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Becoming of Art, Artist and Process

A Thesis Presented

by

Katharine Moriarty

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Master of Fine Arts

in

Studio Art

Stony Brook University

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Abstract of the Thesis

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in

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This thesis is meant to clarify and articulate upon the driving forces behind the work I produced in the last three years, during which the material manifestations of my artwork swung between painting, assemblage, installation, sculpture and the two-dimensional. The philosophical implications present in my work related to the ideas of *becoming*, the origin of a work of art, and the sublime as found in the texts of Deleuze, Heidegger and Lyotard.

Dedication Page

This thesis is dedicated to my mother, Patricia Moriarty for her strength, patience and resolve of mind and my father, Patrick Moriarty for his unrelenting work ethic and empathy for the human spirit.

Frontispiece



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To my love, Daniel Morgenstern.

Introduction

My work began as large-scale abstract oil painting on stretched raw canvas. Pouring turpentine-diluted paint onto canvas, allowing the paint to seep into the un-gessoed fabric, created the abstract imagery. This work, which occupied most of my artistic practice, was influenced by the stained canvas paintings of Helen Frankenthaler. I overlapped disparate marks in layers to create depth, while the flatness and porosity of the unsized canvas surface absorbed the paint and other liquids I employed. The paintings I created in my first year invoked sky or seascapes. I wanted to create a familiar mental space for the viewer.

As my studio space grew, so did the works. I shifted material from canvas to using found textiles, appropriated from my home. These functional objects, abandoned to disuse, were re-presented as organic, metamorphosing installation assemblages. Ripping, shredding and re-assembling textiles such as bed sheets, curtains, towels, table cloths and clothing, was a meditative process which helped me to find my voice and tools as an artist.

I began bleaching and staining the textiles with color to create a sense of found organic materiality to create the impression of always having been there. These volumetric, shaped works, though sculptural, were hung in the exhibition space as assemblages. These large, visually and physically *tortured* works created a sense of the aftermath of disaster, such as a flood. I was constantly building onto and shifting the configuration of these works, to the point where their sheer size overtook my studio space. Because these works were very intuitive, my results shifted depending on my mood, access to materials, and the space I inhabited. To find a community for my mode of presentation of these textile works, I regarded the installation work of Christian Boltanski and his use of repetitive imagery, visual clues such as piles of clothing, and his framing of installations by the exhibition space – and the work of Daniel Spoerri for the appearance of residual activity in his assemblages. My textiles were strewn around the floor and covered the walls up to the ceiling. In these works, I tried to generate a threatening sense of violence in the mountains of destroyed cloths.

These works became physically overwhelming and emotionally draining. I began a new direction that involved working within borders of found glazed window frames. The window frames resonated with the same sense of home as the textiles, but with more structure and less chaos.

The glass of the windows provided me with a transparent yet rigid surface to aggressively work on. In this new process, I could loosely pour glue onto the glass and have it contained by the framed window. The openness of the medium retained a translucency of the layered glue poured onto the glass. I hovered over the works on the floor, pouring glue, and dropping dirt, coffee grounds and sand onto the glass in order to create abstract imagery reminiscent of landscape. I moved around the works and added material from all sides in order to locate a multi-focal gravity. I continued to pour glue onto the windows, assembling gravitational compositions in various thick yet translucent layers over time. The final image was not realized until the glue set. When I flip the windows over and look at the front of the glass, the reverse image of what I poured is revealed.

While working on the found glazed window frames, I also constructed a series of identical, deeper wooden frames. The particular dimensions were based on the dimensions of a frame I found in my home. Once again, I felt it important to reinforce the "home" relationship in the works. These deeper frames opened up a world of potential for me. I could see them through my new work process from beginning to end, while still allowing a certain amount of chance in the compositions. The element of chance comes from the natural forces involved in this process. I pass the responsibility for resolution of the compositions on to the gravitational demands of the materials. To contextualize my practice, I share methodological approaches with the gravity of the glue works of Tara Donovan and her use of non-art materials, the translucency of glue and her response to surrounding space, which allows the works to grow and become installation. In my work, the abstract images created by the sand and glue develop and become more about the experience of the relationship of the materials in the space confined within the frame.

My work has come full circle back to the importance of using the frame; however in its current use, it is an integral part of the work and also a mediator between the work, the wall and the space around the work. The ordered relationship of these frames to one another has become

an important consideration. By specific placement, I invented movement in the imagery that appeared to extend beyond the limits the frame, to transcend the earlier sense of home.

Malleability of the presentation of my work has always been intrinsic to my art making; the various assemblages of material have not necessarily been constant, but my approach remained the same: I intuitively responded with fluids to bind and fracture compositions. I relate to the notions of the “zip” created by Barnett Newman. These lines cut through his paintings to separate and connect color planes. Newman presents “presence” by creating iconic paintings. The way in which I thought about the experience of a presentation was predicated on this multifunctional compositional element.

Fragments of materials, moments and thoughts networked within each work, and each work, as a fragment of the whole of my artistic practice, networked without hierarchy. No one work presented any more of a progression in my art than another. In my practice, process art, I emphasize the act of making over the goal of resolution. Marks on canvas, as separate entities, communicate with one another, ripped and re-assembled fragments of cloth communicate with one another, and separate but aligned glazed frames communicate with one another. They are all one body yet divergent manifestations. All the variables of a body of work are the same, but there are non-predetermined ways in which they can combine, thus they seem random.

To evaluate the philosophical implications of my work, I will reference the idea of the origin of a work of art for Martin Heidegger, the idea of sensation for Gilles Deleuze, and the presence of the 'now' for Jean-Francois Lyotard for their ideas about the manifestation of a work of art, the visceral experience of the materiality of a work of art, and the resolution of the work via the participation of the viewer.

Chapter 1

Painting: First Group Exhibition

My painting, *Untitled (Blue)* (Figure 1) was 66" in height by 96" in length. This painting was a continuation of works I had created before entering the MFA program at Stony Brook University in 2011. I utilized raw canvas stretched onto large-scale wood bars. I worked from the back of the canvas, pouring limited colors muted with turpentine, onto the ground. I worked from all sides, making liquid painterly marks squeezed out of a turkey baster. Additional marks were layered over the previous marks. Within the shallow planes, an illusion of space was created on the canvas. I was seeking to create an open space for the viewer to enter, like walking through dangling vines. The orbs of color appeared random and disparate. I would lift and drop the edges of the canvas from all sides to direct the shapes of the spreading stains. Due to the imposition of the stretcher bars and the cross bars, there are areas of canvas around the edges and two vertical lines in the center which are unaffected by paint. I selected and used colors based on my own imaginations of landscapes, seascapes, sky-scapes or mind-scapes.

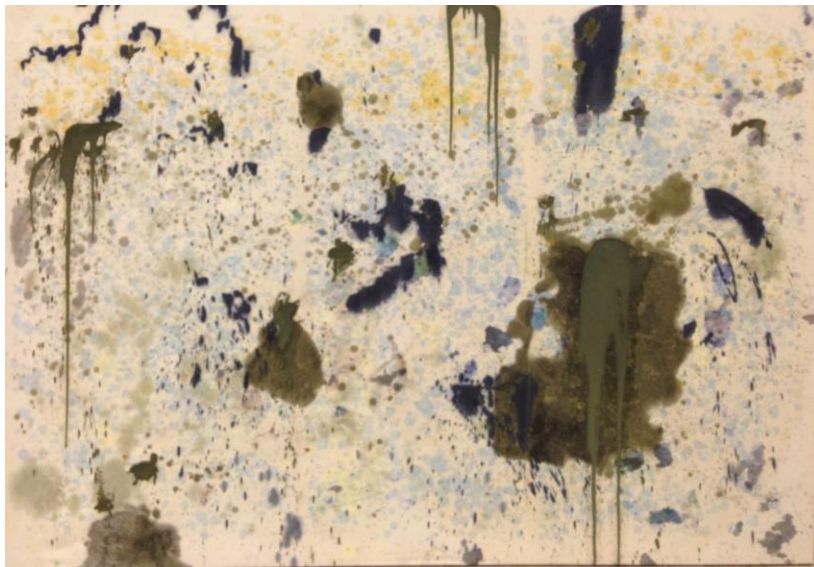


Figure 1: *Untitled (Blue)*, Oil paint and turpentine on canvas, 66" x 96", 2012.

Raw canvas has visual warmth to it that inspired me to take into account the materiality of the woven surface. Simply making minimal marks and not obliterating the raw canvas became a consideration for the final image and gave the work a sense of being illuminated. Turpentine, the vehicle for the oil paint, was absorbed into the fibers of the canvas and was physically flattened out. I was never concerned with the works being archival because turpentine used directly on raw canvas is detrimental to the work. The paint stains shifted as time went on because the turpentine and oil would create erosion rings around my marks. The droplets of oil paint represented for me the energy and aura that beings embody. I thought of these works as human personifications, vulnerable to time, undergoing physical degradation of "the body." Keeping my palette to a minimum of materials, I attempted to make this connection clear to the viewer about what was occurring visually and physically. This sort of honesty and directness in my use of materials was very important to me.

I experienced the works as unfinished yet complete. The empty spaces between my marks were pregnant with potential because they were left untouched. The moments of exposed canvas also had tension for me because they brought together and repelled the droplets of paint. I wanted the marks to appear as if some force or gravity brought them together. This movement presented the notion of a collective conscience in a visual way, where marks could show how living things silently communicate with one another. The large size of the canvas was meant to envelop the viewer, while the marks made for an intimate mental space. I wanted the viewer to come up close the work, and the work to be transparent because all the elements of the painting were very present.

My work connects to Helen Frankenthaler's paintings in that she worked on un-gessoed canvas, staining with diluted oil paint. Staining flattens the paint to appear texturally non-existent and purely part of the canvas, like the stains were woven into the fibers of the canvas. The paint becomes a residue of an image or process rather than marks atop the canvas. We both leave the canvas exposed. I was drawn to her muted tones and soft approach. Where our works depart from one another is that Frankenthaler's use of staining was more overtly grounded in landscape, layering in rectangles on the lucid horizon (Figure 2). In my work, I was attempting to fuse a psychological space or scape with the physical body or portraiture. I always imagined my works expanding out past the edges of the frame, in a disorienting and cosmic way. My works exhibit a veil of marks like sunspots in our sight to understand the ailments and failures of the body.



Figure 2: Helen Frankenthaler, *Viewpoint II*, Acrylic on canvas, 81 1/4" X 94 1/2", 1979.

Chapter 2

Propositional Assemblages: First Solo Exhibition

In my exhibition entitled, *I Want a House*, I presented three works, all variously composed of found textiles such as sheets, pillowcases, and clothing. This title, for me, signified my search for a place in the world as a person, as a female, and as an artist. I wanted comfort and something of my own. I was working through debilitating grief in the works exhibited. Through my process of aggressive application, I pined for there to be a stirring, writhing, and swarming sensation in my work, emotion springing from the material. Organic and flowing compositions disrupted the exhibition space and grew across the exhibition walls. The textiles were dislodged and removed from the space they were meant for and created for, my home and my studio. They felt displaced, lost and washed up.

Untitled 1 (Figure 3) was composed of four separate stained textiles, of various tones, colors and scales, pinned corner to corner in an irregular and arched line. Each panel was an icon for displacement. These sheets do not belong together or in an exhibition space, but I pushed and fought for them to belong, to be one artwork. They were recognizable as bed sheets but I forced them into a foreign orientation, vertical and flat against a wall. This was the first time I considered my work installation because the right-hand panel skimmed the ground.



Figure 3: *Untitled 1*, 4 Panels, Paint on textile, 60" x 96", 2012.

The second work, *Untitled 2* (Figure 4) was a singular stained and painted floral textile, tacked on the entering wall of the exhibition space, in an irregular square orientation. This work was alone, and reinforced the self-destructive aspects of my art practice. The heavy stains against the floral printed sheet were ways for me to represent a cleansing through art. In this work, I was confronting my destructive personal past and the doubt I harbored of my past artwork. I had to destroy my materials to move forward in a new direction.



Figure 4: *Untitled 2*, Oil and acrylic paint on textile, 36"x 36", 2012.

Untitled 3 (Figure 5) was composed of two separate organic shapes, one slightly larger than the other, composed of torn textiles which had been bleached, stained, ripped and reassembled with glue. This work reflected my experiences in my studio. My studio was a war zone and these works were the salvaged remains. I battled my materials, ferociously ripping them and reassembling them to make them into something they originally were not; they were not originally art or my own belongings. I sculpted the jagged contours with fragments of textiles. Here I was able to depart from the emotional distress left behind in the familiar domestic textiles. I bleached them to a neutral and then reemployed select colors. The two bodily collages created tension because they were not joined but installed to read as one. Color was the connective element that led the eye back and forth between the two islands of materials.



Figure 5: *Untitled 3*, Paper, cloth, ink and oil paint, 48" x 180", 2012.

The materials embodied time, both lost and perpetually re-presented. I searched for discarded materials to transform into art. The lived-in and discarded textiles are domestic remnants. I explored the issue of time through repeated actions of ripping and throwing, and through color. The stains have a sense of always having been there, or of being found traces of past events. I used materials that I had a personal memory of, yet the materials never brought me clarity. I wanted to show this by giving a sense of permanence through how each textile was stiffened by the glue, yet remained temporal because each installation or combination of many swatches of textiles shifted and reoriented. I am interested in and have appropriated Deleuze's sense of time in art; "The co-occurrence of the past and future in a continuous present."¹ Art remains in the present. Each time I handled the materials I left an imprint of the process of making. I hold onto things and let them pile up, transforming them into my works. These compositions could potentially continue growing and so could the anxiety of their arrangement. I never knew where they were taking me or where they would stop.

¹Deleuze's philosophy of immanence rests in the idea of a transformative and dynamic subject who inhabits the active present tense of continuous *becoming*. Deleuze proposes a subject as an enduring entity, one that changes as much as it is changed through the connections it forms with a collectivity (Parr, 239).

I admire Christian Boltanski's sense of loss and anonymity that becomes expressed by a collection of discarded clothing. I want to share a sense of loss in my textile works. I was touched by his work, *No Man's Land* (Figure 6), because the piling up of materials gives me the sense that there are lost, perhaps passed away, people referenced in the installation. Boltanski's work, to me, feels social and about loss in war or genocide. His work is visceral and experiential, not overly intellectual. I create and then reflect, and I feel Boltanski works with a similar intent. *No Man's Land* can be reassembled as a new installation, as its surrounding exhibition space changes. We share this solemn temporality, found in the use of discarded textiles and clothing. This work is impressive in size and mass, and can potentially keep growing in size to dwarf the viewer. My work aims to remain personal and clearly generated and touched by the artist.



Figure 6: Christian Boltanski, *No Man's Land*, Clothing, 2010
(photo James Ewing, Courtesy of Park Avenue Armory, New York).

I considered the textiles fragments of my own personal history, from my mother and grandmother's homes. The textiles were packed away in our basement for years, from different homes that I moved to and from and then brought to my studio. Clutter filled every corner of my studio (this is how I lived most of my adolescent life, with hoarded objects and things around my feet, tripping me and flooding my mind). I swept sand and dirt into neat piles, rather than discard them, to create physical and emotional obstacles for myself. I lived with these remains and textiles in my studio for a year, stepping on them, kicking them, piling them, bleaching them, staining them, ripping them, rearranging them, and finally pouring glue on them to allow gravity

and pooling to dictate form. Once dry, the sculptural shape of the textile fragments solidified. The textiles remained recognizable as what they were previously, such as fitted sheets, pillowcases, tablecloths and towels. These are things that people use in their daily life, things that bring comfort, but my way of using the textiles took away this utility and comfort and created hysteria (Figure 7).²



Figure 7: Studio Installation Shot, *Flood*, Textiles, oil paint, glue, Size Varies, 2012.

My fragmented remnants are an attempt to create a frozen image out of chaos, relatable to the working process of Daniel Spoerri (Figure 8). Our work visually parallels in the sense that there existed some activity, out of our control, which brings about a residue that is then presented. Spoerri's materials for construction are the remains of an event. We share aesthetic qualities of discarded remains, but Spoerri's result feels like after a celebration or routine, and my works are after some disaster. I am personally interested in the disuse of domestic materials, and not the use or utility of them. Spoerri relies heavily on the performance of others to activate the composition, and then glues the outcome down as his own. I was taking remains that I

² Deleuze speaks about "Hysteria" in regard to sensation in Bacons work, "Sensation is not qualitative and qualified, but has only an intensive reality...Sensation is vibration (Deleuze, trans. Smith, 39)."

discovered to create a performance for myself, making my history someone else's memory through transforming collected remnants into art, and I could personally retreat from the matriarchal responsibility for those materials.



Figure 8: Daniel Spoerri, *Poèmes en prose*, Glass, paper, ceramic, metal and plastic on wood, 28" x 21" x 14", 1959-60.

Presentation was part of the process of making: the re-assembling of fragments of various creative moments came together into one conglomeration. Presentation of these textiles became about the space they inhabited. I used the exhibition space as a framing device or confrontational force from which to respond. The works grew and mutated the more I worked on them. The assemblages were objectified and sculptural so they became much about the specific shape and contour of their sharp edge rather than about the illusion of a mental or visual space beyond themselves. Flat or two-dimensional works become more expansive because they allude to a space beyond the frame, while these three-dimensional works became about what is shown, what is exposed. These works became dense, sucking in all around them. The works were very dark.

Physically and emotionally, the installations were larger than myself and overwhelmed me. I viewed these works as changing confrontational masses of haunting trauma-induced materials. I struggled through the physicality of the materials controlling me and not being able to control what direction the materials took. Each work shifted and created a new beginning in

my work and was constantly in a state of "becoming."³ I do not experience things singularly; there are always many anxiety-producing variables occurring at once. Although I worked rapidly and furiously, I felt numb to art because the options for creating are limitless and cause panic. I wanted the viewer to feel the anxiety and disconnect I experience in the studio. The paper, textiles, texture, and disheveled presence that made up my work came from sources where I felt the torment of incompetence, trying to make sense of things I didn't understand: disparate thought, momentary events out of my control and manic emotions. I forced these fragmented associations to collide, grind, devour, and repel one another like shifting tectonic plates.

In the piece, *Untitled 4* (Figure 9), I reinstalled the work, *Untitled 3* (Figure 5), in an alternate way, as a different piece for a different space. I examined the idea that art works are always shifting and that there is no stagnant way to exhibit my textile works. The organizing and reorganizing of a de-centered structure mirrors how I experienced the making of my own work, and how I confronted artistic issues of presentation. I left my works open to present them changing as I changed. I looked to philosophers such as Deleuze to understand how I felt about my own work. "Bodies and things ceaselessly take on new dimensions through their contact with different and divergent entities over time (Parr, 232)." Through fragmentation and re-presentation, I could re-appropriate my own works to continue reviving them. Chronology implies progress, but the evolution of my works is not this clear. Any of my works can become the focus, rooting itself but not taking the center. The lack of hierarchy in my practice allows the artist to be on the same level as work; I am not the center of my work, because as the work is created, so am I.⁴ Once the work is exhibited, the work must stand on its own, without artist.

³ For Deleuze, "(Becoming) represents the disjunction between a past in which forces have had some effect and a future in which new arrangements of forces will constitute new events...(O)ne's self must be conceived as a constantly changing assemblage of forces, an epiphenomenon arising from chance confluences...(Parr, 22)."

⁴ Deleuze describes art as a rhizomatic network of ideas and experiences with no true origin or center, "Rhizomes have no hierarchical order to their compounding networks (Parr, 232)." A rhizome is a plant that has no leaves nor roots, the roots are the top and the bottom, and sprawl out in any given direction, rather than having a central trunk, like an arborescent plant.



Figure 9: *Untitled 4*, Paper, cloth, ink and oil paint, 48" x 120", 2012.

I. Studio Experiment

I created similar, ever changing, and altering compositions, without the overwhelming weight of the domestic discards. I began pouring glue onto clear plastic, allowing it to dry and then peeling up the dried pools of glue fragments, which I would assemble and re-assemble to expand across the exhibition wall (Figure 10). I experimented with combining many small island-shaped glue elements to create larger movements. The work became monochromatic and reliant on the tone and translucency of the glue.



Figure 10: *Untitled (Flood 2)*, Glue, paper and sand, 48" x 132", 2014.



Figure 11: L. Tara Donovan, *Strata*, Elmer's Glue, 45' 9 1/2"(H) x 20' 1/2"(W) x 1/8"(D),
R. Tara Donovan, *Strata* (Detail), Elmer's Glue, 2000-2001, Ace Gallery, New York.

I studied Tara Donovan's work (Figure 11), and the way the work was open, ethereal, and responsive to the exhibition space. My approach is very similar to hers in that we both intuitively control and respond to our materials in the exhibition space. Our work is interpretive and searches for the infinite. Although her materials are man-made such as glue and mass-produced plastic and Styrofoam cups, Donovan's work spreads out like organic matter such as moss, fog, or ice crystals. The way in which my work departs from hers is that there's a unity to her work that mine intentionally lacks. I always force my works up onto the wall. I want debris, caught up and swept into the organic fluids. My glue fragments unsuccessfully attempt to unify. I pin shards together by overlapping and using similar colors, but the fragments always remain mobile and isolated.

Chapter 3

Glazed Frames: Solo and Group Thesis Exhibition

In my exhibition entitled, *Stochastic Tendencies*, in the Alloway Gallery (Figure 12), I presented a group of nine glazed wooden frames. I found three of the glazed windows in the trash to appropriate a less tragic sense of home. The dimensions of the other six boxes were taken from a frame I found in my basement. Each frame was created to the best of my ability, but precision was never a goal. There was urgency in the creation of the frames. I created images by pouring sand and glue into them at various stages of finish. Each image varied in tone, some appearing lighter because of fewer layers of glue, and some darker because of thicker layers of sand. The frames were exhibited in a line, each in portrait orientation.



Figure 12: Gallery Installation Shot, *Stochastic Tendencies*, Alloway Gallery, 2013.

I expanded on this piece for the Group Thesis Exhibition in the Paul Zuccaire Gallery, Staller Center as *Untitled (Flood 5)* (Figure 13). The thirty glazed wooden frames were horizontally oriented in three columns of ten. The entire piece expanded vertically 20 feet and

was 6 feet wide, flanked by 4 feet of wall on each side. When viewed as a whole, the work had the sense that circles of glue and sand floated from the bottom left, up along the side to the top left. I arranged the images within the frames so they got visually lighter from the bottom row to the top row to give a sense of weightlessness. Some of the images were composed of various overlapping circles of pooled glue, some layering planes and some intersecting lines of glue and sand.

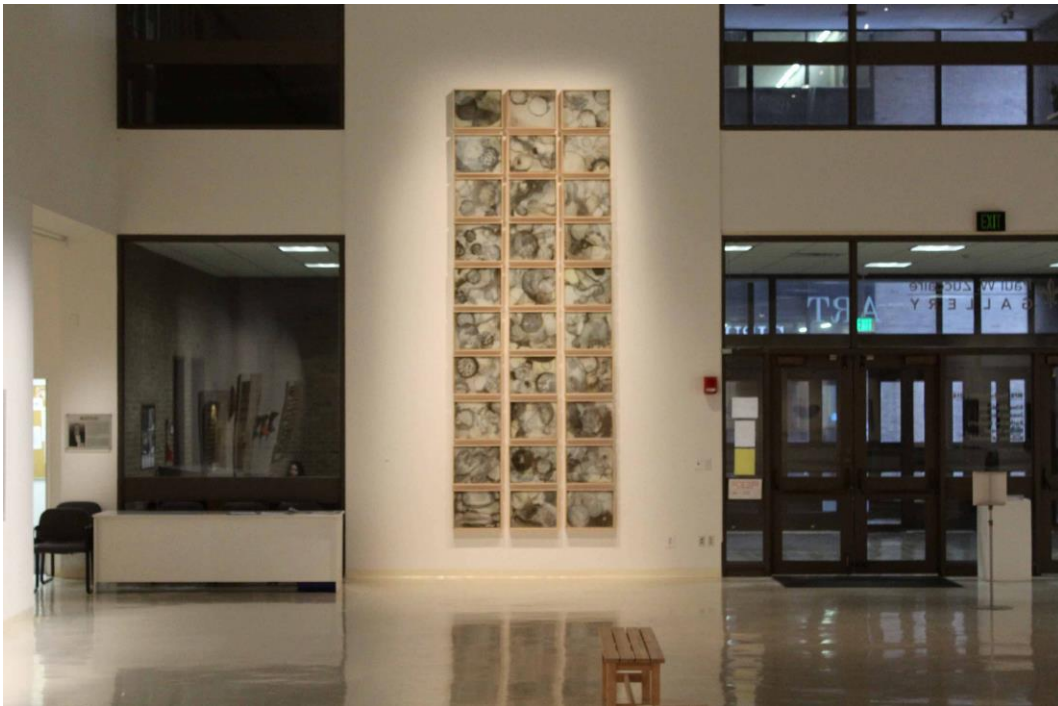


Figure 13: *Untitled (Flood 5)*, wood, glass, glue and sand, 30 ea. 16"x 4"x 20"
(Entire installation: 178" x 64"), 2014.

I began with set variables or materials, repeated frames, and a certain parameter within which I worked to allow structure and chance to coincide. In my studio, I set up my practice: I laid all of the frames out on the floor, and began from the top left and worked my way around, each time pouring one layer of glue, and adapting, and then moved onto the next frame in response to the last moment. I worked on all the frames simultaneously because I continuously moved around the works that were laid out on the floor, pouring glue, alternating by picking up the boxes and moving them around like a miner sifting for gold flakes. I either poured more glue or sand or let them set.

Although the works appeared rather liberated and fluid, the process was always an intentional struggle between reining in and letting go. I always considered the whole. The next layer of glue was poured in a similar fashion but began with a different spot and moved wherever the composition dictated. To sustain energy in my works and in my studio practice, I worked moving around the framed compositions in a deliberate attempt to lose any particular orientation. The images pushed in and out towards the viewer but were prevented from truly being grounded. There was an appearance of a multi-focal gravity, tug or pull. These abstract works evolved out of my rigorous application of material while maintaining the open and aerated first layer. The final image was unknown to me until all the framed works were exhibited, and even then the image continued changing. When I moved to hang them in the exhibition space I chose the orientation with the most interaction or communication with the frames next to each other and for the most effective movement back and forth from the fragment to the whole.

The work guided me, as much as I guided the work. I would command a composition and it would command back; I would respond to each mark with more marks. This intimate relationship was about give-and-take between work and myself. In, "The Origin of the Work of Art," from *Poetry, Language, Thought*, Heidegger describes a similar idea of the relationship of the artist to the work of art, in relationship to art. "The artist is the origin of the work. The work is the origin of the artist. Neither is without the other. Nevertheless, neither is the sole support of the other (Heidegger, trans. Hofstadter, 17)."⁵ I related to this notion of the creation of an artist and a work of art, because the creator and created are equal and intricately interlocked in a reciprocal relationship.⁶ He arrives at, "Art is truth setting itself to work (Heidegger, trans. Hofstadter, 38)." For me, the work became a human personification and was in as much control as the artist. The work was able to reveal *truth* to the viewer because at once it was created it became its own entity, telling the viewer about its self.

I always struggled between the need to work urgently and erratically but wanting openness and calmness for the viewer. Process and resolution were always at odds. The wooden

⁵ Heidegger continues to discover the "*thingly* element": "the work is at bottom something else and not a thing at all," but an *allegory*. He determines the function of a work of art against what it is not, it is not just a thing due to a things usefulness, and thus not equipment because equipment can become "used-up (Heidegger, trans. Hofstadter, 19-20)."

⁶ He also acknowledges the intellectual dilemma of this "circle (Heidegger, trans. Hofstadter, 18)."

frame physically confronted me while I worked, and prevented the materials I poured from escaping, but at the work's resolution, the frame alluded to a space or world that could continue past the edges (Figure 14). The glass smoothed and flattened the otherwise sculptural elements. The glass was very important to me because I was able to work in reverse, from the plane that would be closest to the viewer, but began by facing the ground, farthest from myself. I would layer the translucent materials onto the transparent surface and never lost the initial luminescent image, yet still satiated my need to evolve along with the artwork. The marks that became important for me were the ones that were unseen and veiled to the viewer. This mystery kept the images turning and reviving. Pouring imagery in reverse was an attempt to excavate something from the material for the viewer.



Figure 14: Studio shot in progress, *Untitled (Flood 5)*,
Glazed wooden frames, glue and sand, 2014.

My work is based on earthly gravitational material manifestations. Liquids and fluids have always drawn abstract imagery and afforded me something to which I respond. The circle is constantly entering my work, whether I draw it or the natural pooling of materials creates it. I think about the organic circles within my paintings and the way Deleuze reads time as *becoming*: "Becoming moves through every event, such that each is simultaneously start point, end point

and mid-point of an ongoing cycle of production...Becoming is...pure and empty time...(Parr, 22)."⁷ Water and tides are everywhere inside and outside our body. Emotional tides control us, and it is important to me to reveal this gravity with fluid glues, water, sand and coffee. Sand is a fragment of rock, reduced down to a material with give, which can shift by air and water (Figure 15). The glazed boxes allow me to continue filling; they recede in layers behind the glass and back and forward in time.

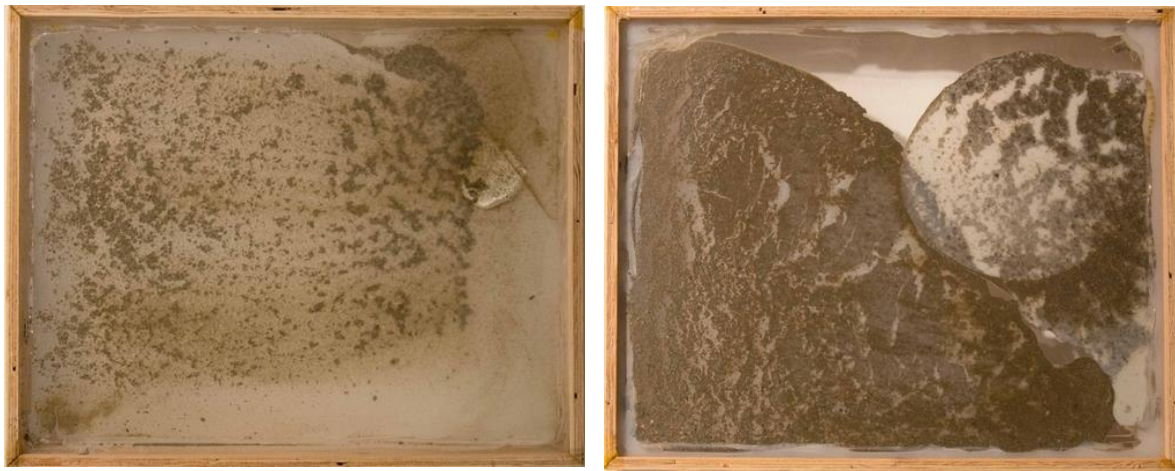


Figure 15: L. *Untitled (Flood 5) Detail 1*, R. *Untitled (Flood 5) Detail 2*, glazed window frames, glue and sand, 16"x 4"x 20", 2014.

In the work, *Untitled (Flood 5)*, it was necessary for me to very precisely order the frames so that they would be seen as three repeated columns, ten repeated rows, or thirty repeated moments, and within each frame, they are infinitely repeating and compressing fragments of time. "(E)very body – all aspects of concrete, abstract and virtual entities and activities – can be seen as multiple in their inter-relational movements with other things and bodies (Parr, 231)." When created and presented in ordered multiples, time is legible without narration, revealing multiple views of a single moment. The frame functions to contain. This is

⁷ In Gilles Deleuze's, *Francis Bacon: The Logic of Sensation*, Deleuze dissects Bacon's work in seventeen chapters, each describing different attributes of Bacon's painting to arrive at the idea of pure "sensation" exhibited in Bacon's work. In the first Chapter, *The Round Area, the Ring*, he describes the ability of the circle to function in many ways, "it can extend beyond the edges of the painting, or occupy the center..." and that it isolates the Figure from the "figurative, illustrative, and narrative character the Figure would necessarily have if it were not isolated (Deleuze, trans. Smith, 5-6). Deleuze calls Bacon's "nonnarrat(ion)" "*matters of fact* as opposed to intelligible relations (of objects or ideas) (Deleuze, trans. Smith, 7)."

important for my presentation, because it is only with an understanding of limitation that we can experience the imagination of the abstract images beyond the frame. I feel the fragment is able to be less final but equally complete, just as in collective consciousness: Alone, beings are lost and isolated, but when with another, they are able to communicate. I want a gravity, pull or tension between the fragments to coagulate from chaos into order. Lighting of the framed grouping was taken into special consideration and dimmed to minimize reflection of the gallery lights on the glass and to create a sensation that the works were illuminated from within.

My process relates to the intensity of exploration of Barnett Newman. I explored the time of viewing as intrinsic to the artistic process and the completion of the work. Jean-Francois Lyotard describes the concept of "the instant" in Barnett Newman's explorations. "Everything is there – dimensions, colours, lines – but there are no allusions...The feeling of an instant is instantaneous (Lyotard, 80)."⁸ The "zip" in Newman's paintings both separate and bring together fields of color. This informed my reduction to tone, edge (or line) and the mystery of what I am presenting: a singular moment from multiple views.⁹ In terms of my process I relate to Lyotard's idea that the paintings are the *difference* or *occurrence* within the world. "The world never stops beginning (Lyotard, 82)." The artist's process is perpetually beginning or resetting with every new endeavor.

⁸ So many expressions of a feeling which does have a name in the modern aesthetic tradition...: the sublime. it is a feeling of 'there.' There is almost nothing to 'consume', or if there is , I do not know what it is. "One cannot consume an occurrence, but merely its meaning (Lyotard, 80).

⁹ "Newman's work, and Lyotard's understanding of it, forces a participation of the viewer. The painting is a 'message,' without a sender, receiver nor referent. The message (the painting) is the messenger; it 'says': 'Here I am'....The message is the presentation, but it presents nothing; it is, that is, presence (Lyotard, 81)."



Figure 16: Barnett Newman, *Stations of the Cross*, Oil on Canvas, 1958-1966.

The need to produce work is always plaguing me, and I have always thought of Newman in the same light because of his repeated canvases, which exhibit only slight variations. I would like to focus in particular on *The Stations of the Cross*, 1958-66 (Figure 16). In this work, he is appropriating from Catholicism the fact that a single event – the Crucifixion of Christ – is shown in multiple images, a single event broken down into multiple moments. I aimed at something similar: The single event of my making this piece was broken down into many images. I aligned the frames to present that all the frames arrived at once. The three columns of frames were consciously intended to represent the Catholic belief in the multiple forms of a single being, which was for me the expansion and collapse of identities into one icon.

Conclusion

Evolving various styles allows me to develop a heterogeneous aesthetic identity as an artist. I distrust being sure of an aesthetic, always being uneasy about the downfalls of complacency. I choose materials as they present themselves, pinning them within the scope of the two-dimensional. I have become more patient with the evolution of individual works, allowing them to build and collapse over longer periods of time. No matter the foundation, whether it's on canvas, paper or glass, I present the results of media structured within set parameters, such as limited combinations of bleach and textiles, watercolor and paper, or glue and sand. Pouring induces the media; I activate the materials and then wait for the image or shape to solidify. I attempt to fuse landscape and portraiture, the micro and the macro, the fragment and the whole. To arrive at clarity, I had to go through confusion. "(D)estiny can sometimes pass through detours that seem to contradict it (Deleuze, trans. Smith, 7)." The mystery of materials, and the infinite possibilities of their manifestation, preoccupies my artistic practice.

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