

Self Conscious Surveillance Strategies in Derek Walcott's Poetry (1948-1984)

"Derek Walcott's Gaze"

Amra Raza

*It lieth, gazing on the midnight sky,
Upon the cloudy mountain peak supine,
Below, far lands are seen tremblingly,
Its horror and its beauty are divine.*
Percy Bysshe Shelley "On the Medusa
of Leonardo de Vinci."

*We must take literally what vision teaches us: namely that through it we
come into contact with the sun and the stars, that we are everywhere all
at once.*
Merleau - Ponty.

***This is the first research paper in a series on Self Conscious
Surveillance Strategies in Derek Walcott's Poetry (1948-1984)***

'SURVEILLANCE' or observation is the power to process and comprehend that which is observed. 'Sight' therefore confers power upon the surveyor, and establishes identity through an interactive relation between the observer and the observed.

The papers in this series contend that Caribbean Nobel Laureate, Derek Walcott, uses surveillance in his poems (1948-84) as a self conscious strategy drawing attention to the poet's 'gaze' as a creative and reactive process instead of a mere passive and receptive by-product. Thus Walcott in fact extends the notion of surveillance from an act of 'gazing' to a strategic restructuring process of 'returning the gaze' by which the poet reassimilates and redefines the notion of identity at three different levels: the psychological, the historical and the artistic. These research papers will

undertake to identify, explore, and trace the inter and intra-relatedness of these aspects of Walcott's gaze.

The scope of the study will extend to the selection and development of metaphoric images generated via various strategies of self conscious surveillance involving the recurring use of expressions such as "I watched", "I see/saw", "I stared", "I looked", etc in his poems (1948-84).

The first paper will examine the centrality of vision and the physiognomy, as well as the mechanism of the eye in Walcott's poetry (1948-84). Key forms of the Gaze and its interpretations will be identified in various disciplines such as mysticism, architecture, sculpture, film theory and painting. These will prove useful in characterizing features of Walcott's surveillance strategies.

In the second research paper in this series, the study will analyze how Walcott's 'gaze' draws upon the painting techniques of Cezanne, Braque and others to restructure landscape in his poetry (1948-84). Similarities will be traced in areas such as the use of 'faceting' to create volume and make space tangible, and the introduction of a series of planes tilted at varying angles to generate a space between things rather than around things.

In the third paper to account for the self conscious aspect of Walcott's gaze, my third source of field work will be psychological theory. In particular, I will draw upon Jacques Lacan's theory of the Mirror Stage as a formative function of identity.

In the post colonial context, surveillance represented by the Imperial gaze becomes a means of establishing and maintaining power. Thus in the last research paper of this series on Derek Walcott's gaze I will explore the strategic use of three types of metaphoric images by Walcott to

'return the gaze' of the Empire: the panoptical (an all observing position of visual command), the palimpsest (the ability to image surroundings in historical / cultural layers), and the panoramic (comprising of mental visions in which a series of images pass before the mind's eye). An application of Spivak's account of the way in which 'othering' in colonial discourse produces its subjects may prove useful.

The act of surveillance, observation or gazing is not a passive act of looking but a dynamic process of reconstructing, reordering and negotiating meaning. Vision, by connecting the eye to the mind, is a form of knowledge and thus power. It figures predominantly in Walcott's poetry. "The Prelude", which is the first poem in his collection (1948-84), begins with the centrality of vision:

I, with legs crossed along the daylight, watch
The variegated fists of clouds that gather over
The uncouth features of this, my prone island.

...

I go, of course, . . .

And note the living images

Of flesh that saunter through the eye. (3-4)

and in "A Tropical Bestiary" he says, "In that blue wildfire somewhere is an Eye / That weighs this world exactly as it pleases" (20).

Numerous references to seeing, gazing, watching, looking and staring (the mechanics of which will be discussed during the course of this thesis), indicate that through the act of gazing or looking Derek Walcott extends the meaning of vision beyond simple perception to a complex process of creation.

On closer examination we find that Walcott's Poems (1948-84) are peopled with eyes described in cognitive, affective and psychological terms. Sometimes the eye is "glacial" (26), "balsam" (35), or "fevered" (36). At other times it is "starved" (57), "derisive and avuncular at once" (64). There are also "pinched eyes" (100), "dark" (151), even "clouded" (413) and "malarial" (286), or "twitching" (264) and "singed eyes" (277).

In fact of all parts of the human anatomy it seems that it is the eyeball which holds the greatest fascination for Walcott. There are numerous references to this effect as in, "the sea washed eyes / of our choleric, ginger haired headmaster" (212), the "black sapodilla-seed eyes" (172) of the captain's wife, "the traveller's eye" (457), and the Gentiles "scared eyes" (173). It is the eyes which characterise the person in "my young poet's eyes" (314), "his sister's young eyes" (266), a "cyclop's eye" (357) and "the lexicographer's lizard eyes" (118). His interest in animal eyes is as acute as in the human for he mentions, "the mesmerized dogfishes stared through phosphorus" (250), "ant's eyes" (115), and "the tarpon / gaped with a gold eye" (61). There are also, "lights coming on in the eyes / of panthers" (302), and a glowworm army which "haunts / with haunted eyes" (215). These descriptions of animal eyes bring the landscape alive. The idea conveyed is that of the poet gazing at a landscape, which gazes back at him through the eyes of various creatures ranging from vertebrates to invertebrates.

The reader finds that inanimate objects are also endowed with a peculiar type of vision as in, "the self delighting, self transfiguring stone / stare of the demigod" (236), or "the enormous lidless eyeball of the moon" (264), and "that yellow paper flower with the eyes of a cat" (156). The "candle's eye" (6) tempts the reader to look through it, but the "shut eyes of windows" (156) lock the gaze within. The gaze of these objects has a very wide range as they reach

beyond the page to the reader. Walcott's constant reference to a landscape in which subjects and objects are condensed to the instrument of vision is perhaps aptly summarized by another Caribbean poet Philip Sherlock in "The Land of Look Behind", "Where moving feet no imprint make/ a breathless place of watching eyes / and ears that measure every sound" (8).

A physiological account of eye-gaze tracking, as well as an historical overview of the concept of the gaze as it figures in various disciplines of knowledge, would be a prerequisite to an evaluation of Derek Walcott's surveillance strategies. Such a comprehensive background would help to explore how the gaze operates in Walcott's poems; to isolate characteristic features; and to identify the diverse techniques he draws upon to survey geographical, topographical and historical space.

Scientific data provides evidence that rays of light from an object are focused and converged by the lens of the eye onto an internal light sensitive layer of the eyeball called the 'retina'. This is situated at the back of the eye chamber (see Appendix A). The retina of the eye is comprised of approximately 127 million light sensitive cells. These can be classified into two basic types: rods and cones. The rods (about 94%) are highly light sensitive but do not respond to colour. The cones (about 6%), on the other hand, are less sensitive to light but capable of capturing various colours. The cones, though fewer in number, are structurally concentrated in the center of the retina. In fact, within this center is a depression comprised only of cones. This is called the 'fovea'. It is the area of the sharpest colour image formation. This area extends over a visual angle of 20 thus enabling us to make observations of our surroundings. Glenstrup and Engell-Nielson in Psychological and Physiological Eye Gaze Tracking write that since a visual angle of 20 is very small, a detailed

survey of space requires moving the eyeball to focus different parts of light sensitive cells on the fovea to achieve a sharper image. This is called 'foveating' (1). The cones play a significant part in enabling us to perceive the shape of objects in the outer world. Thus the sense of form or shape is the most acute in the fovea. Stephan J. H. Miller in Parson's Diseases of the Eye clarifies that the ability to distinguish shapes of objects is called 'visual acuity'(18) and applies to central vision (i.e. the vision of objects the images of which are formed on the fovea). The cones are also responsible for our appreciation of colour. Interestingly, the rods are sensitive to less light, so that for example at dusk we see with our rods. This is called 'Scotopic Vision'. In bright light, it is the cones which become functional. This is called 'Photopic Vision' (Miller 18). The rest of the retina offers peripheral vision which is sensitive to sudden movement.

A knowledge of these basic physiological elements leads to a greater appreciation of the numerous examples that provide evidence of Walcott's consciousness of the physiognomy of the eye. Such structural components of the eye as the biconvex lens and the coloured iris are examined acutely as functional tools in his poems. Walcott writes of the tarpon and, "its bulk / screwed to the eye's lens, slowly / sought design" (61). The analysis continues with, "near the lagoon, / dark water's lens had made the trees one wood" (235) and "Where they now stood, others before had stood / the same lens held them, the repeated wood" (236). Sometimes within one poem such as "The Schooner Flight" we find as many as three colours of eyes for e.g. Shabine has sea-green eyes (346), Maria Conception has round brown eyes (347), and the cook has "wash-out blue eyes" (354). Walcott characterises the vacant gaze in, "irises will open to a white sky with bird and woman gone" (122), and "from which irisless, we stare / wishing the sea were stone" (230). The dilation of the pupil

to enable clearer vision in dim light is also mentioned in "Guyana" as, "a shape dilates towards him through the haze" (116). In fact so surprisingly comprehensive is Walcott's awareness of the physiology of vision that his poems encompass elements ranging from foveating to central and peripheral vision. This is illustrated in "Tales of the Islands" Chapter X, "Adieu Foulard", where he writes:

I watched the island narrowing the fine
Writing of foam around the precipices, then
The roads as small and casual as twine
Thrown on its mountains; I watched till the
 plane
Turned to the final north and turned above
The open channel with the gray sea between
The fishermen's islets until all that I love
Folded in cloud; I watched the shallow green
That broke in places where there would be
 reef,
...
Dividing us . . .
Till space would snap it. (27)

The bifocal ability of the lens of the eye, enabling it to adjust to near and distant objects, is also mentioned in "A Village Life" Section 3 at Queens, where Walcott talks of, "I stare through glass / my own reflection there, at / empty avenues, lawns, spires, quiet / stones, where the curb's rim / wheels westward" (81).

Research indicates that the human eyeball is equipped with three sets of muscles which correspond to three types of eye movement; the horizontal, the vertical and the circular or rotational movement (Glenstrup and Engell-Nielson 2). All three movements are also characteristic of Walcott's gaze. The horizontal movement is evident in the "Prelude", where the gaze follows a linear direction as

in, "Meanwhile the steamers which divide horizons prove / Us lost," (3) or as in "The Castaway" where, "The starved eye devours the seascape for the morsel / Of a sail. / The horizon threads it infinitely" (57). Thus the linearity of the gaze initiates the search for identity. Lawrence A. Breiner in An Introduction to West Indian Poetry states:

The presence of a sail is important in "The Castaway" because it could confirm the presence of the poet who looks for it. It would function like Friday's footprint - the trace of the other against which identity can be defined. Without that trace the poet remains attentive but immobilized. The elemental landscape reveals the unmediated nature of the place, but by inviting mythopoesis it also provides a setting which the castaway can make his own, and in which therefore he can see himself reflected. (208-9)

Thus Walcott's horizontal gaze has a dual function. It establishes physical perspective through distance and length. And at the same time expresses a desire for self identification in external objects. The horizontal gives way to the vertical movement of the eyeball generated in, "... I stand out on a balcony / and watch the sun pave its flat, golden path / across the roofs, the aerials, cranes, the tops / of fruit trees crawling downward to the city" (88). The gaze follows a rotational movement in "Origins", Section 4, "Here, in the rattle of receding shoal, / Among these shallows I seek my own name and a man" (14), or as in, "I bring it close, and stare / in slow vertiginous darkness (133).

In addition to these three basic movements of the eyeball, Jacob, Bruce and Green state that the same set of muscles can in fact generate as many as seven additional voluntary

and involuntary movements classified as: Convergence, rolling, saccades, pursuit motion, nystagmus, drift and micro saccades, and physiological nystagmus (qtd in Glenstrup and Engell-Nielson 3-5), (For details see Appendix B).

A milestone in scientific research has been the discovery of a population of visual neurons with a retinoptic receptive field whose excitability is modulated by the direction of the gaze, known as 'gaze dependent visual neurons' ("Neurophysiology of Vision"1). These special neurons have been discovered in many cerebral regions. These gaze sensitive visual neurons may be responsible for coding visual space dynamically. This would occur by updating an internal representation of visual space at every change in the direction of the gaze, which would be considerably acute in a poet painter of Walcott's calibre.

Besides the physiological aspects of vision, it is an established fact that both the direction and the duration of the gaze are socially regulated. Argyle, quoted in Chandler, states that there social codes of looking which vary according to different cultural contexts (4). For example in Luo, Kenya it is disrespectful to look at a mother-in-law, whereas in Nigeria one should not look at a person belonging to a high status. In Japan one must look at the neck but not at the face when talking to another person, whereas among some South American Indians, during conversation, one should not look at the speaker.

Argyle's work quoted in Chandler also discusses that on the basis of the duration of the gaze, cultures can be divided into two different types: Contact and Non-Contact cultures (5). In Contact cultures such as those of the Arabs, Latin Americans and Southern Europeans, people are more comfortable with looking for a longer time. In such cultures too little gazing is considered insincere, dishonest

or disrespectful. Perhaps the Caribbean culture can also be classified as a contact culture because Walcott seems very comfortable with gazing as he says, "so, watching the tacit/ ministering herons ,each at its/ work among the dead, the stone church, the stones, I made this in your honour"(242).In fact looking becomes as essential as speech in, "I watched the vowels curl from the tongue of the carpenter's plane,/ resinous, fragrant/ labials of our forests," (216).However, in non contact cultures, such as among the British, and white or black Americans, too much gazing or staring is seen as threatening, disrespectful and insulting.

Kleinke,Greenbaum and Rosenfeld have conducted intensive studies into the gender and social relationships of staring ("Exploring Psychology" 1).Their research shows that people are more likely to look at other people whom they like and thus when the level of eye contact is high it is interpreted positively.Also when a male and female interact, each one would judge low levels of gazing to be a sign of inattentiveness, and high gazing as sincerity. However, he noted that the males considered low-gazing females to be less attractive, whereas females rated low-gazing males to be more attractive. Another interesting study by Greenbaum and Rosenfeld concluded that when people stared at drivers who stopped at red lights the drivers felt uncomfortable and drove off very quickly when the lights changed ("Exploring Psychology"1). Thus staring often makes people feel uncomfortable although we do generally enjoy eye contact.

The concept of the gaze has also been the subject of mysticism and is equated to the beauty of space which develops mystical faculties and leads to spiritual awakening. Graham Ledgerwood in The Mystic Gaze states:

The Mystic Gaze calms the nervous system, the mind and the emotions . . . An intuitive sense of unity and harmony gradually fills your awareness. The mind becomes more and more clear and at peace. (1)

Interestingly in Walcott's gaze we find that often, as he watches objects or subjects and landscape, his mind does in fact clear, but at the same time he becomes more disturbed and tense instead of becoming tranquil. He writes, "In their black sockets, the pebbles of your eyes/ rattled like dice in the tin cup of the blind Fates. /On the black wings of your screams I watched the vultures rise,/ the laser-lances of pain splinter on the gods' breastplates"(448).

Several key forms of the gaze which may prove useful in analysing Derek Walcott's surveillance strategies can also be identified in architecture, sculpture, film theory and painting. In architecture, vision refers to a particular type of perception linked to monocular perspectival vision which facilitates the projections of space on a single planimetric surface. Therefore perspective becomes the medium through which we can reproduce the perception of depth on a two-dimensional surface. Thus, ". . . despite repeated changes in style from the Renaissance through post modernism. . . the seeing human subject, monocular and anthropocentric - remains the primary discursive term in architecture"("The Gaze in terms of Science"2).

Another example of the diverse concept of the gaze in various disciplines, can be illustrated by drawing on the subject of sculpture. The gigantic effigies of four North American Presidents on top of Mount Rushmore in Keystone, South Dakota, United States, namely George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt, gaze at the western horizon. Itzel

Roderiguez Mortellaro in The Expansionist Gaze writes that, "Their gazes symbolise the expansionism that took place during the century that consolidated the continental dominion of the United States . . . Mount Rushmore is an example taken to gigantic proportions, of what other cultural expressions showed in the nineteenth century"(2-3). And although the gaze of sculpture is not expansionist in Walcott, yet it is very intense as in , "From This Far" Section 1, "The white almonds of a statue stare / at almond branches wrestling off their shade / like a girl from her dress - a gesture rarely made / by abstract stone" (414). In "Early Pompeian", Walcott gives the gaze of a picture made of stone life through a comparison with human eyes in, "you resembled those mosaics/ whose round eyes / keep their immortal pin points / . . . black olives on a saucer" (446).

'The gaze' is also a formal term used in film theory, in particular feminist film theory in the 1970's . However, nowadays the term is used by media theorists and refers more broadly to the ways in which viewers look at images of people (in a visual medium) and to the gaze of those people depicted in visual texts. The walk described in "A Simple Flame" Chapter XIV, "Anna Awakening", seems to draw on film making exposures as the poet says, "Stunned by their images they strolled on, content / that the black film of water kept the print / of their locked images when they passed on" (236).

Daniel Chandler in Notes on the Gaze identifies four different classifications and sub classifications of the gaze in filmic, photographic and graphic art (1-3) (See Appendix C). These may, in the course of the analysis, prove analytically useful in describing various aspects of Walcott's plays. His article quotes film theorists such as Evans, Gamman, Ellis and Jenks who differentiate between the 'gaze' and 'the look'(3). They believe that 'the look' is a

perceptual mode open to all whereas the gaze' is a mode of viewing, reflecting a gendered code of desire. They agree that the term 'male gaze' has become something of a cliché for the voyeuristic way in which men look at women. Ellis and Jenks take the difference further by relating 'the gaze' to cinema and 'the glance' to television based upon connotations of active and male for film, and passive female for television (qtd in Chandler 3).

Thus the Gaze, according to feminist film critics such as Laura Mulvey, Stephan Heath and Christian Metz is about how power relationships are defined in Hollywood film ("Gaze in Politics" 1). They see an imbalance of gendering of the gaze and propose that the construction of looking establishes limitations on women's agency. Paul Messaris in Forms of the Gaze observes that female models in advertisements addressed to women treat the lens as a substitute for the eye of an imaginary 'male onlooker', and thus when women look at the ads, they actually see themselves as men would see them (4).

Painting is another discipline in which the gaze figures prominently. James Elkins quoted in Chandler, offers 10 different ways of looking at figurative painting in a gallery in general (2), (See Appendix D). The fascination that the gaze has held and still holds for painters can be illustrated specifically from the works of two painters: Picasso and McCauley. An analysis of some of their paintings would prove valuable in analysing Walcott's poetry. In Picasso's painting "Frugal Repast: 1904" (see Appendix E) the gaze of the woman seems unfocused. She looks at the viewer whereas the man's gaze is directed outwards at nothing in particular. Bernice Rose in her catalogue essay dedicated to the exhibition of Picasso at Palazzo Reale (Milan) from 15 September 2001 to 27 January 2002 writes that:

Picasso's eyes look back at us through the woman, she is his surrogate in the picture. The artist through his other invites our complicity in the act of his self creation . . . Through the power of the line, the gaze - the act of looking itself - is transformed into an act of creation, an act of distancing, of doubling. (Rose 5)

A similar process of rebirth or recreation takes place in Walcott's poem "November Sun" when he says:

In my son's
restless gaze
I am time ridden,
The sedentary dial of his days.

...
I am pierced with this. I cannot look away
Ah Christ, how cruelly the needles race!(46)

or as in "Homage to Gregorias", Chapter XII , Section 4, he writes, "We saw, within their eyes / we thought, an artist's ghost, / but dignified, dignified/ through days eaten with shame" (221).

Eva McCauley (a figurative painter and printmaker) held a solo exhibition of new paintings titled "The Gaze" in the Bau Xi Gallery in Toronto (November 3-20, 2001). The portraits depicted ranged from the 'Veiled Gaze', 'Dissolving Gaze', 'Oblique gaze' and 'Returning the Gaze' to 'Transparent gaze', and 'Glass eyed Doll' (See Appendix F). She specifically explored the reciprocal relationship between the viewer and the portrait faces, analysing the effect that visual mass media has had on the genre of painted female faces. McCauley distinguishes between 'looking' which she views as a perceptual mode of seeing, and 'gazing' which is a mode of looking reflecting a code of desire. She states that:

The painted portrait is evolving into a mutual relationship . . . The more direct the gaze, the more strongly the viewer is confronted and reminded of their position as spectator. Even when the gaze is averted, the consciousness of the presence of the viewer still lingers. (1)

Walcott records a similar experience in the lingering presence of a woman after she has gone in Section 11 of "The Schooner Flight", as "I saw the veiled face of Maria Concepcion / marrying the ocean, then drifting away / in the widening lace of her bridal train / with white gulls her bride maids, / till she was gone" (360).

From the discussion so far it is evident that Derek Walcott's poems are a reservoir of infinite possibilities for the exploration of the concept of the gaze as it figures variously in data collected from sources of science and art.

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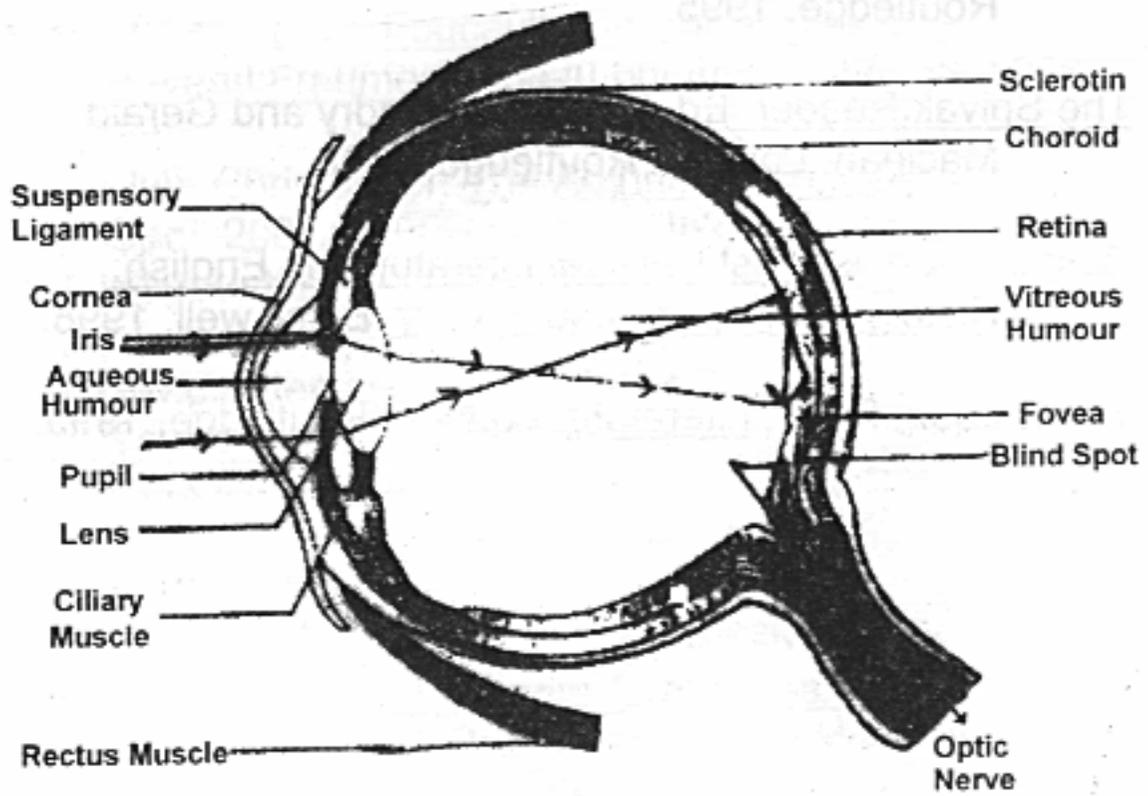
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Appendix A



Eye Movements

Research literature (e.g. Jacob 1995, Bruce & Green 1990) classifies seven different eye movements:

Convergence

is a motion of both eyes relative to each other that ensures that an object is still foveated by both eyes when its distance from the observer is changed; the closer the object is, the more the eyes point towards each other. This movement can be voluntarily controlled, but is normally the result of a moving stimulus.

Rolling

of the eyes is a rotational motion around an axis passing through the fovea and pupil. It is involuntary, and is influenced by, among other things the angle of the neck.

Saccades

are the principal method for moving the eyes to a different part of the visual scene, and are sudden, rapid movements of the eyes. It takes about 100-300ms to initiate a saccade, i.e. from the time a stimulus is presented till the eye starts moving, and another 30-120ms to complete the saccade, depending on—among other things—the visual angle traversed. Saccades can be initiated voluntarily, but are ballistic: that is, once they are initiated, their path of motion and destination cannot be changed— which must be taken as an indication that visual attention

in the peripheral area selects the next location for the eyes to move to.

Pursuit motion

is a much smoother, slower movement than a saccade; it acts to keep a moving object foveated. It cannot be induced voluntarily, but requires a moving object in the visual field.

Nystagmus

is a pattern of eye movement that occurs as a response to the turning of the head (acceleration detected by the inner ear) or the viewing of a moving, repetitive pattern (the train window phenomenon). It consists of a smooth 'pursuit' motion in one direction to follow a position in the scene, followed by a fast motion in the opposite direction to select a new position.

Drift and microsaccades

occur during fixations and consist of slow drifts followed by very small saccades (microsaccades) that apparently have a drift-correcting function. These movements are involuntary.

Physiological nystagmus

is a high – frequency oscillation of the eye (tremor) that serves to continuously shift the image on the retina, thus calling fresh retinal receptors into operation. If an image is artificially fixed on the retina it disappears, but physiological nystagmus causes every point of the retinal image to move approximately the distance between two adjacent foveal cones in 0.1 seconds. Physiological

nystagmus actually occurs during a fixation period, is involuntary and generally moves the eye less than 1° .

Appendix C

Daniel Chandler: Notes on the Gaze

Several key forms of gaze can be identified in photographic, filmic or televisual texts, or in figurative graphic art. The most obvious typology is based on *who is doing the looking*, of which the following are the most commonly cited:

- the *Spectators Gaze*: refers to the gaze of the viewer at an image of a personal object in the text.
- the *Intra-diegetic Gaze*: which is the gaze of one depicted person at another person/ object which the world of the text.
- the *Direct (Extra-diegetic) Gaze*: which is the gaze addressed to the viewer. This is the gaze of a person depicted in the text looking out of the frame as if at the viewer.
- *The Look of the Camera*: which is the way the Camera itself appears to look at the people/objects, and also the gaze of the film maker / photographer.

Three sub-classifications are also given by Chandler. These are:

- the *gaze of the bystander*: outside the world of the text, the gaze of another individual in the viewers social world catching the latter in the act of viewing.
- the *averted gaze*: which is a person's noticeable avoidance of the gaze of another person or of the camera lens or artist.
- the *gaze of the audience within the text*: in which certain kinds of popular televisual texts often include shots of an audience watching those performing (text within a text).

Amra Raza

the *editorial gaze*: 'the whole institutional process by which some portion of the photographer's gaze is chosen for use and emphasis.'

Appendix D

James Elkins offers ten different ways of looking at a figurative painting in a gallery:

1. You, looking at the paintings.
2. Figures in the paintings that look out at you.
3. Figures in the paintings that look at one another.
4. Figures in the paintings that look at objects or stare off into space or have their eyes closed.
5. There is often the museum guard, who may be looking at the back of your head.
6. The other people in the gallery, who may be looking at you or at the painting. There are imaginary observers, too.
7. The artist, who was once looking at this painting.
8. The models for the figures in the painting, which may once have seen themselves there.
9. The other people who have seen the painting – the buyers, the museum officials, and so forth.
10. People who have never seen the painting: they may know it only from the reproductions or from descriptions.

Frugal Repast by Picasso



Appendix F

Transparent Gaze

2001

Monoprint/beeswax/oil

33.5 x 27.5 inches

available at Bau-XI, Toronto



Veiled Gaze

2001

Monoprint/beeswax/oil

33.5 x 27.5 inches

available at Bau-XI, Toronto



Oblique Gaze
2001
Monoprint/beeswax/oil
33.5 x 27.5 inches
available at Bau-XI, Toronto



Returning the Gaze II
2001
Monoprint/beeswax/oil
33.5 x 27.5 inches
available at Bau-XI, Toronto



Dissolving Gaze
2001
Monoprint/beeswax/oil
33.5 x 27.5 inches
available at Bau-XI, Toronto



Returning the Gaze
2001
Monoprint/beeswax/oil
33.5 x 27.5 inches
available at Bau-XI, Toronto



Edification

2001

Monoprint/beeswax/oil

33.5 x 27.5 inches

available at Bau-XI, Toronto



Moongazer

2001

Monoprint/beeswax/oil

33.5 x 27.5 inches

available at Bau-XI, Toronto

