

DRAWING LINES

by

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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

My work uses process as a course of action that marks the death of moments through a continuous stream of consciousness. I metaphorically link disparate pieces of information to the human condition in order to present multiple readings through juxtaposition. I assemble both abstract and figurative subject matter in a collage-like manner through methods of cropping and fragmentation to symbolize the disjuncture I feel is indicative of how we experience the world through short-lived thoughts, feelings, and actions.

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As human beings we experience life as a continuous process of temporary states. We all like to live our lives as though we are not going to die,¹ but in truth, we die everyday. Our impressions of the world are often developed in a short-lived fragmented manner, which is often marked by transitional conditions or circumstances that work to inform our thoughts, feelings, and actions. It is the consciousness of death, not life, which brings an awareness of the greater structure and continuity of existence,² for death communicates the end of previous states by marking the beginning of new ones. Death conveys change through detachment and separation through transformation; it differentiates the past from the present by allowing us to move forward by first letting go.

I understand that change is necessary to live life fully and grow as a person. It has been my understanding that change is what makes us aware of our encounters and occurrences, and therefore I see it as something that essentially marks the death of moments through transition. I have observed that a range of transitional conditions or circumstances have somehow interconnected to inform my present way of thinking. This has led me to believe that everything moves in an endless cycle as times change, places change and people change. I am conscious that my present self has been informed by past experiences because nothing ever stays the same, and I believe that this has helped form my present judgments.

The multiplicity of possible meanings in my work is engendered by an experience of conscious projection. The contemplation of objects as pure possibilities has informed my experiences while making art, for it is through contemplation that I have come to know or understand my experiences. “In these auxiliary acts, we project possibilities as hypotheses

¹ Richardson, Michael. Georges Bataille. London: Routledge, 1994, p. 103, in summary of George Bataille’s discussions of death and eroticism; Bataille, George. Eroticism: Death and Sensuality. San Francisco: City of Lights Books, 1986, p. 55, in Green, Dave. “Death, Nature and Uncertain Spaces: A commentary from Paganism.” Omega 44(2) (2001-2002): 127-149, p. 135.

² Ibid.

ideas, or options through which we can gain a more certain inroad into empirical reality – the spatiotemporal world of everyday experience- in any of its past, present or future forms.”³ As hypothetical possibilities are projected by the imagination, they can be used as a means to improve comprehension. I use fragmentation as a means of recording past, present, and future events in a single frame to present scenarios in anecdotal forms as a type of visual camouflage.

In the simplest way, I believe mark-making assists in the representation of the human condition because it indicates presence through absence in an unpretentious way. The performance of making a mark fulfills the desire to leave a mark; it denotes a situation that specifies an occurrence and designates existence through circumstance. I have embraced mark-making techniques in painting because although mark-making is generally unassuming, it can also be completely self-effacing, which is something I regard as inherently human. I am able to build or destroy in the process of making marks; much like a human being can build or destroy personal views by being marked by or by marking the outside world. I deliberately use lines, splashes of paint, drips, and collages of newsprint and masking tape as a way to create imperfections through gestures, extreme cropping, and layering because I see this as a parallel to the human condition. Although marks have their own personal limits by fundamentally being a boundary, it is their particular edge that defines them as separate entities much like humans are separated by their own personal boundaries. Though these works are built on embodying imperfections through fragmented forms in shifting simultaneous collaborations, they maintain a level of resiliency in being what they inherently are; disparate pieces of information that draw upon past histories in the present.

Mark-making is an act that implies identity as it inherently projects and records

³ Casey, Edward. “Imagination: Imagining and the Image.” Philosophy and Phenomenological Research, Vol. 31, No. 4. (Jun., 1971), pp. 476.

boundary relationships onto the picture plane. I see the act of leaving a mark or making a mark an inclusive reflection of my encounters as an artist and human being because my transactions with the outside world act as a form of communication and my choices reflect the authenticity of my experiences. In mapping my thoughts through material means, I feel that I am able to completely represent my experiences by implying my decisions through a progression of marks within a particular work. I find drawing to be an engaging performance that is satisfying as it is the most immediate medium that allows for the most rapid and intuitive responses.

I consider marks to be varied and consequently use both figurative and abstract-like markings because they naturally act like categories of information and can be inscribed as type or style that references past histories. Images that act as marks and marks that act like images collectively denote past events because they have already occurred. I assemble these past events in a sustained manner so that I may convey a symbolically united state that is permanently paused in the present to suggest a distinction of future conditions. By enabling various types of interpretations, large marks or whole fragments of information which are distinguished by individual characteristics are divided by their borders that inform their independent identities. For instance, in *Constant Revision*, 2007, figurative forms as images are separated from each other by being what they are, but also by how they are placed; each form of information acts like a plane and those planes are constructed in an abstract collage-like manner. Marks which are made with speed are generally considered violent, and marks that are developed more slowly are inevitably read as careful or cautious. In *Liberty is Mute*, 2007, a white mark is applied through gesture with speed, and therefore is considered violent as it hits the head of the child covering her ears in the layers; slow marks are represented in the

careful application of tape. Other types of marks reference the mind and act as inscriptions of time. For instance, *Feats*, 2007 alludes to notable acts involving courage, skill, or strength that I see as representative of the type of acts people have to develop during times of trouble.

I use a variety of marks in my art so that I can evaluate my personal thought processes and reassign my anxieties. I believe that the act of making a mark provides evidence of existence through an event or occurrence, and I therefore define a mark as anything that performs like a symbolic inscription; something that is simultaneously informed by the past in the present state, having its own previous script and future potential. I collage 'marks' to better understand my personal thoughts through action by filtering, arresting, and drawing together proofs of happenings in broken uncertain varying states. I compose marks to stage scenarios in my art so that I may better search for meaning through a structure of forms, and map personal interventions as a way of demonstrating my own identity by assessing the 'identities' of many different things. Whether marks are captured in photographic form or constructed by hand, the characters in my work are always marks that function as frozen shifting states.

My work is about the authentic mark of an individual and the mark of individual objects. I record a history of events because it asserts narrative expectations through transitions. I have deliberately drawn correspondences between personal experiences and representations from the outside world in presenting fragments of an entire picture to account and investigate self-knowledge through a multiplicity of meanings. In constructing past, present, and future accounts in a single work, I wish to reveal connections through disparate associations by organizing the deliberate synchronization of bits and pieces of complex and ordinary phenomena. I project the idea of change as a working procedure that is guided by an

evolution of actions. I record as a way of reflecting about changes within myself in order to discover how far I've come.

I employ collage as a method to draw together a system of organization in my work in order to manipulate forms and to create a balance of structure in my art. I use paint to draw out flat planes or use real objects such as masking tape and newspaper to create irregular forms. These flat planes of colour or material forms are used to inform each other through a type of halted suspension; something that is first developed by obscuring or eclipsing what has already been set in place. As a method, this is achieved by eliminating or integrating diverse combinations of information to create deliberate compositional formations, established through an underpinning of pre-existing layers. It has been my personal objective to try and maintain a certain level of order and control in my art so as to counter the general impression of instability and chaos that I feel in my daily experiences. My longing for stability rests with evocations of simpler times which are in direct contrast to my anxieties about living through continuously shifting states and I express this dichotomy in my work by combining both abstract and figurative forms. For instance, in *Upsweep*, 2007, I present abstract subject matter as a way of expressing a bombardment of shifting conditions with the figurative image of a broom to establish a stable form. I seek to assemble disparate fragments of subject matter in order to comment about phases of change in my work by choosing to depict traces of information⁴ as metaphors that illustrate accounts of events. *Liberty is Mute*, 2007, depicts a partially inserted figure holding a recently burst balloon in a painting the size of a standard door. These 'traces'⁵ or marks of information are developed by creating 'likenesses' of forms. In removing

⁴ Krauss, Rosalind. Originality of the avant-garde and other Modernist Myths. USA: The MIT Press, 1985, "This New Art: To Draw in Space," p. 119.

⁵ Ibid. "Notes on the Index: part 1 and 2," 196-219.

impressions of figurative subject matter from their original contexts in photographs, I employ them as altered states of their former selves in painting. In a Barthesian sense, I bring together ‘dead’ sources to emphasize my personal interference in art in order to convey change through detachment, and separation through transformation. In terms of painting, David Salle has commented that “...paintings have to be dead; that is, from life but not a part of it, in order to show how a painting can be said to have anything to do with life in the first place.”⁶ With *Liberty is Mute*, 2007, I felt that I needed to represent ‘dead’ imagery with a type of decay as a way of trying to locate myself in the position of the Statue of Liberty. I deliberately fashioned my self portrait with a statue in mind. I used white paint instead of green paint to reference the popular notion of classical Greek sculptures, and developed the pose of the figure taken from photographs that I took of my face and arm. I also referenced a family photograph to insert and encase an image of a little girl with a ball covering her ears in the bottom half of the panel which I have drawn in order to differentiate between past and present ‘events.’⁷ The present event is the Liberty figure as a self-portrait holding a balloon which has just popped, and the bottom half of the panel represents the drawing or recording of this anxiety by enveloping the image of the little girl sandwiched between layers of masking tape, the same material used to develop the popped balloon in the top half of the painting. I use tape and news paper because

⁶ Lawson, Thomas. “Last Exit: Painting.” Wallis, Brian. (Ed). Art after Modernism: Rethinking Representation. USA: The New Museum of Contemporary Art, 1984, p. 153.

⁷ Battcock, Gregory. (Ed). The New Art: A Critical Anthology. New York: E. P. Dutton & Co., Inc., 1966. p 25. This in a sense is a reflection of Duchamp’s notion of ‘the creative act’, for Duchamp states that “...the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.” Duchamp describes the ‘creative act’ as an impulse on behalf of the artist who goes from intention to realization at least on the aesthetic plane, and through a chain of totally subjective reactions, the work is then completed by the viewer who brings previous knowledge and subjective experiences that work to complete the piece. The first initial impulse (the idea) continues into an endless cycle of revision (the work), and every moment thereafter somehow affects significance in the present by breaking down (through re-emphasis, constantly moving forward from the initial push (the idea), where the result of the end product is made to affect meaning through association (‘his is declared art).

they remind me of my own impermanence, and therefore seek to save them in art, however, the images take on my own personal actions that adjust, change, and sometimes assault original variable intentions.

In mixing my mediums in painting as a way to mark my actions, I have developed a method of application that sustains the engagement of my encounters through the construction of demonstrative compositions; to draw together deliberate reversals and to re-emphasize my awareness about preconceived conceptions. I have synthesized a structure that mimics brush strokes and employs collage to develop personal forms of control. This has led me to stage foregone conclusions about the exchange of plastic painted materiality and real objects as a way to exercise my desire to control the movement of the hand and the eye. My criteria for arranging objects thus stems from an innate desire to assert my presence in order to situate my position through the process of construction. I direct the manufacture of a composition by first filling the blank canvas with abstract gestures of paint, colourfully marking and breaking the surface in a non-random manner. In creating a field that is stable and equalized through paint application, I make sure that all colours used are evenly distributed so that the eye moves to various areas about the canvas. I use one colour at a time, creating an abstract field that then needs to be animated by an assortment of forms or figures. I then begin to piece together a composition through arrangement as I have worked to develop a coloured field, designed by a balance of rightness by filling in marks, gestures, or images in fragmented layers, taking only as much space as needed to make a mark. I use the canvas to create planes which are very physical. For instance, in *Shipwrecked*, 2008, the collaged water under the boat on the left uses a conventional viewpoint, while the background waves are of an aerial view crashing the shore with paint application that is flat and directed toward the figure. In order to express the

feeling of being wrecked and outside the self, I have brutalized the surface of the canvas with sharp edges, rapid splashes and drips, and subtly destroyed the main character (which is a figure of a male to the right) by various methods. The figure is blinded by tape, seemingly unaware of hazards. The canvas is loaded with lots of fragmented pieces of information, and although things such as tape work to cover the figure, they do not necessarily destroy it. This is to emphasize the act of casual threats, as the large left ship, and the ship to the right that swallows up the figure, subliminally or subconsciously invade and project danger. The right ship is inserted into the figures face and neck, as other ‘threats’ mark the invasion of space. A red spurt of paint casually cuts across the figures forehead; a thick white ‘chalk-line’ surrounds the figure as well as white track lines of the ship marked 510 circles the head of the individual, echoing a halo. A fading transparent flag, and pink splotch of paint connecting to the aerial waves, seek to overtake the left side of the face over eyes which have been taped to act as a blinder or shield. Grey green oval drips of paint spurt across the right side of the canvas from the left ship across the eyes of the individual, weapon-like, as mint green flat planes of paint work to act as islands of decay.

I use collage to create fragmentation of forms and build up a physical rendering of dissimilar planes through disjunctures. It is my hope that the physical nature of the techniques I employ read as maps of the mind, revealing connections through personal associations⁸ by presenting various states in an imaginary world. Joanne Tod uses collage to construct narrative interruptions, where elements crash into each other in a James Rosenquist-like

⁸ According to Greenlee with his interpretation of Peirce’s structure of representation, “That [symbolic] connection consists in what was called a convention or habit of interpretation. Now a demonstrative pronoun or an exclamation such as ‘There!’ is a denotative index by virtue of a habit of its interpreters. Obviously any verbal SYMBOL depends on a convention determining it as a sign and, further, as just the sort of sign it is, as well as delimiting its signification – its significative roles.” Greenlee, D. Approaches to Semiotics: Peirce’s Concept of Sign. Hungary: Mouton The Hague, 1973, p. 88.

manner, using cut-ins to develop different realities which are simultaneous. The overlaying of visual information through the process of juxtaposition and artistic intervention demonstrates Tod's ongoing concern with the depiction of the concealed, the camouflaged or hidden sides of reality. "Representations such as *Five to Twelve*, where the still life of an object d'art is altered by the insinuation of an initially invisible, fragmented face, extend the discourse surrounding the role of 'high art' or 'fine art,' as well as culture, in perpetuating 'difference' and, by extension, indifference. The anachronistic, iconic usage of imagery employed by Tod has as its ultimate aim the restaging of history and our experience of it."⁹ Similar to Tod, I project onto images many different points of view in order to describe a history of experience or mood. In *Constant Revision*, 2007, planes of colour in red, lime green, and pink carry throughout the painting in an angular fashion that work to tie together an image of a house and its window pane which is overlapped by an image of a chandelier, presenting views from inside and outside the home. The idea of 'home' is extended to the face of the figure where everything outside the figure to the left is actually meant to symbolize the process of thinking in flashes of insight. Similar to Tod, the 'idea' of narrative is retained and employed inversely, as a critical tool, canceling the notion of closure by attaching to the experience of viewing. The appropriation of popular imagery as an accentuation of the spectator/receiver disposition symptomatic of contemporary society is evidenced in Tod's works such as *The Magic of Sao Paulo* and *Two Perspectives*; where, through the twin practices of decoupage and montage, ambiguous meaning both informs and parallels these composite images, emphasizing unilateral readings.¹⁰

In the painting *Ends and Beginnings*, 2008, I use collaged and collage-like elements

⁹ Antaki, Karen. Joanne Todd: The [dis]Order of Things. Canada: Leonard & Bina Ellen Art Gallery, 1993, p 6.

¹⁰ Ibid.

which physically create a sense of depth by layering separate forms of imbedded information. I have collaged wrapping paper, regular masking tape, coloured electrical tape, and newsprint, and have used simulated collage-like effects by using a large paint brush to gesturally blot out other sections of information within the painting with black chalkboard paint. This is to suggest a metaphorical state of mind or a different space of time by physically dividing areas with colour in rupturing and deleting information much like the actual collaged elements. In inviting an audience to become active participants by first reading what is occurring, I am asking that the viewer enter a work with particular expectations; that they suspend disbelief¹¹ in order to generate an awareness of a point of entry through a particular stream of consciousness. I purposefully stunt imagery within boundaries or planes in order to exact a cognizance of looking at many points of entry within a particular work so that this realization is perceived with a particular category of expectations. Rosalind Krauss determines that this awareness is defined in terms of a condition of alienation and describes Lacan's concept of the "mirror stage."¹² She states that:

"Identity (self-definition) is primarily fused with identification (a felt connection to some [thing] else). It is within that condition of alienation – the attempt to come to closure with a self that is physically distant – that the Imaginary takes root... In Lacan's terms, the Imaginary is the realm of fantasy, specified as a-temporal, because it is disengaged from the conditions of history."¹³

¹¹ Primarily used as a way of describing our associations through 'a theory of cognitive imagination as it functions in our engagement with fiction,' Weinberg, J. and Meskin, A. "Imagine That!" in Kieran, Mathew (ed.) Contemporary Debates in Aesthetics and the Philosophy of Art. USA: Blackwell Publishing Ltd., 2006. Kirton, Doug. Personal Critique. 20th February, 2008.

¹² Lacan's mirror stage "occurs sometime between the ages of six to eighteen months, ...and involves the child's self identification through his double: his reflected image. In moving from a global, undifferentiated sense of himself towards a distinct, integrated notion of selfhood – on that could be symbolized through an individuated use of 'I' and 'you' - the child recognizes himself as a separate object (a psychic gestalt) by means of his mirrored image. The self is felt, at this stage, only as an image of the self; and insofar as the child initially recognizes himself as an other, there is inscribed in that experience a primary alienation." Krauss, Rosalind. Originality of the avant-garde and other Modernist Myths. USA: The MIT Press, 1985, "Notes on the Index: Part 1," p. 196-209.

¹³ Ibid. "This New Art: To Draw in Space," p. 119-129.

I present this line of thinking and approach in my art, for in demonstrating the identity of many different things through visual disengagement, I demonstrate my existence with each separate act through various modes of construction. My thoughts are made permanent by creating an object using subject matter outside myself. Like Harold Klunder, I use the symbolic nature of images and transform them to explore perhaps a painful process of collating interior events or feelings by bringing them to an entrance of expression in art. It means confrontation with an interrogation and integration of the life-world.¹⁴ Klunder's works transform the image to form a purely subjective state, identity representative of the gestural language of the body, particularly the presence of the hand. His works involve a consciousness about the integration and articulation of archetypal images and their meaning, and he reorganizes and experiences them in a type of symbolic abstraction that is above all, hard edged and tactual. The meaning in his works is inscribed by our own projections as the individual constructions of reality through symbols qualify the purest kind of subjective freedom. The symbol as an agent for transformation is an invitation for conscious personal transformation. Analytical psychology teaches us that transformation at the heart of the process of individuation is often experienced and expressed as a process of turning inwards.¹⁵ My work invites the viewer to turn inwards and process both figurative and representative forms of information, to internalize visual narrative possibilities within the body as I have explored it, changing it into a physical process of imaginative exploration in art by discovering the power of the symbol. The content of Klunder's paintings is inextricably tied to the process of making art, as my own process, though his work is hardly as illustrative. Although

¹⁴ Campbell, James. Harold Klunder: The Lethbridge Paintings. Canada: Southern Alberta Art Gallery, 2000, p. 11.

¹⁵ Ibid.

recognizable images sometimes do emerge, everything transpires within consciousness inside the body, as alchemic proportions are discovered through transmutations. I exploit these transmutations or as I view them imperfections, as part of the ongoing make-up of an entire work.

I use collage to combine both actual and artificial experiences as it implies and accounts my presence through absence. The combination of painted collage and actual placement of real items works to disrupt the surface as evidentiary support of my own personal involvement. I am able to record my 'gestures' using collage as a physical act that employs real objects such as tape and news paper, and simulated collage-like sources to dislocate figurative forms by re-emphasizing them as painted metaphors. For instance, in *Spectating the Sport*, 2007, the paint cans are the unsung heroes, as they are a personal portrait of the objects in my studio. I photographed the random arrangement and developed a relationship between the constructed collages of newspaper. The collaged elements are materially supported by the ground and enter into our experience not as objects of perception, but as objects of discourse, of representation.¹⁶ According to Rosalind Krauss, obscured figures are constituted inside themselves by their own absence as indexes of material presence within a system of perceptually transmuted objects that act as a group of signs.¹⁷ I have attempted to create a

¹⁶ The collage achieves the capacity of "speaking about" conditions of space without actually employing it through circumstances that depend on the ability of each collage element to function as a material signifier with a presence that is meaningful only in its absence. Krauss, Rosalind. "In the Name of Picasso." Originality of the avant-garde and other Modernist Myths. USA: The MIT Press, 1985, p. 38.

¹⁷ Ibid, p. 37. Rosalind Krauss determines that "The collage element as a discrete plane is a bounded figure... which enters the ensemble only to obscure. The field is thus constituted inside itself as a figure of its own absence, an index of a material presence now rendered literally invisible. The collage element performs the occultation of one field in order to introject the figure of a new field, but to introject it *as* figure – a surface that is the image of eradicated surface. It is this eradication of the original surface and the reconstitution of it through the figure of its own absence that is the master term of the entire condition of collage as a system of signifiers." Krauss uses Peirce's notion of semiotics. Charles Peirce divided signs into several categories, including indexical, iconic, and symbolic signs. He used the term 'interpretant' to designate the meaning that a sign produces in the mind of a person. Sturken, Marita, and Cartwright, Lisa. Practices of Looking: An Introduction to Visual Culture. USA: Oxford University Press, Inc., 2001, P. 366.

sense of depth with great emphasis on flat forms or planes. In *Spectating the Sport*, 2007, the arrangement of large and small forms constructs a sense of depth through juxtaposition. The viewer's perceptual experience of the picture field is masked by boundaries of newspaper that subtly work to complicate the surface as additionally marked records of past descriptions.¹⁸ The large plane of newspaper holding up images of the small figures in a row is a flat space and covers a large amount of surface area on the canvas, but the size of the figures in combination with this large plane works to create a sense of depth through amalgamation.

I use photographic sources as artifacts that document and sometimes capture accidental marks, and focus on unintended happenings that have materialized as inadvertent points of interest because they are attention-grabbing faults. It is my view that these faults make up the most interesting parts of pictures, and I use them to 'stage' happenings in my art because they have already been captured as testimonial confirmations of incidences. For instance in *Drawing Lines*, 2008, the accidental point of interest I found engaging was the right figure's left leg bent upon the chair because to me it spoke of a subtle indecision when compared to the other figures and their positioning. I have removed and displaced this 'mark' by mentally cropping and restructuring it as a trace history in painting. In choosing to draw an outline of this event, I wanted to stress a marked remnant or lingering deposit of the past in the present by re-emphasizing the silent mark of the photograph as a fading fraction of time.

I am naturally drawn to photographs as source materials because of their ability to document evidence of past histories through fleeting moments, and their potential to record subject matter in perpetually frozen and fragmented states of pause. I use images from

¹⁸ A system, collage inaugurates a play of differences which is both about and sustained by absent origin: the forced absence of the original plane by the superimposition of another plane, effacing the first in order represent it. Krauss, Rosalind. *Originality of the avant-garde and other Modernist Myths*. USA: The MIT Press, 1985, "In the Name of Picasso," p. 38.

photographs in my work because they automatically project a sense of loss through a detached immobility. For instance in *Death becomes them*, 2008; the inactive state of the image of two little boys performs as any other fragmented mark or gesture when removed from their former environment in a previous context. I have designated the boys as the most interesting section of a family photograph by detaching them through cropping. The space outside the boys cropped boundaries has been edited out, and the proposed space the boys have been allotted has been suggested by drawing and filling them in as one full action. They have been inserted into the painting, suggesting action through placement in the designation of space, like other forms of subject matter. In contrast to these figures, the particular grouping and juxtaposition of other forms of subject matter within the work act to inform a type of atmosphere through an arrangement of disconnections in fragmented states. The process of layering develops spatial depth as well as an emotional cognitive element that is defined by various shapes that simultaneously sits in a rightness of balance with one another. For example, the organized configuration of bands of stripes across the top left corner, the top right corner, and the lower right corner work to bind the space and hold in information such as the crochet tablecloth pattern. The lower right stripes overlap a green plane that works to centrally divide the space and separate the figures from the circular plane, acting on the same level as the stripes. These different fragmented states physically divide areas of the canvas with their own boundaries, as various shapes and patterned subject matter obscure and eclipse each other as flat planes. The fragmented sections of information work to inform the viewer about artistic interventions which are arranged physically by disconnections, making clear those different forms of subject matter act to inform alternative realities by virtue of differences. These disconnections are dynamically arranged in a paused-like state through symbolic gestures that build to develop an

overall paused compositional effect of ordered disarray. The dynamic positioning of every detail in a perpetual state of paused action works to build an assembled structure which I like to call ‘a state of dynamic pause.’

Roland Barthes discussed death in the photographic sense of loss. He rationalized that a photograph of his mother as a little girl was a representation of ‘what is’ as ‘what was’ and therefore ‘what has ceased to be,’ by postulating that a photograph as a representative fragment did not make reality solid, but rather served as a reminder of the worlds inconstant and perpetually shifting states.¹⁹ In clearly marking the photograph as a fragment of the past, a subjective sense of detachment is revealed with the knowledge of an evolution of change beyond the frame. David Salle draws out limitations of subjects taken from pictures which have in effect become cold subjects through a remove away from sign and meaning.²⁰ The particular type of remove when images are cropped or juxtaposed in self referential circumstances is what I feel I have tried to do in my work, as my subject matter tends to illustrate what they are in states as they are. I seek to construct a feeling of nostalgia in my work as a way of evoking seminal recollections of memory, time, and place. In *Constant Revision*, 2007, the subject matter is part of an overall composition but imparts a constant inundation of information as it goes through endless cycles of significance and worthlessness by simultaneously living and dying through the actions of others within the edge of a frame.

¹⁹ “Barthes reflected on the relationship between the obvious symbolic meaning of a photograph (which he called studium) and that which is purely personal and dependent on the individual, or that which ‘pierces the viewer’ (which he called the punctum)... [he] explained that a picture is not so much a solid representation of ‘what is’ as ‘what was’ and therefore ‘what has ceased to be.’ It does not make reality solid but serves as a reminder of the world’s inconstant and ever changing state.” In sum Barthes’ photograph of his mother is uniquely personal, and therefore contains something that cannot be removed from its subjective state: the recurrent experience of loss. Internet. [Wikipedia](http://en.wikipedia.org/wiki/Roland_Barthes). Key word: Roland Barthes. 31 March, 2008. http://en.wikipedia.org/wiki/Roland_Barthes

²⁰ Ibid.

This sense of loss in the simultaneous removal and documentation of reality within an enclosed border has influenced the way I perceive art-making, for I assemble subject matter much like the way one uses a camera's viewfinder by designating information within a space. The natural tendency of a viewfinder to act like a cropping tool by default simultaneously allows the capture of fleeting moments through the bias of preconception, which is something that I have extended into painting. With *Drawing Lines*, 2008, I have employed the edge of the canvas in order to determine a cropped boundary in order to heighten the impact of the subject matter. I have cropped the legs of three children as a quotation from a family photograph, and re-framed it in painting to present the chance happening of the accidental arrangements as the central focus of my painting. In arresting the viewer²¹ through representation, the composition creates an assortment of subtle boundaries. A selection of choice is suggested between the children (left, right, middle, or a combination) as a line is drawn to push back space which separates the children from the viewer in order to emphasize spatial distinctions. The frame acts like a holding zone which puts the viewer in opposition to the subject matter, and the imagined height of the children is situated above the viewer by designating the bottom edge of the canvas. The subjects are presented in an atmosphere of slight instability with abstracted information to suggest fleeting moments. The edge of the canvas frames disparate fragments of information but references other 'frames' such as television and computer monitors, theatre screens, and even cartoon animation cells. These 'frames' in effect act like screens with which to hold information, as does the 'screen' of painting, because the frame determines the size of the space, and the amount of room within

²¹ The accidental arrangement I am referring to is known as *Punktum*, something Barthes had defined as a quality that 'pierces the viewer.' Barthes, Roland. *Camera Lucida: reflections on photography*. New York: Hill and Wang, 1981.

which objects can be inserted.

I use painting as if it were a passage, a place where I can direct segments of thoughts by mapping my actions within a framed space. I feel that I am always drawing although I use paint to create separations between various materials, images, and forms. To paint as if to create a separation of marks is to mark a space as if to draw. In a sense, I have collaged both painting and drawing because various methods and materials have allowed me to do so. For instance in *Drawing Lines*, 2008, I have literally drawn lines in paint, black china marker that appears blurred in sections, red tinted newspaper, thinned white paint that drips upward in the left knee of the left figure, and have created subtle conceptual lines between the makings of art and classroom or playground politics. The powder blue line separates the three figures from the viewer, but the powder blue paint colour also extends into the black outline of the transparent figures, threatening to fade them out by infiltrating the left figures bag and shoes, and the chair the middle figure is standing on (over the line), acting like an erasure. I have used paint so as to identify with drawing. In *Trading in Spaces*, 2008, the paint offers a variety of uses as the thickness and thinness of paint is highlighted through gestural movements. For example, the thick and thin layering of pink paint has removed information by covering or enveloping the top left section of the painting. The paint is applied with a thick brush, drawn and thickened onto the surface, and in sections house paint is printed or drawn onto the surface. For instance, there is green house paint that is printed by moving the stir stick in a semi-circular formation to mimic a flower or sundial in the lower left corner and top middle of the painting. Once semi-dry along the edges, the paint in thicker areas has been wiped off, particularly in the top section, where a thin veil envelopes or encases the middle void in a thin sheet to show how it was done. Other areas have been drawn onto the surface by running drips

across the canvas in the happenstance of both the immediacy of chance and deliberate construction. This adds other planar capacities in creating depth through overlapping. In using paint in the manner of drawn 'blips' by creating additional areas or planes built by way of imperfections, the composition is balanced by colour as well as structure. I also construct illusionary space or depth through the size of forms which create balance, a separation of tonal handling, and build dimensional mass through a type of graphic flatness. In *Constant Revision*, 2007 I combine my awareness and familiarity with drawing and painting by amassing a range and magnitude of marks. I have created marks in the piece with images, printed forms such as my hand in the lower left corner or the irregular red and green forms by masking off sections with newspaper and painting using a roller, as well as various other gestural marks like those that have been built up in layers to form the white section of the figures face. I have literally dissected knowledge of drawing in order to document and confirm relationships between 'marks' in painting because after all, one must still draw in order to record with paint. The way in which Peter Doig obsessively marked the surface of his painting *Snowballed boy*, 1995 by destroying the initial painting of a boy in a gated backyard with heavy drips of white paint from the lower left corner of the painting, is the type of mid-set I had when creating works like *Shipwrecked*, 2008 and *Trading in Spaces*, 2008. In both paintings, the initial atmosphere of the works has been destroyed using paint as an erasure to blot out sections. In *Shipwrecked*, 2008 I used a variety of methods to destroy the face of the figure, but the one similar to Doig's is the pink splotch on the left side of the face, having physically acted in a similar fashion on the painting. In *Trading in Spaces*, 2008, a similar type of control is handled, where a starting point has been chosen in the center of the canvas to drag paint across to the top to develop a large blanket of pink, creating depth in the same

manner as the snowballs in Doig's painting. The blanket of pink as well as the white snow balls moves forward on a different plane, differentiated by the paint handling. Although Doig's other works are more graphic in nature and complex in the way in which he writes his painting surfaces by providing unusual visceral materiality with shifts in content, the re-telling quality of what he presents is similar to the way I alter content to provide conceptual evidence. According to Meyers, this evidence is formed by substantial grounding in the 'present,' whether it is meant as 'to be present' or to 'present' forms and objects that have been altered on the part of the artist.²²

I draw conceptual lines to fill in gaps between myself, my immediate environment, and the things in it in order to develop connections between my personal experiences and those that I find. I accept my experience as continuations of what I believe has come before. This in part comes from a belief that has passed onto me from my grandparents about not being wasteful and 'making do,' having heightened my concern about not being able to see visible progressions in my work. I become apprehensive when I feel that I am covering up, and therefore become reassured when I do not disregard everything previous. I reveal marks so that I may be more honest about my decisions. For instance, in *Shipwrecked*, 2008 I have drawn deliberate drips or lines by hand, in *A Good Year*, 2007, I created accidental or chance splashes of white paint made with physical body gestures to form tiny constellations when juxtaposed against drips and bleached out sections to mimic the circular orbs of bomb lights, and fashioned forms made with materials such as tape and newspaper like those in *Liberty is Mute*, 2007 or filled in sections with paint by masking off areas as in *Constant Revision*, 2007, so that all may come together under my control in order to form a piece.

²² Doig, Peter. Blizzard Seventy-Seven. Germany: Kunsthalle Zu Keil, the Kunshalle Nurnberg and the Trustees of the Whitechapel Art Gallery, 1998, p.65.

I see drawing as a subtractive act while painting must be additive. When drawing I am able to make a mark and erase it while still maintaining a past 'history' of it on a piece of frosted Mylar. I can build up layers of information by working in this manner, by building up, and taking away until an entire image is set through a series of marks that recede and move forward by shade. With drawing I am able to mix my media to get a variety of blacks and grays. Instead of using pressure to create a variety of shades, I use compressed charcoal, willow charcoal, conte, and graphite. In painting I am unsatisfied when I cannot see impressions of marks, so I work to fragment the surface in a collage-like manner to physically see my progress in layers. I can mentally map all my 'gestures' by working in this way which I find both mentally and physically satisfying. As a process that has extended from drawing, I mix my media to get different visceral experiences with paint. I use house paint, oil paint, sign paint, acrylics, pencil, china marker, tape, and newsprint to build up my images which retain a history of their development and separation. I work until I can no longer logistically adjust or add any more information within a particular space.

I slowly organize information as I go along by working to balance my impressions as a method that is derived through a process of revisions. I do not mark the space with a full sketch prior to working, but rather seek to intuitively evolve a work through a conscious amassing of additional information by first choosing a point from which to start. I feel that this method of working in painting is also a carry-over method that I first developed in drawing, where a final representation is created by selecting a point of focus, for instance the eye, and then amassing varieties of gestural marks to inform the rest of my observations. In the piece *Constant Revision*, 2007, my point of focus was the figure. I was able to create an arrangement by balancing additional 'gestures' of information by working on two panels. The

left panel was moved several times as a way of trying to discover how the figure would be presented, and each time the left panel was moved, additional information was collected. For instance, the image of rope was a former solution in trying to unite the two panels as an extension of hair, and the image of lights was a former enactment of the figure ‘thinking’ or having ideas, much as I do as an artist. I recognize that the site of a picture plane can work to include items that fit together in uncertain and ambiguous ways through a kind of heterotopia. According to Kevin Hetherington heterotopias literally mean “other places.” He states that:

“...heterotopia[s] are sites established through incongruous spatial relations that challenge the spaces of representation and their mode of representation within society... Heterotopia[s] are constituted through the way they unsettle established modes of representing and ordering ...[and] are established through the juxtaposition of things not usually found together [in] the confusion that the resulting representations creates....²³

The space of a painting can indeed act like a window to ‘other places’ as it exists to function independently by representing other parts or forms. I use painting to unsettle established narrative expectations, as the flow of discourse is presented by monstrous anomalies through process. Various forms in space as quotations collide with a poised steadiness, asserting differences through juxtaposition of real and constructed realities, increasing a direct sense of boundaries between viewer and object. For example, in *Liberty is Mute*, 2007, narrative intentions are unsettled in discovering the dissimilarities between the

²³ Green, Dave. “Death, Nature and Uncertain Spaces: A commentary from Paganism.” *Omega* 44(2) (2001-2002): p. 134. Michael Foucault gives an example of cinema to determine a place of otherness that illustrates the nature of heterotopias. “[The] theatre brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space.” Foucault, Michael. (Of other spaces). *Diacritics*. London: Tavistock/Routledge, 1986, p.25. According to Hetherington, Heterotopias for Foucault, “are sites which bring together heterogeneous collections of unusual things (or words), without allowing them to settle into a definite unity of meaning through direct resemblances to some anterior reality. Their meaning is derived from a process of similitude which produces, in an almost magical way, monstrous anomalies that unsettle the flow of discourse rather than produce a static order.” Hetherington, Kevin. *Expressions of Identity: Space, Performance, Politics*. London: Sage, 1998, p. 131-132.

painted figure, the drawn figure, and the materiality of masking tape versus paint, as both placement and particular specifics designed to create the whole story are ruptured within a variety of disparities and placed together to create the whole. The shifts are soothing but unstable as they inform each other as signs in and of themselves.²⁴

I work to orient my art in terms of how it would be received in the home because this is where identity is said to be established. The home is a place where comfort and quiet can be found, or violence and disease. A balance of feminine and masculine is constructed with a reference to abstract art and home decoration in the painting *Trading in Spaces*, 2008. It is inviting because of its open spaces and spatial depth, but it is a comment about space that works with physical respects. Its characters and their boundaries mix to inform an ironic comment on making terrible situations glamorous and comfortable. Hope floats in a feminine way through hand applied decorative elements, but there is irony in the masculine sense as holes, the bombs, and an aerial view in the patch suggests violence that is real in the world, and made by human hands. It is a place that inherently creates boundaries with the outside world, but where things amalgamate from other places to create such an identity. *Trading in Spaces*, 2008 suggests the home decorating television show *Trading Spaces*, where neighbors swap houses and re-model and modernize entire rooms, or the more subtle notion of leaving this world for the next. It can also be taken to mean my idea of selling spaces, such as works of art for a living. I have made or purchased a variety of canvases in small sizes to project such an intimacy in order to add to but not interfere with immediate surroundings. I have also

²⁴ According to Peirce, the sign is a pure index that “asserts nothing; it only says “There!” It takes hold of our eyes, as it were, and forcibly directs them to a particular object, and there it stops.” Demonstrative and relative pronouns are nearly pure indices, because they DENOTE things without DESCRIBING them; so are the letters on a geometrical diagram, and the subscript numbers which in algebra distinguish one value from another without saying what those values are (3.361; emphasis added).” Greenlee, D. Approaches to Semiotics: Peirce’s Concept of Sign. Hungary: Mouton The Hague, 1973, p 88.

built canvases to match the size of a door, and canvases as large as I can manage to fit through a door. I use mis-tints of household paints in a similar vein to Frank Stella primarily because of bulk availability and visceral properties,²⁵ but also because of a nostalgic reference to home decoration, which is generally viewed to be a feminine task. My colour palette is influenced by the reassurance I find in suburban dwellings, by childhood memories and also historical orientations. I also use industrial colours in order to reference structured or mechanized technologies that suggest manufacturing, metal, uniforms and classroom protocol. I combine dark and light colours as a way to emphasize through highlights, or mute segments of information as a way to balance points of interest. I use greens, reds, blacks, and grays in contrast to predominant whites and taupes, oranges, pinks and blues, sometimes layered to bring about colour, sometimes mixed to also make clear my intentions of an imaginary space. In *Drawing Lines*, 2007, the dark outline around the figures appears and disappears through a juxtaposition of colour. Strong bright areas of colour in the piece are balanced against areas that are bleached out using masking tape, and white and tan house paint. The paint is applied in thin transparent layers in sections, and the tape acts like a device that lightens dark colours through a type of tinting, acting as a membrane that breaks up the surface. There is a big brightly coloured gap on the left hand side of the painting, generally outlined by a variety of taped shapes that connect to form a jagged edge. The taped areas are constructed by matching the lines of masking tape in stripes that are flush with each other; they seemingly float in layers of planes or shapes as a type of assembled atmosphere, as other planes of masking tape work to create a platform from which the figures stand. I used masking tape in a darker tone under the chair to create shadow, but to also recall the colour of cheap newsprint paper used in schools. To the right side of the painting, this atmosphere seems to edge toward the figures,

²⁵ Rosenblum, Robert. Frank Stella. Harmondsworth: Penguin Books, 1971.

threatening to take over the space. There is a patch of turquoise with red tinted newspaper under the pastel blue line which acts like a patch of fire beside the foot of the right figure. This is to suggest the possibility of danger. In *Liberty is Mute*, 2007, the same type of method is developed using tape in layers of floating shapes and colour to bleach out sections. For instance the top of the Liberty figure's head is bleached white with house paint to suggest an unfinished quality, as well; the fist is painted thinly and the arm is painted thickly and crossed with pale patches of tan masking tape to add additional tones to match the painted tones in the face. However, other colours such as red and green are used throughout the painting in layers of different tones of a similar hue to carry the eye through to different sections. In each particular section of colour, for instance the red above the head of the figure or the green around the elbow, I have suggested a conscious attentiveness to tonal ranges because of my awareness that a proper drawing or painting should provide a variety of tones to persuade the viewer. I use reds and greens because the colours oppose each other; as well, red and green are generally used in Christmas decorations. I use red because it is considered a hot aggressive colour, whereas green is generally a cool, calming, healing colour. I associate colour with disposition or states of mind.

I create works of art that I feel are anecdotal expressions of myself which simultaneously project my fears or aspirations. I create scenarios in my work to project images as expressions because I believe that identity can be partially constructed. In marking my surfaces with real items in contrast to painted reality I am working in a similar conceptual strategy that was developed by Rauschenberg by operating in the gap between art and life.²⁶ I mark my painting surfaces in a similar way Rauschenberg would mark a combine, by inserting

²⁶ Pandiscio, David. David Salle. USA: Rizzoli International, 1994, p.47.

my presence through an absence. For instance, in *Shipwrecked*, 2008, my gestures are documented as written memories by drawing with paint and tape over time to record the act of making as well as the act of marking. I have recorded physical gestures by drawing with drips using stir-sticks or my hand, and I have spilled house paint over sections to fill in or insert additional information by tipping the canvas and moving paint with my fingers to specify the form of the red sun, as well as fill in areas by the neck of the figure with green tinted house paint by pouring paint over tape and peeling it off, reconfiguring the pieces elsewhere.

Shipwrecked, 2008 is an example of my on-going process in the making of compositions. In the construction of 'identities' through 'gestures,' I am able to build a type of reflective surface that communicates how I relate with my art in the real world through a progression of constructions. I am completely aware of myself when describing everything within a space, having empathized with all the different fragments of information, images, drips, marks, or gestures, and in this sense, I use painting to observe my own physical interactions much like Jasper Johns has done to record his presence in a *Study for skin*, 1962. His various combinations of painting and sculptural appendages all mark the space by drawing out degrees of separateness with the physical limitations of the body. I consider drawing and painting both 'searching' mediums which allow quick responses and second to second judgments based on an ongoing process. I accumulate and assemble forms by employing an impressionist technique of mark-making. In order to create a level of organization and balance, various colours of paint or collaged forms that I use are carried through to other sections of the canvas. This is so that I can manipulate the movement of eye, and I do this with every gesture or decision I make. I build up fragments of disjointed subject matter over time in a continuous cycle of revision; each fragment of information works to inform another until the space is

filled in a suspended state, and previous lines of thought may be obliterated. Where Jasper Johns leaves a measurement of action in his work, I measure each 'moment' by what has already passed, effectively breaking down what I have presented by re-working, adding and editing, reconfiguring, and searching to discover.

The desire to understand my existence has made me exceptionally aware of my own transience, and therefore, I have been meditating about my daily life and all of the sudden or unanticipated changes that I have experienced which have helped to form my general perceptions. My observations have led me to explore a metaphorical concept of death, but more specifically those instances that mark the death of moments as recognized by change. I have pursued process as a course of action that marks the death of moments through a continuous stream of consciousness, and I have tried to convey those instances that mark personal emotional depths by metaphorically linking disparate pieces of information to the human condition. For instance, *A Good Year*, 2007 metaphorically links wine bottles to an image of a *Goodyear* blimp as a one-liner about my personal impressions about a demanding year. The interest in studying my own perceptions in subjective experiential states has led me to fashion a phenomenological system of approach that accounts phenomena in connection with an ontological outlook that deals with the nature of being and reality. I do not wish to suggest an ontological argument for the metaphysical existence of God as I believe that God is in the spirit of all living things; but what I do wish to emphasize is that the conception of a perfect being is fruitless, as it implies a being's existence outside the human mind.²⁷ I believe that the mind is a powerful tool and I use it to describe states of being which are obviously imperfect, because it is my conscious understanding that nobody ever is perfect.

²⁷ Neufeldt, Victoria. Webster's New World College Dictionary. 3rd Ed. USA: Simon & Schuster, Inc., 1997.

Though I possess a basic understanding of my family heritage and traditions, I have never visited Poland, my family's place of origin. I am also aware that I have a different perspective in being born and raised Canadian. I have had to reconcile with the fact that my identity has been influenced by very different experiences than that of my ancestors. I realize that Canada suffers from a relatively short history in comparison with other more established countries, and that its cultural identity is generally swallowed up by the cultural invasion of its closest neighbor.²⁸ The general disconnection that I feel in the lack of first hand knowledge about my extended family in Europe has initiated some anxieties about my own personal experiences. This feeling has inspired my particular method of working which has allowed a command over my anxieties through an organized system of arrangement that incorporates WWII imagery. Wars create instances that make it necessary to surrender by battling for land under force. I feel that although I am living in a different time, war has remained a constant, though it comes under many faces in this technological age. I have chosen WWII as a specific era because it is a direct link to my ancestors and their past. In an effort to discover connections or understand what it might have been like to live through this period, the challenge came with knowing that my experiences are second hand. For instance, my treatment of the forms and figures in *Constant Revision*, 2007 is unsympathetic, though there is an attempt to develop some insight by building an awareness of perceptual support. Many points of focus are created to describe events and suggest an overall mood or feeling. Figures of airplanes intersect two canvases; the largest airplane connects the two as a shadow, tied to two faint imprints of newspaper marked as empty spaces, and bound by a print of pink string that has been attached to two squares of tape as quotations that holds together the spaces. The

²⁸ Danushevsky, Andrew. Broken Ground: Canadian Photographs from the New World. Toronto: nervebyte, 2004, pp. 4.

right wing of the large plane is tilted at an angle and held in place by candles, which are symbolic of remembrance. Ironically, since the large plane acts as a looming shadow, it would be impossible to hold in place, but if it is imagined, the plane would go up and come crashing down into the ground of metaphoric wreckage below. The two squares in the right panel that the pink string is tied to also act as quotations of process. They have been removed from the window pane in the left panel across the image of large rope. Rope is symbolic of tying, connecting, attaching, holding together, and the fence which is interrupted by a green mark is meant to represent physical boundaries, boundaries from within and from outside the home. Fragments of newspapers with printed words such as “Dieppe,” and “mother of invention,” hint at war and machines. There is even a face of a figure taken from a newspaper in the right engine of the large plane. Airplanes speak of superior views, of looming danger, but they also speak of travel. Travel relates directly to my family heritage, because although my parents were born in Poland, they met in Canada, immigrating with my grandparents along with my mother’s grandparents to leave behind the world they knew in search of a new one. In *Shipwrecked*, 2008, I have used ships instead of airplanes because it directly relates to occupations in my family, but also relates to the attack on Pearl Harbor. I see this attack as a terrible betrayal, and have therefore chosen to depict the feeling of what a betrayal might look like by taking the position of the deceiver or betrayer. The detachment I feel when looking at old family photographs has reminded me of the type of desensitization I experience when looking at historical documentation. In knowing that these images reflect a different time and a different place beyond the frame, the general disengagement I feel comes with an awareness of nostalgic tendencies; that of abstract melancholy, wistful longing or a pensive vagueness. I have tried to put myself in the place of these images to try and interject my own thoughts and

feelings, to discover where I fit into the spectrum.

I work to describe nostalgic states that remind me of the security I feel when thinking about home, although my idea of home is multiple. I believe that the home can be thought of in terms of the space of art where commentary can be recorded subjectively in an attempt to create narrative functions. In *An Open Pursuit*, 2007, the narrative is drawn from a newspaper clipping with the inverted text ‘an open pursuit,’ a seemingly off balance foot, and an airplane flying aggressively above in the manner of a dogfight; a space that holds records of physical gestural activity as in *Blips in the Atmosphere*, 2007, where constructed newspaper stars are placed against a painterly background to imply real versus plastic reality; a space that determines the home of the body as in *Roads*, 2008, where an arm is impaled and under observation; a space that suggests the home of the mind as in *Constant Revision*, 2007, where the left side of the work is bombarded by images that project thoughts in rapid succession. I see all these different notions of ‘home’ connected because they all relate to an observed experience of space; a space that is temporary when one thinks or moves from one place to another.

I collage and layer fragmented transitional states in order to express my observations about the complexities of life. Since I am aware that my perceptions are often developed through a series of transitions that progress in a fragmented and short-lived manner, I work to express my informed thoughts, feelings, and actions in art. One can measure a condition of being by assessing and processing the death of moments through an evolution of conditions or circumstances. I create imaginative analytical scenarios over time to demonstrate visible changes. In transforming ‘marks’ through prolonged layering and a build up of collaged information, I judge my own transience and perceptions by developing and creating

boundaries. I mark the surface of a painting using various methods by manipulating forms or images with the belief that no matter how diverse, everything is somehow interconnected. I work to validate my actions through a process of discovery by ordering and balancing these diverse 'identities' by positioning them as suspended events. In order to determine my place, I attach meaning to images that have been re-framed to provide evidence of moments in life. I present space as a way to balance public and private spheres. I do this so that I may reflect on transitional circumstances or conditions that inform my thoughts, feelings, or actions.

IMAGES:



1. *Constant Revision*, 2007. Oil paint, house paint, sign paint, newspaper, masking tape, on canvas. 62.5 x 156 inches (two panels).



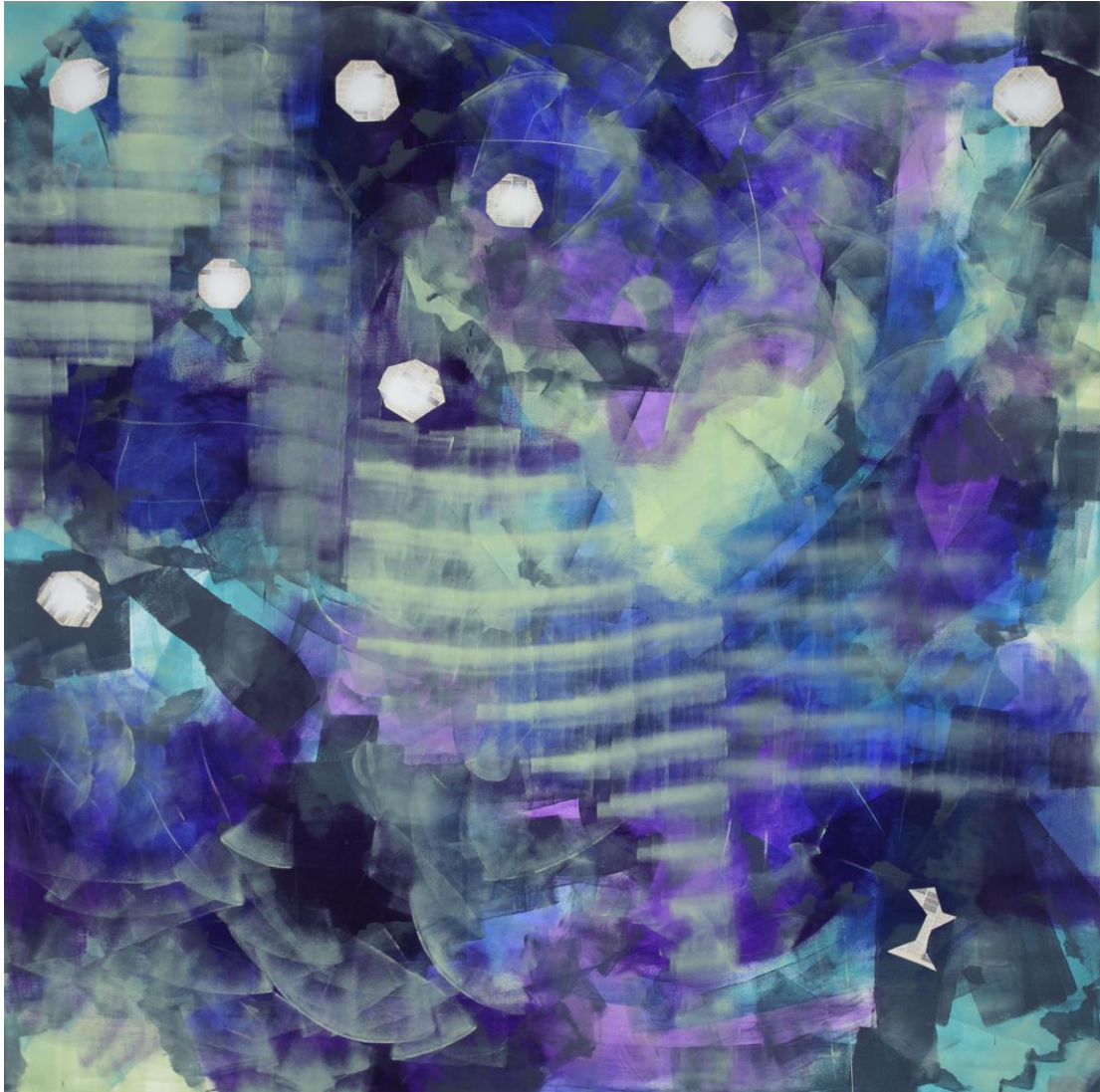
2. *A Good Year*, 2007. House paint, acrylic paint, oil paint, masking tape on canvas. 56.5 x 81.25 inches.



3. *Upsweep*, 2007. House paint, oil paint, acrylic paint, newspaper, masking tape on canvas. 60 x 79 inches.



4. *Trading in Spaces*, 2008. House paint, oil paint, acrylic paint, metal wire, canvas on canvas. 32 x 83 inches.



5. *Blips in the Atmosphere*, 2007. House paint, acrylic paint, newspaper on canvas. 79 x 79 inches.



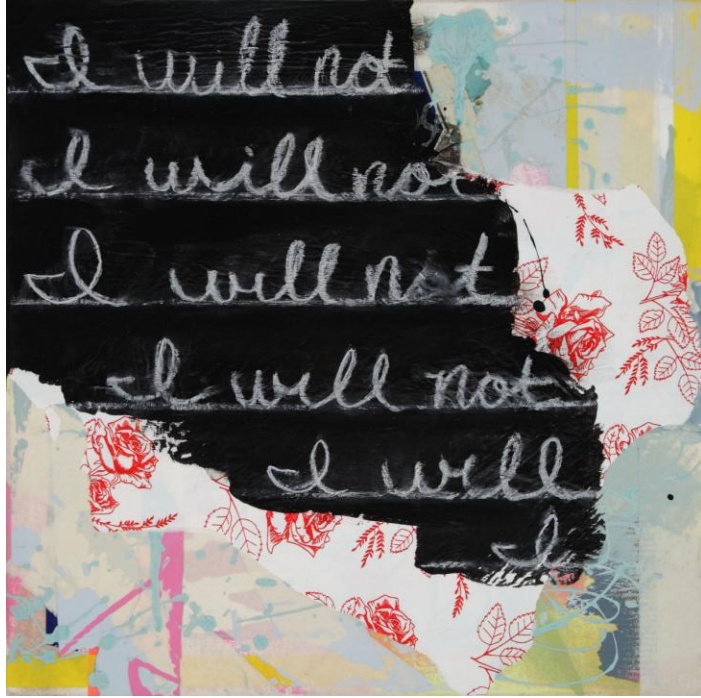
6. *Liberty is Mute*, 2007. Oil paint, house paint, acrylic paint, china marker, masking tape. 32 x 83 inches.



7. *Shipwrecked*, 2008. House paint, oil paint, acrylic paint, paper, newspaper, masking tape on canvas. 32 x 83 inches.



8. *Drawing Lines*, 2008. House paint, oil paint, acrylic paint, masking tape, newspaper on canvas. 32 x 83 inches.



9. *Ends and Beginnings*, 2008. Mix media on canvas. 16 x 16 inches.



10. *Death Becomes Them*, 2008. Oil paint, house paint, acrylic paint, pen, electrical tape, string on canvas. 12.5 x 12.5 inches.



11. *Spectating the Sport*, 2007. Mix media on canvas. 11 x 14 inches.



12. *An Open Pursuit*, 2007. Mix media on canvas. 11 x 14 inches.



13. *Roads*, 2008. Mix media on canvas. 12.5 x 32.5 inches.



14. *Feats*, 2007. Mix media on canvas. 11 x 14 inches.

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