

the

book

ART 493, Fall 2014

by Olivia Garahan

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INTRODUCTION

In the past, my work has had a slick quality to it, and has been primarily digital. In fact, digital art is where I started many years ago. The work I've done this semester has been motivated by a desire to create physical objects that show my handiwork. In the first part of the semester, I worked to create physical objects that were visually rich and engaging for the viewer. As the semester progressed, I became interested in creating larger-scale objects that were equally visually rich.

pillow talk (when can i see you again) explores themes of intimacy and separation. Its inspiration comes from long-distance relationships and the pain and joy wrapped up in the nature of those connections. This piece questions the basic natures of both intimacy and separation; does separation have to be physical? Is intimacy solely an emotional concept?

Embroidery throughout history has been considered women's work, and as such, has been demeaned and limited to the private sphere. It is only recently that this medium has found an audience in the art world. While embroidery, a historically feminine medium, is not inherently romantic, it does have romantic associations. The heavy links of embroidery with femininity links it by extension to the romantic. Femininity has historically been associated with romantic imagery, and therefore the identification of embroidery as feminine is an easy connection to make. The history of embroidery as an appropriate and productive creative outlet for women, especially those women awaiting a distant partner's return from war, links it deeply to the idea of waiting.

The idea of waiting, specifically of a woman waiting, is part of the makeup of pillow talk (when can i see you again). The image of the embroidered bedding speaks to a long period of waiting, as well as a preoccupation with those objects and the statements embroidered upon them.

There is a cyclical nature to these statements. The words are physically linked to each other, suggesting that these phrases are oft-spoken. In addition, the end of the phrase links back to the beginning of the phrase, indicating a sort of cycle of the statement. However, the repetition of the statements, layered one on top of another, indicates that these statements do not stagnate, but instead find new vitality in different contexts.

In the future, I plan to shift my focus towards different media for my St. Mary's Project. Going forward, I am interested in returning to the digital world, possibly through projection. I would also like to incorporate photography into my work again, and find new and engaging ways of working with it.

AUGUST

STATE OF THE ART: PRE-SMP

I make art as a way of documenting the way I view the world, which is colored in part by the way I want to view it. While it's not idealized, it is often enhanced or captured in a fashion that eliminates visually displeasing elements. The choices I make when photographing and editing are not meant to create artificial images, but instead to amplify the natural beauty of what I'm capturing. I'm inspired by beautiful landscapes both large and small in scale. My work is a way for me to accentuate the positive in order to allow the viewer to share my experience of the natural world.

SEPTEMBER

ART EVENT: DR. CONWAY

I attended Dr. Bevil Conway's neuroscience lecture, "Color! What is it and how is it computed by the brain?". Conway is a visual artist as well as an Associate Professor of Neuroscience at Wellesley College. His work is currently in the Boyden Gallery exhibition, Life is Flux. It's a series of clear cubes with

vibrantly colored thread arranged in often geometric ways.

Dr. Conway didn't spend too much time talking about art, but the time that he did spend on it was enlightening. He showed some optical illusions that had to do with color, and explained how colors might be the exact same, but look incredibly different depending on the context and the colors around them. He showed some of his paintings as well, which use rich, vibrant color, but leave lots of white space around the colored parts of the painting. He doesn't do this consciously, but he believes that he made that choice in order to prevent color induction--essentially, to prevent one color from appearing completely different because of the colors surrounding it. Henri Matisse used this same method, and his later work shows a lot of white space around the vibrantly colored elements.

Dr. Conway's laboratory investigates what color is, and how the brain computes and utilizes color information. Color is not actually good for object recognition, and can in fact slow down the speed of recognition. However, color can help the eye understand features in degraded (in his example, blurred) images, and it is useful for segmenting objects. In addition, it is good for diagnosis. Humans seem to have an intuitive understanding of what colors look healthy and what colors don't. Essentially, color is good for rapid detection of information, and it is a trainable system to rapidly detect and categorize objects of behavioral relevance, driven by color reward. Conway showed examples of various logos in different colors and what they signify. Color associations are very strong and often go unnoticed by the average viewer, but associations can differ across cultures.

The research Professor Conway's lab does, as well as other studies from labs across the country, has shown that there is not simply one specific place in the brain that interprets color. Rather, color computation is spread out into various parts of the brain, and each part has a very different purpose.

While the neuroscience portion of the lecture was relatively technical and more or less over my head, the art portion was incredibly interesting. It considered art, and more specifically color, as a kind of science, which is a novel approach.

ART EVENT: KATHERINE GAGNON

Katherine Gagnon's artist talk was an interesting experience. She walked the audience through her work chronologically, from college to grad school to post-graduate life. Her paintings began as a collection of geometric shapes, initially rectangles, that were inspired by things she had seen or thought about. Her work evolved to include shapes other than rectangles and to include more curves and more colors. Her paintings are rich in color, which often gives a hint as to the origin of the painting or its subject matter.

Katherine usually paints on wood, although she has made exceptions for sheet metal and possibly canvas. The wood that she uses can have a dramatic effect on her work, making it rough and visceral, but smoother wood tends to slip away until it's not even discernible.

She also utilizes words in her paintings, which I find interesting. Sometimes they express complete ideas but sometimes they only hint at things or express some thoughts.

Katherine's talk was interesting to me as someone who is interested in color but doesn't use it very often. Her colors are often muted in a way that I really can't describe. Sometimes her work is monochromatic and calm and sometimes it's bright and loud, but even those brighter works have a specific quality to the color. I think what was most interesting to me was the way she thought about and talked about her art. Often there wasn't much more behind a painting than a picture or a view or a thought, which was honestly very new to me.

INTERVIEW WITH JOHANNA GUILFOYLE

Hanna: What was your first memorable art experience and how is it different from what you are doing now?

Olivia: I guess my first memorable art experience would actually be like in high school since I didn't engage much in traditional art in my younger years. But when I got to my, uh, third year of high school, I started taking these digital art classes, and I mean this isn't a specific moment but it was just more like, there was just something I was actually good at, art wise, and so it was just, like, being able to actually think of myself as an artist in that way. It influences me now in the sense that a lot of the work I do now is digital and I still maintain a lot of the principles that I picked up in a lot of those classes in my art.

Hanna: That's cool. And I guess, just, you just, you really like digital art and you continued with that even still?

Olivia: I did digital art in high school and that was just sort of something I was very good at and so that was something I wanted to continue doing, and it is, in a way, what I want to continue doing.

Hanna: That's cool that you found one thing and then stuck with it

Olivia: I mean, yeah, I mean it's sort of like, you know, it's broad in the sense that there are a lot of types of digital art that I like doing, but I guess traditional art was never something that I was with.

Hanna: Yeah, yeah haha. Well, who is your favorite artist, and why?

Olivia: Ah.. you know, I don't know. I honestly don't know... My favorite artist today, right now today, is either Paul Jenkins or Sam Francis because...I don't know why. I'm just really unreasonable attracted to Sam Francis's edge paintings, they hold some sort of power for me and I'm not really sure where it comes from, but they're so, they're so powerful. And then Paul Jenkins has the Phenomena series, and I was just looking at these today for my source book, but they're just these really rich, deep, colorful, explosions, in a way, but not even like, not bad, like, explosions..

[Yeah, yeah] but just like... watercolor, which is, incidentally, what they are made out of. That's what I'm feelin' today, but I'm not sure what I'll be feeling tomorrow

Hanna: Yeah, and I feel like that's okay, because they can, because they can influence you, like different people influence you at different times, and at different times you'll be able to take different things out of their work, so I feel like it's totally understandable.

Olivia: Yeah

Hanna: Number 3: What inspires you? What are some of the sources, both inside and outside of art that you turn to?

Olivia: Um...So inspiration, I mean, I guess I feel like primarily I'm inspired by nature, like I feel like that's often the starting point for a lot of work I've done, or like, just even, nature is even just a very small beginning to something that turns out to not be about nature at all, But um... I love nature, I love architecture, I love flowers specifically. I know those are really broad, but at the same time, I'm really...

Hanna: I know. I can see how they're all connected at the same time

Olivia: Yeah, so, I mean, um... And I feel like this is going to be really cheesy but um...

Hanna: That's okay!

Olivia: Yeah, um.. my boyfriend really inspires me- yeah, I told you that was going to be really cheesy-

Hanna: No, that's totally okay!

Olivia: Yeah, but not even like in the sense that he is an inspirational human being, but that talking to him- because he's a math and econ guy- so talking to him always opens up incredibly new ways of thinking for me and sort of new things to think about because he thinks so differently than I do, that like, we can have a really good conversation about art because like, he'll give me ideas that I never even would have thought of because that's just how his mind works and how my mind works and we're [Yeah] we're on really different tracks, which is great, so that's actually very inspirational to me.

Hanna: No! That's good, I think that kind of inspiration is really useful, whether it comes from a boyfriend or a friend or a professor, but other peoples' ways of thinking can be really.. yeah... I know what you mean.

What draws you to the medium and materials in which you work? Gosh. So many sentences ending in prepositions here. How does your choice of mediums, or media, affect your work and contribute to its meaning?

Olivia: Um... so I guess with digital art, it's very much...I know that I can make this polished and that I can make this look good and that I can produce this finished object or piece in this sort of a broader digital sense. So with digital tools, what I sort of like about them, is their ability to of change in shape, like, especially photos, and then also to be like, numerically exact in terms of measurements, and so I like that perfection, in a way... [Yeah] Yeah, I just pointed at at the transformation... [At the idealized landscape piece that she made]

Olivia: But yeah, yeah and then.. with... embroidery, it's more about a diversity in material, cause there's so... so many things you can do, you know? There's so many things... there's so many things you can do with it, and.. all of those tools are so readily available, in a way...Like, it just feels like.. like sort of infinite possibilities are there, with the textile type work.. Um.. it's partially because I have some background, but not a ton, in textiles, so it's sort of like, a lot of unconquered ground, but at least I have at enough of the technical skill, sort of [Yeah, to start] So it's like a good place that I'm in with this particular stuff, and.. I mean...This sort of changes.. I mean, embroidery and textile stuff changes the meaning of my work in a way, or like influences the meaning of my work in that.. in that I think a lot about domesticity, when I do use these hoops, Like I feel like that, like I was thinking about that in the fear prompt especially, because, um, you know, it's intentionally very, like, feminine [Yeah] and like, so, I feel.. yeah, I think about domesticity a lot with these and, like, femininity and gender haha, which is sort of a really specific thing but yeah, so...

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

Olivia: Um... well in terms of photography it's a desire to... it's not a desire for a lack of truth so much as to.. to enhance natural things that sort of are visually pleasing, like especially in photography I feel like I have the power to edit, whether with digital tools or with, like, moving slightly over to the left.. I feel like I have that sort of power to depict the world in a way that.. I want to see it, and show it to other people in the way that I do see it. Because I I see nice things more than I see not nice things [Yeah] and I'm aware, I'm aware of not nice things a lot, but I'm.. I'm a very positive person generally. So yeah, I guess it's me responding in a way, to like, sort of what exists around me, and then how that... It's ... it's my perception of sort of what exists around me I guess.

Hanna: Is your work ultimately more about the process, or about the final product? And why do you feel that way?

Olivia: Um... This is actually another one of those split answers.. but, um.. So with sort of photography type stuff, it is about the final product, like, um, the process is really important to me, especially if it's a photo that I, um.. I.. that I'm working with in photoshop because um... Okay, I love photoshop, I love photoshop a lot, because.. there's something really calming--okay, so the way I photoshop images for color purposes generally, is I color correct the in-

dividual, um, parts of the image that I feel need to be color corrected, and I use adjustment layers, and then I erase the parts of the adjustment layer that I don't want to apply, so if I want to make something green, greener, I do like a really green adjustment layer and then I erase around [Mmhmm] and that's a really nice experience because it really gets you in that particular flow [Yeah] and so you're just sort of really mentally there, and that's... that's a really good way to lose hours for me, so like, that particular aspect of the process is like... is really calming for me, but inevitably for photography for me, it is, for me, about the final product, and... I mean, I can use one photo, I think, a lot of times, in a lot of different sets, in a lot of different contexts, like, it sort of is final products, plural, that um.. come out of that... And with [embroidery] it's sort of similar in terms of flow, but um... I do feel like it is more about the process here because it is so... like... I mean it is literally stitch by stitch [Yeah] you know, I mean with this, it's not brush stroke by brush stroke. I mean, it is, but in a much more broad [Mmhmm] you know, like, I took a photo, and that in a way is a product, and I made it a different kind of product by any, you know, like post processing I've done, with this it's like... I am building up an item from scratch haha [Yeah] so this.. this.. is a really a processed based thing, like especially this one [Olivia points to purple mountain embroidery] like with this one[Yeah] I really.. I had no idea what this was going to look like at all... [yeah] but yeah, so.. that was something...haha a big process thing for me haha

Hanna: What about making art intimidates you?

Olivia: Um... I mean, in a way the final product intimidates me because photography is weird as compared to traditional art, in the sense that it's only sort of recently like... and I mean recently in a very broad sense.. but it's only recently become a thing people do, or even accept as being done... So like, photography stresses me out because I often feel like I'm not doing enough, you know? [Mmhmm] Like, I didn't cry over this photo, so like... is it art? [Mmhmm] so yeah, like or like this turned out really well, so I don't even have to post process it, so like, I feel bad about that, like every time that happens. It's weird.

Hanna: Yeah, I understand that

Olivia: It's like the drawing that takes you a while but makes it look like you put in no effort? That's sort of how I feel about all my photos haha. I dunno..

Hanna: Personally, I think that an effortless quality can almost make a piece.. more beautiful, you know?

Olivia: That is true, yeah. I mean, I've definitely seen some effortless looking photography that I loved. So... Okay

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

Olivia: I don't know specifically, but I would want it to be done by a very abstract artist. Like I don't, I don't have a specific artist for this, but at the same time, I guess it sort of goes back to what I was saying earlier with like the Paul Jenkins and the, um, Sam Francis. Um... because I don't... I don't feel like I, um, I feel very dis- like, very disjointed and at odds with like my body, and especially my face-- it doesn't feel representative in like a kind of very weird way. It's kind of like.. it's like a strong dissociation sort of thing, so I feel like I would want... someone to capture,... more of an aura [Yeah] you know what I mean? [Yeah, that makes sense] Like I loved what Angela was talking about in her pecha kucha, do you remember? With like, where she would sort of like get to know people, and then would try to take photos that would try to like capture their essence the best? [Oh yeah!] Like that's haha.. [That's a really cool thing] Yeah, I'd want an artist, not necessarily a big name artist, but someone who can capture essence, preferably in like a non-realistic way.

STATE OF THE ART: POST-MARATHON INTENTION STATEMENT

My creation of art serves many purposes. I make art as a way of documenting the way I view the world, which is colored in part by the way I want to view it. While it's not idealized, it is often enhanced or captured in a fashion that eliminates visually displeasing elements. The choices I make when photographing and editing are not meant

to create artificial images, but instead to amplify the natural beauty of what I'm capturing. I'm inspired by beautiful landscapes both large and small in scale. My work also can function as a more factual document of my personal experiences. Performing the function of documentation in a visually striking way, whether large or small, is important to me. My work is a way for me to accentuate the positive in order to allow the viewer to share my experience of the world in all its wonder. In the past, I've done a lot of photography and a lot of digital work, as well as some work with textiles and more sculptural standalone pieces. I also know that I enjoy working in series, especially when it comes to photography, and because of that the book format is one of the first things I consider when it comes to a photographic project. I'm also interested in exploring what I can do when it comes to textile art, especially with embroidery. Ideally, I'd like to find some way to combine photography and textile art to make distinctive pieces that observers can interact and engage with.

OCTOBER

ART EVENT: LYNN TOMASZEWSKI

I attended Lynn Tomaszewski's talk on her Boyden Gallery exhibition, Agglomophenomena. Her work is a complex series of paintings, drawings, vinyl and plastic wall installations, and an interactive heat-sensing projection. Her paintings have bright colors and are mostly composed of non-overlapping circles, sometimes outlined, sometimes not, in varying scales.

This particular body of work was started in 2012. While it's not political art, it was inspired by politics. In 2010, there was a Tunisian uprising which began to inspire this body of work. In 2011, Occupy Wall Street started up.

Prior to this, Tomaszewski had been studying collective behavior of animals. She also considers in her work traffic jams as well as the manner in which cities and communities form. She began looking at human masses and their collective behavior as well. The photos she showed--faraway images of masses of people gathered in streets--are reminiscent of her work.

Lynn's interactive projection was made with heat sensors, which created a series of circles when a viewer came close. However, it is essentially performative. Since the piece requires you to be so close to the wall, the person who activates the heat sensors cannot really see what they are activating. She also created a vinyl piece made out of reflective vinyl that upon closer inspection becomes a rainbow. She works with both Rhino and Processing to create her work.

It was great seeing an artist that works in multiple mediums, especially an artist that works digitally. Seeing her work gave me a lot of ideas and thoughts about my work. She and I share a fascination with circles, and it's nice to see what she did with her work. I also loved her use of bright, bold colors, as well as the neutral minimalistic whites and greys of her non-painting works.

ART EVENT: CASSANDRA KAPSOS

I saw Cassandra Kapsos' artist talk. She is a Baltimore-based photographer. She started off her body of work with her location photography. Her work at this point explored senses of place and displacement. She talked about the questions she asked of her work: what a place is, what a place says about and how it influences and affects its people, and why she is attracted to some places more than others. She worked to create portraits of a place, and interact with those spaces. After moving to Baltimore, she felt disconnected from the area and she worked to make a connection with her neighborhood. She became involved with a project that worked to utilize abandoned lots to make community art spaces. She aspired to create an outdoor art gallery and a garden that would help the space function as it always had, but in better form.

She utilized the trash left in the space to create art, and eventually that morphed into a series of shrines with found objects and trash from their respective spaces. In her work, she also explores the role of photography in capturing

a place and its people. I enjoyed seeing her work, especially since I have an interest in location-based photography and portraits of places.

STUDIO VISIT: JOE LUCCHESI

On 10/17 I had a studio visit with Joe Lucchesi. I thought he would be a good fit because of the feminine and domestic history behind the medium I'm working with. We talked about the various directions in which my work has been going. He really liked the combination of embroidery and medical imagery, and we spoke about the abstract nature of most of my body of work. He gave me the idea of continuing an image throughout different frames as well as three-dimensional work, which I definitely plan to pursue. We also talked about the ideas of art, craft, and domesticity.

He also gave me several artist suggestions, including Miriam Shapiro, Liza Lou, Carol Walker, Yinka Shonibare, Hannah Wilke, Annette Messager, Meret Oppenheim, and the post-graduate work of Claire Nicols.

NOVEMBER

STUDIO VISIT: BILLY FRIEBELE

Billy Friebele visited the SMP group on 11/3 and made a round of studio visits after his talk. We spoke about my current project (Pillow Talk) and he was interested in the ideas I was presenting. We talked about how to display the pillows as well as the state they would be in when they were displayed. We also talked again about printing on fabric; I told him about an idea I had with Skype windows and pillows and we agreed to meet the next day (11/4) to assess the current fabric choices and maybe order more if needed.

ART EVENT: JERRY TRUONG

Jerry Truong talked about a number of his works at his artist talk on Wednesday, November 5th. He went from least recent to most recent when displaying his work, which deals with memory, family, and identity. The first piece he showed was a performative video piece that references performance art, memory, and transformation, as well as stereotypes about Asian males. Several of his other works also deal with repetition, especially in writing format. Next, he showed a piece that referenced stories he had heard about Thai pirates killing and kidnapping immigrants. It was a red and white artwork piece and explored the concepts of disappearance while between boundaries. He also showed a piece inspired by his father's journey from Vietnam. It was an interactive sculpture piece; the viewer could walk on a platform and see their reflections everywhere. He really likes having multiple ways to read into his work, and he likes the idea of the excavation of layers of the past. He also talked about the Vietnamese custom of setting up altars with images of those who had passed--those images represented the body they would have in the afterlife. He worked with these ideas by creating white on white drawings of his parents, who are still alive. He also worked these interests into documentary photography. He has interests in capturing a moment and pulling stories out of images. In addition, he is interested in how people change over time. Finally, he talked about some of the pieces he did with guidelines that were part of his Hamiltonian fellowship. He made 2D clear signs with printed lettering that depicted certain values that were important to various different people.

SOURCE TO SELF: JOHN BALDESSARI

John Baldessari has been a working artist, as well as a teacher, for the majority of his life. He is a prominent part of the conceptual art world, and his use of any medium that interests him yields fascinating and varied work.

John Baldessari's work plays with ideas of chronology in order to create new interpretations of preexisting imagery. He uses ambiguous positioning and ordering of images or elements within images to create new timelines.

Baldessari reorders narratives and removes chronological elements in favor of utilizing chronological structures and markers to create a non-chronological narrative. Baldessari likes the ideas of the inherent interconnectedness of images, and feels that any two elements can be put together to create a narrative. By putting two elements together, he forces the viewer to understand one element's relation to another. He feels that any two things together will make a story. Baldessari also is interested in the idea of the creation of visual order through word order. In his Pangram Series, Baldessari assigns different photographs to different letters of the alphabet, and rearranges them to create different sentences with the same letters.

The use of chronology in Baldessari's work aligns with his interest in contextualization of elements of his pieces, and how context, or lack thereof, can dramatically change meaning. In the 1960's, Baldessari found himself considering what makes art art, and trying to work pieces of his into the context of fine art. As a result, he worked with canvases in his 1966-1968 paintings when he otherwise would not have, simply for the sake of having his work exist in a fine art context. In these paintings, he used elements of art to make different art, effectively taking art out of an art context and then putting it back into an art context, with a whole new set of ideas associated with it. Baldessari continued to do this with his work in the future, shifting subjects from one context to the next. He feels that when a system doesn't work, another can be used. Using the logic from one context in another is actually a method used by sociologists and other academics. Another method Baldessari used in his work is the removal of visual information from his own work or from appropriated images. The space left behind by the information removed creates a powerful white space that influences the viewer's interpretations. However, Baldessari would often color this negative space, effectively remaking it into a positive space, which disrupts the initial interpretation of those spaces. In addition, this technique influences the viewer to concentrate on the remaining visual information within the frame.

The formal qualities of Baldessari's work vary over time and across bodies of work. However, there are several recurring concepts in his bodies of work. For instance, Baldessari is deeply concerned with formality and aesthetics in his work, so much so that he creates situations in which he has no control over these elements and makes work in that fashion. In his Pier series, as well as in *Throwing 4 Balls in the Air to Get a Straight Line*, and *Floating: Color*, Baldessari uses chance to avoid having much of a hand in the aesthetic qualities. While he of course has control over location, medium, framing, and printing, the actual content of the work is left largely out of his control. There is an experimental quality to all of these pieces. Baldessari feels that while autonomy is important, there must always be some conditions to work within and against. As a result, there is a tension between freedom and control in a lot of his work. In a number of his multi-element pieces, Baldessari pays attention to both overall meaning and basic formal similarities between the elements. For instance, in his *Wallpaper* series, Baldessari juxtaposes a pretzel and an ear. He acknowledges the formal similarities in his work and states that there is more to be made of that--essentially, that those similarities are at least worth considering and reading into.

There are a lot of recurring concepts and ideas in Baldessari's work. One particularly present one is the concept of art itself. He uses visual language as a method to comment upon visual language itself. Baldessari also has a strong interest in what is not art, as opposed to what is art. He investigates what makes something not art, and how to move non-art into an area of art that does not yet exist. With regards to found and appropriated imagery, Baldessari is interested in working against the intentions of the original content. Baldessari is also interested in the conceptual art idea of the capturing and/or the visualization of an idea or a moment, while at the same time paying attention to the aesthetics of that idea or moment--essentially, making it pleasant to view that visualization of that idea. Baldessari is also very engaged with the idea of the different roles of an artist, specifically those of himself as an artist. Being "the artist as teacher; the artist as strategist; the artist as storyteller; the artist as artist", he must engage with all of those different roles in order to be better and more informed. Much of Baldessari's work, starting in the sixties, contains dialogues between his teacher self and his artist self. As an ever-inquisitive artist, he says that "...when I'm doing art, I'm still questioning how to do it".

There is a rich variety of ideas presented in Baldessari's work, but there are certain concepts that seem to come up time and time again in his art. For instance, Baldessari is fascinated with the ideas behind chaos, and believes that

chaos is simply a different sort of order. To achieve art with this message, he uses unexpected juxtaposition and operates off the principle of reversal. In addition, the idea of information is very important in Baldessari's art. Baldessari feels compelled to gather information--any sorts of visual or textual information will do. Even something that is mis-read, or something as small as an overheard line of conversation, will be of use. He sees connections between the fragmented pieces of information he gathers from his environment, and uses these pieces and their links as source material for his own work. Baldessari is also interested in layering hidden or secret images or messages in his work. Sometimes they are simply visually hidden, and are often too subtle to notice, such as in the Embed Series or in French and German Hair, while at other times there is clearly something being obscured, such as in Secret Handshake.. The concept of conveying information is important to Baldessari. He has an interest in investigating how information is conveyed, and what the difference is between verbal and visual methods of communication. Textual communication is how most viewers are by default oriented, which is part of why text figures so heavily in Baldessari's work--he feels that that's the way to get through to an audience. He says about his use of text, "I still think people are very word oriented...I mean art's a language too, but you don't normally go around drawing diagrams [to indicate that you] want a pound of steak." While Baldessari is passionate about hidden messages and secret meanings, his work, when taken at face value, seems incredibly simple. It is only upon investigation that the complex layers within his pieces can begin to be unearthed.

Finally, Baldessari finds himself fascinated with choice. He finds inspiration in not what is chosen, but in the "whole universe of options" that are rejected. He also uses comparison as a concept in connection with choice. In his Choosing series, he presented three of the same vegetable to participants and asked them to choose one. The chosen vegetable was pointed at and photographed along with its unchosen brethren. That chosen item then moved into the next choice group which included two new vegetables. The images produced from this series forces the viewer to make their own choices and their own comparisons--they must analyze the vegetables and assess what makes one choosable over the rest, and the failings or simple similarities of the remaining unchosen vegetables. In comparing my work to that of Baldessari, I find that he and I have similar interests in work that can be read multiple ways, and in multilayered pieces. We also share an interest in visual tricks of the eye, as well as in constraints upon our work and our process.

STATE OF THE ART: POST-REVIEW INTENTION STATEMENT

My creation of art serves many purposes. I make art as a way of documenting the way I view the world, which is colored in part by the way I want to view it. While it's not idealized, it is often enhanced or captured in a fashion that eliminates visually displeasing elements I'm inspired by beautiful landscapes both large and small in scale. My work also can function as a more factual document of my personal experiences. Performing the function of documentation in a visually striking way, whether large or small, is important to me. My work is a way for me to accentuate the positive in order to allow the viewer to share my experience of the world in all its wonder. I am also exploring the concepts of intimacy and separation--specifically how those can coexist. In the past, I've done a lot of photography and a lot of digital work, as well as some work with textiles and more sculptural standalone pieces. I also know that I enjoy working in series. I am interested in making textile art that engages viewers and helps them to consider the nature of intimacy.

—————DECEMBER

SOURCE TO SELF: TRACEY EMIN

My second source-to-self essay is about the work of Tracey Emin. I am interested in the concepts and ideas that inform her work, as well as how stardom in the art world has changed the way she creates work.

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More than You Wanted to Know about John Baldessari. Vol. 2. Zürich: JRP Ringier, 2011. Print.

Baldessari, John, Marcia Tucker, and Robert Pincus-Witten. John Baldessari / With Essays By Marcia Tucker And Robert Pincus-Witten And An Interview By Nancy Drew. n.p.: New York : The New Museum, c1981., 1981. St. Mary's College of Maryland Catalog. Web. 4 Nov. 2014.

This book is a collection of essays about John Baldessari's work and includes an interview. I found both of the essays very valuable in their exploration of the concepts Baldessari explores in his work. In addition, the inset images of the referenced work was very helpful in understanding explanations and analyses of Baldessari's work. This was probably the most helpful book on him and his work that I have read thus far.

Baldessari, John, et al. Baldessari : While Something Is Happening Here, Something Else Is Happening There : Works 1988-1999 / Texte Von Meg Cranston, Diedrich Diederichsen Und Thomas Weski. n.p.: Köln : W. Koenig, c1999., 1999. St. Mary's College of Maryland Catalog. Web. 4 Nov. 2014.

This book is an exhibition catalog of a selection of Baldessari's work. However, before the catalog begins, there are several essays on Baldessari's work, as well as an interview with Baldessari. The book is in both German and English. In the interview, Baldessari explained some of the concepts in his work, which was very helpful to me.

John Baldessari: Articles

Stamberg, Susan. "For John Baldessari, Conceptual Art Means Serious Mischief." NPR. NPR, 1 Mar. 2013. Web. 14 Oct. 2014.

This article focuses primarily on the removal-of-information technique that Baldessari employs in a lot of his work. He states that it forces the viewer to recontextualize the information presented to them. He also explores the concepts of beauty and how, just as the concept of art, the concept of beauty is taught.

"John Baldessari." Journal Of Artists Books 9 (1998): 10-14. Art & Architecture Complete. Web. 14 Sept. 2014.

This article emphasizes Baldessari's interest in addressing the societal norms that shape perceptions of art and life. In addition, it addresses the shrinking presence of Baldessari's self-referential nature in many of his earlier pieces. This article is useful as a close analysis of a number of Baldessari's bodies of work.

Stich, Sidra. "Conceptual Alchemy: A Conversation with John Baldessari." American Art 2005:

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This interview with John Baldessari discusses a number of the dominant themes in his work. He talks about his use of found imagery, specifically film stills. In addition, he considers the ideas of artless art and what makes art into what it is. He talks about the boundaries he imposes upon himself and his compositions, especially the idea of frames. He likes to disrupt the viewer's impression of order within the composition.

Tagg, John. "A Discourse (With Shape Of Reason Missing)." *Art History* 15.3 (1992): 351. Academic Search Complete. Web. 14 Sept. 2014.

John Baldessari: Online

"THE UNCERTAINTY PRINCIPLE. Communication and ambiguity in the work of John Baldessari". 2010. Interview with John Baldessari for Ràdio Web MACBA <<http://rwm.macba.cat/uploads/specials/baldessari.mp3>>.

Wright, Karen. "Art In America." John Baldessari. *Art in America Magazine*, 23 Oct. 2009. Web. 14 Sept. 2014.

This article starts out with a brief biographical outline of Baldessari. The interview took place in May 2009 and was around the time of Baldessari's retrospective exhibition at the Tate Modern in London. The interview itself is biographical, and focuses on Baldessari's art career, especially as it is linked to location.

Lucas Samaras: Books

Samaras, Lucas, and Ben Lifson. *Samaras: The Photographs of Lucas Samaras*. New York, NY: Aperture Foundation, 1987. Print.

Prather, Marla, and Donald B. Kuspit. *Unrepentant Ego : The Self-Portraits Of Lucas Samaras / Marla Prather ; With An Essay By Donald Kuspit*. n.p.: New York : Whitney Museum of American Art : Distributed by Harry N. Abrams, 2003., 2003. St. Mary's College of Maryland Catalog. Web. 23 Sept. 2014.

Samaras, Lucas, et al. *Lucas Samaras--Objects And Subjects, 1969-1986 / Essays By Thomas Mcevilley, Donald Kuspit, Roberta Smith ; Exhibition Curated By Dianne Perry Vanderlip, Deborah Jordy*. n.p.: New York : Abbeville Press, c1988., 1988. St. Mary's College of Maryland Catalog. Web. 23 Sept. 2014.

Samaras, Lucas. *Samaras Album; Autointerview, Autobiography, Autopolaroid*. n.p.: New York, Whitney Museum of American Art [c1971], 1971. St. Mary's College of Maryland Catalog. Web. 23 Sept. 2014.

Levin, Kim, and Lucas Samaras. *Lucas Samaras / Kim Levin*. n.p.: New York : H. N. Abrams, 1975., 1975. St. Mary's College of Maryland Catalog. Web. 23 Sept. 2014.

Lucas Samaras: Articles

Gardels, Alex. "Lucas Samaras: Father Of The Selfies." *The Huffington Post*. TheHuffingtonPost.com, 07 Apr. 2014. Web. 23 Sept. 2014.

Kino, Carol. "iHappenings: Slicing Art Out of Life." *The New York Times*. *The New York Times*, 02 Sept. 2006. Web. 23 Sept. 2014.

This article is about viewer's reaction to artwork, specifically Samaras' work. "Duchamp says the artist has 50 percent of the responsibility, but it's not complete until it's returned by the viewer. This is a textbook example of that in action: Lucas's work and your work go together to make the piece." It talks biographically about Samaras and the lack of commercial success in his work, which spans multiple mediums. It was refreshing to see Samaras state his feelings about his connection to making digital art; many artists shy away from digital art precisely because of a feeling of disconnection. "When I spent years and years making pastels in the 50's and 60's," he said, "I used to put a piece of board on my lap. To me, it was like this continuation. Using the computer, I feel the connection to my original making of art."

Lucas Samaras: Online

Glimcher, Arne. "Lucas Samaras." Interview Magazine. Interview Magazine, n.d. Web. 23 Sept. 2014.

This article chronicles Samaras' career and talks about his relationship to fame and the relative lack of commercial success his work has achieved. In the interview, Samaras talks about his relationship with fame and the provocative reputation that much of his work has achieved. I found particularly interesting the section where he talks about the prices for which Duchamp's work has sold, and how he feels that the value of a piece of art becomes the aesthetic value of the piece.

Tracey Emin: Books

Emin, Tracey, Cliff Lauson, and Ralph Rugoff. Tracey Emin : Love Is What You Want. n.p.: London : Hayward Publishing, c2011., 2011. St. Mary's College of Maryland Catalog. Web. 11 Nov. 2014.

Emin, Tracey, Patrick Elliott, and Julian Schnabel. Tracey Emin : 20 Years / [Introduction By Patrick Elliott ; Text By Julian Schnabel.]. n.p.: Edinburgh : National Galleries of Scotland, 2008., 2008. St. Mary's College of Maryland Catalog. Web. 11 Nov. 2014.

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Okeke-Agulu, Chika. "Politics By Other Means: Two Egyptian Artists, Gazbia Sirry And Ghada Amer." *Meridians: Feminism, Race, Transnationalism* 2 (2006): 117-149. Literature Resource Center. Web. 28 Oct. 2014.

Meret Oppenheim: Books

Oppenheim, Meret, Thomas Levy, and Belinda Grace Gardner. Meret Oppenheim : From Breakfast In Fur And Back Again : The Conflation Of Images, Language, And Objects In Meret Oppenheim's Applied Poetry / Edited By Thomas Levy ; With Contributions By Belinda Grace Gardner = Meret Oppenheim : Die Pelztasse War Nur Der Anfang : Verschmelzung Von Bildern, Sprache, Gegenst nden In Meret Oppenheims Angewandter Poesie / Herausgegeben Von Thomas Levy ; Mit Beitr gen Von Belinda Grace Gardner. n.p.: Bielefeld : Kerber Verlag ; New York, N.Y. : US distribution, D.A.P., Distributed Art Publishers Inc., c2003., 2003. St. Mary's College of Maryland Catalog. Web. 28 Oct. 2014.

Burckhardt, Jacqueline, et al. Meret Oppenheim : Beyond The Teacup / Jacqueline Burckhardt And Bice Curiger ; Josef Helfenstein, Thomas Mcevilley, Nancy Spector. n.p.: New York : Independent Curators Inc. and D.A.P./Distributed Art Publishers, c1996., 1996. St. Mary's College of Maryland Catalog. Web. 28 Oct. 2014.

Judy Pfaff: Books

Sandler, Irving. Judy Pfaff / By Irving Sandler ; Introduction By Russell Panczenko. n.p.: New York : Hudson Hills Press, c2003., 2003. St. Mary's College of Maryland Catalog. Web. 28 Oct. 2014.

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