Killeen the photocopier, and Killeen and MacPaint

> In a famous declaration Andy Warhol said 'I want to be a machine'. The '80s artist is smarter. He has a computer -- indeed the artist is part of a vast cultural circuitry that imitates the way computers work. In the '70s and '80s this new model became an overriding cultural metaphor.
> (Janet Kandon, *Image Scavengers: Painting*, 1982)

1985 ...
Purchases Apple IIe computer, no graphic capability
1986 ...
Purchases Macintosh Plus computer for generating images using MacPaint and MacDraw...
Purchases Canon NP 3025 photocopier for printing images onto tissue paper for use as collage.
(Killeen, in Richard Killeen: Sampler 1967--1990)[1]

A certain printed and graphic 'look' appears in the cut-outs of 1986, some six months before Killeen began actually to affix photocopied graphics to the aluminium. See, for instance, the fine lines diligently painted and pencilled in both versions of *Time to change male institutionalised war* (June and August 1986), **[plates 149, 151]** lines which are only slightly tinted over with coloured wash, or not tinted at all; and see the fine black lines and nearly pure *grisaille* of the four versions of *Mask with a lateral view* (February, February, August, and September, 1986). **[plates 144, 145, 150, 152]** It is as if Killeen is here imitating with the brush effects he will later achieve by more properly graphic means. Symptomatically, when shrunk by reproductions, the seeming graphics painted on *Time to change male institutionalised war* are not immediately distinguishable from the real graphics glued to the aluminium of *Domestic*, October 1986 **[plate 153]** -- the first cut-out where paper collage is used.

So, in the cut-outs of 1986, the graphic look precedes the graphic fact. It seems that Killeen's painting aspires to the condition of the graphic, or that it *copies* the effects of the graphic, before taking the tools of the graphic to itself. And it is, in fact, literally a matter of copying the effects of a printed image, since a number of images in *Time to change male institutionalised war* and *Mask with*

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1 Killeen, 'Chronology', in Richard Killeen and Francis Pound, *Richard Killeen: Sampler 1967-1990*, Workshop Press, Auckland, 1990, p. 17.

a lateral view were formed by tracing images projected from a Macintosh computer print-out. **[fig. 231]**

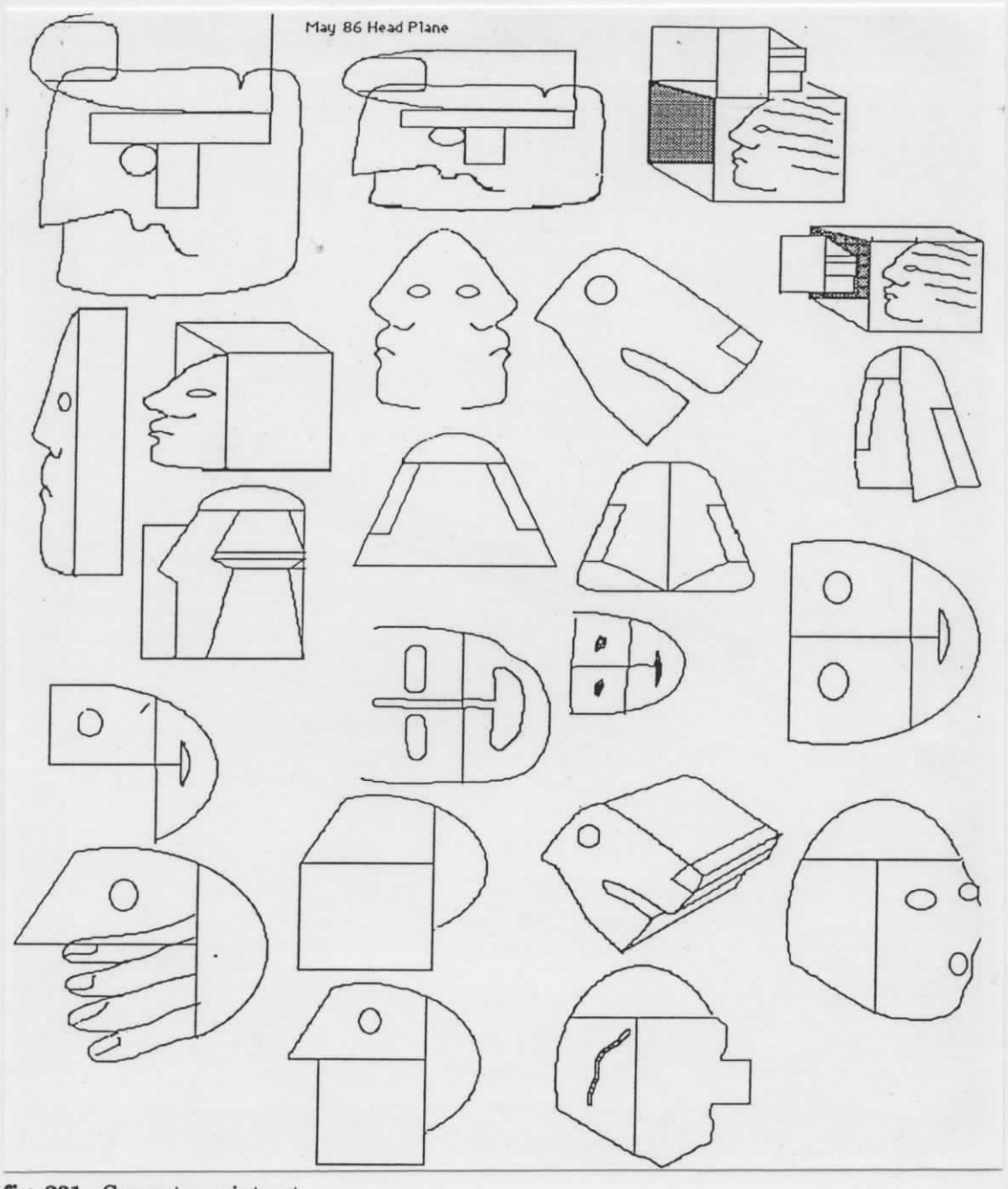

fig. 231. Computer print-out

7 . 5. 86
Use the Macintosh to investigate difference.
exploit difference.
(Killeen, the black notebook, p. 241)

End of May

Begin using Macintosh for drawing images
for the painting -- 'Time to change male institutionalised
war'.
Use MacPaint & MacDraw programs ...
(Killeen, the black notebook, p. 242)

Such images were created on the computer screen, using the various tools provided by the programme MacPaint. Transferring them to the aluminium was a somewhat laborious process. They were first printed on the computer's Apple image writer, then projected by epidiascope from that print-out, and the resulting projection was then traced onto the prepared aluminium pieces waiting, white and expectant, on the studio wall. So the very virtue of the print proper -- the ease with which it may be repeated -- was denied. Obviously, it would be more convenient to avoid the the manual labour of hand-tracing a projected image, to find instead some way of directly applying the print itself to the aluminium. And that, after a necessary period of experimentation, was what Killeen did.

Beginning of October' 86
Begin using photocopier (Canon NP 3025)
as means of reproducing images from books &
computer onto paper which is glued to aluminium.
(Killeen, the black notebook, p. 243)

In the first three cut-outs where paper collage is used, *Domestic*, 24 October 1986, **[plate 153]** *The importance of naming*, 24 November 1986, **[plate 154]** and *Monkey's revenge*, 19 December 1986, **[plate 155]** some of the the images were first created on the computer screen, and then printed off, while others were directly taken from books. Both kinds of images were photocopied onto Arche paper, which was then glued to the aluminium. Once stuck down, they were further modified by washes of colour, so that the total effect is as of a tinted drawing.

Killeen's next technological shift was to abandon the Arche paper, and to photocopy images onto thin tissues of paper, which, with the aid of Liquitex matt medium, were then bonded to the prepared aluminium. Such is the technique Killeen uses to this day.

The matt medium serves not only to stick the tissues down, but also to render them transparent. Since the free brushwork of the white coated aluminium shows through the tissue, it now seems that graphics have been added to paint rather than the reverse, as had been the case with the cut-outs using Arche paper. In fact, after being glued down, the tissue is hardly discernible even to the searching eye -- only the occasional slight wrinkle, or the occasional faintly visible edge against the painterly brushwork beneath, or its minutely darker tone against the white, allows one to discover its presence.

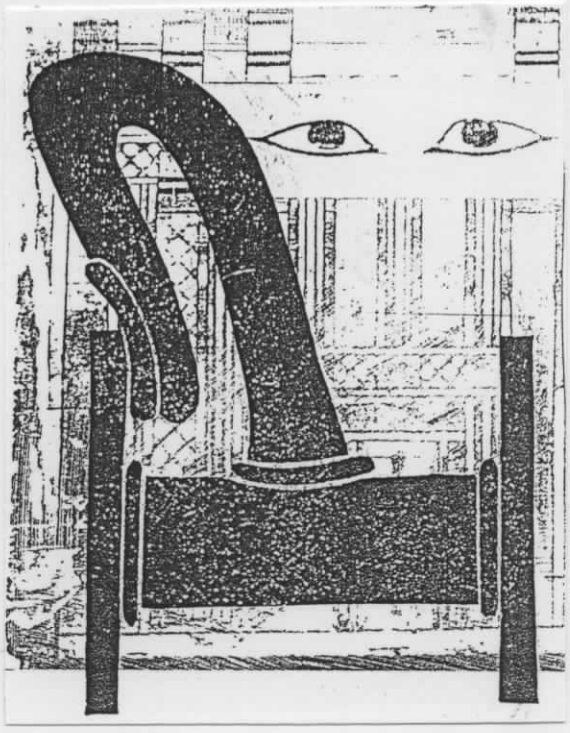

fig. 232. *Stories we tell ourselves*, 25 May 1987 (detail)

Another possibility is immediately opened by the transparency of the tissue: that of overlapping and layering images. This possibility is first exploited in *Stories we tell ourselves*, 25 May 1987. **[plate 160 & fig. 232]** Image bearing tissues are here placed over other image bearing tissues -- in some cases with a layer of paint between. So Killeen is enabled to return to the palimpsest effects first explored in the *Across the Vistula* series of December 1972, **[fig. 8]** where some images are partially erased, seeming then more distant at once in time and space, existent only as memory's trace. The cut-out, too, now becomes a painting with a past; it too becomes 'the board that remembers'.

Of course, from the very first of the cut-outs, Killeen had had recourse to various compendia of images, submitting such images as he scavenged from

them to his successive and various manners. In the cut-outs of 1978, for instance, each borrowed image was flattened into a simplified silhouette of lacquered red or black. But now, with the direct photocopying of images, an extraordinary diversity of style and mark is permitted within the one work. All the graphic styles from the entire history of art become available to Killeen the photocopier, from the outline and shading dot of contemporary zoological and botanical illustrations, to the parallel lined shading of the Renaissance engraving. The 'incredible diligence'[2] of a Durer or the impulsive scrawl of a child may now equally be bestowed at one touch of the copier's button.

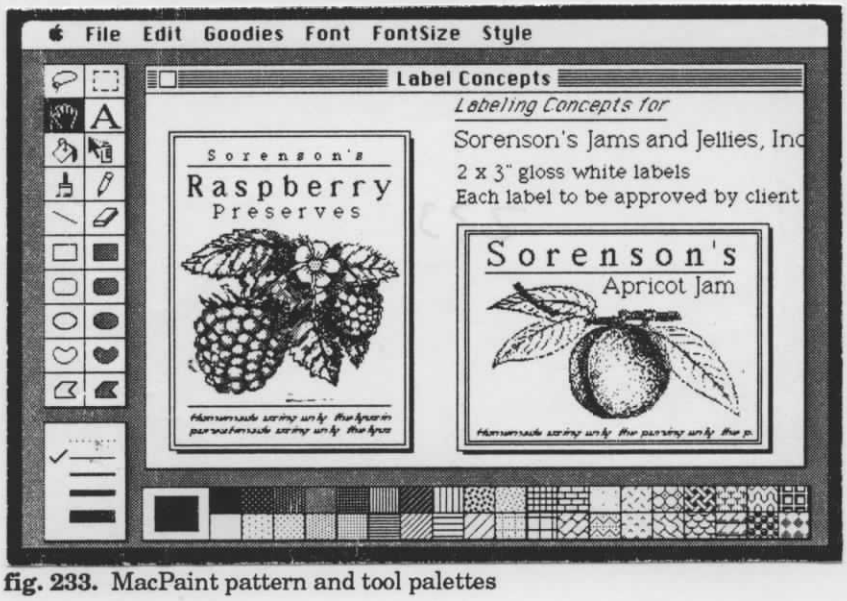

fig. 233. MacPaint pattern and tool palettes

The computer itself, via the programmes Adobe Illustrator, MacPaint and Superpaint, affords a variety of characteristic marks. There are, for instance, the patterns of dots, of dashes, of chevrons, of squares, of circles, of ovals, of circumflexes, of parallel and equidistant diagonals or verticals or horizontals, and patterns of bricks, of grids, of grills, of fishscales, of basketweaves, as well as flat black and white, provided by the pattern palettes. **[fig. 233]** By means of the 'paintbucket' command, any of these patterns can instantly be 'poured' into any area enclosed by an outline, and all of them may be reduced or enlarged at will, or inverted at the command 'invert', so that their white is made black and their black white, their figure, ground, and their ground, figure.

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[2] Erwin Panofsky, *The Life and Art of Albrecht Dürer*, Princeton University Press, Princeton, New Jersey, 1971, p. 83.

fig. 234. Enlarged pixels

A still more dominant effect is that of the 'pixels', or little squares, which make up Macpaint's and SuperPaint's images. These also may be enlarged, so creating distinct and clearly visible squares -- or 'fat bits', they are engagingly called when seen in their maximum magnification. **[figs. 234, 235]**

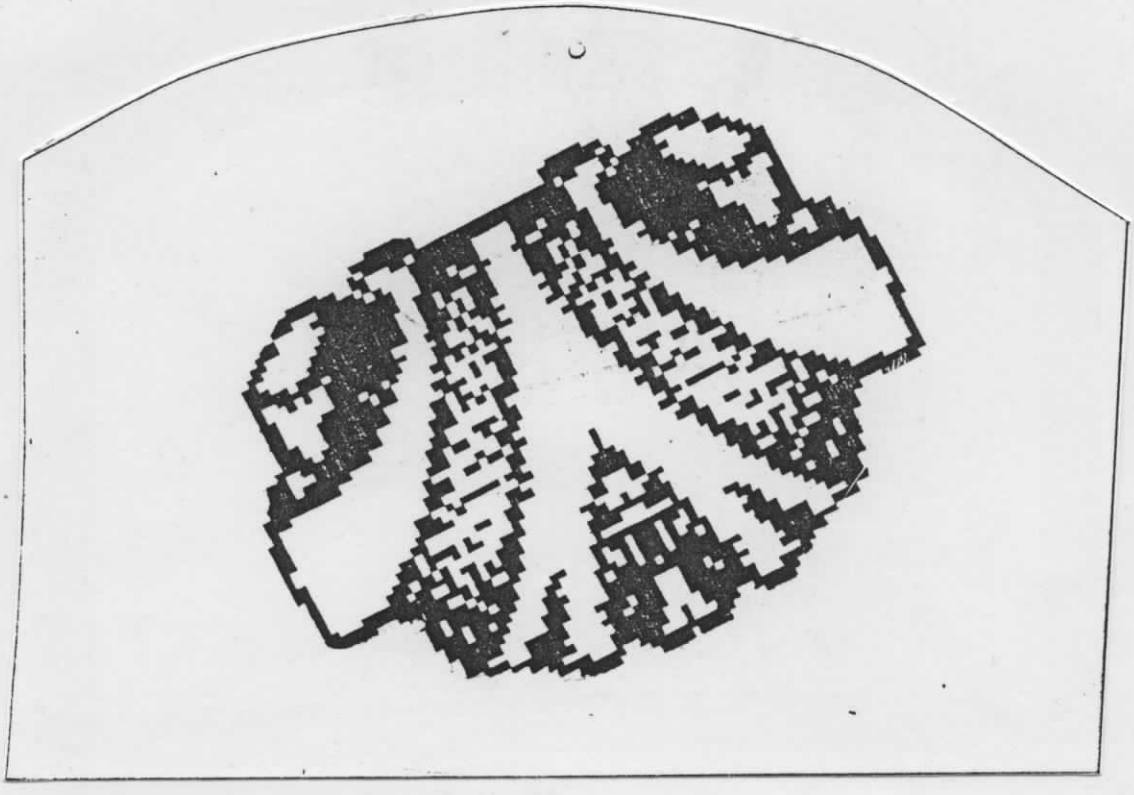

fig. 235. *Domestic (black and white)*, March 1987

It is an essential characteristic of Macpaint's and SuperPaint's pixels that they are invariably subject to the following mathematical principle: they are not visible as constituent elements where they combine to form a straight vertical or horizontal line, since their straight edges combine to form one continuous edge, but they emerge as visible entities in the zig-zag into which they transform any curved, diagonal, or irregular line. In other words, each square pixel is invariably arrayed as if were on an invisible horizontal and vertical grid. **[fig. 234]**

Such is the inherent geometry, or 'inward geometry',[3] as Panofsky would say, of the marks produced by pixel accumulation. It is an inner geometry which Killeen can choose to keep nearly imperceptible, or which he can stress into flagrancy by enlarging a drawing or part of a drawing, thus necessarily enlarging the pixels.

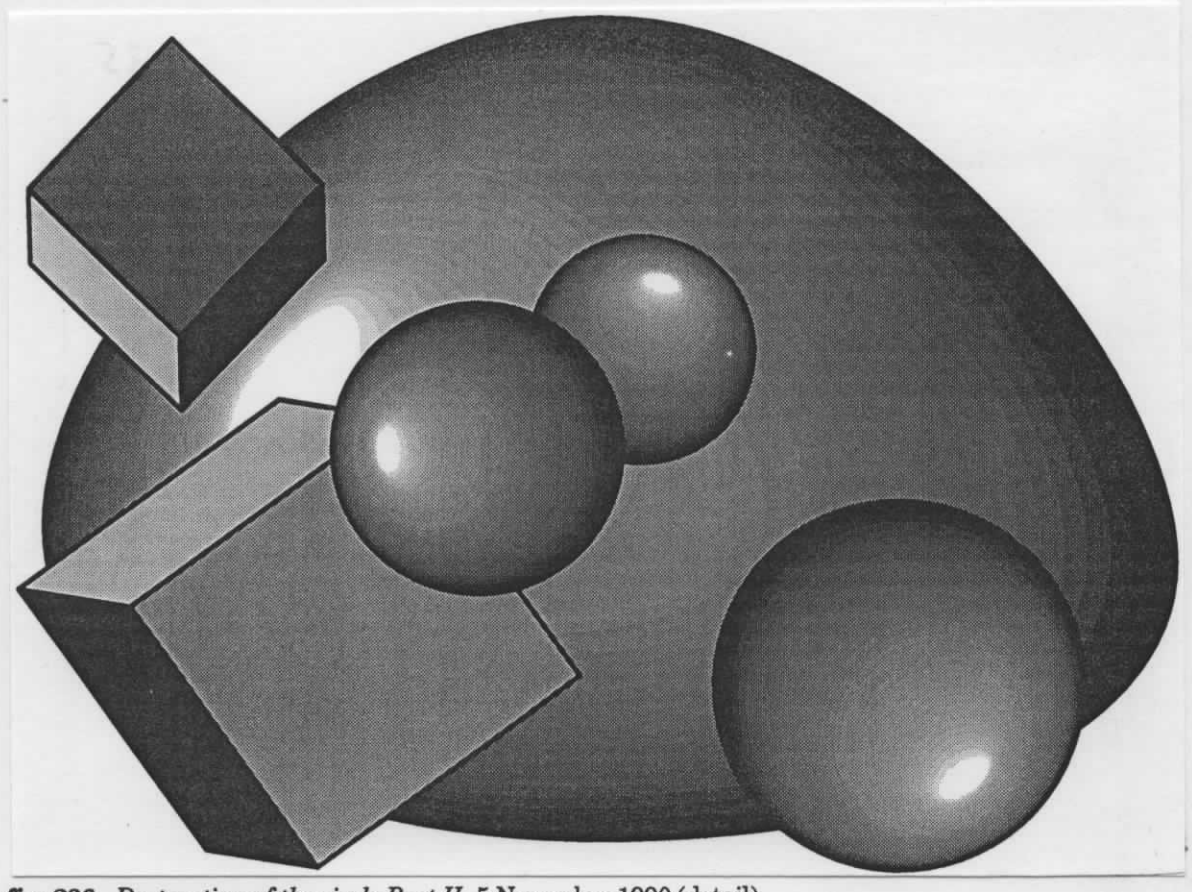

fig. 236. *Destruction of the circle Part II*, 5 November 1990 (detail)

Actually, the 'fat bits' function is intended by its programmers to be used to enlarge an image's pixel 'dots' into large squares so that they can be edited one 'dot' at a time. The pixel is no more meant to be stressed in printing than are the dots of the newspaper photo. So, when Killeen makes the pixel highly visible by enlargement, and thus approaches the 'fat bits' effect, it is a deliberate stylistic choice, running somewhat counter to the pixel's intended use. Significantly, when in 1989 Killeen begins to use the Adobe Illustrator programme, which allows a smoothly continuous edge even to curves, diagonals and irregular shapes, he will nevertheless sometimes choose to return for some pieces to

[3] Erwin Panofsky, *Dürer*, p. 64.

Macpaint with its 'distorting' pixels: the pixel effect is here clearly for Killeen not only an acceptable peculiarity, but also a willed element of style and content.

A rectangle, an oval and other geometrical figures are readily available as pre-drawn images in the tool palettes of MacPaint and Superpaint, and may be stretched or rotated or flipped in any direction at will. **[fig. 233]** A 'rectangle tool' draws rectangles, a 'rounded rectangle tool' draws rectangles with rounded corners, an 'oval tool' draws ovals and circles, a 'regular polygon tool' draws polygons with regular sides, an 'irregular polygon tool' draws polygons with sides of unequal length. By using these tools, an endless variety of geometrical shapes may be drawn with a hardly believable speed and ease.

fig. 237. *Interview*, 1968

So geometrical constructions are strongly encouraged by MacPaint and Superpaint -- an encitement to which Killeen clearly succumbs in the cut-outs from 1986 on. **[fig. 236]** And yet here too it is hardly a case of pure technological determinism. Rather, an already established aesthetic determines at once the adoption of a new technology, and the ways of using it. Killeen's art, right from its beginning, had liked to include the geometric, and to contrast it with the organic, whether as in *Interview* 1968, **[fig. 237]** contrasting a 'realist' figure with a geometrical abstract painting **[fig. 237]** or in cut-outs like *Red insects, blue triangles*, April 1980, **[plate 45]** posing the natural world against the purely conceptual. It would seem, then, that the 'innate principles and virtues'[4] of MacPaint, Superpaint and MacDraw answered to Killeen's already established need and practice.

Similarly, complex coagulate pieces are made possible by the 'select' command, which allows the selection of any part of any image, and the 'cutting' and 'pasting' of any image or part of image to any other or others. See, for instance, the intricate concretionary pieces with dragon's head in *Monkey's revenge*, 19 December 1986, **[plate 155]** and in *Monkey's revenge*, 7 May 1987; **[plate 159]** or the equally intricate concretionary piece with with the fish/man head in both cut-outs.[5] **[fig. 215]** The computer allows a very rapid dismemberment and conglomeration of disparate parts, and so encourages a revival of that use of conglomerate pieces which Killeen had begun in 1982 with the cut-out *Concretionary Structures*, and had abandoned in December 1985.

Yet, however much they answered to his long-established practice, the progammes MacPaint and SuperPaint did induce novel effects in Killeen's art. SuperPaint, for example, which Killeen began to use in 1990, has a 'Pickup' command on its file, in which an outline can be placed, like a 'cookie cutter', over any pattern or image, to pick up all it then finds inside its borders. This is how the foot of *Naming of parts*, 15 August 1990, and of *Naming of parts*, 21 August 1990, **[figs. 6, 238]** was created, by placing the outline of the foot over a previous drawing, picking the previous drawing up within that outline, and dragging the filled foot away to become an independent image. So this particular tool will encourage Killeen to introduce a device which is in keeping with his long-held

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[4] Erwin Panofsky, op. cit., p. 149.

[5] In the man/fish head piece in in its second version, that of *Monkey's revenge*, 7 May 1987, a portrait of the artist's child Samuel has been added -- a portrait which appears also in *Stories we tell each other*, 25 June 1987. This child is the Samuel referred to in *Born in New Zealand -- for Samuel*, 31 October 1985.

interest in various ways of combining disparate images, but which is, nevertheless, entirely new to his work.

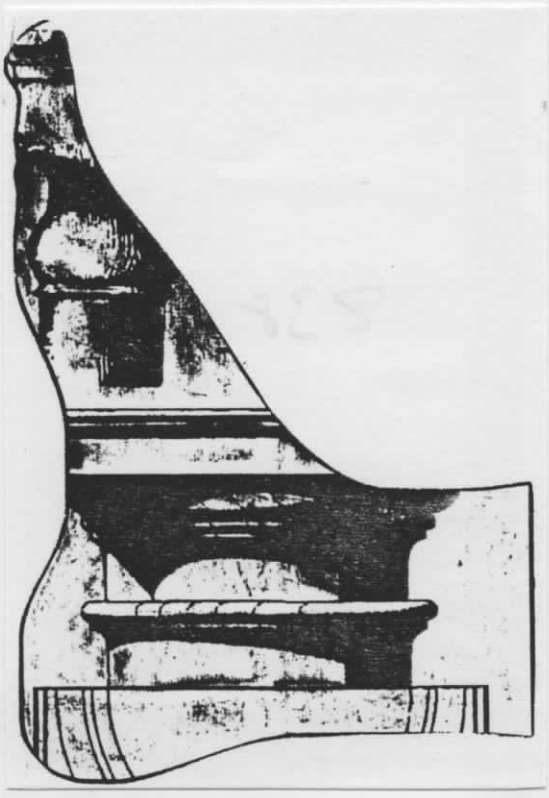

fig. 238. *Naming of parts*, 21 August 1990 (detail)

Furthermore, any image outside the computer, whether printed in a book or drawn by the artist, may be be read by the computer's scanner and so taken inside, where it will be translated and thus partially transformed into the characteristic computer graphisms. This is called 'Picture importation'. Every imported picture is 'bitmapped' by the computer, which 'understands' images as pixels, so that when it 'reads' and reproduces diagonals or curves or irregular lines, the pixels will show. The building on the rock, for instance, in *Domestic (black and white)*, 23 March 1987, **[plate 157]** has been scanned by the computer, so that pixels are made visible in areas of shade and in every irregular edge. **[fig. 239]** Also, any half tones in the imported image are converted to black and white -- or, more exactly, to a pattern formed by the presence or absence of black.

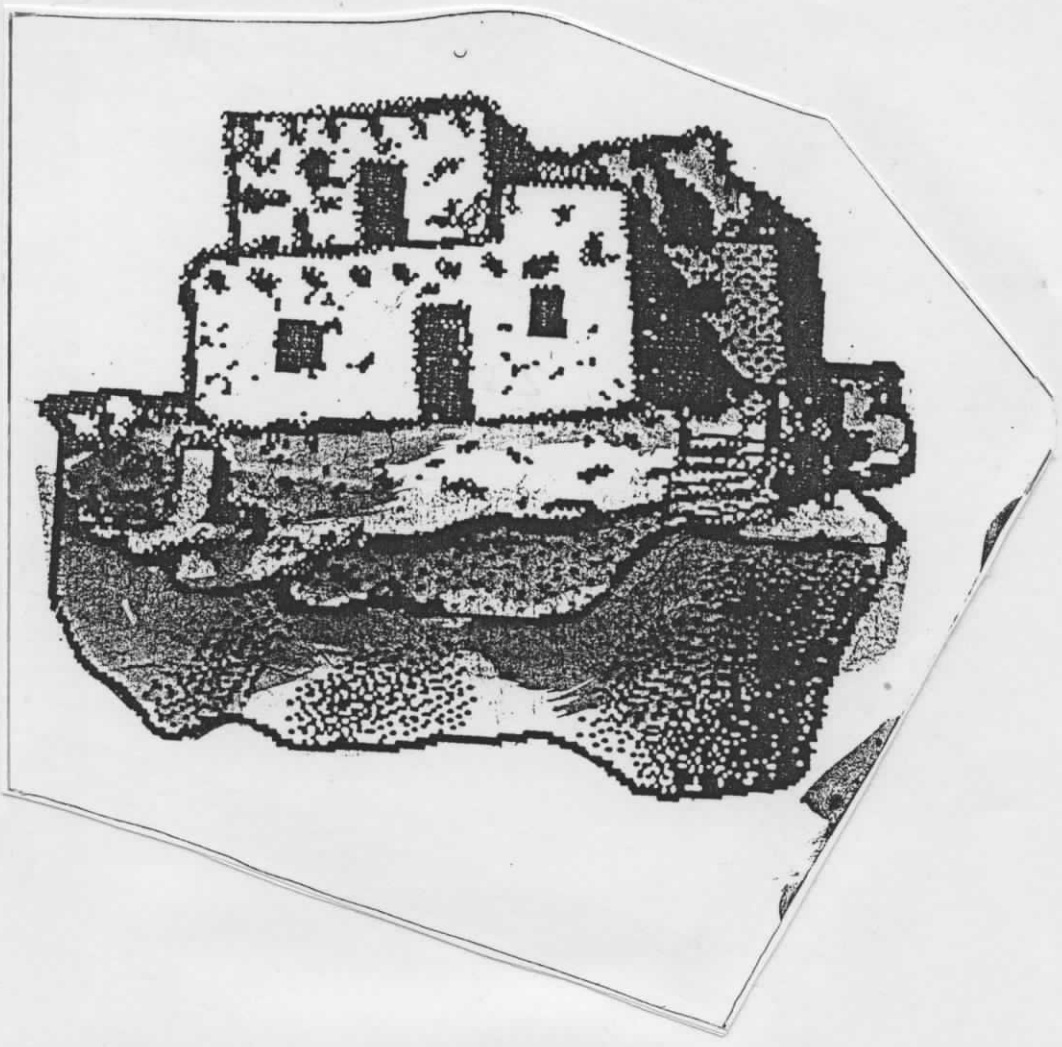

fig. 239. *Domestic (black and white)*, 23 March 1987 (detail)

Finally, the 'imported' picture may then be further modified by the usual tools and commands each programme allows, so submitting it to other -- and this time certainly deliberate -- transformations. The pattern palette, for instance, has been used in *Domestic (black and white)* on what was once a 17th century Spaniard's drawing of a South American ball game, granting each figure a newly decorated skirt. **[fig. 240]**

The computer 'translation' of a pre-existing image into square pixels is perhaps essentially no different in kind from the 'translation' we may see in that engraving of a Raphael self portrait which Killeen reproduces in *Domestic (black and white)*, where the engraver has transformed the continuous tonal gradations of Raphael's paint into engraving's characteristic parallel hatchings. **[fig. 241]** The engraver's transformation is no less -- and no more -- radical than the computer's: both convert a multiplicity of colours and tones into a simple binary system -- into the mere presence or absence of black.

fig. 240. *Domestic (black and white)*, 23 March 1987 (detail)

fig. 241. *Domestic (black and white)*, 23 March 1987 (detail)

All these computer-graphic programmes are perhaps best regarded, then, as a printing medium in the Panofskian sense, in which each medium possesses 'inherent potentialities and limitations',[6] and each 'permits, and even demands' certain effects.[7] (Conversely, one might call etching, or engraving, or drypoint, or screenprint, a 'programme'.) The 'Line tool', for instance, provided by MacPaint and SuperPaint, offers various given thicknesses of line, and 'Brushes' are available in MacPaint of various given sizes and shapes, while shading may be done with a 'Spraytool', which produces a characteristic accumulation of dots. Killeen, like Panofsky's Durer, 'never lost sight of these inherent potentialities and limitations; he even became increasingly aware of them.'[8]

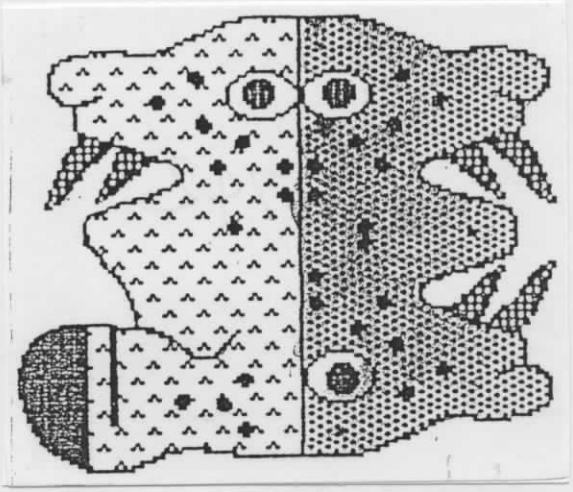

fig. 242. *Domestic (black and white)*, 23 March 1987 (detail)

Nor are all these effects necessarily confined only to matters of 'style'. Just as, according to Panofsky's *Durer*, 'the peculiarities of the woodcut medium influenced subject matter and content as well as "style"',[9] so we might claim the same of Killeen's use of MacPaint. The cut-out, *Mask with a lateral view*, **[plate 144]** for instance, has a piece consisting of two fish heads, placed back to back, a doubling and reversal to which the artist is predisposed by the very possibilities of image duplication and image rotation allowed by the commands of MacPaint and SuperPaint. Once Killeen begins to use MacPaint, similar effects abound in his art -- see, for instance, the double tiger head and the double hand in *Domestic (black and white)*. **[plate 157 & fig. 242]**

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[6] Panofsky, op. cit., p. 50.

[7] Panofsky, op. cit., p. 150.

[8] Panofsky, op. cit., p. 50.

[9] Panofsky, op. cit., p. 49.

How then may Killeen's adoption of computer graphics be fitted into the oeuvre as a whole?

fig. 243. *The gods have it*, July, 1972 (detail)

The graphic media were an adequate vehicle for Killeen's art, which in any case had always had a tendency to linearity, to clarity, to precision of outline -- to a sort of generalised graphic economy. His had seldom been a particularly painterly painting. And hadn't Killeen previously included printed images in his paintings, as with the linocuts and monoprints stamped on the *Across the Vistula* series, and the linoprinted signatures of 1971 and 1972? And hadn't he even sometimes faked graphic effects in the pre-cut-out works too, as in the Renaissance figure of *The gods have it*, July, 1972. **[fig. 243]** And hadn't *Dog without a frame*, 1972, **[fig. 89]** included not only a linocut signature, but even a piece of the actual lino, coloured in its uncut projections as if with the printer's ink? It might be said, then, that the computer merely continues, if in a somewhat exacerbated way, Killeen's long tendency.

Computer-graphics answered too, to Killeen's long established need to alienate art from the the hand, from marks conventionally taken as the spontaneous outpouring of a powerfully moved soul: they perfectly answered to the earlier note:

> *My identity must not be cause*
> *and must not be present*
> *(Killeen, the green notebook, p. 44)*

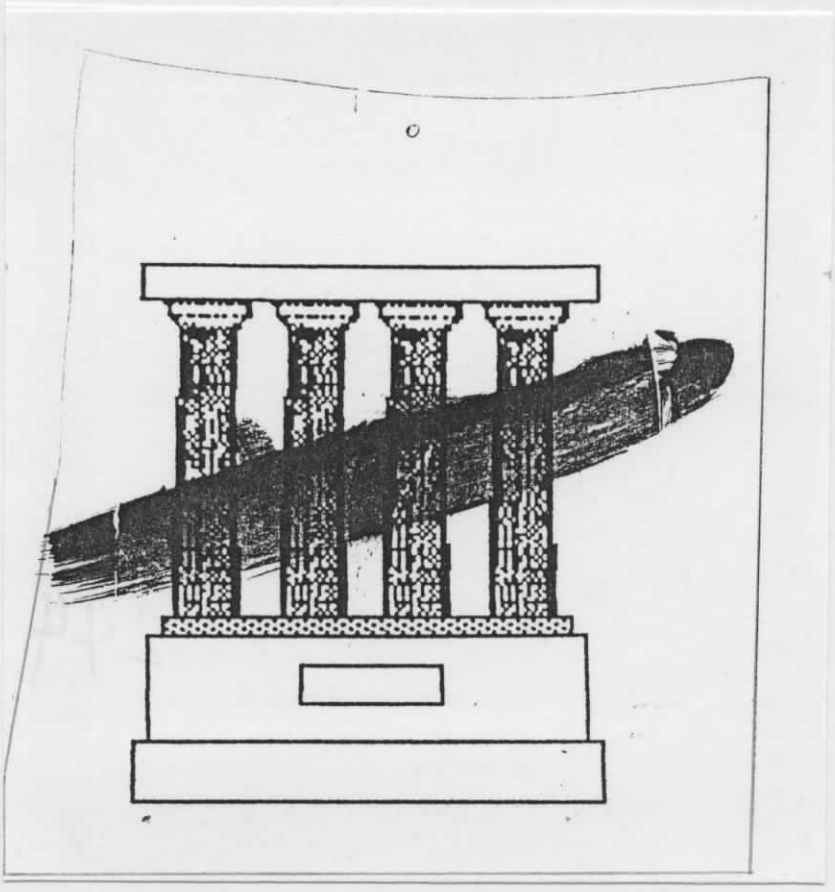

fig. 244. *Domestic (black and white)*, 23 March 1987 (detail)

Not that he had now entirely to renounce all aspiration to 'pictorial' effects: painterly strokes might still be made over his prints without destroying their graphic character -- see, for instance, that deplorably classic temple crossed out with one sweep of the brush in *Domestic (black and white)* -- so that the painterly appears even in a work whose graphicism is emphasised by its pure *grisaille.* **[fig. 244]** Later, Killeen will juxtapose completely painted pieces with pieces formed of collaged graphics, so obviating the restrictions, without forfeiting the advantages, of his earlier usage of the graphic -- that usage which had, to some eyes, tended to make his cut-outs seem too much like tinted drawings. So he will 'achieve, at the same time', as Panofsky might say, 'a maximum of both pictorial and graphic values'.[10] **[fig. 3]**

Brings it all back to the point as to
whether images have enough relationship
subjectively to carry a painting's meaning
Keep hammering the point -- the importance

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[10] Panofsky, op. cit., p. 148.

of the meaning of things & what we give them.
The formal relationships remain either
'all over' or chaotic depending on your
point of view. Perhaps both.
(Killeen, the black notebook, p. 243)

That the pieces may bear meaning together is, in Killeen's estimation, more important than that they be unified. But, actually, Killeen's cut-outs of 1986 and 1987 *are* unified, in a sense, despite the diversity of graphic styles they include. They are united by the very graphicism of their appearance. They are 'all over' in that they are all graphic, and thus more or less uniform in density and kind; while they are 'chaotic' in that their graphic styles range from the free ranging and improvised scribbles of a child's drawing, to the line and dot of contemporary botanical illustration, or the literally incisive and deliberated lines of an engraving, while including as well something of the drawing manners of the Mayan, the Egyptian, the Polynesian, the Melanesian, and the Australian aboriginal, as translated by Western graphics. Only later, in works like *Stacks -- months and days*, 12 July 1990, **[fig. 3]** or *Destruction of the circle,* 7 May1990, **[fig. 5]** will purely graphic pieces be juxtaposed with purely painterly pieces, so that the all over graphic effect is undone.

Yet these later cut-outs, which are outside the chronological frame of my study, will merely thrust into a further extremity contradictions already posed in the earlier, more purely graphic cut-outs -- 'the obvious contradictions', in Buchloch's words of Sigmar Polke,[11] between the mechanical nature of the graphic and the manual nature of painting.

The art historical precedents for Killeen's graphism are obvious enough. Andy Warhol (whose first screenprint painting, *Baseball*, was made in 1962); Roy Lichenstein's ben dot paintings (the first, such as *Black Flowers*, made in 1962); and Sigmar Polke's screen dotted works of 1963, and his later enlargements from Renaissance and 19th and 20th century graphics. Rauschenberg, too, 'who imploded collage onto the surface by replacing found photographs with

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[11] Benjamin Buchloch, of Sigmar Polke's photographic images imitated in paint, cited Katherina Schmidt, 'Arrows in the Storm: Observations on the Drawings, Watercolours, and sketchbooks of Sigmar Polke', in *Sigmar Polke*, San Francisco Museum of Art, 1990, p. 38.

silkscreened images, affording greater flexibility, variations in size, and multiplicity of combinations'.[12]

Killeen might be claimed as in a sense more 'up-to-date' than these precursors, since the photograph, whether silkscreened or not, second hand or not, still implies a world as the necessary referent behind, while the computer has now produced a 'virtual reality' of its own. And this claim might be made despite the Baudrillardian claim that all reality today is simulacrum.

At the very least, the computer-graphic is the more *technologically* up-to-date.

I have noted that Killeen's computer-graphics might be regarded as a printing medium in Panofky's sense, where each has its own potentialities and limitations; and I have suggested that, conversely, we might call, say, etching a programme. But -- as even the standard humanist objections to Killeen's computer-graphics will show -- it is the fact that they portray reality as a thing always *already* re-produced which makes for their difference from traditional graphics; and the fact that their reproduction is electronically not manually drawn. Killeen here *is* like Warhol, like Warhol in Buchloch's words, 'concerned with radically advancing Duchamp's point of departure inherent in the readymade: out of the sphere of objects and into the realm of pure perception'.[13] Never mind that Killeen does not much care for Warhol, and still less for Rauschenberg, and not much for Duchamp: with Killeen too, the 'act of seeing and representing is declared a readymade experience'.[14]

This, of course, has been a fundamental principle of much 1980s European and American art, with which Killeen is here in accord.

> *The new art is 'layered' by representational codes -- to be deciphered by an observer schooled by previous art in the artificiality of perception itself. Thus the artificial is perceived through the artificial. This art... is deeply committed to the*

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[12] Janet Kardon, *Image Scavengers: Painting: Richard Bosman, Nancy Dwyer, Ehry Jack Goldenstein, Thomas Lawson, Robert Longo, Judy Rifka, Walter Robinson, David Salle, Richard Seehausen, Robin Winters*, Institute of Contemporary Art, University of Pennsylvania, 1982, p. 16.

[13] Cited Katherina Schmidt, op. cit., p. 38.

[14] Buchloch, cited Katherina Schmidt, op. cit., p. 38.

mediated image as an analogue that is now, after a hundred years, more convincing than nature.[15]

This new art exemplifies also the death of the author principle, as famously enunciated by Barthes, to whom all recourse to the writer's interiority seems a 'pure superstition'.

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of meanings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture. Similar to Bouvard and Pecuchet, those eternal copyists... the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them
(Roland Barthes, 'The Death of the Author')[16]

Thus is revealed the total existence of writing: a text is made up of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed, without any of them being lost; a text's unity lies not in its origin but in its destination.
(Roland Barthes, 'The Death of the Author')[17]

As Killeen has it, the cut-out is 'depending on your point of view' And yet, and yet.

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[15] Janet Kardon, op. cit., p. 8.

[16] Roland Barthes, 'The Death of the Author', *Image-Music-Text*, essays ed. & transl. Stephen Heath, Fontana, 1977, p. 146.

[17] Roland Barthes, op. cit., p. 148.

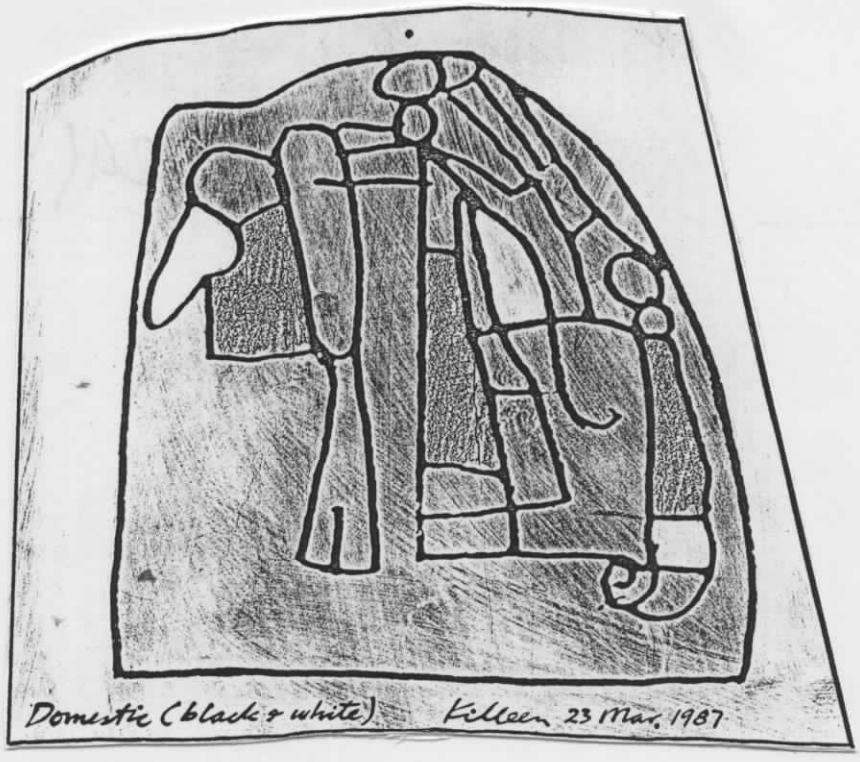

fig. 245. *Domestic (black and white)*, 23 March 1987 (detail)

The work *is* still signed, the 'author function',[18] as Foucault has called it, *is* still at work here, even if we see in the work the death or the absence of the author's hand. **[fig. 245]**

Here is the name of Killeen, the name inscribed even in this tissue of quotations. Here, appparently, the painting 'points to this figure who is outside and precedes it' -- the author.[19] And this name calls up a certain way of treating the work. However much the cut-out itself may, by means of its images of multiplicitous or indeterminate origin, proclaim itself authorless, the authorial name will be taken and used as origin by the culture. As Foucault has it, 'the name of an author is not precisely a proper name among others'.[20] The presence of the author's name 'is functional in that it serves as a means of classification, grouping together a number of works and so differentiating them from others'.[21]

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[18] Michel Foucault, 'What is an author?', *Language, Counter-Memory, Practice: Selected Essays & Interviews*, transl. Donald F. Bouchard and Sherry Simon, Cornell University Press, Ithica, New York, 1977, p. 138.

[19] Foucault, op. cit., p. 115.

[20] Foucault, op. cit., p. 122.

[21] Michel Foucault, op. cit., p. 123.

> *The fact that a number of texts [are] attached to a single name implies that relationships of homogeneity, filiation, reciprocal explanation, authentification [are] established among them.*[22]

The author-name, in other words is short-hand for the oeuvre principle. The author's name stands in for a collection of works. It is a prosopopoeia -- the rhetorical introduction of a pretended speaker, the personification of an abstract thing -- which declares for the work: *I am of an oeuvre, I partake in it.*

> *Finally, the author's name establishes a particular manner of existence of discourse. Discourse that possesses an author's name is not to be immediately consumed and then forgotten; neither is it accorded the mometary status given to ordinary fleeting words. Rather, its status and its manner of repetition are regulated by the culture in which it circulates... In this sense, the function of an author is to characterise the existence, circulation and operation of certain discourses within a society.*[23]

The author name 'points to the existence of certain groups of discourse and refers to the status of this discourse within a society and culture'.[24] To sign the painting is to gain immediate access to this status -- should your name be Foucault or Killeen. If some person unknown has painted *Domestic (black and white)*, it will not be treated with the same respect as if it were done by the painter Killeen. (Nor has such respect any *necessary* relation with quality.) Nor will the name Richard Killeen mean the same thing if it should turn out *all* 'his' works were painted by his brother -- or by me. Or if it should be discovered the realist works, say, or the geometrics, are not by him. Both would completely modify -- if in different ways, and to different degrees -- the function of the author's name.

It is this author function which dictates that the introductory chapter here ('What I do here') is marked with an authorial 'I'. So to mark it is to grant this discourse the status required for a doctoral study, as a piece of 'original' research by some individual person who has the institutionally required prerequisites to

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[22] Michel Foucault, op. cit., p. 123.

[23] Foucault, op. cit., p. 123.

[24] Foucault, op. cit., p. 123.

undertake it; it marks, as an initialising statement, that individualised intentionality whose intention is meant to be achieved in the body of the text 'proper' to which the introduction points; it is the requisite 'I' at once of self-justification and intentionality; it marks that this thesis was written by 'me', and not by one of my brothers -- or by Killeen.