeating itself."¹⁵³ Simply, this *resolute holding-oneself-free for taking back*,¹⁵⁴ according to its alternate expression, signifies that *resoluteness*, in its authenticity, enjoys the persistence of its reoccurrence, a condition, nonetheless, tempered by the complementary recognition that it remains, at every moment, subject to a permanent recall.¹⁵⁵

4.ixb Proof Of Stone And The Truth Of Existence

As previously cited, the modernist artist, collectively anointed by the manufacturers of twentieth century culture to be "the paradigm human being" of their epoch, existentially speaking, is *resolute*. What, then, of Hagan's avowed *resoluteness*? Is he, moreover, *anticipatorily resolute*? Consideration of the artist's officially served notice of his pending retirement the forthcoming academic year of 1982-83 and the concurrent

onslaught of consecutive health crises, respectively, debilitating lesions upon his legs and a misdiagnosis of cancer, prior to his engagement with the Studio Series, surely indicates the affirmative.¹⁵⁶ The Series, produced in the aftermath of these self-reckoning incidents, not unsurprisingly, bears an introspective and summative inflection in its graphic realization as a project of self-portraiture and an allegory of the art Hagan had already enthusiastically practiced a precise four decades. The self-portraits decenter the artist's identity, yielding five transpersonal double self-images, each pair comprising a portrait of the artist's respective but polarized creative personas, namely, the mature, active lithographer and, by contrast, the fantastic bull-creator, this latter image perhaps, in addition, conceived as conveying some manner of talismanic effect. Proof of Stone, however, although equally characterized by these iconographic elements, in particular, evinces a truth. We can infer that the truth intimated by this lithograph, by virtue of its co-substantiality between technique and content, suggests Heidegger's *truth of existence*. The reference, here, is of course allusive, its meaning interpolated, for truth, at bottom, is a philosophical abstraction that can but indirectly be intimated through the agency of art utilizing some manner of symbolic language, in this instance, the print's operative metaphor of the lithographic act. This, arguably, is its "proof", its epiphany, albeit one, by nature, which cannot be simply expressively conveyed, unlike Romantic epiphanies of being. Rather, Proof of Stone effects what Taylor has deemed an *interspatial*¹⁵⁷ manner of epiphany, whereby "...the epiphany comes through the presentation. But this is not to say that the object expresses anything....The epiphanic object brings these forces into our presence and makes them operative among usthe object sets up a kind of space or field within which there can be an epiphany."¹⁵⁸ Although willfully erotic, Proof of Stone,

whose imagery, too, by the artist's own admission, "...is not conventional in any way. I suppose some observers would read vulgar, erotic, who needs it[?],¹⁵⁹ all the same, retains its implicit moral inflection. The artist's press, its epiphanic object and Hagan's personal existential metaphor denoting self-exploration and discovery, is the conduit of truth, the lithographic stone its locus.

In 1989, Hagan recast the Studio Series as a single lithograph, Work in Progress (fig.28). The concluding lithograph of the Exploration portfolio, it was conceived by the artist as a heartfelt apology to his wife Isabelle who had been stricken with cancer some eighteen months earlier and would succumb to its ravages that year.¹⁶⁰ Although Hagan's revised, honorific conceptualization retains the Series' core iconographic elements of the press, the artist's Muse, and assorted studio trappings, its personal dynamic differs considerably, depicting the artist, accompanied by his spouse, as a spectator rather than active lithographer, the printing process now surrogately performed by the Muse figure. Its rendered (stone) image of a family portrait, one (originally a woodcut) the artist had "first considered doing in the early sixties"¹⁶¹ and whose titular namesake it appropriates¹⁶², meanwhile, displaces the Series' original focus, implicitly celebrating the familial achievements of Isabelle, his life-partner of forty-five years and mother to his five children, a work in progress. Expressly, however, like the Series that informed it, Work in Progress, remains an articulation of the artist's enduring relationship with lithography, this time, as the independent heir to a printing legacy he fancifully traces to the country of its birthplace, courtesy of a letter posted to Alois Senefelder, Offenbach. Senefelder, the addressee, is of course, the Bavarian who invented the technique in 1798.¹⁶³ This honorific citation by the artist of his creative mentor is a well established convention within the

genre of self-portraiture, one which particularly abounds today, subject to the influence of the contemporary climate of art discourse that generally concedes “most (if not all) art is ‘imitative’, is ‘about’ art, is a reflection of a reflection....”¹⁶⁴ Effectively it posits a lithographic genealogy, associatively establishing a direct line of descent between the artist and the inventor, exemplifying Hagan’s professed desire to be “associated with the tradition”.¹⁶⁵ This is the graphic *heritage*,¹⁶⁶ according to its Heideggerian signification, the artist adopted, finding lithography, from the outset of his career, to be the most sympathetic print medium for the expression of his own creative sensibility, declaring its stone “the most cooperative surface to draw upon that has been discovered.”¹⁶⁷

Accordingly, although decades later, in 1987, Hagan, accompanied by his wife, like a modern pilgrim, traveled to Europe tracing the path of Senefelder’s enterprise in Munich, Frankfurt, and Offenbach. Together the Hagans duly visited Munich’s Senefelder Street, Offenbach’s museum dedicated to the same, and, most poignantly for the artist, the site of the Solenhofen quarries, the original, premier source of lithographic stones.¹⁶⁸

Summatively, given a Heideggerian reading, Work in Progress explicitly affirms the artist’s authenticity, this time according to his creative *fate*,¹⁶⁹ as phenomenally determined by the nature of human *historicality* and the contingencies of one’s respective existential *heritage*.

4.x Dasein’s Historicality

In the continuum of its Being, Dasein’s existent state as simultaneously *thrown* and *projecting* does not successively consume a circuit of mortal existence with the accumulated moments of its living.¹⁷⁰ Rather, Dasein *stretches* forth in such a fashion that its own Being is already conceived as this manner of *stretching-along*. The existent

interval, the so-called *between*¹⁷¹ pertaining to Dasein's natality and mortality, is contained, in advance, within Dasein's Being.¹⁷² Accordingly, as a *thrown* fact, Dasein's existence has its initiation in birth, although as nascent it is already compelled to die, irrevocably *Being-towards-death*. All the same, for the duration of its existence its respective living termini, birth and death, and their mutually binding *between* necessarily persist, a possibility actualized by Dasein's Being as *care*.¹⁷³ That is to say, Dasein's *thrown* Being and its corresponding *Being-towards-death*, whether authentic or inauthentic, constitute a harmonized totality, so that through this unified wholeness its birth and impending demise together form a *connectedness*¹⁷⁴ through *care* in accordance with its *temporal* signification.¹⁷⁵ Dasein *historizes*¹⁷⁶ in the motion of its Being simultaneously *stretched along* and its own *stretching-along*. For Heidegger, the *structural* articulation of Dasein's *historizing*, according to its provision within *care* and, by extension, *temporality*, yields the ontological signification of Dasein's *historicality*.¹⁷⁷ As *Being-in-the-world* Dasein possesses, so to speak, its particular '*history*', a possibility owing to its Being's constitution by way of *historicality* but seldom recorded. Hagan, notably, however, through the agency of his art and, most recently, his memoir has uncommonly documented both his '*history*' and that of his family, an impulse he professes "...feels close to my nature"¹⁷⁸ – a nature, at bottom, profoundly conscious of his living environment and its codes of negotiation.

4.xia Dasein's Heritage And Fate

More precisely, it is the human *temporal* spectrum that yields the multiple species of Dasein's *historizing*, authentic and inauthentic, that variously imbue its Being with its *historical* quality.¹⁷⁹ What existential phenomenon, however, according to its

temporalization, allows Dasein to *historize* authentically? To recall, Dasein's *anticipatory resoluteness* imparts its Being with an individuated comprehension bearing expressly upon its *potentiality-for-Being*. The persuasion of this *resoluteness* is so penetrating that Dasein will squarely bring itself before the specter of *Death*, and proceed to seize forthrightly control of its *thrown* Being.¹⁸⁰ Thus, in *anticipatory resoluteness*, Dasein effectively *takes over*¹⁸¹ its *there* whilst *resolving* its current *factual Situation*. Yet, in *anticipation*, Dasein's self-*projection* upon *death* as its singularly unavoidable existential possibility merely garners *resoluteness* its authentic and whole character. Specifically, the very possibilities upon which Dasein directs its *factual self-projection* cannot themselves be gleaned from its Being's end.¹⁸² Rather, as *resolute*, Dasein is called back from its waywardness amongst the *they* and is revealed the present *factically* defined possibilities appropriate to the authenticity of its existence.¹⁸³ Hagan, recalling his own youthful employment during the mid 1930s until the decade's close as an industrial laborer, acknowledges the same:

[W]orking in factories for 5-6 years, I had not met the common man but had met a number of wretched boring ways to spend a work day and wondered at the workers whose lives had been and would be occupied in boring, undemanding ways. Sure they had their hobbies and families but day following day with little change, the sameness, dullness must make an environment that seeks conformity. Much of living is sameness with no change, no excitement and from my observations that makes many people content. Guess I'm discontent, I like to get the dull things done, out of the way, and have energy left for change and excitement.¹⁸⁴

Accordingly, Dasein's *resoluteness* or, intrinsically, Hagan's aforesaid "discontentment" reveals these possibilities with respect to the *heritage*¹⁸⁵ that this *self-projection* upon its *Being-guilty takes over*.¹⁸⁶ How does this occur?

Specifically, Dasein's *taking over* its *thrown* Being, as *resolute*, constitutes a concealed *handing down*¹⁸⁷ to itself of those possibilities that have been *disclosed* in the *resoluteness*, if not requisitely those that *have*, so to speak, been received as a common inheritance, and which possess a popular currency.¹⁸⁸ Hagan, speaking of his students possible choice of printmaking as their potential art vocation, his own choice, no less, puts it this way:

I think that it's one of the reasons at the college that so many students became printmakers. They would be attracted to it, maybe by the smells and the rhythms. Walking into a printshop if you are attracted to the odours if you are attracted to the rhythms, if you see somebody print, whether they're on the screen, wiping a plate, working with a roller, or using a press, there's a physical rhythm here. If this says, "that's part of you buster," then you belong.¹⁸⁹

Furthermore, if, for Heidegger, all that is considered '*good*'¹⁹⁰ constitutes a *heritage*, whereby this quality of '*goodness*' resides in the possibility of lending human existence its authenticity, the receiving of a *heritage* as its *handing down* is one whose auto-genesis is wrought by Dasein's *resoluteness*.¹⁹¹ Thirdly, when that *resoluteness* gains its full measure of authenticity *anticipatorily*, Dasein's *resolution* to both affirm and discover its Being-possible increasingly has its determination less by former dint of its casual, even *accidental* blundering.¹⁹² Consequently, Dasein ceases to avail itself of those facile possibilities that are most readily at its disposal, having acknowledged the *finitude* of its *temporal* Being,¹⁹³ and so is comported before the purity of its *fate*.¹⁹⁴

Dasein's *fate* defines the first order character of its *historizing*, one whose base resides within *anticipatory resoluteness* and through which Dasein *hands down* unto itself, by means of its openness for *death*'s onslaught, its Being-possible that it has, at once, selected but, nevertheless, *inherited*.¹⁹⁵ When authentically *Being-towards-death*, Dasein

permits death to assume its force within – the measure of its guaranty of openness towards death.¹⁹⁶ As such, Dasein comprehends its own *superior power*¹⁹⁷ as the will of its mortally conditioned liberty. Accordingly, Dasein, by virtue of its *freedom for death*,¹⁹⁸ is enabled to assume the accompanying *powerlessness* of desertion or *abandonment*¹⁹⁹ of its determination as such, thereby attaining a greater acuity to apprehend the contingencies of its *Situation*; its *fateful* Being.²⁰⁰ This *freedom* remains strictly provisional, however, as one exercised exclusively within the original context of Dasein's previous election to have done so.²⁰¹ Dasein's *fate* is this *powerless superior power*²⁰² of one's *reticent* and *anxiety-primed self-projection* upon one's core *Being-guilty*.²⁰³ Heidegger provides the following comprehensive elucidation of Dasein's Being as *fate*, stating:

Only an entity which, in its Being, is essentially **futural** so that it is free for its death and can let itself be thrown back upon its factual "there" by shattering itself against death – that is to say, only an entity which, as futural, is equiprimordially in the process of **having been**, can, by handing down to itself the possibility it has inherited, take over its own thrownness and be **in the moment of vision** for 'its time'. Only authentic temporality which is at the same time finite, makes possible something like fate – that is to say, authentic historicity.²⁰⁴

4.xib Work in Progress And Hagan's Fate

Dasein's *anticipatory resoluteness* as its *authentic historizing* or *temporalization* is thus actualized as a *repeating*²⁰⁵ of an existent possibility that it has received as *having come down*.²⁰⁶ This *repetition* manifests itself as a manner of *handing down explicitly*, signifying a return to that which was possible for the Dasein who was as *having-been-there*.²⁰⁷ To *repeat* authentically what was once an extant possibility, in the sense of Dasein possibly adopting its *hero*²⁰⁸, and here we might cite Hagan's analogous graphic mention of Senefelder as a like figure, then, has its existential basis through the

phenomenon of *anticipatory resoluteness*. Specifically, it is through this latter condition that authentic Dasein initially opts to *repeat* an existent possibility that has been previously realized, thus liberating itself for the accompanying trials and tribulations of *loyally*²⁰⁹ pursuing the path of that which is *repeatable*.²¹⁰ Hagan too, commenced his life's work as an enthusiastic novice, recalling "Back when I started working it was a new life each time that I reached through and a work was structured, resolved."²¹¹ Repetition, too, is an integral component of printmaking. Likewise, he endured initial setbacks but swiftly gained in printing prowess, if never with the self-professed virtuosity of a master printer.²¹² Informally, Work in Progress, then, constitutes itself as an iconographically identifiable epilogue of the Studio Series. Conflating autobiography and lithographic history, it, albeit implicitly, intimates the artist's *fated* being, authentic and free for death. Ultimately, however, its signification is not that of finitude but rather continuity, personal and creative; continuity in light of both Hagan's impending years as a widower and his lithographic practice.

¹ Hagan, NAFA, 217.

² Brilliant, Portraiture, 142.

³ Hagan, NAFA, 213.

⁴ Brilliant, Portraiture, 142.

⁵ Hagan, NAFA, 187, 207.

⁶ Hagan, NAFA, 217.

⁷ Hagan, interview by Michael Bell, 10 June 1998.

⁸ Richard Ormond, "Introduction," Artists at Work (London: National Portrait Gallery, 1981): 2-3, quoted in Robert Stacey, The Hand Holding The Brush, 39.

⁹ Hagan, NPDCC, 6.

¹⁰ Heidegger, BT, 355.

¹¹ A lithograph is a print originally drawn upon a lithographic stone from which it is then subsequently printed. Unlike other printing techniques, lithographs are neither etched into the stone's surface nor, as in a woodcut, subtractively whittled away from it. Rather, the design to be printed is drawn by the artist upon the grained surface of the stone with a greasy pencil from which, after chemical treatment, it is later printed. Fundamentally, the operative principle of lithography exploits the natural antipathy between oil and water. That is to say, all marks made upon the stone with the greasy crayon will receive color after the stone's chemically prepared surface has been inked. Conversely, all unmarked areas will not accept color for, prior to the inking process, that surface will have been overlain with a thin film of water. Specifically, when the

oily ink is rolled upon the stone drawing over the film of water, ink is naturally drawn to the greasy stone markings whilst it is equally repelled from those surface areas unmarked by the greasy crayon. The first test impressions printed from the stone are deemed printing proofs. Grant Arnold, "Preface" and "Printing The Lithograph," in Creative Lithography – And How To Do It (New York: Harper & Brothers, 1941; reprint, New York: Dover Publications Inc., 1964), x-xii, 88.

¹² Hagan, NPDCC, 11.

¹³ Hagan, HMMH, 53.

¹⁴ Hagan, NAFA, 60.

¹⁵ Hagan, HMMH, 75.

¹⁶ Hagan, NAFA, 60.

¹⁷ Taylor, Sources of The Self, 3.

¹⁸ Taylor, Sources of The Self, 4.

¹⁹ Taylor, Sources of the Self, 4, 14.

²⁰ Taylor, Sources of The Self, 15.

²¹ Taylor, Sources of The Self, 15.

²² Hagan, NAFA, 137.

²³ Taylor, Sources of The Self, 16.

²⁴ Taylor, Sources of The Self, 16.

²⁵ Taylor, Sources of The Self, 16, 17.

²⁶ Taylor, Sources of The Self, 17.

²⁷ Hagan, NAFA, 137.

²⁸ Hagan, NAFA, 113.

²⁹ Hagan, NAFA, 89.

³⁰ Hagan, NAFA, 58, 92, 200.

³¹ Hagan, NAFA, 154.

³² Hagan, NAFA, 75, 119.

³³ Hagan, NAFA, 74, 111, 113.

³⁴ Hagan, NAFA, 114.

³⁵ Hagan, NAFA, 74, 111, 114.

³⁶ Taylor, Sources of The Self, 18.

³⁷ Van Baren, DA, A Journal of the Printing Arts, 15.

³⁸ Bell, Romancing the Stone, 17. This project was premised upon the artist's 1985 Canada Post commission to execute the master images for a Series of sixteen postage stamps, entitled Explorers of Canada, honoring the nation's bygone adventurers. The issue and circulation of these stamps, as they were categorically completed, was staggered between 1986 and 1989.

³⁹ Taylor, Sources of The Self, 18.

⁴⁰ Hagan, NAFA, 88.

⁴¹ Hagan, NAFA, 138.

⁴² Hagan, NAFA, 119.

⁴³ Hagan, NAFA, 119.

⁴⁴ Hagan, NAFA, 92.

⁴⁵ Hagan, NAFA, 92, 95.

⁴⁶ Taylor, Sources of The Self, 419.

⁴⁷ Taylor, Sources of The Self, 419.

⁴⁸ Taylor, Sources of The Self, 425.

⁴⁹ Taylor, Sources of The Self, 425.

⁵⁰ Taylor, Sources of The Self, 429.

⁵¹ Taylor, Sources of The Self, 419.

⁵² Taylor, Sources of The Self, 419-420.

⁵³ Hagan, NAFA, 9.

⁵⁴ Hagan, NAFA, 87.

⁵⁵ Taylor, Sources of The Self, 429-430, 434, 441-442.

-
- ⁵⁶ Taylor, Sources of The Self, 430-431.
⁵⁷ Taylor, Sources of The Self, 431.
⁵⁸ Taylor, Sources of The Self, 434, 436.
⁵⁹ Taylor, Sources of The Self, 439.
⁶⁰ Taylor, Sources of The Self, 444.
⁶¹ Taylor, Sources of The Self, 442.
⁶² Taylor, Sources of The Self, 442-445.
⁶³ Taylor, Sources of The Self, 446.
⁶⁴ Taylor, Sources of The Self, 456.
⁶⁵ Taylor, Sources of The Self, 459.
⁶⁶ Taylor, Sources of The Self, 456.
⁶⁷ Taylor, Sources of The Self, 456.
⁶⁸ Taylor, Sources of The Self, 465.
⁶⁹ Taylor, Sources of The Self, 456.
⁷⁰ Taylor, Sources of The Self, 456, 459-460.
⁷¹ Taylor, Sources of The Self, 460.
⁷² Taylor, Sources of The Self, 460.
⁷³ Hagan, NAFA, 134.
⁷⁴ Hagan, NAFA, 134.
⁷⁵ Hagan, NAFA, 133.
⁷⁶ Taylor, Sources of The Self, 462, 480.
⁷⁷ Hagan, NAFA, 133-134.
⁷⁸ Taylor, Sources of The Self, 480-481.
⁷⁹ Taylor, Sources of The Self, 481.
⁸⁰ Taylor, Sources of The Self, 481.
⁸¹ Taylor, Sources of The Self, 481.
⁸² Taylor, Sources of The Self, 481.
⁸³ Heidegger, BT, 401.
⁸⁴ Taylor, Sources of The Self, 482.
⁸⁵ Taylor, Sources of The Self, 482.
⁸⁶ Hagan, NAFA, 134.
⁸⁷ Hagan, NAFA, 103.
⁸⁸ Hagan, NAFA, 155.
⁸⁹ Hagan, NAFA, 155.
⁹⁰ Heidegger, BT, 377.
⁹¹ Heidegger, BT, 171.
⁹² Heidegger, BT, 171.
⁹³ Heidegger, BT, 171.
⁹⁴ Heidegger, BT, 171.
⁹⁵ Heidegger, BT, 171.
⁹⁶ Heidegger, BT, 171.
⁹⁷ Heidegger, BT, 401-402.
⁹⁸ Heidegger, BT, 401-402.
⁹⁹ Heidegger, BT, 237.
¹⁰⁰ Heidegger, BT, 402.
¹⁰¹ Heidegger, BT, 377.
¹⁰² Heidegger, BT, 377.
¹⁰³ Heidegger, BT, 377.
¹⁰⁴ Taylor, Sources of The Self, 463.
¹⁰⁵ Heidegger, BT, 401.
¹⁰⁶ Heidegger, BT, 375-376.
¹⁰⁷ Heidegger, BT, 376.

-
- ¹⁰⁸ Heidegger, BT, 375-376.
- ¹⁰⁹ Heidegger, BT, 376.
- ¹¹⁰ Heidegger, BT, 377.
- ¹¹¹ Heidegger, BT, 401.
- ¹¹² Heidegger, BT, 401.
- ¹¹³ Heidegger, BT, 401.
- ¹¹⁴ The title of this print implies multiple meanings of the word "proof". Specifically, these are: "1 the act or process of proving; a testing or trying of something 2 anything serving or tending to establish the truth of something, or to convince one of its truth; conclusive evidence 3 the establishment of the truth of something 4 a test or trial of the truth, worth, quality, etc. of something 8 a trial impression taken from a plate, block or stone. New World Dictionary Of American English, editor in chief Victoria Neufeldt, third college edition (New York: Simon & Schuster Inc., 1991), 1077.
- ¹¹⁵ Bell, Romancing the Stone, 12.
- ¹¹⁶ John Sallis, "Shining Truth," in Stone (Bloomington and Indianapolis: Indiana University Press, 1994), 1.
- ¹¹⁷ Sallis, Stone, 1-2.
- ¹¹⁸ Heidegger, BT, 262.
- ¹¹⁹ Heidegger, BT, 263.
- ¹²⁰ Heidegger, BT, 263.
- ¹²¹ Heidegger, BT, 263.
- ¹²² Hagan, HMH, 69.
- ¹²³ Heidegger, BT, 312.
- ¹²⁴ Heidegger, BT, 369.
- ¹²⁵ Heidegger, BT, 369.
- ¹²⁶ Heidegger, BT, 369.
- ¹²⁷ Heidegger, BT, 369.
- ¹²⁸ Heidegger, BT, 369 (footnote 1).
- ¹²⁹ Heidegger, BT, 369.
- ¹³⁰ Heidegger, BT, 369.
- ¹³¹ Heidegger, BT, 370.
- ¹³² Heidegger, BT, 343-44.
- ¹³³ Heidegger, BT, 348.
- ¹³⁴ Heidegger, BT, 353.
- ¹³⁵ Heidegger, BT, 331.
- ¹³⁶ Heidegger, BT, 353.
- ¹³⁷ Heidegger, BT, 354.
- ¹³⁸ Heidegger, BT, 354.
- ¹³⁹ Heidegger, BT, 354.
- ¹⁴⁰ Heidegger, BT, 354.
- ¹⁴¹ Heidegger, BT, 354, 373.
- ¹⁴² Heidegger, BT, 365.
- ¹⁴³ Heidegger, BT, 369-370.
- ¹⁴⁴ Heidegger, BT, 264.
- ¹⁴⁵ Heidegger, BT, 355.
- ¹⁴⁶ Heidegger, BT, 355.
- ¹⁴⁷ Heidegger, BT, 355.
- ¹⁴⁸ Heidegger, BT, 355.
- ¹⁴⁹ Heidegger, BT, 355.
- ¹⁵⁰ Heidegger, BT, 355.
- ¹⁵¹ Heidegger, BT, 355.
- ¹⁵² Heidegger, BT, 355 (footnote 3).
- ¹⁵³ Heidegger, BT, 355.
- ¹⁵⁴ Heidegger, BT, 355.

-
- ¹⁵⁵ Heidegger, BT, 355-356.
- ¹⁵⁶ Hagan, NAFA, 217.
- ¹⁵⁷ Taylor, Sources of The Self, 476.
- ¹⁵⁸ Taylor, Sources of The Self, 477.
- ¹⁵⁹ Hagan, NAFA, 218.
- ¹⁶⁰ Hagan, interview by Michael Bell, 10 June 1998.
- ¹⁶¹ Hagan, NAFA, 275.
- ¹⁶² Hagan, interview by author, 15 June 1999. This woodcut was Hagan's contribution to a 1994 continental survey of the medium entitled ENDGRAIN: Contemporary Wood Engraving in North America.
- ¹⁶³ Felix H. Man, "Aloys Senefelder 1771-1834," in Artists' Lithographs – A world history from Senefelder to the present day (London: Studio Vista Limited, 1970), 7.
- ¹⁶⁴ Stacey, The Hand Holding The Brush, 95.
- ¹⁶⁵ Hagan, NAFA, 38.
- ¹⁶⁶ Heidegger, BT, 435.
- ¹⁶⁷ Hagan, HMH, 69.
- ¹⁶⁸ Hagan, NAFA, 263.
- ¹⁶⁹ Heidegger, BT, 435.
- ¹⁷⁰ Heidegger, BT, 426.
- ¹⁷¹ Heidegger, BT, 426.
- ¹⁷² Heidegger, BT, 426.
- ¹⁷³ Heidegger, BT, 426.
- ¹⁷⁴ Heidegger, BT, 427.
- ¹⁷⁵ Heidegger, BT, 426-27.
- ¹⁷⁶ Heidegger, BT, 427.
- ¹⁷⁷ Heidegger, BT, 427.
- ¹⁷⁸ Hagan, NAFA, 189.
- ¹⁷⁹ Heidegger, BT, 434.
- ¹⁸⁰ Heidegger, BT, 434.
- ¹⁸¹ Heidegger, BT, 434.
- ¹⁸² Heidegger, BT, 434.
- ¹⁸³ Heidegger, BT, 435.
- ¹⁸⁴ Hagan, NAFA, 58.
- ¹⁸⁵ Heidegger, BT, 435.
- ¹⁸⁶ Heidegger, BT, 435.
- ¹⁸⁷ Heidegger, BT, 435.
- ¹⁸⁸ Heidegger, BT, 435.
- ¹⁸⁹ Hagan, NPDCC, 6.
- ¹⁹⁰ Heidegger, BT, 435.
- ¹⁹¹ Heidegger, BT, 435.
- ¹⁹² Heidegger, BT, 435.
- ¹⁹³ Heidegger, BT, 435, 438.
- ¹⁹⁴ Heidegger, BT, 435.
- ¹⁹⁵ Heidegger, BT, 435.
- ¹⁹⁶ Heidegger, BT, 436.
- ¹⁹⁷ Heidegger, BT, 436.
- ¹⁹⁸ Heidegger, BT, 436.
- ¹⁹⁹ Heidegger, BT, 436.
- ²⁰⁰ Heidegger, BT, 436.
- ²⁰¹ Heidegger, BT, 436.
- ²⁰² Heidegger, BT, 436.
- ²⁰³ Heidegger, BT, 436.
- ²⁰⁴ Heidegger, BT, 437.

²⁰⁵ Heidegger, BT, 437.

²⁰⁶ Heidegger, BT, 437.

²⁰⁷ Heidegger, BT, 437.

²⁰⁸ Heidegger, BT, 437.

²⁰⁹ Heidegger, BT, 437.

²¹⁰ Heidegger, BT, 437.

²¹¹ Hagan, NAFA, 104.

²¹² Hagan, NAFA, 29.

If ever I could feel that I was a real genuine kind of artist, not a Canadian artist, it was now [1982]. No, not a Canadian artist for I had heard too often that my stuff was not the usual, not what was expected from a Canadian artist. I'm quite happy to be an artist, thank you.¹

Frederick Hagan

5. Conclusion

Introducing this thesis, I invoke Hagan's self-proclaimed analogy between the mystic science of alchemy and his own lithographic enterprise. Subsequently I supplement the artist's original coupling of these respective chemical acts of transmutation by noting their mutual potential as psychologically individuating exercises. My intention is to articulate expressly the creative impetus of the artist's life-long practice as a lithographer: his quest for self-knowledge as realized through the agency of printmaking.

Secondly, the mutually determining experiential relationship that exists between Hagan's art practice and life sensibility is established, critically emphasizing the artist's operative imperative to pursue uncompromisingly his creative efforts, even to the exclusion of all extraneous interests for the duration of their execution. Citing this personal conviction to be the most compelling index of Hagan's enduring will to preserve, after its Heideggerian signification – his inextricable personal and professional *authenticity of Being* – I argue that the principle of human authenticity has reciprocally informed both the artist's living consciousness and his practice of lithography. To demonstrate this proposition, I selected for analysis the artist's Ladder and Studio Series, each, respectively, as I subsequently argue in chapters three and four, a study upon inauthentic and authentic modes of authenticity, following Heidegger's particular conceptualizations of these states.

Chapter two of the thesis provides an over view of Hagan's artistic enterprise, concentrating upon his informal and formal art instruction, mentors and influences, and finally, academic positions at both Pickering College and, later, the Ontario College of Art. This biographical and professional survey serves to make the transition to the core of the thesis, chapters three and four, in which the Heideggerian ideas and two Series of Hagan's prints are hermeneutically linked.

In chapter three, I argue that the Ladder Series' twelve existential "positions of comprehension" each graphically exemplify some facet of human inauthenticity – of Heidegger's *they-self* – with the exception of the *anticipatorily resolute* Christ-figure depicted in the Series' fourth lithograph, Walking and Listening. My analysis of the Ladder Series concludes with a discussion of a thirteenth print, the auxiliary Clown Act, its interpretation informed by Eco's conceptualization of humor. The artist views the clown figure as one whose "...masks teach tolerance of the foolishness life does introduce. In associating their make-up patterns with our experience, we know they represent more than laughter."² The clown, an artifice exaggerated in guise and attitude according to Hagan's postulation, I propose is a performative vehicle critically exposing the seemingly innocuous but equally calculated machinations of the inauthentic *they-self*.

In chapter four, I demonstrate that the Studio Series constitutes both an allegory of the artist's lithographic practice and a mature project of self-portraiture. As such, I argue, it implicitly "proves" the artist's authenticity of Being, as most literally exemplified by its concluding lithograph, Proof of Stone, which metaphorically invokes Hagan's *anticipatorily resolute* Self by virtue of its epiphanic allusion to Heidegger's conceptualization of the *truth of existence*. My discussion of the Studio Series concludes

with a reading of the iconographically related lithograph, Work in Progress, contending that it posits the artist's lithographic enterprise, again, according to its Heideggerian reading, as the realization of Hagan's proper *fate*. What is his fate?

By the artist's own admission, the uniqueness of his art production precludes its ready inscription and placement within the canon of Canadian art history, despite Walter Bachinski's evaluation that Hagan is "...Canada's most important lithographer."³

Accordingly, this thesis has endeavored to approach Hagan's lithographic practice in an independent manner, sympathetic to the artist's own evaluative criterion – namely, as the graphic register of his personal and professional authenticity, for Hagan's singularity and unorthodoxy of vision demands an equally singular and unrestrictive evaluation.

¹ Hagan, NAFA, 220.

² Hagan, HMMH, 48.

³ Walter Bachinski, quoted in NPDCC, 17.

Appendix 1 – Frederick Hagan’s Formal Statements About The Ladder Series

“Many differing forces have entered my life and work, bringing, driving, merging, cross-purposed, bridging, elevating, suspending notions and ideas. In *The Ladders* I recognize several separate forces that conditioned my intentions.”

These are:

1. The early Toronto street painting that I did brought me to life as a young artist and proved the impact of environment.
2. Working with the staff of Pickering College introduced me to a variety of purposes, directions and resolutions.
3. The Ontario College of Art Faculty experience was an opportunity to associate with enthusiastic colleagues and unusual young artists in a rare kind of an atmosphere.
4. My study of painting showed the traditions of the continents, the trends of recent years, the work of excitement and adventure touching the human condition which did concern me, some.
5. Depression, war or peace? Each appeared to encourage self-advancing men and women to play fashionable games and manipulate others to accept conforming patterns.
6. I had done, finished in 1952, a good piece of painting with *The Descent*: My appetite for adventure, realization, change and chance was sharp.
7. Our family travelled by car in 1952, to Pennsylvania, for an international gathering to consider contemporary living problems and solutions. [Hagan was invited to be artist-in-residence at a Society of Friends conference centre.]
8. The next summer was spent between Jasper and Banff as hostel parents. It resulted in a good number of watercolours and drawings. Meeting the mountains was a triumphal happening and I began to formulate the ladders.

*These statements accompanied the Ladder Series portfolio the artist donated to the Art Gallery of Ontario in 1993 and are quoted in Van Baren, DA, A Journal of the Printing Arts, 15-16.

fig.1

fig.2 (photo: Karl Hagan, Newmarket, 1996)

fig.3

fig.4

fig.5

fig.6

fig.7

fig.8

fig.9

fig.10

fig.11

fig.12

fig.13

fig.14

fig.15

fig.16

fig.17

fig.18

fig.19

fig.20

fig.21

fig.22

fig.23

fig.24

fig.25

fig.26

fig.27

fig.28

BIBLIOGRAPHY

Primary Sources

Hagan, Frederick. "No Accounting For Art 1939-1989 – An account of fifty years doing, meeting, talking, exhibiting in and around Ontario, 1990." Unedited manuscript (photocopy). Carleton University Art Gallery, Ottawa, Ontario.

Hagan, Frederick. Interview by Michael Bell, 10 June 1998. Tape recording. Carleton University Art Gallery, Ottawa, Ontario.

Hagan, Frederick. Interview by Katrina Bormanis, 15 June 1999. Tape recording. In the author's possession.

Marvin Gelber Print And Drawing Study Centre, Art Gallery of Ontario, Toronto.
Frederick Hagan: Drawings and Prints for THE LADDER series. 92/311.1 to 92/311.129

Secondary Sources

Arnold, Grant. Creative Lithography – And How To Do It. Harper & Brothers, 1941. Reprint, New York: Dover Publications, Inc., 1964.

Bakhtin, Mikhail. Rabelais and His World. trans. Helene Iswolsky. Indiana University Press, 1984.

Bell, Michael. Romancing the Stone: The Lithographs of Frederick Hagan. Ottawa, Ontario: Carleton University Art Gallery, 1998.

Brilliant, Richard. Portraiture. London: Reaktion Books Limited, 1991.

Debord, Guy. Society Of The Spectacle And Other Films. London: Rebel Press, 1992.

Eco, Umberto, V.V. Ivanov, and Monica Rector. Carnival!. ed. Thomas A. Sebeok. New York: Mouton Publishers, 1984.

Fabricius, Johannes. Alchemy – The Medieval Alchemists and their Royal Art. London: Diamond Books, 1994.

Hagan, Frederick. "Summer Profile: Fred Hagan." Interview by Libby Hague and Heather Oke. PDCC Newsletter 3, no.4 (July/ August 1990): 5-23.

Heidegger, Martin. Being And Time. trans. John Macquarrie and Edward Robinson. San Francisco: HarperSan Francisco, HarperCollins, 1962.

Jay, Martin. Downcast Eyes – The Denigration Of Vision in Twentieth - Century French Thought. Berkeley and Los Angeles: University of California Press, 1994.

Krueger, Pamela. Frederick Hagan – Ontario Northworks 1938-1991. Sudbury, Ontario: Laurentian University Museum and Art Centre, 1992.

Man, Felix H. Artists' Lithographs – A world history from Senefelder to the present day. London: Studio Vista Limited, 1970.

Sallis, John. Stone. Bloomington and Indianapolis: Indiana University Press, 1994.

Shantz, Susan D. The Stations of the Cross: A Calculated Trap?. London, Ontario: University of Western Ontario, 1991.

Stacey, Robert. The Hand Holding The Brush – Self Portraits by Canadian Artists. London, Ontario: London Regional Art Gallery, 1983.

Staib, Kay, ed. Hagan – The Mind And The Hand. With essays by C.R. Blackstock, Dennis Burton, Berners Jackson and Richard Williams. Grimsby, Ontario: Grimsby Public Art Gallery, 1977.

Stokstad, Marilyn. Art History. Upper Saddle River, New Jersey: Prentice Hall, Inc. and New York: Harry N. Abrams, Inc., 1995.

Taylor, Charles. Sources of The Self – The Making of the Modern Identity. Cambridge, Massachusetts: Harvard University Press, 1989.

Van Baren, Catherine. "The Lithographs of Frederick Hagan." DA, A Journal of the Printing Arts 40 (Spring 1997): 3-18.