



# Time and Repetition

Joshua Carter  
Fall 2014 SMP



# Table of Contents

Section	Page No.
Introduction	4
How I Define Things	4
My Summer Progress	5
My Original Intentions	5
My Interview With Angela	5
Source To Self – Neo Rauch	8
Why Neo Rauch Interests Me	11
Why Ian Francis Interests Me	12
Why Ian Jason Thielke Interests Me	12
Why Aleah Chapin Interests Me	13
Why Gustav Klimt Interests Me	13
Progress Statements	14
Studio Visits	16
New Direction	17
Art Events	17
Annotated Bibliography	21
My Final Project	23
Future Readings	24
Looking Back at my Source Artists	24

## Introduction

For me time and repetition are intertwined. Time is an inescapable presence that suggests a progression through existence. Repetition is a specific pattern that takes place through the progressions of time. My work is an exploration of time and repetition through the disintegration of the figure. *Dust Accelerator* explores this idea that time and repetition is connected causing us to go through stages throughout our lives that inevitably lead to our destruction. I choose to express the passage of time through drawing and painting by repeating the figure representing their aging process. Each time the figure is repeated it is broken down into simplified forms ultimately characterizing the basic building blocks of life that form us.

The disintegration of the figure is fascinating to me because it shows the ageing process through the passage of time. This passage when accelerated creates a repetitive pattern that is performed throughout the universe. I am concerned with the acceleration of time because I have experienced this pattern first hand. Living on a farm where the buildings and environment go through this same process of ageing has affected my perception of time and its repetitive patterns. The deteriorated barns that surround my home have caused me to notice the ageing process in people from a different perspective. I was born into an older family where my parents have children that have already made their own families. These personal experiences have exposed me to the

acceleration of time through the people who have impacted me. As their ageing process becomes more apparent the patterns of time become clearer. By repeating the figure I am showing the same ageing patterns I will go throughout life. As time goes on, I too will grow older and change form ultimately decompose like the places and people that surround me.

Growing up on a farm I have always been surrounded by nature and old spaces that change over time but keep the same essence of its existence. The same can be said for people, as we age our bodies grow and eventually get older are more fragile. These cycles play out the same repeated pattern for all things due to time. I am interested in findings ways to effectively express the passage of time in a static medium such as painting and drawing because it is a motionless material that mirrors my own perception of time. While the people and places around me age, I am unaware of my own ageing process. By choosing to depict the human figure in a state of accelerated disintegration I hope to express my own personal experiences with my family and environment. Illustrating the process of age through drawing and painting is a way of connecting to these people and places that feel disconnected from the stage of time I inhabit.

## How I Define Things

*Time* – A permanent inescapable presence that suggests a progression through existence.

*Repetition* – The constant stages of life that will continue to happen for all of existence. These stages are life phases that are played out by places, objects, and people.

*History* – A person, place or things past that dictates who or what they were and where their destiny is headed.

*Patterns* – An occurrence that happens in a continuous repetitive motion.

*Space* – The limitless environment for which objects and events exist.

*Interior* – A limited space where time can be still as to the outside environment where time progresses.

*Exterior* – A limitless space where time progresses whether it is forward or backward compared to an interior space where time remains still in the present day.

## My Summer Progress

Over the summer I had experiments with different types of painting techniques mostly of which were in oil. My previous work throughout the past years prior to the summer had evolved from drawing to mixed media. I had noticed more and more paint had made its way into my work and decided to explore what paint can do for my work. A painting technique that had caught my eye was the Old Master technique where a painting goes through several layers to develop a realistic rendering of the content of choice. This technique was developed around the mid 1400s. This technique interested me because most of my work makes use of realistic rendering in particular the figure. I had painted two pieces using this technique; one was of a still life and another a portrait of my sister. Although the paintings were successful for the first attempt there is still much to learn and will continue to be an ongoing process moving forward in my work even if I decided to develop this process through practice until I am ready to explore this technique in conceptual works.

## My Original Intentions

Going into SMP my intentions for my work was a bit different from what I ended up producing as my concentration. Over the summer I had originally planed to create different universes that seem parallel to our own. One universe for example could have different rules of gravity or time. Another could have subtle differences in our way of life compared to the rules of

nature. Women could be the traditional provider for the family while the man stays home and raises the children. These what if scenarios fascinate me still to this day and is something I would still like to explore in relation to time and repetition. Maybe time only goes backwards? What if the process of ageing didn't exist? These are ideas to think about while I continue my artistic process.

## Interview

After the SMP Marathon we were asked to interview our partners who were chosen by Sue. These questions came during a time where I was into Surrealism and was studying Old Master techniques and Neo Rauch, a German contemporary painter whose work suggests narratives and has surrealist like qualities. His use of interior and exterior spaces interests me because they seem connected and relate to his personal history growing up in East Germany.

### *What was your first memorable art experience and how is it relevant to what you are doing now?*

I wanted my dad to draw me a batman, like a little batman action figure; I was maybe around 4 years old. I see him putting the figure on the paper and tracing the outline. I'm thinking, "Hey, I could do that!" So I started tracing the figures but then my parents told me I started doing more, like drawing the eyes and I just went from there. How is this relevant? I guess I just wanted to do something that someone else couldn't do so I wanted to do it for myself. It was a question of how far I could go. It's made a lot of sense now that I'm switching styles because for a while there I was always asking myself, "how good can I be at drawing?" So that's why, for a while there, I was getting into hyperrealism but after a while it wasn't fun anymore. I liked the end product but started thinking, "Well, I can always do better than that." I wasn't really getting anything else out of it. I switched to painting in the last year, I'd be drawing and I'd realize that there was more and more color or paint coming into the drawing. This is when I realize it's time to start painting, it's going to be a big learning curve but I'm going to get over it, I can do it. Being good at drawing is very helpful in drawing. I'm working on color really. It was a weird switch going from pencil to color but I love it. I also learn a lot from when I mess up. Before when I would mess up, I knew before I had even messed up that I was going to. It's funny to think my dad, who cannot draw at all, was the one who inspired me. I always think like what if my dad couldn't draw at all? Would I have been inspired or even have become an artist? I could be a totally different person just from that one thing. I really don't think he realizes the effect. My parents know nothing about art, so that's why I've always wondered where I got it from.

### *Who is your favorite artist and why?*

Changes on my mood really, I think that's the case for a lot of people, it's like if I'm feeling sad I'll pick up Picasso's blue period. Right now though I'm really into Neo Rauch. I've always really like surrealism, Dali has always been one of my favorites, I like things I recognize but altogether they don't make any sense. What I love is that you can put your own story into it, you know, they might have their own story but you can put your own story in it as well. What I've really liked about Rauch is that there are different perspectives in one painting; they're very strange. Look at these; they could never exist in real life. I also like him because unlike Dali, who I really liked before because he was always really hyper realistic, Rauch isn't really worried about being super realistic. I've started to like him more because my style has been really changing. That's whom I like right now though, I mean who knows, it could change in a month but hey, that happens! I've always been a drawer but I also have a graphic art background, for a while my mom really wanted me to pursue that because it would be more marketable but I really like to work with my hands. I even took a digital painting class at MICA and I learned a lot but at the same time it still feels artificial to me. But I think that's also why I like Rauch because he too has a graphic art background. I like advertisement and I'm trying not to be so hyper realistic and Rauch has really helped me realize that you don't have to be super realistic to portray what you want to. His perspective and thought process is wild and it has inspired me to start looking at things differently as well. If I look at a smoke stack I think, that's a smoke stack but smoke doesn't have to come out; it could be balloons or

whatever. Once I looked at this book and walked to my room, it was crazy to look at it in the artist's point of view; it blows your mind.

***What inspires you? What are some of the sources, both within art and outside of art that you turn to?***

Everything, again, maybe it's a color. I really like pink and yellow and really crazy neon colors together. Blues pastels, etc., but I could also go outside and see a building and think what if something else came out of that chimney? I'm being more childish with my imagination right now, I'm trying to think of things in a different perspective. Sources: I use a lot of stock images to see what kind of angles I'm looking for. You can draw any room you want using measurements, but if you start looking a different angles you can figure out what you want. When you're around more people you see more things, I've been trying to draw inspiration from everywhere. Like the other day I was looking at the tennis courts thinking, wow that is a really interesting angle. I also like the theme of farmers, workers etc. This brings me back to my family; we live on a farm and my parents are older so I've always been really attracted to the 50's and the 60's, everything was just so different then, and I can see my parents and how they see the world now and they couldn't even imagine having an iPhone or the technology that we have now. My dad is 71 and my mom is 57-58. My dad's perspective is wild. One day he woke me up for work, you know it still blows my mind that he is 71 and still gets up for work everyday but that's what he's used to. He grew up on a farm and he had to drop out of school in fifth grade just to work on the farm, but it amazes me at how well he's done. School doesn't always really help you, if you are a smart person then you can make it anywhere. My past, my family, and a lot of it is mystery too. Since my parents are old, and they didn't come from a rich background, they didn't know a lot about their great grandparents or anything. And so it's always a question of where am I from and who am I as a person.

***What draws you to the medium and materials you work in? / How does your choice of medium(s) affect your work and contribute to its meaning?***

First, like I said, I was doing a lot of drawing, and I had complete control over it. Then eventually more paint started coming in to the process and I wanted to lose a little more of control. Even Sue told me that I need to lose a lot of my control and loosen up. But I wanted to be in control, I was a big time perfectionist, and now I question what is perfect now? I think that's another reason why I wanted to go to painting because I'm not going to have a lot of control over that for a while. Over the summer I was doing very realistic works but I remember not really having that much fun with it. After looking over it with Sue and seeing her perspective it has been really helpful. I could've gone into this SMP doing crazy drawings that would really blow people away but I wouldn't have any fun with that so I decided to switch it up. I'm a lot happier doing the less perfect style; it's more humbling too...I wouldn't say I was cocky but I totally knew I was good at drawing, but now I don't want to know everything, I want to enjoy the process more.

***How is your art a response to the world you live in?***

I think I live in a pretty crazy world, going back to my parents; their technology was a lot more simple, now countries are arguing all the time, you know, you read the news and it doesn't sound good at all. I don't want to sound pessimistic at all but I wouldn't be surprised if World War 3 happened soon so that kind of stuff would give me a little anxiety. At the same time, I think that's why I like doing surrealism because I can escape a little bit but make silly things out of things more serious. The world is crazy to me and I want to make it a little more goofy, a little more mysterious because, that's another thing, everything seemed to be known, I mean back then Indian Jones was something new...you could go on a treasure hunt and find something you'd never seen before. Now everything's been discovered, you lose that mystery in the world, I mean everything is so analyzed so in my paintings I want people to wonder, "what is going on?" That's one of the reason's I'm getting into really surrealism. I don't want to be limited any more, I just need to get in that mindset. I've always had a silly imagination so that's probably another reason. I remember looking at my realistic paintings and remember thinking "I want to hate that by the end of the semester, I want to be in a completely different place."

***Is your work ultimately more about your process or about the final product? Why do you feel that way?***

It used to be all about the final product and I would look at my work and say “wow that turned out really well,” but I wouldn’t have any fun with it. Now I’m in an in between now and I’m having fun because even if it doesn’t turn out well, I get to think, “wow that was a really great idea.” It’s been a lot of fun thinking in different ways, so I’d say my work is probably both about the process and the final product at this point.

***Do you have a mission? What do you consider to be your purpose for creating art?”***

This is a tough one; my mission is probably to see the world a different way; to see what can be and what should be. I mean I like thinking about alternate realities, parallel universes; I mean it could be anything. What if I lived in a different universe where I wasn’t an artist and I was a businessman? This was one of the first pieces I made [referencing the piece made for the marathon with the photograph of “him” and “his sister”], but after you look at it, you think “wait,what?,” because after you look at it for a while you realize, that’s not me and my sister. My dad was married before and he had a daughter and a son, so this picture is of my half brother and sister. I saw that picture and was thinking “what if I lived in a world where he never got remarried and that was actually me and my sister?” Isn’t that crazy? And I asked my mom “what year do you think that picture is from..what time period?” because my mom is actually pretty close to their age, so she said, probably around the 1960’s, maybe 1962, and I thought that would be crazy to live in that time. So I had her write it out instead of me because I wouldn’t have been the one to write it, she would’ve been. So I really like thinking about things like that and it got the ball rolling. That’s what I love about surrealism, it’s like everything seems in place at first but then overtime you end up realizing that things are not always what they initially seem. Especially if you know my sister’s name, that will really make you crazy too.

***What about making art intimidates you?***

I think it is starting; I’ve gotten a lot better at it since the marathon. The marathon has helped me make instead of think. Before, I would think days about a project and start to realize I’m not getting anything done; I have to find the perfect thing to do. But then I realized that there’s nothing perfect, you go with what you’ve got and it will be perfect when you’re done. Now it’s not really as intimidating anymore but you have to keep it in your mind that it’s not always a good thing to think too much. You can keep your ideas in your mind but after a while you just need to go for it. If you’re not making anything, you’re not going to be getting any better and you also cannot show anybody what’s inside your head unless you put it down. I think that’s another reason why I liked hyperrealism, because people would come up to me and say wow I can’t believe you did that. That must’ve taken a really long time. But now I don’t really care about that anymore. I want people to come up to my work and think wow that’s so cool, I would never *think* to do something like that. I just want to do something different than hyperrealism. This switch was difficult at first because I didn’t want people to go “ew, that sucks” but now I also don’t really care as much about that either, I’m not worried about it.

***If you could have your portrait done by anyone who would it be and why?***

I would like to see a lot of different perspectives and really anyone doing my portrait would be interesting to see.

## Source To Self Research Essay - Neo Rauch

Neo Rauch is a contemporary German artist whose painting reflects his personal experiences of living in industrial alienation in Eastern Germany. His concept of instability derives from his mixture of Socialist Realist and Neo-expressionism, which his professors exposed him to during his time at the Leipzig Academy of Visual Arts. These precarious scenarios he places his characters in are a projection of his surroundings in Eastern Germany. His paintings are filled with enigmas and dreamlike situations appearing as a mixture of realism and Neo-expressionist styles. Rauch's

personal history, impact of politics, and the exposure of Western imagery such as comic books and Pop Art shape his use of suggested narratives. Furthermore Rauch should be characterized as a painter who uses a combination of realism and Neo-expressionist abstraction incorporating Western imagery and unique styles that represent his cultural and political environment.

Neo Rauch attended Hochschule für Grafik und Buchkunst Academy of the Visual Arts located in Leipzig where he studied under professors Arno Rink and Bernhard Heisig who are both influenced by Socialist Realism. The movement was founded in the Soviet Union and its surrounding Soviet states by Joseph Stalin in 1934 demanding all art should depict the struggle of man and his progress towards a better life in the socialist party. The artist's goal in Socialist Realism was depicting realistic everyday people in a heroic and optimistic context. "Experimental art was considered as degenerate and pessimistic because it did not promote the propaganda machine that Socialist Realism was intended for." (Simkin) Both professors combine Realism with Expressionism in ways that relate to Socialist Realism but are different as well. Their paintings illustrate the struggle between people and their environments but use more experimental ways of painting that was not accepted by Socialist Realism. Rauch would have grasped these styles from his professors while at the same time developing his own, shared by the new generation of artists who were influenced by Western aesthetics. In his works Rauch uses Socialist Realism to portray his figures as the everyday person but shown in ways that indicate intimidation and anxiety. Rauch used Socialist Realism in the context of public painting in which Paul Wood describes in *Realism, Rationalism, Surrealism Art between the Wars* as "falsely depicted issues of a shared moment between his characters." (Wood 327) These figures are surrounded by landscapes that change on a whim filled with men in uniform. The men in uniform show no relation to any specific army or country, yet surround these everyday figures in obscure scenes indicating a sense of imposed intimidation. In the book *Art Now*, Uta Grosenick describes how "Rauch used a harder-edged version of the Socialist Realism that his professors explored, inserting myriad characters that were often oversized and proper and asserted authority using bold colors signifying vague interactions between these characters" (Grosenick 258). These everyday characters appear to be performing labor or tasks that suggests a narrative. Perhaps the authoritative figures in his paintings are a metaphor for the still present Socialist influences that were spread out across Eastern Germany during his time in school. The Western influences on Rauch appear in his use of comic book imagery and graphic design from his use of text boxes and outlines figures. Rauch was exposed by Western imagery during his time in school from the collapse of the Berlin Wall in 1989. This event helped set Rauch apart from his professors exposing him to new sources of influence that was once unattainable during their time as students in Germany under more Socialist influences.

Born in 1960 Leipzig (East Germany) the politics of East Germany during his school years were also major influences on Rauch because there was a mixture between both Eastern and Western imagery and ideologies. This is evident in his use of advertisements and comic book imagery in his early figurative work which focuses on the graphic quality of the figure which were unusually outlined and had little or no three dimensional quality to them. These flat figures resemble the advertisements and comic book styles popular in the West. Rauch would have been 30 years old in 1990, a year after the fall of the wall. Neo-expressionism and Pop painting were still popular in the West and its influence on Rauch is clear in his work. In the New York Times article *The New Leipzig School*, Arthur Lubow describes how "Rauch painted large scale canvases in a style that hovered somewhere between Socialist Realism and Pop Art" (Lubow). He uses a vivid colors pallet in all of his works that appear to pop off the canvas similarly to comic or Pop artists. The emotive and abstract qualities of the Neo-expressionist style were an obvious choice for Rauch who was experiencing a transition of political regimes in Eastern Germany. Uta Grosenick describes how there is a connection between politics in East Germany, "asserting the instability that is present in his paintings can be seen as an allegory or symbol of the radical changes the East German society has undergone in its transition to a new political government the new adopted approach to everyday life"(Grosenick 258). Grosenick is explaining the connection between Rauch's figures and the men in uniform that inhabit the spaces these figures occupy. The everyday people he is representing are struggling from the transition of the Socialist regime that occupied the area around the Berlin Wall. These men in uniform impose a sense of intimidation in his paintings that is



representational towards the strict guidelines Germany had to live under during its separation from East and West. The mixture of ideals of both political and artistic ideologies results in dreamlike scenes, suggesting narratives that play with the unconscious mind through the use of enigmas and symbols of intimidation throughout his paintings. His use of Realism stems from his professor's influences on the political art movements that incorporate their art. The everyday person was to be painted in a realistic way in Socialist Realism, Rauch used these principals to represent a real space that is believable yet dreamlike in a sense that objects are juxtaposed with unrepeatable images that are often distorted or convey a mood of discomfort. These emotions and ideologies are related to the political influences present in Germany during the time Rauch was in school. They show a desire to distort the reality of his environment using imagery from the West and principals from the Socialist Realist movement in Eastern Germany depicting the intersection between the political ideologies of the East and West.

Rauch uses Realism and Neo-expressionist concepts in his paintings to show the instability of his surroundings and his influence of Western imagery by projecting it in the spaces that his figures occupy. The interactions between these figures suggests a narrative although one is never clear due to his change in styles and use of obscure images. His figures appear timeless showing little to no distinction in clothing or hairstyle as if they don't belong to any specific time in history. An example of this obscure timeless effect is present in the painting *Nest* (Figure 1). Two of the female figures in the painting are wearing generalized clothing offering no link to the past, present, or future. Their shirts are yellow with one wearing a green vest. Both are wearing knee long skirts with tights. Therefore their wardrobe cannot be linked to a specific time in history as it is too generalized. Created in 2012, *Nest* represents a scene where five figures appear to be participating in a painting lesson on the balcony of a building to the right of the composition. In this work there is a balanced set of painting techniques, which involves a use of expressionist techniques in the sky and background and realist renderings in the foreground where the figures are painting. The sky for instance, incorporates two heart like shapes, one blue and one pink. They are painted in a way that makes it difficult to determine if they are representations of clouds or just shapes that occupy the sky. This example of the clouds could represent Rauch's unstable surroundings he was accustomed to growing up. The five figures occupy the right side of the composition and are unfazed by their dreamlike surroundings. One figure in particular, is leaning against the wall closest to the left, opposite of the building in which these figures populate unaware by the strange situations that appear to occur around them. Two beetles the size of Labrador retrievers fight in the space beneath her while another figure to their right spectates the duel. The spectating figure upon closer view appears to be instigating the fight between these beetles by holding a fiery stick near the backside of one of them. Rauch represents aggression and curiosity in the beetle fight by having a figure instigating the fight between them. The reason for this interaction arises from his curiosity with Western imagery in addition to the aggression that dominated Germany from the Cold War. Perhaps what is even more bizarre is the scene-taking place beyond the wall that ends the balcony. A path leads you out of the balcony into the background where a set of stairs are placed leading to a small house that ends the path. This element doesn't make sense because the stairs appear to fade into nothing while still following the path or driveway to the house on the left side of the composition. Next to the path on the far left is a tree that follows a curve on the path and eventually finds its own form. One branch ends where the balcony wall begins while the heart shaped forms that inhabit the sky cut off the trunk of the tree. The staircase path that leads to a house is just one example of Rauch's use of enigmas in suggested narratives in both a conceptual and technique aspect. The background is treated more like a Neo-expressionist representation rather than the realistic renderings of the foreground. He is clearly playing with different styles that were popular in the West. The color pallet affirms his influence by Pop Art or the vibrant colors of advertisements and comic books. In addition, out of the five figures that occupy the balcony, two are men. Although they are the only ones who are actively painting, upon further investigation these men are soldiers from an unknown time period. Both men wear camouflage pants while one farthest from the viewer who's backside is facing the other four figures wears a green army hat while the other soldier who's face is visible appears to be wearing a green bullet proof vest. These elements suggest some type of struggle and intimidation upon the other figures despite there being no physical contact between them. The viewer is able to see the top left of the farthest soldiers painting which appears to depict a

plane or UFO shape. His right arm is behind his back suggesting he is hiding something although it is clear he is holding scissors. The soldier closest to the foreground is listening to the painting instructor who is the only figure who isn't dressed in green and yellow. Although the encounter seems innocent, the soldier is holding a set of brushes in his left hand, which appears to be striking the female figure in the back while she is kneeling down spectating the beetle fight. The soldiers are projecting fear and aggression through their use of the tools for painting. Therefore Rauch is implying that the soldiers represent the totalitarian regimes of the past and their influence on art in Germany and its surrounding Soviet states.

I find Neo Rauch's work appealing because of its undertones of anxiety brought on by strange narrative situations and equivocal contexts. Although the soldiers appear to be harmless, Rauch intends for them to represent imposing dominance and anxiety on the everyday person in his paintings. Another aspect of Rauch's work that I have considered in my own is the mixture between abstraction and realism. Most of my earlier work has focused on realism and at times hyperrealism. I had begun to grow away from such detail in my subjects and have been interested in incorporating abstraction to these figures and spaces they occupy. By incorporating abstract concepts to my work I hope to invoke multiple interpretations for the viewer. Some areas of my work I want to be painted or drawn with in extreme detail while other areas seem to be forgotten or unfinished resulting in somewhat abstract representations of forms. I am interested in the ambiguity of form that Rauch incorporates in his work because it lets the viewer project his or her own understandings upon the work. I want the viewer to take a second glance and come away with something new each time. Holding the viewer's interests and having them project their own interpretations and narratives provide a more interesting composition. One of his works in particular that uses the effect of ambiguous forms well is *Das alte Lied*, (Figure 2) painted in 2006. Although most of the figures and interior elements they occupy are realistic or representational, the space in the far right corner of the piece appears unfinished. There is a form that occupies the middle of the area that appears to suggest the shape of a ceiling fan. Surrounding the fan shape is a form that appears as a word cloud from comic books, although they have no text but is near a figure's head referencing Rauch's Western influences. This sense of confusion is appealing because I find myself confused by the world, more specifically by how we understand time. While my work has a different subject matter than Rauch, we both depict subjects that reflect our own personal history and experiences. Growing up during the Cold War, Rauch creates figures that represent allegories or metaphors in the form of military figures. My experiences growing up on a farm with older parents have developed my interests towards the concept of time and the anxieties felt towards our understanding of it. Although I am interested in a mixture of realism and an expressionist type of rendering to certain aspects of forms, I am more interested in mixed media and how it can distort the image further than oil paint alone. Rauch is more interested in present day conditions only incorporating timeless figures to showing everlasting struggle of politics on humanity. Rauch is politically motivated by his experiences from industrial alienation of Germany while my motivation comes from emotion and curiosity towards my past and future. My interests lie in figures that experience emotions towards the concept of time. I hope to incorporate different symbols and allegories of Western imagery representing time and the ageing process and juxtaposing these figures in an environment or space that supports this idea. These places should have their own story so its clear the space itself shows the process of ageing. Everyone has different feelings towards the concept of time. Some people find the idea of losing someone or watching people grow older abstract and that is what I'm hoping to represent in my work.

#### **Sources:**

1. Berger, John. "Introduction." Introduction. *Encyclopedia of Themes and Subjects in Painting*. New York: Harry N. Abrams, 1971. 5-13. Print.
2. Grosenick, Uta. "Neo Rauch." Art Now: Vol. 2: The New Directory to 81 International Contemporary Artists = Der Neue Wegweiser Zu 81 Internationalen Zeitgenossischen Kunstlern = Le Nouveau Panorama De L'art Contemporain A travers 81 Artistes Internationaux. Vol. 2. Koln: Taschen, 2008. 258-61. Print. Art Now.
3. Kunde, Harald. "Art Analysis: Harald Kunde on Neo Rauch." *The Culture Trip*. The Culture Trip, 2013. Web. 25 Oct. 2014. <<http://theculturetrip.com/europe/germany/articles/art-analysis-harald-kunde-on-neo-rauch/>>.
4. Lubow, Arthur. "The New Leipzig School." *The New York Times*. The New York Times, 07 Jan. 2006. Web. 08 Nov. 2014. <<http://www.nytimes.com/2006/01/08/magazine/08leipzig.html?pagewanted=all&r=1&>>.

5. Rauch, Neo, Paul Dujardin, and Etienne Davignon. *Neo Rauch: Ausgewählte Werke = Selected Works, 1993-2012*. Ed. Harald Kunde. Brussels: Bozar, 2013. Print.
6. Simkin, John. "Spartacus Educational." *Spartacus Educational*. Spartacus Educational, Aug. 2014. Web. 08 Nov. 2014. <<http://spartacus-educational.com/RUSrealism.htm>>.
7. The National Gallery. "Glossary." *Allegory*. The National Gallery, n.d. Web. 26 Oct. 2014. <<http://www.nationalgallery.org.uk/paintings/glossary/allegory>>.
8. Wood, Paul. "Realisms and Realities." *Realism, Rationalism, Surrealism: Art between the Wars*. New Haven: Yale UP, in Association with the Open U, 1993. 250-331. Print.

## Why Neo Rauch Interests Me

Neo Rauch interests me because his paintings take you into the middle of a dream where the narrative is unclear. His work makes you think and analyze the interactions between his characters and their environments. The figures appear timeless having no relation towards a specific culture or time period. His work for me shows no clear progression through time, there is no goal in these interactions he projects which is fascinating because the general assumption about progress is that it is the betterment of the quality of life. Rauch isn't giving a solution for progress nor does he plan to. He instead provides viewers with a stagnant dreamlike experience that suggest progress is in the eye of the beholder.



Neo Rauch, *Revo*, 2010, oil on canvas,  
118.11 x 196.85 in.

## Why Ian Francis Interests Me

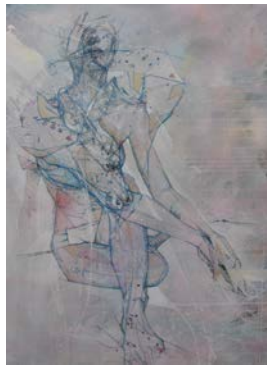
I discovered Ian Francis while reading the 27<sup>th</sup> volume of *Hi-Fructose*, a contemporary art magazine that focuses on up and coming artists ranging from a wide variety of different mediums. His work caught my eye from his use of space in relation to his figures and his vibrant color pallet. He works on canvas and uses mixed media ranging from oil, acrylic, charcoal, and scanned images. His wide range of medium interests me as well because he combines them in a way that has surprising results to the figure and the background. His figures are realistically rendered while also appear to be unfinished in certain areas blending into the background. His mark making at times suggests an abstract quality while he still portrays his environments as recognizable spaces. Like Rauch, he also plays with the interior vs. exterior setting. His backgrounds blend into the foreground and his rooms and spaces are sometimes only outlined showing explosions of color underneath.



Ian Francis, *Ritual*, 2012, oil, acrylic, pen, charcoal,  
ink, on canvas, 36 x 50 in.

## Why Jason Thielke Interests Me

I stumbled upon Jason Thielke's work on the Internet browsing different art blogs and came upon his work *Comatose*. I was surprised by the way he renders his figures because they are recognizable yet very complex and seem to be fading into existence. He uses a wide variety of mark making to create form in his subjects that suggests he has interests in graphic design and geometry. I have experience working in graphic design and have always admired artworks that show an interest in graphics. They create a different dynamic to his figures that express a sense of movement and emotion that wouldn't have created the same effect from a traditional way of shading with the pencil. I have a desire to intersect realism with abstract qualities in my work and his mixture of his linear drawings and expressive painting styles express this desire beautifully.



Jason Thielke, *Comatose*, 2011, acrylic, aerosol, transfer, graphite, color pencil, on wood panel, 30 x 40

## Why Aleah Chapin Interests Me

Surprisingly enough I found Aleah Chapin in a news article for The Telegraph. The title of the article read, "What painting portraits of naked women has taught me". This article caught my eye before I saw her work because most of the figures I use in my work are nude and female. I love to render the body from its wrinkles to hairs, the process of recreating the human body for my compositions fascinates me because you are making something recognizable and even lifelike while its just a two dimensional image. Once I clicked the link I was surprised by not just the hyper realistic quality of her figures but the context they are painted in. Most of her nudes are of older women ranging from young mothers to grandmothers. She shares an interest in time and age with me, which was surprising because not many artists choose to depict the figure at such an old age in the hyper realistic style she uses. She shows the true body of the person, not a made up plastic idealization the mainstream media projects. One of her works in particular caught my eye is titled *It was the sound of their feet*. The painting shows nine nude female figures playing a child's game. They seem to share a bond and each woman is of different age ranging from a young woman with blond hair to a grey haired woman. The piece shows the ageing process of the human body in a fun way. We all see age and time in different perspectives and I really enjoy seeing hers through painting.



Aleah Chapin, *It was the sound of their feet*, 2014, oil on linen, 84 x 120 in.

## Why Gustav Klimt Interests Me

I find Gustav Klimt particularly interesting because he as a masterful painter who chose to paint in many different styles in particularly symbolism that is a movement that interests me. His work focuses on the figure and their relationship with the background. His backgrounds show a distinct different in style compared to his rendering of the figure. He uses ornamentation in his backgrounds filled with gold leaf and patterns that seem to tell a story. What separates Klimt from other symbolists is the fact that he wasn't afraid to try new mediums and he supported artists whose styles were unconventional to the classical techniques that were favored by institutions. To me Klimt is one of the first mixed media artists and his use of symbols in his backgrounds provide narratives which is an aspect I hope to incorporate in my own work.



Gustav Klimt, *Music*, 1895, oil on canvas, 14.5 x 17.5 in.

## Progress Statements

Looking back at my progress statements I see a change in direction. At first I was focused on complex ideas that were underdeveloped which lead to honing in on one or two topics that interests me. Progress comes in many shapes and forms. Some progress comes from art making while some come in the form of reading over past writings for work that is already completed. What is obvious is a new sense of direction towards time and repetition and away from surrealism. This change in direction has helped me make work I am more passionate about and provides me with something personal to base my work around.

## First In-Progress Critique

My intentions after the mid process review are simple. Creating a work of art that explores the idea of multiple images placed in both an interior and exterior space. These images will be of people, objects, and feelings that express how I feel about the topic from which I choose. I intend to create a painting that signifies my anxieties and fears about art and the world around me. My

anxieties based on art come from pressures placed on my career path. My father would much rather have me work in his own business as an electrician than go to school. By working with him this summer I spent most of my days installing plugs and switches in houses. Each house would have over 50 of these. As I installed them in a different house each and every day I saw what my life would be like if I were to take this career path instead of the one I am on now. That is where anxiety comes into play. I am afraid of the repetitive nature of that lifestyle and how it would not make me happy. In addition to emotions like anxiety, I also have fears about my surroundings. The world appears to be becoming more and more dangerous by the day. Resulting in endless conflicts producing human struggle. I would like to show how we seem to be distracted from these issues by the use of meaningless stimuli like technology. The goal is to create a work that shows my anxieties about my personal history as well as the history of our country.



*The Cloud*, 2014, oil on canvas, 54 x 35 in. (Midterm)

## Post Midterm Review

After the midterm critique I came out of the talk feeling rejuvenated and aware of what I want to accomplish. There were many suggestions being thrown around about what ways I want to paint these figures in context to light, shadow, and composition. For my midterm I decided to paint a previous work I had done in watercolor titled *The Cloud*. I intended on changing aspects of the work so they included more figures as well as more complex scenarios. I wanted the main focus of the work to be the plug plates where my face was inserted on the top and bottom of the two panels replacing the plugs. My intentions for this decision were based on the idea that the looming danger from the cloud was to be ignored by the viewers and the critic in the piece. This aspect was important because it represented the way I see the world. Many of the issues that we face today as a society are usually ignored or forgotten because we are either unaware or distracted by pointless stimuli produced by the media. My peers had mixed reviews mostly coming from other distractions that occur in the composition and technical issues that were not consistent. Part of this issue was based on the fact that I was unsure how I wanted to paint this piece resulting in many different styles going on simultaneously resulting in confusion. Going forward I will use mixed media as opposed to just oil because there are more opportunities I feel I have in both a conceptual and technical context. I have decided to make my work less biographical and more conceptual towards the idea of time and repetition in human culture. I had been observing Neo Rauch during the making of this piece and found his work extremely helpful in understanding time and repetition. I

was also told to look more at Allegorical painting and less on surrealism. This suggestion will be beneficial moving forward as I decide to broaden my approach both conceptually and technically in addition to making works that represent complex ideas through easy to read images.

## Mid Process Review

After the mid process critique I felt better about where my interests lie but I did not come away fully satisfied. I ended up changing the figure in the work because the figure did not show tension, which was what I was hoping for. My goal was to portray a sense of anxiety or emotion towards the idea of time through figurative drawing and painting as well as abstracted elements. Once I changed the figures body position to a pose that better illustrated a sense of tension I decided to change the idea concept of the piece to something more abstract. My sense of time that I want to portray in my works comes from the idea that time repeats itself and it is in a never-ending physical cycle. Once I drew the body on the panel I realized there was much more movement in the figure than I had originally realized. This was something I could play with moving forward in this piece possibly fragmenting the figure and showing a repetition of the form through various mark making and color. I am still finding what ways are best to represent my idea of time but nothing will help me figure that out other than making finished works so I can process them.



*Dust Accelerator Mid Process, 2014, graphite and acrylic on wood panel, 30 x 96 in.*

## Studio Visits

Studio Visits were paramount to my later success and development as an artist. Although I did not get many source artists from the visits that I found helpful, I did receive great feedback on my past and current work that helps me focus on where I hope to take my work moving forward. Sometimes just talking and forgetting you are having a conversation for class can be really helpful in getting to know who you're talking to and letting them understand who you are as not just an artist but as a person. These relationships I hope will grow overtime and allow me to receive more relatable source artists which I believe will be easier now that my professors know me better as a person. They now understand my interests and my idea of what kind of art I hope to make.

## Studio Visit From Joe Lucchesi

Talking to Joe was extremely helpful after my midterm critique because he helped me organize my main ideas into an easier to understand concept. By showing him my older work we were able to discuss what my main objective is in creating artworks for the future. My older works are composed of the idea of time. I explored time through a variety of ways using mixed media and human subjects finding the relationships these figures shared with nature and our understanding of time. His thoughts on my newer work were surprising because he liked *Kentucky Blue Grass* and *The*

*Cloud 1* more than the others. These works he said shared the same strange space aspect I am looking for in my work but is not overdone like the midterm was. He also pointed out it may not be wise to make my work so biographical because the viewer will only see is this is about me and not the concepts I am focused on. We both agreed moving forward that I should hone in on one main idea or concept and let it develop from there instead of jumping into something so complex from the start. This way I can rely more on process so I don't hesitate in making a work, which is what happened in the midterm.

Artists he suggested were helpful but none of which really caught my eye. Eric Fischl was one artist who paints figures in rooms together suggesting sexual themes. Although I like to use the nude figure my intention for this decision is to show people in a vulnerable state not to suggest sexual desires. Another artist who was of more interest to me is Alexis Rockman who paints landscapes of possible futuristic landscapes that depict apocalyptic imagery and focus on the effects of burning fossil fuels on the environment. Rockman is interested in time but more in a sense of apocalyptic themes and endangered species. I want figures to feel vulnerable and show their emotions to the concept of time through symbols and allegorical references. All in all I thought the visit was very helpful. I decided what to keep from my past works and what to incorporate in future works that will help my artistic process. Therefore I still want to incorporate strange spaces that may disappear or feel unfinished but focus more on time in relation to the figure and their environment.

## Studio Visit From Billy Friebele

Talking to Billy about my interests was very helpful because I was able to connect with someone who understood the basic idea of that I hope to create in a work of art. We talked about time and the relationships we have had with our parents and surroundings. These are important aspects of my life that I wish to incorporate in my art works. We discussed the relationship I have with my parents which is unique given the large generation gap that separates our age. I explained how my idea of time is picturing their time as children in a world that was very different from my own. This world for me is an abstract idea due to the changes in technology and society.

We also discussed my relationship to my environment growing up as a child. I have lived on a farm my whole life just like my father. This space I have occupied has skewed my sense of time because I feel as if this place is a time capsule to the past. Old places like farms and abandoned houses represents a physical and sometimes paranormal presence that gives you a sense of time and history of these places. These places remind me of the ones my parents grew up in, they are old and are filled with history from another time period. We both agreed that I should use these spaces in my works to show my relationship towards time.

For the future we discussed how I can depict time through my emotions and relationships I have had using imagery that supports these ideas. In one route I can possibly abstract the figure in a sense of showing fragmentation and duration through the use of mark making. In another I can show time through various figures that are a metaphor for the process of ageing. I will likely explore both of these ideas further in the next coming works and see if there are any connections I find between the work and my own sense of time. Time for me is a physical presence. It is an ongoing cycle that repeats itself over and over. I believe everything has already happened in history to some extent and now we are just reliving past experiences through present day conditions.

## New Direction

In the begging of the semester I was hoping to create new worlds that were believable yet different from the one we live in. Surrealism was one of the most influential movements to me during this time in my artistic process. It provided me with a framework to create believable environments that after further inspection were something from a dream. After making works like *The Cloud* which relied on a real interior environment and dream like scenarios occurring around the characters I realized I needed to concentrate on the spaces themselves before I added content to



them. Once I realized why I was so interested in old and new spaces it became clear my main focus should be on time and repetition. I was choosing rooms and environments that tell a story of its existence. I was going to construction sites photographing and sketching new rooms that haven't had the dry wall put on them yet. These rooms were still new, they showed the wiring and the foundation for what the building will eventually become. I was interested in the new places because they have yet to tell their story. Placing figures in a new space like this could tell a narrative of a new life or new journey someone is going to take in their lives.

The old spaces I was exploring online were abandoned and open. They provided me with space and history of the place. Figures could be placed in these environments that are going through a struggle with their identity or are becoming of old age. I am interested in these old places because I have lived on an old place my whole life and it has had a major impact of me personally as well as my art. Growing up on a farm you realize that places tell stories and give off a strange but wonderful essence about them. The barns in particular project history and adventure from the colors fading from the wood to the broken glass where vines have wrapped their branches far and wide covering spaces that were clearly visible decades earlier. These old places reminded me of my parents in particular my father. He was born in the early 1940s during WWII and his perspective on the world is especially different from my own. This large generation gap that has separated us interests me in particular. This feeling is personal and is something I hope to incorporate into my work. The thought of going back in time or moving forward at great speeds like his stories do has always sent my imagination to places that could only be shown through art.

## Art Events

Overall I enjoyed the art events throughout the semester. I learned a lot about each artists interests and their artistic process. Learning about each artist's process was insightful because it showed me there are many different ways of creating a body of work and there is no right or wrong answer. As long as you are creating and developing your ideas thoroughly it doesn't matter how you do it. Creating is key to evolving as an artist and each artist proved that through their presentations and performances.

### *Katherine Gagnon*

Katherine Gagnon is an abstract painter who has recently graduated from MICA receiving her MFA. Her work is about color and the relationships we have between shapes and what we perceive to be objects. She questions what does painting communicate and how it communicates. Her interests revolve around what is happening within color and what does contemporary art mean today. As her work progresses she starts to play with the use of words in her work that reflect on the content within it. One example is a work called *Lust*, comes to mind as she uses a metallic panel to paint on scratching away at the word dust so the "d" becomes a "l" By doing so she completely changes the meaning of the work and plays with cognition & Perception. Most of her works are oil on wood panel and she favors the square composition over landscapes or portrait styles because she doesn't want to viewer to look at the work with a preconceived idea on what it is. As her work continues she discovers there are recurring shapes in her work like the ellipse. This ellipse shape has been transformed into a life preserver as well as its basic form. In addition, she likes the idea of a single brushstroke taking on the form of a tree. Her question for this is what can these marks add up to? Going back to cognition and Perception she asked the audience what do we see first? Is the object a tree made of paint, or a painting of a tree? She wants the viewer to question what they see and how they see it. To Gagnon color is equally important as the mark or stroke.

Her influences come from the everyday, seasons, her surroundings, and color. By painting, Gagnon's purpose for making art may be her own desire to question what she sees and how she perceives it not just her intentions for the viewer. Her work is a continuing journey of discovery in mark making and color. The viewer may interpret a mark as a tree but she wants the viewer to not only question what it takes for that tree to become a figure but to understand how to see

different subjects in a particular mark. After attending Katherine Gagnon's lecture I felt surprised by her growth as an artist even though I am not interested in her style of abstract painting. She is always asking herself questions regarding what her paintings communicate and how they do it. In addition what makes her interesting is that she walks the line between gesture and representational mark making.

### **Lynn Tomaszewski**

Lynn Tomaszewski's exhibition titled *Agglomophenomena* displayed at the Boyden Gallery displays works that relate to the idiosyncratic. She describes each painting as a game with its own set of rules. She finishes the painting when she decides she wins. She is interested in technology and how it effects our perception in relation to developing new ideas from technology. By accumulating small circles to create large fields that become a unified body she is giving power to the individual, disregarding a hierarchical scale. The idea of giving power to the individual stems from her experience as a public relations listener. She avoids the use of politics in her work by concentrating on large bodies of individuals in these public gatherings rather than the reasons behind them.

Tomaszewski currently is a professor and chair of the foundations department at the Milwaukee Institute of Art & Design. She revived her BFA at the University of Wisconsin-Madison in 1989 and her MFA at the San Francisco Art Institute in 1994. Her body of work *Agglomophenomena* began in 2012 starting from a drawing titled, *Bubble Swarm* which is 4' x 6' on paper. She describes how in *Bubble Swarm* she started from two points and built these small circles up to create a large mass. Inspired by the Tunisia Uprising, she wanted the power of the individual circle to combine into a large group, overthrowing the power of a hierarchical scale. After this work she focused on murmuration or large flocks of birds. Together they create a collective consciousness that could only be achieved in large groups.

After her drawing she decided to shift to painting relating to post minimalist works. Her choice to stick to the circle instead of the human figure resulted in her inability to stop her focus on the circle as her subject. All of her paintings consist of a square composition relying on an x and y axis from a grid. Although she likes the use of a grid, none of her circles go over the edge because she wants the work to feel complete and provide sensibility that a grid would not. These large bodies of circles should remain flat like a drawing so painting and drawing become interchangeable. Although she never uses the same color twice, her works provide a wide range of color in each piece. Tomaszewski's work is very meticulous, while her work has evolved so has her interests in new medium. Her interests in large amounts of data like that of DNA play an important role in her installation work, which relies on coding. The use of rules still applies in these works that grow from just a few to a large body of circles that never overlap. Using sensory equipment, these devices pick up heat when someone is near by. Once a person is close enough circles will form, resulting in a range of colors and forms. Going forward Tomaszewski hopes to create works that are collaborative which relies on one viewer being the performer by playing with these sensors while another is viewing from a distance. Although her use of medium may change over time, her interests in large bodies of individuals stays the same by the use of a simple grid to combat the complicated systems of the world.

### **Cassandra Kapsos**

Cassandra Kapsos is an artist whose works is primarily based in photography but is not limited to one medium. Living in Baltimore Kapsos has been exposed to a new lifestyle from her previous one. This new place in which she lives gives off different vibes and provides a different sense of community than other places. In her work she is focused on the place and what makes up a place. Connections between you, the community, and the space occupy her work. At first Kapsos lost her sense of community when she first arrived at Baltimore in 2000. Being new to a community was hard for her when she arrived because she couldn't walk or be involved in a way that made her happy. She then began to explore the spaces around her so she can be present within them. She questions her attraction to certain spaces more than others. Kapsos states, "In any place we are confronted with a mirror, once we understand who we are we can see where we are as a society". Her statement resonates in her work, which involves the community and the identity of the people

that occupy the space in which they live. Objects and spaces make up a place; she wants to create a mirror in the place that reflects the people and objects that occupy it. Her photos are separate from these places when placed in a gallery because they remove the sense of place all together. She then became an active participant of her Baltimore community, specifically southwest Baltimore. Here she adopted a lot at 1017 West Lombard Street in hopes for it to become a public art gallery for amateur and starving artists. Kapsos then began to save all of the trash that occupied the lot and put them in categories hoping to make use out of them while also creating a green space. Overtime objects have accumulated into the form of a shrine in which trash is offered to the garden space that now occupies the lot. These pieces of trash or objects were incorporated into the shrine only if the person felt they were important to that particular space. This project became a collaborative one involving the whole community. The shrine was used as the mirror of the place in which it reflects the people and objects that occupy it. Kapsos then began a project involving the specific group of people who live in southwest Baltimore. This project is called "We Are Sowebo" which focuses on the people and objects that belong to the southwest region of Baltimore. In the present and in the future Kapsos hopes that people will share their experiences living in southwest Baltimore in hopes that collaboration will connect the community in ways that help others interact and make connections. Kapsos hopes to give a voice to the people that live in southwest Baltimore in hope to raise awareness of the people who occupy it.

### *Jerry Truong*

Jerry Truong is a conceptual artist whose work is based on his family's history and the memory he has of their hardships as they fled to the USA from Vietnam. He received his B.A. in Studio Art in 2006 and his M.F.A in Visual Arts in 2011 from the University of California. His work focuses on the hardships his parents had made for him and his siblings to obtain a better life in America. His parents escaped Vietnam by boat during times of war fearing of death on the voyage from pirates, starvation, sickness, and weather conditions. His parents came to the USA separately but both have suffered from the loss of friends and family from the voyage. Truong hopes to spread awareness of these groups of minorities as well as the individual to let their stories be heard.

Memory is a key aspect of Truong's work; he uses the concept of memory in relation to his family through photography, performance, and sculpture. *Bein Girl*, (2010) a sculpture installation focuses on this concept by referencing the ocean and the people lost at sea on his parents voyage. There are four parts to the installation, the torso of a mannequin, its legs, and two paintings that represent each countries flag. The two parts of the figure are in between these two flags at opposite ends of each other. The former Republic of South Vietnam flag is at the mannequin's backside representing what the people left behind. The flag in front of the mannequin's two parts represents the American flag using the red and white strips in a representational manner. This work uses only red and white to represent danger, violence and innocence of the girl who just wants to find a better way of life. This sculpture is just one of the examples of how Truong wants viewers to think about memory. In his more later works that focus on photography he followed his parents and siblings around each for a day and documented how different their lives where. This concept was based on how although each member of the family has different roles and lives; they still make up the family. In his work that is still continuing titled *Rio* (Tangled) he focuses on family members, having them in their own space living their separate lives. Truong discovers patterns from early childhood that still appear in the present day. These relationships his family has with each other don't seem to change very much and even show a cycle from his parents to his siblings. His sister took on the primary care provider of her younger siblings while his parents where out working. His younger brother seemed to be forgotten since he would stay at home and play video games while everyone else was having separate lives. This was a key component in this work because he had shown us earlier photos of his younger brother with his father and he seemed to not know him very well since his father had a strict work schedule. Above all Truong seems to be evolving as an artists but still holding true to his identity and his parents focusing on memory and cycles in his work.

### *An Evening at the Cabaret Voltaire*

Joe Lucchesi's Modern art History class developed projects that recreated an evening at the Cabaret Voltaire in the spirit of the Dada movement. The Cabaret Voltaire was a nightclub in Zurich

Switzerland. The class took videos that were made from Dada artists who showed at the Cabaret Voltaire and recreated them in a contemporary setting. Each group applied aspects from the original artists in addition to changing the items they used and ways things were applied. There were three groups that participated in the event, all of which were performances.

The first group projected a video they had made which had various random scenes that showed repeated actions that made no sense. There was a chair in front of the projection for people to sit and watch the video. I personally was the first person to participate in the performance as the spectator. As I sat in the chair I was blasted by five of the group members hair driers. They wore mustaches and white dress shirts. They seemed to take masculine symbols from their original source artist and employ feminine ones in their place. It was hard not to laugh because I was not sure how to react to the over the top irrational events that were occurring while I sat. The next group recreated a gallery talk using only gibberish and a blow up doll of Edvard Munch's *The Scream*. They would seem to act very strange and outrageous towards the object and each other's unknown opinions towards the piece. At times they would look towards the audience and mutter gibberish towards them. Most of the spectators would give their opinion of the blow up doll in gibberish, which was funny. At the end one of the art critics played by Beck Archer appeared to be outraged by her assistants and threw the blowup doll at the end of the performance. The last group was on the lower floor of Montgomery Hall where the ancient statue replicas are. Four members dressed up as one of the statues as one member of the group played the role of the Art Historian. Sachiya Sloley played the role of the Art Historian and went by each member and described the pieces historical significance to the audience. After she explained each pieces and its historical significance, the group member posing as the piece would come to live and give the audience an idealized life story of the character. The four group members all had personalities that are associated with the particular piece they are posing as. One group member played by Amanda Parks posed as Hercules and made jokes about being a God and life as a warrior and son of Zeus. After each member gave their talk they went back into the same position as the statues playing with the very idea of art history. Overall the performances were funny and creative. Each group had different directions, which complimented each other's performances. My favorite performance was the first one I participated in. Although I knew everyone in the group making the idea of them shooting me with a hairdryer funny, it still was very random which made others laugh as well.

## Annotated Sources

**Levin, Gail. *Edward Hopper: An Intimate Biography*. New York: Knopf, 1995. Print.**

This text by Gail Levin provides a detailed account on the life and art of Edward Hopper. She includes first hand testimonies from the diaries of his wife Jo Hopper to examining many of his works including "Nighthawks" which is one of the more prominent art works of the modern era. The text goes into detail of Hoppers inner conflicts as an artist in his beginnings from following his trip to Paris and his return home and later years. There are also chapters in this biography that explain in detail the legacy of his work in both the visual arts and cinema. Hopper's early work played along the line of illustration and fine art, which will help grasp a better sense of where I can see my own work going in terms of narrative. By reading about his early struggles as an artist I will find more patience in my own work as I continue my artistic process.

**Hockney, David. *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* / *David Hockney*. New York: Viking Studio, 2001. Print.**

In David Hockney's *Secret Knowledge*, the artist examines the theory of the use of a lens or a camera obscura by artists dating back to the 1500's. Although at first glance Hockney's claim seems highly unreasonable, he provides many specific works dating back from this time and farther which show a major difference in realism during the beginning of the fifteenth century. In addition to

providing artistic analysis on these works, Hockney attempts to recreate the situations these artists were in when they were using these devices that help create more realistic images than ever before. In these recreated situations, Hockney provides readers with an easy to accept method that artists dating back from the fifteenth century used when painting portraits and objects. Providing this information he hopes artists will appreciate these artists such as Vermeer, Caravaggio, Ingres, and many more for their ability to adapt to new technologies and use them to their advantage in the art of image making. This book will help me understand what goes into creating detailed paintings that rely on mirrors or cameras as a source. In doing so I will create images that don't appear flat and find easier and more efficient ways to produce images using a medium such as photography. By discovering the origins of these methods I can also begin to narrow down more source artists that used this particular method to create works that appear real.

**Néret, Gilles. *Salvador Dalí: 1904-1989: Conquest of the Irrational*. Köln: Taschen, 2011. Print.**

Néret explores the life of Salvador Dali through the use of pictures, quotations, and small biography on the artist. With the use of quotations Néret helps his readers understand the personality of Dali, which was at times outrageous and egotistical. The paintings that are provided in the text are referenced providing easy to navigate sources from these works. He uses specific examples of paintings to help illustrate Dali's relationship with his surroundings and love life at a particular place in time. Néret provides images of his work that evolve during and after WW II. Salvador Dali was one of the first to apply Sigmund Freud's idea of psychoanalysis to his paintings, which helped set Dali apart from other Surrealist artists. *Salvador Dali* is for readers who wish to understand the personality of the artist in relation to his childhood and adult years as a surrealist artist. Therefore by understanding the person Salvador Dali was I can grasp a sense of what surrealism meant to him as an artist and a person who seemed to have lived the very idea of the artistic movement in a very literal sense. Once I know the artist's personality I can begin to apply new methods of thinking to the content in my work.

**Rauch, Neo, and Harald Kunde. *Neo Rauch: Ausgewählte Werke = Selected Works, 1993-2012*. N.p.: n.p., n.d. Print.**

In 2013 in Brussels, Belgium, curator Harald Kunde displayed the work of Neo Rauch in the exhibition *Neo Rauch The Obsession of the Demiurge*. Kunde provides his readers with expert analysis into some of Rauch's works providing more insight into the bizarre surrealist like qualities of Rauch's work. In chronological order, Rauch's work is displayed showing the evolution of his development as an artist with over 40 paintings and 20 exploratory drawings. Upon further examination, Kunde discovers relationships with the culture Rauch belongs (East Germany) to and his insecurities to the world around him. Politics and industrial alienation play key roles in his paintings that appear to describe an intersection of time and place in dream like situations. Although his works suggest the hint of a narrative, one cannot be sure do to his use of enigmas. What is clear to Kunde is Rauch's interest in struggle that he opposes on his characters that vary between many different time periods in history. Rauch's work interests me because I find myself able to relate to his use of historical characters in his compositions. Both of my parent's ideologies have had a major influence in the way I see the modern world today due to difference in time periods from which they grew up in. My father was born in 1943 and my mother in 1957. These two generations and Rauch's work provide me with a bridge to the past that can help me instill my creative vision in works that appear to be from different time periods or alternate realities.

**Delevoy, Robert L. *Symbolists and Symbolism*. New York: Skira, 1978. Print.**

Robert Delevoy discusses the history of Symbolism through images and historical writings that illustrate Symbolists ability to produce imaginative and narrative artworks. Delevoy describes the history of the movement, discussing what is in a symbol and the mentality of the artists who wished to pursue this vision. Symbols change over time and develop new meanings in modern and contemporary settings. But some symbols stay true to their origin even if they are used in different

mediums and contexts. Symbolists and Symbolism dives deep into the history of the movement focusing on its influence from the Pre-Raphaelites in the 1870s to Gustav Klimt in the early 1900s. This historical text will provide me with a foundation about symbols in art how to use them effectively in a narrative based work. Additionally, Delevoy uses Klimt's work multiple times for examples providing me with more knowledge on one of the most famous artists to live. His use of the figure juxtaposed with symbols will help my compositions.

**Sarmany-Parsons, Ilona. *Gustav Klimt*. Collectors ed. Norwalk: Easton, 1987. Print.**

Dr. Ilona Sarmany-Parsons dives deep into the life of Gustav Klimt, the Austrian symbolist painter who was influenced by his surroundings and family. The book *Gustav Klimt* examines the personality of Klimt and how he preferred to stay out of the public eye and let his work do the talking for him. She explains his personality and how affected his work and the artists around him. His rise as an artist is documented in *Gustav Klimt* as well as his teachings as a student at The School of Arts and Crafts. At the institution he was taught technical skills and was provided artistic education on earlier styles from previous periods. This biography about Klimt will help me understand his thought process and his role in Symbolism. Klimt interests me for his classical rendering of the figure in spaces and environments that seem more modern and experimental than the classical styles of the past. I hope to juxtapose my figures in environments that are symbolic towards the repetition of time. Studying Klimt will open my eyes to new possibilities that can be explored with a wide range in mediums and concepts.

**Cook, Laura. "EXHIBITIONIAN FRANCIS: ENDLESS SUMMER." *The Outsiders*. Ed. Julia Huff. *The Outsiders*, 2014. Web. 10 Nov. 2014.**  
<<http://www.theoutsiders.net/exhibition/134,ian-francis-endless-summer>>.

Laura Cook's press release of Ian Francis's solo exhibition *Endless Summer* describes the artists new work with focuses on the contemporary issues we face as a species that threaten our humanity. His mixed media works illustrate his response to the fragility of modern life through his use of figures and abstract backgrounds. Cook describes how Francis's work is inspired by elements from graphic design and pornography. Francis uses pornographic and war zone images to explore the issues of modern society. By studying Ian Francis's technique and use of images I will be able to place my figures in environments that are aesthetically pleasing in addition to capturing the nature of the topics I am interested in. His use of mixed media is also appealing because I had found that I couldn't produce works that are limited to one medium. By creating work that uses a variety of mediums will bring more life to the work and allow me to experiment in many different mediums simultaneously. His body of work *Endless Summer* plays on the line between abstraction and realism, which is where I hope to incorporate in my own compositions.

**Callender, Craig. "Is Time An Illusion?." *Scientific American* 311.(2014): 14-21. *Academic Search Complete*. Web. 23 Nov. 2014.**

Craig Callender's article "Is Time An Illusion?" explores how we perceive time and our scientific explanations of it. Callender seems to be interested in what we don't understand about time and how we try to explain it through experiments and theories. He states how some scientists don't believe in time while others do. Callender is interested in the space between reality and theory explaining how time is an idea we have created and is not fundamental. He gives statements from scientists who support the idea that time exists and those who don't. By understanding what time is and what it can be for me personally is something that is paramount in my work. I have always been interested in time and how we all perceive in different ways. These different perceptions of time make it an abstract concept, which I hope to apply this concept in my work. For me time is a cycle, a repeated pattern that is performed by nature. Time and time again we see history repeating itself, events that are occurring in the present day have happened before just in different settings. Once I understand the different perceptions of time from a more scientific point of view I can apply it to my own making my work more relevant towards these concepts of time and repetition.

# My Final Project

*Dust Accelerator* is an exploration of the disintegration of the body through repetition and time. By repeating the figure five times I am repeating the pattern of nature's role in the passage of time and the consequences of age. There is a saying "history repeats itself" this saying is true for me because many of the issues we face in modern society have been debated by previous empires. This is true for time as well. We all go through each day growing older by the second, this happens to everyone and everything making the aging process inescapable. As we grow old we break down and eventually wither away and turn to dust. I titled the piece *Dust Accelerator* because I am speeding up this process of aging. Each figure becomes more simplified, as it grows older eventually becoming the basic building blocks of human life. My reasoning for using a primary color pallet is to support the basic elements of life through color. By letting some of the wood panel show through I hope to capture the essence of repetition through the use of growth rings produced by trees. Trees to go through the aging process, they mark their progression through their life with rings that form a repetitive pattern. This repetitive pattern is shown again and again in our everyday lives through our daily routine to our aging process. Although we all age differently the result is still the same. We may grow gray hair or lose it, our skin may become saggy or we develop age spots. Regardless of how we age what is important is the repetition of time in our aging process and I explored this process through drawing and painting.



*Dust Accelerator*, 2014, graphite and acrylic on wood panel, 30 x 96 in

## Future Readings

Over winter break I plan to read a few books on Gustav Klimt and find texts that are relevant towards time and contemporary mixed media artists. One book in particular on *Klimt* titled *Gustav Klimt Modernism in the Making* seems like something relevant to my work. Colin Bailey describes in the text how Klimt was ahead of his time in terms of materials and conceptuality. I hope to understand Klimt's thought process and the time he lived in to see how he became the visionary he is known for today. Another text that has interested me is an eBook titled *Time: from concept to narrative construct: a reader* edited by Jan Christoph Meister and Wilhem Schernus. The text explains the idea of time through three different disciplines, philosophy, narrative theory, and cognitive studies. Understanding time is always going to be an ongoing process for me. Seeing three different perspectives on time from experts in their field will help shape my own idea of time further which will help develop my work from a conceptual standpoint. Time is a major topic for my artwork and its existence has shaped who I am and how I interact with the world. I will be able to understand the world better in addition to providing me with scientific information on time, which will help make my work more developed.

# Looking Back at my Source Artists

As I look back at my sources artists I see exploration and self-discovery. One artist in particular, Neo Rauch, seemed very important to my development during the time I was making my midterm. My work was heavily influenced by my surroundings and his work, which focuses on suggested narratives through figures and their interactions with each other and the environment. At the time I had not thought about why I like the spaces I placed my characters in and only worried about what would be interesting and help create a strange narrative. During this time in the SMP I was still focused on my perception of the world and how strange it seems but at the time did not understand why it was strange. Sue Johnson was the first professor to suggest I take a closer look at my environments and why I have a particular interest towards them. It was only until after I talked with Joe Lucchesi and Billy Friebele that I realized I needed to single in on a topic rather than something complex and underdeveloped.

I had showed them both my older work focusing on time, more specifically growth rings. These rings are a way to show time through nature that I find fascinating because it does so in a repetitive nature. The rings repeat to create the beautiful designs that show the age of the tree. This repetitive way of telling time shaped my idea of time. My parents often tell me stories about the styles that were popular when they were younger or events that shaped the world they lived in. Through these stories I've found a relationship between repetition and time. The styles that were once popular when they were kids are now coming back in style. Events like the civil rights movement and war seem to reappear in the present day. Time repeats itself; although events and things may appear different they are very much the same just in different conditions. These ideas lead me to artists like Gustav Klimt and Aleah Chapin who use symbolism to tell narratives. Klimt uses imagery in the form of metaphor and allegory to describe what his figures are feeling. Chapin shows the ageing process in a more direct way through the use of multiple figures of different ages. Finding artists that focus on time, repetition, and symbolism will be important moving forward in my artistic process.