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Artist Statement  
SMP in Studio Art, 2013

When I am awake, my mind is filled with fragments from my dream world. I call these fragments slivers; splinters, something split, or broken off. The splinters in *Slivers* are parts of a larger body. As I walk, I pick up sticks, just as I live and dream, new experiences are added to my repertoire. Just as I live and dream, I walk and pick up sticks. Each time I walk along a new path or way, I pick up a new stick. Individually, the sticks are simple red branches, but together they create a ritualistic experience for you- and a metaphoric body and actual body. Space is created between the slivers and become a network of striations, which, in my mind, are symbolic of veins. Veins are the passageways or thoroughfares for blood, which is the life source for the body. When these fragments come together as a whole, I consider this form to be a body.

The framework of red sticks, or *Slivers*, are my way of forming a body. I consider this form to be a body, because they form a human-like figure. I call these bodies entities, like humans in their movement, yet neither human nor creature. These red sticks are not a literal body, but rather a trace, and shadow of a human body. The red slivers become a framework, and the space in between reads an incomplete. It is within the incomplete that we are prompted to fill in the rest. These entities are concepts of the human body and an externalization of the body. The red forms are projections of myself both physically and mentally, my thinking and presence on this earth.

The sticks create the physical presence of my entities and the animation allows for us to see how they move and becomes a window into their world.

When the figures move, they inhabit a dark space. The qualities of this space are dimensionless and there are no perimeters or boundaries. The space is timeless, limitless and there is a suggestion of depth.

With my animation, I try to enforce a sense of depth and a sense of place within the dimensionless space. This space becomes a world different than the world which we inhabit. My installation is the bridge between these two worlds, and allows these forms to enter our world and we thus interact with them.

The entities are a projection of myself in space. The space in which these entities exist in is not a place in the real world but rather one that exists in my mind. My dream like world is enforced by the lack of boundaries or perimeters and dimensionless space. The space is the dark recesses of my mind, of the unknown. The unknown is where the id lays, the primitive self, and thus in this realm of the unknown, our instinct rules over reason. Within the darkness, we can fill in the missing information, and thus darkness becomes the cesspool for strands of thoughts and the imagination. In the darkness there is nothing and our mind creates what inhabits the dark.

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of the body. The red forms are projections of myself both physically and mentally, my thinking and presence on this earth.

Within the space inhabited, there are holes in which we do not know the answers and where uncertainty lurks. We fill in the missing information driven by our desire to know *wby*. Our instinct is to manifest, and we generate fear and anxiety. *Red motion* opens a window into the space of the entities. This space is dimensionless and there are no perimeters or boundaries.

In *Slivers* and *Red Motion*, I use the color red. The sculpture is literally made of red sticks, which form a network of veins. I associate red with blood or life force. Blood is on the inside of the body, and normally contained within. Red suggests vulnerability, or the ability to see inside a vessel or form. This idea of space includes the inside and outside the forms. The body is like a vessel containing a network of veins and arteries

As humans, we each inhabit an intimate individual space. My work takes us and removes us to the outside looking in. With my installation, I set up a chance for people to step out of their viewpoint and as we connect to the human form, we can begin to map out their space. These forms hold my view of the world and my place in this world, and while we try to figure out the forms, we can discover something about our own space we inhabit. These objects by themselves exist for aesthetic purposes, yet when objects have experiences, they become much more.

Sticks come from trees and were once part of something much bigger and alive. The tree is a form itself, which gave the sticks off in time. Just as blood flows through the veins of the body, sticks are the passageways through which nutrients

flow through trees. I complete the transformation of part of my natural environment from stick to fragment through the color red. I arrange these sticks in piles to suggest form. They become a volume rising up.

This particular form is a form I have revisited in my dreams many times, and is the form my subconscious fills as body. When I was younger, I would build faerie homes and I would create these funny statues for the outsides of the homes usually out of twigs or stones. Perhaps I did this to remind the faeries of who built the homes, almost like an effigy. I also drew these forms when I was in elementary school. I would always try to draw the body, and I used lines to create motion and volume, which ended up with my early drawings looking like these figures in my animation. This was my most basic understanding of the body at the time.

As I was working on *Red Motion*, I realized that I was interested in the unknown. In the fall SMP show, I was focused on fossils, or imprints in relation to what we don't know. I was curious as to what happens when we are presented with a trace or shadow, but not the origin. What we cannot see or do not know frightens us. We relate these traces to animals and objects we see everyday and our individual visual vocabularies lend themselves to identifying the origin we are creating in our human brains. We end up creating what we imagine to be the origin based on our individual perception and knowledge.

During the Fall SMP time, I looked at Cai Guo-Qiang. Some of his works include animals, such as *Inopportune Stage* and I looked at the way he evoked such raw emotion with such a seemingly literal piece. I revisited some of his other works and many of them are temporary. In clear sky black cloud, he creates transient

sculptures made of smoke (Guo-Qiang). At this time, I was looking towards shadows and remnants, so I also looked at his explosion pieces. With his explosive works, he also serves to create footprints of his own. He lays down explosives which leave an imprint. We do not see the explosives or even the process, all we are left with is the trace.

I investigated the human body and what significance it held, historically and to me as well. I looked towards artist Anthony Gormley who is very invested in the human form. His sculptures explore the body in regards to human perception (Hutchinson). He discusses the interpretation of the body and the body's relationship to the space around it. In an interview, he spoke of a time when he was forced into a small, dark space and the feelings of fear and claustrophobia he felt- he talks about how we create and manifest from the unknown or the darkness

Our perception of the body changed when Freud proposed his many ideas of the subconscious. He suggested the idea that the unconscious affects the person in a way in which they are not necessarily informed of or aware of (Freud). The body begins to take a life of its own, controlled by some unseen force. Sculpture is the physical means by which we can see what otherwise cannot be seen. The physical presence of the sticks gives the forms a basis in reality

I began researching Freud theories on dreams and the subconscious. I believed that these forms were born from my dreams, and constantly tried to access them. I began with researching how our minds work, and the connection between the body and the mind. In this century, however, technology begins to play an even larger role.

In our 21<sup>st</sup> century world, technology becomes an extension of the body's reach and ability. Technology is constantly changing and improving. Technology develops in ways in which we try to expand our human capabilities, and the body's reality changes. We invent phones to check and monitor things such as your email to the weather, or your house when you're on vacation. New technology allows us to extend our senses in an attempt for control. We have a basic understanding and control of our surroundings, yet we are constantly striving for more. We alter the space around us to enhance our world. We are constantly trying to change our world, and technology only alters our sense of time. Our perception of time speeds up as we try to catch up to our ever-evolving world. We are caught up in the rush and we hardly have time to evaluate our own bodies in this technological space.

I looked towards Susan Rothenberg's work as it is abstract, yet holds a deeper meaning, which often is private and pertains to her life and experiences. She cares more for the experience, which is represented, and the emotions that go along with it (Rothenburg). Rothenberg stated that she wants her paintings to be emotional moments for people. She wants people to feel something based on her personal experience and self that is putting into these paintings.

One of her works, *Hands and Shadows* (Simon), is executed from the artist's point of view which ends up with a distorted perspective. The distortion does not take away from the piece in this case, but gives us a sense of the artists feelings and emotions at the time as well as their physical presence. We are looking through a direct window into her perception of the situation.

While researching Gustav Moreau, I found this one passage by him to be quite beautiful and extremely insightful:

“The expression of human feelings, of man’s passions, interests me no doubt very much. But I am less inclined to express these workings of the soul and spirit than to render visible, as it were, the inner flashes of insight which one cannot connect with anything, which have something divine in their apparent meaningless and which, as conveyed by magical effects of pure painting, open up really magical, I must say even sublime horizons (Mathieu 182).”

How can we turn our attention to the subtleties of the human mind when we are constantly bombarded with information and technology? In my piece, *Red Motion*, I use technology to make a comment on itself. I use technology in conjunction with physical art objects to relay my point across. We have begun to implement technology so much in our daily lives, and I choose technology to represent a space that exists in the dream world. The dialogue between the two concepts can be interpreted as the influence technology has on our subconscious.

I began to investigate what this sense of the unknown meant to me. We as humans look for reason in the world; we constantly demand to know *why*. The “why” can become an obsession. I became interested in our human desire to know everything in relation to ourselves. We are human and thus perceive the world through human perspective.

This externalization of self allows me to confront uncertainties, and deal with my fear of the unknown. Some allay their fear of the unknown thru technology and its promise to provide us with seemingly endless knowledge. But while technology seems to extend our mental and physical reach, it detaches us from ourselves and block the type of knowledge we gain through direct and visceral experiences with our bodies. I believe the only way to confront the unknown is through direct, unmediated experiences. These entities are an expression of my grasp for this understanding.