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Spaces In, Outside Of, and Between

Michelle Peterein

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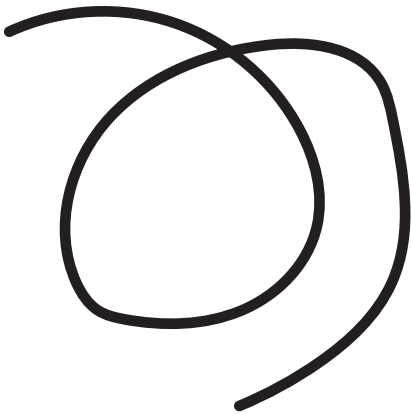
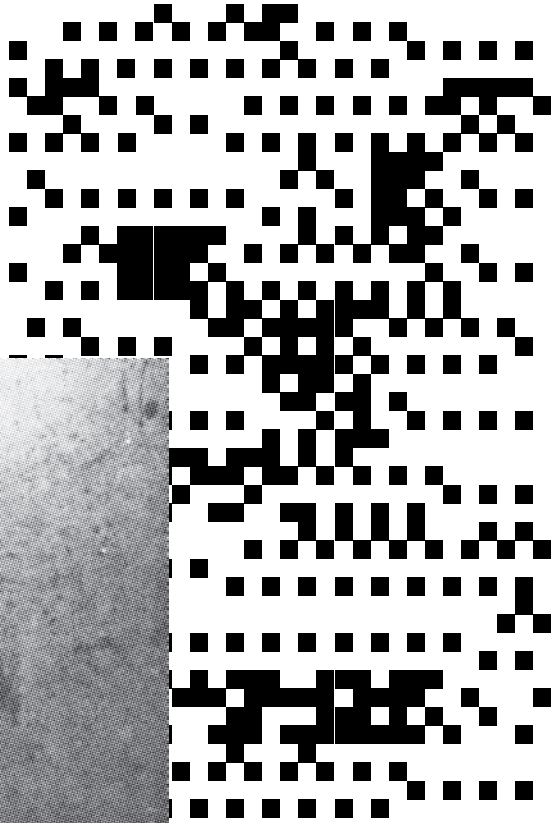
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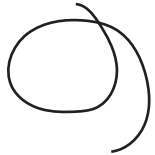
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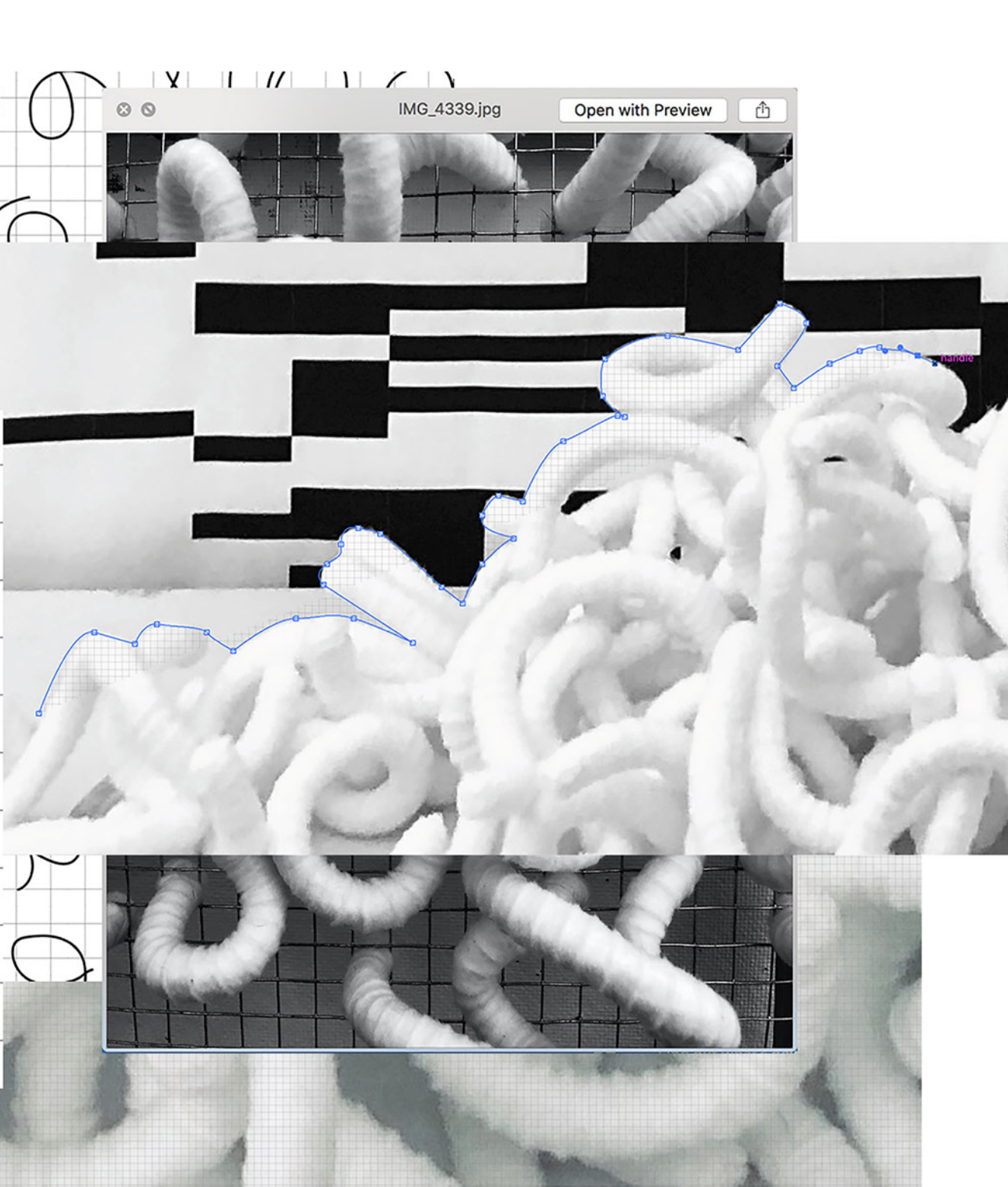
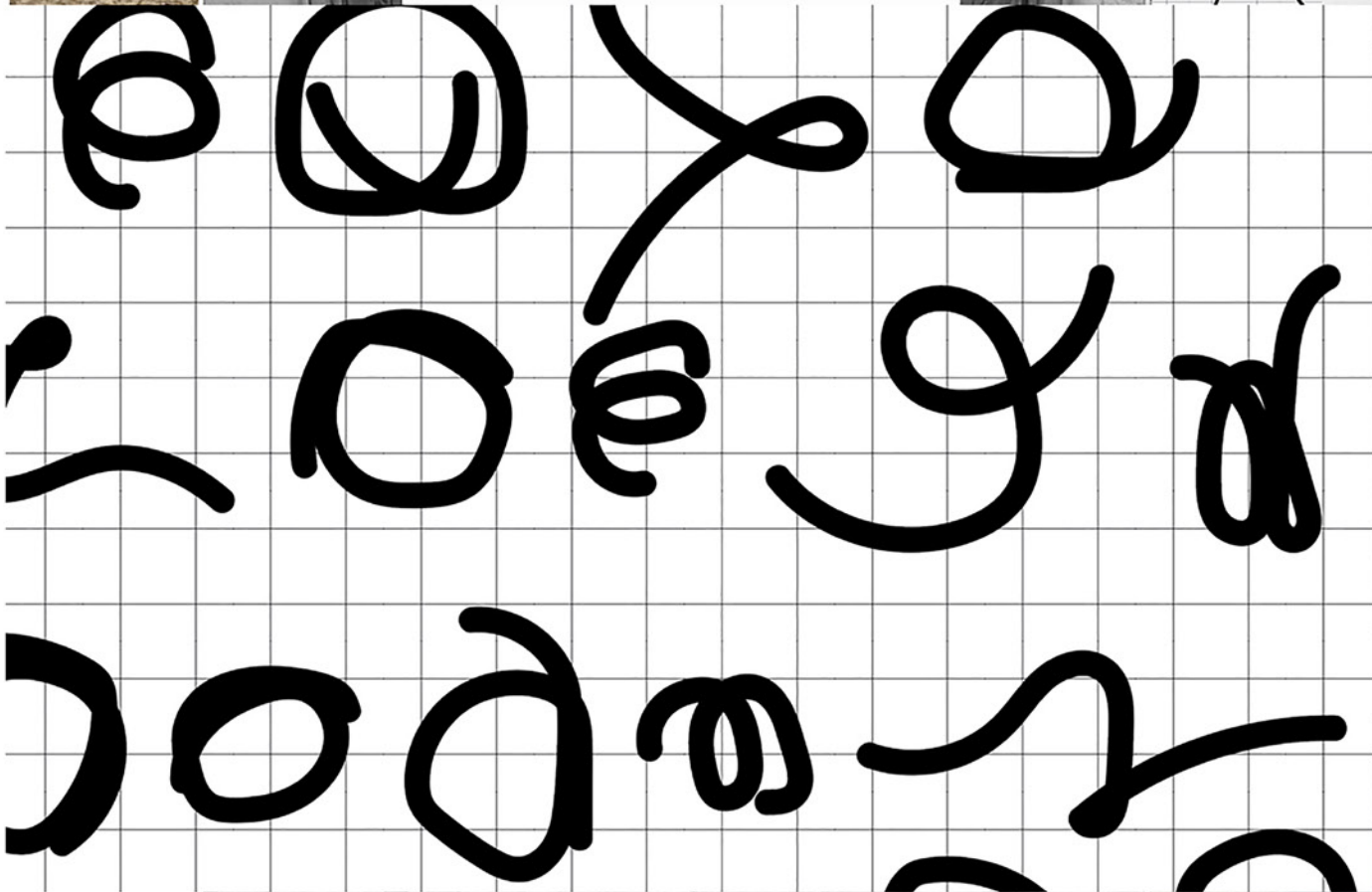
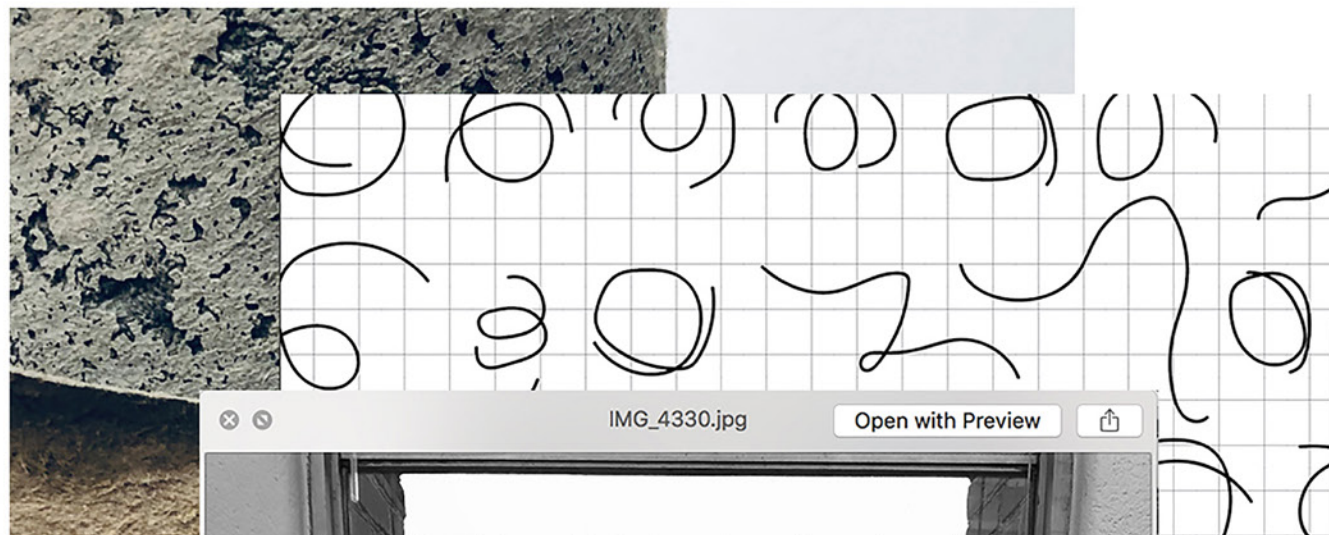
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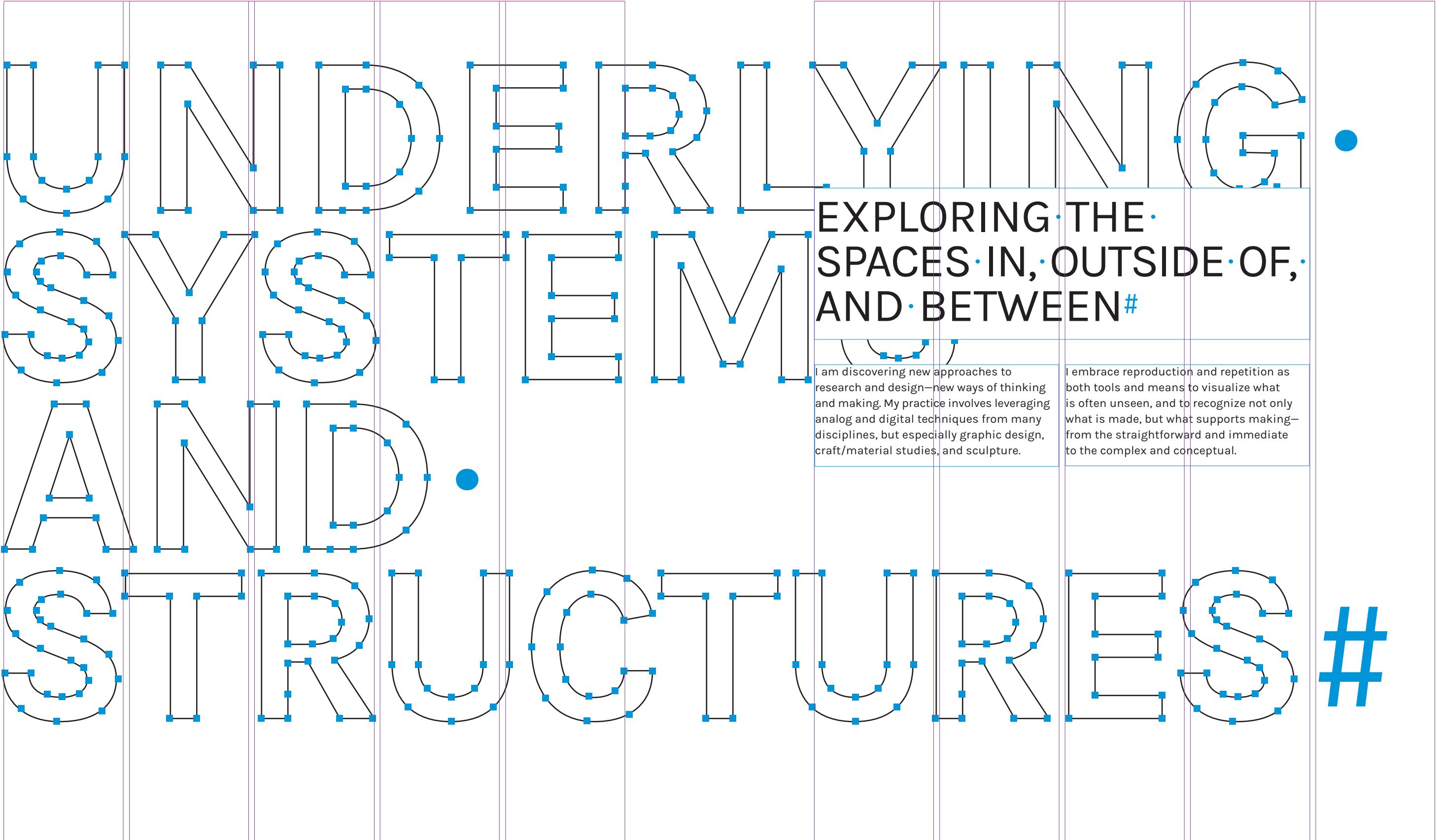
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| | | | A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Design, Visual Communication at Virginia Commonwealth University | |
| | | | <p>MICHELLE PETEREIN Virginia Commonwealth University Master of Fine Arts Design/Visual Communication Richmond, Virginia 2019</p> <p>Missouri State University Bachelor of Fine Arts in Graphic Design Springfield, Missouri 2007</p> | |
| | | <div> <div>THESIS COMMITTEE >></div>  </div> | <p>SANDRA WHEELER Associate Professor Department of Graphic Design School of the Arts Virginia Commonwealth University</p> <p>LAUREN THORSON Assistant Professor Department of Graphic Design School of the Arts Virginia Commonwealth University</p> <p>MADISON CREECH Fountainhead Fellow Department of Craft/Material Studies School of the Arts Virginia Commonwealth University</p> | |
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EXPLORING THE SPACES IN, OUTSIDE OF, AND BETWEEN#

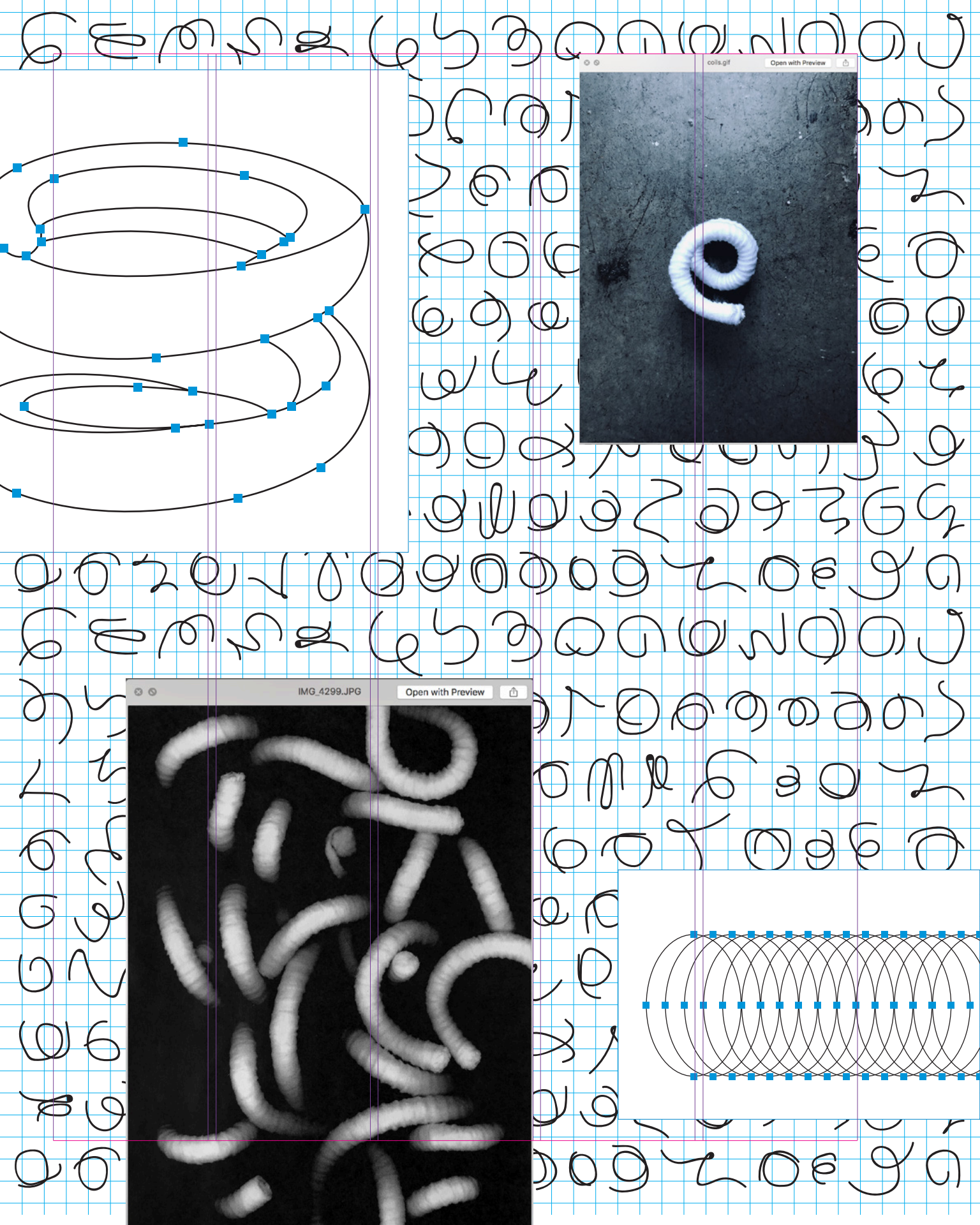
I am discovering new approaches to research and design—new ways of thinking and making. My practice involves leveraging analog and digital techniques from many disciplines, but especially graphic design, craft/material studies, and sculpture.

I embrace reproduction and repetition as both tools and means to visualize what is often unseen, and to recognize not only what is made, but what supports making—from the straightforward and immediate to the complex and conceptual.

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| CONDITIONS·THAT· INFORM·MY·PRACTICE# | | | | |
| Connecting past experiences to present research interests | | | | |
| My professional experience working at an architecture and interior design firm before graduate school gave me insight into the methodology of these fields, it also allowed me to recognize the benefits of a cross-disciplinary approach to my own practice. This experience was influential, but I believe the knowledge I gained from restoring a one-hundred year old house has had the greatest impact on my research interests. |  | | << Mid-demo 4327 McRee Avenue Saint Louis, Missouri | |
| | | | >> I realized that it's not enough for me to see and do. I want to understand the structure beneath, the system that makes it possible, and everything that surrounds it. | |
| | Once all the layers of drywall and plaster were removed, the wood framing was all that remained—the underlying structure that supported the house and the people who occupied it. | | Before new drywall was attached to old framing, I was able to see the infrastructure supporting the home's future functions including plumbing, electrical wiring, and HVAC systems. | |

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| << Post-demo 4327 McRee Avenue Saint Louis, Missouri | | | | |
| Reflecting on the McRee Avenue reconstruction, I am recognizing that many of my laborious actions were repetitive: shoveling plaster, pulling nails, cutting wood, grouting tile. Although the work was physically and mentally exhausting, it was also rewarding. During this time, I was away from the computer screen and working with my hands. Through this experience, I realized that I felt a deep connection to my actions (large/small), the nature of the spaces (macro/micro) | | where I worked, and to the variety of materials (old/new) and tools (power/hand) that I interacted with. | | |
| | | Before graduate school, I believed restoring the McRee Avenue house was the most challenging thing I had done to date. I find it ironic that when connected to the system of time, both graduate school and the house reconstruction span the length of two years. | | |



THE MAKING PROCESS#

Thinking about time, support, and resources

Graduate school has given me the time, support, and resources to focus on what I gain from the making process—to think about the process as being continuous rather than definitive. It has provided the space to be curious—to approach projects in an open, explorative way.

Through my research:

>> I am comparing what is seen and unseen, what is interior and exterior, what is hidden and what is revealed.

>> I am connecting the accessibility of the tools and materials I use to the machines that make them.

>> I am embracing methods of display that reveal the individual and material characteristics of what I make.

>> I am thinking about the transformative potential of mass-produced materials.

>> I am questioning the separation between hand and machine.

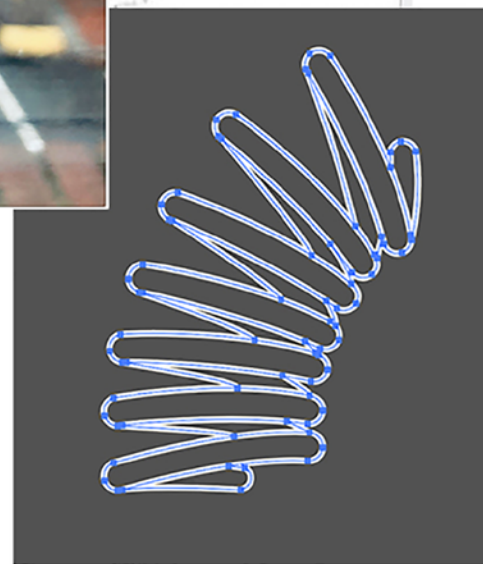
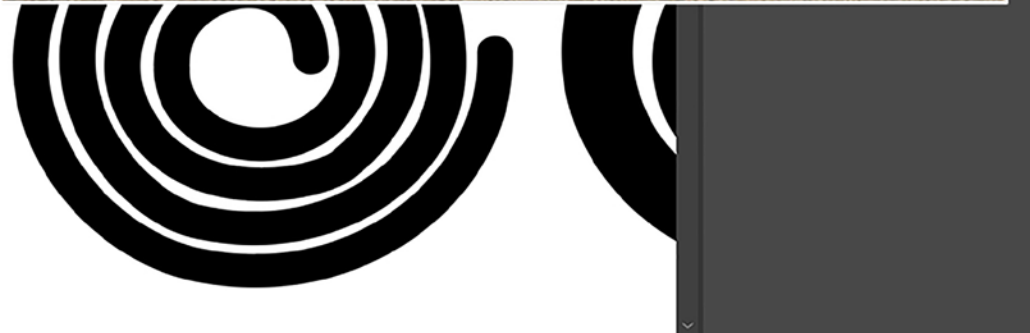
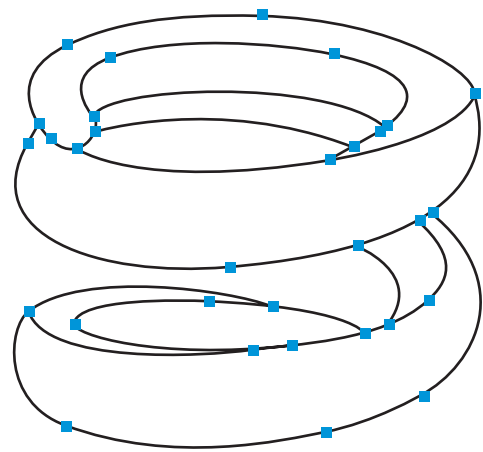
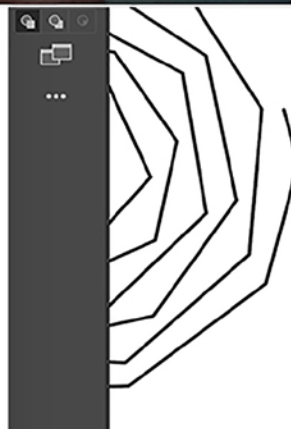
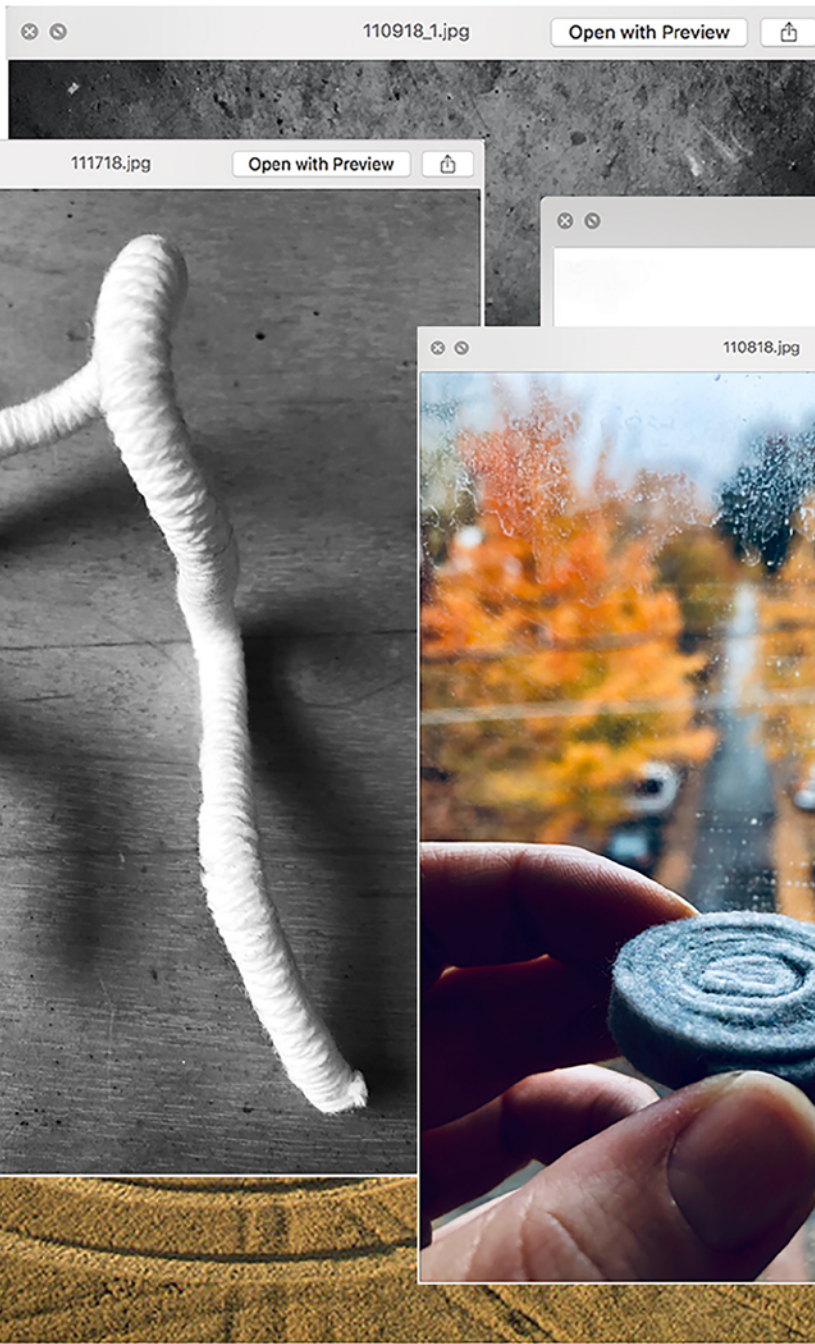
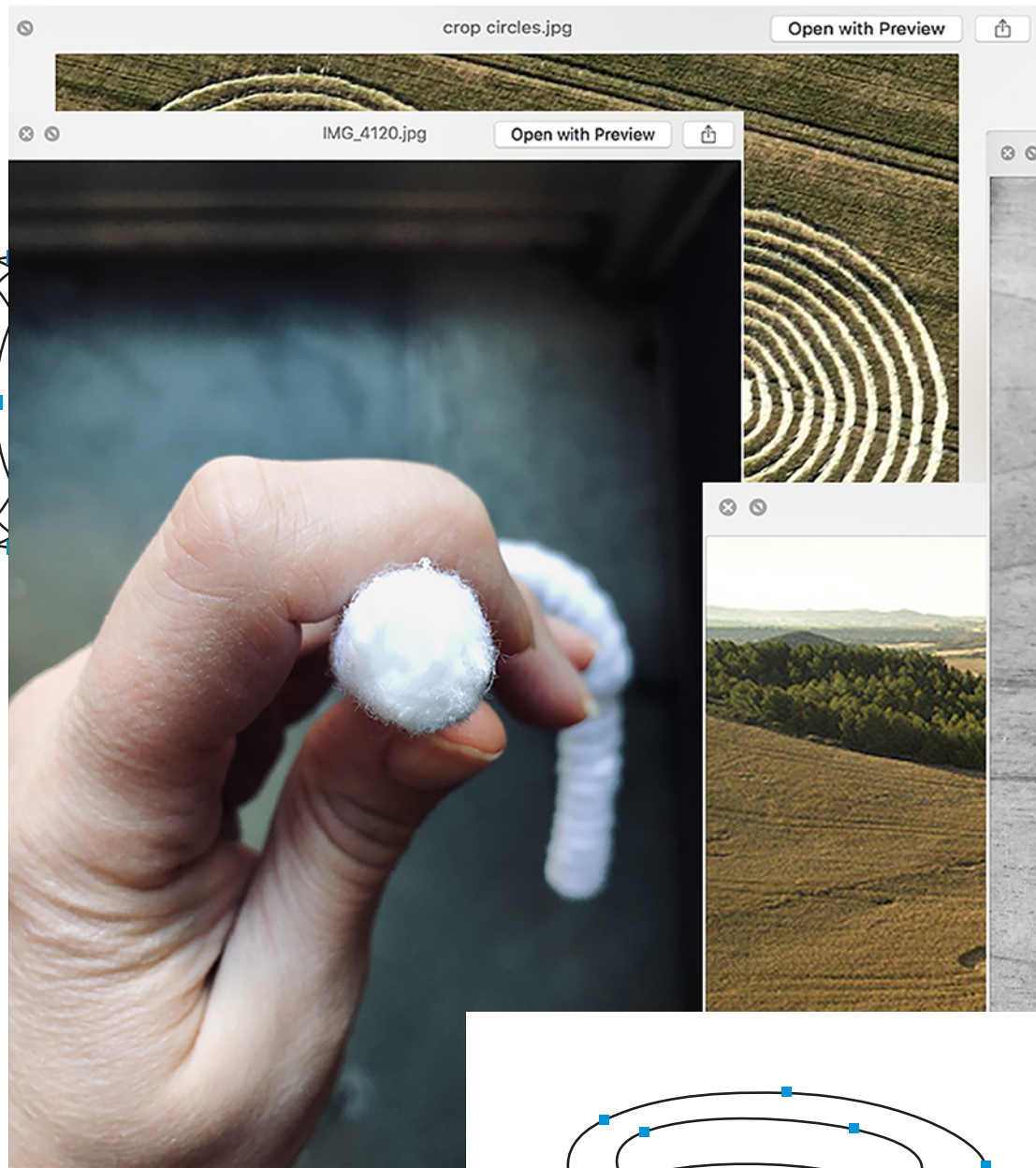
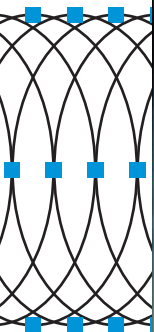
>> I am translating digital information into physical objects.

>> I am considering the ways that unfettered forms can open up possibilities.

>> I am recognizing a subject, system, and action that is significant to my practice.

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| COILOSHERE# | | | | |
| Discovering new ways of thinking and new approaches to research and design | | | | |
| <p>In his 2007 essay, published in <i>New Left Review</i> number 46 and titled “Socialism: A Life Cycle,” Régis Debray compresses the history of the written word into 28 pages. Debray traces the development of collective thought and communication media. Near the end of the essay, Debray inserts a succinct table of three columns that charts the characteristics of three ‘spheres.’ The Logosphere (the word) runs from the invention of writing to the advent of the printing press circa 1448; the Graphosphere (the book) runs from the Gutenberg press, through the Enlightenment, to the worldwide protests of 1968; and the Videosphere (the screen) which runs from 1968 to present day.¹</p> | | <p>As a speculative future, I've developed a fourth column, Coilosphere (the reproduction), that includes characteristics of my practice. I am interested in how my research interests can be identified and expanded upon based on Debray's established framework. If the figure of time for the logosphere is the circle; for the graphosphere, the line; for the videosphere, the point; then for the coilosphere, it is the spiral. The symbolic authority: the invisible; the legible; the visible; the tactile. The status of the individual: subject; citizen; consumer; maker. And the maxim for personal authority: “God told me;” “I read it;” “I saw it on TV;” “I made it.”</p> | | <p>I. Régis Debray, “Socialism: A Life Cycle,” <i>New Left Review</i> no. 46 (July-August 2007), p. 26</p> |
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| | Logosphere (Writing) | Graphosphere (Print) | Videosphere (Audiovisual) | Coilosphere (Reproduction) |
|--|--|---|---|---|
| <i>Group ideal: political tendency</i> | The One (City, Empire, Kingdom); absolutism | All (Nation, People, State); nationalism and totalitarianism | Each (population and society); individualism and anomie | Group (genus, family, species); collectivism |
| <i>Figure of time; vector</i> | Circle (the Eternal, repetition); past-oriented | Line (history, Progress); future-oriented | Point (current events); self-oriented: cult of the present | Spiral (evolving); form-oriented |
| <i>Canonical generation</i> | Elder | Adult | Youth | Infant |
| <i>Spiritual class</i> | Church (prophets, clerics) | Intelligentsia (professors, doctors) | Media (broadcasters, producers) | Studio (artists, designers) |
| <i>Legitimizing reference</i> | The divine (because it's sacred) | The ideal (because it's true) | The effective (because it works) | The divergent (because it adapts) |
| <i>Driving force</i> | Faith (fanaticism) | Law (dogmatism) | Opinion (relativism) | Perception (structuralism) |
| <i>Status of the individual</i> | Subject (to be commanded) | Citizen (to be persuaded) | Consumer (to be seduced) | Maker (to be recognized) |
| <i>Identifying myth</i> | The saint | The hero | The celebrity | The creative |
| <i>Maxim for personal authority</i> | ‘God told me’ | ‘I read it’ | ‘I saw it on TV’ | ‘I made it’ |
| <i>Basis of symbolic authority</i> | The invisible | The legible | The visible | The tactile |
| <i>Subjective center of gravity</i> | The soul | The consciousness | The body | The hands |
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MAKING·CONNECTIONS#

Recognizing artists and designers who support my research interests

WHEN THE MACHINE TAKES OVER FOR THE HAND

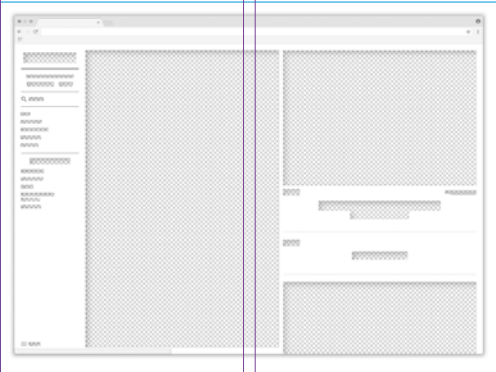
Rafaël Rozendaal developed *Abstract Browsing*, an extension for the Chrome browser that turns his computer into a tool to transform web pages into abstract compositions. Once captured, these digital forms are reproduced as large-scale Jacquard weavings. Human designed and machine optimized, pixels on a screen become stitches on a tapestry. I am interested in the way Rozendaal uses the software plugin as a tool for generating physical objects (Jacquard weavings) from digital information (webpages).



<< Rafaël Rozendaal, *Abstract Browsing*, Steve Turner Gallery, Los Angeles, 2016.

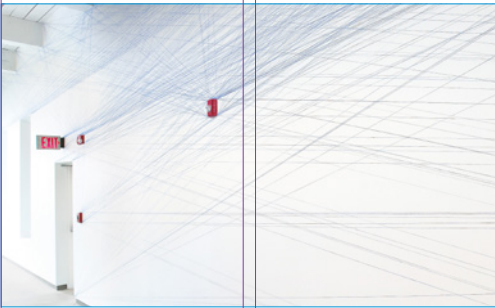
WHEN CONTAINERS FOR CONTENT BECOME CONTENT

In *The Process of Design Cannibalization*, Ines Cox removed all the content from online platforms so all that remained were the containers that housed the information. I am interested in how Cox shifted the focus from the content to the structures that organize and display the content.



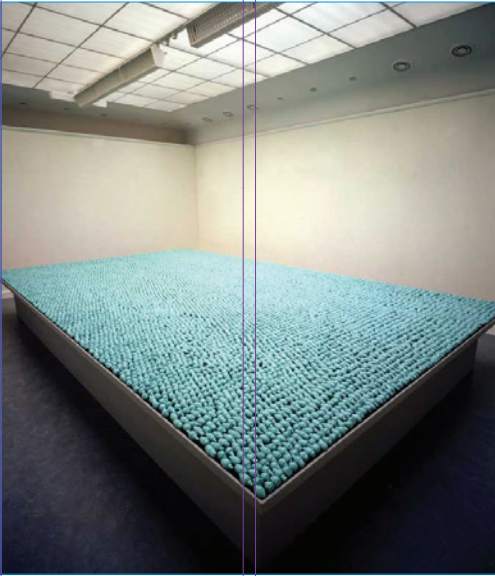
<< Cox, Ines. *The Process of Design Cannibalization*, 2017

USING REPRODUCTION TO VISUALIZE UNDERLYING STRUCTURES AND SUPPORT
Sol LeWitt's wall drawings exist as simple instructions on a sheet of paper. Production is intended to be temporary, but repeatable. *Wall Drawing 51* is comprised of hundreds of blue lines of varying length stretching from one architectural detail to another. Because it is constructed according to the conditions of the wall, it recognizes the unique architectural details of the space where it is implemented. I am interested in the concept behind Lewitt's wall drawings. As a set of instructions that can be reproduced anywhere, at any time, without requiring Lewitt's physical presence.



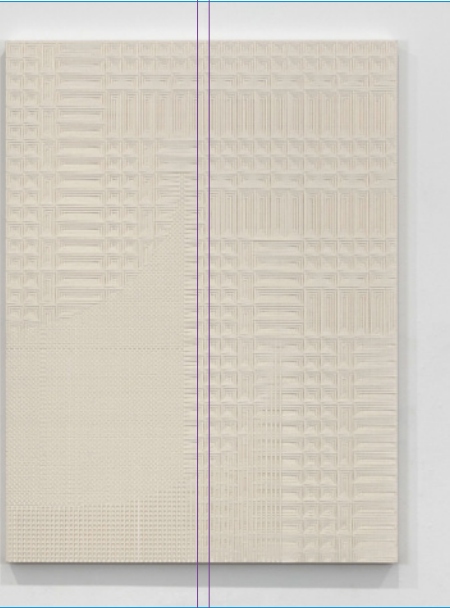
<< LeWitt, Sol. *Wall Drawing #51*. Blue snap lines, MASS MoCA Building 7, 2008

WHEN WHAT IS MADE BECOMES ONE OF MANY—THE HAND BECOMES THE MACHINE
To produce *Over Ten Thousand Individual Works*, Allan McCollum copied hundreds of forms of everyday objects: bottle caps, paperweights, cat toys, a measuring spoon. Each individual work is a different combination of collected forms—no two are exactly the same. I am interested in the way McCollum applies strategies of mass production to hand-made objects as well as his system for creating thousands of unique forms.

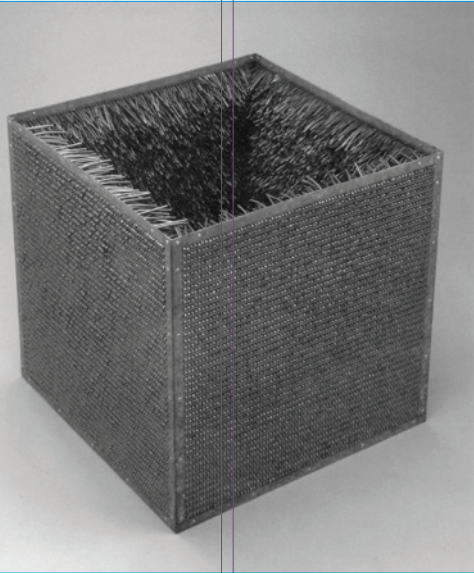


<< McCollum, Allan. *Over Ten Thousand Individual Works*. 1987/88. MOMA, New York, NY.

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| AN INTERDISCIPLINARY APPROACH | | | | |
| Tauba Auerbach makes objects that reveal her research interests in language, technology, and scientific phenomena. The medium of her work ranges from painting and sculpture, to photography and graphic design. I am interested in Auerbach's use of visual pattern and her approach to investigating systems, processes, and materials—both man-made and organic. | | | | |
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| USING MASS-PRODUCED, MACHINE MADE OBJECTS OR MATERIALS FOR MAKING | | | | |
| Eva Hesse fully explored the transformative potential of the mass-produced materials she used for making. <i>Accession II</i> consists of a five-sided, industrially fabricated exterior made of galvanized steel screens through which Hesse poked 30,670 short pieces of silver colored rubber tubing. I am interested in Hesse's use of mass-produced materials. The way she was able to manipulate and transform materials. With <i>Accession II</i> Hesse created a contrast between the hard, geometric framing of the exterior and the repetitive, soft contents of the interior. | | | | |
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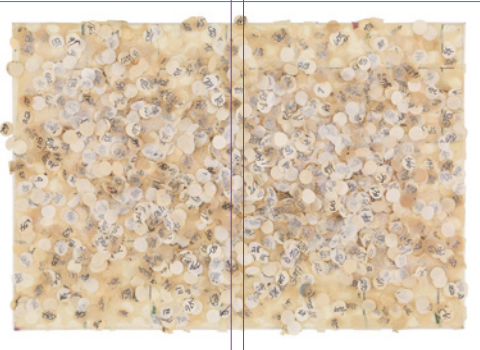


<< Auerbach, Tauba. *Miter, Ray, Trans Ray*, 2014. Woven canvas. Solomon R. Guggenheim Museum, New York, NY



<< Hesse, Eva. *Accession II*, 1969. Galvanized steel and vinyl. Detroit Institute of Art, Detroit.

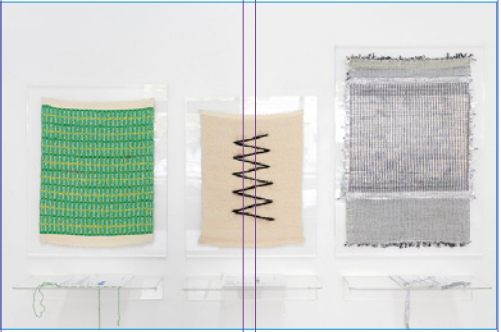
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| GRID AS A STRUCTURE | | | | |
| Howardena Pindell's work employs texture, color, structures, and the process of making to call attention to political issues. Pindell adopted the grid as a structure for her drawings and paintings. I am interested in Pindell's use of the grid, scale, repetition, and laborious processes. In a small work from 1974, <i>Untitled #58</i> , Pindell covered a hand-drawn grid with a mash-up of vellum scraps and hole-punched paper dots. The paper dots, too numerous to count, create a translucent surface of light and shadow. | | | | |
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| EMBRACING THE IMPERFECT | | | | |
| <i>Sheila Hicks: Weaving As Metaphor</i> examines the small woven and wrought works artist Sheila Hicks has produced for the past fifty years. I am interested in this book not only as an example of Hicks use of weaving as a medium to communicate and visualize places and ideas, but also as an example of design decision that Irma Boom made that recognize the characteristics of the materials the book is made from. | | | | |
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| TRANSLATING DIGITAL MESSAGES TO FIBER WORKS | | | | |
| Textile artist, Francesca Capone, explores the connections between weaving, writing, and text in her work. <i>Writing in Threads</i> consists of fifteen weavings Capone created as a response to e-mail correspondences. I am interested in Capone's use of weaving to translate and reproduce language. | | | | |
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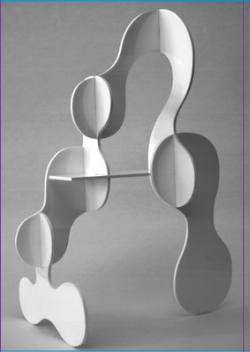
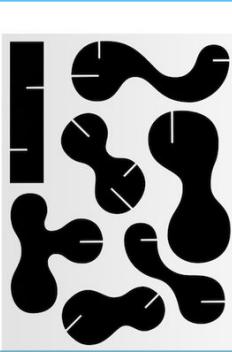


<< Howardena Pindell, *Untitled #58*, 1974. Mixed media on board; 5 x 8 in. Collection of James Keith Brown and Eric Diefenbach, New York. Photo courtesy of the artist and Garth Greenan Gallery, New York.



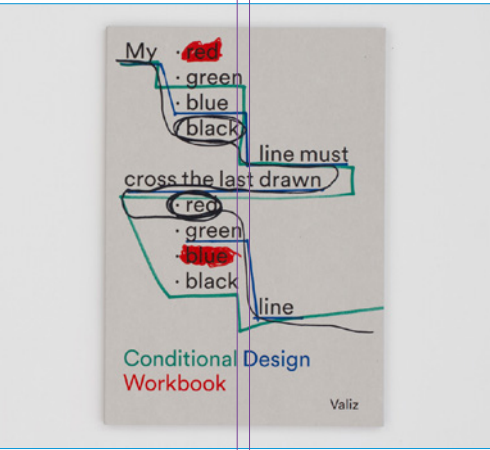



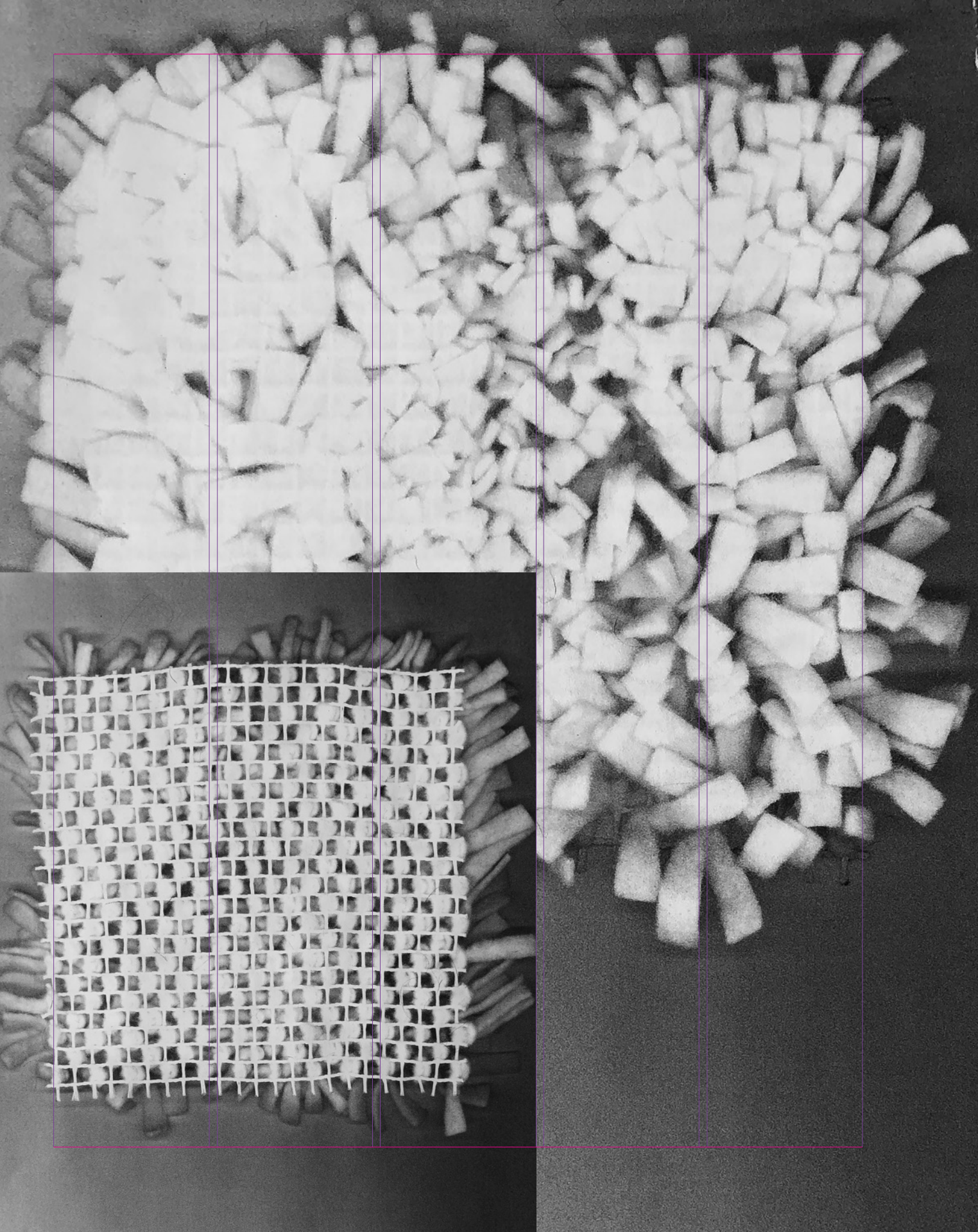
<< Danto, Arthur. Hicks, Sheila. Simon, Joan. Stritzler-Levine, Nina. and Boom, Irma. *Sheila Hicks: Weaving as Metaphor*, 2006



<< Capone, Francesca. *Writing in Threads*, 2015

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| <p>A GRAPHIC DESIGNER WHO THINKS LIKE AN ARCHITECT</p> <p>Karl Nawrot incorporates handmade tools and devices into his design process. Nawrot views these tools as design objects in and of themselves. I am interested in the way Nawrot's work blurs the line between design tools and what they create.</p> | |   | <p><< Morley, Madeleine. "A Graphic Designer Who Thinks Like an Architect." <i>Eye on Design</i>, 7 Nov. 2017, eyeondesign.aiga.org/a-type-designer-who-thinks-like-an-architect/.</p> | |
| <p>USING AVAILABLE TECHNOLOGY</p> <p>The Xerox Book utilized unconventional modes of exhibition. It was part of an ongoing attempt by Seth Siegelau to show work outside of the gallery setting. Siegelau asked seven artists (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner) to create 25 pages of work that responded to the photocopy format. I am interested in the Xerox Book for it's intent to respond to the photocopier, that in 1968, was considered a new technology.</p> | |  | <p><< Andre, Carl, Barry, Robert, Huebler, Douglas, Kosuth, Joseph, LeWitt, Sol, Morris, Robert, Weiner, Lawrence, and Siegelau, Seth. <i>XEROX Book: Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner</i>. 1st ed. New York: Siegelau/Wendler, 1968. Print.</p> | |
| <p>REPRODUCING SPACE AND MEMORY</p> <p>For <i>Rubbing/Loving</i>, Suh covered every surface of his apartment with white paper which he then rubbed with colored pencil. I am interested in the way that Suh uses this technique to capture the physical details of his apartment—how memory of space can be reproduced.</p> | |  | <p><< Suh, Do Ho. <i>Rubbing/Loving</i>. 2016. Mixed media. Dimensions variable.</p> | |

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| <p>RECOGNIZING SUPPORT STRUCTURES</p> <p><i>Support Structures</i> is a collection of essays, images, and examples that recognize the importance of what gives support in production and cultural practice. I am interested in this book as it opened up my thinking about what a support structure is and can be.</p> | |   | <p><< Condorelli, Céline, Wade, Gavin, and Langdon, James. <i>Support Structures</i>. Berlin; New York: Sternberg, 2009. Print.</p> | |
| <p>SETTING RULES AND CONDITIONS THAT ALLOW SYSTEMS TO CREATE OUTCOMES</p> <p>The <i>Conditional Design Workbook</i> invites readers to actively participate in playfully designed sets of rules and conditions that stimulate collaboration between participants and lead to unpredictable outcomes. I am interested in the rule based approach and focus on process over product that the <i>Conditional Design Workbook</i> promotes.</p> | |  | <p><< Maurer, Luna, Paulus, Edo, Editor, Puckey, Jonathan, Editor, and Wouters, Roel, Editor. <i>Conditional Design Workbook</i>. 2013.</p> | |
| <p>WHEN THE EXHIBITION CATALOG BECOMES THE EXHIBITION</p> <p>In <i>Title of the Show</i>, Julia Born reproduces the space of the book in the space of the gallery. I am interested in the shift from two-dimensional to three-dimensional. And the subversion of the gallery and catalog relationship.</p> | |  | <p><< Born, Julia. <i>Title of the Show</i>, 2009.</p> | |

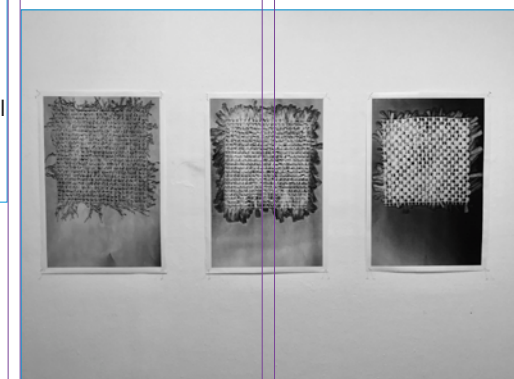
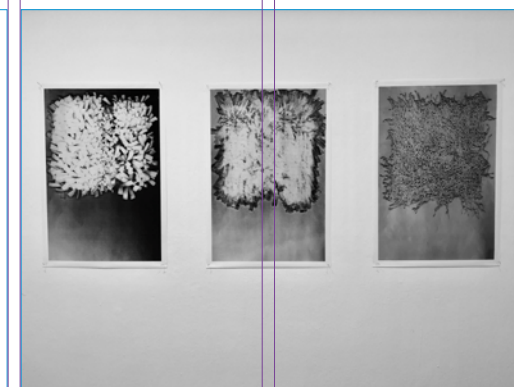


USING · REPRODUCTION · AS · A · TOOL

Working by hand and with machines
to create and recreate—to alter, transform,
and reproduce

I am exploring what is lost and gained
through reproduction, especially, the time
and labor of making and the characteristics
of forms and materials. *Altered, Transformed,
Reproduced*, installed in the Anderson Gallery
in the fall of 2018, uses reproduction as a
method to show what the original work
can not.

The fiber works took many hours over sev-
eral days to create. The time and labor of
making was concealed and distorted in the
print reproductions as the scans were done
in seconds, and prints were done in minutes.
By shifting scale and materials, textured sur-
faces became smooth, and three-dimensional
objects became two-dimensional pixels on a
screen before becoming ink on paper.



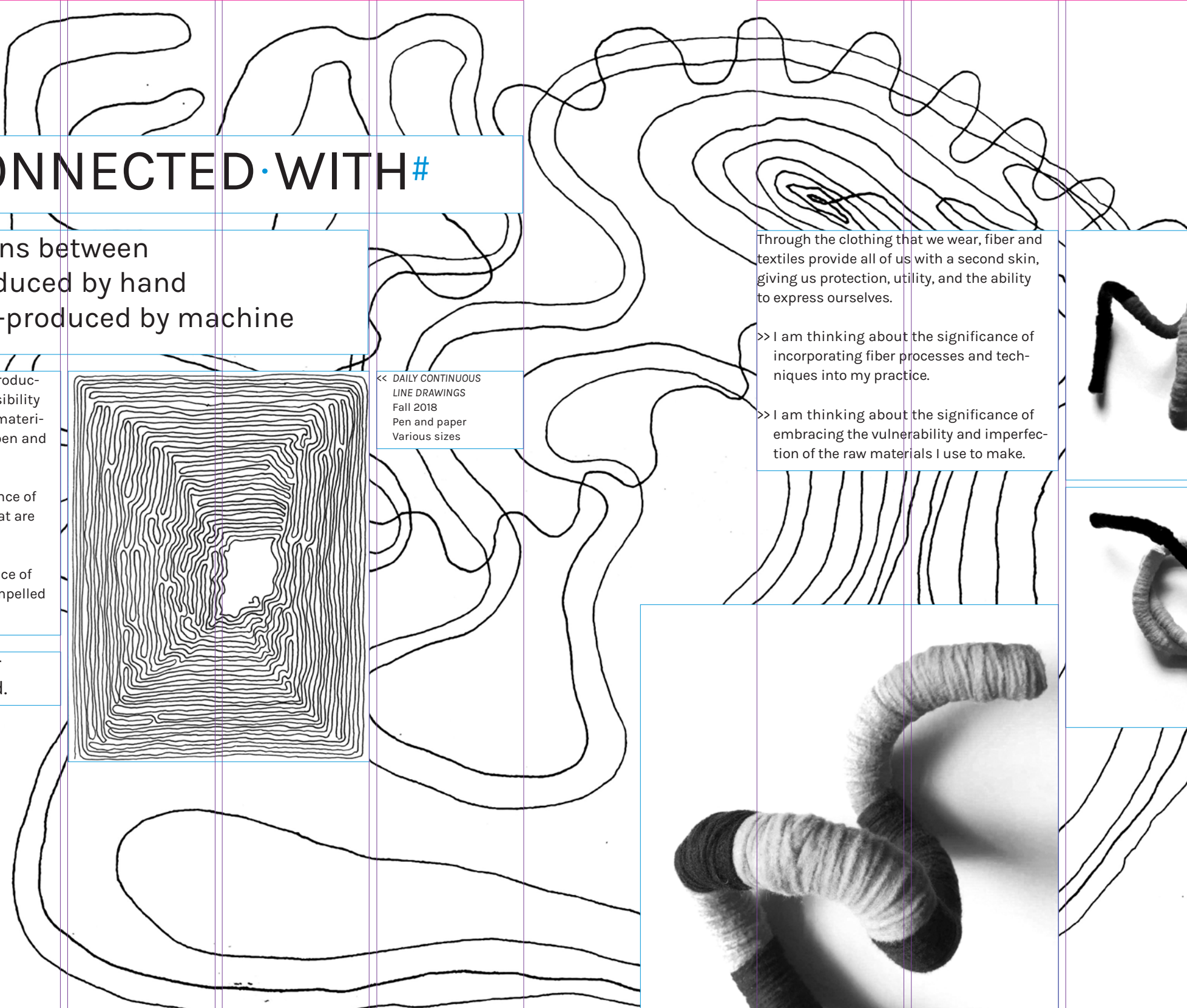
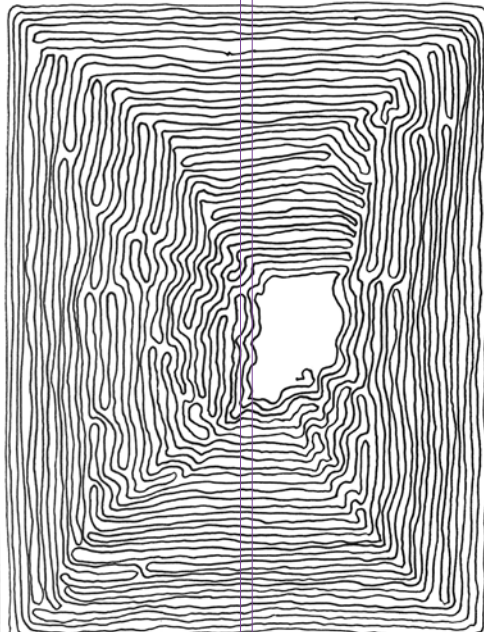
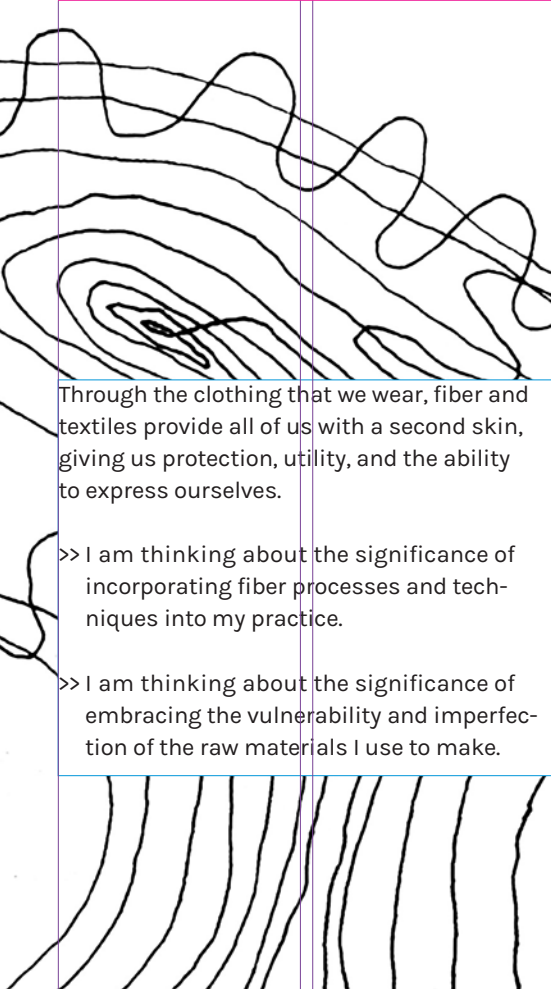
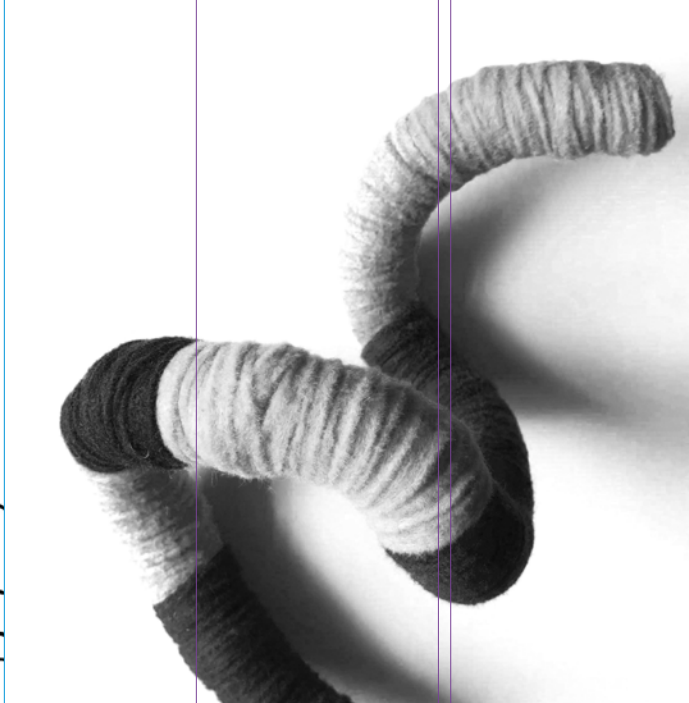
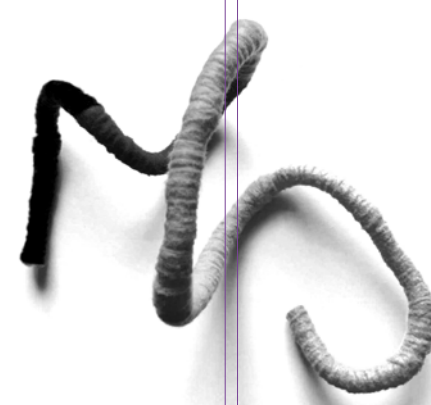


<< *ALTERED, TRANSFORMED,
REPRODUCED*
Fall 2018
Mixed media installation
Fiber works, 7 x 7 in
Prints, 24 x 36 in

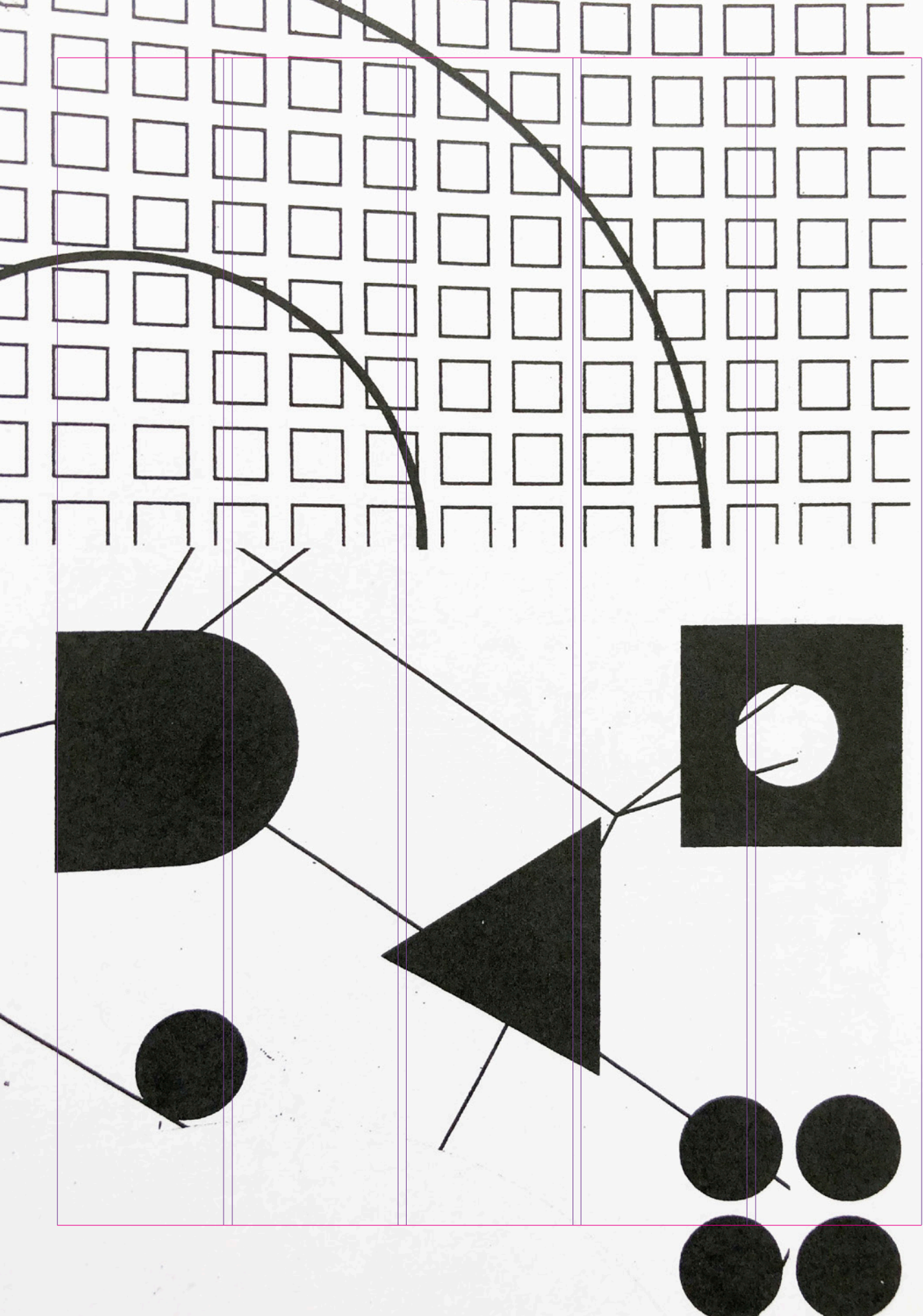
“Technical reproduction can put the copy of the
original into situations which would be out of
reach for the original itself.”

Walter Benjamin,
The Work of Art in the Age of Mechanical Reproduction



As you enter the space the facing posters show both the front and the back simultaneously, and the back of the posters reveal the underlying support structure needed to make the work.

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| OF · OR · CONNECTED · WITH# | | | | | | | | | | |
| Making connections between what is mass-produced by hand and what is mass-produced by machine | | | | | | | | | | |
| <div><div>In addition to the affordances of reproduction, I am also thinking about accessibility and what it means to use tools and materials that are readily available to me: pen and paper, hand and time.</div><div>>> I am thinking about the significance of making by hand with materials that are made by machine.</div><div>>> I am thinking about the significance of carrying out actions that I feel compelled to do again and again.</div><div>>> From coiled ink on paper to coiled felt around cord.</div></div> | | | | <div><div></div><div><< DAILY CONTINUOUS LINE DRAWINGS Fall 2018 Pen and paper Various sizes</div></div> | <div><div>Through the clothing that we wear, fiber and textiles provide all of us with a second skin, giving us protection, utility, and the ability to express ourselves.</div><div>>> I am thinking about the significance of incorporating fiber processes and techniques into my practice.</div><div>>> I am thinking about the significance of embracing the vulnerability and imperfection of the raw materials I use to make.</div></div> <div></div> | | | | <div><< COIL PRACTICE Fall 2018 Felt and cord Various sizes</div> | |
| | | | | <div></div> | | <div><div></div><div></div><div></div></div> | | | | |



SYSTEMS · AS · COLLABORATORS#

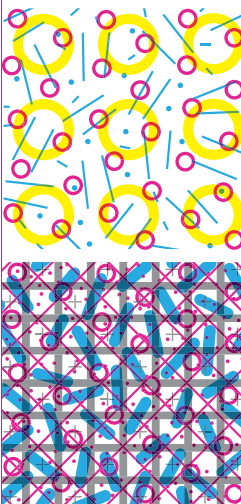
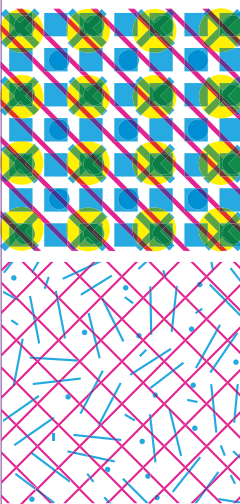
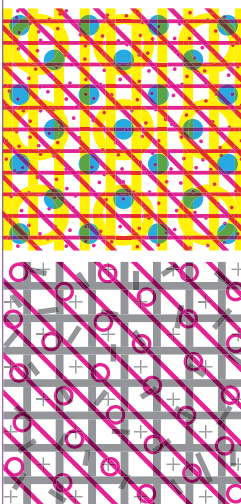
Leveraging chance and control
by giving agency to systems, tools, and materials

Inspired by the *Xerox Book*, organized and published by Seth Siegelau in 1968, in the fall of 2017, the first and second year graduate students created a similar publication, each contributing 25 pages. My section employed the photocopy format utilized in the *Xerox Book*. Along with the constraint to use only the photocopier, I also only used paper found on my desk—mostly test prints of patterns from another project and a stack of transparent laser print paper. From these tools and materials, a system emerged for printing my pages that built onto the previously printed page.

Pattern Language replaces alphabetical characters with patterns. Control is imparted in the patterns I establish for each character and chance is in the interaction the patterns have with one another when words are translated. To show how the system responds, I used the first names of my graduate school cohort. When the characters of our names were collapsed, new patterns and combinations of patterns emerged.

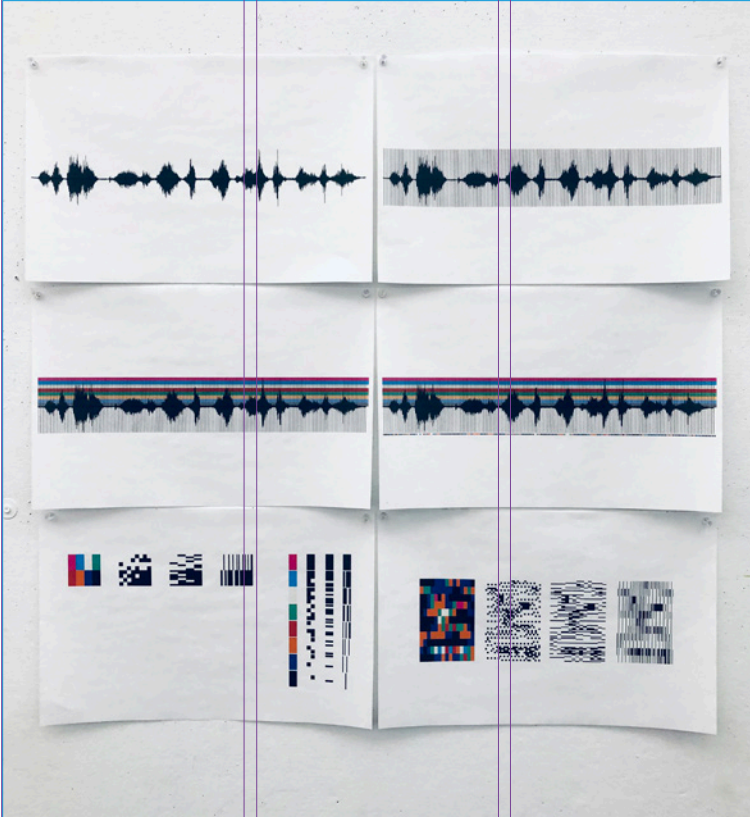
>> When working with constraints, the parameters I set become the underlying system and structure.

<< BOOK AS EXHIBITION
Fall 2017
Perfect bound book
8.5 x 11 in



<< PATTERN LANGUAGE
Spring 2018
Vector graphics
Sizes vary

Visualizing the sound of making



Sound Systems x 4 is the result of a generative system. Using a set of color codes and graphic patterns, I translated an audio recording of felt wrapping a fiber cord to create a series of printed posters.

For this work, I was interested in the visual patterns that could be created from sound, as well as the contrasts and similarities that the same sound sample could create.

By dividing the recording into increments of time and assigning a color coded system, the top of the sound for each increment determined the color code at the bottom. The color code was translated to graphic patterns. The graphic patterns generated the posters. The form and material changed completely from an audio file on my computer to a series of printed posters on the wall.

<< SOUND SYSTEMS X 4
Fall 2018
Prints on bond paper
24 x 36 in





Translating language to material form



Text and Textiles is language translated to fiber coils. Alphabetical characters are reproduced as a band of colored thread. Control is imparted in a text I authored and chance is in the color combinations that the text generates.

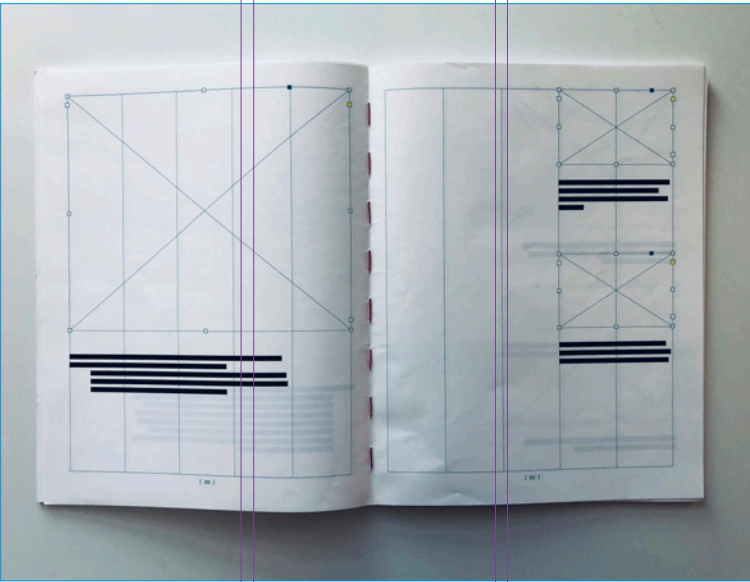
The text includes literal and figurative language that contribute to the form and meaning of the finished work.

cotton and cord.
wrap. wrap. wrap.
hands and mind.
wrap. wrap. wrap.
individual and community.
wrap. wrap. wrap.

<< TEXT AND TEXTILES
Spring 2018
Mixed media installation
42 x 60 in

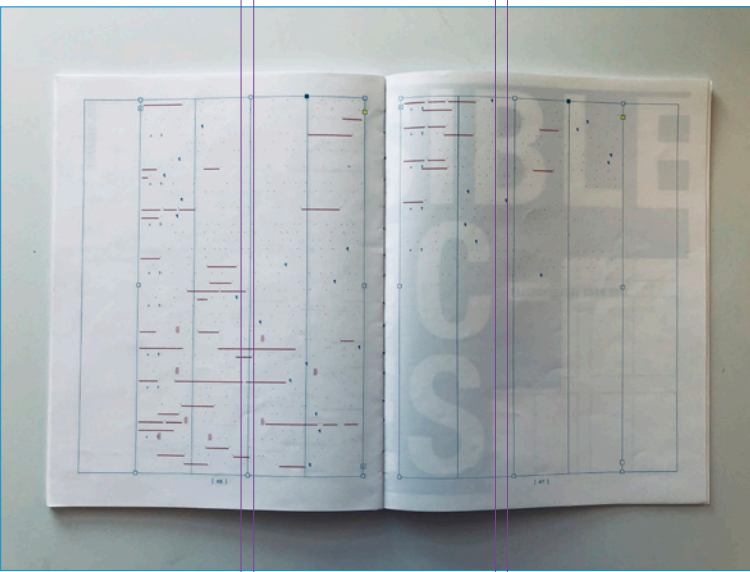
MAKING · PROCESS · VISIBLE#

Investigating support structures in print design

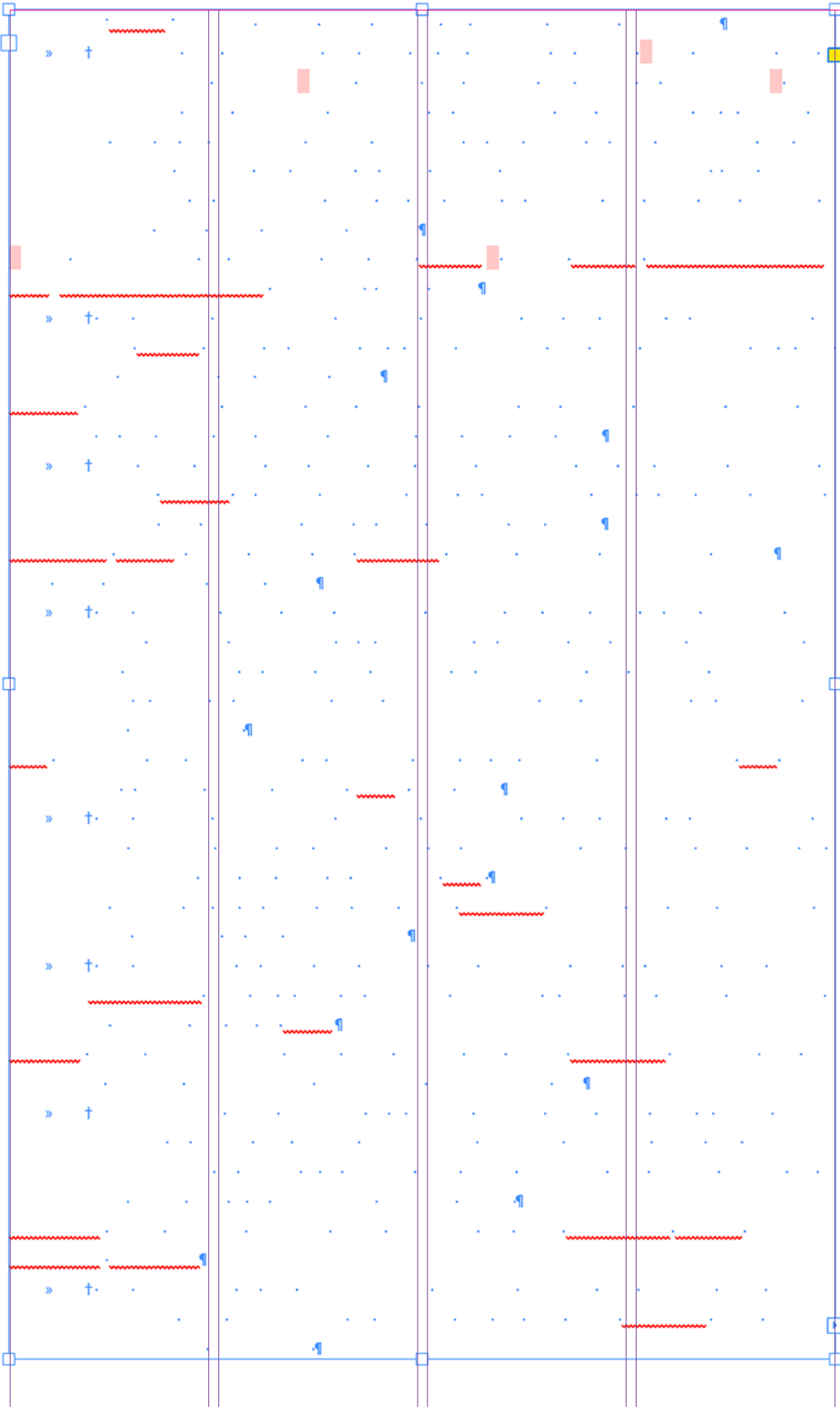


Invisible Structures is an investigation of the unseen support structures in print design—meaning everything that supports making but isn't seen in the finished work.

By documenting the frameworks within InDesign that aren't typically included in the final, printed work, I am shifting the focus—the containers for the content become the content for the publication.



<< *INVISIBLE STRUCTURES*
Fall 2018
Coptic bound book
8.25in x 10.75in
52 pp

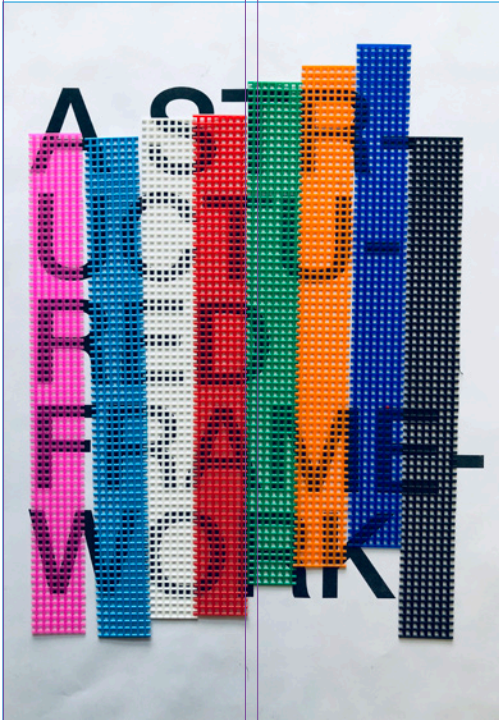


<< Page 44 captures the hidden text characters that are normally only seen on-screen



CONNECTING·IDEAS· TO·MATERIALS,·TOOLS,· AND·METHODS#

Using a mass-produced material
to create an expanding body of work



I embraced multiple uses of a single material, a mass-produced plastic mesh canvas, to create a body of work that extends, collapses, distorts, and disrupts the grid.

>> As a “network of lines that cross each other to form a series of squares or rectangles,” I think about the grid as both a system and a structure.

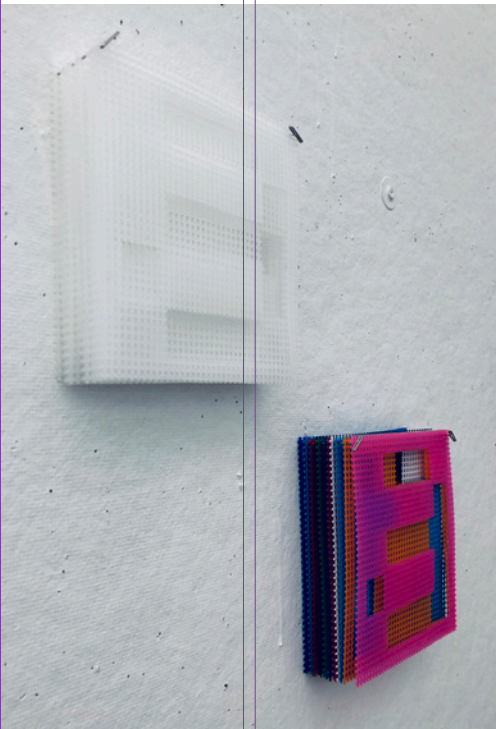
<< A NETWORK OF LINES
Fall 2018
Mixed media installation
Dimensions variable

Shifting dimensions and modes of making—
from three-dimensional to two-dimensional
and from analog to digital

In a 1979 paper titled “Grids,” Rosalind Krauss, describes the grid as being ‘antinatural’ by saying “the grid is what art looks like when it turns its back on nature. In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface.”²

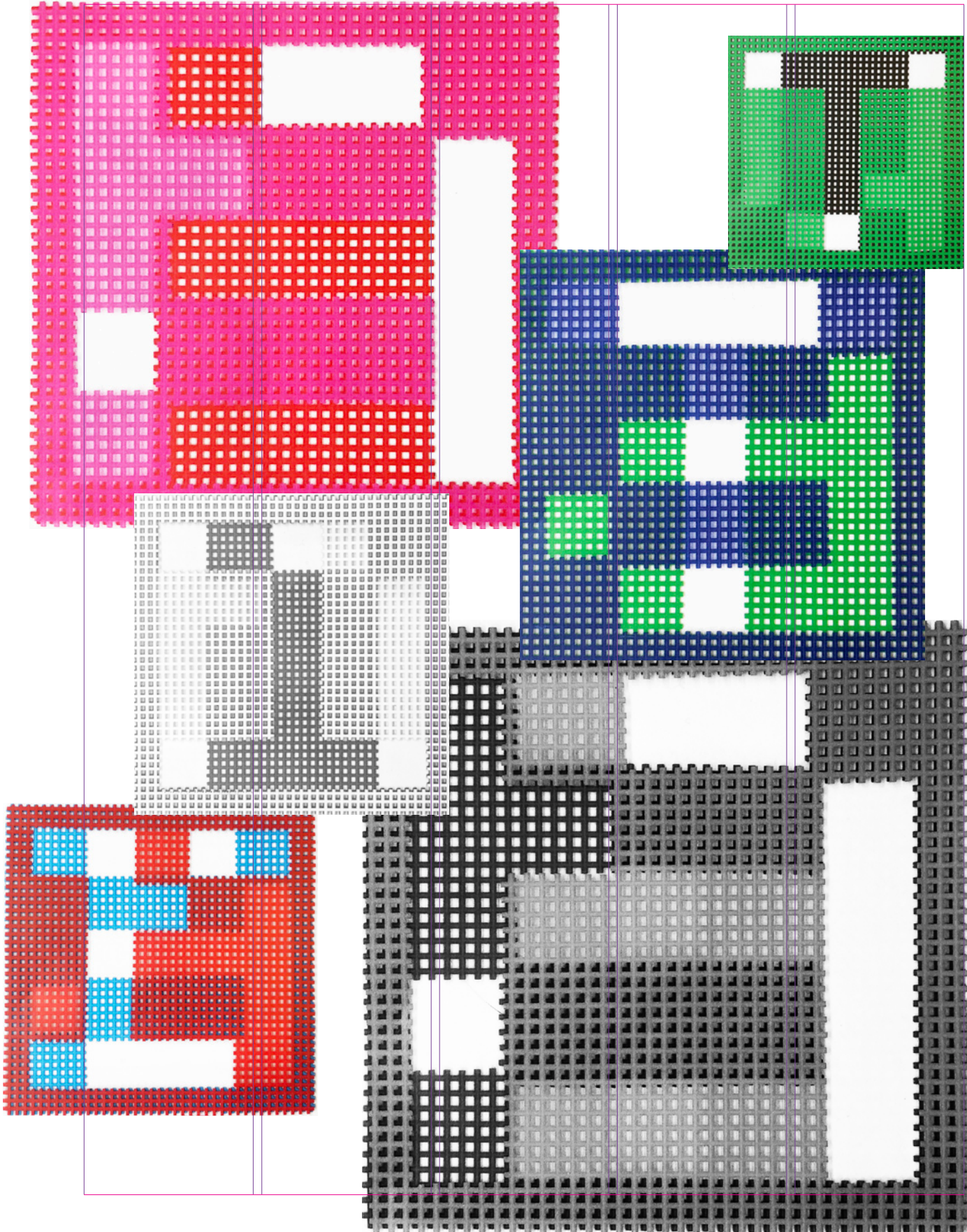
Antinatural is a collection of letterforms created from removing sections of a plastic mesh canvas. For this work, I was interested in challenging the ‘flatness’ that Krauss refers to by building depth from the voids created when layering multiple letters.

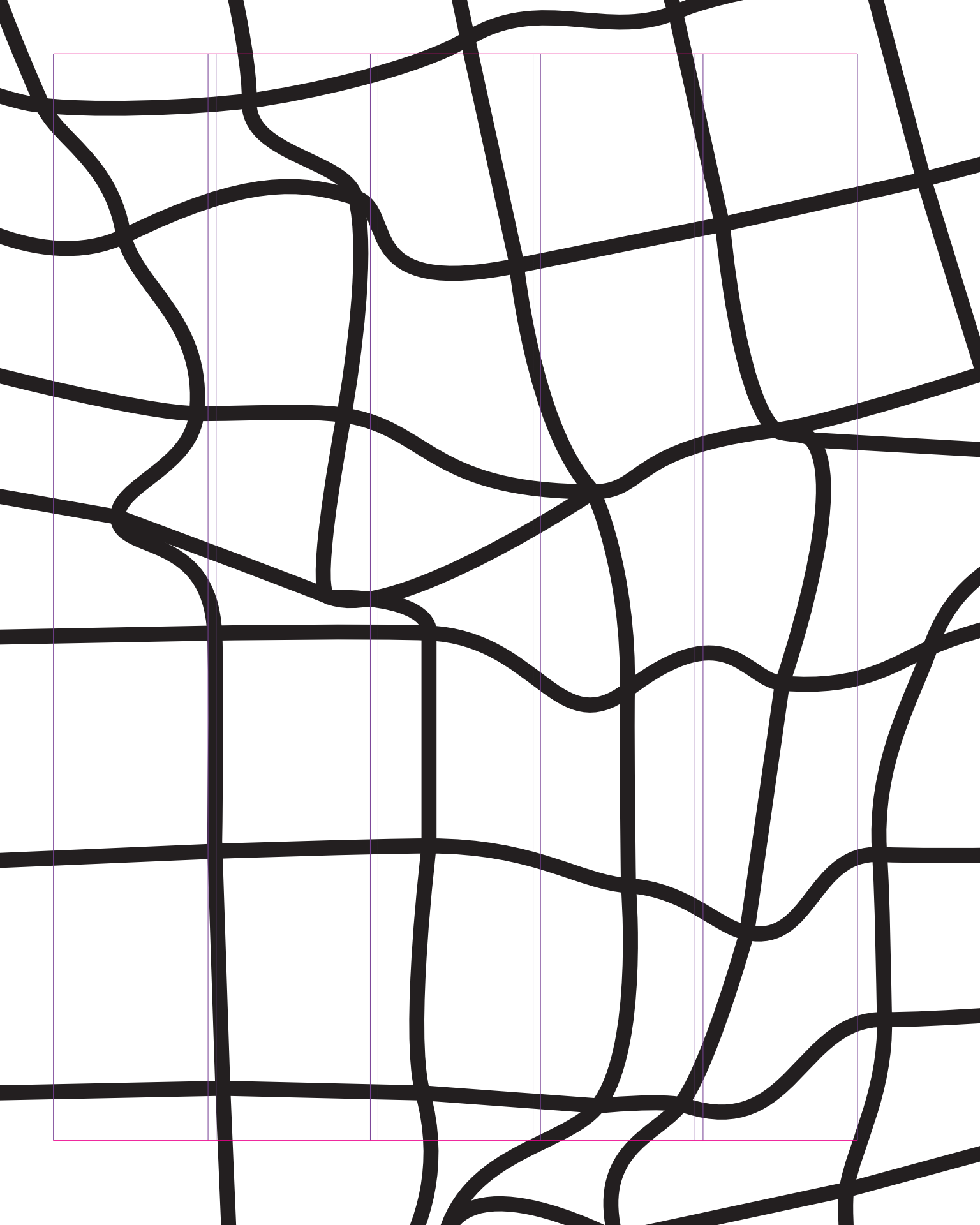
Through reproduction, three-dimensional letterforms became two-dimensional pixels on a screen. Once in digital form, I created animations that moved through a series of letterform combinations.



2. Krauss, Rosalind. *Grids*.
vol. 9, 1979, pp. 51–64.

<< *ANTINATURAL*
Fall 2018
Plastic Canvas
6 in x 6 in

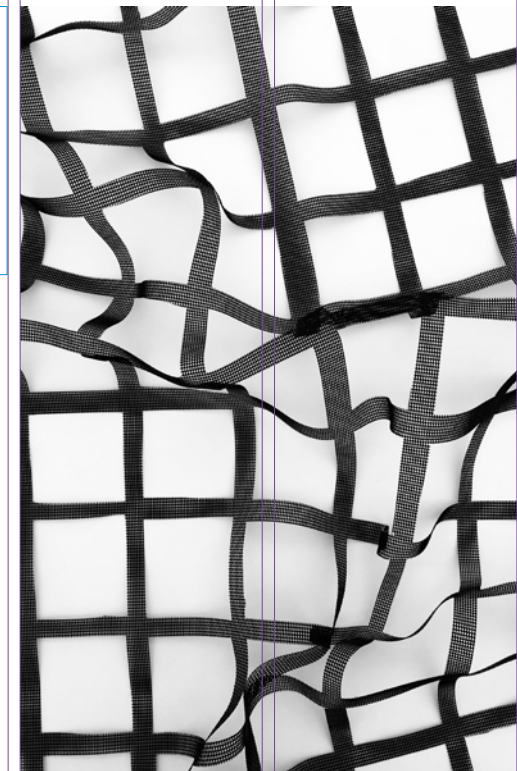





Exploring the potential of the grid as both a malleable structure and an open system

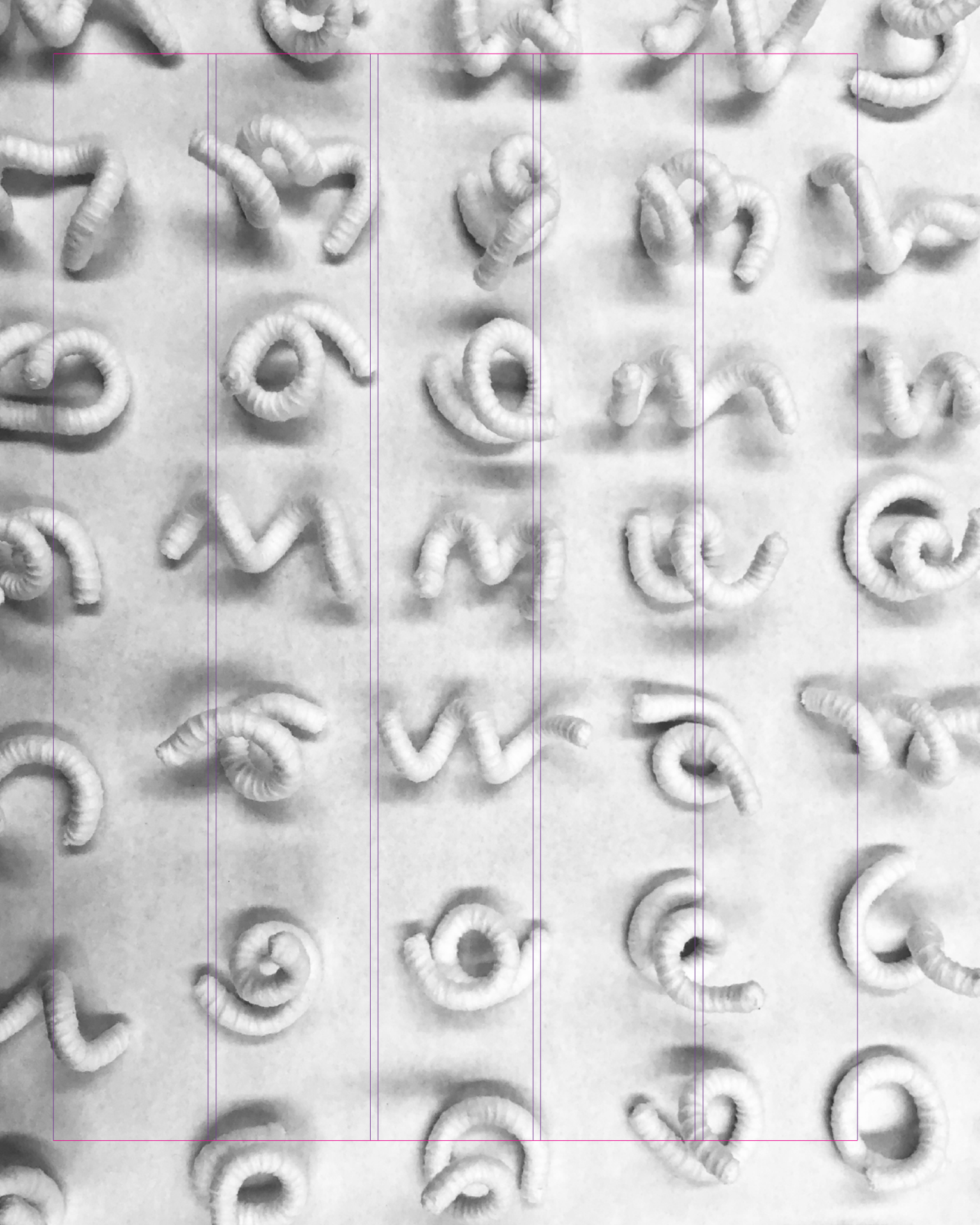
Soften_Distort explores the potential of the grid as a structure and a system. The work expands and collapses to disrupt the grid's Cartesian order. It gives dimensionality to the flat grid plane and its malleability challenges the rigid, absolute structure of the grid. Moving from physical to digital space, it becomes a tool to generate future layouts.

<< SOFTEN_DISTORT
Fall 2018
Black mesh and vector
line drawings
36in x 48in



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| | | | | |
| Overtaking, disrupting, and altering—many become one, small becomes large, rigid and hard becomes soft and flexible | | | | |
|  | | <p>An Emblem and a Myth visualizes the conceptual connection of the grid to modernism and post modernism. It also builds on the idea of the grid as an ‘antinatural’ being. The work overtakes, disrupts, and alters—many coils within the small grids become one large coil within the room. Rigid and hard materials converse with soft and flexible materials.</p> <p>The work also introduces ideas around mass production—materials that are mass-produced and mass-producing by hand.</p> | | |
| | | <p><< AN EMBLEM AND A MYTH Fall 2018 Mixed media installation Various sizes</p> | | |





REPETITION · > · FORM · > · CODE

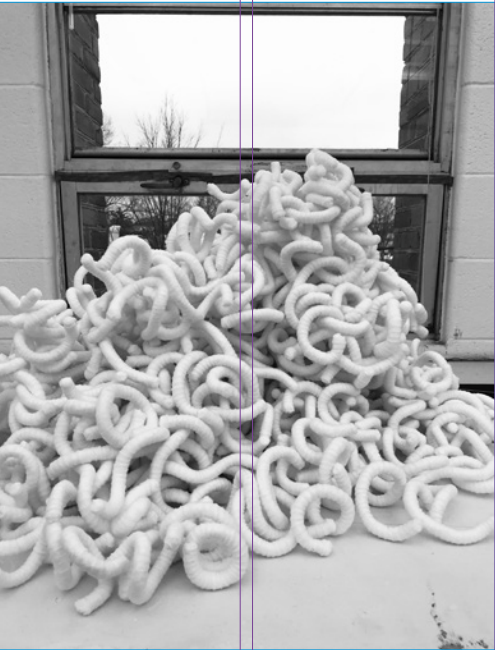
Exploring the power of repetition

I am connecting hand to machine, and labor to time. Like sunrise and sunset, time as a system is repetitive. Seconds repeat every minute, minutes repeat every hour, hours repeat everyday, and days repeat every year.

>> I am interested in the intersection of reproduction and the uniqueness of the art object—how strategies of mass production can be applied to hand-made objects.

>> I am interested in what it means to commit to making one single object many times over—how abundance can be used to communicate.

>> I am interested in showing the accessibility of time and materials—how the support of making can be visualized.



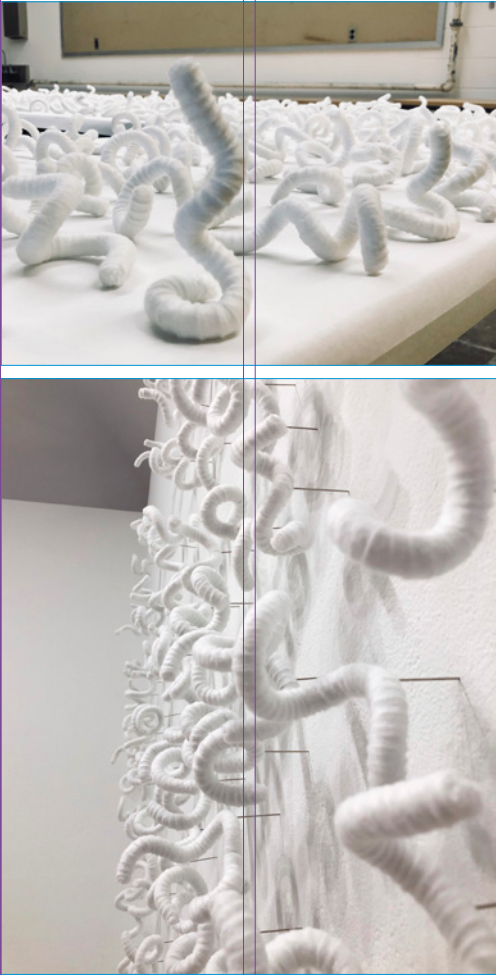
<< Process documentation
Spring 2019
Mixed media installation
Various sizes

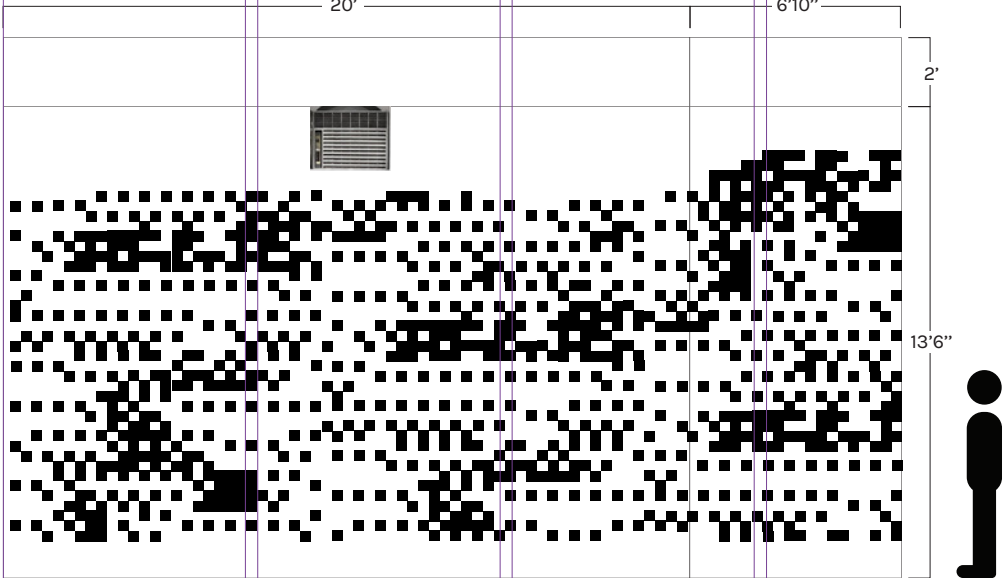
>> I am thinking about time as a spiral, a loop, a coil.

<< Fourth semester
review installation
Spring 2019
Mixed media
Various sizes



<< Fourth semester
review installation
Spring 2019
Mixed media
Various sizes

| | | | | |
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| | | | | |
| Occupying a specific space, at a specific time | | | | |
| My coils are assembled through repetition, through form captured and reproduced, through a code carried out again and again. | |  | << Coils installed for my fourth semester review Pollak Building, Room 317 325 N Harrison Street Richmond, Virginia | |
| >> They are connected to themselves, to each other, and to the space they occupy. | | | | |
| >> They unique artifacts—no two are exactly the same. | | | | |
| >> They are accumulated and arranged with method and order. | | | | |
| >> They are small and intimate—made by hand, made by the same hands. | | | << Coils installed for my thesis exhibition The Anderson Gallery 907 1/2 W Franklin Street Richmond, Virginia | |
| >> They are material made of material; objects made of objects; texture made of texture; things made of things. | | | | |
| >> They are soft, malleable, and toylike. | | | | |
| >> They are responsive, adaptive, and flexible. | | | | |
| >> They are inclusive—without rank or hierarchy. | | | | |
| >> They are absent of color and open to interpretation. | | | | |
| | >> They are an action, a form, a system, and a structure. | | | |

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| Following my fourth semester review, the quantity of coils increased—from 835 to 1,291. The method I used to display the coils also changed—the horizontal plane of a classroom table shifted to the vertical plane of a gallery wall. | A pattern generated by an audio recording of making one of the coils, was used to establish a code that informed their arrangement on the wall. | | | |
| Using t-pins as support structures, I attached the coils to the walls of The Anderson Gallery. | >> The abundance of repeated forms, revealed a repeated action. | | | |
|  | | | | << Collapsed elevation of gallery walls |



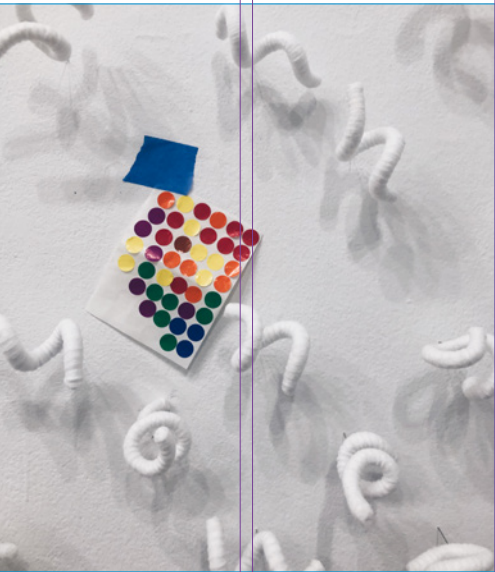
Recognizing time, labor, and support

To further explore the connection between time and labor, and hand and machine, I attached all 1,291 felt coils without assistance. Each coil is unique and malleable, so it was important to me to have complete control of the way the coils interacted with the wall and each other.

As a way to acknowledge what provides support, throughout the installation process, I documented the tools I used. I also documented and translated the time I spent making. I estimated that each coil took 5 minutes to make, so $1,291 \times 5 = 6,455$ minutes divided by 60 minutes an hour = 107.5 hours divided by 24 hours a day = 4.5 days. This is equivalent to the amount of time I had to install in the Anderson Gallery (Monday - Friday at noon).



<< Install tool—felt wrapped tack hammer



<< Install tool—1 inch diameter removable assorted color dots

<< Install tools—12 foot aluminum step ladder, 18 x 18 x 18 inch cardboard box (1 of 6)



Revealing my intentions through form and material

As my thesis exhibition was only part of my ongoing research interest, I wanted to embrace the idea of meaningful incompleteness—to suggest that the work is without a definitive beginning or an end. The coils are made of felt and felt is made by rolling wool back and forth until it enmeshes, so potentially, felt can extend in all directions, without limit. I choose white felt because I believe the absence of color opens up interpretation.

It was also important to me that the method of display I chose for the coils celebrated their individual and material characteristics. By using t-pins, each of the coils was able to be molded into its own unique shape. The t-pins also provided the depth needed for the coils to create reproductions through the shadows they cast on the wall.

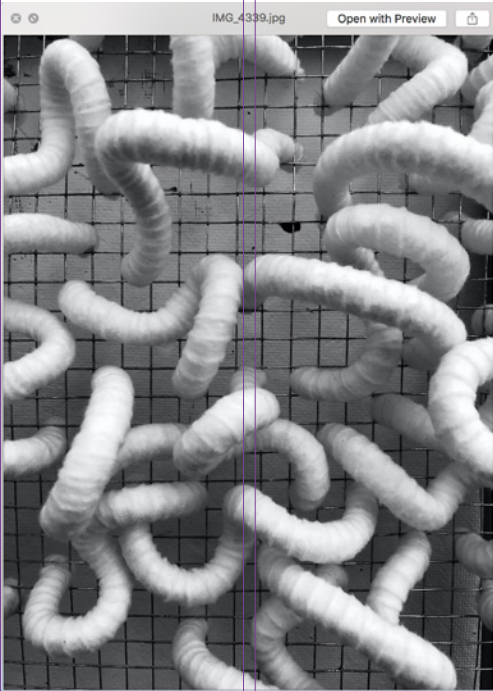
<< Repetition > Form > Code
The Anderson Gallery
Spring 2019
Mixed media installation
Various sizes

THE COILOSHERE AND BEYOND#

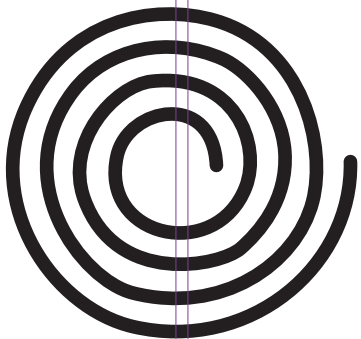
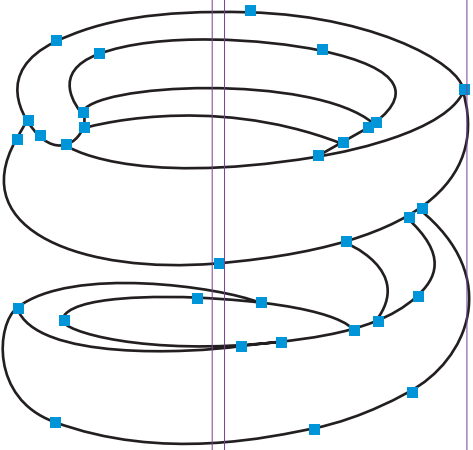
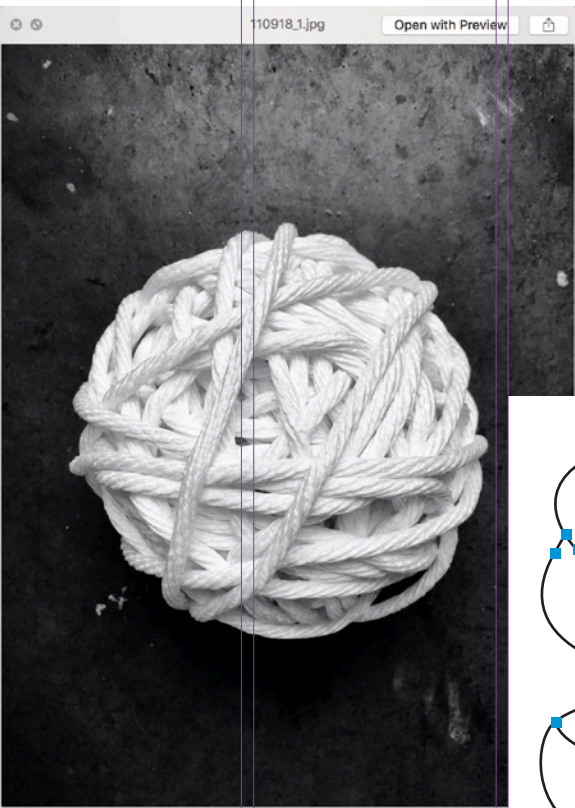
Generating formal and conceptual divergences

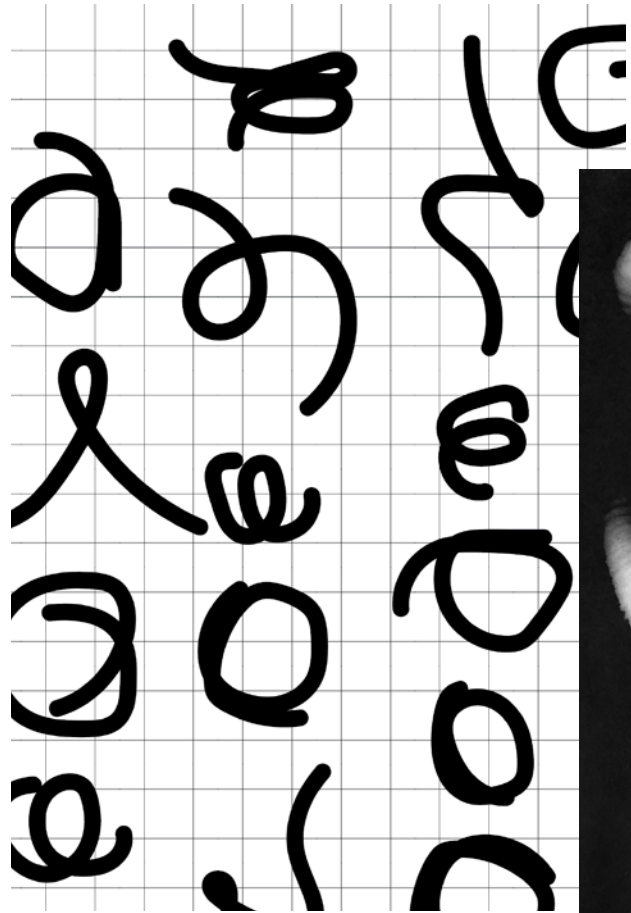
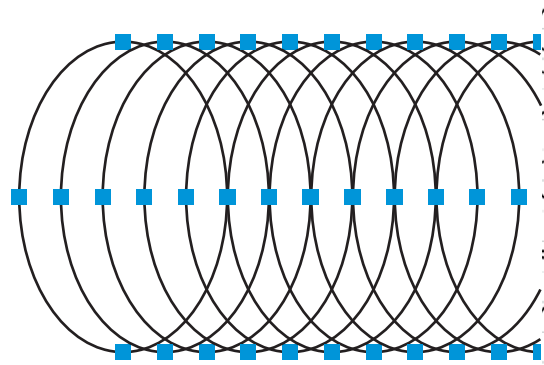
Working with the form of the coil and the action of coiling has been generative for me. Each iteration of the coil has added layers of meaning and sparked new ideas for how the coils can be displayed.

- >> I will continue to acknowledge that formal changes can alter and add to the way work is interpreted.
- >> I will continue to leverage analog and digital techniques.
- >> I will continue to investigate the ways technology and reproduction inform each other.
- >> I will continue to expand upon the language and writing style I've developed through my thesis research.
- >> I will continue to embrace nontraditional form making and innovative tool use.
- >> I will continue to employ actions and techniques, and forms and materials that reveal underlying systems and structures.



<< Process documentation
Spring 2019
Mixed media installation
Various sizes





Support Through Research

Andre, Carl, Barry, Robert, Huebler, Douglas, Kosuth, Joseph, LeWitt, Sol, Morris, Robert, Weiner, Lawrence, and Siegelau, Seth. *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol Lewitt, Robert Morris, Lawrence Weiner*. 1st ed. New York: Siegelau/Wendler, 1968. Print.

The Xerox Book utilized unconventional modes of exhibition. It was part of an ongoing attempt by Seth Siegelau to show work outside of the gallery setting. Siegelau asked seven artists (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner) to create 25 pages of work that responded to the photocopy format. I am interested in the Xerox Book for its intent to respond to the photocopier, that in 1968, was considered a new technology.

Auerbach, Tauba. *Miter, Ray, Trans Ray*, 2014.
Woven canvas. Solomon R. Guggenheim
Museum, New York, NY

Taub Auerbach makes objects that explore language, technology, and scientific phenomena. The medium of her work ranges from painting and sculpture, to photography and graphic design. I am interested in Auerbach's use of visual pattern and her approach to investigating systems, processes, and materials—both manmade and organic.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. 1969.

In *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin writes about the affordances of reproduction, and also makes the argument that the aura of work of art is lost through mechanical reproduction. I am interested in the areas of this text where Benjamin writes about artists using technology that is available to them; and what is lost and gained through reproduction.

Born, Julia. *Title of the Show*. 2009.

The space of the book becomes the space of the gallery. The space of the gallery becomes the space of the book. I am interested in this shift from two-dimensional to three-dimensional. And the subversion of the gallery and catalog relationship.

Capone, Francesca. *Writing in Threads*.
2015. Solo exhibition at 99c Plus Gallery,
Brooklyn, NY,

Textile artist, Francesca Capone, explores the connections between weaving, writing, and text in her work. *Writing in Threads* consists of fifteen weavings Capone created the work as a response to e-mail correspondences. I am interested in Capone's use of weaving to translate and reproduce language.

Condorelli, Céline., Wade, Gavin, and Langdon, James. *Support Structures*. Berlin; New York: Sternberg, 2009. Print.

Support Structures is a collection of essays, images, and examples that illuminate the importance of what gives support in production and cultural practice. I am interested in this book because it expanded my thinking about what a support structure is and can be.

Cox, Ines. *The Process of Design Cannibalization*. Walker Art. Center, Gradient Article. 2017.

In *The Process of Design Cannibalization*, Ines Cox removed all the content from online platforms so all that remained was the containers that housed the information. I am interested in the way that Cox shifted the focus from the content to the structures that organize and display the content.

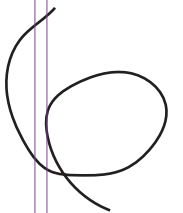
Danto, Arthur, Hicks, Sheila, Simon, Joan, Stritzler-Levine, Nina, and Boom, Irma. *Sheila Hicks : Weaving as Metaphor*. 2006. New Haven: Yale UP and Bard Graduate Center for Studies in the Decorative Arts, Design. Print.

Sheila Hicks: Weaving As Metaphor examines the small woven and wrought works artist Sheila Hicks has produced for the past fifty years. I am interested in this book not only as an example of Hicks's use of

weaving as a medium to communicate and visualize places and ideas, but also as an example of Irma Boom's design decision to transform a bound publication into a sculptural object.

Debray, Régis. "Socialism: A Life Cycle," *New Left Review* no. 46 (July–August 2007), p. 26.

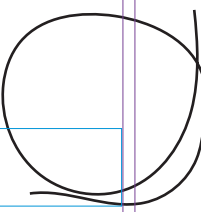
In the 2007 essay, “Socialism: A Life Cycle,” published in *New Left Review* number 46, Régis Debray compresses the history of the written word into 28 pages. Near the end of the essay, Debray inserts a succinct table of three columns that charts the characteristics of three ‘spheres.’ The Logosphere (the word), the Graphosphere (the book), and the Videosphere (the screen). Using the framework that Debray developed, I added characteristics of my practice as a fourth column. I was interested in how my research interests would fit into this established communication system as a speculative future.



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| Hesse, Eva. <i>Accession II</i> . 1969. Galvanized steel and vinyl. Detroit Institute of Art, Detroit. Eva Hesse fully explored the transformative potential of the mass-produced materials she used for making. <i>Accession II</i> consists of a five-sided, industrially fabricated exterior made of galvanized steel screens through which Hesse poked 30,670 short pieces of silver colored rubber tubing. I am interested in Hesse's use of mass-produced materials. The way she was able to manipulate and transform materials. With <i>Accession II</i> , Hesse created a contrast between the hard, geometric framing of the exterior and the repetitive, soft contents of the interior. | the space where it is implemented. I am interested in the concept behind Lewitt's wall drawings. As a set of instructions that can be reproduced anywhere, at any time, without Lewitt needing to be present. | Perec, Georges. <i>Species of Spaces and Other Pieces</i> . 1974. Using writing to explain what we cannot see, Perec contemplates the ways we occupy the space around us. I am drawn to the word play within Perec's writing. | Maurer, Luna, Paulus, Edo, Editor, Puckey, Jonathan, Editor, and Wouters, Roel, Editor. <i>Conditional Design Workbook</i> . 2013. The <i>Conditional Design Workbook</i> invites readers to actively participate in playfully designed sets of rules and conditions that stimulate collaboration between participants and lead to unpredictable outcomes. I am interested in the rule based approach and focus on process over product that the <i>Conditional Design Workbook</i> promotes. | McCollum, Allan. <i>Over Ten Thousand Individual Works</i> . 1987/88. MOMA, New York, NY. <i>Over Ten Thousand Individual Works</i> , focuses on the intersection of reproduction and the uniqueness of the art object. To produce the work, Allan McCollum copied hundreds of forms of everyday objects—bottle caps, paperweights, cat toys, a measuring spoon, etc. These small shapes were collected from homes, supermarkets, and hardware stores. I am interested in |
| Krauss, Rosalind. <i>Grids</i> . vol. 9, 1979, pp. 51–64. In <i>Grids</i> , Rosalind Krauss describes the grid as being “what art looks like when it turns its back on nature.” I am interested in the connections Krauss makes between the grid, modernism, and being antinatural. | | | | |
| Lewitt, Sol. <i>Wall Drawing 51</i> . 1970. Blue snap lines. LeWitt Collection, Chester, Connecticut Sol LeWitt's wall drawings exist as simple instructions on a sheet of paper. Production is intended to be temporary, but repeatable. <i>Wall Drawing 51</i> is comprised of hundreds of blue lines varying in length, stretching from one architectural detail to another. Because it is constructed according to the conditions of the wall, it recognizes the unique architectural details of | | | | |
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| | how McCollum questions the separation between hand and machine by applying strategies of mass production to hand-made objects. | | Rozendaal, Rafaël. <i>Notes on Abstract Browsing</i> . 2016. www.newrafael.com. < https://www.newrafael.com/notes-onabstract-browsing/ >. Accessed 25 Aug. 2018. Rafaël Rozendaal developed <i>Abstract Browsing</i> , an extension for the Chrome browser that turns his computer into a tool to transform web pages into abstract compositions. Once captured, these digital forms are reproduced as large-scale Jacquard weavings. Human designed and machine optimized, pixels on a screen become stitches on a tapestry. I am interested in the way Rozendaal uses the software plugin as a tool for generating physical objects (Jacquard weavings) from digital information (webpages). | |
| | Morley, Madeleine. "A Graphic Designer Who Thinks Like an Architect." <i>Eye on Design</i> , 7 Nov. 2017, eyeondesign.aiga.org/a-type-designer-who-thinks-like-an-architect/. Karl Nawrot incorporates handmade tools and devices into his design process. Nawrot views these tools as design objects in and of themselves. I am interested in the way Nawrot's work blurs the line between design tools and what they create. | | Pindell, Howardena. <i>Howardena Pindell: What Remains To Be Seen</i> . 2018. VMFA, Richmond, VA. Howardena Pindell's work employs texture, color, structures, and the process of making to call attention to political issues. Pindell adopted the grid as a structure for her drawings and paintings. I am interested in Pindell's use of the grid, scale, repetition, and laborious process. In a small work from 1974, <i>Untitled #58</i> , Pindell covered a hand-drawn grid with a mash-up of vellum scraps and hole-punched paper dots. The paper dots, too numerous to count, create a translucent surface of light and shadow. | Suh, Do Ho. <i>Rubbing/Loving</i> . 2016. Mixed media. Dimensions variable. For <i>Rubbing/Loving</i> , Suh covered every surface of his apartment with white paper which he then rubbed with colored pencil. I am interested in the way that Suh uses this technique to capture the physical details of his apartment—how memory of space can be reproduced. |
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| Additional Support | | | |  |
| To Tim Hoffman, thank you for your love, laughter, and continuous support. | | To the VCU GDES faculty, for your knowledge and guidance: | | |
| To my family and friends for your constant encouragement. | | Laura Chessin Kelsey Dusenka Kelsey Elder Steven Hoskins Nicole Killian Lap Le Jamie Mahoney Roy McKelvey Nontsikelelo Mutiti David Shields Wesley Taylor Lauren Thorson Sandra Wheeler | | |
| To my thesis committee—Sandra Wheeler, Lauren Thorson, and Madison Creech—for challenging and supporting me. | | | | |
| To my classmates, for your generous feedback and meaningful discussions: | | To the visiting artists and designers whose lectures and studio visits provided external perspectives: | | |
| Chino Amobi Brooks Heintzelman Ivy Yixue Li Taylor Stewart Eve White Junyun Chen Minjee Jeon Tanruk Pairoj-Boriboon Stephen Parks Drew Sisk Bushra Alsughayer Yutong Liu Feixue Mei Aidan Quinlan Jason S. Wright | | Coloured Publishing (Yuri Ogita + Devin Troy Strother) Dafi Kühne Silas Munro FIST (Linda Hang) Eric Timothy Carlson Una Lee Eric Hu Hardworking Goodlooking (Kristian Henson + Clara Lobregat Balaguer) Peter Burr Matylda Krzykowski Anna Kulacheck Synoptic Office (Caspar Lam + YuJune Park) Bráulio Amado Sara Kaaman Martine Syms | | |

SPACES IN OUTSIDE OF AND BETWEEN

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A handwritten number 2 on lined paper. The number is written in a cursive style, starting with a small loop at the top left, then curving down and to the right, crossing itself, and ending with a small loop at the bottom right. The paper has horizontal blue lines and a vertical red margin line on the right.

