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Intersections: The Drawings of John Scott, The Semiotics of Charles Peirce, and The
Autobiographical Theory of James Olney

by

Robyn Jeffrey, B.J.

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

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Submitted by Robyn Jeffrey, B. Journalism (Carleton)
in partial fulfilment of the requirements for the degree of
Master of Arts.

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Ottawa, Ontario

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Abstract

This thesis examines recent drawings by Canadian artist John Scott (b. 1950) and demonstrates that they can be read as an index of his autobiography. By taking an interdisciplinary approach, this study redresses an overemphasis in the dominant discourse on Scott's practice, which presents his work as "political" art, and instead broadens the discourse to acknowledge that Scott's art is also "personal" and embodied. Selected drawings are studied through the lens of Charles Peirce's semiotics, and then linked to James Olney's three essential components of autobiography— *autos*, *bios*, and *graphie*, or the self, the life, and the act of writing. Scott's drawings are thus shown to be indices of his autobiography because they stand for and refer to his self-identity and experiences, as well as events from his life and the vital principle informing that life. The demonstration that the medium of drawing can also be understood as an autobiographic expression and an act of writing reinforces this conclusion. This fuller picture of Scott's artistic practice results from focusing primarily on recent drawings, an understudied aspect of the artist's oeuvre. While previously documented "signs" from the artist's figurative vocabulary are reinterpreted, new ones are also introduced and analysed for the first time.

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1. INTRODUCTION

John Scott (b. 1950) is a contemporary Canadian artist who has created thousands of drawings, as well as several constructions, installations, and mixed media works over a career spanning twenty-five years and still on-going. Despite widespread recognition as an important artist, Scott's work has not been the sole focus of an academic study until now.¹ The purpose of this thesis is to add to our body of knowledge of Scott's art by undertaking an in-depth analysis of selected drawings from his oeuvre. Peircean semiotics and James Olney's theory of autobiography have been chosen as the primary methodological tools for this analysis, with the expectation they will demonstrate that Scott's drawings are an index of his autobiography.

There is a parallel between the hypothesis put forth in this thesis and one argued by Janice Helland in "Culture, Politics, and Identity in the Paintings of Frida Kahlo." Helland asserts in this article that the overtly political content of Kahlo's (1910-1954) paintings has been ignored in favour of psychoanalytic interpretations that emphasize the artist's personal pain, as it is expressed in her work. However, by drawing attention to Kahlo's use of Aztec and indigenous imagery, and then interpreting the iconographic significance of this imagery, the author demonstrates effectively that Kahlo's painting is political art, which carries a nationalist message:

The skeletons, hearts, and Coatlicue, images relating to the emanation of light from darkness and life from death, speak not only to Kahlo's personal struggle for health and life but to a nation's struggle.²

Helland thus redresses the overemphasis on psychoanalytic readings of Kahlo's work. A similar imbalance exists in the body of literature on Scott, but whereas the personal has

traditionally prevailed over the political in interpretations of Kahlo's painting, the opposite is true in interpretations of Scott's art.

Scott's work has been understood primarily as politically motivated art, which critiques pervading economic, political, and social structures, despite evidence suggesting the work can also be understood in terms of its personal references and autobiographical meanings. Like Helland's analysis, this study intends to redress that overemphasis. Although most existing explanations and interpretations of Scott's work will not be rejected, they will be expanded to include the alternate view that the artist's drawings can be read as an index of his autobiography.

This thesis will also further our knowledge of Scott's work by focusing on his recent drawings, a neglected aspect of the artist's oeuvre. Subject to much analysis and discussion in the early 1980s, Scott's drawings have been written about less frequently in recent years. He is arguably better known today for his large installations and constructions even though he has drawn prolifically throughout his career and continues to do so. Approximately 1000 drawings by Scott, works produced mainly during the 1990s, are in the permanent collection of the Carleton University Art Gallery. These drawings and related works elsewhere, comprise the body of work studied here. In attempting to resolve the problem of what these drawings mean, this study will go beyond previous analyses of Scott's work and break new ground with a semiotic approach to his art.

Charles Peirce's (1839-1914) semiotics, as previously stated, will be used as the primary methodological tool for interpreting the meaning of Scott's drawings. Peircean semiotics is a broad field, but only aspects of this theory that are relevant to the project

will be examined. It should also be noted that the objective is not to critique Peirce's semiotic theory, but to accept his assumptions, and determine its effectiveness for this study of drawings. The use of other, similar theories, such as Saussurean semiotics, is thus avoided because it could alter and hinder that determination. Peircean semiotics, however, is not the only methodology, which will be drawn upon to analyze and subsequently suggest a new interpretation of Scott's drawings. James Olney's theory of autobiography will be used as a model for demonstrating that Scott's drawings are an index of his autobiography. Selected theories of drawing have also been examined and applied to demonstrate drawing is essentially a form of writing and a form of autobiographical expression, arguments that justify the use of Olney's theory and support the hypothesis of this thesis, respectively. The approach to Scott's drawings will thus be interdisciplinary, drawing upon the fields of art history, semiotics, and contemporary art and literary theory.

This Introduction will review the body of literature on Scott's art in order to demonstrate first why this study can claim his work has been interpreted primarily as "political." By providing an overview of the drawings in the Carleton collection, the chapter will then show how many of Scott's drawings cannot be explained in terms of that dominant discourse. Chapter Two will outline and explain the methodological tools – Peirce's semiotics and Olney's theory of autobiography – which will be used to prove Scott's drawings are an index of his autobiography. It will also justify the selection of these methodologies by commenting on their suitability for this study. The next two chapters will study selected Scott drawings through the lens of Peircean semiotics, demonstrating how they point to Olney's three essential components of autobiography:

autos, *bios*, and *graphe*, or the self, the life, and the act of writing. Chapter Three, in addition to discussing the autobiographical character of drawing, will discuss how Scott's drawings refer to and stand for his self, or *autos*, while Chapter Four will identify how Scott's drawings can be read as an index of his life, or *bios*. Chapter Four will also argue that drawing and writing are so similar in essence that Scott's drawings can be considered a form of *graphe*, or writing. This chapter will close by commenting on the nature of Scott's autobiography, arguing that it is rooted in a physical experience of the world, that is, embodied. Remarks on the outcome of this study and its implications will be presented in the Conclusion.

1. 1. JOHN SCOTT LITERATURE REVIEW

The literature on Scott consists mainly of two types of documents: essays in exhibition catalogues, and journalistic writing. The following section will comment on this body of literature.

Most of the catalogues were produced in conjunction with group exhibitions, but two significant catalogues were written to coincide with key retrospectives of the artist's work: *Edge City* in 1994 and *Engines of Anxiety* in 1997. The nature of the exhibition catalogue as a document, however, usually prevents its authors from discussing large bodies of work. Consequently, most authors are prevented from delving into deeper analysis of Scott's drawings, and they instead take a mixed approach to his work, often fusing biographical and chronological facts with discussion of select themes. The resulting body of written material is descriptive, insightful, and at times, poetic, but limited. This study aims to go beyond these limitations by providing thorough analysis of selected drawings, which will lead to a new interpretation of Scott's graphic work.

During the past three decades, the majority of newspaper pieces on Scott and his work have appeared consistently in the Toronto-based press, such as *The Toronto Star* and *The Globe and Mail*, with a few notable exceptions. Canadian art periodicals, such as *C Magazine*, *Canadian Art*, and *Parachute*, contain several articles and reviews, and Scott's work has also been reviewed often in the American-based *Artforum*. This body of art journalism informs the observations made and the conclusions reached here.

The literature review will proceed in a roughly chronological order. Material written between 1976 and 1987 will be discussed first, while material written between 1988 and the present will be discussed second. This is followed by a brief overview of sources, which have alluded to the autobiographical aspects of Scott's work, spanning both periods. Finally, it will close with comments on the relationship of this literature to my thesis.

1. 2. LITERATURE REVIEW: 1976-1987

Scott first received attention in the Toronto-based art press, during his final year as a student at the Ontario College of Art in 1976, for his participation in group exhibitions of emerging young artists at the college's Gallery 76 and Toronto's Sable-Castelli Gallery.³ Early reviews of Scott's "strong idea drawing"⁴ were brief, but enthusiastic descriptions, which focused on the "graphic exuberance"⁵ and "quick line"⁶ in diverse drawings of the Tower of Babel, spacemen, and machinery. It was not until the 1980s, however, that his work began to garner more substantial attention.

Many authors who wrote about Scott during the early 1980s situated him within Neo-Expressionism, the widespread movement that took hold of the art world in the late 1970s and early 1980s.⁷ Although Neo-Expressionism was associated primarily with

artists from Germany, Italy, and the United States, writers commenting on Toronto's art scene saw local artists working in this vein, and Scott was identified as one of them.⁸ His work was included in group exhibitions, such as *Chromaliving* and *Toronto Painting*, which examined this development as it occurred in Toronto.⁹ Other exhibition catalogues and books, devoted to exploring a wider range of issues than "new image painting" alone, also made reference to this quality of Scott's drawings. They include *Fragments, Content, Scale: Drawings by Oliver Girling, Nancy Johnson, Chris Reed, John Scott* at the London Regional Art Gallery; *Modern Times: The Artist as Social Critic* at the Gallery/Stratford; *Katja Jacobs, John Scott: 2 Artists From Ontario* at the AIR Gallery; *Contemporary Canadian Art*; and *Visions: Contemporary Art in Canada*.¹⁰ By 1983, Scott had an established reputation as a producer of some of the "finest contemporary expressionist psychological drawing" in Toronto.¹¹ Emphasis on this particular aspect of his work, however, appears to have ceased after the 1987 exhibition at the Or Gallery in Vancouver, entitled *Drawing and Abstraction: Drawings by Ann Kipling, David MacWilliam, John Scott*.¹² Joan Murray, who describes Scott's large Expressionist drawings as having "culminated in a show in 1987,"¹³ seems to suggest this was a result of a shift in the artist's work; yet, the consistency of style and subject matter in Scott's drawings also suggests it was a result of more fashionable movements in art and methods of analysis taking hold. With some exceptions, most writers stopped associating his work with the Neo-Expressionist movement and with Expressionism in general.¹⁴

The other interpretation of Scott's drawing, which has dominated since he began making art, presents his graphic work as a type of political commentary on modern warfare and technology, but unlike the Neo-Expressionist label, this reading has held

strong throughout his career. Scott's first drawings, a series of Lenin portraits he "traced"¹⁵ in 1976, are now regarded retrospectively as having been created purposely with the aim of establishing "a political framework for his art and for his first works."¹⁶ Reviews of Scott's debut solo exhibition, held at Toronto's Carmen Lamanna Gallery in January of 1981, firmly established his reputation as a socially conscious artist, who critiqued the world's power structure and perilous situations through his art.¹⁷ Drawings such as *Firestorm* (1981, fig. 1), drawn rapidly in graphite and oil pastel on ordinary poster board, explored the negative effects wreaked by recent technological and scientific discoveries on daily life. *The Globe and Mail's* art critic, John Bentley Mays, called Scott's work a "fierce protest" and described the impact of it as follows:

Both the message and style of these handsome, humane drawings is outrage. Scott draws on a huge scale, so we cannot miss his insistent protests against the subtle disfiguring of life and language by the cold war.¹⁸

Given that "horrifying" imagery is often a defining characteristic of Expressionism, interpretations of Scott's work as politically motivated critiques of war, initially went hand-in-hand with the discussions of Neo-Expressionist aspects of his work. Thus, the aforementioned sources—*Fragments, Content, Scale; Modern Times; Katja Jacobs, John Scott; Contemporary Canadian Art; and Visions*—also discussed Scott's work in terms of its deep social concerns and criticisms. John Silverstein, for example, argues in the introduction to *Modern Times* that the emergence of Scott and his contemporaries marks a return to a role traditionally occupied by Goya (1746-1828), Daumier (1808-1879), the German Expressionists, and Leon Golub (b. 1922), among other artists throughout history—that of a social commentator. The art of the social commentator, as opposed to

the non-referential forms of Modernist artists, functions “as an indicator of the psycho-social (and aesthetic) anxiety of the times in which we live.”¹⁹

Individual figures or images in Scott’s work were also interpreted in terms of their role in his overall critique of modern warfare. Writing in *Katja Jacobs, John Scott*, Jennifer Oille argued that Scott’s production of work could be divided into three phases: first he drew the masters, second, their machines, and finally their victims. The masters were the *Lenins*, the machines were the planes and other vehicles of war, and the victims were the “bunnies,” Scott’s most recognizable, signature figure (figs. 8, 26, 39, 40, and 41). According to Oille, the bunny or rabbit represents the “good and gentle everyperson.” Writer Jay Scott similarly saw John Scott’s drawings as having dealt first with the masters and their machines, or as he phrases it, “defence technology,”²⁰ but his interpretation of the following stages in the artist’s development differs. Drawings that dealt with defence technology gradually gave way to drawings dealing with gender, bridged by the bunny drawings:

Bunnies, vulnerable and feminized, and technology, invulnerable and masculine, eventually meld in Scott’s work—the overlap between the two that coexists in the culture (and in its individuals) finally becomes the subject of Scott’s art.²¹

Other authors and curators, such as Gary Michael Dault and David Liss, have also interpreted the bunnies as war and technology’s victims.²² These interpretations are all worth noting for several reasons. First, the bunny is one of the few figures in Scott’s work that is consistently the subject of pointed analysis. Furthermore, although these are valid interpretations of Scott’s signature figure, the bunny cannot be reduced exclusively to these binary types of relationships. It is neither always the victim, nor is it always

“feminine.” This thesis will demonstrate instead the multi-dimensional character of this “sign” in Chapter Four, “*Bios and Graphe* in John Scott’s Drawings.”

Scott’s interest in depicting the men, machinery, and victims of modern defence technology earned him the reputation of a contemporary “war artist,” a title solidified after his 1986 exhibition at the Carmen Lamanna Gallery. The exhibition included *The Eloquent Silence of Alex C* (1986), a single portrait of Nova Scotia’s Alex Colville (b. 1920), an official World War II artist, with his lower jaw missing, and *The Collaborationist* (1986), a dual portrait of Robert Oppenheimer and Edward Teller, men responsible respectively for the atom bomb and the arms race.²³ Reviewing the show for *C Magazine*, Liz Wylie noted that “Scott seems to want us to join him in questioning what a serious artist is to do about the issue of war.”²⁴

While much space in the early literature was devoted to discussing the Expressionist style and political content of Scott’s artistic practice, writers also alluded to the sign-like qualities of his work. Both Oille, in *Katja Jacobs, John Scott*, and Lexie Lenhoff, in the 1982 catalogue *Richard Banks, Nancy Johnson, John Scott*, refer to Scott’s figures as hieroglyphs. Oille describes Scott’s bunny-figure in particular as an “irreducible graphic readable in any specific cultural circumstance.”²⁵ Lenhoff takes this analysis a bit further, writing that Scott, like the other three artists in that exhibition, uses a:

literal vocabulary of images to address issues concerning communication, sexuality and conventions. Through minimal visual information the works of these artists appear like a sign or semaphore: they function as a moment of inquiry, a provocation.²⁶

In a similar vein, Dault suggests Scott employs another type of sign in his work—the signs of language:

Scott has in fact never made a drawing in which language did not play a central and transforming part.²⁷

These aforementioned statements, however, are made in the absence of comprehensive analysis illustrating why Scott's work appears like a sign or symbol. They are offered without convincing evidence or direct and in-depth interpretations of specific works to back up the claims. This thesis, in contrast, will offer a much more thorough explanation of the signs in Scott's work. These allusions to the work as sign, however, suggest that a semiotic approach to Scott's work is an appropriate method of analysis, an issue that will be dealt with comprehensively in Chapter Two, "Methodology and Key Concepts."

Scott continued to exhibit regularly during the mid-1980s (although there were times when he was not able to exhibit at all due to illness) but not as many essays, articles, or reviews were written about his drawings. Critics, curators, and writers discussing his work now had a different focus. Although Scott has consistently drawn throughout his career, he was producing more installation and mixed media pieces, and the literature reflected this shift in his work. Many of the same interpretations and terms were applied to Scott's new work, as the next part of the literature review will demonstrate, but the art under discussion was less often his drawings and more often his mixed media pieces. The notion of what was political about Scott's art was expanded furthermore to acknowledge the questioning of capitalism and masculinity that was taking place in his work.

1. 3. LITERATURE REVIEW: 1988-PRESENT

Richard Rhodes, in an essay to accompany the 1991 Power Plant exhibition *Ilya Kabakov/John Scott*, wrote about Scott's work in familiar terms. Commenting on the works included in the exhibition—a projection of drawings called *Most Evil Vehicle*

(1979-1984), an installation piece entitled *Europe* (1991) and a mixed media “sculpture” called the *Engine of History* (1991)²⁸—Rhodes interpreted the pieces as works that attempt to recreate the atmosphere of the cold war in an effort to understand and question the events and anxiety of this period. Scott’s imagery was thus seen as continuing to question the dominance of the state and its technological power. Although Scott was still written about as an artist whose work dealt with the potential of nuclear holocaust and war,²⁹ critics and curators were recognizing his concern with other issues. The first major retrospective of Scott’s work in 1994, *Edge City*, presented an image of an artist whose work expresses new fears: “cold war fear of nuclear holocaust” has been “replaced by fear of economic holocaust,” and “the devastation of the boom and bust economies of late capitalism.”³⁰

This shift in Scott’s work was also noted earlier in the literature on *100 Workers* (1988-1998, fig. 2). Since its initial installation at Toronto’s R.C. Harris Filtration Plant, as part of the 1988 *Waterworks* exhibition, *100 Workers* has received substantial attention in the art press.³¹ A memorial to Canadian workers who have died in work-related accidents over the past 100 years, the installation is comprised of 100 repeated silkscreen photos of identical skulls, open palms wearing watches, and roses, all splattered with red paint representing blood. Beneath each photo is the name of a worker, the date, and conditions under which he or she died. In addition to functioning as a memorial to the working class, it also critiques capitalism and the way in which it conceals these details from us.³²

Other mixed-media works by Scott, which have been discussed in the literature, include *Selbst* (1989, fig. 3), *Glamour* (1989), *Witness* (1989), and *In the Eye of the*

Beholder (1989).³³ The issues of violence, suffering, power, and patriarchy Scott raises in these works were documented in the art press and *Engines of Anxiety*.³⁴ However, the work, which by far has received the most attention over the past decade is *Trans-Am Apocalypse No. 2* (1993, fig. 4), a Pontiac Firebird, covered in black matte acrylic, through which Scott has scratched the entire text from the book of Revelation.³⁵ This piece was first exhibited as *Trans-Am Apocalypse, 1984-1988*³⁶ in *Enchantment/Disturbance*, a 1988 group exhibition at Toronto's Power Plant. Curator Renée Baert constructed this exhibition as "an approach to considering identity and cultural memory in the practices of art,"³⁷ and discussed the featured art works in the terms of postmodernism. Baert's specific analysis of Scott's car focused on its apocalyptic message,

a subtext within a broader stream of North American culture, and is invoked by politicians, scientists, religious fundamentalists, and theorists of the postmodern.³⁸

In a 1996 feature article for *C Magazine*, Douglas Ord also discussed the apocalyptic themes evoked by this work, and analysed a visual and conceptual dialogue among four points of reference—*Trans-Am Apocalypse No. 2*, the National Gallery, the Houses of Parliament, and the Basilique-cathédrale de Notre Dame d'Ottawa³⁹—invoked by the car's installation in the rotunda of the National Gallery of Canada.

Trans-Am Apocalypse was also explained as a piece that touched upon issues regarding masculinity and male identity. Liss wrote in *Engines of Anxiety*:

As with his suggestively phallic depictions of missiles and warplanes, Scott's *Trans-Am* calls attention to the male fascination with machinery, precipitating troublesome questions around issues of male identity and the aggressive enforcement of patriarchal values through technology. By covering this sinister looking roadster in biblical text, he also implicates religious ideology, an essentially male construct, in a reciprocal role with technology, as an agent of social control.⁴⁰

This was not the first time though that Scott's works were discussed in terms of the questions they asked about gender. Murray called him a "pioneer" in his approach to the status of the sexes and the meaning of gender.⁴¹ In the early 1980s, Scott produced two works, *Construct/In Extremis*⁴² and *Diane Frankenstein*,⁴³ described by Jay Scott, as art that examines the division dictated by gender and rushes "the ultimate barricade, a barricade that is as political in its manifestation as any other."⁴⁴ *Construct/In Extremis* is a diptych comprised of two poems by Scott and two photographs of the artist – one of himself dressed as a very beautiful woman, wearing make-up and jewellery, and another out-of-focus photograph of himself when he was suffering from a temporary case of Bell's palsy, a nervous condition, which paralyzes and disfigures muscles of the face. *Diane Frankenstein* is the protagonist and title of a 1985 visual novel by "JOHN Mary Shelley SCOTT" for General Idea's *File Magazine*. In his 1980s trademark black, Expressionist style, Scott tells the fractured story of a Frankenstein-like woman who is left incomplete on the operating table, but who then puts herself together by purchasing great beauty. Sylvie Fortin more recently, in the literature to accompany the Ottawa Art Gallery's 1998 group exhibition *Close Encounters*, described two of Scott's large drawings included in this show as works that destabilize "space masculinities" and the stereotype of the "cool, rational, competent, unimaginative, male and sexless" astronaut.⁴⁵

Scott, in the latter half of his career, was thus seen primarily as an artist who continued to base his work in "political struggle."⁴⁶ There was an increasing awareness, however, that the political nature of his work, not only encompassed issues of modern warfare and technology, but also the politics of capitalism and gender. Within this

dominant discourse, there are, nevertheless, allusions to the autobiographical and personal aspects of Scott's work. A brief review of those sources, which span both periods and have taken up this particular thread of inquiry will be discussed next.

1. 4. LITERATURE REVIEW: AUTOBIOGRAPHICAL ASPECTS

Dault, in the 1987 article "Between the Eyes: Politics and the Personal in the Art of John Scott," argues that although Scott is known "as a maker of political art," his work is also "directly personal—in a bodily, indeed in a carnal way."⁴⁷ As an example of this practice, Dault cites *Construct/In Extremis*, the aforementioned 1983 *C Magazine* diptych, because it grew primarily out of the artist's struggle with the illness Bell's palsy. Dault thus suggests that politics is personal in Scott's work. Another of Scott's works that deals with gender, but which has also been discussed in terms of its personal references is *Diane Frankenstein*. Scott's own self-identification with his character—"Diane Frankenstein is a working-class kid, like me. By strength of will, she pulled herself up"⁴⁸—has led to the works' designation as a "semi-autobiographical project."⁴⁹ While Diane is the only figure from Scott's visual vocabulary, which has been interpreted as such in the literature, this project will demonstrate that Scott also identifies with other characters he draws. Chapter Three will show how Scott uses signs, such as the "hammer" (figs. 23-25) and the "Cyclops" (figs. 27-29), to stand in for aspects of his self, while Chapter Four will suggest that Scott's bunny figure can also be read as a metaphor for his self.

In addition to *Construct/In Extremis* and *Diane Frankenstein*, two of Scott's video projects have also been interpreted in terms of their personal perspective and content. Writing in *Ilya Kabakov/John Scott*, Rhodes referred to Scott's *Most Evil Vehicle*—a

series of drawings produced between 1979-1984, which were then regrouped and exhibited as a projection—as a “diaristic” log presenting a subjective viewpoint of the cold war.⁵⁰ Glen Mannisto, writing for *MetroTimes* (Detroit), similarly referred to Scott’s 1988 video of drawings, *Born Near the USA*, as a rough-hewn, autobiographical work that tells the story of his parents exile from Scotland.⁵¹ As indicated above, most of the references to personal, autobiographical content in Scott’s work deal with these themes as they are raised in his mixed media pieces.

The most common way in which the more personal aspects of Scott’s work are addressed is through allusions to events and details from his life in biographical summaries. His working-class background, his time spent in Detroit, his schooling at the Ontario College of Art, and his struggles with illnesses, are mentioned often without tying them directly to his art. One exception to this is Murray. Writing in the 1994 retrospective catalogue *Edge City*, she was one of the first people to make an overt link between Scott’s life and art:

From the beginning Scott had a specific agenda. He dealt with power: those who wielded it and their victims. This wasn’t just a matter of sympathy for the downtrodden; sometimes it was part of his own autobiography.⁵²

Murray’s primary thesis is that Scott’s work is “working class art” above all other things. Her evidence for this claim stems from aspects of Scott’s own biography and self-perception as a “working class hero.”⁵³ Like other writers, Murray makes the mistake of not grounding these claims in references to specific works. What Murray’s catalogue and these other sources do suggest is the potential for interpreting Scott’s drawings as an index of his autobiography exists, thereby evoking the notion of *autos* without demonstrating the claims of this thesis.

1. 5. GAPS IN THE LITERATURE

Liss, in the recent 1997 retrospective catalogue *Engines of Anxiety*, synthesizes all of these aforementioned discussions into one document that provides a concise encapsulation of Scott's work and the issues he has been dealing with throughout his career. This catalogue and the press produced in response to the exhibition demonstrate, nevertheless, some problems with the body of literature on Scott.

Despite a prolific production of drawings, authors who have written about Scott's work have tended to focus on a few key works from his oeuvre, most of which were produced in the early 1980s: *Carnivore No. 1* (1981, fig. 5), *Feral* (1981, fig. 6), *Firestorm* (fig. 1), *Real Life Size* (1984, fig. 7), and *Mars Bunny* (1984, fig. 8). These works are cited more frequently in the literature than any other drawings by the artist. Only a year after Scott's debut exhibition at the Carmen Lamanna Gallery, for example, Dault described the drawings shown there as works, which made the artist's "reputation as one of this country's most violent and vivacious draftsmen." *Carnivore* in particular was singled out as Scott's "most talked about image. It sidled right up to mythical status."⁵⁴ This interest in drawings from Scott's earlier production has remained strong. Even though he created a number of new drawings specifically for *Engines of Anxiety*, the two drawings singled out for discussion in Liss' essay are *Feral* and *Real Life Size*. *Feral*, a picture of a nuclear attack bomb on Detroit, was described by Mays in his review of the show as "perhaps Scott's best-known picture."⁵⁵ Furthermore, the art press reviewing *Engines of Anxiety*, wrote about the new drawings in general terms, or overlooked them all together in favour of commentary on the mixed media works included in the show: *100 Workers*, *Trans-Am Apocalypse*, and *Black Sun* (1997, fig. 9).⁵⁶

Although it is legitimate to discuss key works from an artist's career regardless of when and in what medium they were produced, this tendency still demonstrates a gap in the literature on Scott. By focusing continuously on a few key drawings from his early career, critics and commentators are ignoring more recent drawings produced by the artist, as well as the themes, ideas, and meanings deriving from them, which could affect and possibly alter our understanding of Scott's artistic production. Coupled with the fact that most literature produced over the past ten years has focused generally on his mixed-media works, the dominant interpretation of Scott's works on paper is that they are Neo-expressionist drawings dealing exclusively with political issues. Sarah Milroy, for example, wrote in *The Globe and Mail* as recently as May of 1999:

A self-appointed Horseman of the Apocalypse, Scott is known for his rough charcoal and graphite drawings of weapons of mass destruction.⁵⁷

The following description of works from the Carleton collection will demonstrate that while interpretations such as Milroy's are accurate, they do not apply to all of Scott's drawings, and indeed leave a substantial part of his oeuvre unexplained and unaccounted for.

1. 6. JOHN SCOTT'S DRAWINGS IN THE CARLETON COLLECTION

This summary description does not signal the beginning of in-depth analysis, but is instead, an attempt to give the reader a feel for the entire body of work from which individual drawings were selected. It will ultimately demonstrate how that corpus is both consistent with and different from Scott's more widely known drawings.

Some drawings in this collection were produced in the 1980s, but most of the over 1000 pieces date from the 1990s (1990-1997), making it a fairly recent body of work. Many of the characters, motifs, and images included here are, nevertheless, ones Scott

has drawn throughout his career. Since the late 1970s, he has depicted spacemen (fig. 37) and space machinery (fig. 10), interests that are continued in this corpus, while vehicles of war and destruction, the type of imagery for which Scott is best known, are also well-represented. For example, the stark image of a stealth bomber, flying above a grid of the earth⁵⁸ occurs frequently (fig. 11), as do anthropomorphized war planes (fig. 12), phallic missiles (fig. 45), and bulky tanks constructed of boxes of eyes (fig. 13). Other forms of transportation include menacing cars, reminiscent of *Trans-Am Apocalypse* (fig. 14), and more gentle bicycles, often pedalled by Scott's signature bunny figure (fig. 15). In addition to the bunny, a number of other figures, which have received little or no attention in the literature, are drawn repeatedly in this body of work. Bears (fig. 16), dogs (fig. 17), pigs (fig. 31), and rats (fig. 18) are among the animals depicted by the artist. While more human characters include babies (fig. 34), families (fig. 47), and medical practitioners (fig. 32).

Scott also incorporates into his oeuvre highly symbolic scenes and figures from world religions and mythologies, interpreting them in his own rough and crude way. The Rapture, from the Christian book of *Revelations* is illustrated using Scott's bunny figures as the chosen ones being pulled up to heaven (fig. 19). Scott's use of *Revelations* in particular, as a source of imagery, text, and inspiration in many media, has been documented, but this collection also includes drawings of the Hindu deities Shiva (fig. 33) and Ganesha (fig. 20), whose presence has gone unnoticed until now. With regard to classical mythology, Scott refers to Oedipus (fig. 21), Odysseus (fig. 30), and the Cyclops (figs. 27-29) throughout this work; however, his interest in the lore of the past does not preclude Scott's concern for contemporary social struggles and political problems. A

number of these drawings overtly critique the plan to turn Toronto into a mega-city: drawings are filled with collaged images of the city, skulls, and mega-monsters, as well as biting references to Ontario premier Mike Harris (fig. 44) and Toronto mayor Mel Lastman.

Scott's figures rarely make isolated appearances in his body of work. They are depicted repeatedly, although certain characteristics of each figure may vary from drawing to drawing. Characters appear both alone, in a frontal pose reminiscent of portraits, and in combination with other characters and signs from Scott's visual lexicon. Common backdrops include de-populated wastelands, urban cityscapes, and outer space. The repetition of stock characters from Scott's vocabulary has led to some perceptive observations that the work is an on-going series.⁵⁹ Most importantly, this brief summation reinforces the notion that the type of figurative imagery Scott produces is more varied and complex than suggested by the literature.

Like the figurative imagery, there are both consistencies and variations of style in this body of work. Although the label is used less frequently today, Scott's work continues to exhibit many qualities traditionally associated with the Expressionist and Neo-Expressionist movements. Scott has said of the link between his work and German Expressionism:

If there is a connection in the style of drawing, it's not a deliberate one. The style of my drawings is essentially based on a kind of ineptitude. I draw this way because I haven't had any schooling in drawing any differently.⁶⁰

An examination of the drawings in this collection suggests there are several reasons why the "Expressionist" label still lingers in some discussions of Scott's work. The subjects of his drawings, as mentioned already, are often violent, doom-laden, and dreadful, but

other affinities include his decision to work in the “traditional” medium of drawing, as well as his rapid execution of works, raw handling of materials, and disregard for conventional rules of art.

Scott’s drawings don’t follow any established rules of “high art,” and consequently, many are extremely chaotic in appearance. Rules of perspective don’t apply and naturalism is neither a priority nor the key objective. Extremely gestural, the drawings reflect the rapid energy that went into their production. This brisk and rough treatment continues even after the works are finished, as they are often stepped on and thrown into corners without consideration for their “preciousness.” Scott’s anti-high art aesthetic is also embodied in the type of support he chooses uses to draw upon. Most drawings are executed on ordinary white sheets of paper, but several works are produced on scrap materials: the back of posters, discarded styrofoam, and thin commercial cardboard. These unusual supports often dictate the size of drawing, but for the most part, the works in this collection could be described as medium to large in size: Scott’s drawings are not small intimate studies pulled from private sketchbooks. He will, furthermore, draw occasionally on both sides of the paper, thereby undermining the conventions of art-making in yet another way.

This description of the style of Scott’s drawings in the Carleton collection could thus far apply to his earlier drawings as well, but there are a number of ways in which the recent works differ. Scott once used colour sparingly in his drawings—earlier works were executed primarily using materials such as india ink, charcoal, graphite, and black acrylic paint—but the palette of recent drawings embraces a fuller spectrum of colours. Figures tend still to be outlined primarily with thick black lines, but the interior and surrounding

space is frequently filled in with bold colours such as blue, purple, red, pink, and green. Scott's use of colour tends to be strong and uniform—shading and blending are generally avoided. Other notable innovations include the incorporation of collage (figs. 14 and 34), a Jackson Pollock-esque (1912-1956) drip technique (fig. 12), and Scott's own blood (figs. 41 and 44).

Scott, as demonstrated by this overview of drawings in the Carleton collection, has continued to produce many works whose meaning can be explained by the dominant discourse, but there are others that fall outside of this analysis. Although an inquiry into the significance of all these new variables is beyond the scope of this thesis, the forthcoming chapters will begin charting a new interpretation of Scott's work by examining selected drawings or "signs" that have not been discussed previously in the literature. Newer approaches to Scott's work can make alternate interpretations of his drawings possible. The next chapter will discuss the methodological approaches and concepts, which will be used to demonstrate that recent works from Scott's oeuvre can be interpreted as an index of his autobiography.

2. METHODOLOGY AND KEY CONCEPTS

This chapter will outline the main theoretical tools, which will be used to analyze and discuss alternate readings of John Scott's drawings.⁶¹ The chosen methodologies, Charles Peirce's model of the sign and James Olney's conception of autobiography, derive respectively from the diverse fields of semiotics and contemporary literary theory. Together, these distinct approaches will be used to demonstrate that Scott's drawings are an index of his autobiography.

2. 1. CHARLES PEIRCE'S MODEL OF THE SIGN

Various theoretical approaches are available for analysing and understanding the visual arts, but Peircean semiotics was deemed the most appropriate one for this study of Scott's drawings for several reasons. This section will explain why Peircean semiotics was selected, outlining its basic concepts and terms, noting its suitability for Scott's drawings, and arguing its superiority over the better-known Saussurean semiotics. The discussion will then close with a review of several studies, which have previously used Peircean semiotics in visual arts analysis.

The core of Peirce's theory is his model of the sign, one branch of the larger discipline of semiotics. This field of study is primarily concerned with how humans produce, interpret, and ascribe meaning to signs. Although the roots of semiotics reach back to ancient times,⁶² Terrence Hawkes cites the 18th century Italian jurist Giambattista Vico, as one of the first people who commented on humankind's innate drive to create signs. Vico argued in his 1725 book *The New Science*:

Man constructs the myths, the social institutions, virtually the whole world as he perceives it, and in so doing he constructs himself. This making process involves the continual creation of recognizable and repeated forms.⁶³

People comprehend their physical, perceptual world, by cognitively arranging it into these man-made myths, institutions, and forms, all which are signs that stand for something other than themselves. Contemporary semioticians Marcel Danesi and Donato Santeramo connect this intrinsic process to the body, arguing that sign making and interpreting is a means of “organizing and rationalising the flux of changes that the body is perceived to undergo.”⁶⁴ The core assumption of semiotics is thus that human culture, indeed much of the universe, is comprised of signs.⁶⁵ A semiotic approach to the visual arts subsequently assumes that the work of art is a sign or an object composed of signs.⁶⁶ Peircean semiotics enables us to understand and analyze this process by offering a system for defining and classifying the sign.

Peirce defined the sign in terms of a model, which explains how signs are produced and interpreted. This dynamic model, called *semiosis*, consists of three components—the **representamen**, the **object**, and the **interpretant**—and is best envisioned as existing in a triangular relationship (fig. 22).⁶⁷ The **representamen** is the perceptible object, which functions as a sign because it stands in for something else; the **object** is that “something else,” which the sign represents; and the **interpretant** is the mental image, which gives the sign meaning.⁶⁸ The dynamic nature of these three components is described in Peirce’s own explanation of how they behave:

A sign, or representamen,⁶⁹ is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant⁷⁰ of that first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea.⁷¹

A sign only becomes a sign when it has worked through all three positions of the triad, none of which can be isolated from each other.⁷²

This process of signification can be clarified further with an example involving a still-life painting of a fruit bowl. The painting is a representamen, an image that stands for something else. What it actually stands for though is determined by the viewer, who develops in his or her mind, an image of what he or she associates the painting with. This mental image, the interpretant, points to a different object for each viewer:

It can be real fruit for one, other still-life paintings for another, a huge amount of money for a third, "seventeenth-century Dutch" for a fourth, and so on.⁷³

This illustration points out two useful things. One, Peirce's theory provides an approach that is echoed in later reception theory, as demonstrated by the diversity of interpretants generated among the hypothetical viewers. Second, the interpretant, the different mental image that each viewer conjures up in the mind, is what gives the sign purpose, meaning, and direction.⁷⁴ These two findings together suggest that a single object can engender multiple meanings.

The multiple meanings generated by several viewers, however, could all be generated cognitively by one viewer. There is nothing to stop the viewer from making endless associations because the interpretant is not static. Once the interpretant is formed, it becomes a new sign, establishes yet another triangular sign relationship, and renders a new interpretant, object, and sign. This dynamic process whereby signs produce signs is called "unlimited semiosis,"⁷⁵ and it gives rise to potentially problematic questions. If the meaning of the sign ultimately lies in the interpretant, which is "constantly shifting,"⁷⁶ how is one to arrive at a definitive conclusion as to what the sign means? How do we avoid "anarchy of interpretation?"⁷⁷ The answer for Peirce was that there is no ultimate meaning: semiosis could theoretically continue infinitely.⁷⁸ Peirce recognized, however, that unlimited semiosis is limited by, "the reference continually being made to an

object.”⁷⁹ The meaning of the object may change from signification to signification, but the reference to the object is reconstructed at each stage. Alex Potts suggests the best way to deal with unlimited semiosis is to know when to block the chains of signification and when to stimulate them.⁸⁰

The second key aspect of Peirce’s theory is his classification of signs, which recognizes that not all signs are the same. To better reflect their different typologies, Peirce organized signs into trichotomies, according to the particular relationship they have with each component of semiosis. Of chief interest to this study is his trichotomy of **icon**, **index**, and **symbol**, which describes the types of signs arising from the relationship between the sign and the object, and tells us how different signs produce meaning.⁸¹ The following section will define and describe each type of sign and its process of signification, illustrating with general examples from semiotic literature and specific art examples from Karen Kleinfelder’s study of Pablo Picasso’s (1881-1974) representations of the artist and model theme in drawing.

An **icon**⁸² is a sign that has an analogous relation to the object it represents. This relation is commonly based on physical resemblance, such as a portrait, which iconically represents the person whom it depicts, but as Mieke Bal argues, neither “visuality” nor “realism” are absolute conditions of iconicity. For example, the romantic sound of violins during a film’s love scene is iconic because it represents a quality of the sign of love.⁸³ The object in question also need not exist for it to be represented iconically. Picasso’s image of the model in his drawings “functions as an icon insofar as it figuratively stands for a ‘model’,”⁸⁴ but it is irrelevant whether or not the artist used an actual model to create his drawings. The opposite is true for the **index**.

Contrary to the icon, the object must exist to be represented indexically, but the index does not necessarily resemble the object it signifies. An index is a sign, which existentially represents its object. This relationship is often manifested in the form of a clue, an indication, or a trace. Two classic examples of indexicality are the pointing finger, which directs the addressee to something else, and smoke, which indicates fire.⁸⁵ Kleinfelder described the index in her study, as follows:

When Picasso represents the figure of the painter at work purely through a scribbled stroke, he is also representing his own hand at work through that gesture. The linear play is an index of Picasso's own creative play, drawing attention to the actual, existent artist behind the fictive, pictured artist.⁸⁶

Although this example of indexicality refers to an actual artist, not all indexical signs have to be rooted in "reality." In a painting of a nude female, there is an indexical relationship between the look, or the hypothetical voyeur, and the nude body depicted in the work.⁸⁷

Finally, a **symbol** has neither an analogous, nor an existential relationship to the object it signifies. It represents the object by convention. Language is one of the most widespread conventional signs. For example, "apple" in English and "pomme" in French, both refer to the same roundish fruit, usually of a green, yellow, or red variety, which one eats. Neither word derives its meaning from any likeness or causal relationship with the object in question: their respective meanings are derived instead from an arbitrary rule or contract that has been agreed upon by the members of a particular culture or society. Kleinfelder describes how the image of the bearded artist became a symbolic code, "an allusion to his [Picasso's] own natural father and by extension, to the symbolic father, the figure of authority."⁸⁸ Symbolicity, however, is dependent upon the viewer recognizing the symbol and inscribing it with its agreed upon meaning.⁸⁹

Kleinfelder's analysis of Picasso's works demonstrates that his approach to the artist and model topic is not limited to any one category, since all three functions of the sign can be found among his representations. The icon, index, and symbol can all be at work in a single image because there are margins of overlap between the typologies:

It would therefore be a mistake to assume that the classifications of icon, index, and symbol each designate a fixed, distinct set of components that would enable one to isolate the "true" character of the sign. Peirce's taxonomy does not constitute an authoritative method for pigeonholing or otherwise straightjacketing the sign. The value of his classifying system rests not so much in the breakdown of its divisions as in the inference that can be drawn from this breakdown: namely, that the sign is multidimensional in character.⁹⁰

Peircean semiotics, instead of arriving at definitive meanings, can help explain how signs produce multiple meanings. Although some of the useful aspects of Peircean semiotics have been touched upon in this summary description, the following sections will delve further into its potential value, by providing a detailed justification for its selection.

2. 2. WHY SEMIOTICS? THE NATURE OF SCOTT'S DRAWINGS

Semiotics was selected as the primary theoretical tool for this thesis chiefly because the nature of Scott's work suggested that a semiotic approach would yield a meaningful interpretation of his drawings. Potts has noted that,

At a basic level, a work of art functions as a sign simply by virtue of its being recognized as art. A more precise elaboration of its meaning depends upon the viewer's drawing upon further codings or conventions to interpret its significant features.⁹¹

Although semiotics has been applied to the study of non-representational and other types of imagery, the ease with which the individual "significant features" of Scott's work can be distinguished enables one to move more effectively beyond general discussion of the work as sign, and into that level of precise elaboration.⁹² Scott's drawings, as reviewed in

the Introduction, are composed of clearly identifiable figures and images—animals, machinery, and words, among other characters—from his “visual vocabulary.”⁹³

Despite the apparent simplicity of those aforementioned signs, it would be an error to assume they can be understood solely as literal representations of the objects and figures in question (although their significance as iconic signs will be discussed later). Signs, by definition, point to or evoke a meaning quite other than what they literally are as objects. Unlike previous periods in history, however, high art of the twentieth century has “rarely operated a publicly recognized and explicitly coded system of signs to convey its meanings,”⁹⁴ according to Potts. This is partly because many contemporary artists assume “the society’s codes of recognition” and perform their,

activity within [its] constraints, but the codes permit the elaboration of new combinations of the sign, further evolution in the discursive formation. The result of painting’s signifying work, these are then recirculated into society as fresh and renewing currents of discourse.⁹⁵

The meaning of these “renewing currents of discourse” is not always easily discernible, and Scott’s drawings are no exception. His new combinations of the sign present challenges to the viewer, uninitiated to his visual vocabulary. There is thus a definite need to understand the meaning of Scott’s work, and to build upon existing interpretations, as outlined in the literature review, that have already attempted to do so. Semiotics is a useful methodology for this task because a semiotic analysis of a work of art focuses on its function as a vehicle to convey meaning.⁹⁶ Peirce’s model is thus an appropriate tool for analysing Scott’s drawings because it can help decode the use of the sign in his work and shed light on its meaning.

The rich figurative vocabulary of Scott’s drawings instills one with greater confidence that a semiotic approach will lead to successful analysis. Of the two main

semiotic approaches available, Charles Peirce's semiotics was chosen over Ferdinand de Saussure's. The subsequent section will demonstrate why Peircean semiotics was deemed the superior approach. It will also show further how Peircean semiotics is well equipped to deal with the specificity of Scott's drawings, thereby adding to the brief discussion begun here.

2. 3. WHY SEMIOTICS? PEIRCE VS. SAUSSURE

Semiotics in general is now widely accepted among art historians as an appropriate and useful theoretical approach for studying works of art. Evidence of this acceptance is Bal and Norman Bryson's seminal article "Semiotics and Art History," which discusses the development of semiotics and explains its advantages over other approaches to art history.⁹⁷ As the authors note in their article,

Human culture is made up of signs, each of which stands for something other than itself, and the people inhabiting culture busy themselves making sense of those signs. The core of semiotic theory is the definition of the factors involved in this permanent process of signmaking and interpreting and the development of conceptual tools that help us to grasp that process as it goes on in various arenas of cultural activity. Art is one such arena, and it seems obvious that semiotics has something to contribute to the study of art.⁹⁸

Of the two main semiotic traditions discussed by Bal and Bryson—Ferdinand de Saussure's and Charles Peirce's—the semiotics of Saussure is more widely known and used in visual arts studies, despite evidence suggesting his approach is not the most effective.⁹⁹ Based in linguistics, Saussurean semiotics assumes that the work of art is a sign or combination of signs, which acts like words or texts, but there are limits to this linguistic analogy.¹⁰⁰ The logic-based¹⁰¹ semiotics of Peirce, in contrast, offers a more complete account of the nature of visual signification. Saussurean weaknesses and

Peircean strengths will be discussed in the next section as a means of explaining why Peirce's methodology was deemed the most appropriate methodology for this study.

One of the chief limitations of Saussurean semiotics is that its sign model does not recognize the specificity of works of art. Since Saussurean semiotics is rooted in linguistics, all signs are treated as if they were linguistic signs, which are arbitrary and conventional:

Linguistic signs are arbitrary in the sense that there is no relation between the sound of a word and its meaning other than convention, a 'contract' or rule. It is clear that visual signs are not arbitrary, but 'motivated'—there is some rationale for the choice of signifier. The word 'dog' and a picture of one clearly do not signify in the same way.¹⁰²

Whereas Saussure's theory fails to acknowledge that not all signs signify like linguistic signs, Peirce's theory offers an effective account of the way both verbal and visual signs signify. His notion of semiosis, or definition of the sign, encompasses both verbal and visual practices, and his classification of sign types acknowledges their respective particularities. This classification not only recognizes conventional symbolic signs, such as words, but it also recognizes iconic and indexical signs.¹⁰³ Peircean semiotics consequently offers a better approach for dealing with the particularities and varieties of sign types at work in an art object. This is particularly useful for studying Scott's work, since both words and images play a significant role in his drawings.

Another benefit of the adoption of Peircean semiotics is that it prevents signification from being reduced to a binary process in which a sign simply generates its message.¹⁰⁴ Peirce's triadic sign model allows for multiple interpretations, as demonstrated already by the example involving a still-life painting, and guards against fixed meanings because the interpretant points to a different object for each "reader."

Semiosis more accurately reflects the process, which takes place when a viewer encounters a work of art. Potts explains that,

Peirce's analysis is designed to focus attention on the reference a sign makes to an object other than itself, whether this be a material thing or substantive concept—something assumed in everyday usage, but often strategically bracketed out in modern theories that focus on the internal operations of sign systems.¹⁰⁵

Finally, Peirce's dynamic sign model (called so because the critical inclusion of the interpretant ensures the sign's meaning is constantly shifting) is more appropriate for studying static objects such as works of art because:

It is a characteristic of signs that are given some permanent or notational form (a text, a painting, etc.) that the signs are able to travel away from the context of their making both in space and in time, without ceasing to be signs. Such objects as texts or paintings are structures governed by 'dissemination'. They enter contexts other than the context of their emergence. But even in that first context (for example, the Salon of 1865), the sign acquires its meaning from an interpreter.¹⁰⁶

Peirce's triadic sign process, with its crucial interpretant, is better equipped to deal with the art object, whose meaning can and does change over time. This is not the case with Saussurean semiotics.

In contrast to Peirce's triadic sign model, Saussure's binary sign model leads to more limited interpretations of meaning. Saussure defined all signs in terms of a simple binary operation, consisting of a **signifier** or **sound-image** (the word "tree") that evokes a **signified** or **concept** (a large plant with a woody trunk and branches). Saussurean semiotics is thus one of the "modern theories" referred to above by Potts, which explicitly rejects the referential object.¹⁰⁷ Whereas meaning in Peirce's theory is derived from the interpretant, it is the internal relations among the signs of a language or "system," which determines meaning in Saussurean semiotics: the word "tree," or any

other sign does not have “any significance by itself.”¹⁰⁸ It is for this reason that Saussure’s semiotics can be termed structural.

The notion of binary opposition, a complex pattern of paired functional differences, is basic to this structural system.¹⁰⁹ Saussure’s chief contribution to the discipline of semiotics, according to Iversen, was demonstrating that signs derive their meaning from difference:

This means that while the pronunciation of a word may vary from speaker to speaker, it maintains its identity as long as it does not overlap with another significant sound in the system. The same is true of conceptual values.”¹¹⁰

Bal and Bryson’s article explains this notion further in the example below:

“Red,” for example, acquires its meaning from the ways in which it is not “green,” not “blue,” not “yellow,” and so forth.”¹¹¹

Saussure’s semiotics is by nature, based on a conceptually static system in which conventional, arbitrary signs are organized according to an overriding body of rules and laws. This leads to fixed meanings, which in turn leads to potential problems. Iversen cites Meyer Schapiro’s use of Saussurean semiotics in his chapter, “Frontal and Profile as Symbolic Form,” as an example of the “difficulties and dangers” associated with Saussurean structuralism. Critiquing Schapiro’s thesis that frontal and profile forms in art are used as contrastive pairs, often coupled in the same work as carriers of opposed qualities, Iversen argues:

Critical theory is here in grave danger of deteriorating into an imposed frame of limitations. The rigidity of the binary opposition with its privileging of one term of the pair is a familiar ruse of power which enforces hierarchies, fixes gender roles and conspires with the politics of exclusion.¹¹²

In her follow-up to Schapiro’s analysis of how the pair male/female can serve to symbolize sky and earth, or earth to sky, Iversen concludes that regardless of whether the

value is fixed or not, it “marginalizes women as other, as different in relation to the positive identity of man.”¹¹³

Another problem with applying Saussurean semiotics to the analysis of visual art is that of the “significant unit.” The effectiveness of his theory depends upon the successful identification of “meaning-bearing units,” such as letters, words, or sentences. This poses a challenge, however, for visual art forms in which surfaces often consist of continuous brushstrokes, blended materials, and abstract forms that defy categorization into units. Although it might appear that Scott’s work could be organised into significant units (and indeed the ease with which the signs in his drawings could be identified was one of the reasons why semiotics was selected for this study) it would be an error to assume that the identification of units would automatically lead to successful analysis. This is because there is no overriding system of rules and regulations that govern the use of those units. One can assume this in part because, as Potts points out,

There is no equivalent in known systems of visual representation to the closely coded correlations between signs and meanings elaborated in a dictionary.¹¹⁴

Saussure’s semiotics again falls short of recognizing the particularities of visual signification. An examination of some of the studies that have used Peircean semiotics will illustrate additionally the usefulness of this methodology for the study of Scott’s drawings.

2. 4. PREVIOUS USE OF PEIRCEAN SEMIOTICS IN VISUAL ARTS ANALYSIS

A complete review of all the studies, which have used Peircean semiotics to analyze visual arts is beyond the scope of this thesis. The following section will

nevertheless review some of the seminal studies that proved useful as models for this inquiry into Scott's drawings.

One of the "landmark"¹¹⁵ studies is Rosalind Krauss' 1977 two-part essay "Notes on the Index: Seventies Art in America." Krauss used Peircean semiotics to develop a counter-argument to the prevailing view at that time, which regarded contemporary American art as diverse in style, purpose, and content. Drawing upon Peirce's typology of signs, Krauss was able to identify a singular theme in seventies art—its widespread use of the index:

The index must be seen as something that shapes the sensibility of a large number of contemporary artists; that whether they are conscious of it or not, many of them assimilate their work (in part if not wholly) to the logic of the index.¹¹⁶

This was demonstrated clearly by her analysis of installation pieces by abstract artists at P.S.1 in New York, all of which derived their meaning from a physical juxtaposition with an external object, the derelict building itself. The author then argued that this "flight from the terms of aesthetic convention" to the terms of the index necessitates the addition of an articulated discourse, such as captions. Since the work no longer functions symbolically, something is needed to articulate its meaning.¹¹⁷

Krauss, in addition to discussing the art of the seventies, also examines several works by Marcel Duchamp (1887-1968), one of which will be mentioned here. She looks at Duchamp's work because he set a precedent for addressing the issue of the indexical sign in his work: "his art serves as a matrix for a related set of ideas which connect to one another through the axis of the index."¹¹⁸ This manifested itself in works such as *Tu M'* (1918), described as a "panorama of the index"¹¹⁹ because of the indexical signs in the painting—cast shadows of readymades and a pointing index finger—and in the title.

Translated literally as ‘you’/‘me,’ *Tu M*’ is comprised of two personal pronouns, which are shifters, a type of index themselves:

The shifter is [Roman] Jakobson’s term for that category of linguistic sign which is “filled with signification” only because it is “empty.”...The personal pronouns ‘I’ and ‘you’ are also shifters. As we speak to one another, both of us using ‘I’ and ‘you’, the referents of those words keep changing places across the space of our conversation. I am the referent of ‘I’ only when I am the one who is speaking. When it is your turn, it belongs to you.”¹²⁰

These shifters are used to name the individuated self in language, and they are consequently closely associated with one’s concept of selfhood. *Tu M*’ is one way of signalling Duchamp’s “dramatization” of the “problem of naming an individuated self.”¹²¹ Krauss’ essay is of interest for this study not only because the article itself set a precedent for Peircean analysis of the visual arts, but also because of similarities between the works discussed in it and Scott’s drawings. His drawings are often labelled or notated with text, which could be called “captions,” as discussed by Krauss, and he frequently employs the shifters “I” and “me” in his work. Both these practices will be discussed in the forthcoming Chapters Three and Four.

Margaret Iversen, who as mentioned already has debated the merits of Peirce’s semiotic model over Saussure’s, has also used Peirce’s typology of signs in her own study of Mary Kelly’s (b. 1941) *Post-Partum Document* (1973-78), “The Bride Stripped Bare by Her Own Desire: Reading Mary Kelly’s Post-Partum Document.” Iversen argues that Kelly’s work is a pointed exploration of sign systems, which makes use of the index,¹²² but since all signs in Peirce’s categorization overlap in practice the author also discusses Kelly’s use of the symbol. Iversen demonstrates how symbols and indices in *Post-Partum Document* are set in montage-like juxtapositions, creating an opposition that runs through the work like a leitmotif.¹²³ The indexical signs—private, vestigial traces,

stains, moulds, and fragments—“recall for the mother her Imaginary identification with the child.” In contrast to these intimate signs, the diagrams, algorithms, and footnotes to *Post-Partum Document* are symbols of an abstract scientific discourse. They function as “a sort of hypertrophy of the symbolic,” demonstrating that Kelly is both serious about Jacques Lacan’s theory and parodying it at the same time. Together, the two sign types of index and symbol recapitulate the traumatic effect of the mother’s experience: her lived experience as a mother and her analysis as a feminist of that experience.

Iversen notes that although this reading is appropriate, it is also partial. Peirce’s theory is used to shed knowledge on only one aspect of Kelly’s complex work. Other theories, such as the linguistics of Saussure and the psychoanalytic writings of neo-Freudian Lacan, are used to study other discourses and modes of signification at work. Like the installations at P.S. 1, Kelly’s art work also shares similar qualities with Scott’s drawings. The traces in *Post-Partum Document* are reminiscent of the stains, footprints, and traces left by Scott on his drawings. Both Krauss’ and Iversen’s studies suggest outcomes that may be achieved when using Peircean semiotics to understand and interpret signs of a similar nature in Scott’s work.

Bal’s essay, “Seeing Signs: The Use of Semiotics for the Understanding of Visual Art,” is of interest for another reason—she demonstrates how semiotics can be used to see something new in a work of art, and “estrangle us from what we already (think we) know,” via her investigation of the story of Judith.¹²⁴ This objective is similar to the aim of this thesis, which is to provide an alternate interpretation to the dominant readings of Scott’s work. Although Bal’s entire analysis of the cultural topos of Judith encompasses works by Michelangelo da Caravaggio (1571-1610), Artemisia Gentileschi (1593-c.

1653), and contemporary artist Dottie Attie (b. 1938),¹²⁵ the discussion is limited here to her reading of one detail from Caravaggio's *Judith Beheading Holofernes*, 1598-9.

Bal uses semiotics as a perspective and a tool for responding to Mary Garrard's "problematic" interpretation, quoted below, of Caravaggio's painting:

Caravaggio's rendering of such aesthetically imbalanced types—the female conventional, the male real – is less likely to be explained by Renaissance art theory of Jesuit theology than by the influence of gender on the practice of an artist who happened to be male.¹²⁶

For Bal, this "simplistic" and "essentialist" interpretation incorrectly explains Caravaggio's representations of male and female figures through his biological sex. As an alternative to this, she focuses on a "sign" in the work, the interpretation of which will challenge the stereotypical responses to Caravaggio's representation of this theme. Bal draws upon Peirce's trilogy of icon, index, and symbol to interpret the pictorial detail of blood spurting out of Holofernes' neck,

But most important, the red spurts alliterate with the sword that is slightly behind them. And this order of things matters. The insistent layering – blood first, sword next – becomes indexical of the act of looking as a route, a voyage; it turns looking at this image into a narrative.¹²⁷

Careful semiotic examination of this sign leads her to suggest that the blood does not necessarily follow the sword as its consequence: the blood precedes it, and the relationship between violence and suffering is thus questioned. Bal concludes:

Instead of taking Judith as a female figure whose heroism is opposed to her wickedly seductive act in a binary struggle for gendered allegiance, therefore, I would like to take her as a figure who represents a challenge, not so much to faith and chastity, nationality and group solidarity, but to our assumptions, the certainties that reign in our academic work about what it is and how it is we can know.¹²⁸

The discussion of these three studies reiterates the effectiveness and usefulness of Peircean semiotics as a tool for understanding art in general and Scott's drawings in

particular. It also demonstrates the diverse ways in which Peircean semiotics can be applied and varied potential outcomes.

2. 5. JAMES OLNEY'S THEORY OF AUTOBIOGRAPHY

It is first necessary to clarify what is meant by the term “autobiography,” in order to demonstrate how Scott’s drawings can be read as an index of his autobiography. The model of autobiography that will be used here is based upon the ideas of Olney, as presented in his book, *Metaphors of Self: The Meaning of Autobiography*, and his other relevant writings. Olney’s conception of autobiography was chosen over the definition of autobiography proposed by Philippe Lejeune, another well-known scholar of the genre,¹²⁹ because Lejeune’s formalist approach to autobiography is oriented primarily toward prose and concerned with the temporal features of narrative, as indicated by his working definition of autobiography:

Retrospective prose narrative written by a real person concerning his own existence, where the focus is his individual life, in particular the story of his personality.¹³⁰

Autobiography, according to Lejeune, does not include degrees for “it is all or nothing.”¹³¹ He maintains consequently that the memoir, biography, personal novel, autobiographical poem, journal/diary, self-portrait, and essay cannot be considered autobiography. Lejeune’s more restrictive definition suggests his theory would not adapt as easily to visual arts analysis, and it was thus rejected for this study. Olney’s conception of autobiography, in contrast, can function as a useful model outside the sphere of literature because he takes a philosophical and psychological approach to the subject.

Olney’s theory avoids restrictive formal definitions, and recognizes instead the essence of autobiography, which lies in the *autos*, *bios*, and *graphe*, or the self, the life,

and the act of writing. The sum of these elemental parts is autobiography, or what he calls a “metaphor of self,” an inner theory that holds the events of a life to the centre and explains them. The following section will provide a model of autobiography for this study by characterising each of autobiography’s core components, explaining the role of the reader in this process, and discussing the nature of autobiography as a whole.

Olney argues that autobiography must first be understood as an inherent drive to order, a foundation similar to the one upon which semiotics is built. Each of us is endowed with a “lonely subjective consciousness” or “self” that tries to order and understand its experiences and the surrounding chaos that is objective reality.¹³² An individual mind seeking order though does not merely reflect the external world like a passive mirror; rather it actively perceives and produces its world through a variety of creative acts:

In language, in religion, in art, in science, man can do no more than to build up his own universe—a symbolic universe that enables him to understand and interpret, to articulate and organize, to synthesize and universalize his human experience.¹³³

Known by a number of different names, such as the soul, the individual, or the genes, among less poetic disciplines, the self is unique and its experience, one-of-a-kind.¹³⁴ The singleness of the self logically dictates that the “structures” it creates—language, religion, art, and science, among others—to come to terms with its existence in the world will also be unique.¹³⁵ The self informs all life works, but as Olney argues, the spirit that is the self is magnified in autobiography.

The aim of the person who sets out to create autobiography is to communicate some sense of the self to the reader, but the intangible nature of the self means that we can only grasp our own or another’s self by looking:

Sidewise to an experience of the self, and try[ing] to discover or create some similitude for the experience that can reflect or evoke it and that may appeal to another individual's experience of the self.¹³⁶

This similitude which one creates is a metaphor: "something known and of our making, or at least of our choosing, that we put to stand for, and so help us understand, something unknown and not of our making."¹³⁷ We know the self through its metaphors, and for this reason, Olney calls all life works, autobiographies included, "metaphors of self."

Autobiography is composed of three essential parts, the first of which will be discussed here. In literary terms, Olney equates the *autos* or the self with the "I" of an autobiography, the force that is constantly shaping and directing the work. The "I" expresses its presence through either statement or implication, and without it, the work would collapse.¹³⁸ Our ability to grasp the character of the "I" or the self is at times complicated because it does not exist in a static state of being: one is not the same person at age 4 as he or she is at age 34. The self is continually evolving, changing, and transforming, while simultaneously remaining constant. Vestiges of past selves remain part of the present self through lasting influence and the function of memory. Coming to terms with this phenomenon of change and continuity is one of the key concerns of the autobiographer. A metaphor of the self can meaningfully bring together the disparate elements that are our past selves.¹³⁹ Our perception of what it means to be oneself at any time is, nonetheless, subjectively experienced:

What the autobiographer knows, of course, or what he experiences, is all from within: a feeling of his own consciousness and the appearance of others surrounding him and relating to him more or less, in this way or that.¹⁴⁰

An autobiography can only show us what it means to be that person from a particular internal viewpoint.¹⁴¹

Although the goal of the autobiographer may be to communicate a sense of his or her self to the reader, it does not stand alone. The *autos* is intricately entangled with the *bios* and the *graphe*. As described above, the self shapes the record of the life, or autobiography, but it also shapes the life itself, the *bios*, and vice versa. *Bios* has traditionally and legitimately been defined as the “course of a life” or “lifetime,”¹⁴² but this understanding of the term as individual history and narrative over a certain number of years is limited. These limitations become apparent when one realizes an autobiography can never possess the wholeness suggested by the traditional meaning of *bios* because the end of a person’s story can never really be told: by definition “the *bios* must remain incomplete.”¹⁴³ Olney suggests broadening the concept of *bios*, and cites phrases from the English language, “You live your life, I’ll live mine;” religion, “I am the resurrection and the life;” and philosophy, “The unexamined life is not worth living,” to better reflect its multiple meanings. In all these examples, the word “life” does not signify “course of a life,” but suggests other meanings such as:

...spirit, or vital principle, or the act of consciousness, or transcendent reality, or a certain mode of living, a certain set of personality and character.¹⁴⁴

Bios can thus be a number of different things, depending upon the autobiography in question.

The rejection of *bios* as a set number of years in history, and the acceptance of these expanded meanings, does not mean it exists in a perpetual state of present, severed from the past. It merely recognizes that *bios* is,

both the course of a life seen as a process rather than a stable entity and the unique psychic configuration that is this life and no other.¹⁴⁵

The particular shape of that process is described by memory. Realities of time dictate that one cannot revisit or re-live the past in the same manner it was originally experienced. Memory thus becomes a strategy for dealing with this time barrier and autobiographers employ it in a variety of ways. It can be used creatively, transformed out of recognition, or disavowed all together.¹⁴⁶ Both bios and memory together inform the particular nature of the autobiography in question.

Olney notes that some scholars have argued we are forever composing our autobiographies, even mentally,¹⁴⁷ but it is through the act of writing, *graphe*, that the *autos* and the *bios* are brought to consciousness and inscribed with meaning. The author discovers, asserts, and creates his or her total self through *graphe*, in what is essentially an act of self-creation, bringing all past and present selves together. It is not only the self, however, that is sought through the act of writing. The self and the life is an entangled entity, neither fully known nor defined from the outset, but the act of writing also gives it a shape, a pattern, and an image. Woven in a text, they “reflect that image back and forth between themselves as between two mirrors.”¹⁴⁸ This relationship between the autobiographer and the written record though is more than a one-way exchange. Clearly, the author shapes the text through the act of writing, but recent criticism has argued that an autobiography can reciprocally shape the life:

Can we not suggest, with equal justice, that the autobiographical project may itself produce and determine the life and that whatever the writer does is in fact governed by the technical demands of self-portraiture and thus determined, in all its respects, by the resources of his medium?¹⁴⁹

This reciprocal aspect of autobiography also embraces the reader because Olney’s notion of *graphe* includes the act of reading, as well as the act of writing.

An autobiography tells us much about its author, but Olney argues that readers are always looking for the ways in which it relates to them. The incompleteness of *bios*—the physical inability of the author to truly complete the story—practically requires the reader to continue the experience into his or her own life. By studying how the autobiographer uncovered his or her self in the process of writing, the author's created self becomes a part of the reader's.¹⁵⁰ In addition to learning something about his or her own self, via the inner vision of the autobiographer, the reader also learns something about the world at large:

The autobiographer who draws out of the flux of events a coherent pattern, or who creates a sufficient metaphor for experience, discovers in the particular, and reveals to us, the universal.¹⁵¹

Autobiography thus discloses much about the author, but it is equally revealing about the reader and humanity in general.

The resulting interaction of *graphe*, *bios*, and *autos* is autobiography, an intertextual entity that is both a product of, and a force on, the life that made it. The sum of its essential parts creates a whole that is best described by Olney, who writes that the nature of autobiography is:

To look at the events of a life and to contemplate them in such a way as to discover their inner relationship, their pattern, their significance. For any individual life there are the outer events that form the course of life and there is the inner meaning that is the significant relationship binding all in a single whole: *this* personality, *this* life. Or put otherwise, there are the events of a life and there is a theory, shaped from within, that holds the events to a center and thus explains them.¹⁵²

The type of autobiography that semiotics will help understand and uncover in this study is not the simple, objective, account of a life. It is a much richer notion of autobiography that is reflected in the richness of Scott's drawings themselves.

In closing, it should now be clear that common threads run throughout these seemingly disparate theories. First, each is founded on a similar notion that humans cognitively and actively construct and interpret their world, according to an inner subjective vision. This innate behaviour manifests itself in signs, such as autobiography and drawing, for example. Furthermore, each approach, whether Peircean semiotics or Olney's conception of autobiography, acknowledges that the viewer has an interpretative role to play in this process. Instead of challenging each other, the chosen theoretical tools from semiotics and contemporary literary theory complement one another. Used in tandem, they will be an effective means for providing a coherent interpretation of Scott's drawings, one that demonstrates his works can be read as an index of his autobiography. The following chapter will begin to address and outline that reading.

3. AUTOS IN JOHN SCOTT'S DRAWINGS

James Olney argues in his theory of autobiography, that the self, or *autos*, informs all life works, but the spirit that is the self is magnified in autobiography. This chapter will discuss signs in John Scott's drawings that point to his *autos*, an inquiry that will bring the reader/viewer one step closer to understanding how his drawings can be interpreted and understood as an index of his autobiography. Peircean analysis of selected drawings from Scott's oeuvre suggests marks and traces on the drawings function as indices of the artist's "I," while figurative signs function as indices of his self-identity and subjective experiences.

A minor diversion, however, is required before embarking on this inquiry into *autos*. Olney has stated that autobiography must first be understood as the product of an inherent drive to order. Examples of this drive in Scott's artistic practice will be presented as a logical precursor to any subsequent discussion.

3. 1. ORDERING CHAOS

An individual's autobiography, as outlined in Chapter Two, is not a mirror reflection of his or her experiences and surroundings. It is instead an active creation expressed in art, language, religion, and science, among other fields, which demonstrates how that person perceives and produces the world.¹⁵³ Several aspects of Scott's artistic production resonate with this concept. First, Scott has explained his distinctive figurative practice—the core of his art-making—as follows:

The rabbits are my ongoing response to the environment around me. I have a vocabulary of images and characters that I draw on, and if there's a bombing at the World Trade Centre, there are figures I can use to deal with it.¹⁵⁴

Scott's desire to interpret surrounding events also inspires the creation of new signs.

After a noted Toronto collector paid close to \$100,000 for an antique teddy bear, for example, Scott began drawing "awful, disgusting" bears in his own blood as an outgrowth of the feelings this purchase roused within him:

I know that as a cultural object it has a tremendous significance for this century, but there is an incredible irony in spending that much money on a child's toy. Children die of dysentery or dehydration, and the treatment, which is basically a bottle of Gatorade, costs about 70 cents.¹⁵⁵

Scott thus incorporates signs into his visual lexicon and transforms them according to his needs. This process evokes Olney's notion of the "symbolic universe," or autobiography, which enables a person to understand and articulate his or her human experience.

Olney posits that the individual who ventures into autobiography does so with the intention of conveying some sense of the self to the reader/viewer, a feat accomplished by making the personal experience universal. Scott's artistic aspirations are analogous to the autobiographer's aims, as suggested by one of the artist's responses in an interview with an educator from the National Gallery of Canada. When asked about the issues he deals with in his art, Scott explained that he tries to "capitalize on tendencies within myself that would be useful to a broader audience."¹⁵⁶ Scott's comments on and explanations of his work suggest strongly that his art-making is rooted in the same foundation as autobiography: it too is born out of an innate drive to order, understand, and communicate personal experience to a wider audience.

The groundwork has thus been laid for a more detailed inquiry into Scott's autobiography. Shifting now to a discussion of *autos*, the next section and subsequent chapters will discuss the unique configuration of the self, the life, and the act of writing in Scott's drawings.

3. 2. DRAWING AS AUTOBIOGRAPHICAL EXPRESSION: THE “T” OF *AUTOS*

The first sign, which suggests Scott’s drawings can be interpreted as an index of his autobiography, is the medium of drawing itself. This is because drawing has long been recognized as an expressive, almost autobiographical art form, capable of conveying the artist’s most intimate thoughts and feelings. That recognition stems from drawing’s revelatory qualities: its unfinished look allows insight into the artist’s working mind, its gestural touches reveal his or her personality, and its finished composition discloses the draughtsman’s vision of the world. This section will discuss those qualities before noting how they are manifest in Scott’s drawings.

Drawing has traditionally fulfilled a preparatory function as the site for an artist’s first physical expression of and subsequent struggle with an idea. Viewing the stages of an “unfinished” work in progress, whether across a series of studies or within an individual sketch affords insight into the creative process often concealed in sculptures, paintings, and other “finished” works.¹⁵⁷ This transparency is also characteristic of drawings existing independently of other media. It derives from the fact that artists producing both preparatory and autonomous drawings frequently use the same revelatory materials and techniques. Watercolour, pencil, pen and ink, wash, collage, and mixes of drawing and painting render the artist’s touches, the product of a relationship between the mind and the body, in a highly visible fashion.¹⁵⁸ The development of the work at hand is thus made more apparent to the viewer. For these reasons, all drawings bring the outsider closest to the working mind of the artist, and the creative decisions he or she makes on the project at hand.

It is not only the transparency of the materials, however, that gives drawing its revelatory quality; it is also the way those materials are used. Drawing is a gestural medium, based on marking, touching, and exploring. The direct and visible manner in which artists apply materials to the support constantly point to their presence:

A line's personality is ultimately an extension of that of its maker, or the draftsman. Whatever the referential range a drawing may achieve through its representational function, it always takes us close to the persona of the artist that is at its generating core.¹⁵⁹

Marks, laid down by the artist, respond to shifts in body movements and posture (that is, are embodied), thereby indicating his or her emotional temperament.¹⁶⁰ Scratches, smudges, erasures, scribbles, missed lines, and near-missed contours of drawing, thus become “marks of the artist’s personality,” and his or her “fingerprints, and signature.”¹⁶¹

Drawing is ultimately able to bring the viewer closer to the experiential core of the artist because its lines, marks, and erasures are not “natural,” but are the subjective creations of their makers. This is also true of other media, but Bernice Rose has argued that it is most prominent in drawing:

The marks of a drawing have only a symbolic relationship with experience; it is not only that line does not exist in nature, but the whole relational construct of a drawing is a conceptual proposition by the artist—even when it is of a natural phenomenon—to be completed by the spectator through an act of ideation.¹⁶²

Instead of conveying a precise likeness, which is physically impossible, drawing thus conveys a meaning. Philip Rawson claims this meaning is found in the drawing’s forms and the principles they follow, revealing not only what the artist “meant to say about his [or her] topic,” but also “his [or her] mind.”¹⁶³ A drawing “implies and illustrates the artist’s conception of reality,”¹⁶⁴ as opposed to presenting an accurate depiction of reality. Drawing can thus be understood as a metaphor by which one begins to know aspects of

the artist's self because it provides the viewer with a means of understanding that individual's unique view of the world.

These revelatory qualities, which render drawing in general an autobiographical medium, are also characteristic of Scott's drawings. His materials, methods, and marks function as indices of his *autos*, or "I," the force constantly shaping and directing the work. Among the "transparent" materials Scott uses to create his drawings are latex/acrylic paint, black ink, oil stick, pastel, graphite, and turpentine wash. Doris Shadbolt has described the way in which he uses and applies these materials as "performance art," because it involves his "whole system of biorhythms."¹⁶⁵ When he makes a drawing, Scott usually gets down on his knees, works on the floor, soaks an inexpensive sheet of paper with varsol, and attacks the wet surface with gestural strokes of paint and charcoal.¹⁶⁶ This drawing process suggests a strong will to be expressive. Art historian Margaret Iverson has interpreted this kind of expressivity as a personal, referential sign:

High Modernism in the form of Abstract Expressionism is the apotheosis of the indexical sign or all-over signature. It uses the contiguity of the index to point back to the presence of the artist.¹⁶⁷

Scott's uniquely expressive style likewise suggests a desire to refer the viewer toward himself. Coupled with his physical process of drawing, the marks left on the paper function as indexical signs pointing toward the human force, or "I," directing the work.

Scott's "I" continues to project itself in the work even after the creative process has ended, as explained by Andrew Hunter:

When the image is completed, the drawing is left on the floor to dry and to be walked on – a reflection of the artist's lack of concern for keeping work in pristine condition. In the end, the drawing becomes a sign of a period of

activity, of the presence of the artist, footprints, dirt and all, reminiscent of the cigarette butts left in numerous Jackson Pollock paintings.”¹⁶⁸

This casual treatment of his drawings and disregard for the art object’s status as a precious object is typical of the works in the Carleton collection as well.¹⁶⁹ Ripped at the edges and looking a bit worn, the drawings are replete with classic examples of indexicality, such as footprints, as well as stains, dirt, hair, the occasional cigarette butt, and other unidentified bits of detritus. These indices establish a direct, physical relationship between the drawings and the artist, pointing toward the corporeal self that created the works, as well as the spirit that informed them. Ignoring the conventions of art, Scott’s drawings convey a raw, expressive, anti-high art aesthetic that reveals his distaste for the “preciousness” of art.¹⁷⁰

Together, the autobiographical character of drawing and indexical traces on Scott’s drawings suggests that a desire to communicate his self to the viewer is a motivating force behind his practice. What that practice tells the viewer about the nature of his self is the focus of the subsequent sections.

3. 3. INDICES OF SELF-IDENTITY: THE HAMMER OF PERSONAL MEMORY

Olney has argued that another person’s intangible, but very real self can be grasped by looking to its metaphors. This section examines two signs from Scott’s oeuvre, the “hammer” and the “Cyclops,” and suggests they can be interpreted as indices of the artist’s self-identity.¹⁷¹ While these signs are not representations of Scott’s total self, they can be understood as metaphors standing in for aspects of his *autos*.

The “hammer” demonstrates how the personal and the political often overlap and co-exist in Scott’s work because for him, “the personal is the political.”¹⁷² Like many of the images in Scott’s visual vocabulary, the “hammer” is a multi-dimensional sign

appearing more than once in the Carleton collection. Its surface treatment and setting varies across drawings, but its basic shape remains consistent, as demonstrated by the three works reproduced here *Untitled (shrine)* (n.d.), *Untitled* (1995), and *Untitled (love me)* (1994) (figs. 23-25). A heavy horizontal block in each drawing is placed perpendicular to a vertical shaft, forming an abstract “T.” On the basis of this form, the “hammer” representamen can be viewed as an iconic sign, whose interpretant points to the physically similar object or tool known as a hammer. However, the hammer is also a symbolic sign, suggesting might and activity.¹⁷³ Historically associated with the blacksmith and the miner,¹⁷⁴ the hammer in the 20th century is widely recognized as the symbol of the industrial worker—a meaning pointed to by the emblem of international communism and the former USSR, the hammer and sickle. Although the objects referred to by the hammer’s iconic and symbolic values (the actual tool and the manual labourer) do not change from drawing to drawing, the meaning pointed to by its indexical value does shift, depending upon the particular details with which Scott has embellished each drawing. The following comparison of selected drawings demonstrates that while most hammers are indices of the collective experience of a group of workers, one particular hammer points to Scott’s individual experience, and resultant self-identity as a worker. Despite their differences, all three images suggest the sign is less a celebration of might and more a sobering reflection on the hardships experienced by the worker.

Scott has explained in conversation that the hammer is linked to his proposal for a fifteen-foot high sculpture, entered in a competition for a public memorial to the Chinese workers whose toil helped build the Canadian Pacific Railway in the late 19th century.¹⁷⁵ As an iconic sign in this context, the hammer points to the specific sledges used by these

immigrant labourers for driving spikes into the rail of the CPR.¹⁷⁶ Scott's ultimate intentions for the piece, and its significance as a public monument, are best reflected in *Untitled (shrine)*, the "installation" drawing (fig. 23). The sculpture is depicted here in an outdoor, public environment, as indicated by the walkway, building wall, and park bench to the left. Drawn more volumetrically than its flatter abstract counterparts (figs. 24 and 25), this hammer is suspended from an overarching structure whose architecture is analogous to the curved roofs of Chinese temples. This hanging construction would have enabled the hammer to also function as musical instrument, a giant bell or gong that someone could hit to make a sound. For Scott, the active participation of people would be a "way of making it a social space that kept the memory alive," and it is for this reason that Scott refers to it as "the hammer of memory."¹⁷⁷ Although the hammer in general is a universal sign of the worker, this hammer in particular is covered with other signs that specify the group of workers to which it refers. Calligraphy, representing the Chinese names and poetry, with which Scott had intended to inscribe the piece, and eyes, which could represent the notions of collective consciousness and responsibility,¹⁷⁸ together function as indices that point to the actual, existent Chinese workers and their terrible mistreatment at the hands of early Canadian industrial capitalists.

Even though it was never built, Scott's "hammer of memory" shares a strong affinity with *100 Workers* (1988-1998): both works are public statements about the plight of workers that are firmly rooted in personal experience. Discussing his hammer images, Scott said that the disregard for workers is,

an issue that comes up a lot [in my work]. Probably because for me my father died of industrial emphysema, and I actually would have, if things had gone just slightly different, would have spent my life being a labourer.

Scott's father is one of the people paid tribute to in the Windsor and Ottawa versions of *100 Workers*.¹⁷⁹ Like the other names in these memorials, a simple, straightforward text communicates with resounding sadness the details and conditions of his death:

Joseph Scott
Died Feb. 13, 1963
Age 48
Developed industrial emphysema, former employee of the Canadian Bridge
Company, Windsor, Ontario

We can only speculate how specific references to Scott's autobiography might have been included, if at all, in the completed "hammer of memory" sculpture. One drawing, however, *Untitled (love me)* (fig. 25), can be interpreted as an index of Scott's *autos*, because it points to his personal experiences and resultant self-identity as a worker.

The hammer in *Untitled (love me)*, in comparison with the installation drawing, is drawn without any architectural references to its external purpose as a sculpture. With the exception of the attachment points for chains on its horizontal half, this sign is disconnected from any overarching structure or public space, and surrounded only by black gestural touches. These marks are the first indication that the artist is projecting his self more strongly in this hammer drawing than in the others. The physicality of Scott's expressionist touch constantly suggests his presence, and these strong marks can thus be interpreted as indices of the artist's "I," the force that is shaping and directing the work. Furthermore, the "love me hammer" is not covered in the calligraphic symbols that would point the viewer toward the Chinese workers, and the treatment of its eyes is also markedly different. Whereas the four eyes in the installation drawing are aligned in a vertical pattern, the two eyes here are placed in the "head" of the hammer, peering out as

they would form a human head. This analogy can be extended further when one examines the body of the hammer itself.

Untitled (love me) stands alone among the other hammer drawings in the Carleton collection because its body is comprised of a very distinct, naturalistic, rust coloured red that bears a visual affinity with the real blood used by Scott in his other drawings (such as figs. 41 and 44, both of which will be discussed fully in Chapter Four). It is unlike the more typical *Untitled* drawing (fig. 24), which is collaged with pieces of algebraic equations on white paper taken from textbooks. These equations, a reference to the present-day compounding of the Marxist notion of the alienation of labour,¹⁸⁰ become less distinct when viewed from a slight distance, and the surface of the hammer begins to resemble cracked, weathered stone (a possible iconic sign, pointing to the imagined sculptural work). In contrast to this algebraic hammer, thick brushstrokes of latex/acrylic paint are applied to the “love me” hammer in a rapid fashion, while still being contained by the outlines of its body. The rust-red colour and vigorous brushstrokes together form an iconic sign, suggesting an analogous relationship between the paint and real pulsing blood. With its anthropomorphic head and lively body, this entire hammer can be read as an iconic sign, standing for a real human body. The question of whose body becomes clearer upon considering another sign in this drawing, the words “love me.”

Words, as part of the structure of language, generally function as symbolic signs whose meaning depends upon conventional, established relationships. Exceptions to this rule are linguistic shifters, such as “me,” indexical signs whose meaning (as noted in Chapter Two) depends upon the existential presence of a given speaker.¹⁸¹ Written directly on the body of the hammer, a symbol of the worker, the indexical “love me” can

be understood as pointing to the universal worker and his or her desire for love and respect. Scott has said:

The truth is nobody loves a worker. There is not one t.v. show about how exciting it is and how interesting it is to work at the auto plant.¹⁸²

Two factors, however, suggest this “me” could also point to the artist himself. First, as Rosalind Krauss has noted in her analysis of Duchamp’s *Tu M’*, shifters are used to name the individuated self, and are consequently associated closely with one’s concept of selfhood.¹⁸³ Second, prior to becoming an artist, Scott survived by working at a variety of low-paying, manual labour jobs. He picked fruit and tobacco,¹⁸⁴ as well as worked on loading docks, in construction,¹⁸⁵ and in a “hot oil factory.”¹⁸⁶ Jay Scott has written about the impact this had on the young artist:

He learned to think of his body – the body that would become so important to his art, the body that has been worked over graphically in the tradition of the mutilated self-portraits of the Mexican painter Frida Kahlo, wife of Diego Rivera [1886-1957] and Rivera’s artistic superior—as a tool of production.¹⁸⁷

Untitled (love me) can be interpreted as an iconic depiction of Scott’s body as the aforementioned “tool of production.” This knowledge of Scott’s personal background, coupled with the meanings pointed to by the iconic, indexical, and symbolic functions of the “love me” hammer, suggest that this sign in its entirety is an index of Scott’s past experiences. Marked by social rejection and hardship, these experiences resulted in his self-identification as a worker, an identity that is embodied.

Although Scott has undergone a “transformation from labourer to artist,”¹⁸⁸ there are indications that he continues to identify himself as a worker. This is because Scott regards making art as a form of labour or work. Evidence of this viewpoint is found in a 1982 self-portrait (fig. 26), described by writer Gary Michael Dault as,

a casual little pen drawing he did a few weeks ago when we talked called *Self-Portrait at Work* [, which] shows Scott's rabbit-figure holding a dagger rather than a brush or pencil.¹⁸⁹

Given that Scott usually does not title or sign his graphic work, this napkin drawing stands as an anomaly among his drawings. One can not underestimate the importance of attaching the descriptor "at work" to this title, which could have been titled simply *Self-Portrait*: its inclusion strongly emphasizes that Scott equates artistic activity with labour. The hammer, or universal sign of the worker, in *Untitled (love me)* can consequently be interpreted as an index of Scott's present experiences as well. Another indication suggesting *Untitled (love me)* functions as an index of Scott's current self-identity is a comment he made recently. Responding to a question about the issues he deals with in his art, Scott answered,

it's kind of like [Bertolt] Brecht's notion that art isn't a reflection of society. It's a **hammer** that transforms it. I kind of feel that art should in some way try to exist on that plane. It should have some kind of ability to resonate or transform reality in ... what the artist perceives as a positive manner.¹⁹⁰

The hammer in *Untitled (love me)* can thus be understood as an iconic representation of Brecht's metaphor for art, a role that Scott, as an artist, embodies as well.

Scott's self-identification as a worker is not only an expression of his personal experiences as a worker, or particular philosophy as an artist, but as David Liss suggests, it also stems from his childhood experiences as a witness to his father's suffering:

Cognizant of his roots and haunted by memories of his father marching off to a factory job in the dark, early morning hours, his sympathies lay with the working-class and he regarded the power brokers of capitalism with suspicion and disdain. By extension, he viewed artmaking as labour and felt that the creative process and means of production should be accessible to all.¹⁹¹

The phenomena of change and continuity of the self, one of the autobiographer's key concerns, is addressed by the hammer sign in *Untitled (love me)*. Scott mediates past

experiences and selves, and present philosophies and identities, by identifying with the sign of the hammer in *Untitled (love me)*.

3. 4. INDICES OF SELF-IDENTITY: THE CYCLOPS

Another sign that functions as an index of Scott's self-identity is the Cyclops, which he has depicted in several drawings, such as *Untitled (cyclops)* (1997), *"Field Day – Patriotic – Cyclops – But I'm Ugly I Try"* (1996), and *Wounded Giant* (1996) (figs. 27-29). Compared to the "hammer" sign, which points to Scott and the Chinese workers, the Cyclops is more exclusively personal, even though it points to a well-known mythological figure. Cyclops are recognized widely as the race of giants from Greek mythology, endowed with a single eye in the middle of their foreheads. Whether these figures in the drawings are identified with labels or not, Scott's Cyclops is clearly an iconic sign, a representamen whose interpretant points to the fictional creature, or object, of mythology. The Cyclops, however, also stands iconically for another "object," the artist himself, during a time when he had the use of only one eye. Scott was suddenly afflicted in 1980 with a nervous condition called Bell's palsy. This disease, which results in paralysis of the facial muscles, caused an entire side of his face to collapse. Gary Michael Dault has written about encountering Scott during this difficult period of illness:

I remember one dreadful day that year when I met John on the street only to find him wearing an eye-patch and holding up his mouth with his finger so that he could speak to me.¹⁹²

As another type of iconic sign, the Cyclops points to Scott's past physical appearance, an analogous relationship confirmed by the artist. When asked by the author about the Cyclops, Scott responded simply, "oh, that's me," and then proceeded to talk about having to wear an eye-patch when he had Bell's palsy.¹⁹³ Speaking to Jay Scott about his

fortunately temporary bout with the palsy, Scott said it shattered his physical sense of self.¹⁹⁴ One can speculate that the Cyclops functions as a necessary substitute for coming to terms with a devastating change in the nature of the self, a means of naming what could no longer be grasped.

Beyond the physical similarity, there are other possible reasons why Scott chose the Cyclops as a metaphor of his self, or *autos*. The sign's meaning as a symbol, and Scott's departure from its conventional associations and representations, gives the viewer insight as to how he felt others perceived him, and equally important, how he perceived himself with Bell's palsy. Several ancient legends and plays recount stories of Cyclops, but one of the most famous tales is an episode from Homer's *Odyssey*. In this account, the heroic Odysseus encountered these "savage and inhospitable" creatures on their island, but instead of receiving a hero's welcome six members of Odysseus' crew were caught and then eaten by the Cyclops Polyphemus in his cave. Odysseus avenged this action by getting Polyphemus drunk and, in his vulnerable state, blinded the giant with the heated point of a stake, stole his sheep, and left him helpless. Cyclops have since been regarded as symbols of sudden violence, brute force, and low intelligence.¹⁹⁵ The Cyclops' defining characteristic, his single eye, also makes this creature an anomaly in nature.

He is an example of the 'odd', that is to say of the subversion of order since, as is well known, all human order is based upon the 'even', the image of balance.¹⁹⁶

A parallel exists between these aforementioned conceptions of the Cyclops and others' perceptions of Scott when he had Bell's palsy.

Scott has said that Bell's palsy made talking and interacting socially with people difficult,¹⁹⁷ and although he has described his disfigurement as something that felt quite "natural,"¹⁹⁸ others did not react to his appearance with comfort and ease:

While wearing a black eye patch to compensate for a floppy eyelid, I seemed to inspire fear, coupled with the assumption that I'd got this way doing something violent and probably criminal. Otherwise, my face and slightly slurred speech created the impression I was partially retarded, which people compensated for by speaking to me in a loud voice.¹⁹⁹

One explanation of why strangers responded so negatively, as recounted above, to Scott's facial disfigurement is a tendency to connect a person's face with their spirit:

The face is accorded more importance than any other part of the body. It is thought to mirror the inner self and determines to a large extent how people react to us.²⁰⁰

People who were close to the artist, however, also "could not deal with it,"²⁰¹ and the person with whom he was in a relationship at this point in time left. Scott wrote in *Canadian Art* about the negative effects Bell's palsy had on his intimate relationships:

But beyond illness and suffering and even death is another terror that the mutilated inspire – the death of oneself as a social, sexual being.²⁰²

Jean Chevalier and Alain Gheerbrant note in their dictionary of symbols that a single eye in the centre of the forehead indicates "a loss of apprehension of certain dimensions and relationships."²⁰³ The Cyclops' lone eye can thus be interpreted as an index of actual events, which occurred in Scott's life as a result of the Bell's palsy. As an index of the artist's *autos*, the single-eyed Cyclops points painfully to Scott's awareness that in the eyes of others, he was now an outsider to be feared.

Scott's interpretation of the Cyclops in his drawings also indicates how he viewed himself, in addition to demonstrating a feeling for how others perceived him. The Cyclops, as a symbol, points to a brute and monstrous creature, but Scott's

unconventional treatment of this figure challenges that meaning with a more sympathetic portrayal. His Cyclops are not violent cannibals, but dejected creatures. Whether depicted with his arms crossed (fig. 27), a sign of defensive vulnerability and the need for self-protection, with a stake in his side (fig. 29), or with pleas such as “help dad” and “but I’m ugly I try,” (fig. 28) these Cyclops are more gentle giants than menacing beasts. In Scott’s visual vocabulary, it is Odysseus, the perpetrator of violence against Polyphemus, whose actions are questioned in *Why Odysseus [?]* (1996, fig. 30). Through his depiction of Odysseus, Scott shows us the forgotten, human side of the Cyclops—the creature on the receiving end of Odysseus’ heated stake. It is an act reminiscent of Homer’s own moment of pathos for the wounded giant, “when in his blindness he speaks tenderly to his favorite ram.”²⁰⁴ The Cyclops is thus a powerful index of Scott’s *autos*, pointing to his identification with an odd creature who is unjustly vilified.

3. 5. INDICES OF SELF-EXPERIENCE: *JUST LEAVE*

The hammer and the Cyclops are powerful signs that stand in for Scott himself, but not all indices of his *autos* signify in this way. Some signs only point to the artist, and stand instead for other figures from Scott’s life. A hypothetical “voice,” for example, directs the viewer toward his presence in *Just Leave* (1994, fig. 31), while a hypothetical “gaze” fulfils this function in *Master of Sleep* (1997, fig. 32). Described in terms of Olney’s theory of autobiography, both drawings communicate a sense of Scott’s view from within: “a feeling of his own consciousness” and “the appearance of others surrounding him and relating to him.”²⁰⁵ Even though Scott is not “depicted” (metaphorically speaking) in these works they are still informative indices of his *autos*, or self’s, subjective experiences.

The central sign in *Just Leave*, the first drawing for discussion, is a silver pig.

Animals have traditionally been used as signs to symbolize our collective selves:

The symbolism of those animals which mankind has encountered, of which it has observed the individual peculiarities and to which it has given names, sends it back to something very much larger, since it is a phenomenon encompassing the whole of human history and not a moment in our own civilization.²⁰⁶

One need only turn to the Ancient Egyptian gods, the signs of the Zodiac, or the four Evangelists for traditional examples of this practice. In comparison, the silver pig of Scott's drawing can be interpreted as a contemporary example. Despite having an unnaturally shiny body, the animal's broad flat snout, stout hairless body, and four small legs are iconic features that collectively point to the common barnyard pig. Symbolic words scrawled on the pig's body clarify its identity further, and erase any doubts about the object referred to by its iconic interpretant. Symbolically, the pig can point to a plethora of meanings, such as uncleanness, fertility, or prosperity,²⁰⁷ but it is recognized "almost worldwide [as] the symbol of gluttony and greed."²⁰⁸ This latter meaning is the one most likely pointed to by Scott's pig, as suggested by its silver skin, a departure from more conventional representations, which depict the animal in a naturalistic pink coat. The colour silver itself is an iconic sign, pointing to monetary coins, jewellery, and the precious metal of the same name. This analogous relationship with valuables and riches seems to confirm the sign's particular meaning as a symbol of greed. Together, the "pig" and "silver" signs also point to specific comments made by Scott, which will be incorporated into this analysis after a minor diversion to discuss a lingering taboo: the commercial nature of the art world.

Issues regarding the economic aspects of art production and the commercial market are often omitted from sanitized discussions and serious exhibitions of art.

Howard S. Becker notes in *Art Worlds* that in the dominant tradition²⁰⁹ of analysing art most writers treat art as,

Relatively autonomous, free from the kinds of organizational constraints that surround other forms of collective activity.²¹⁰

Scott, in contrast to those who do not recognize art's interdependent relationship with other activities, acknowledges that artistic success is dependent upon other factors. He has written that:

Making it big in the contemporary art world is no mean feat, requiring, besides talent, a developed historical sense of the moment, a good theoretical grounding and a certain degree of social and marketing skills.²¹¹

Financial incentive and remuneration can be daily issues of survival for artists working in an extremely competitive capitalist art marketplace. A professional artist since 1976, Scott has dealt with these issues for more than two decades, and has addressed them in writing and in conversation.

For example, Scott's 1989 *C Magazine* review of two closely-timed Toronto exhibitions, *Roundup* (artists' studios) and *Tour of the Instant* (YYZ), suggests that he regards art and commerce to be so intertwined that even exhibitions at a non-commercial artist-run space, such as YYZ, can affect artists' financial and social standing. He criticized YYZ curators in his review for insensitively selecting works from *Roundup*, described as an experimental, democratic model for showing work, and featuring them almost immediately in the more exclusive YYZ show, described as a "Best of Roundup." The curators' actions had unwillingly created a negative, hierarchical, and competitive environment, prompting Scott to reflect on,

the impact of the art world's gaze upon artists during the initial and formative period of their careers. Self-image, bank accounts and friendships can all be fixed

or sundered by the nod of the collective learned head or a gleam in a curatorial eye.²¹²

Scott, who comments here on the intersection between curating and commerce, or “bank accounts,” in writing, has also discussed the commercial art world itself in conversation.

Even though artists need to concern themselves with financial issues in order to survive, for Scott, a self-described Marxist, art-making is primarily about quality and the creative process,²¹³ not about the object’s monetary value or worth as a precious commodity. Art works, however, do have economic value and consequently, the people who can afford to purchase works of art and support artists come primarily from the wealthy classes of society.²¹⁴ This group of people is attracted to art, according to critic John Berger, partly because of its value as a status symbol, as he describes in *Ways of Seeing*,

Art is a sign of affluence; it belongs to the good life; it is part of the furnishing which the world gives to the rich and the beautiful. But a work of art also suggests a cultural authority, a form of dignity, even of wisdom, which is superior to any vulgar material interest ... it denotes wealth and spirituality: it implies that the purchase being proposed is both a luxury and a cultural value.²¹⁵

Although many patrons of Scott’s art are committed, intelligent clients, he has disdain for those people who buy his art without a real appreciation or understanding of what it is about. Like Berger, he implies these people are attracted to the work because they feel its acquisition can improve their own status and self-esteem, and he has consequently referred to them as “swine” or “poseurs.”²¹⁶ Given these comments, one could suggest that the “silver pig” is an indexical sign, standing for the wealthy, but insincere buyers he has encountered in his profession.

Turning next to another sign in this drawing, one can now suggest that the “gold man” is also a figure from the capitalist art world. Like the silver pig, the “gold man” is

the colour of riches: he physically resembles what has traditionally been regarded as the most precious of all metals, gold.²¹⁷ Gold, as a symbol, has historically functioned as the colour of sun and sun-gods,²¹⁸ a meaning reinforced here by the iconic relationship between the figure's sunburst head and the sun's rays. This sign, however, instead of being an homage to this particular figure, refers potentially to the individual's self-perception, that like the sun, he too is the centre of the universe. The artist's negative opinion of this individual is reinforced by his unfortunate placement behind the pig, a situation he seems unable to change given the absence of any arms or legs. Recalling Scott's reference to the "poseur," it seems reasonable to propose that the affluent self-absorbed "gold man" is an index of this art world personality.

Unlike the hammer in *Untitled (love me)* (fig. 25) and the Cyclops in *Untitled (cyclops)*, *"Field Day – Patriotic – Cyclops – But I'm Ugly I Try"*, and *Wounded Giant* (figs. 27-29), both the "silver pig" and the "gold man" are not signs standing for Scott himself. There is, nevertheless, a symbolic sign in this drawing that directs the viewer toward his presence – the caption "Just leave." Unaffiliated with any commercial gallery, Scott will often invite potential buyers into his studio to view and purchase work. The sign "Just leave" can be interpreted as the voice of the unseen artist, asking those buyers to leave his personal space. "Just Leave" is an index of Scott's self, pointing the viewer back toward his presence. Drawn without gestural flourish or even an exclamation mark, this thin, shaky caption does not appear to be an angry command, but an exasperated plea. "Just leave" conveys some of the tension and frustration Scott may feel, as a result of being in conflict with a system that makes it possible for him to live by his work, yet also represents the things he, a worker, rallies against: capitalism and class privilege.²¹⁹

Just Leave in its entirety can thus be interpreted as an index of Scott's *autos* because it points to his subjective experiences and communicates a sense of his own consciousness as an artist.

3. 6. INDICES OF SELF-EXPERIENCE: *THE MASTER OF SLEEP*

Whereas a "voice" is the indexical clue pointing viewers toward Scott's hypothesized presence in *Just Leave*, a "gaze" directs them toward the existent artist in *Master of Sleep* (fig. 32), a drawing whose title refers to its central character, the "Master of Sleep." Clothed in the grey-green cap, gown, and mask of a medical practitioner, the Master is first an iconic sign pointing to an anesthetist, doctor, or surgeon. Although one might look to a doctor as a healer or saviour, Scott's ghoulish representation of this figure suggests he also sees this medical Master as an index of death.

The Master's tight cap and mask, in addition to establishing an analogous relationship with a medical practitioner, emphasizes the figure's eyes by creating "strips" that hide his hair, nose, and mouth, and crop his face. This framing, however, initially seems unnecessary: the eyes are already compelling because their enormous size and thick black outlines endow them with definition and force, something lacking among the figure's other nondescript, abstract features. Further analysis nevertheless indicates that this focus on the eyes represents a desire to emphasize the "gaze" as a sign in the drawing. The Master's outward stare is a sign, which signifies like the indexical gaze between the nude female in an oil painting and her hypothetical voyeur, but it also differs from this relationship because the gaze here is reversed. Whereas the nude female is a passive object to be gazed upon, the Master is an active participant, who looks out

directly at the hypothetical patient under his control. One can suggest with confidence that the patient to which this sign refers is Scott, as will be demonstrated next.

The iconic sign of the medical practitioner and the indexical sign of his gaze point the viewer to a particular experience in Scott's life—his battle with advanced osteoporosis, a condition that causes bones to become weak, fragile, and porous. Although it is extremely rare among men of Scott's age, he was diagnosed with the degenerative disease in the early 1990s²²⁰ and has been battling it ever since. The effects of osteoporosis on Scott's body and bones have been extreme and severe:

I'm in constant pain because I'm always breaking things. The vertebrae in your spine collapse and the cartilage compresses. All your organs are squished. Where it gets problematic is breathing. I'm sort of like a hunchback.²²¹

The collapsing and compressing of the vertebrae in his spine has resulted in the loss of approximately 7 inches in height.²²² The disease has also spawned a seemingly infinite number of visits with doctors, trips to the hospital, and stops at the pharmacy.

Today, Scott has the pain of his osteoporosis “under control,” but this drawing was completed during a time of “terrible pain.”²²³ Scott's subjective perspective on this period of his life is indicated by the third eye situated in the Master's forehead. Like the third eye of the Hindu deity Shiva, a figure whom Scott has depicted previously in a drawing (1996) of the same name (fig. 33), this eye is a symbol whose interpretant points to “a superhuman state” in which “clairvoyance has achieved its perfection.”²²⁴ When asked about this sign, Scott said it represents how the doctors are “seeing into you.”²²⁵ It functions as an iconic sign that refers to the technological means doctors have in their possession, enabling them to see into the innermost recesses of the body and head. However, it also functions as an indexical sign of Scott's experience of his illness:

“you’re praying they can [see] so they don’t have to use a catheter.”²²⁶ While the third eye suggests Scott looked to the Master for relief from his suffering, other signs indicate he also regarded this individual as a harbinger of pain and even death.

Scott’s conflicted attitude toward his medical “saviours” is indicated first by the word “Master,” whose conventional meaning points to a person in control. In the context of this drawing, it also functions as an index of Scott’s experience during the initial stages of the disease when he was shuffled around from doctor to doctor, a period he has compared to being in a state of dementia.²²⁷ It is perhaps for this reason that the Master is disembodied, his head floating above the smudged, blurry, caption, as if to recreate the lack of focus, confusion, and sensation of a completely surreal situation. Scott was initially misdiagnosed at first and sent to a chiropractor²²⁸ before being told by another doctor that he had cancer.²²⁹ Unlike the Master, Scott was not in command for he could control neither the disease affecting his body nor its treatment. While looking at this image recently, Scott took on the Master’s persona and said:

“We’re going to put you to sleep for a few minutes Mr. Scott and set that arm,”
but I wasn’t asleep. Aaarrggh!²³⁰

The label, “Master of Sleep,” is thus an index, pointing to the self’s subjective experience during a time of loss of control.

Scott’s perception of this experience is communicated further by another sign in this drawing, the black heart. The heart, as a symbol in Western culture, commonly signifies “ardour, either religious and spiritual or profane and sexual,” but it is also the living centre of the human being, and was thus recognized in ancient cultures as “a symbol of life and the seat of the emotions and intellect.”²³¹ This heart however is black, the symbolic colour of death.²³² Nevertheless, it does not signify that the doctor or

surgeon himself was dying. Since the Master is an index of Scott's view from within, it reveals that he perceived this figure as the image of death itself: it functions as a chilling index of what his self was facing. The black heart, the word "Master," and the third eye function collectively as indices of Scott's complex emotions during this time and his precarious life and death existence.

To conclude, one might ask the question: Why has Scott chosen a sign that stands for another person to depict his own struggle with illness? Part of the answer to this question may lie in the inexpressibility of pain, a problem addressed by philosopher Elaine Scarry in *The Body in Pain*, and summarized by the editors of *When Pain Strikes*:

Despite the feeling that intense pain can be, as Scarry says, world destroying, it is only through the use of images, metaphors, and analogies that medicine can comprehend this sensation and capture the contours of a lived phenomenon, a phenomenon that is nonlinear and amorphous through and through: it may be burning, throbbing, intense, and subdued all at once.²³³

Scott also subscribes to Scarry's position on the inexpressibility of pain, as he explained in writing:

Pain resists description or simulation, either through language or the most sophisticated of electronic media. It is the intrinsic, hermetic nature of our bodies that makes the experience of pain so unique. It shatters language and transports us into a separate, hideous universe.²³⁴

Although outside viewers could never understand fully what it means to be in that separate universe, an indexical sign such as the *Master of Sleep* brings them one step closer to the artist's experience of that universe. The *Master of Sleep* and *Just Leave* each embody one of the chief characteristics of autobiography: its ability to show the world through one person's eyes—an individual perspective—which also encompasses the experience of being that person at any time.

Scott's *autos*, as demonstrated in this chapter, is referred to in his drawings by the artist's indexical identification with particular signs and by the use of signs that point indexically to his experience. The emerging but partial picture of Scott's self is of a worker, an outsider, an artist, and a patient. Significantly, his experience in all of these "roles" is rooted in the body as a tool of production, instrument of fear, vehicle of consciousness, or locus of pain. The importance of the body to Scott's autobiography will be addressed further in the next chapter on "bios," the spirit that is the life.

4. *BIOS* AND *GRAPHE* IN JOHN SCOTT'S DRAWINGS

This final chapter will identify *bios* and *graphe* as they are manifest in John Scott's drawings. Adding to the previous analysis of *autos*, this discussion demonstrates further why Scott's drawings can be interpreted as indices of his autobiography—they fulfill all three essential conditions of autobiography, as theorized by James Olney. The chapter will unfold by identifying first how Scott's drawings are an index of the “vital principle” informing his life, one aspect of his *bios*. The analysis will then argue that Scott's drawings can fulfill Olney's condition of *graphe* because they, like all drawings, are essentially acts of writing. Mere classification of the body of work as autobiography, however, would not be very significant without any comment on the nature of the particular autobiography in question. This chapter will therefore show how Scott's personal use of *graphe* and memory shapes his autobiography, as well as comment on Scott's unique inner theory of the world that he expresses through his autobiography—the synthesis of *autos*, *bios*, and *graphe*. Scott's drawings suggest his “inner theory” is rooted in a physical experience of the world, that is, embodied.

4. 1. *BIOS*: THE VITAL PRINCIPLE

In his broad concept of *bios*, Olney rejects the notion that “life” only refers to an individual's narrative over a set number of years. This discussion, instead of showing how selected drawings correspond or “match” with chronological events from Scott's biography, will use Peircean semiotics to show how they point to the vital principle informing his life and work. Scott suggested what that vital principle is in “Reel Sex and Death: The Triumph of Mindlessness Over Matter,” where he wrote that the central moments of life are:

Birth, death, sex, conflict, combat; moments whose truth we can only attempt to convey through metaphor and symbol.²³⁵

Scott's unique perspective on the truth of those moments is something communicated in his drawings. Each of the drawings selected for analysis in this chapter point to one of those central moments, and can thus be read collectively as indices of Scott's *bios*, or life.²³⁶

Before embarking on this analysis it should be noted that although Olney's theory of autobiography provides useful categories for study, real lives cannot be divided up into these neat sections. Olney himself acknowledges the inevitable overlapping that takes place between the actual life and the autobiography, noting that the *autos* is intricately entangled with the *bios* and the *graphe*. The following analyses will thus build upon the discussions of the previous chapter, and demonstrate how these drawings can also be read as indices of Scott's *autos*.

4. 2. BIRTH

Birth (1991, fig. 34), the first drawing for discussion, can be read as an index of Scott's *bios*, or vital principle, because it points to one of his and "everyman's" central moments of life. Speaking about the importance of this event Scott has said:

How could we be more affected than by our birth? It is an ultimate physical experience, giving birth, being born, dying. What more profound experiences can we have and they are spiritual experiences.²³⁷

A tiny, plump figure in the centre of this composition is one of several signs suggesting Scott is here interpreting that "ultimate physical experience." The figure's bodily features – a bald round head, stiff arms and legs, and pneumatic hands and feet – establish an analogous relationship between the drawn representamen and a newborn child. It is thus an iconic sign, figuratively standing for a "baby." Another iconic sign, however, indicates

this is an image of an unborn child still in the womb. The series of concentric circles, shaped like a passageway or tunnel and surrounding the puffy baby, can be read as an abstract representation of the birth canal, an interpretation that is strengthened by considering the meaning of these circles as a symbol throughout art history. People from many cultures have used concentric circles in a variety of expressions to represent the womb, as noted by Helene E. Roberts:

Silbury Hill at Wiltshire Down in southwestern England is ... one of more than 1,500 sites that have an enclosure at the top and earthen banks arranged in circles or coiled in a spiral around its circumference. The circles or spirals may have been sacred mazes. The sacred maze gave rise to the labyrinth as a metaphor for the womb. Among the Hopi Indians of the southwestern United States, the Minoans of ancient Crete, and the prehistoric peoples of Ireland, the symbol of the labyrinth as earth-womb is similar. An eight-century B.C. Etruscan bronze amulet shows a labyrinth of three concentric circles, each incomplete at one end so that they form a passageway, like the uterus opening into the birth canal.²³⁸

Scott's use of concentric circles in *Birth*, in tandem with his depiction of a fully-formed baby, thereby suggests the drawing can be understood as an image of an unborn child on the verge of being born.

Despite the physical similarities between the iconic signs in *Birth* and an actual or imagined child *in utero*, Scott's drawing is nevertheless highly abstract. This is demonstrated by comparing it with more conventional, naturalistic representations of unborn children, such as Leonardo da Vinci's (1452-1519) well-known *Anatomical Studies of Embryonic Development* (c. 1510-13, fig. 35), or modern medical illustrations, which diagram the stages in delivery (fig. 36). Unlike these two drawings, Scott's *Birth* does not possess an analytic clarity, rooted in careful observation of a "scientific" subject. There is no umbilical cord in *Birth*, nor is the unborn child lying horizontal, tightly curled into its mother's uterine walls. The figure is, furthermore, clothed in a grey and black

outfit that bears more resemblance to a spacesuit than to human skin. These diversions from aesthetic conventions necessitate the addition of an articulated discourse, which in Scott's drawing, takes the form of a symbol. The artist has collaged the word "birth" onto the baby's left eye, thereby clarifying the meaning pointed to by the drawing. This symbolic label, together with the aforementioned iconic signs, suggests the drawing can be read as an index of "birth," and by extension, an index of Scott's *bios*. Scott's distinct approach to, and representation of his subject matter, however, is worth studying further because it is in the particularities of *Birth*, that the artist's perspective on this central moment of life is communicated.

Speaking about the condition and position of the unborn child in its mother's womb, Scott has described it in Freudian terms as an "omnipotent state," in which the child "controls everything."²³⁹ Scott's unique representation of the baby in *Birth* can be read as an index of this perspective on prenatal life because the baby embodies omnipotence. Although his stiff, plump appendages indicate he is not as developed physically as an adult, this unborn child is nevertheless independent and in control, as demonstrated by his self-supporting erect posture and the absent umbilical cord. During an interview, Scott explained that part of drawing's appeal is that it enables one to regain that omnipotence. He explains this notion further in the following excerpt from "King and Courtier," one of Scott's *Canadian Art* columns:

Cultural production, like any creative act, involves if not an exercise of power then at least an invocation of it. Human identity begins in a state of the perceived omnipotence of the infantile ego. Maturing is the long painful process of coming to terms with external reality. Anyone who has watched a child discover drawing has seen a momentary recapturing of power, a primary feeling of omnipotence in the limited world of the crayon and the paper. The attraction of cultural production is an attempt to recapture that infantile sense of omnipotence.²⁴⁰

Drawing an object is, for Scott, a means by which an individual can gain power in the world, and it can therefore be used as an agent of change.²⁴¹ The omnipotent unborn child in *Birth* can thus be interpreted as an index of Scott's self-identity as an artist. Standing in for his *autos*, the drawing conveys the sense of control over chaos he feels when engaged in the act of drawing.

The multi-dimensional character of signs, however, means that more than one reading of a single sign is possible, and *Birth* accordingly points to other readings. Several signs in this drawing suggest that Scott not only regards "birth" as an omnipotent state, but that he also recognizes this central moment as the beginning of the journey of his self. Being born can be understood literally as a physical journey for the unborn child, in which he or she progresses from the womb, into the birth canal and out through the mother's pelvis. This aspect of the birthing process is alluded to in Scott's drawing by the unborn child's standing pose and bent arm, which suggest metaphorically that he is capable of moving and embarking on that passage. The baby's pneumatic body and outfit, furthermore, point to this ability because they are iconically similar to the shape and uniform of another figure in Scott's visual cast of characters – one whose entire purpose is to journey and travel to other places – the astronaut or spaceman (figs. 37 and 38). The use of such unconventional signs to represent the birthing process again suggests that this drawing is not intended to be read exclusively as a sign of the unborn child's forthcoming physical journey.

In conversation, Scott explained that he has previously used the astronaut character in his drawing to stand for a type of Gilgamesh figure.²⁴² Gilgamesh is the king and hero in *The Epic of Gilgamesh*, a Near Eastern work of mythology, which dates to

around c.2000 B.C.E. Central to this tale is Gilgamesh's failed quest for immortality, and ultimate recognition that all things must die.²⁴³ Writing about human mortality in *Canadian Art*, Scott commented on this ancient narrative, noting that it posits a problem and possibility that has always been a central theme in art – “the continuation of the self.”²⁴⁴ This “epic journey,” however, as Scott describes it, is not only a central theme in art, but it is also the “central text of all of our lives.”²⁴⁵

Scott echoed this sentiment in his discussions with an educator from the National Gallery, explaining that through his drawings he investigates mortality and,

The brevity of your human existence and how you make meaning out of your existence given that it ends very briefly.²⁴⁶

Roberts notes in her analysis of representations of birth in art that “birth and death are often invoked as part of each other.”²⁴⁷ Indeed, these two central moments are connected strongly, as all things that die must first be born. Given Scott's stated interest in issues of mortality and the meaning of being, the unborn child in *Birth* can be read as an indexical sign standing for the birth of his self and the beginning of his life's epic journey.²⁴⁸

“Birth,” as a symbol, heralds a new beginning, thereby reinforcing this interpretation.²⁴⁹

Scott's answer to the question of how one makes meaning out of a finite existence is also potentially alluded to by *Birth*. Since the unborn child is also an index of Scott's self-identity as an artist, one can assume that he recognizes the purpose of his self's journey is to create art.

4. 3. SEX

Scott's Cyclops drawings, as demonstrated in Chapter Three (see above, p. 59) point to the artist's experience dealing with Bell's palsy, including its effects on his sexual self and life. Scott again addresses “sex,” a central moment of life, in *Planet*

(1996, fig. 39) and *Flower Moon Me* (1996, fig. 40). In contrast to the media's glossy images of sexual perfection,²⁵⁰ Scott deals with the often-confusing realm of human sexuality in his drawings, tackling complex questions such as what it means to be male. His inquiry into masculinity is rooted partly in personal experiences with sexual relationships, as suggested by the following excerpt from "Motorcycle Madness: Why Feminists Succumb to Macho Blandishments,"

Since late adolescence, I have spent most of my life in long-term relationships with women who were deeply involved in both feminist theory and practice. For me, as for many other men in a similar situation, sustaining these relationships has entailed an attempt to dismantle my own internalized childish notions of male privilege while constructing – or at least trying to construct – an adult persona without falling back on traditional models of masculinity transmitted through culture and media.²⁵¹

Scott's investigation of masculinity, however, is also rooted in his lived experience of inhabiting a male body, as he explained to documentary filmmakers Lori Spring and Mark Hesselink:

It's not so much that my work evolves from being a man. It's just that it allows me as an artist to move into areas that would not be available to me otherwise and to use certain wisdoms that I've built up by dwelling in this body.²⁵²

In the following two drawings,²⁵³ Scott explores different models of masculinity and femininity as part of his process of constructing an adult male persona. *Planet* and *Flower Moon Me* can thus be read as indices of "sex," and by extension, indices of Scott's *bios*.

Planet depicts one of Scott's signature "bunny" or "rabbit" characters pointing an object, whose form suggests it can be read as an iconic sign standing for a "gun." The bunny, however, does not have a distinctly defined hand with which to hold the gun, thereby creating the visual impression that the weapon is a continuous extension of his

arm – he is endowed literally with a “firearm.” This physical fusion suggests the bunny embodies the meanings pointed to by the gun, which as a symbol, stands for violence.²⁵⁴

While there are no conventional, distinctive sexual signifiers (apart from the absence of female breasts) that would indicate the bunny’s gender, a Freudian perspective on the gun as a symbol suggests the bunny stands for a male figure. Freud posited that an analogous relationship exists between the penis and the pistol, as noted by Gary Michael Dault in “Guns R Us,”

We have all heard enough, presumably, this late in our Freudian century, about the gun-as-phallus, about the exhibitionism, the infantilism, of suddenly exposing one’s threatening Leuger and watching the crowds reel back in horror. It is worth remembering to remember once again, however, that for many men – perhaps at some level for all men – the power of the penis, like the power of the pistol, lies not in its role as a conduit to pleasure or as an agency of intimacy, connection to knowledge, but in its gun-like ability to effect action at a distance.²⁵⁵

Scott’s bunny possesses this ability, as he aims his outstretched firearm at an unseen target, outside of the drawing’s viewing space. The conflation of masculinity and weaponry depicted in *Planet* suggests Scott is here investigating what he has called “an imagined kind of masculinity,” one that is linked traditionally to power and violence.²⁵⁶ Scott’s perspective on this model, however, is somewhat conflicted as indicated by the drawing’s other signs.

The planet sign – a crudely drawn iconic representation, consisting of a single outlined circle labelled “planet” – suggests the bunny’s action is supposed to be read as morally wrong. This interpretation is supported partly by the symbolic meaning pointed to by planets, which, according to Ad De Vries, are:

the watchmen of the stars, personifying aspects of the deities connected with them; in general their influences are evil.²⁵⁷

In addition to its association with “evil,” the planet also conveys the artist’s contempt for the bunny’s behaviour because the sign alludes to a comment Scott made to Spring and Hesselink on the complications of being male:

Men now are faced with a particularly odious choice. One the one hand they enjoy a lot of the privileges that come with being male ... but at the same time we’re also part of this great historical rat fuck. A perpetrator upon the **planet** as a whole. I think its something that every conscious male has ambivalent feelings about right now. Within myself it has created all kinds of ambivalencies.²⁵⁸

Both meanings pointed to by the planet sign suggest Scott condemns the traditional, violent, model of masculinity, as represented metaphorically by the rabbit in *Planet*, but his “ambivalent feelings” about this model, are nevertheless communicated via the same sign that functions as a symbolic vehicle of violence – the gun itself.

Scott has used the handgun as a sign in his work before, most notably in the 1989 mixed media piece *Witness*, a Smith and Wesson handgun with an eye, or “portable conscience,”²⁵⁹ inserted into its handgrip. Unlike the eye in *Witness*, there is no comparable conscience in *Planet* to question the bunny’s actions or to force a moment of hesitation and contemplation. His firm arm and square stance instead convey assurance and conviction in his violent task. The rabbit’s appealing confidence and lack of consciousness point to a different reading of the gun, one which does not associate the weapon with destruction, but with glamour. Scott is aware of the gun’s glamour, as demonstrated by the following excerpt in which Dault recounts their experience of shopping for the *Witness* pistol:

What bemused the both of us, Scott and I, was that we were clearly looking for a beautiful, sinister, theatrical, sexy looking gun: a whole string of what ought to have been adjectival contradictions in terms. Whatever else a gun is, it can also be handsome, designed to wristwatch-like tolerances, sleek, mysterious. Riddled

with guilty beauties. The dreadful power of the gun is partly the power of its forbidden glamour.²⁶⁰

Planet, as demonstrated by the multi-dimensional character of the “gun,” evokes contradictory responses to its image of masculinity, and suggests that the artist may find this traditional model both repulsive and appealing. Scott also explores traditional gender models in *Flower Moon Me*, but in this drawing, he focuses on femininity.

Flower Moon Me can be read as an index of Scott’s investigation into traditional models of femininity because of the rabbit’s engagement with two iconic²⁶¹ signs – the “flower” and the “moon” – which are associated conventionally with the feminine. Unlike the *Planet* rabbit, who aims his gun, an instrument of violence, directly at an unseen target or victim, the rabbit in *Flower Moon Me* offers a flower to the unseen object of his affection. The flower is a symbol that functions as a vehicle for communicating love, and as De Vries notes, the gesture of giving or sending someone flowers is especially a sign of feminine love.²⁶² The rabbit in *Flower Moon Me* is nevertheless similar to its counterpart in *Planet* for he too embodies his chosen object and its meanings, since the flower seemingly grows directly out of his hand. Particular flowers often have their own specific symbolism, but flowers in general are understood as symbols standing for “the passive principle” because,

The calix of a flower, like the chalice, is the receptacle of heavenly instrumentality ... [and] the way flowers grow up out of earth and water symbolizes manifestation rising out of these passive elements.²⁶³

The moon has likewise been interpreted as a symbol of the passive principle because the moon, which has no light of its own, only reflects the light of the sun.²⁶⁴ For this reason, as well as the connection between the lunar cycle and the physiological cycle of woman, the moon has been equated frequently with the “feminine principle.”²⁶⁵

It is important to note, however, that the flower and the moon are also associated with the male principle, according to the particular context, culture, or time period in question.²⁶⁶ While it would thus be faulty to assume that the “passivity” of the moon and flower always stands for “femininity,” Scott’s admitted interest in exploring traditional gender models suggests these signs in *Flower Moon Me* can be read here as symbols of the feminine.²⁶⁷

Scott commented previously on his fascination with femininity to Spring and Hesselink, stating that,

The feminine seems like this wonderful other country where sisterhood is prevalent and that kind of universal principle of love and truth as opposed to violence. So that seemed like an amazingly attractive place to try to move into.²⁶⁸

Surrounded by its signs of femininity, *Flower Moon Me* can be interpreted as an exploration of this other attractive place; yet, despite its purported appeal, the rabbit seems saddened and burdened, as indicated by his drooping facial features and tentative arm gesture. This despair can be read in a number of ways, one of which is that it represents the difficulties men have moving into the feminine realm, as Scott explains: “I think an awful lot of males want access to it, but are kind of stuck.”²⁶⁹ The rabbit’s down-turned expression, however, could also point to the historical burden of maleness he carries. Addressing the Holocaust in Europe and the enslavement and oppression of blacks in North America, Scott wrote:

In assuming a traditional masculinity, one must often deal with an internalized, yet externally imposed, perceived passivity on the part of one’s historical fathers, in terms of their failure to have died resisting the powers bent on perpetrating these historical/racial catastrophes.²⁷⁰

Given this context, the rabbit’s gesture of love could thus be interpreted as an attempt to make amends for historical wrongs brought on by that passivity. Finally, the rabbit’s

demeanour could simply point to the added fear of vulnerability that accompanies a passive character, for one that is more likely to be acted upon than active. Regardless of its ultimate meaning, *Flower Moon Me* is not merely an external model of femininity that Scott is investigating. *Flower Moon Me* and *Planet* can both be understood as indices of Scott's inquiry into two different internal aspects of his self. This is because the rabbit in each drawing is an indexical sign standing in for Scott's *autos*.

Scott, as mentioned in Chapter Three, has explained the bunny persona as his ongoing response to his surrounding environment.²⁷¹ This sign in *Planet* and *Flower Moon Me* can thus be understood first as indices of his self's subjective experiences of masculine and feminine cultural constructions. Chapter Three, however, also demonstrated, through reference to Scott's *Self-Portrait at Work* (fig. 26), that the bunny or rabbit functions as a sign standing for the artist himself. His use of the indexical shifter "me" to label the rabbit in *Flower Moon Me* reinforces this second reading, indicating that the bunny is intended to be read as an index of Scott's self-identity. This is because, as Scott explained in an interview, his use of indexical shifters, such as "me" and "I," represents a split in his work: there is a small "me" that is "constantly pushed around" and then there is an "I" that "bangs the world around."²⁷² The vulnerable, passive rabbit in *Flower Moon Me* can be read as the "me that is the little rabbit," while the destructive, active rabbit in *Planet*, despite not being labelled with an indexical caption, can be read as the "I," standing for the agents of violence with which Scott also identifies.²⁷³

This interpretation, of the bunny as both perpetrator and victim, masculine and feminine offers an alternate perspective to the dominant discourse on Scott's work. The contributors to that discourse, as argued in the Introduction (see above, p. 8), interpret

this sign primarily as a “feminized,” “innocent, vulnerable victim,” who is also “the good and gentle everyperson.” The polysemy of the rabbit sign has, for the most part, been overlooked, despite the artist’s own recognition of its varied meanings in a 1982 *Toronto Life* article:

The rabbits are always getting pushed around ... Always raping, getting raped, it’s terrible, the things that happen to them.²⁷⁴

One writer who has acknowledged the bunny’s aggressive character is Andrew Hunter. He suggests that this figure could be interpreted as the threat from within the individual:

It is neither a beast, nor an alien from the beyond, but growing from within – Freud’s id materialized.²⁷⁵

Scott’s own explanation for choosing masculinity as an area of investigation in his work – because it functions as “an almost exorcism of certain tendencies within myself”²⁷⁶ – appears to confirm Hunter’s explanation. The bunnies and rabbits in Scott’s drawings, therefore, cannot be read exclusively as victims of machinery, technology, and war. They can, as demonstrated by this analysis, also be interpreted as indices of different aspects of Scott’s gendered self, as he searches for answers to the question of what it means to be male or female.

One possible answer as to why Scott may have chosen the rabbit figure, in particular, as opposed to another sign to stand for his self, is suggested by analysing the rabbit as a symbol. Among its varied meanings, the rabbit, or hare, can be read as a symbol of transformation. This reading derives from the animal’s connection to the moon, a relationship Scott depicts iconically in *Flower Moon Me* where the rabbit’s body impinges upon its lunar counterpart. Chevalier notes that, “when not the Moon herself,

the hare or rabbit is her accomplice or close relative."²⁷⁷ The moon itself is understood as a symbol of transformation because,

It is the being which does not keep its identity but suffers 'painful' modifications to its shape as a clear and entirely visible circle. These phases are analogous to the seasons of the year and to the ages in the span of man's life, and are the reasons for the affinity of the moon with the biological order of things, since it is also subject to the laws of change, growth (from youth to maturity) and decline (from maturity to old age).²⁷⁸

The rabbit's association with the changing moon thereby strengthens the suggested interpretation of this important sign as standing for multiple aspects of Scott's self.

The subsequent discussion of "death" in Scott's work will continue to build upon this broader interpretation of Scott's bunny figure, by showing how the rabbit can also be read as an index for other parts of his *autos*. Unlike the rabbits in *Planet* and *Flower Moon Me*, however, the rabbit in the next drawing does not function as an index of Scott's inquiry into masculinity. It is, instead, an index of his confrontation with mortality.

4. 4. DEATH

The undulating, dancing bunny in this next drawing suggests the image could easily be interpreted at first glance as a joyous expression. Peircean analysis however, suggests *Untitled* ("Dance" "Bunny" man) (n.d., fig. 41) is actually an index of "death." Although the autobiographer can never really tell the end of his life story, or *bios*, this drawing nevertheless communicates Scott's unique perspective on facing his own mortality.

Scott, as demonstrated by the previous analysis of *Planet* and *Flower Moon Me*, draws his signature bunny character in various guises as a metaphor for different aspects of his self.²⁷⁹ One can thus suggest with confidence that the bunny in *Untitled* ("Dance"

“Bunny” man) can also be interpreted as an index of Scott’s *autos*. Another sign, the material Scott used to depict his bunny figure, reinforces this reading. The light, rust coloured wash, spread unevenly across the bunny’s torso is Scott’s blood, a powerful indexical sign that establishes a direct physical connection between the representamen, or bunny, and the object, or artist. The dancing bunny can consequently be understood as standing in for Scott’s self, since the blood is literally a trace of his own body.²⁸⁰

Scott began using his blood as a material in his drawings after he was diagnosed with advanced osteoporosis. Speaking about his response to this diagnosis in *Art and Justice*, a documentary film by Michael McNamara, Scott said:

I saw a person in decay. I saw an onrushing decay of the self. It was not going to be the person who I’d been at all, at all, at all ... It was going to be a new kind of person. So I had to re-think how I was going to re-structure my life. What kinds of work I would do.²⁸¹

Scott began a course of massive doses of calcium injections, in the summer of 1993, to build up his bones and combat the osteoporosis.²⁸² It was then that he began using his blood as “pigment” in his drawings.²⁸³ Filmmaker McNamara captures this process in *Art and Justice*, which shows Scott piercing the side of his hand with a syringe and filling it up with his own blood. Pressing down on the piston of the fluid-filled syringe, Scott then pushes out a thin spurt of blood, which he loops and works onto the drawing support, creating one of his signature bunny figures. The *Untitled* (“Dance” “Bunny” man) included here is not the drawing shown in the film, but the blood in this work is nevertheless a trace of that same type of working method, as indicated by its fine marks of ejected lines and streams. Speaking about this technique to Robert Enright, Scott explained:

I do the outline with a syringe and sometimes a brush but usually I use my fingertips. It's a kind of finger-painting in blood. Sometimes I mix a little with water so I can spread it.²⁸⁴

The close timing between the start of Scott's calcium injections and his decision to begin drawing with blood indicates that the presence of blood in the drawings was a response to his aforementioned re-thinking of life. One potential explanation of why Scott responded this way lies in the symbolic meaning pointed to by "blood."

Scott's illness has, at times, left him feeling as if he was literally facing death, as demonstrated previously by the analysis of *Master of Sleep* (fig. 32), another drawing Scott produced in response to his struggle with osteoporosis. The threat of impending death, which was pointed to by the *Master of Sleep's* black heart, is also pointed to in *Untitled ("Dance" "Bunny" man)*. Here, death is represented by the black, inky mass engulfing and on the verge of consuming the bunny, or index of Scott's self-identity. As a symbol, the colour black stands for the image of death,²⁸⁵ but this black form also functions iconically. Although it does not have a distinct shape, the black mass follows the contours of the bunny's upright figure and outstretched arms, thereby evoking a form, which bears a loose physical resemblance to a Cross. Chevalier notes that "where the Cross is, there is the crucified," and the overlaid bunny would appear to represent the "crucified." This interpretation is reinforced by the formal and visual similarity, or iconic relationship, between the bunny in *Untitled ("Dance" "Bunny" man)* and the crucified figure in another of Scott's drawings, *Untitled (Cross)* (1996, fig. 42). Christian iconography has used the Cross to express the sufferings and death of Christ.²⁸⁶ One could thus suggest that Scott appropriates the sign of the Cross in *Untitled ("Dance" "Bunny" man)* as an index of the pain and suffering he was experiencing with

osteoporosis. The fact that the Cross is only loosely formed, however, suggests significantly that death is not yet a sealed fate, but only a threat. Scott metaphorically rallies against that threat in this drawing by injecting his blood into the work.

Blood is regarded almost globally as a symbol of life and is “widely considered the element of divine life that functions in the human body.”²⁸⁷ Scott’s own blood in this drawing can consequently be understood as an expression of his desire to continue his life, and subvert death. This reading is reinforced by “dance,” a sign that also points to a life-affirming meaning. With his knees and arms bent into a slight groove, the curving bunny figure is depicted in the act of dancing, an iconic representation that is clarified through Scott’s use of a label, the word “dance.” The action of dancing, as a symbol, points to multiple readings and interpretations,²⁸⁸ one of which is described by Chevalier:

Often explosive, its aim is to throw off every vestige of the dual nature of temporal things to rediscover at a bound the primeval Oneness. Then body and soul, creator and creation, visible and invisible meet and anneal timelessly in a unique ecstasy. The dance proclaims and celebrates its identification with the imperishable ... Whether it was in the mystery religions of Ancient Greece, in African Orisha and Voodoo, in Siberian or North American shamanism²⁸⁹ or in the freest of contemporary dance, mankind throughout has expressed in dancing the need to throw aside the bonds of the perishable.²⁹⁰

The sign of “dance,” because of its “identification with the imperishable,” metaphorically enables Scott to rally actively against his illness. By putting a part of his own body in this drawing, and then drawing that metaphorical body engaged in the physical act of dancing, Scott manages to subvert and evade death temporarily. Even when faced with the ultimate termination of his *bios* – death – Scott uses his body as a means of continuing his self.

Given the intertwined nature of autobiography (itself a reflection of the unstructured nature of life), it should come as no surprise that *Untitled* (“Dance”

"Bunny" man) also points to another of life's central moments. Scott's depiction of his struggle between sickness and health, and death and life can be read as a sign of "conflict."²⁹¹ Scott's writing on mortality in *Canadian Art* indicates he regards this particular conflict as an ongoing one, which takes place at the level of the mind, as well as in the body:

Perhaps culture and the individual are capable of occupying two philosophical positions simultaneously. Freud asserted that consciousness of death is merely superficial; the unconscious and the infantile ego are convinced of their own immortality. Most likely we exist in both states, moving in and out of an unbearable awareness.²⁹²

Untitled ("Dance" "Bunny" man) can ultimately be read as an index of this shifting awareness of death, for although Scott's blood is a symbol of life, it is also an index of a body in crisis. Whereas *Untitled* ("Dance" "Bunny" man) pertains to a more personal health conflict in Scott's life, the next drawing discussed points to a public, political conflict. Scott nevertheless responds to it in an intimate, embodied way.

4. 5. CONFLICT

Several signs in *Untitled* (*No Control. Mega Harris. Mega City.*) (n.d., fig. 44) indicate that this drawing can be read as an index of Scott's *bios*, because it points to a "conflict"²⁹³ in his life. Chief among the signs supporting this interpretation is the conventional label, "Mega City." This symbol refers to the plan, announced by Ontario Premier Mike Harris and his Progressive Conservative government in December of 1996, to merge six Toronto area cities (Scarborough, Etobicoke, York, East York, North York, and Metro Toronto) into one large city with a single level of government. The proposal, although officially called Bill 103, The City of Toronto Act, was known popularly as the "megacity" bill and it spawned a fierce debate among the citizens of Toronto, the city

where Scott has lived since the 1970s. Opponents of Bill 103 felt the complex city created by amalgamation would ignore local issues and strip individuals of their voice in government.²⁹⁴ Citizens expressed their disapproval and opposition to the bill in a referendum, in which three out of four voters cast their ballot against the megacity, but the Harris government nevertheless proceeded with their plans.²⁹⁵ The bill passed final reading in the legislature in April of 1997, and the megacity was born on January 1, 1998. These events and issues arising from the megacity conflict are pointed to in *Untitled (No Control. Mega Harris. Mega City.)*.

The drawing's compressed mass of individual faces, combined into a single structure, can be read as a sign standing for the amalgamation itself, while the homogeneous features of those faces allude to the citizens' feared loss of identity. Containing the Torontonians in this uncomfortable structure is a thick green border, a sign that strengthens further the relationship between Scott's drawing and the actual conflict because it points to the popular perception that the bill was imposed on people against their wishes. Through his deft placement of captions, Scott represents this perceived abuse of democratic power, which left people with "no control" over the situation and at the mercy of the "mega harris" forces. Positioned at the top of the drawing, these captions can be read as a metaphor for the powerful acting upon the powerless, the distressful outcome of which is reflected in the down-turned mouths and disgruntled expressions of the anonymous masses. All these aforementioned signs suggest collectively that *Untitled (No Control. Mega Harris. Mega City.)* can be read as an iconic sign that stands for conflict because an analogous relationship exists between the drawing and the megacity debate. Another sign, however, suggests Scott is not just a

witness to this conflict. Here, as in the other drawings studied thus far, he projects his self into the work, thereby making a political conflict a personal one.

Similar to the *Untitled* (“Dance” “Bunny” man) (fig. 41), Scott personalizes *Untitled* (*No Control. Mega Harris. Mega City*) by drawing with his own blood, scattering the rust-coloured, wire-thin traces of his self across the megacity faces. It is an action that also recalls Scott’s use of his blood to create the bear drawings, noted in Chapter Three (see above, p. 46), in an expression of anger and disgust. The blood here adds another layer of meaning to the viewer’s reading of the megacity structure because, as discussed previously, blood is a symbol representing life. Its incorporation into the megacity thereby anthropomorphizes the conglomerate of abstract faces, suggesting it can be read literally as a “body politic.” Scott’s blood, however, is also a physical trace that directs the viewer toward the specific source from which it was derived – the artist’s body in pain. By projecting an index of his physical malady, into this drawing, Scott suggests that the “body politic” of Toronto is suffering as much as his own body.

The deployment of a human body image during moments of political crisis is a phenomenon Kim Sawchuk addresses in “Wounded States: Sovereignty, Separation, and the Quebec Referendum.” Sawchuk provides examples in this essay of political leaders and their spokespersons using verbal and visual metaphors of the body in crisis to advance their respective causes.²⁹⁶ She argues that people turn to the body to give an often intangible political situation a tangible form:

We make our political world through the deployment of these corporeal terminologies, particularly tropes of bodies in crisis.²⁹⁷

The construction of our political world, as described by Sawchuk, is analogous with the inherent drive to order in autobiography, where the self builds up his or her own symbolic

universe. Scott's metaphorical projection of his body into *Untitled (No Control. Mega Harris. Mega City.)* can thus be understood as an index of his self's subjective experience of this particular conflict in his life, as he tries to come to terms with the surrounding chaos that is his experienced reality. It also suggests, however, that the megacity conglomerate can be read as an index of Scott's self-identity because unlike the political figures who merely use an abstract body in their metaphors, Scott uses his own body in his drawing. This action suggests Scott identifies with the powerless masses in the megacity conflict. As both an index of self-experience and an index of self-identity, *Untitled (No Control. Mega Harris. Mega City.)* illustrates that Scott responds physically to the experience of conflict. The subsequent drawings selected for analysis demonstrate that "conflict" is not the only central moment of life Scott mediates through his body.

4. 6. COMBAT

The drawings – *Low Range – City Limits* (1995, fig. 45), *Untitled (air plane)* (n.d., fig. 46), and *Untitled* (1995, fig. 47) – can be read collectively as indices of "combat," the central moment of Scott's *bios* yet to be discussed. While "combat" is only one of several "moments" the artist addresses in his work, it is nevertheless the subject that has received the most attention in the literature, as reviewed in the "Introduction." Scott's drawings of combat – countless images of bombings, missiles, planes, and weaponry – have furthermore been interpreted mostly as anti-war statements of a socially conscious observer. Carole Corbeil, for example, in a 1983 article explaining Scott's need to visit war-torn Lebanon, wrote that he was part of a generation of new image artists who do,

...not have any direct experience with war, or for that matter with violence. They are undeniably affected, as we all are, by the spectre of nuclear war, but

because most of them live ordinary lives, it is easy to dismiss their use of violent imagery as grab-bag content, and to belittle their work with a tag of apocalyptic chic.²⁹⁸

This understanding of Scott's war imagery as the expressions of a deeply concerned, but indirectly affected "witness" has remained constant throughout his career.²⁹⁹ While it is legitimate, this interpretation nevertheless distances the artist from the issues he addresses in his art. This analysis of selected drawings, in contrast, will show that Scott's critiques of modern combat and warfare are rooted in direct experience because they point to his personal life as a youth and as an adult. The following drawings can thus be interpreted as indices of Scott's *autos* and *bios*.

Low Range – City Limits and *Untitled (air plane)* can be understood as indices of "combat," because they represent iconically the machinery and weaponry of war. In *Low Range – City Limits*, a self-directed projectile, whose bullet-shaped form establishes an analogous relationship between this drawn representamen and an actual missile, streaks across the night sky. While the missile's combative capabilities are not illustrated literally, its arrowhead shape functions iconically and indexically as a sign of those capabilities. The weapon's physical similarity with the arrow pointing toward "city limits," directs the viewer toward its imagined target and the ensuing death and destruction it will wreak. While the intended victims of combat are only alluded to in *Low Range – City Limits*, they are depicted iconically in *Untitled (air plane)*. Here, an iconic sign standing for a sleek Canadian military jet hovers threateningly over a group of people, whose panic-stricken bodies and contorted faces convey their fear of impending attack. The plane's function as a combative war machine is thus communicated clearly.

In both of these drawings, Scott continues a process, which he began in the late 1970s, of alerting people to the possibility of limited nuclear war and its potential effects:

People just weren't aware of the kind of pain they were on the verge of unleashing. I felt it absolutely imperative that there be a representation of those images.³⁰⁰

Those representations are, as explained by the artist, rooted in a desire to do something meaningful that would help save the planet from destroying itself.³⁰¹ *Low Range – City Limits* and *Untitled (air plane)* can thus be read as indices of Scott's subjective experiences of combative machinery and technology. Similar to the ambiguity evoked by the gun in *Planet*, however, the way in which Scott has drawn these weapons of war suggests he not only regards them as agents of violence, which must be stopped, but also as objects of interest, which can elicit admiration.

The silver colour used to illustrate the missile in *Low Range – City Limits* is a sign, which suggests the weapon can be read as an admired object. Although this colour establishes an iconic relationship between the representamen and an actual missile (pointing to the metal materials used generally to construct these weapons), the silver, in tandem with the brilliant jewel-coloured flame of red, yellow, and blue, also creates an iconic relationship between the representamen and luxurious objects.³⁰² John Bentley Mays' review of Scott's mixed-media pieces *Glamour*, *Witness*, and *In the Eye of the Beholder* provides another explanation as to why the harmful missile still exudes an alluring glamour:

As in any display of armaments, the absence of violence is what haunts and dismays – the insistence that we view weapons as beautiful or interesting objects instead of the death-dealing things they are.³⁰³

Like the aforementioned mixed-media works, the violent capabilities of the drawn missile in *Low Range – City Limits* are notably absent. Despite the allusion to violence in this drawing, the lack of actual physical destruction leaves the door open for the reader/viewer to interpret the drawing in the manner suggested by Mays.

This reading of the war machine as an interesting, beautiful object is also pointed to by *Untitled (air plane)* because although Scott has here drawn the fearful victims, it is still a moment of *potential* mayhem and death. The plane has not yet released its weaponry upon the people, and the violence is imagined. Furthermore, the plane's gold colouring – which unlike the silver is a completely unnatural colour for a war machine – also makes it appealing. The gold colour here does not function as an iconic sign for an existent plane, but as a symbol, standing for the most precious of all materials and pointing to riches, or the capitalist wealth generated by war.³⁰⁴ These weapons – the missile and the plane – can thus be understood as glamorous objects, pointing to Scott's admiration for these destructive machines. Enright has suggested that Scott's interest in the glamour of weaponry is rooted in the artist's biography and exploration of masculinity:

When he first began to draw the warplanes and missiles that fly through his pages, he was more enamoured of their beauty than he was wary of their destructive capabilities. An awareness of the attractions of the macho world would not be a surprising thing in someone who was born and raised in the Windsor/Detroit area, where everything that is touched turns to automotive gold.³⁰⁵

Low Range – City Limits and *Untitled (air plane)* can consequently be read as indices of Scott's childhood *autos*, and his subjective experiences of these objects while growing up. Although Scott no longer regards these objects solely as things of beauty, as indicated by the drawings' clear iconic and indexical references to the weapons' potential to kill

and destroy, the drawings still point to his past self. Vestiges of past selves remain part of the present self through lasting influence and the function of memory, as Olney states in his theory of autobiography.³⁰⁶

These vestiges of boyhood fascination in Scott's drawings are nevertheless tempered by the experiences of his adult self, as elaborated below:

When I drew a Harrier or a Tomcat or an ICBM, there was an identification with the machine—a boy toy kind of identification. You couldn't help it. But then suddenly it all shifted when I imagined the flesh torn off people I cared for. I imagined them huddling in a corner dying of radiation poisoning. All those things started to feel like realities rather than just games.³⁰⁷

The catalyst for this shift was a personal relationship in the artist's life. Scott explained in an interview that he once lived with a woman who had a seven-year-old child, and while he no longer lives with her, they had a "kind of family."³⁰⁸ This family feeling sparked a change within him, which Scott also elaborated upon to Enright, saying:

that made me aware of the effects these machines might have. I felt it important to make people realize there were going to be human beings under these horrific machines and I began to think who would be most susceptible: that's how the humanoid rabbit family was born.³⁰⁹

Scott draws this humanoid rabbit family in the *Untitled* work reproduced here (fig. 47), which depicts a long-eared female rabbit standing by, while her male partner and a small child interact playfully. This drawing is thus an iconic sign, standing for the artist's former family, and an index of Scott's self-identity, as someone who was part of that family. It is also, however, an index of combat because as explained by Scott, it is this rabbit family that is the imagined target of those combative weapons, represented by the missile and plane in *Low Range – City Limits* and *Untitled (air plane)*. These three drawings can together be read as indices of Scott's subjective experiences of combat as

an adult, in addition to his experiences as a youth, because they point to a particular relationship in his mature life.

Scott's drawings of "combat" are thus rooted in his direct experience, thereby indicating he is more than a "witness" to this central moment of life. Like many of the other drawings studied in this project, these drawings point to an artist who mediates his experience of combat in a personal, physical way, envisioning the effects of war on his loved one's bodies and his own resulting psychological pain. Dault, writing in "Between the Eyes," offers the following insight on Scott's practice of personalizing "political" events, such as "combat":

Scott has always been preternaturally responsive to the idea of private pain, of personal damage, as indices to the understanding of macroscopic pain, world damage.³¹⁰

Scott's particular take on life's central moments – birth, sex, death, conflict, and combat – as expressed in his drawings, gives the reader/viewer a sense of the unique psychic configuration that is his *bios*, and no other. The fact that all the central moments identified by Scott are physical actions suggests his autobiography is rooted strongly in a corporeal experience of the world. The nature of an autobiography, however, is also shaped by *graphe* and memory, and it is these two aspects of autobiography that will be discussed below.

4. 7. GRAPHE

The autobiographer's *autos* and *bios*, according to Olney, are brought to consciousness and inscribed with meaning through *graphe*, the act of writing. Through this act of self-discovery and creation, the entangled entity of life's past and present selves are given a shape. The essential condition of *graphe* poses a potential problem for

this study, however, because Scott brings his *autos* and *bios* to consciousness through the act of drawing. One could argue subsequently that Scott's drawings cannot be deemed an index of his autobiography because they are not writings. Thus, prior to discussing how Scott's particular use of *graphie* shapes his autobiography, the following section will demonstrate first that drawing and writing are so similar in essence that the former can be considered a kind of *graphie*.

Evidence of the strong affinity between drawing and writing has been presented since the Renaissance, based on their shared relationship of mind and hand, common creative process, and similar formal appearance and function. This analogy was at first predicated on limited affinities such as writers' and artists' use of the pen as a tool, but it was later expanded for more essential reasons.³¹¹ In drawing and writing, the mind guides and directs the hand, usually only a split second behind its cerebral counterpart, as it translates the maker's idea from the conceptual realm of thought to the physical realm of the page, or support. Although French art historian Henri Focillon (1881-1943) disputed the exact nature of the relationship between the mind and the hand, arguing that the latter is not the docile servant of the former, the bond between the two acts remains.³¹² Drawing and writing are the resultant expressions of an interdependent relationship between mind and hand.³¹³ Regine Basha, for example, compares artist Susan Rothenberg's (b. 1945) drawing to a form of note-taking because it involves "seizing thought and scribbling it down."³¹⁴

Scott is similarly known for his rapid execution of drawings, working quickly and prolifically on a daily basis in his studio,³¹⁵ but he also sketches in bars and restaurants on napkins or whatever paper is available. Both these types of drawing embody the spirit of

writing that is scribbled down. Importantly, Dault has noted how Scott's napkin doodling has influenced his entire oeuvre. The artist's rabbit figure was conceived in this way:

The rabbits evolved out of the thousands of drawings he's doodled over the past couple of years with a fibretip pen on wet paper napkins ... He used to draw little wet dramas involving men with hearts for heads. Gradually the hearts got attenuated and consolidated into people with cones for heads. Then, over the months, the cones grew pointy ears and the rabbit people were born.³¹⁶

As demonstrated by this description of the evolution of Scott's rabbit people, the creative process in drawing is circuitous. It does not always take a direct route from first idea in the mind to final product on the page, and in this respect it is analogous with writing. The artist and the writer work under the same, often convoluted, conditions, according to Renaissance writer Giovanni Andrea Gilio. Françoise Viatte explains in "Weaving a Rope of Sand," why Gilio, asserted this claim in his treatise:

No one, resumes Gilio, has a sufficiently elevated and pure (purgato) spirit to create a perfect poem simply by putting pen to paper. The poet spends his time polishing, transferring terms from the literal to the figurative; he ornaments the poem with figures, purifies it of faults, embellishes the concept. It is the same with the painter who, "the sketch having been completed, adjusts and corrects it little by little."³¹⁷

Both the draughtsman and the writer, as Gilio indicates, will often begin their work without an absolute end in mind, choosing instead to explore and question their assumptions and intentions as they proceed.³¹⁸ Like the amendments on the writer's many manuscripts, the artist's creative struggle is made visible through corrections, erasures, concealments, and displacements on the page, a process which can be understood "as a constantly renewed effort at destruction and reconstruction."³¹⁹ Drawing and writing's function as a site for creatively working out ideas is thus another quality contributing to their shared essence. Similar to a writer, Scott regularly re-works and recombines images.³²⁰ adding new figures, and changing the individual composition as he sees fit.

While he will often re-work a single drawing, Scott also makes modifications across a number of drawings, such as the hammer drawings (see above, p. 51).

With their analogous mental and manual processes, it should come as no surprise that the outcome of the draughtsman's artistic performance often bears a striking formal and functional resemblance to the product of the author's literary performance. Examples throughout history abound, such as Leonardo da Vinci (fig. 48)³²¹ and Cy Twombly (b. 1929) (fig. 49),³²² or Canadian artists Guido Molinari (b. 1933) (fig. 50)³²³ and Douglas Stone (b. 1951) (fig. 51),³²⁴ whose marking gestures, loops, lines, scribbles, and scrawls resonate with penmanship, hieroglyphics, or calligraphy. Scott's name could also be included among these artists, as argued by writers such as Jennifer Oille who have noticed the "writerly" nature of his drawings:

Scott is a writer. His drawings scrawl, sprawl like residual thoughts. They contain and are contained by words.³²⁵

One of the obvious and literal instances of *graphie* in Scott's work, as Oille points out, is his consistent practice of labelling and annotating drawings with words. According to Dault, this practice evolved out of the artist's perceived lack of ability when he first began drawing:

Scott began his career as an artist by tracing, in outline, the little comic-book Lenins he found in communist pamphlets. He traced because he wasn't sure he could draw. Shortly after, he drew a picture showing everything in his kitchen. He labelled all the objects just to make certain they'd be recognized, which is where the annotating of his pictures began.³²⁶

While his use of text continues to be informative, helping to clarify the subject matter, it also adds another layer of meaning to the work. It is not only his literal use of words, however, but their combination with numerical notations, scrawled figurative signs, and expressive, gestural marks that demonstrate a strong affinity with writing.

As much as the formal outcomes of drawing and writing may look alike, it must be acknowledged that they don't necessarily carry the same meaning. In a drawing, there is no conventional agreement between the abstract or figurative marks on paper and the concepts they represent, as there is between words and the objects they represent. This is also the case with Scott's drawings. Even though some of the figures he incorporates into his visual vocabulary, such as the Cyclops, are well-established symbols, they take on a new meaning in the context of his work. Nevertheless, both marks and words can function as signs. Bernice Rose argues that in the oldest traditional expressions of literate civilizations "words and drawings have a common origin as symbolizations of experience, symbols for things."³²⁷ Scott's drawings, as this thesis has demonstrated, often function as indices of his subjective experiences in the world.

A final point of interest for this study is the way in which Scott once identified himself as a writer, and continues to identify with that role today. In adolescence, he had aspirations of becoming a science fiction writer,³²⁸ a literary ambition that he carried over into adulthood, but translated into a desire to become a politically correct Marxist art critic upon entering the Ontario College of Art in 1972. When Scott eventually turned to drawing, a writing sensibility continued to inform his production of and attitudes towards his art, as told to Jay Scott:

Scott also feels, to complicate things somewhat, that his relationship to what he calls the "by-product" of the process – the work of art that results from the work of art-making – may be traceable to his original ambition, which was to be a Marxist writer. "If you're a writer once it is written, it's gone, it goes into the public consciousness, which is where it should go. You don't keep your articles around and look at them."³²⁹

Scott's prolific production and disregard for the preciousness of the art object can also be understood as an expression of his self-identification and roots as a writer. Given the

analogous relationship between Scott's drawings and the energy, appearance, and output of writing, it should come as no surprise that he has been described as being "still just a writer who draws."³³⁰ The act of drawing in general can fulfill Olney's condition of *graphie* because it is essentially an act of writing, but as demonstrated here, Scott's drawings in particular also embody the essence of writing and can thus be understood as a form of *graphie*.

Through *graphie*, the autobiographer brings together the entangled entity of past and present selves that comprises one's *autos* and *bios* and gives it an image, pattern, or shape. Scott, however, does not appear to "shape" his corpus of drawings. His drawings unfold instead as a prolific stream of consciousness, a meditation on his self and his life – a collection of fragments. This is demonstrated by the drawings selected from the Carleton collection for this study, works that were all produced during the 1990s, but that point to diverse events and selves, spanning the past four decades of Scott's life: his father's death, his encounter with Bell's palsy, his consciousness as an artist, his struggle with osteoporosis, his relationships with women, his identity as a male, and his experience of political conflict and war. This shape, or lack thereof, can be described as an index of Scott's perspective on the structure of life itself, a viewpoint revealed in his written criticism of film and television:

Within the structure of most narrative form, resolution or closure is constant. Maybe everything isn't perfect, but there is an ordering growth or understanding, a constantly reaffirmed beginning, middle and end. Life, it seems, is much less orchestrated, composed as it is of equal parts complex, raw experience and Brownian motion. Even though human will and consciousness can impose a structural ordering upon experience, it is a subjective act and not an inherent quality of reality.³³¹

Scott's corpus of drawings is like real life in that it also has no constantly reaffirmed beginning, middle, and end. Aspects of his autobiography, pointed to by the drawings, are not presented in a narrative form where the connected events are accounted for in the order of happening. The corpus of his drawings, his lived experience—his autobiography—can thus be understood as an iconic representation of his own lived experience. While Scott eschews imposing a narrative order upon his experience through drawing, his particular use of memory still brings the three elemental parts of his autobiography together into a meaningful metaphor of self.

4. 8. MEMORY

In his theory of autobiography, Olney posits that memory is not associated exclusively with the recollection of past events:

Memories and present reality bear a continuing, reciprocal relationship, influencing and determining one another ceaselessly: memories are shaped by the present moment and by the specific psychic impress of the remembering individual, just as the present moment is shaped by memories.³³²

Given the processual flow of time, memory is thus a factor in all of Scott's drawings, whether they point to events from his childhood and adolescence in Windsor, or more contemporaneous events from his adult life in Toronto. Memory can be used in a variety of ways, according to Olney, who cites Richard Wright, author of *Black Boy*, as an example of an autobiographer who uses memory in a creative manner:

Wright is in search of meaning for his experience, and given the strategy that he follows as autobiographer, the way that he can hope to attain to meaning is through exercise of a memory that lifts events transpiring in time out of the Heraclitean stream and into a realm of order where events bear to one another a relationship of significance rather than of chronology.³³³

Scott is similar to Wright in that he too, as already mentioned in this chapter, tries to make meaning out of his existence, and rejects imposing a chronological order upon it.

What has only been alluded to thus far in this study, however, is the “relationship of significance” among the events and experiences of Scott’s life. Melony Ward’s interpretation of *Selbst* (Self, fig. 3) suggests that this relationship of significance is a connection to the body.

Selbst, a mixed-media piece first exhibited in Scott’s 1989 solo show at Carmen Lamanna Gallery, consists of a piece of the artist’s own skin, which he had tattooed with three roses and a seven digit number similar to those Nazis used to identify Jews in concentration camps. After having this skin surgically removed from his thigh, Scott then attached it to the exhibition’s invitation card and displayed it in a metal and glass case. Ward, in her review of this exhibition for *C Magazine*, acknowledged the complex issues of memory, violence, and suffering *Selbst* raised, and noted that “by grounding memory in the body, Scott affirms the physicality of the self.”³³⁴ Similar to his use of memory in *Selbst*, Scott also employs memory this way in his drawings.

The common thread running throughout all the key drawings, or signs, studied in this thesis is their relationship to the body. Scott, as demonstrated in Chapter Three, reconciles various aspects of his *autos*, or past and present selves, through their relationship to his body. He uses the “hammer” to stand for his body as a tool of production, in a reference to his work as a labourer and an artist, and he chooses the “Cyclops” to stand for his body as an instrument of fear, in a reference to his previous struggle with a physically deforming disease. The drawings *Just Leave* and *Master of Sleep*, furthermore, point respectively to Scott’s body as a vehicle of consciousness during his experiences with conflict in the art world, and to his body as a locus of pain during his battle with osteoporosis and seemingly ensuing death.

This chapter, Chapter Four, shows that Scott not only uses his body to mediate aspects of his self-identity, but that he also recognizes that the events, which most profoundly shape his *autos* and his *bios* are physical moments – birth, sex, death, conflict, and combat. Scott uses memory and signs in *Birth* to understand and re-visit the birth of his self, an event that he could not remember otherwise. *Planet* and *Flower Moon Me* point to Scott's past and present experiences of inhabiting a male body. In *Untitled* ("Dance" "Bunny" man), the artist uses blood from his body, engaged in the metaphorical act of dancing, to evade death and continue his self, while in *Untitled* (*No Control. Mega Harris. Mega City.*) he deploys his own blood and body to represent the body politic during an intense political conflict. Scott uses the signs of war machinery and the rabbit family to come to terms with his own psychological anguish, resulting from the fear of physical harm to the bodies of his loved ones. Finally, Scott's intensely physical drawing process, or *graphe*, also points to his body, thereby suggesting that the body is a unifying thread throughout all of Scott's work studied here.

4. 9. AUTOS + BIOS + GRAPHE = AUTOBIOGRAPHY

Chapters Three and Four demonstrate successfully that Scott's drawings can be read as an index of his autobiography because his drawings point to all three essential components of autobiography, as theorized by Olney: *autos*, *bios*, and *graphe*, or the self, the life, and the act of writing. This analysis of Scott's drawings has, furthermore, shed light on the particular nature of his autobiography. Scott, in all three elements of autobiography, consistently grounds past and present experience in the body. This unifying thread, as well as the following excerpt from an interview with the artist, thus explains the character of Scott's autobiography:

I think most of our experiences that really affect us are rooted in the physical ... **The truth is in the physical.**³³⁵

Scott's "metaphor of self," or inner theory holding the events of a life to a centre, is that the most important experiences of life are physical ones. His experience of the world, as expressed in his drawings or autobiography, is thus embodied. Furthermore, the way in which Scott tries to order his experiences evokes the notion of semiotics as an embodied process of sign-making.³³⁶

5. CONCLUSION

The purpose of this thesis, as stated in the Introduction, is to add to the understanding of John Scott's art by undertaking an investigation of selected drawings from his oeuvre. This Conclusion will review the outcomes of this study and comment on its ramifications for understanding Scott's practice and work. It will also offer potential explanations why the primary finding of this project—that Scott's drawings can be read as an index of his autobiography—has not been addressed until now. Finally, this closing chapter will discuss possible avenues for future research, as opened and suggested by this first academic investigation devoted exclusively to Scott's work.

The main contribution of this project is a demonstration that Scott's recent drawings can be read as an index of his autobiography. This was achieved by taking a semiotic approach to Scott's work, in which Charles Peirce's definition and classification of the sign was used to analyse drawings from the Carleton collection. The readings that resulted were then linked to James Olney's theory of autobiography to determine whether or not the drawings could be rightly considered indices of Scott's autobiography. The consistency with which Scott's *autos*, or self, was identified in and pointed to by his drawings, as well as the prevalence throughout the drawings of representations and allusions to Scott's *bios*, or life, (both events from the actual life and the vital principle informing that life), provided ample evidence for concluding that his work is highly autobiographical. That the medium of drawing can also be understood as an autobiographical expression and as an act of writing, or *graphie*, reinforced this conclusion. This thesis thus offers a perspective alternate to the dominant discourse on Scott's work, which presents his drawings chiefly as the musings of a socially conscious

witness, who critiques the existing political, power, and social structures through his art. This discourse is not rejected, but it is built upon here to include another viewpoint—one that suggests Scott's drawings can also be understood as a constructed universe of signs, which enables him to comprehend and articulate his personal experiences and identities.

This study also advances our understanding of Scott's art by commenting on the nature of his autobiography, as referred to by the drawings. Scott mediates his lived experience of past and present selves and events through his body. The body is, therefore, central to the way in which Scott perceives and produces his world, and it should come as no surprise then that he deems the most significant moments of life to be physical ones that affect the body: the artist's autobiography is thus embodied. The recognition that Scott's drawings can be read as an index of his autobiography, and the identification of the body as a consistent variable in that autobiography, demonstrates that the ideas and issues he addresses in his work are much broader than acknowledged previously by narrower interpretations, which label his work almost exclusively as political art. By showing how Scott's drawings can also be read in terms of their personal, referential content, this thesis presents a fuller picture of the breadth and diversity of his artistic practice.

Significantly, this new reading of Scott's work is achieved by analysing many signs that had not been discussed previously in the literature. The hammer, the Cyclops, the pig, the Master of Sleep, the unborn child, and the megacity are among the figurative signs, which are now documented; and similarly, the "voice," the "gaze," and the artist's blood comprise the non-figural motifs, which are noted and investigated here for the first time in-depth. Once again, the dominant discourse is expanded to acknowledge and

include a greater variety of signs comprising Scott's practice than has been acknowledged in the past. The successful reading of Scott's drawings as indices of his autobiography, however, is also dependent upon a reinterpretation of signs that had been addressed in the existing literature—the bunny (or rabbit) and war weaponry. In this study, both these signs are shown to be more polysemous than suggested by the corpus of written work, an outcome that was achieved partly because of the effectiveness of Peircean semiotics for analysing Scott's drawings.

This thesis charts new territory by taking a semiotic approach to Scott's art. Peircean semiotics, with its triadic definition and classification of the sign, helps explain how signs produce multiple meanings. It is thus useful for demonstrating how earlier interpretations of Scott's rabbit as a vulnerable victim can co-exist with the new interpretations presented in this project, which argues that the rabbit stands for various aspects of Scott's self. Likewise, the application of Peircean semiotics to the images of missiles and planes comprising Scott's well-recognized war imagery also results in new, polysemous readings of these signs, which acknowledge the artist's self-identification with these agents of violence and his personal, familial connection to them. Peircean semiotics, however, is equally integral to understanding the aforementioned "new" signs. Although this thesis also relies on interviews, sources, and writings by and about Scott, the use of Peircean semiotics is often the first step in analysis and research. It proves to be an effective tool for decoding complex imagery, explaining how the drawings produce meaning, and deciding what to question the artist about. The outcomes produced by applying Peircean semiotics to the study of Scott's drawings indicate possible results

that may also be achieved by studying other image and text-based works of a similar nature.

This thesis consequently makes a contribution to the field of methodology and its applications for art history, and adds to the body of work, such as the studies by Mieke Bal, Norman Bryson, Margaret Iverson, and Rosalind Krauss, previously published in this area. Likewise, the relative ease with which Olney's philosophical and psychological theory of autobiography was adapted to this project also sets a precedent for the use of this contemporary literary theory in visual arts studies, and provides a model for future researchers in the area of autobiography and visual art to draw upon.³³⁷ The fusion of Peirce's and Olney's respective theories in one study demonstrates the advantages of taking an interdisciplinary approach to art. Another smaller, although significant, contribution to knowledge of the medium of drawing is also made in this thesis. As already noted, it illustrates drawing can be understood, and subsequently defined, as a form of autobiographical expression and as a form of writing.

This study, by choosing to focus on drawings produced between 1990-1997, also fills another gap in the discourse on Scott: it marks the first time his recent drawings have been analysed in-depth. Access to the Carleton collection's over 1000 Scott works made it possible to structure the research around a manageable body of material from which individual drawings could be chosen for study. It serves as a balance to more common readings of recent drawings that examine them en masse. The fact that this study has limited the in-depth analysis to what amounts to a handful of drawings from a particular corpus of work could, however, also be interpreted as a weakness. One could legitimately question the strength of the conclusions reached here because they are based on a

relatively small “sample size,” particularly in lieu of the prolific nature of Scott’s production. The arguments presented in this study are supported, however, by Scott’s tendency to depict the same figures repeatedly in his oeuvre. While there are variations in the subject matter, all the signs examined in this study are found in other drawings from the Carleton collection and in other collections, too. This does, nevertheless, point out two potential areas for future research. There is a need to continue working with the Carleton collection to see if unexamined signs in other drawings can also be read as indices of Scott’s *autos*, *bios*, or *graphie*, and to determine what new information they could contribute to the understanding his autobiography. A second line of inquiry would be to compare the drawings in this collection, and the outcomes produced by studying them, with drawings and resultant findings in other collections of Scott’s work. The need for a comparative analysis with other collections comprising early and recent drawings becomes more apparent when one looks at the possible reasons why the personal issues raised by Scott’s work have been traditionally overlooked.

It is possible that the signs and drawings from the Carleton collection, which function as indices of Scott’s autobiography, are simply not a feature of his earlier work. Readings of his work as referential would have consequently been inappropriate until now. Robert Enright, for example, notes that “Scott’s art has become progressively more personal since he was diagnosed with acute osteoporosis, a degenerative bone disease, in 1991.”³³⁸ However, the aforementioned re-evaluation of the bunny and war machine signs indicates that the lack of personal interpretations in the past cannot be explained fully as a shift in Scott’s subject matter. It could also be the consequence of a bias against autobiography, and a preference for work rooted in political themes. Scott himself

expressed an awareness of this potential bias to Jay Scott in 1986 and again to Joan Murray in 1994:

Now, it's considered bad form not to have some political content, and there's a lot of bullying around. I can't figure out what the correct thing is to do any more. Art can also be therapeutic, self-reflective. If you constantly bring the criticism to bear that art has to be political—well, I think that's a politically incorrect stance to take.³³⁹

As far as political work in Canada goes, in Toronto in particular, there is a kind of acceptance that art should be involved with issues of morality or ethics in some form or another. Most people accept now that this is a kind of given in Toronto.³⁴⁰

Many contributors to the discourse on Scott's work may have chosen to focus on the political aspects of his work because it was a more "fashionable" area for discussion, and an examination of other drawings from the earlier part of Scott's career could again shed light on this issue.

There are several other areas for future research, many of which have already been alluded to and suggested by this study. The Book of Revelation has been acknowledged in the literature as a source for Scott's work, particularly as it pertains to his series of *Trans-Am Apocalypses*. A more detailed study, however, which looks at Revelation as a source of inspiration and imagery for Scott's drawings is one potential area for future investigation, based upon the similarity between his graphic work and characteristics of the apocalyptic text: "the pseudonymity of the author [Scott rarely signs his graphic work], visions, animal symbolism, numerology, and astral influences."³⁴¹ In the context of autobiography, this in turn could lead to the argument that Scott identifies with Saint John the Divine, and the apocalyptic imagery thus functions as an index of his *autos*. Scott, as noted in the Introduction, also incorporates signs and symbols from other world religions and mythologies into his work. A more thorough examination of how

Scott uses these signs, such as Ganesha, and the new meanings that result, could also be an interesting area for research—one that could open the door to a cross-cultural comparison with his use of symbols from the Western Christian tradition.

Scott's critique of male-dominated power structures and his questioning of gender, as expressed in his work, indicates an affinity between his art and the art of women artists, such as Frida Kahlo, Mary Kelly, and Joyce Wieland, among others. While this similarity was alluded to in the main text of this study, a more focused application of feminist methodologies to his work could also prove fruitful. A final suggestion for further inquiry is also alluded to previously in this study. Tentative observations indicate an analogous relationship exists between Scott's drawing and shamanistic art, thereby indicating one could examine his art to see where it stands in relation to the tradition of the Western artist as shaman or trickster.

Scott's drawings, as argued in this thesis, convey some sense of the unique psychic configuration that is his life and no other. Despite the personal, referential nature of his work, it is not difficult for the reader/viewer to relate and respond to his art. The experiences of being, identity, life, death, sexuality, and struggle he raises in his drawings are issues that affect each of us on one level or another. Scott, like the autobiographer described by Olney, reveals something about himself and humanity through his rich drawings.

¹ Although this is the first academic thesis devoted to Scott's work exclusively, his art was previously the focus of a comparative study. During his first interview with the author, Scott mentioned that a student of cultural anthropology at the University of Toronto did her Master's theses on his and Mark Prent's (b. 1947) work. Her particular focus, as described by Scott, was aesthetics: she had chosen both artists because their work was "ugly." John Scott, interview by author, tape recording and notes, Toronto, 19-20 November 1998. Scott, however, does not have a copy of this thesis and I was unable to locate it in the National Library or University of Toronto library catalogues.

The notes and transcripts for all interviews cited in this thesis are available in the John Scott artist file at the Carleton University Art Gallery.

² Janice Helland, "Culture, Politics, and Identity in the Paintings of Frida Kahlo," in *The Expanding Discourse: Feminism and Art History*, Norma Broude and Mary Garrard, eds. (New York: IconEditions, 1992), 398.

³ Gary Michael Dault, "Two Art College Students on the Road to Success," *The Toronto Star*, 30 January 1976, sec. E, p. 8.; James Purdie, "Traditional Value Systems Challenged," *The Globe and Mail*, 3 July 1976, p. 30.; and Jennifer Oille, "Toronto: An Original Gesture," *Artmagazine* vol. 8, no. 29 (October/November 1976): 52-53.

⁴ James Purdie, "Gallery Reviews," *The Globe and Mail*, 15 December 1979, sec. Entertainment, p. 6.

⁵ Gary Michael Dault, "Superbly Gifted Artists Unite for a Virtually Perfect Show," *The Toronto Star*, 29 July 1978, sec. D, p. 5.

⁶ Stephen Godfrey, "Food for Thought in Recipes for Living," *The Globe and Mail*, 5 August 1978, p. 28.

⁷ "Neo-expressionism," or "new image painting," was the term used to describe the return of figurative, subjective, and doom-laden content in art. Choosing traditional tools, such as pencils and paints, over conceptual, video, and performance means, this new generation of artists frequently handled their materials in a raw, aggressive fashion. Herbert Read, ed., *The Thames and Hudson Dictionary of Art and Artists*, rev. ed. (London: Thames and Hudson, 1994), 258-259; and Ian Chilvers and Harold Osborne, eds., *The Oxford Dictionary of Art*, 2nd ed. (Oxford: Oxford University Press, 1997), 394.

⁸ John Bentley Mays, "Paradise Pays Off (Scott's Obsession Still Compelling)," *The Globe and Mail*, 28 November 1981, sec. Entertainment, p. 13.

⁹ Chromazone, *Chromaliving* (Toronto: Chromazone/Chromatique, 1983), and David Burnett, *Toronto Painting '84* (Toronto: Art Gallery of Ontario, 7 September-28 October, 1984).

¹⁰ Alvin Balkind and Doris Shadbolt, *Fragments, Content, Scale: Drawings by Oliver Girling, Nancy Johnson, Chris Reed, John Scott* (London: London Regional Art Gallery, 4 February-20 March 1983); John Silverstein, *Modern Times: The Artist as Social Critic*

(Stratford: The Gallery/Stratford, 8 August-5 September 1983); Jennifer Oille, *Katja Jacobs, John Scott: 2 Contemporary Artists from Ontario, Canada, Part of the Ontario Project* (London: AIR Gallery, 15 May-16 June 1984); David Burnett and Marilyn Schiff, *Contemporary Canadian Art* (Edmonton: Hurtig Publishers, 1983), 281-282; and Robert Bringhurst et al., eds., *Visions: Contemporary Art in Canada* (Vancouver: Douglas and McIntyre, 1983), 41.

¹¹ John Bentley Mays, "We Were Sick of the Dirty Little Polaroid," *The Globe and Mail*, 22 January 1983, sec. Entertainment, p. 11.

¹² Gary Pearson, *Abstraction/Drawing: Ann Kipling, David MacWilliam, John Scott* (Vancouver: Or Gallery, 1-25 April 1987), and Mia Stainsby, "Drawings That Deserve Our Attention," *The Vancouver Sun*, 21 April 1987, sec. C, p. 5.

¹³ Joan Murray, *John Scott: Edge City* (Oshawa: The Robert McLaughlin Gallery, c. 1994), 12.

¹⁴ One exception is John Bentley Mays, "Twenty Years of Dread on the Wall," *The Globe and Mail*, 3 June 1997, sec. A, p. 20. Mays wrote of Scott's drawings that "they belong wholly within an important Modern tradition of art-making, rooted in turn-of-the-century German and Viennese Expressionism, and with a secure future in art-making—at least as long as artists exist who are committed to bearing witness to the torments and fearful realities of our time."

While Neo-Expressionism is the dominant label that has been used to describe Scott's drawing style, his works have also been described in terms of their affinity with cartoons and graffiti. See Ragland Watkins, introduction to *7 Toronto Artists* (New York: Artists Space (A Space), 5 April-10 May, 1980), unpagged; and Robert Enright, "The Dark Annunciator: An Interview With John Scott," *BorderCrossings* 18, no. 3 (1999): 18.

¹⁵ Gary Michael Dault, "Space Invader," *Toronto Life*, May 1982, 156. Initially unsure of his abilities when he first began drawing in 1976, Scott traced from communist pamphlets to produce this series of Lenin portraits.

¹⁶ David Liss, *John Scott: Engines of Anxiety* (Montreal: Saidye Bronfman Centre for the Arts, 8 May-22 June 1997), 5. That framework is likely a Marxist one, as Liss also notes (4) that in the early 1970s, when Scott entered the "lively political atmosphere of the Ontario College of Art," he was "naturally attracted to Marxist ideologies."

¹⁷ Louise Barootes Brown, "John Scott at Carmen Lamanna Gallery, Toronto," *Artmagazine* 12, nos. 53/54 (May/June 1981): 51; and Martha Fleming, "John Scott, Carmen Lamanna Gallery, Toronto," *Artforum* vol 19, no. 9 (May 1981): 83.

¹⁸ John Bentley Mays, "Artistic Fallout, Scott Style," *The Globe and Mail*, 24 January 1981, sec. E, p. 9.

¹⁹ Silverstein, unpagged.

²⁰ Jay Scott, "The Making and Remaking of John Scott," *Canadian Art* 3, no. 2 (summer/June 1986): 41.

²¹ Ibid., 47.

²² Liss, 5; and Gary Michael Dault, "Between the Eyes: Politics and the Personal in the Art of John Scott," *The Canadian Forum* 67 (May 1987): 30.

²³ Deirdre Hanna, "John Scott, Recent Drawings," *NOW*, 13-19 November 1986; and John Bentley Mays, "Rudely Beautiful Images of the Horrors of War," *The Globe and Mail*, 13 November 1986, sec. D, p. 6.

²⁴ Liz Wylie, "John Scott, 'War Artist'," *C Magazine*, no. 13 (March 1987): 72.

²⁵ Oille, *Katja Jacobs, John Scott*, unpagued.

²⁶ Lexie Lenhoff, *Richard Banks/Nancy Johnson/John Scott: Drawings* (Saskatoon: Mendel Art Gallery, 1983), 4.

²⁷ Gary Michael Dault, "Up From Irony," *Vanguard* 11 (May 1982): 10.

²⁸ *Most Evil Vehicle* consists of more than a hundred drawings (1979 to 1984) originally made as part of a video against Cruise Missile Testing in Canada, put into a sequence and projected. *Europe* can be described as a huge swastika-shaped propeller blade, situated behind a chainlink fence, whose shape was revealed to the viewer by a flashing strobe light. *Engine of History* is a motorcycle, pieced together out of separate planes of plywood, and inscribed with the Communist Manifesto in Chinese.

²⁹ Mays and Liss also described Scott's drawings as updated versions of Goya's *Disasters of War* in Liss, 5; and John Bentley Mays, "Exposing the Wounds of the Cold War," *The Globe and Mail*, 16 December 1991, sec. C, p. 1.

³⁰ Murray, 3.

³¹ See for example, *ArtViews* (Special Waterworks Issue) 14, no. 2/3 (spring/summer 1988); Carol Podedworny, *Reading/The Language of Culture: Carl Beam, Andy Fabo, Shelagh Keeley, John Scott* (Hamilton: Art Gallery of Hamilton, 4 August-30 October 1994); Deirdre Hanna, "John Scott Celebrates Toronto Arts Award Win With Exhibit," *NOW*, September 28-October 4, 1995.; and Paul Gessell, "Art Exhibit Exposes Canada's Warts," *The Ottawa Citizen*, 4 July 1998, sec. E, p. 1.

³² Liss, 7.

³³ These works—*Selbst*, *Glamour*, *Witness*, and *In the Eye of the Beholder*—can be described respectively as a display of Scott's own tattooed and surgically removed skin, a stainless steel ninja sword without a handle and pointed at both ends, a Smith and Wesson handgun with a glass eye in the hand grip, and a hunting rifle with a barbed hunting arrow pointing through its sight.

³⁴ John Bentley Mays, "John Scott: New Works at the Carmen Lamanna Gallery," *The Globe and Mail*, 22 December 1989, sec. C, p. 7.; Gary Michael Dault, "Guns R Us: For Many Men, Actions Speak Louder Than Words," *Canadian Art* 7 (spring 1990): 17-18.; and Melony Ward, "John Scott: Carmen Lamanna Gallery, Toronto," *C Magazine*, no. 25 (spring 1990): 65-6.

³⁵ Other sources, in addition to those cited in the text, that refer to Scott's *Trans-Am Apocalypse* include Juia Duin, "Four Horsemen Ditch Steeds for Exhibit's Trans Am," *The Washington Times*, 1 January 1997, sec. A, p. 2; Keith Marchand, "Satan Drives a Muscle Car," *The Montreal Mirror*, 15 May 1997; Henry Lehmann, "Revved up on Apocalyptic Visions," *The Montreal Gazette*, 14 June 1997, sec. J, p. 6; John K. Grande, "John Scott: Engines of Anxiety," *Art Papers* 21, no. 6 (November/December 1997): 84; Andrew Hunter, "Hippety Hoppity," *Lola*, no. 4 (summer 1999): 22-24; and Enright, 18.

³⁶ Three versions of this work have been produced. The first version from this Power Plant exhibition is missing and believed to have been junked. *Trans-Am Apocalypse No. 2* (1993) is in the permanent collection of the National Gallery of Canada, and *Trans-Am Apocalypse No. 3*, produced for the artist's 1998 retrospective at the Windsor Art Gallery, is in the artist's garage.

³⁷ Renee Baert, *Enchantment/Disturbance* (Toronto: The Power Plant, 18 November-8 January 1989), 27.

³⁸ *Ibid.*, 30.

³⁹ This cathedral faces the National Gallery on the other side of Sussex Drive and is visible through the glass panels of the Gallery's great hall. Douglas Ord, "Which John? Visions of the Apocalypse at the National Gallery," *C Magazine*, no. 48 (January/February/March): 24.

⁴⁰ Liss, 7.

⁴¹ Murray, 11.

⁴² John Scott, "Construct/In Extremis," *C Magazine*, no. 1 (winter 1983/84), 21-24.

⁴³ John Scott, "Diane Frankenstein," *File Magazine* 6, no. 3 (June 1985).

⁴⁴ Jay Scott, 47.

⁴⁵ Sylvie Fortin, *Close Encounters* (Ottawa: Ottawa Art Gallery, 24 September-22 November 1998), unpagged.

⁴⁶ Murray, 13.

⁴⁷ Dault, "Between the Eyes," 30.

⁴⁸ John Bentley Mays, "The Making of a Monster Allegory," *The Globe and Mail*, 29 June 1985, sec. E, p. 13.

⁴⁹ *Contemporary Canadian Artists* (Toronto: Gale Canada, 1997), 533.

⁵⁰ Richard Rhodes, *Ilya Kabakov/John Scott* (Toronto: The Power Plant, 15 November 1991-5 January 1992), 53.

⁵¹ Glen Mannisto, "Eve of Destruction," *MetroTimes* (Detroit), 15-21 April 1998, 18.

⁵² Murray, 9.

⁵³ Ibid., 11.

⁵⁴ Dault, "Space Invader," 156.

⁵⁵ Mays, "Twenty Years of Dread on the Wall," sec. A, p. 19.

⁵⁶ *Black Sun* was an installation piece made specifically for the Saidye Bronfman show. It is a representation of a B-52 bomber, comprised of styrofoam, and papered over in Koine, a Mediterranean dialect in which the Bible was originally written. See Margot Bouman, "John Scott," *Parachute*, no. 89 (January/February/March 1998): 48.

⁵⁷ Sarah Milroy, "Artful Ways to Say That 'War is Hell'," *The Globe and Mail*, 29 May 1999, sec. C, p. 7.

⁵⁸ Mays, "Artistic Fallout, Scott Style," sec. E, p. 9.

⁵⁹ John Bentley Mays, "Eden Evokes Strange, Subtle Images," *The Globe and Mail*, 4 June 1996, sec. C, p. 3; and Liss, 5.

⁶⁰ Murray, 15.

⁶¹ It should be noted that Peirce's and Olney's complex ideas have been simplified here in the interests of clarity. The full scope of their respective theories, as outlined in the sources consulted for this study, nevertheless informs the discussions and explanations in this chapter. Furthermore, while Peircean semiotics and Olney's conception of autobiography are examined separately in this chapter, selected theories of drawing, which will also be used to support the hypothesis, are integrated into Chapters Three and Four.

⁶² Semiotics has only seriously taken shape as a discipline in the 20th century, but its roots can be traced back to the traditional concerns of philosophers and theologians (the Stoics, St. Augustine, etc.) for signs and meaning. See Paul Bouissac, "The 'Golden Legend' of Semiotics," *Semiotica* 17, no. 4 (1976): 371-77.

⁶³ Terence Hawkes, *Structuralism and Semiotics* (London: Methuen, 1977), 14.

⁶⁴ Marcel Danesi and Donato Santeramo, eds., *Introducing Semiotics: An Anthology of Readings* (Toronto: Canadian Scholars' Press, 1992), iv.

⁶⁵ Floyd Merrell, *Peirce's Semiotics Now: A Primer* (Toronto: Canadian Scholars' Press, 1995), vii.

⁶⁶ Mieke Bal and Norman Bryson, "Semiotics and Art History," *Art Bulletin* 73 (June 1991): 174.

⁶⁷ Alex Potts, "Sign," in *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 18.

⁶⁸ Winfried Nöth, *Handbook of Semiotics* (Bloomington: Indiana University Press, 1990), 42-43.

⁶⁹ Peirce's use of the terms "sign" and "representamen" to stand for the same concept is potentially confusing, but is clarified by Nöth: "Theoretically, Peirce distinguished clearly between the sign, which is the complete triad, and the representamen, which is the first correlate. Terminologically, however, there is an occasional ambiguity because Peirce sometimes also used the less technical term sign instead of representamen." Ibid., 42.

⁷⁰ In a useful point of clarification, Bal and Bryson (189) note that the "interpretant is a crucial concept in Peircean semiotics," but one that "should not be conflated with the person doing the interpretation."

⁷¹ Charles Peirce, "Logic as Semiotic: The Theory of Signs," in Danesi and Santeramo, 11.

⁷² Bal and Bryson, 189.

⁷³ Ibid., 188.

⁷⁴ Merrell, 31.

⁷⁵ Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1976), 69, quoted in *ibid.*

⁷⁶ Bal and Bryson, 189.

⁷⁷ Norman Bryson, "Semiology and Visual Interpretation," in *Visual Theory: Painting and Interpretation*, eds. Bryson, Michael Ann Holly, and Keith Moxey (New York: Harper Collins, 1991), 72.

⁷⁸ Merrell, 31.

⁷⁹ Potts, 19.

⁸⁰ Ibid., 20.

⁸¹ Mieke Bal, "Seeing Signs: The Use of Semiotics for the Understanding of Visual Art," in *The Subjects of Art History: Historical Objects in Contemporary Perspectives*, eds. Mark A. Cheetham, Michael Ann Holly, and Keith Moxey (Cambridge: Cambridge University Press, 1998), 75.

⁸² Peirce's term icon should not be confused with the more common, traditional art historical use of the term "icon," which refers to images of sacred personages in the Byzantine and Orthodox traditions.

⁸³ Bal, 76.

⁸⁴ Karen L. Kleinfelder, *The Artist, His Model, Her Image, His Gaze: Picasso's Pursuit of the Model* (Chicago: University of Chicago Press, 1993), 49.

⁸⁵ Merrell, 30.

⁸⁶ Kleinfelder, 49.

⁸⁷ Bal and Bryson, 190.

⁸⁸ Kleinfelder, 49.

⁸⁹ Bal, 77.

⁹⁰ Kleinfelder, 50.

⁹¹ Potts, 18.

⁹² This is a moot point, in some respects, because even abstract or Minimalist art can be analysed using semiotics. In theory, all art works are signs, whether regarded as a whole or as the sum of their parts. In practice, however, one could argue that greater success can be had applying semiotics to the analysis of drawings, such as Scott's, where the individual elements are more easily identifiable.

⁹³ John Scott, interview by author, tape recording via telephone, Ottawa/Toronto, 16 March 1999.

⁹⁴ Potts, 23.

⁹⁵ Bryson, 70.

⁹⁶ Potts, 18.

⁹⁷ Bal and Bryson define and discuss semiotics as well as argue for its advantages over "traditional art history." These advantages are based on the semiotic critique of "context," "authorship," and "reception" as they are traditionally understood by art historians.

⁹⁸ Bal and Bryson, 174.

⁹⁹ Potts, 19.

¹⁰⁰ Although Saussure called for an expansion beyond the domain of language, the term "signifier" is, in practice, modelled on the linguistic case. Bal and Bryson, 193.

¹⁰¹ A.R. Lacey defines the main topic of logic as "valid reasoning, its systematization and the study of notions relevant to it," in *A Dictionary of Philosophy*, 3rd ed. (London: Routledge, 1996), 181.

¹⁰² Margaret Iversen, "Saussure Versus Peirce: Models for a Semiotics of Visual Art," in *The New Art History*, eds. A.L. Rees and Frances Borzello (New Jersey: Humanities Press International, 1988), 85.

¹⁰³ Bal and Bryson. 194.

¹⁰⁴ Potts, 17.

¹⁰⁵ Ibid.

¹⁰⁶ Bryson, 71.

¹⁰⁷ Nöth, 59.

¹⁰⁸ Hawkes, 22.

¹⁰⁹ Ibid., 23.

¹¹⁰ Iversen, "Saussure Versus Peirce," 86.

¹¹¹ Bal and Bryson, 191.

¹¹² Iversen, "Saussure Versus Peirce," 87.

¹¹³ Ibid., 89.

¹¹⁴ Potts (22) notes there is an exception to this. "The only exceptions are cases where a type of writing has developed, such as ancient Egyptian hieroglyphics, in which linguistic forms are linked by way of an explicit code with conventionalized pictograms. In this case, however, the determining logic of the system lies in the structure of the language, not in the visual forms used."

¹¹⁵ François Brunet, "Visual Semiotics Versus Pragmaticism: Peirce and Photography," in *Peirce's Doctrine of Signs: Theory, Applications, and Connections*, Vincent M. Colapietro and Thomas M. Olschewsky, eds. (New York: Mouton de Gruyter, 1995), 297.

¹¹⁶ Rosalind Krauss, "Notes on the Index: Seventies Art in America," Part 2, *October*, no. 4 (1977): 67.

¹¹⁷ Central to Krauss' analysis was proving that because the works at P.S.1 functioned like photographs, a type of indexical sign, they too were indexical. This step, however, was largely unnecessary for proving her overall argument and extraneous analysis of that nature will be avoided in this thesis. Brunet (298) has also commented on this, noting that Krauss' argument, "perhaps uselessly relied on the assumption of photography as a model of indexicality."

¹¹⁸ Rosalind Krauss, "Notes on the Index: Seventies Art in America," Part 1, *October*, no. 3 (1977): 71.

¹¹⁹ Ibid., 70.

¹²⁰ Ibid., 69.

¹²¹ Ibid., 72.

¹²² Margaret Iversen, "The Bride Stripped Bare by Her Own Desire: Reading Mary Kelly's Post-Partum Document," in *Post-Partum Document*, Mary Kelly (London: Routledge, 1983), 207 and 209. The other sign type identified by Iversen is writing, but this is discussed in terms of Saussure's theory of language.

¹²³ Iversen, "The Bride Stripped Bare," 207.

¹²⁴ Bal, 81.

¹²⁵ See Ibid., 81-91. for a full discussion of these works.

¹²⁶ Ibid., 82.

¹²⁷ Ibid.

¹²⁸ Ibid., 83.

¹²⁹ While other theories of autobiography could have been considered, the choices were limited to the theories of James Olney and Philippe Lejeune because research suggested they were the two most prominent scholars in the field. Lejeune, as Paul John Eakin notes, is someone, "whose range and authority as a student of autobiography are matched only by Olney himself." Paul John Eakin, foreword to Philippe Lejeune, *On Autobiography*, ed. Eakin, trans. Katherine Leary (Minneapolis: University of Minnesota Press, 1989), vii.

¹³⁰ Lejeune, 4.

¹³¹ Ibid., 13.

¹³² James Olney, *Metaphors of Self: The Meaning of Autobiography* (Princeton: Princeton University Press, 1972), 30.

¹³³ Ernst Cassirer, *Essay on Man* (New Haven: Yale University Press, 1944), 222, quoted in *ibid.*, 8.

¹³⁴ Olney, *Metaphors of Self*, 21.

¹³⁵ Olney also cites other examples of structures humankind creates to order the world, including history, poetry, psychology, political economy, natural science, personal essays, controversial tracts, and scientific treatises. *Ibid.*, 3.

¹³⁶ *Ibid.*, 29.

¹³⁷ *Ibid.*, 30.

¹³⁸ James Olney, "Autobiography and the Cultural Moment," in *Autobiography: Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980), 21.

¹³⁹ Olney, *Metaphors of Self*, 29.

¹⁴⁰ *Ibid.*, 35.

¹⁴¹ The inability of the autobiographer to give the reader an external view of him or herself has led some postmodern critics to claim that all autobiography is essentially fictive. Further evidence for this claim comes from more frequent use of a third person, non-fictive persona, and the identification not of actual personalities, but types of human characters in recent autobiography. James Olney, "On the Nature of Autobiography," in *Biography and Autobiography: Essays on Irish and Canadian History and Literature*, ed. James Noonan (Ottawa: Carleton University Press, 1993), 111.

¹⁴² James Olney, "Some Versions of Memory/Some Versions of *Bios*: The Ontology of Autobiography," in *Autobiography: Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980), 237.

¹⁴³ Olney, "Autobiography and the Cultural Moment," 25.

¹⁴⁴ Olney, "Some Versions," 239.

¹⁴⁵ Ibid., 241.

¹⁴⁶ Ibid., 240.

¹⁴⁷ James Olney, "Autobiography: An Anatomy and a Taxonomy," *Neohelicon* 13, no. 1 (1986): 65-66.

¹⁴⁸ Olney, "Autobiography and the Cultural Moment," 22.

¹⁴⁹ Paul de Man, "Autobiography as De-facement," *Modern Language Notes* 94 (1979): 920, quoted in Olney, "On the Nature of Autobiography," 115.

¹⁵⁰ Olney, "Autobiography and the Cultural Moment," 24.

¹⁵¹ Olney, *Metaphors of Self*, 45.

¹⁵² Olney, "An Anatomy and a Taxonomy," 64.

¹⁵³ Ernst Cassirer, *Essay on Man* (New Haven: Yale University Press, 1944), 222, quoted in Olney, *Metaphors of Self*, 8.

¹⁵⁴ Hanna. "John Scott Celebrates."

¹⁵⁵ Ibid.

¹⁵⁶ National Gallery of Canada, Education Division, *John Scott: Interview in Conjunction With Apocalypse Trans-Am* (Ottawa: National Gallery of Canada, 15 July 1994), videotape 2 of 2. Outtakes for *What's This? Understanding Contemporary Art* educational video.

¹⁵⁷ Diana Nemiroff, *Drawing/Installation/Dessin* (Montreal: Saidye Bronfman Centre for the Arts, c. 1984), 4.

¹⁵⁸ Peter Krausz, introduction to *Drawing: A Canadian Survey, 1977-1982* (Montreal: Saidye Bronfman Centre for the Arts, 1983), 6.

¹⁵⁹ David Rosand, *The Meaning of the Mark: Leonardo and Titian*, The Franklin D. Murphy Lectures, 7 (Kansas: Spencer Museum of Art, University of Kansas, 1988), 14.

¹⁶⁰ Regine Basha, *Diary of a Human Hand* (Montreal: Saidye Bronfman Centre for the Arts, 1995), 16.

¹⁶¹ Krausz, 6.

¹⁶² Bernice Rose, *Drawing Now* (New York: The Museum of Modern Art, 1976), 10.

¹⁶³ Philip Rawson, *Drawing* (London: Oxford University Press, 1969), 5.

¹⁶⁴ Ibid., 19.

¹⁶⁵ Balkind and Shadbolt, unpagged.

¹⁶⁶ Andrew Hunter, *John Scott* (Hamilton: Art Gallery of Hamilton, 1998), 2.

¹⁶⁷ Iversen, "Saussure v. Peirce," 90.

¹⁶⁸ Hunter, *John Scott*, 2.

¹⁶⁹ Almost all the drawings included in this study are marked by Scott's footprints and other traces, although these prints and vestiges do not always show up on the reproductions.

¹⁷⁰ Balkind and Shadbolt, unpagcd.

¹⁷¹ *Diane Frankenstein*, a work explained in the Introduction (see above, p. 13), can also be understood as an index of Scott's self-identity, and is thus a precedent for this practice.

¹⁷² John Scott, interview by author, 16 March 1999.

¹⁷³ Hans Biedermann, *Dictionary of Symbolism* (New York: Facts on File, 1992), 162.

¹⁷⁴ Jean Chevalier and Alain Gheerbrant, *A Dictionary of Symbols*, trans. John Buchanan-Brown (London: Penguin Books, 1994), 465.

¹⁷⁵ John Scott, interview by author, 16 March 1999.

¹⁷⁶ Additional, but scant information on the Chinese labourers is found in Robert Craig Brown, *The Illustrated History of Canada*, 2nd ed., rev. (Toronto: Lester Publishing Limited, 1996), 361.

¹⁷⁷ John Scott, interview by author, 16 March 1999.

¹⁷⁸ This assumption is based on points made in the following articles, Dault, "Guns R Us," 18; and Wylie, 72.

Dault, writing about Scott's 1989 mixed-media piece *Witness* (a Smith & Wesson 357 Magnum with a glass eye inserted into its handgrip) suggests the "eye" endows the gun with a "portable conscience." Wylie suggests similarly that a collaged photograph of Scott's own eye in *The Collaborationist* (a diptych of Robert Oppenheimer and Edward Teller) underlines "the idea of the artist having to shoulder responsibility for the world situation."

¹⁷⁹ Originally exhibited at the R.C. Harris Filtration Plant in 1988, as part of the *WaterWorks* exhibition, *100 Workers* has since been presented in Hamilton, Montreal, Windsor, and Ottawa. Although the images in the installation remain constant, the text is varied to honour the workers from the particular region in which it is shown. Scott decided consequently to include his father's name in the Windsor version because it was his hometown, and in the Ottawa version because it was a national monument. Joseph Scott was also one of the people honoured in the 1988 memorial, but only for the opening night of the exhibition. John Scott, interview by author, notes, Toronto, 6 May 1999.

¹⁸⁰ John Scott, interview by author, 16 March 1999.

¹⁸¹ Krauss, Part I, 70.

¹⁸² John Scott, interview by author, 16 March 1999.

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- ¹⁸³ Krauss, Part 1, 72.
- ¹⁸⁴ Enright, 20.
- ¹⁸⁵ Jay Scott, 43.
- ¹⁸⁶ Gary Michael Dault, "Painspotting: The Art of John Scott," in Liss, 14.
- ¹⁸⁷ Jay Scott, 43.
- ¹⁸⁸ Ibid.
- ¹⁸⁹ Dault, "Up From Irony," 10.
- ¹⁹⁰ National Gallery of Canada, Education Division, videotape 2 of 2. Author's emphasis in bold.
- ¹⁹¹ Liss, 4.
- ¹⁹² Dault, "Space Invader," 156.
- ¹⁹³ John Scott, interview by author, 6 May 1999.
- ¹⁹⁴ Jay Scott, 47.
- ¹⁹⁵ Chevalier and Gheerbrant, 270.
- ¹⁹⁶ Ibid., 271.
- ¹⁹⁷ Murray, 15.
- ¹⁹⁸ John Scott, interview by author, 6 May 1999. Scott has said this feeling of naturalness, or comfort, with the paralysis derives from childhood when he also had an unspecified problem with his face.
- ¹⁹⁹ John Scott, "Appearances to the Contrary: The Commodification of Distortion," *Canadian Art* 6 (winter 1989): 22.
- ²⁰⁰ Stephen Busby, "Taking Control: How I Learned to Live With AIDS," in *When Pain Strikes*, eds. Bill Burns, Cathy Busby, and Kim Sawchuk (Minneapolis: University of Minnesota Press, 1999), 149.
- ²⁰¹ John Scott, interview by author, 6 May 1999.
- ²⁰² John Scott, "Appearances to the Contrary," 22.
- ²⁰³ Chevalier and Gheerbrant, 270.
- ²⁰⁴ David Kovacs, "Introduction to the *Cyclops*," trans. and ed., in Euripides, *Cyclops, Alcestris, Medea* (Cambridge: Harvard University Press, 1994), 55.
- ²⁰⁵ Olney, *Metaphors of Self*, 35.
- ²⁰⁶ Chevalier and Gheerbrant, 24.
- ²⁰⁷ Biedermann, 265.

²⁰⁸ Chevalier and Gheerbrant, 753.

²⁰⁹ Becker describes this “dominant tradition” as one that takes the “artist and art work, rather than the network of cooperation [manufacturers, curators, critics, the state, collectors, the public, and other artists, etc.], as central to the analysis of art.” Howard S. Becker, *Art Worlds* (Berkeley: University of California Press, 1982), xi and 13.

²¹⁰ *Ibid.*, 39.

²¹¹ John Scott, “King and Courtier: Are Mainline Artists Making Tracks for the Movies?,” *Canadian Art* 6 (spring 1989): 22.

²¹² John Scott, “Roundup,” *C Magazine*, no. 23 (summer 1989): 69.

²¹³ John Scott, interview by author, 6 May 1999.

²¹⁴ Becker, 99.

²¹⁵ John Berger, *Ways of Seeing* (London: British Broadcasting Corporation and Penguin Books, 1972), 135.

²¹⁶ John Scott, interview by author, 19-20 November 1998. Scott also used the term “poseurs” in “The Trojan Horse,” *Vanguard* 17, no. 2 (April/May 1988): 26, 27, to describe the “affluent folks” interested in “dynamic urban living,” who were responsible for the gentrification of certain Toronto neighbourhoods.

²¹⁷ Chevalier and Gheerbrant, 439.

²¹⁸ James Hall, *Illustrated Dictionary of Symbols in Eastern and Western Art* (London: John Murray Publishers, 1994), 101.

²¹⁹ Another example of a work from Scott’s oeuvre that has dealt with class conflict is *Class Struggle 1982. A Drawing Disco Installation*, subtitled *Hell’s Open Kitchen*. See Philip Monk, *Language and Representation* (Toronto: A Space, 23 January-6 February 1982), 19.

²²⁰ Hanna, “John Scott Celebrates.”

²²¹ Duin, sec. A, p. 2.

²²² John Scott, interview by author, 19-20 November 1998.

²²³ John Scott, interview by author, 6 May 1999.

²²⁴ Chevalier and Gheerbrant, 363.

²²⁵ John Scott, interview by author, 6 May 1999.

²²⁶ *Ibid.*

²²⁷ *Ibid.*

²²⁸ John Scott, interview by author, 19-20 November 1998.

²²⁹ John Scott, interview by author, 6 May 1999.

²³⁰ Ibid.

²³¹ Hall, 128.

²³² Chevalier, 96.

²³³ Burns, Busby, and Sawchuk, xii.

²³⁴ John Scott, "I Saw the News Today Oh Boy: Television and the Gulf War," *Canadian Art* 6 (spring 1991): 16.

²³⁵ John Scott, "Reel Sex and Death: The Triumph of Mindlessness Over Matter," *Canadian Art* 5 (winter 1988): 21.

²³⁶ While this group of drawings represents one small selection from Scott's large body of work in the Carleton collection, many other drawings could have been selected, which also would have supported this hypothesis.

²³⁷ John Scott, interview by author, 16 March 1999.

²³⁸ Helene E. Roberts, ed., *Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art*, vol. 2 (Chicago: Fitzroy Dearborn Publishers, 1998), 747.

²³⁹ John Scott, interview by author, 16 March 1999.

²⁴⁰ John Scott, "King and Courtier," 22.

²⁴¹ John Scott, interview by author, 16 March 1999.

²⁴² John Scott, interview by author, 6 May 1999. During this interview Scott spoke about one of the first shows he had, in which there was a drawing of a "clunky guy with a spacesuit on." Although it was based on the tremendous journey of man going to the moon, it also stood for the epic journey of Gilgamesh. The artist does not know where this particular image is now. Although Scott did not refer to the drawing by name, it is possible that he was referring to the work reproduced here as (fig. 38).

²⁴³ Anthony S. Mercatante, *The Facts on File Encyclopedia of World Mythology and Legend* (New York: Facts on File, 1988), 276-77.

²⁴⁴ John Scott, "Reel Sex and Death," 22.

²⁴⁵ John Scott, interview by author, 6 May 1999.

²⁴⁶ National Gallery of Canada, Education Division, videotape 2 of 2.

²⁴⁷ Roberts cites Mary Kelly's *Post-Partum Document* as an example of an artwork in which birth and death are closely intertwined. "Kelly's artwork also brings to mind the death of specific maternal functions at various stages in the child's life (weaning, carrying, etc.). Postpartum experiences include several kinds of death, even the death of a woman's identity as she assumes a new role." Helene E. Roberts, ed., *Encyclopedia of*

Comparative Iconography: Themes Depicted in Works of Art, vol. 1 (Chicago: Fitzroy Dearborn Publishers, 1998), 145.

²⁴⁸ This drawing, *Birth*, is thus another example of how Scott's work evokes comparisons with Frida Kahlo's painting, particularly *My Birth*, a dual portrait in which Kahlo (imagining how she was born) gives birth to herself. Significantly, *My Birth* is also a representation of death as the mother and child are both dead. Hayden Herrera, *Frida Kahlo: The Paintings* (New York: HarperCollins, 1991), 9-10.

Roberts has described this painting as a demonstration of "the modernist shift from mirroring the real world to reflecting the world within the psyche. Here, childbirth symbolizes a personal experience: a sense of change, renewal, or rebirth." Roberts, vol. 1, 144. These interpretations of Kahlo's work suggest it is not unreasonable to propose that Scott's drawing also stands for the birth of his self. The similarities among Kelly's, Kahlo's, and Scott's work, furthermore, suggests that in-depth comparison among representations of "birth" from a female and male perspective could be an interesting and fruitful avenue for future research. A comparative analysis of this nature could also look at the works of contemporary Canadian female artists such as those included in *Fertile Ground* (Pam Hall, Ginette Legaré, Elizabeth MacKenzie, Leslie Reid, Karen Spencer, Jin-me Yoon) (Kingston: Agnes Etherington Art Centre, 19 September-15 December, 1996).

²⁴⁹ Roberts, vol. 1. 139.

²⁵⁰ John Scott wrote in "Reel Sex and Death," 21, that "Face-to-face copulation and simultaneous orgasm may successfully convey the message of equal, loving partners, but the image has little to do with most people's sexual reality."

²⁵¹ John Scott, "Motorcycle Madness: Why Feminists Succumb to Macho Blandishments," *Canadian Art* 7 (fall 1990): 22.

²⁵² Lori Spring and Mark Hesselink, *Visual Arts Award 1995: John Scott* (Toronto, 1995).

²⁵³ While these two drawings were not grouped together in the CUAG collection, physical similarities between the two images (the rabbit, pose, held object, and background) suggest they can be interpreted together, much like the iconic similarities among the "hammer" drawings lead to comparative analysis.

²⁵⁴ Ad de Vries, *Dictionary of Symbols and Imagery* (Amsterdam: North-Holland Publishing Company, 1974), 238.

²⁵⁵ Dault, "Guns R Us," 18.

²⁵⁶ National Gallery of Canada, Education Division, videotape 2 of 2.

²⁵⁷ De Vries, 369.

²⁵⁸ Spring and Hesselink. Author's emphasis in bold.

²⁵⁹ Dault, "Guns R Us," 18.

²⁶⁰ *Ibid.*, 18.

²⁶¹ The flower and the moon have both been labelled by Scott, thereby eliminating the need for an in-depth (and repetitive) analysis of these two signs. Their obvious affinity with the objects they are intended to represent, in addition to the labels, suggests clearly that they function as iconic signs.

²⁶² De Vries, 194.

²⁶³ Chevalier and Gheerbrant, 395.

²⁶⁴ Ibid., 669.

²⁶⁵ J.E. Cirlot, *A Dictionary of Symbols*, trans. Jack Sage (New York: Routledge and Kegan Paul Ltd., 1962), 204-205.

²⁶⁶ For example, in Joyce Wieland's (1931-1998) storyboard painting *Nature Mixes* (1963), a hand first transforms into a flower and then a penis. See Marie Fleming, *Joyce Wieland* (Toronto: Art Gallery of Ontario, 17 April-28 June 1987), 52. The moon, likewise, has also been associated previously with the "masculine principle," such as in the Inuit legend of brother moon and sister sun, a tale which explains the creation of the sun and the moon. See Bernadette Driscoll, *Inuit Myths, Legends and Songs* (Winnipeg: The Winnipeg Art Gallery, 12 March-2 May 1982), 58.

²⁶⁷ Further evidence suggesting that the flower and moon are intended to represent the conventional feminine principle is found in Scott's review of a David Salle (b. 1952) exhibition where he equates passivity with femininity: "all of Salle's images, even those of men and objects, in being so passively constructed and branded, are like those of children and women – powerless and, therefore, female." John Scott, "David Salle, Art Gallery of Ontario," *Vanguard* 16, no. 5 (November 1987): 39.

²⁶⁸ Spring and Hesselink. This interest manifested itself previously in works such as *Construct/In Extremis* (see above, p. 13) and in Scott's experimentation with cross-dressing. For a discussion of the latter see Enright, 25.

²⁶⁹ Spring and Hesselink.

²⁷⁰ John Scott, "History, The Sequel: Or, the Triumph of TV and Testosterone Over Truth," *Canadian Art* 7 (summer 1990): 22.

²⁷¹ Deirdre Hanna, "John Scott Celebrates."

²⁷² John Scott, interview by author, 16 March 1999.

²⁷³ Ibid.

²⁷⁴ Dault, "Space Invader," 158.

²⁷⁵ Hunter, *John Scott*, 4.

²⁷⁶ National Gallery of Canada, Education Division, videotape 2 of 2.

²⁷⁷ Chevalier and Gheerbrant, 472.

²⁷⁸ Cirlot, 204-205.

²⁷⁹ Scott's shifting representations of his bunny or rabbit suggest it could also be read as a Trickster figure. While a full treatment of this hypothesis is beyond the scope of this thesis, I will nevertheless outline briefly the similarity between the two figures.

Tales of the Trickster's exploits are admonitions, instructions, and entertainment. Found in oral cultures world wide, it is a special figure in the cultures of Native North America, and one of its many names in Canada is the hare. Cree playwright Tomson Highway explains the Trickster as a genderless character ("that little guy, man or woman") at the centre of the Native mythological universe. While noted anthropologist, Paul Radin has suggested that the Trickster is a psychological construct, "an attempt by man to solve his problems inward and outward," more recent interpretations of the Trickster recognize this character as an ironic figure. Lawrence Sullivan, for example, writes: "Irony binds widely separated opposites into a single figure so that contraries appear to belong together. In Trickster, chaos and order, sacred and profane, farce and meaning, silence and song, food and waste, word and event, pretended ignorance and pretended cunning, stone-life and flesh life, male and female, play and reality, compose not only an ironic symbol but a symbol of irony ... In him the double-sidedness of reality reveals itself." A discussion of all these aforementioned perspectives on the Trickster can be found in Allan J. Ryan, *The Trickster Shift: Humour and Irony in Contemporary Native Art* (Vancouver: UBC Press, 1999), 3-12.

In addition to the obvious parallel between the genderless Trickster hare, and Scott's masculine and feminine rabbit, another parallel exists between the Trickster's tales of "admonition" and Scott's own admission to Enright (26), that his art is an ethical activity: "It's ethical in that it's storytelling and stories are always told for reasons. Myths come into existence for reasons. They pass on certain things, they remind us of things. So they're always ethical in that they're instructive."

²⁸⁰ Enright, 29.

²⁸¹ Michael McNamara, *John Scott — Art and Justice*, 19 min., Queen West Productions, Toronto, 1998.

²⁸² Ibid.

²⁸³ Enright, 29.

²⁸⁴ Ibid.

²⁸⁵ Biedermann, 74; and Chevalier and Gheerbrant, 96.

²⁸⁶ Chevalier and Gheerbrant, 249.

²⁸⁷ Biedermann, 43.

²⁸⁸ One of the more interesting phenomena pointed to by Scott's drawing is the Dance of Death (fig. 43), a common medieval subject, in which death, personified as a skeleton, dances with people from all classes of society, taking them to the grave. Roberts (vol. 1, 224) notes it "was created to express the inevitability and universality of death, along with the inference that immortality resides not in physical preservation but in a spiritual connection with Jesus Christ." See also Fritz Eichenberg, *Dance of Death: A Graphic*

Commentary on The Danse Macabre Through the Centuries (New York: Abbeville Press, 1983).

²⁸⁹ Scott's use of the "dance" is one of several shared traits between his artistic practice and that of shamanism. Other affinities include the "trance," a state in which the shaman mediates between humans and the supernatural, often to divine the causes of illness. One could suggest that Scott's physical process of drawing is akin to this trance state, particularly in the creation of drawings, such as *Untitled* ("Dance" "Bunny" man), which deal with his osteoporosis. As Esther Pasztory notes in "Shamanism and North American Indian Art," in *Native North American Art History*, eds. Zena Pearlstone Mathews and Aldona Jonaitis (Palo Alto: Peek Publications, 1982), 27, "the mystic trance is a peculiarly human ability that individuals may have at any time and place, but it is institutionalized in widely different forms." Another parallel is the lack of importance accorded to the finished art work in both shamanistic ideology and Scott's practice. The finished art work in shamanism is often less important than the act of creating it because the art is intended to communicate certain ideas, as opposed to functioning as an aesthetic object. As a result, they are often "simple in form and lack detail, often needing verbal description in order to acquire meaning" (Pasztory, 17). Scott, likewise, labels his drawings with written descriptions, and treats his finished art works with little reverence, placing more emphasis on the subjects he draws than their formal appearance. A final commonality is the prevalence of animal images in shamanistic art and Scott's art. All these similarities suggest that an investigation, which questions whether or not Scott is assuming the role of the shaman, would be an interesting avenue for future exploration. Joseph Beuys' (1921-1986), for example, is one western artist whose artistic practice has been interpreted as shamanistic. See Donald Kuspit, "Joseph Beuys: Between Showman and Shaman," in David Thistlewood, ed., *Joseph Beuys: Diverging Critiques* (Liverpool: Liverpool University Press, 1995), 27-50. Beuys' use of the hare and hare's blood in his drawings and performances establishes yet another interesting connection between shamanism and Scott's work.

²⁹⁰ Chevalier and Gheerbrant, 273.

²⁹¹ *Ibid.*, 231. Among the many types of conflict noted by Chevalier and Gheerbrant is the conflict between sickness and health.

²⁹² John Scott, "Reel Sex and Death," 22.

²⁹³ For the purposes of this study, it is necessary to distinguish here between "conflict" and "combat." Whereas "conflict" can be understood as a more general fight or struggle, often resulting in a state of opposition or hostilities, "combat" refers to a fight or struggle involving arms or some form of weaponry.

²⁹⁴ Monique Beaudin, "Megacity is Big Trouble: Critics," *The Montreal Gazette*, 1 March 1997, sec. A, p. 1, 16.

²⁹⁵ William Walker and Paul Moloney, "Megacity: Full Speed Ahead," *The Toronto Star*, 28 March 1997, sec. A, p. 1.

²⁹⁶ “The vocabulary associated with the political body in pain illuminates the rhetorical strategies of avowedly federalist and sovereignist spokespersons ... Within a federalist framework the nation is a body in crisis threatened from within by one of its own. It is about to be dismembered ... From the position of Quebec nationalism, the nation is a body, but the body is not being allowed to grow and develop normally.” Kim Sawchuk, “Wounded States: Sovereignty, Separation, and the Quebec Referendum,” in Burns, Busby, and Sawchuk, 111-112.

²⁹⁷ Ibid., 97.

²⁹⁸ Carole Corbeil, “An artist’s need to see war,” *The Globe and Mail*, 25 August 1983, sec. E, p. 3

²⁹⁹ Writing in 1997, Mays, for example, described Scott as an artist who is “committed to bearing witness to the torments and fearful realities of our time.” See Mays, “Twenty Years of Dread on the Wall,” sec. A, p. 20.

³⁰⁰ Enright, 23.

³⁰¹ John Scott, interview by author, 19-20 November 1998.

³⁰² Biedermann, 308; and Chevalier and Gheerbrant, 883.

³⁰³ John Bentley Mays, “The House Whitlock Built Definitely Not a Home,” *The Globe and Mail*, 22 December 1989, sec. C, p. 7.

³⁰⁴ Chevalier and Gheerbrant, 439.

³⁰⁵ Enright, 17.

³⁰⁶ Evidence of how that past self still influences the present self is demonstrated not only by the drawings, but by Scott’s own verbal affirmation of how much he still loves planes and thinks they are really beautiful objects. He has said he would love to know how to fly and has expressed his enthusiasm for and fascination with planes. John Scott, interview by author, 19-20 November 1998.

³⁰⁷ Enright, 23.

³⁰⁸ John Scott, interview by author, 16 March 1999.

³⁰⁹ Enright, 23.

³¹⁰ Dault, “Between the Eyes,” 32.

³¹¹ Rosand, 15.

³¹² Henri Focillon, *Vie des Formes* (Paris: Presses Universitaires de France, 1988), 124, quoted in Françoise Viatte, “‘Weaving a Rope of Sand’,” *Yale French Studies* 89 (1996): 102.

³¹³ Viatte, 96.

³¹⁴ Basha, 14.

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- ³¹⁵ Richard Rhodes, *Stealth* (Oakville: Oakville Galleries, Gairloch Gallery, 27 April-9 June 1996), unpagued.
- ³¹⁶ Dault, "Space Invader," 157.
- ³¹⁷ Viatte, 94.
- ³¹⁸ Basha, 10.
- ³¹⁹ Viatte, 86.
- ³²⁰ Hunter, *John Scott*, 2.
- ³²¹ Rosand, 17.
- ³²² Rose, 19-23.
- ³²³ David Burnett, *Guido Molinari: Works on Paper* (Kingston: Agnes Etherington Art Centre, 1981), 13-16.
- ³²⁴ Claire Christie, *Douglas Stone* (Ontario: D. Stone, 1993), 10.
- ³²⁵ Oille, *Katja Jacobs, John Scott*, unpagued.
- ³²⁶ Dault, "Between The Eyes," 30.
- ³²⁷ Rose, 76.
- ³²⁸ John Scott, interview by author, 6 May 1999.
- ³²⁹ Jay Scott, 43.
- ³³⁰ Mays, "The Making of a Monster Allegory," sec. Entertainment, p. 13.
- ³³¹ Scott, "Reel Sex and Death," 22.
- ³³² Olney, "Some Versions," 244.
- ³³³ Ibid., 247.
- ³³⁴ Ward, 65.
- ³³⁵ John Scott, interview by author, 16 March 1999. Author's emphasis in bold.
- ³³⁶ Danesi and Santeramo, iv.
- ³³⁷ This thesis may represent one of the first applications of Olney's theory of autobiography to an investigation of drawings. However, since the research undertaken in this area was not as comprehensive as the research into previous uses of Peircean semiotics for visual arts analysis, it is possible that Olney's theory has been used before for visual arts studies.
- ³³⁸ Enright, 19.
- ³³⁹ Jay Scott, 43.

³⁴⁰ Murray, 17.

³⁴¹ Watson E. Mills, ed., *Mercer Dictionary of the Bible* (Macon: Mercer University Press, 1990), 759.

Figure 1

John Scott
Firestorm
 1981
 graphite and varsol on paper
 243.8 x 243.8 cm

Figure 2

John Scott
100 Workers
 1997

enamel silkscreened on museum board, paint, and text
 installation view, Saidye Bronfman Centre for the Arts

Figure 3

JOHN SCOTT

John Scott
Selbst
1989
tattoo on skin

Figure 4

John Scott
Trans-Am Apocalypse No. 2
1993
1984 Pontiac Firebird, painted and scratched
1.3 x 1.8 x 5 m

Figure 5

John Scott
Carnivore No. 1
1981
graphite and varsol on paper
45 x 60 cm

Figure 6

John Scott

Feral

1981

oil stick, graphite, and acrylic on paper

243.8 x 243.8 cm

Figure 7

John Scott
Real Life Size
1984
acrylic and charcoal on paper
242.6 x 628.5 cm

Figure 8

John Scott
Mars Bunny
1984
acrylic and mixed media on paper
approx. 208 x 150 cm

Figure 9

John Scott
Black Sun
1997

paper, extruded interior insulation, wood, and steel

Figure 10

John Scott
Return to Earth
1997
latex/acrylic and oil stick on paper
65 x 100 cm

Figure 11

John Scott
Ryson Space
1995
latex/acrylic on paper
57.5 x 87.5 cm

Figure 12

John Scott

Untitled

1997

latex/acrylic, enamel, and oil stick on paper

63.5 x 96.5 cm

Figure 13

John Scott
Untitled (Tanker, Satellite, and Eyes)
1997
latex, acrylic, oil pastel, and enamel
62.5 x 95 cm

Figure 14

John Scott
Untitled ('Muscle' Car)
1994
collage, pastel, oil stick, and latex/acrylic on paper
58.5 x 89.5 cm

Figure 15

John Scott
Untitled ('Bunny' on bike with mushroom cloud)
1996
latex/acrylic on paper
96.5 x 63.5 cm

Figure 16

John Scott

Untitled

1996

Latex/acrylic and collage on paper

96.25 x 63.75 cm

Figure 17

John Scott
Bark All Night
1994

latex/acrylic, oil paint, and enamel on paper
60.2 x 91.1 cm

Figure 18

John Scott
Me rat rat
1995
latex/acrylic and enamel on paper
63.8 x 96.5 cm

Figure 19

John Scott
Rapture
1996
latex/acrylic on paper
87.5 x 57.5 cm

Figure 20

John Scott
Ganesha in Trouble
1997
latex/acrylic and oil stick on paper
89 x 58.5 cm

Figure 21

John Scott
Oedipus Sleep
1996
latex/acrylic and oil stick on paper
62.5 x 94.4 cm

Figure 22

Peirce's Definition of the Sign

Figure 23

John Scott
Untitled (shrine)
n.d.
latex/acrylic on paper
58.8 x 89.3 cm

Figure 24

John Scott

Untitled

1995

latex/acrylic, charcoal, chalk, and oil

pastel on paper

96.7 x 63.6 cm

Figure 25

John Scott
Untitled (love me)
1994
latex/acrylic and enamel on paper
70.8 x 63.9 cm

Figure 26

John Scott
Self-Portrait at Work
1982
pen on paper

Figure 27

John Scott
Untitled (cyclops)
1997
latex/acrylic and footprints on
paper
89 x 58.5 cm

Figure 28

John Scott
*"Field Day – Patriotic Cyclops –
 But I'm Ugly I Try"*
 1996

latex/acrylic and enamel on paper
 89 x 58.5 cm

Figure 29

John Scott
Wounded Giant
1996
latex/acrylic on paper
91.75 x 61 cm

Figure 30

John Scott
Why Odyessus [?]
1996
latex/acrylic, oil stick, and pastel on paper
97 x 64 cm

Figure 31

John Scott

Just Leave

1994

latex/acrylic and enamel on paper

63.8 x 96.6 cm

Figure 32

John Scott
Master of Sleep
1997
latex/acrylic and pastel on paper
96.7 x 63.7 cm

Figure 33

John Scott

Shiva

Latex/acrylic, charcoal, and oil stick on paper

89.3 x 58.7 cm

Figure 34

John Scott

Birth

1991

latex/acrylic, enamel, and collage on paper

95 x 62.5 cm

Figure 35

Leonardo da Vinci
*Anatomical Studies of Embryonic
Development*
ca. 1510-1513
Pen and red chalk on paper
30.1 x 21.3 cm

Figure 36

Carol Donner
A Baby is Born
1984
Book Illustration

Figure 37

John Scott
Untitled
1996
latex/acrylic and oil stick on paper
89 x 57.4 cm

Figure 38

John Scott
Solid State Heart
c. 1976
printer's ink and varsol on paper

Figure 39

John Scott
Planet
1996
latex/acrylic and oil stick on paper
63.7 x 96.7 cm

Figure 40

John Scott
Flower Moon Me
1996
oil stick, charcoal, and enamel
63.5 x 96.7 cm

Figure 41

John Scott
Untitled ("Dance" "Bunny" man)
n.d.
latex/acrylic and blood on paper
91.5 x 61 cm

Figure 42

John Scott
Untitled (Cross)
1996
latex/acrylic and felt tip pen on paper
87.5 x 57.5 cm

Figure 43

Pleydenwurff
Schedel's Nuremberg Chronicle
1493
woodcut

Figure 44

John Scott

Untitled (No Control. Mega Harris. Mega City.)

n.d.

latex/acrylic and blood on paper

91.5 x 61 cm

Figure 45

John Scott

Low Range - City Limits

1995

latex/acrylic, collage, grease pencil, and enamel on paper

63.7 x 97 cm

Figure 46

John Scott
Untitled (air plane)
n.d.
latex/acrylic and collage on paper
61.5 x 91 cm

Figure 47

John Scott
Untitled
1995
latex/acrylic and pastel on paper
89 x 58.5 cm

Figure 48

Leonardo da Vinci
Profiles of Two Men and Machine Studies
ca. 1478
pen and brown ink on paper
20 x 26.5 cm

Figure 49

Cy Twombly

Untitled, 1953, house paint and pencil on canvas
71.1 x 114.3 cm

Untitled, 1956, pencil, 55.7 x 76.4 cm

Figure 50

Guido Molinari

Untitled

1982

acrylic on paper

101.4 x 66 cm

Figure 51

Douglas Stone
Preliminary List
1996
mixed media on paper
33 x 50.8 cm

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