



ZOPFI

Aggregates

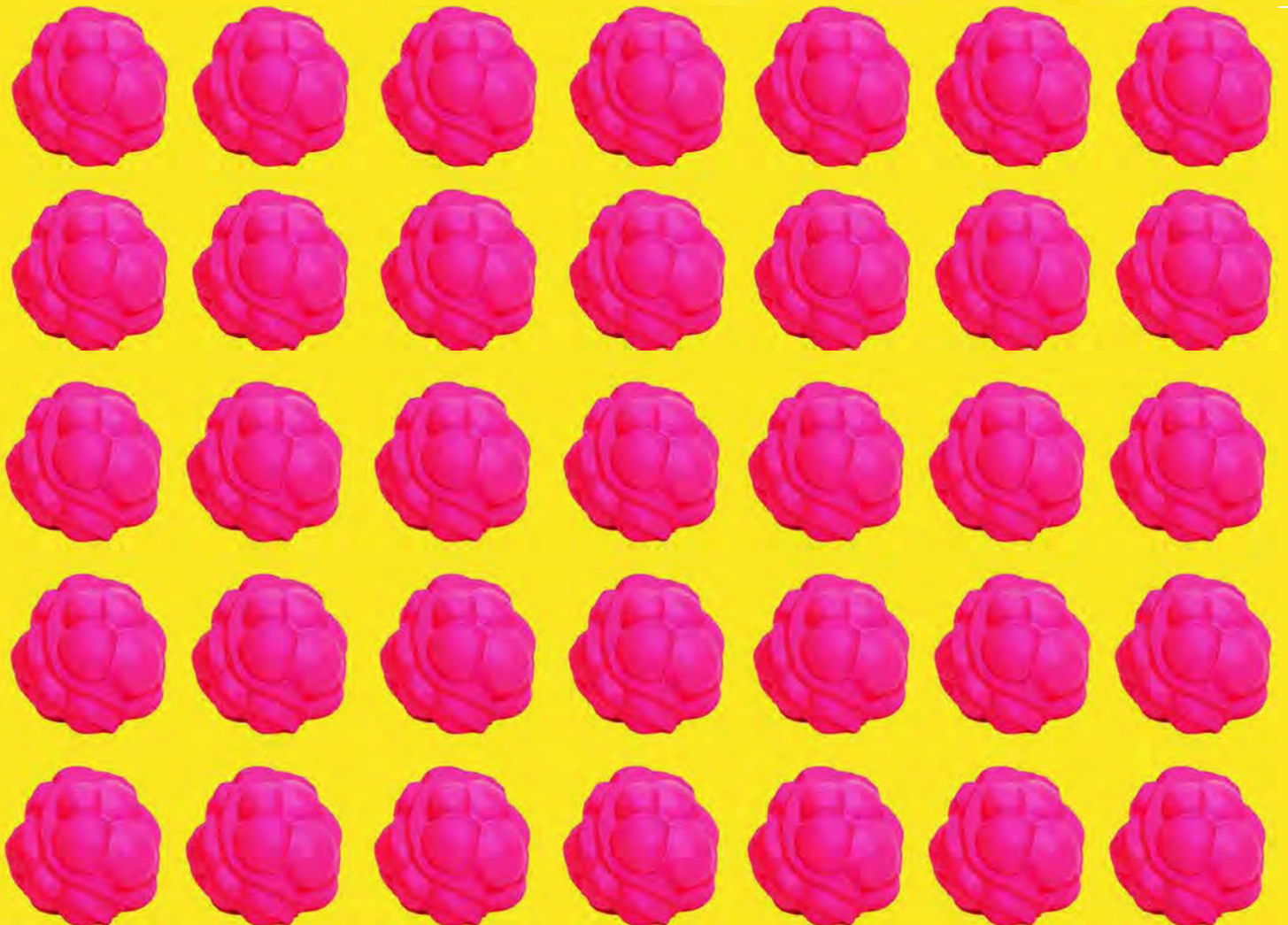


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Introduction

As an artist I am interested in how communication can express the human condition. I believe that when I make a mark, draw a shape, or sculpt a form, I am not inventing out of nothingness, but responding to shapes, lines, and forms that I have experienced before. I am tapping into a rich history of human experience and perception of the world. I seek to communicate my experience in the world through three-dimensional aggregates that are assemblies of shapes, lines, and forms that I've added to my vocabulary through living.

By sculpting these aggregates I am expanding my vocabulary. By sharing my catalogues with others I am expanding their vocabulary and offering insight into my experience, human perception, and celebrating the tactile nature of objects.

Tactility is something that is overlooked and overpowered by visuals. It is an innate pleasure, one of exploration and intense sensation. This is why I've chosen to make a selection of my objects available for touch.

As an artist I am also interested in units and unitary construction. I am fascinated with things that are made of parts and how those parts act together to create a whole. In my objects I seek to convey individual units interacting within each aggregate as well as how the aggregates interact with each other in space. In this way I can create and observe a Baroque sense of static and powerful motion in an object as well as in an environment.

The way this book is organized is by presenting summaries of critiques and discussions chronologically with interspersed work and intention statements. This is done to best illustrate the progression of a semesters worth of work in the most efficient way possible.

The Marathon

The Marathon was the first segment of the SMP semester. During The Marathon I created 20 unique works in rapid secession. The following images are selections from The Marathon and give a broad overview of what I was doing in regard to materials, themes and composition.

untitled
6x6 inches
Watercolor on Clayboard



untitled
6x6 inches
Watercolor on Aquaboard



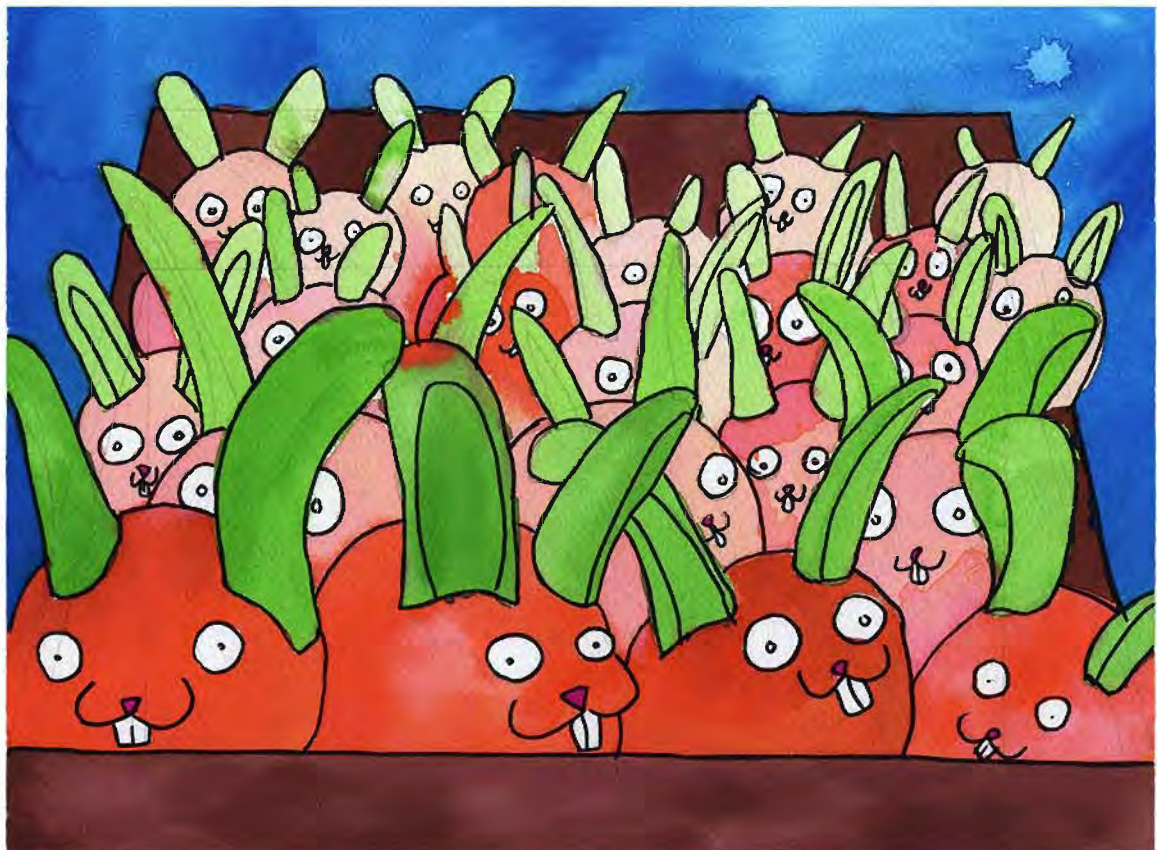
Sweet and Sour Chicken
6x6 inches
Watercolor on Aquaboard



HippoMelons
9x12 inches
Watercolor on Arches



OrangeRabbits
9x12 inches
Watercolor on Arches





After Sues
15x22 inches
Watercolor on Arches

Critiques

The St. Mary's Project in Studio Art is shaped by a series of critiques, discussions and sharing. The following section contains summaries of my critiques and discussions of my work. Following the critiques are my intention statements that were uploaded to the group webpage following the critiques in class.

1 October 2012

This was the first in class critique following the Marathon of work that was produced over a very short amount of time. After the Marathon work was produced for discussion and critique as a group.

Several things were brought up in the critique: my love of root vegetables, my desire to portray motion and energy in a static form, my love of units, my desire to make units very apparent, and my love of materials.

I love root vegetables because of their contained, efficient forms. They also contain in them a pent up life. This to me translates to an object that contains a lot of energy.

My desire to portray motion in static forms stems from an innate interest in Baroque sculpture and painting. I like the idea of creating artwork that is designed to put the viewer in a different state of mind. This was a function of Baroque art.

I love materials and experimenting with materials. I have been told that I can be too crafty in my process. I do not agree with this. My desire to experiment with different materials and learn new processes stems from my desire to invent and explore. This was why I was originally drawn to science in my college career. I am inventive and experimental. I have a compulsion to create. That is why I am an artist.

I ended the critique by saying I was incredibly interested in biomorphic forms, meaning forms that are extrapolated from nature, but that I was frustrated with my current process of laminating wood.

**Email to Sue Johnson about my meeting with Dr. Lucchesi.
9 October 2012**

I met with Joe today for almost 2 hours. It was a super productive conversation. I'm going to run with the precious objects and biomorphic scale while channeling the idea of relics and reliquaries.

We talked about how I'm drawn to stories and mythological and archetypal concepts and how I feel I need to create large-scale minimalist works in order to get into grad school. He had a cool idea where I could read myths and stories and take an inventory of all of the objects in the story. This went really well with my idea of owning different stories and ideas because I read them and had a relationship with them. I would then own the physical inventory of the objects I took from the stories and would have license to do whatever I pleased with them.

I know you are super into cataloging things and collections of objects and I was wondering if you knew of any sources I could draw from or read to firm up my concepts.

I hope you're having a lovely weekend,

G

MidTerm Faculty Critique

For the midterm critique I presented a half-fist sized object as a relic. I built a reliquary to house my object. It aspired to be very baroque but ultimately there was too much gold leaf.

I had sculpted this small object out of Roma Plastalina and cast it several time in plaster. I had one object in the reliquary and several lying outside the reliquary to show different versions of the same object. The first thing the faculty did when they entered the gallery space was to pick up my objects that were outside the reliquary.

I presented to the faculty my desire to create precious objects. To convey preciousness I decided to cover my plaster objects in gold leaf and hide them away in a large plaster and glass cell. The objects outside the decorative housing created an interesting tension that was quite curious. It raised allot of questions as to what I wanted the experience of the viewer to be.

I was also interested in folk tales and fables as a way to explain basic human truths. It was an intimate and universal experience that I wanted to portray but couldn't find the language, verbal and visual, to communicate it.

22 October 2012: Post Faculty Critique

The Monday after the Faculty Critique the class sat down as a group and discussed our new thoughts of what we were going to do next.

I was clueless so instead of saying what I wanted to do I said what I didn't want to do and what I was afraid of.

I knew I wanted to create my own history and record of my experience so that I was not at the mercy of histories and experiences of others. I am also afraid of kitschy things and Tchotchkes.

5 November 2012

For this critique, the last class critique before the In-Process exhibition, I presented 3 full-scale models of sculptures I would be presenting at the gallery.

The objects I created were amalgams of shapes and forms that I had thought of that were all stuck together. The result was this curious combination of things. When the class picked them up and passed them around they projected different objects, animals, and body parts onto the objects. This was a result of applying psychological schemas to foreign objects in an attempt to understand them. I was deeply fascinated.

I left the critique knowing that I needed to create more of these libraries of shapes and forms. I also was looking into how toy stores, particularly toy stores that sell high-end or "genius" toys, display their products in an attempt to figure out how to display my tactile objects.

12 November 2012

This meeting session was in the Boyden Gallery with Dr. Cash. It was really neat to think about how I would be displaying my objects. It had also become apparent that I would need to make more durable objects, either out of silicone or a foam rubber, for people to interact with. I was originally thinking of displaying my objects in plaster on a padded table. The padded table would help prevent the object breaking when they were set down and the plaster would mean I could make a large number of objects very cheaply and quickly. After the meeting I decided to still make a large number of objects, but display them on the wall like a spattering of toys. I was also thinking about painting colored squares on the wall too but the display may be too busy with color.

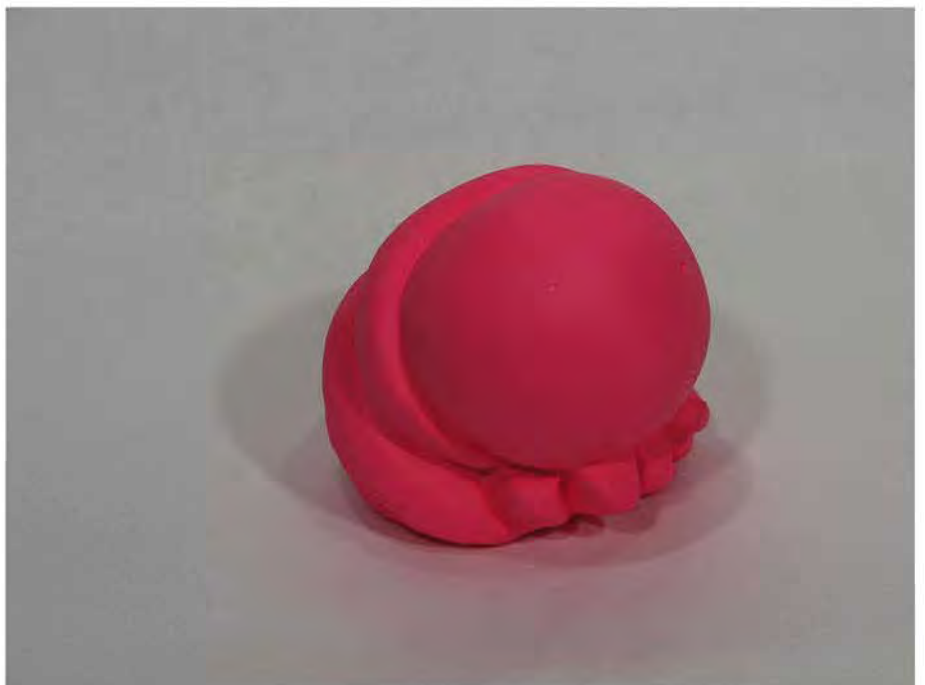
Current Work

The work I am showing in the In-Process SMP Show was made using a process of sculpting, molding, and casting. The objects are combinations of different shapes and forms that I have experienced. I chose two different casting materials for the objects. The objects meant for display only, *Aggregates*, are cast in plaster and then painted using Montana Gold fluorescent spray paints. The objects meant to be handles, *Tactile Aggregates*, were cast in plastic and painted with Montana Gold fluorescent spray paints.

Aggregate II
4x4.25x4.5 inches
Plaster and Spray Paint



Aggregate I
4.4x4x5.5 inches
Plaster and Spray Paint



Aggregate I
4.5x4x5.5 inches
Plaster and Spray Paint



Aggregate IV
3.5x3x6 inches
Plaster and Spray Paint



Artists

Louise Bourgeois

Jacques Lipchitz

Andy Warhol

Allan McCollum

Takashi Murakami

Ursula Von Rydingsvard

Yayoi Kusama

Louise Bourgeois

Louise is a sculptor of bodily and biomorphic forms. Her abstractions yield visceral responses in the viewer. I am particularly drawn to her marble and bronze objects like *Give or Take (1990)*, *Nature Study (1996)*, *Molotov Cocktail(1968)*, *Cumul 1 (1968)*. I started researching her in depth after I began construction on my catalogues. Her embodiment of memory is really in sync with my work and her object *Sleep II (1968)* is very much related to an object I had already completed. Seeing the image of *Sleep II* in a book really cemented that Louise was someone I should really be studying and learning from.

Louise Bourgeois: The Spider, The Mistress and the Tangerine. Zeitgeist Video 2008

This video was more informative than any of the books that I read. It allowed me an intimate interaction with a woman who is no longer alive. The video contains accounts of the artists on her work and the context in which she created the work. She is also very entertaining to watch.

Louise Bourgeois: Destruction of the Father/ Reconstruction of the Father. Louise Bourgeois. MIT Press. 1998

These artist's writing were helpful in understanding the context of Louise's work. I hope to return to reading them soon.

Louise Bourgeois. Frances Morris. Tate/ Rizzoli New York. 2009

This book contained a lot of informative images. I have found it difficult to get the gist of artist's work by experiencing it on the web. The books contain organized accounts of the work and present it in beautiful images that aren't back-lit.

Louise Bourgeois. Marie-Laure Bernadac. Flammarion. 1996

This is a broad account of Louise's work. It was in this book that I had a spooky interaction with *Sleep II*. I liked the way that the pictures of Louise's work were organized. I enjoy learning by seeing.

Jacques Lipchitz

I am drawn to Jacques's art on an aesthetic and philosophical level. I enjoy his abstracted and well-balanced writhing forms like in *The Spirit of Enterprise (1960)* and his Cubist sensibilities.

The Sculpture of Jacques Lipchitz Vo. 1. Alan G. Wilkinson. Thames and Hudson. 1996.

I'm still searching for volume 2 of this delightful book. The book contains informative images of Lipchitz's work, both solitary and installed. I'm interested in the photographs of his small objects in the studio space. It creates an ephemeral experience out of solid objects made of lasting materials.

Jacques Lipchitz. A.M. Hammacher. Abrams Publishers NY. 1975.

This is an overview of the artist's work that presents informative images and dry text. I am interested in the visual identity of his sculptures. I am drawn to the Baroque nature of the energetic forms as well as the commission context that his most notable works emerge from.

Andy Warhol

I am drawn to Warhol because of his embracing of mechanical processes and replication in art. Of particular interest to me is *(Untitled (To All My Friends) (1956)* because it embodied a self-portrait in an object. I am interested in capturing identity in objects so this series combined with other ideas of multiple and mechanical reproduction makes Andy very useful.

Outlaw Representation. Richard Meyer. Chapter 3. 2002.

Allan McCollum

I am drawn to Allan's work because of its sheer scale and scope. I'm inspired by images of his work taking over expansive areas. In particular I'm interested in his work *Individual Works (1987-91)* and *The Shapes Project (2005)*.

In *Individual Works*, Allan uses mechanical methods of casting and making art in units. I am very interested in art made from units and how it elicits different responses in his work. I am also incredibly impressed and in awe with his production process for *Individual Works*. He used found shapes and forms in an assembly line to create tens of thousands of unique individual pieces, which he installed in an expansive waist-height display.

Art 21: Art in the 21st Century. Season 5: Systems. 2009.

Takashi Murakami

Takashi creates work that is very in line with his Japanese identity. He creates bold works with high-keyed colors and very light hearted imagery that he uses repeatedly in his work. Even though I am studying sculpture, I am drawn to his idea of SuperFlat. Murakami's idea of SuperFlat is his way of establishing a uniquely Japanese visual identity in order to preserve his cultural identity as a Japanese man. This idea fascinates me because even though I am not creating a visual identity for a nation I am creating a visual identity for myself, both to present my identity and thoughts to the world but also as a way of preserving my identity in physical objects.

The Inevitable Japanese Experience. Takashi Murikami. 2003. Hatje Cantz Publishers.

Ursula Von Rydingsvard

Von Rydingsvard is an important source because she works with stock units in all of her work. She works only with 4x4 cedar planks. This gives her a unique aesthetic because that results from her construction process. I am also drawn to the monumental scale of her work. Even though I am currently working small, I very much enjoy making large work. Von Rydingsvard also uses a variety of textures in her work. She's most notably know for rubbing powdered graphite onto the surfaces of her wood sculptures.

Ursula Von Rydingsvard: Working. Patricia C. Phillips. Prestell. 2011
Insight into sculptural practice and conceptualization

Ursula Von Rydingsvard. Michael Brenson, Ursula Von Rydingsvard et. all. 1997
Overview of work and informative images. Introduction into materials like graphite on wood and plastics.

Yayoi Kusama

Yayoi is a Japanese artist that lived in New York during the modernist period. She uses bright colors, biomorphic sculptural forms and repeating patterns in her work. I am drawn to her installations and her work with Louis Vuitton.

Yayoi Kusama. Midori Yamamura. D.A.P./TATE. 2012

This book included many stunning images that allowed me to see how simple forms, colors and patterns can interact in a space. I was drawn to the way the images capture the objects and installations in space and how that relates to the viewers experience of the artwork.

Infinity Net: The Autobiography of Yayoi Kusama. Yayoi Kusama. University of Chicago Press. 2012

From the brief portions of this book that I had time to read I understood the life of an artist during the shift to modernism but in a different perspective to the white male artist's accounts that I've read in classes. I will be returning to this book after primary construction has been completed.

Yayoi Kusama. Laura Hoptman. Phaidon. 2000

I'm very engaged when I'm immersed in a book with luscious pictures. Like the TATE book noted above, this book contained very informative images and explained Kusama's interaction with performance.

Technical Information

Smooth-On Casting Silicone in a Flexible Silicone Mold

This video shows how to cast a liquid silicone into an already prepared silicone mold. In the video, a sea anemone is cast. I can not think of anything more difficult to cast so I am very intrigued by this video. I am using smooth-on products for casting.

<http://www.youtube.com/embed/wd1fe4pMNa0>

Making a Pourable Mold with Oomoo

Oomoo is an easy to use mold making silicone. It smells like Daddy-long-leg spiders. I used Oomoo to make my first silicone mold this semester. It was easy to use but I needed stronger materials because of the scope of my project. Oomoo is strong but I don't like to play with chance.

http://www.smoothon.com/video_play.php?video_id=TgLKwMV7NbM&autoplay=1

Making a One-Piece Pourable Mold with MoldStar 15

MoldStar 15 is a stronger more durable casting material than Oomoo. The life is the mold is archival and it can be used with a variety of materials because of its tear strength. In the video a Buddha head is cast. My work has similar under-cuts and textures so I found the instructions to be very useful

<http://www.smooth-on.com/gallery.php?galleryid=453>

Making a Two-Piece Mold with MoldStar 15

Two piece molds allow for molding an incredible variety of shapes. In one video a highly textured ball is molded. In the other, a conch shell is cast. These two objects are about the scale that I am working with and just as complicated as my compositions.

<http://www.youtube.com/embed/FQ1A7ZjTsx8>

<http://www.youtube.com/embed/N2yPHzspR90>

Addendum:

Interviews

For the St. Mary's Project, each of the Studio Art SMP students was assigned interview partners. Two interviews were conducted over the semester, one in the middle and one towards the end.

Interview I

Chance: What kinds of things about art making practice are really mysterious to you?

Garrett: Performance art b/c I like to be removed from viewing and I don't like participation forced on me.

C: What's the worst fear you have about your own work?

G: That I won't like it. Because then I will feel like I wasted my time. If I learn something or gain from my experience then it is okay with me but I don't like waste and inefficiency.

C: Who was the last person/thing you were afraid of?

G: The gypsy people in Milan. They were frightening. They were everywhere. You couldn't get away, they invaded your personal space, they had gold teeth, they were aggressively pregnant, it was just that sense of being bombarded with attention after everyone else had ignored me for so long, but then the only attention I was getting was because they wanted my pocket change or Nestea. I felt like I was being hunted. It was predatory, like a flight or fight kind of feeling like they were going to eat me.

C: What natural occurrences do you find inspiring?

G: I like drips. And I like ferns. And honey combs. I like orchids. And I like moss. And those little fungus lily pads you get on week old coffee.

C: Is your work aligned with order or chaos? Why?

G: Order. Because chaos is ordered. You can't avoid it so you must work with it.

C: Do you prefer tactile or visual art making?

G: Both. Like something can look pretty but if it doesn't have a presence I am not going to be drawn into it, but at the same time if something is only tactile it should probably be viewed in the dark. But if it is viewed in the dark someone will still get images of it so I think the two are intertwined.

C: What do you and your role models have in common?

G: An appreciation for definite things but an understanding of the things that are not so concrete.

C: When you work, do you love the process or the result?

G: Probably the process. B/c I enjoy making things but I don't like busy spaces. I don't like it when things take up too much space so if I keep working I will fill up too much space. So I guess I am result focused but I enjoy the process of making

C: What do you draw when no one is looking?

G: Monsters.

Interview II

Chance: Would you say you are afraid of creating work that is kitsch?

Why are you afraid? Why do you think your work might be understood as kitsch?

Garrett: I'm not too keen on the idea of creating kitschy work. I might do it for money-maybe under a different name. I'm afraid to make kitschy work for fear of losing face-I don't want to lose respect for work I create. I don't think my current work will be read as kitschy. I don't understand how you could even think this.

C: Do you feel yourself heading towards 2D or 3D media after the In Process Gallery Show?

G: It's hard to say. I would guess that it would be a mixture of the two. I feel like my objects may want to be in Barbie boxes. I've always been fond of packaging.

C: Does color matter to you in your sculptures? (Since your 2D work can be very vivid and colorful or black and white)

G: I don't think that color holds anything important to the meaning of the work. I'm using it to attract people in the same way an angler fish attracts smaller, weaker prey.

C: How have you redefined what precious means to you or understood why you used that term to describe your work?

G: Precious is a good word. I understand its meaning. I think the word I was looking for was "Intimate." I was scared of the word for fear of

using it in relationship to my hand-held objects for obvious reasons.

C: What resources are you researching for your future sculptures?

G: I'm looking at humorous or lighthearted public sculptures. I recently encountered Tom Otterness in my research but I haven't looked into him enough to know if he'll be useful to me or not.

C: Are you sticking to myths and folklore?

G: If you think a pupa can teach you a life lesson.

C: If so, is a specific area or time period more interesting to you and why?

G: I like normal creatures that are presented as evil like Rumpelstiltskin.

The princess made a verbal contract.