

LED ME SEE—general Michael C Lawlor

LED ME SEE is a body of work created with pictures, drawing and text. There are 96 pieces in it. 33 are acrylic lift-off transparencies in 8x10" frames, 27 are 16x20" photographic prints, 34 are 8x10" prints, and two are written descriptions on handmade paper of missing pieces.

LED ME SEE is my title piece for this trilogy, following others parts being called **LEMME SEA TWO** and **I SEE TOO** respectively.

Pictures were selected from advertisements and magazines, criteria being my personal response to them and with what ease they might be used to play with ideas I was concerned with. Chosen pictures were lifted and printed, and text was composed as I was writing it on each print. This is a visual work that is, in part, a response to its own visualness. My writings, read without regard for their conjunction with images, do not carry an exactly similar load of meanings. There are two written texts on many of them: notes exchanged by three characters, Michael, Christopher and Dr. Fitzgerald; and a banner, or headline text which can be read as a circular sentence, and which creates an additional context that alters possible readings. These headlines are sometimes replaced with graphs and eventually eliminated. Pictures are further affected by drawings, sometimes integrated within their composition, and at other times imposed across their surface. Gold and silver metallic ink were used for writing and drawing. This ink, on pearl finish print material, causes a reflection effect. From some angles it is almost invisible, and from others it reflects brightly.

This is a work which activates memory; many images are repeated, although in different manners. Some are shown in altered croppings, or at different levels of generational decay. Some pictures may not be recognized until another view is encountered, causing an 'Aha!' experience which encourages further interrogation. Fragments, of thoughts and of images, eventually come together to infer ideas.

I think of this work as an open text, a body which does not close itself upon a fixed concept. Rather, it asks for active engagement of reader/viewers, who must accept any implications of their own interaction with it. It is challenging.

LED ME SEE—a narrative

Three people, Michael, Christopher, and Mr. Fitzgerald, exchange notes over a period of time, and we have, somehow, come into possession of a bundle which forms part of their communications. These notes they write to each other, and sometimes to themselves, form a set of clues; indications of ways each man accepts, rejects, and tries to shape this world he is in, even as it is shaping him.

Through these notes, when they are put in order, we can follow our three during a time when they go through personal changes, and their relationships with each other also change. There is evidence that Christopher is in and out of asylums, that he makes connections between objects and events, which reveal what, to him, are significant aspects of a world he is in. His language is often double sided—sentences may have two meanings depending on how they are read, and each meaning is a significant element in his statements. At other times he sees similarities, instead of differences, between what to him are not unrelated acts. [This ritual of dress-up for a wedding is a uniform obeying of orders as in a Fascist army.]

For Chris dream, image and message are undifferentiated. Sometimes. (Chris may be labelled as poet of our three.)

Mr. Fitzgerald is an authoritarian element in our trio. It is possible that he is treating Chris, as he becomes Dr. Fitzgerald as we end part one of this trilogy. He is, at least, aware of Chris'

condition, —whatever it may be— and paternally offers advice both to Chris and to Michael. At times there seems to be a void between Chris and Dr. Fitzgerald, as though they are aware that many terms they use will be misunderstood. There is a feeling that Fitzgerald occasionally writes something to Michael in order to influence Chris. In his notes to Michael, Fitzgerald seems to treat him as more of an intellectual equal, although there is still that superior air of an academic giving advice to be accepted at face value by a layperson.

Michael's notes show his understanding of each other man's concerns. He is more responsive to different natures of each man's language. While Chris and Fitz often seem to be at opposite ends of logics informing of a world, Michael does access each with ease, even though he does not seem satisfied with either. He is a mediator, perhaps one who kept this relationship going through what may have been a rough beginning. or, if this has been a life long friendship, he may have been a conciliator in difficult times, one who saw values of differences but notes, also, potentials of similarities. Michael deals in difference, avoiding opposition.

As we progress through these notes we can see three people changing; they grow and make decisions, or start to realize they will soon have to. Dr. Fitzgerald actually starts asking Chris for advice. Chris starts to become aware of how his expressions of awareness create problems, and Michael ejects himself from his relationship for a time, wanting to see this world and come to conclusions based on his own experience.

PERSONAL

My full name is Michael Christopher Fitzgerald Lawlor, but do not consider this an autobiography any more than any work by a person is about that person. I needed three names and they were closest at hand. (Another choice would have been James, William and Jorge; for James Joyce, William Bourroughs and Jorge Luis Borges, three men who used different methods of relating ideas to create new understandings.) I needed three characters because I wanted to examine three aspects of complicity in culture. A two sided one would get mired in oppositional argument.