

Intro

- I. Artistic mantra...passion/emotion... what inspires and what expresses
 - a. means to getting your mantra...narrative / theatrical, dramatic, using tableaux format
 - b. in choosing subject matter inspired by arises from actual life experiences
 - c. Why I am doing this

Themes

II. **the stories** is told in many ways

- a. in narrative
- b. in material
- c. in process
- d. story expressed in a narrative.. the story the work tells subjects themes ... what is the work about

III. Materiality and process how it tells the story

- a. found object
- b. reflection of time and work applied

III. Human Form

- a. abstraction
- b. presence and absence

IV. This semesters piece

- a. connection to Lovesong of J alfred Prufrock
- b. personal intentions

c. multisensory

I like to make art under the assumption that to make art I have to first create a love, then destroy it. I use this for what inspires my artwork as well as what my artwork expresses. I want my artwork to be emotionally responsive so I chose subjects and events that I have responded strongly to to depict in my artwork. This typically is expressed through a sort of narrative or story. I am trying to create a poetry of elements that can be interpreted differently based on the viewers own experiences. There is a sentiment in depicting tribulations that have past or are still happening that I also find in the junkyard. Things are devoid from other peoples cognition but still hold a lot of value and I feel that is in a way precious. Aesthetically I am trying to carry on that in my work typically by breaking or somehow depicting the passage of time with detritus or drying but still trying to explore how the piece can retain an understood beauty or organization. My artwork expresses this mantra literally in its destruction but narratively in its content typically referencing the human presence present or absent. I typically use things such as flowers, chains, mirrors, the human form etc because they are loaded with content in our society.

As far as my means of getting to this mantra through narrative is concerned I use a very dramatic and sometimes theatrical approach when using tableaux.

It isn't even that I particularly enjoy using life experiences in creating my art it is just that I am always pushing to make a compelling artwork that is legible and understood in the human experience.

I take this in a lot of directions. At the very essence of the art I am taking a subject matter or an artistic direction that I am passionate about so that I am fully involved as I am

sculpting. This means that if I am sculpting a figure I am choosing a pose that conveys a strong feeling or emotion typically lending itself to a narrative about a strong feeling or emotion. For instance when I make an artwork about depression where the figure was straining against a chain that restricted the figure from exiting a constructed black room of suggested depressed and malicious thoughts. In the instance where I am creating a space or a form I like to change the way that lines and contours move and are arranged based on what I feel looks better as I go along. The way I amend things as I go is dismissing my initial passionate reaction for how something should appear. I also use this mantra in the content of my art where I deal with subject matter that deals a lot with personal investment and the after affects of what happens after traumatic experiences. This being the loss of another person through death, the destruction of a relationship, or the loss of the self. I use my sculpture to reflect the love devoted and the destruction as a way of speaking to the narrative of how time bears on these three loses. By having my artwork break apart I am showing a degradation that time brings with it. The amount of time reflected in my use of destruction lends itself to the idea that it has happened over a long period of time. The fact that my work does not appear intact offers the viewer things to think about as to why it is broken and what it would have appeared as if it were completely put together. This is an important part of narrative in my work. I am trying to relate a particular narrative into something that a given viewer can interpret in their own way without a given answer.

I aim to do this using materiality, process, and human subject matter. Materiality is very important in my work each material brings its own associations and connotations for each individual viewer. For instance a found object such as a chain can regard a variety of

notions such as capture but also security. I make my sculptures emphasize the material they are made of. Found objects also help me contextualize my sculpture in the real world helping to bridge the gap between the viewer and the concept I am trying to convey. Their materiality adds to narrative by the story that is told through my own hand sculpting it. Process is another big part of narrative in my work I believe. The way that materials are applied bring just the same amount of meaning behind it as the application. Many things I work with reflect the time and build up of the material while other things reflect a quick uneven gesture that issues another intended feeling. I try to make my work have a relatable feeling in its subject matter. Therefore I use a lot of figural forms or otherwise forms that carry a human essence. Considering the viewer is a human I find this to be the easiest way to access my goal of giving people relatable clues that fill out the narrative I am trying to convey.

Another thing I am mainly interested in is abstracting the human form. I do this in two ways; the absence of the figure, and the presence of the figure. When I am concerned with the presence of the figure I am not concerned with being entirely representational. I am trying to convey human elements that are abstracted to lend the viewer a chance at imagination. I am trying to present an idea and the sculpture is the link between the viewer and that idea therefore that form has to be relatable. I also use the absence of the figure as a concept towards an idea. A lot of times I focus on effect and the appearance of something that has occurred. The absence of the figure carries its own connotations that I find intriguing. I have begun to explore existentialist themes in my work focusing on paradoxes and metaphors of the human condition. I use my figural entities as a way of accessing these

themes I am trying to render. I have never worked with a human form in full so my plaster pieces act as shells as if something had once been there but is not. It is like when a snake sheds its skin and a hiker passes along and finds that remain. The living being can be thriving elsewhere. I use this shell like a placeholder. Materiality and Process are a large part of my work as a whole . I aim to use materials that reflect their application because within their application lies value in my eyes.

For this piece I am basing the artwork of of my interpretation of The Lovesong of J Alfred Prufrock by T. S. Elliot. The poem's epigraph is in medieval italian and it is from Dante's Inferno by Dante Alighieri. The whole concept underlying Dante's Inferno is that hell is paradise perceived by the damned. In Dante's hell all sins are love directed in the "wrong" place as far as christianity is concerned. In this way the damned are confused because they don't understand why they are being condemned. My artwork is my representation of this poem as I interpreted it. This is like how I want my viewers to view and take away from my art.

"Let us go then, you and I,

When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit."

Elliot begins the poem by personifying the evening that two lovers spend together as a patient etherized upon a table. He mentions "The muttering retreats Of restless nights in one-night cheap hotels" and then later eludes to dinner at a sawdust oyster restaurant following streets with insidious intent and then leading to a place to ask a question. I read this as a lonely romantic visiting a brothel and picking up a prostitute. In this idea the woman depicted in my tableaux can represent the prostitute or the customer. It is the shell of a person, she is empty filled with only the contents of the solitary room and the water that fills it. In a way the plaster echoes the oyster shell Elliot mentions. I try to continue this prostitute idea with the pearls the detritus like flowers and the dress, jewelry and the iron chain to the bed, however I also wanted this to read as keepsakes from a past lover keeping with the idea that this person could also be the speaker or this person could be the viewer, placing a mirror facing the entrance as the viewers walk in. In a way I wanted to capture the whole scene as a moment etherized. Underwater things move very slowly as if life were under some sort of drug one receives while having an intense operation. I want the piece to have that sort of brooding trauma surrounding it. Especially underwater when pressure builds the closer you come to approaching the figure. I chose to echo the idea of a one night cheap hotel with the bare mattress and cheap walls and flooring not only to keep the idea of this visit the speaker is making in the poem but to neutralize other connotations as well as metaphorically interpret the wait for and eventual surrender from true love. The speaker in this poem is often insecure and very introspective. I read this poem as the speaker is drowning in his or her own thoughts much like a solitary room like my tableaux would be like should you happen to find yourself chained to a bed alone in a room.

"I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.
We have lingered in the chambers of the sea

By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.”

Ultimately this passage is what moved me to create this piece. The overall message I am trying to obtain is that the pursuit of true love is that this pursuit is as if we are all asleep on the ocean floor waiting to be awoken by the call of something greater. we are woken up and spend our energy trying to breach the surface only to do so briefly if at all. we spend our whole lives trying to get back to or breach the surface of the water only to eventually tire and drown by ourselves. This can be the pursuit of true love or trying to hold on to something we have had in some way experienced. The figure is alone in this room chained to the bed. There are intimate and sentimental keepsakes strewn about the room which does not appear wealthy to begin with in construction, the fact that these are the only things in the room means that they carry importance. naturally the objects float down as does the figure. In my tableaux the figure has awoken but lies sitting up on the bed, perhaps this figure has tried to reach the surface but failed and sits upright waiting or looking introspectively. this chain limits the figure from breaking from the room. I try to recreate the installation in the gallery using multisensory tools. There is mylar reflecting the projection to recreate the way that light appears underwater as a fan animates it making it feel like this light is shifting. The fan also makes the room cooler than the rest of the gallery helping to add to the feeling of being underwater. Finally, the fan blows the smell of the underwater elements through the room to remind the viewer of the smell of water or things that have rested in water for some time. The plaster in this case shows decay from disintegrating in water showing the passage of time. I chose to disengage the figure in the gallery installation for two reasons. The first being that the figure would not be presumably interacting or recognizing the audience as it is viewed in the tangible world or in the projection, reinforcing the solitude of the narrative I am trying to convey. The second being to highlight the abstraction on the back of the figure which mimics in a way the fabric underwater. I used the sheet in the underwater installation to illustrate the soul which is living while the figure is inanimate. In the gallery installation this sheet reads more into the intimacy of the scene as i connect it with the mirror as the

viewer walks in. Presumably on such a bed in a cool room the sheet would be shared but it is cast off and put in the reflection of the viewer.