



Getting the Ball Rolling

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Studio Art SMP, Fall 2015

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Artist Statement #1

I make art because it is what I have always done. I know no other path. I like to make pretty things; this is partial. Ultimately it is better to make ugly things than nothing at all. Obsession is the moment of creation. It is the moment of change. Timeless in each action, stroke, shave, transfer, cut. When making art, I am art. I can be texture as much as I can feel and see -- just like astroturf.

Goal Statement #1

I would like to create synthetic environments. Synthesis is defined as “the combining of the constituent elements of separate material or abstract entities into a single or unified entity”. The materials and entities in question are productions of humankind, disparate from naturally occurring phenomena, whose components aided in the creation of these man-made objects and ideas.

In essence, I will be no different than a scrap man; collecting technological refuse, the perceived adequateness and antiquity of which is framed by increasingly advanced and advancing technocratization. These abandoned elements lay and will continue to lay as tribute to the mechanization of the human past and the wake of its productions towards the future.

In this combination, I will play and dance delicately around destruction and taboo, seeming to border the precipice, but on second glance situated firmly on sure ground. Creation, destruction, and waste will be my toys in endless cycle.

Goal Statement #2

During the midterm review, those present held the general consensus that my pragmatic approach to building an miniature golf course stifled the creative process, constraining some of the otherwise fantastical features of miniature golf as an artistic medium. Looking forward, there are two main areas of golf course creation that I would like to focus on.

The first is concept sketching and producing technical/working drawings to better express the minute details of various miniature golf holes and the themes I wish to develop within them. White boards are a new medium I am beginning to employ for making rough, experimental

sketches of holes and features. Taking thematically linked hole and arranging them in an imagined physical space (complete course) might also challenge my understanding of holes, the format of their presentation, and the potential flows of foot traffic from hole to hole.

For the remainder of this semester my actual creation of three dimensional works will be limited to possibly one or two full holes. Until I can fully flush out a great deal of formations in two dimensions, it would be unnecessary to waste time and resources on underdeveloped holes. While I might not be creating a great deal of actual courses, I will, however be engaging in foraging expeditions on a regular basis in order to secure a stockpile of found materials to work with when constructing fully fledged holes second semester. To document this process I will use a digital camera, most notably at the sites in which I have found materials. These materials will include almost anything of potential value in course creation, but there might be a few specific items I will be on the lookout for. Finally, I will attempt a few experiment to see how well I might weatherproof some of the more soft materials, such as cardboard and paper products.

The themes I would like to employ for these both two and three dimensional works include those that have a direct personal connection to my life, and my interests, as well as the likes and interest of my friends and contemporaries. Themes include: war as play, contentious issues in the social and economic realms, the plight of the human condition (including mental illness), food and the digestive process, and fantastical/synthetic environments. A special consideration of Chinese style landscape painting will be applied to the designs extruded from these themes.

Artist Statement #2

The digestive process is a relatively linear system. Aside from an occasional purge there is little backtracking. Food entering the body and the processes it undergoes after which is much like the flow of a golfball through a miniature golf course. There is no restarting once one makes the first move; anything in contradiction to this is a violation of the rules of the game. Everything after the first putt is merely a personal adaptation of the object to the environment which surrounds it.

At the base of the creation of my miniature golf holes is the process of foraging and scavenging. The materials I use are often those I can find in my immediate spheres of influence: classic children's videotapes from the basement, old stools, lampshades, cardboard boxes from the dumpster, packing materials, thrift store spice racks, and old yoga mats.

While in part, I use found objects for the cost and convenience, the underlying push for these scrap creations is the collection of media I was exposed to as a child. Growing up with an innate love of building and construction, I was most fascinated by the culture that depicted youths, those relatively near to my age, engaging in the style of construction most immediately available to them; found objects. Cartoons such as “Ed, Edd, n’ Eddy” and “Codename Kids Next Door” featured youth constructing a myriad of objects and environments from random and/or discarded goods, such as bottles, sawblades, wood, duct-tape, old washers and dryers, even refrigerators. The book “Andrew Henry's Meadow” was another inspiration. The story

involved a young boy leaving home and using found material to create a community of scrap made homes tailored to fit the interest of himself and the other children of his hometown. As such, these influence manifest in my artist creations now. Whereas as a youth I merely dreamed of seeing such creations develop, at the present, they are entirely possible and definitely real.

Full Text Explanation Writing Assignment

Entering into the marathon, I found that in contrast to my other two classes, both dense four hundred level histories with seventy pages of reading each due every class, the creation of artworks was not my main focus. On any given day that I happened to be in the studio or doodling at my desk at home, one work might be created. One night I was able to complete four solid works, by far the most successful evening. However producing twenty coherent works was a challenge, especially in terms of assigning value to artistic creation, something that as a whole failed to supersede the value of my history classes.

In reflecting on this process and all my procrastination, I feel a need to consider why I spend time creating art at all. As I have discovered previously, the answer is highly visible, yet extremely elusive. I create art because it feels good to create; bliss can be found in tactile sensation blended with the notion of progress (or the progression of a work). Yet this answer is incomplete. Why does drawing out letters on a page of notes not have a similar effect? The same stylistic choices are available: choice in writing implement, choice in text style, formatting marks with a personal flair like underlining, parenthesis, and bullet points. despite this, I feel there is something unique about (mostly) unguided, unconstrained creation that I truly connect with.

In some manner, I think my difficulties in production and the perceived value of creating artworks stems from the clinical, classroom setting of production that a formal learning environment requires. I wish to shed these notions I hold, and embrace the classroom setting. At the same time, I must begin to see art made in this setting (as well as general artist research) as something to truly prioritize. I have a lifelong love of creation, but it must be valued on a level equal to that of my other classes, rather than seen as secondary to the readings, essays, and lectures of bygone times.

Most of the actual works I produced during the marathon, and the analysis I performed therein breakdown into three mediums, assemblage, collage, and illustration, although a select few artworks don't fit perfectly into these categorization. The collages are always the fastest to complete. Keeping a collection of catalog snippets aids in this process. They are my concept and idea boards; a good method to express a singular theme, such as sexuality and food, two of the collages I made for the marathon. What I really like about collaging is its ability to create imagined spaces. My favorite collage of the marathon utilized a process I will most definitely incorporate in my later projects. This process utilized collaged pieces, mainly from nature and the environment, as well as humanity, in to produce a rough sketching of a miniature golf course. Pieces can be manipulated, overlapped, (even edited digitally), all to fill out the definitions for an ideal course (usually in full color). If an image can represent an idea, then a whole host of images can produce a full-fledged, and immersive golf course.

The collage concept in art can be further detailed with illustration in a mixed medium form. Illustrations are my bread and butter, they have been with me all my life. Most recently they have been tools for concept sketching to directly spell out the intricacies of various miniature golf courses. They also help me to create visuals to aid with class assignment and personal goals.

Assemblage is a new medium which I have added to my repertoire. I use items found not only in the form of collaged paper, but more substantive, three dimensional objects with a deeper texture than glossy magazine pages. I have made small sculptures and mechanical objects in the past that have been utility oriented, but until this assignment I have never attempted to create sculptural works for their artistic value alone. Assemblage allows for new thematic exploration, and two of my marathon works embody this. One was a gun modeled much like a Kalashnikov, constructed of found materials: old, antiquated floppy disks, a rusty screwdriver, a length of pipe, a screw, wood scraps, etc. The other was a cross constructed of wood scrap and mangled floppy disks. I created both works from the refuse of human innovation, employing materials synthesized from natural elements, altered by human intervention. The iconography produced by these assemblages include christianity, confessional practices, violence, and conflict, and the imposing connotations behind these images are destabilized by their eclectic, oftentimes re-constructive and/or childlike material components. An additional element of recycling or reusing can be drawn from the foraged and collected nature of the items employed.

While there were many struggles starting the year off with the art marathon with regard to my other classes, the broad nature of the assignment forced me to reevaluate my relationship with art. The assignment also forced me to explore new solutions to meeting the criteria, especially with collaborative and prompt based artworks. Overall, although at times the marathon assignment proved to be challenging, it helped me enormously in that it pushed me to explore new ideas, mediums, and concepts.

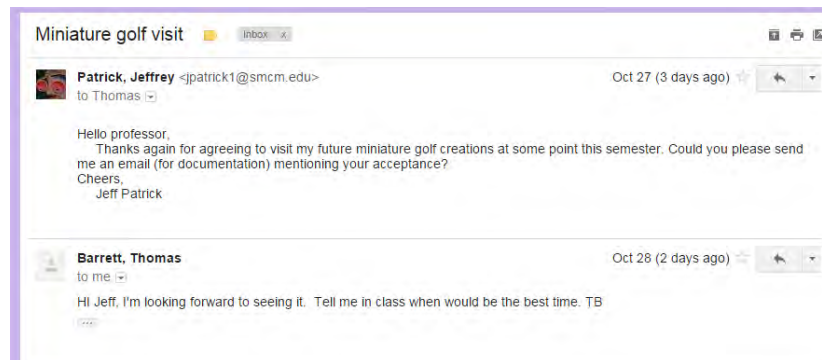
Outside Faculty Studio Visit #1

For my first outside studio visit I met early one morning with art educator Jay Noble. In his groggy state he actually had a lot of suggestions as to where he saw my artwork going. He particularly enjoyed the “funk art” aspect of my first miniature golf hole, a hodgepodge of cultural artifacts one might find in the 1990s. While I had previously anticipated creating holes which could stand up to the natural elements, Jay suggested that I might find better success keeping with materials that were not necessarily hardy, exhibiting them under a tent or within a gallery as opposed to outdoors.. One immediate concern of his was to provide golf clubs to the left handed population, whereas I had only previously allowed for right handed individuals to play.

Additionally, Jay gave me a few artist and sources of inspirations to explore. The first was John Baldessari and one of his most recent installations, a ball pit which required viewers to enter the pit to fully explore his artwork displayed on the wall of the gallery. Jay saw strong overlap between the active engagement of Baldessari’s ball pit and that of my own miniature

golf aspirations. Other artists Jay suggested I explore included Rirkrit Tiravanija's notions of "relational aesthetics" and the meticulous graphical organizations of Lauren Monk.

Outside Faculty Studio Visit #2



My second outside studio visit was with Professor Thomas Barrett of the history department. While his medical condition limited the viability of him visiting my studio space, I was able to provide him with pictorial evidence of my work, which he then critiqued. He enjoyed my use of color, commenting on the bright, neon composition of the hole I created for my midterm review. A connoisseur of various alcoholic beverages, Professor Barrett also enjoyed my use of found objects, particularly my application of alcoholic beverage packing as flooring material. Despite Professor Barrett being unable to visit my studio, he has been a constant source of positive inspiration, not only thematically due to his vast historical knowledge, but via his continual probing into the development of my project and what my plans for future miniature golf developments might hold. I am also especially grateful for him allowing me to write a primary source paper in his mass culture class on the history of miniature golf in the United States during the early twentieth century. That project helped to further inform my own miniature golf developments within the SMP course a great deal.

Source To Self Annotated Bibliography

Works Cited

Addiss, Stephen. *How to Look at Japanese Art*. New York: Harry N. Abrams, 1996.

Simplistic read on Japanese pre-modern art and spiritualism as a whole. Covers a variety of mediums, including: ceramics, sculpture and buddhist art, secular and zen painting, calligraphy, woodblock prints, and Japanese Gardens. Artist of note mentioned includes Hokusai and Sesshu.

Hokusai's Lines of Sight- Timon Screech , Mechademia, volume 7, 2012

Brief journal article on the various methods and combinations of perspectives used by Hokusai in the creation of a selection of his woodblock prints. Details his depth of understanding in both Western scientific and isometric perspectives.

Hokusai: Suspended Threat. ARTE France, and Films for the Humanities & Sciences, and Films Media Group. 2007. New York: Films Media Group, 2007. DVD.

Movie on Hokusai, specifically his thirty-six view of Mt. Fuji and in depth analysis of the “Great Wave”, as well as mention of his early endeavors into erotic art.

Kadar, Endre E., and Effken, Judith A. “Paintings as Architectural Space: Guided Tours” by Cezanne and Hokusai. *Ecological Psychology* 20 (2008) 299-327.

A very detailed analysis of the differentiation between Western scientific perspective and East Asian axonometric perspective, framed within historical and architectural contexts. A comparative study between Cezanne (scientific perspective) and Hokusai (axonometric).

“Katsukawa Shunsho.” in *Columbia Electronic Encyclopedia*, 6th ed. 2015.

Basic encyclopedia entry on the life of Shunsho, one of Hokusai’s early mentors.

Lane, Richard. “Hokusai.” In *Encyclopedia Britannica*, September, 2014.

Basic encyclopedia entry on the life and artistic endeavors of Hokusai.

Lippit, Yukio. “Of Modes and Manners in Japanese Ink Painting: Sesshu’s Ink Landscape of 1445.” *Art Bulletin* 94 (2012) 50-77.

Highly descriptive, but also failingly biographical analysis of the works of Toyo Sesshu, one of the most influential Japanese painters on the works of Hokusai.

“Sesshu.” in *Columbia Electronic Encyclopedia*, 6th ed. 2015

Basic encyclopedia entry on Sesshu, one of Hokusai’s greatest influences

Sze, Mai-mai. *The way of Chinese painting, its ideas and technique: with selections from the seventeenth-century Mustard Seed Garden manual of painting*. New York: Random House, 1959.

Excerpts from the *Mustard Seed Garden Manual of Painting*, with specific commentary on the nature of Chinese painting in relation to the Tao, and contextualized by Chinese painting in general, as opposed to just Chinese landscape painting.

Wang, Gai. *The Mustard Seed Garden Manual of Painting*. Princeton: Princeton University Press, 1977.

A primary source instruction manual from seventeenth century China. Describes not only the ideological basis of Chinese landscape painting, but also the functional and formal details as to how to go about creating a landscape painting. Divided into subsections based on individual components which constitute a landscape painting, such as the “Book of rocks” and “Book of trees”.

Zukerman. Wendy. "Simple Japanese Line Drawings Move the Brain." *New Scientist* 2752 (2010): 15.

A short, scientific article relaying the effect of Hokusai's woodblock prints and line drawings on the brain. Indicates that, while as a whole the Japanese population might be an anomaly, the unbalanced nature of objects as depicted in Hokusai's renderings stimulates regions of the brain responsible for the perception of motion.

From these source I hope to gain a better understanding of the component which constitute Hokusai's artistic creations and makes them so distinct, as well as personally appealing. This includes his intimate understanding of both Western and axonometric perspective, his use of a limited yet full color pallet, his use of line, and the actual subjects he chose to depict in his artworks. Additionally, I would like to study his mentors and influence, in particular Sesshu and Chinese landscape painting, and the formalistic elements that contributed to the production of such compelling landscapes.

Source To Self Essay

Source To Self: Hokusai, Sesshu, and Chinese Landscape Painting

The art-historical discipline of Chinese landscape painting and its subsequent appropriation within the landscape renderings of Japanese master artists Sesshu Toyo and Katsushika Hokusai have been meaningful inspirations in the creation of my own miniature golf themed artworks. Within my works, these influences have surfaced in a variety of ways: a basis in cultural appropriation, the creation of spaces and pathways within them, the application of various forms of perspective, and the inclusion of a visual narrative structure.

Chinese landscape painting is the organized foundation from which Sesshu and Hokusai would draw inspiration from when creating their own landscape works. The Chinese landscape style developed in the Han dynasty, out of boundary painting (jie hua), also known as sharp edge painting, deriving from the necessity of creating bold lines for architectural drawings.¹ The purpose of Chinese landscape painting is deeply tied to the Tao, attempting to not replicate nature, but capture its principles graphically. While individual Chinese landscape painters were able to give their works an innately personal character, the actual programing of the works was dependent on pre-existing methodology, stemming from the laws of the Tao, as well as the influences of any given time period within the style. A written example of this methodology is found in the seventeenth century *Mustard Seed Garden Manual of Painting*. The manual detailed all aspects of Chinese landscape painting, including how to select and prepare the proper paper or scroll, inks, and brushes. Most importantly, the manual, which was actually a collection of smaller works, extensively detailed the proper choice and graphic style of subject matter, such as rocks and trees, found in the "Book of Rocks" and the "Book of Trees" respectively. It was

¹ Endre E. Kadar and Judith A. Effken, "Paintings as Architectural Space: "Guided Tours" by Cezanne and Hokusai," *Ecological Psychology* 20 (October 2008): 306-7.

within the confines of this methodology that Chinese landscape painting solidified its themes, conventions, and perspectives.²

Sesshu Toyo (1420-1506) was a master Japanese painter, printmaker, and Zen monk known for his sumie (monochromatic ink paintings). His early works were in the Shubun style, deriving from the Sung dynasty, highlighting the dissemination of Chinese landscape painting to Japanese artists. Sesshu famously traveled extensively in China, learning art from Zen monasteries while soaking up the Chinese landscape. From his travels and personal studies, Sesshu was able to transform an artistic style imported from China into something characteristically Japanese, merging the formal and thematic elements of Chinese landscape painting with Japanese artistic and aesthetic sensibilities.³

Katsushika Hokusai (1760-1849) was heavily influenced by both Sesshu and the Chinese landscape painting style. Hokusai was a painter and master printmaker, specializing in ukiyo-e woodblocks (these prints, which were much akin to modern pulp-art, developed in the Edo era, depicting risqué subjects like courtesans and kabuki theater actors). In his later life, Hokusai would produce work based on Chinese subjects, in addition to his prior fascination with animals and landscapes, such as his series of mythical renditions of Mt. Fuji. Artistic creation was deeply imbued into Hokusai's daily life. He made a lifelong habit of rising early and retiring from painting and carving much after dark. His ambitions were high, regularly reflecting on how a longer life would allow him time for a more complete understanding of animals and nature, and how to better depict them in a static, two dimensional form.⁴

Both Sesshu and Hokusai appropriated stylistic aspects of Chinese landscape painting, augmenting what they had adopted with uniquely Japanese characteristics and their own personal artistic tastes.⁵ While the concept of artistic appropriation is old news, the phenomena as a whole has only intensified with the rise of globalization, mass media, and advances in communication technology. As described by blogger BikeSnobNYC:

The sheer degree to which people use products and cultural references to express themselves has reached a bewildering level of sophistication...There's not a single brand, style, lifestyle, or art form that isn't readily accessible, and there's no limit to the energy people have for uncovering new ones in order to appropriate them for the purposes of self-expression...While constantly strip-mining popular culture in search of identities to appropriate and products to buy can be bad for the cultural environment, it can also yield...genuinely important discovery.⁶

² Wang, Gai, and Mai-mai Sze, *The Mustard Seed Garden Manual of Painting* (Princeton: Princeton University Press), 1977.

³ "Sesshu," Columbia Electronic Encyclopedia, 6Th Edition (June 2015).

⁴ Lane, Richard, "Hokusai," *Encyclopædia Britannica* (September 2014).

⁵ Endre E. Kadar and Judith A. Effken, "Paintings as Architectural Space," 312-315.

⁶ BikeSnobNYC, *Bike Snob: Systematically and Mercilessly Realigning the World of Cycling* (San Francisco: Chronicle Books, 2010), 128.

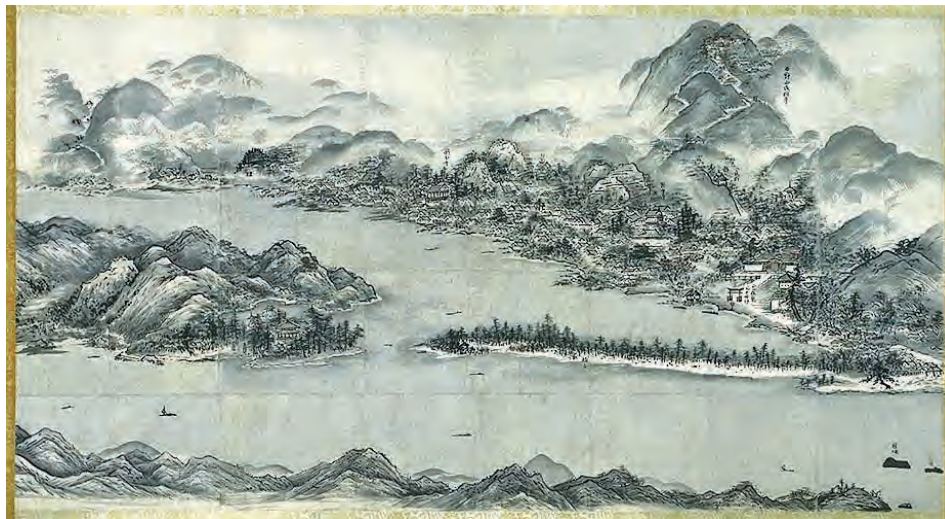
In regards to my own artistic creation, I appropriate influences and ideas much like Sesshu and Hokusai did with Chinese landscape painting, and Hokusai did of Sesshu, but on a more extensive and immediate scale. Access to a vast stores of information, using nothing more than a computer with internet connection allows me to find endless themes to be applied to miniature golf course design. For example, in half-an-hour of online research, I can learn about any particular historical event to appropriate into a golf hole (be it sculpture or a conceptual graphic rendering). With the necessary contextual information, the hole will develop a narrative reflecting the actual historical event, and feature iconography pertinent to the event or period; intensifying the accuracy, and hopefully the immersiveness of the miniature golf experience.

A most basic overlap between my own miniature golf themed works and those of the Chinese landscape painting style and the Japanese masters is the creation of spaces. The Chinese landscape artists, Sesshu, and Hokusai all sought to translate the three-dimensional physical surroundings of the environment around them into two-dimensional, static images. In my own artworks I seek the translation of miniature golf courses from the ambiguities the mental plane into a tangible reality as two-dimensional renderings and three-dimensional sculptural works (either as models or actual functional holes).

In the process of space creation, both my own artworks, and those of my influences, attempt to shape movement. The two-dimensional works of the Chinese landscape painting discipline, Hokusai, and Sesshu all used visual techniques to alter the flow, or movement of one's eyes across the page; using line, color, balance, and a host of other formal artistic elements. While the same principles of guiding eye movement also apply to my artworks, both two and three dimensional, the functional aspect of miniature golf means that physical details of the created space takes an overarching influence. In a three-dimensional miniature golf hole, the environment itself has profound impact on the course of the ball once put into play; its various curves, jumps, hill, and hazards take center stage in influencing the ball's movement. Similarly, two-dimensional renderings call upon the viewer to imagine a ball put into play upon the hole, its action limited and idealized by the physics and constraints created in the viewer's mind.

The application of perspective has serious implication on how a viewer reads a space and the course of movement within. The difference between the style of perspective used in the Eastern Chinese landscape painting discipline, and that of Western art is the use of parallel perspective, also known as axonometry. Whereas with the Western perspective, where lines are scaled down in size the farther back they go into a picture frame, much like as observed by the human eye, lines in parallel perspective remain independent of their distances from the frontal plane. Parallel perspective often presents a vantage point from a high line of elevation, providing a linear and active mode of viewing, in which a single point of observation is rejected and the viewer engages with a multitude of perspectives. Parallel perspective was appropriated and remained a dominant convention in the Japanese art world, employed by artists like Sesshu and

Hokusai. Sesshu's *View of Ama-no-hashidate* (Figure 1)⁷ demonstrates the high angle of elevation and multiple vantage points of parallel perspective.⁸



(Figure 1)

Drawing influence from both the Chinese parallel perspective and the Western scientific perspective (an understanding of which was most likely obtained by the study of the engravings imported by seventeenth century Dutch merchants), Hokusai created his works with a fusion of perspectives. Hokusai's woodblock print *The Origin of Pictures* (Figure 2)⁹ demonstrates this hybridization. The foreground consists of two men in a room created in parallel perspective looking out a window. The window displays a view of Mt. Fuji and constitutes the background, but the view outside of the window is created in scientific perspective. Additionally the window itself looks flat, like a painting; flattening was a common element of Japanese art.¹⁰ In Hokusai's woodblock print *Fuji Seen Through Nihonbashi Bridge in Edo* (Figure 3)¹¹, the inverse application of perspective as found in *The Origins of Pictures* is true. The foreground features a crowded bridge over a river rendered in scientific perspective; In the background Mt. Fuji and a number of other land masses are rendered in parallel perspective.

⁷ <http://www.kyohaku.go.jp/eng/syuzou/meihin/suibokuga/item01.html>.

⁸ Endre E. Kadar and Judith A. Effken, "Paintings as Architectural Space," 306-7.

⁹ Timon Screech, "*Hokusai's Lines of Sight*," *Mechademia* 7 (2012): 103-109.

¹⁰ *Ibid.*

¹¹ http://www.baxleystamps.com/litho/hasegawa/hokusai_fuji.shtml.



(Figure 2)



(Figure 3)

To make a three-dimensional miniature golf hole engaging, a viewer/player needs to chart out the potential course of the ball. Each time a player puts, they assume the scientific perspective to engage with their immediate surroundings. But to successfully navigate a hole, the scientific perspective alone does not yield the necessary information to understand the whole of the hole, and how the details of the space might dictate the path of the ball. For this, the player must take each instance of putting, and views presented in these instances in cumulatively, as

well as the visual information ascertained from viewing the complete hole prior to play. In this way, the viewer/player creates their own hybrid perspective of the hole, one in which the combination of direct scientific vantage points assemble to create a mental map of the entire hole; a parallel perspective in which there are multiple vantage points. In a similar virtue, when I create two-dimensional renderings of miniature golf holes, unless they are from a purely top down or side viewpoint, depicting them with a parallel perspective gives the image a depth lacked by the aforementioned viewpoints. The multiple vantage points of parallel perspectives allows for the presentation of a hole in which each individual feature constituting the hole is given equal graphic coverage, with no feature being graphically overshadowed by the size of another, or depth in the picture plane, as does occur within scientific perspective.

The manufactured spaces of Hokusai and those of my own design tie into overarching narrative structures which envelop, and gives a more substantive purpose to the environments created. In my functional three-dimensional miniature golf hole *Joe Carr's Digestive Developments* (Figure 4), the space itself is a series of stages: the starting tee, the ramp (or tongue), the head, the meat of the hole (the viscera), the launch ramp (or booty), and the landing pad (or toilet). While these components in combination generate a complete miniature-golf hole, the narrative format, Joe Carr's digestion of balls from his oral consumption via tongue and mouth, through his internal organs, and out through his anus into a toilet, give added depth and personality to an otherwise purely functional challenge.



(Figure 4 -Sans Launch Ramp/Booty)

While as a whole much less scatological, Hokusai's two-dimensional environments maintain a similar sense of narrative through the demonstration of everyday humanity. In his woodblock print, *Amida Waterfall on the Kiso Road* (Figure 5),¹² Hokusai presents the stylized image of a waterfall on a cliffside. The implied movement of the waterfall is a narrative in itself, but a deeper level of narrative can be found in the foreground, just below the waterfall, where a

¹²http://www.fujiarts.com/japanese-prints/gallery/tour_of_japanese_waterfalls/the_amida_waterfall_on_the_kiso_road.jpg.

group of men lounge, cook, and take in the majestic beauty of the natural water formation. Similar themes of everyday life such as evidence of human establishment deepen the narrative component of Hokusai works. *Eight Part Bridge, Province of Mucawa* (Figure 6),¹³ another of Hokusai's woodblock prints, depicts a simplistically barren marshland, with an eight segment bridge across it. In the foreground a post with Japanese syllabary stands; on the bridge, eleven figures in varied outfits, and as such of assumedly different professions and social classes, walk across. The bridge itself becomes the dominant narrative element, its very presentation implicating its necessity to those looking to traverse the spongy terrain.



(Figure 5)

¹³ <http://www.kunstkopie.de/a/hokusai-katsushika/eightpartbridgeprovinceof.html>.



(Figure 6)

While upon first mention, the comparisons between miniature golf and the landscape renderings of the Chinese landscape painting discipline, Sesshu, and Hokusai might seem dubious, they all share the common bond of space creation, the application of various perspective styles, visual movement, and narrative. Personally, and for the greater artistic community at large, appropriate is ever present, no less apparent in modern times than it was to Japanese landscape artists over four hundred years ago.

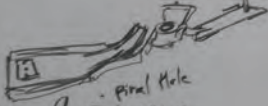
More substance, worth prof

Food.

- Ephemeral
- Meal times
- Ethnic

- Bitter #7
- not in
- Bitter 9

w/ x, z
Finishers



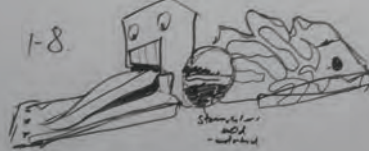
- 1-8. 9. Piral Hole
 Toilet - full of fat
 Mouth, taste, tongue
 (face?)
 (yawn)
 stomach (x virus?)
 acid
 Osmotic - osmotic
 Squamous
 Soft

(Americanized?) [Breakfast (tor/sucha Lunch Dinner Snacks)] (Veggie/Vegan?)



1-7-2 English Breakfast

- Sliced Bacon - 4/16oz
- Sausage - 1/2 lb / 1/2 lb
- Eggs - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12
- Hash Brown - 1/2 lb
- Mushroom - 1/2 lb / 1/4 lb
- Mashed - 1/2 lb / 1/4 lb
- Toast - 1/2 lb / 1/4 lb
- Ham - 1/2 lb / 1/4 lb



1-8

- Process of production?
- Pol/Action?

3. Sushi
 Soy, uradai, ginger
 rolls, Shoyu,
 MISO?
4. Tacos / Burrito
 Lunch - Taco
 Chips, Dip, Queso
 Rice/Beans
5. Iran?
6. Salad / Veg
 grain?
7. Sweets
 (Dunk?)

7/18 or

#10 "Digestive Course Outline"