

University of Nebraska - Lincoln

## DigitalCommons@University of Nebraska - Lincoln

---

Theses, Dissertations, and Student Creative  
Activity, School of Art, Art History and Design

Art, Art History and Design, School of

---

4-2020

### What the Eyes See and the Mind Knows

Amanda Durig

University of Nebraska - Lincoln, [adurig2@huskers.unl.edu](mailto:adurig2@huskers.unl.edu)

Follow this and additional works at: <https://digitalcommons.unl.edu/artstudents>



Part of the [Interdisciplinary Arts and Media Commons](#), and the [Printmaking Commons](#)

---

Durig, Amanda, "What the Eyes See and the Mind Knows" (2020). *Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design*. 145.

<https://digitalcommons.unl.edu/artstudents/145>

This Article is brought to you for free and open access by the Art, Art History and Design, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

What the Eyes See and the Mind Knows

By

Amanda Durig

A THESIS

The University of Nebraska

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Fine Arts

Major: Art

Under the Supervision of Karen Kunc and Francisco Souto

Lincoln, Nebraska

April, 2020

# What the Eyes See and the Mind Knows

Amanda Durig, M.F.A.

University of Nebraska, 2020

Advisors: Karen Kunc and Francisco Souto

Every morning as I set out for a walk, my mind starts trailing off as my eyes scan my neighborhood; I begin to wander into a daydream, tuning in to the pictures that I paint in my mind, imposing what I am observing into a new possibility of reality. This exploration into the lives of others in this world is a breath of fresh air, a reprieve from the demands of daily life. I am inspired by the narrative that is unknowingly being written into the earth by my neighbors, intrigued by the solutions that they come up with for cultivating spaces for growth and fertility while having limited spatial capabilities. My mixed media prints and drawings are rooted in the intersections between man-made structures interacting with nature and how the mind perceives a memory of what is seen through imagination and invention.

The foundation for my body of work is built from old textbook illustrations, photographs from outdoor encounters and my experiences as a gardener. I reference structural objects that resemble greenhouses, garden boxes, and cold frames; such structures create spaces that propagate the potential for growth, which is a hoped-for outcome with unseen processes and perils. Retranslating these images and concepts between my mind and my hand helps to mimic an action of toggling between airy daydreams and physical reality.

These homemade solutions in the garden become drawn and designed forms that similarly grow into a variety of spatial transformations.

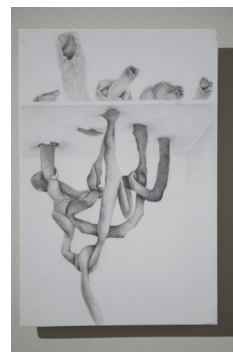
I wrestle with reconciling the tension between ephemeral moments and permanent fixtures with material choices and applications in the work. The residue of a fleeting moment is reflected in drawn elements, I apply powdered graphite as if to evoke a cloud of settling dust, revealing bits and pieces of something recognizable. I make high-contrast marks in colored pencil to resemble the spray paint markings I see each day on sun-bleached grass. I layer powdered charcoal gradually to resemble a shadow, a figment of a memory. The acid-bitten lines from the copper plate bring me back to reality with the physicality and time of the process. The image is embedded below the surface of the plate as it has imprinted upon my mind. By creating a repeatable image and combining it with an intuitive approach to material application, I encourage the viewer to see and feel in this way, as forms appear, disintegrate, reappear in alternative ways in a visual and mental field. The transference of the image and idea takes place again in the viewer, as it resides in their mind's eye.

Through this work, one may start to wonder; one's mind begins to trail off into deep thought. The mental escape has taken place, but the body remains in the present. My art-making process begins with an obsession over-collected and observed garden solution imagery where, through making multiples, I create familiar spaces that speak to the multitude of possibilities for success in cultivating growth and imagination in everyday life.

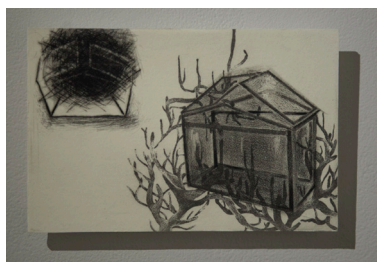
## Image List



*It Cannot Last*  
Mixed-media on paper mounted to panel  
18 x 14 in  
2019



*Jumbled*  
Graphite on paper mounted to panel  
67.25 x 11 in  
2019



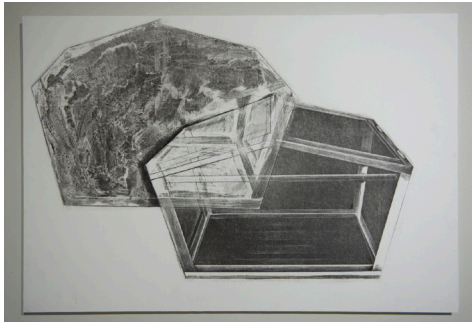
*Self Aware*  
Edition of 4: Line etch, aquatint, selective  
mezzotint on paper mounted to panel  
6 x 9 in  
2019



untitled  
Mixed-media on paper mounted to panel  
8.5 x 10 in  
2019



*Diverged from One Stalk*  
Graphite, gesso, acrylic, colored pencil on  
paper mounted to panel  
15.5 x 10 in  
2020



*Awareness of the Other*  
Edition of 5: etching with aquatint, soap  
ground, drypoint on paper mounted to  
panel  
25.75 x 17 in  
2020



untitled  
Lithograph on paper mounted to panel  
19 x 13.5 in  
2019



untitled  
Mixed-media on paper mounted to panel  
9.75 x 10.5 in  
2019



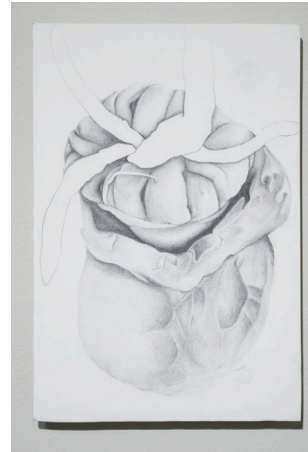
*Reduced to the Finest parts*  
Graphite, gesso, gouache on paper  
mounted to panel  
11 x 7.5 in  
2020



*The Glow of Life*  
Etching with mixed-media on paper mounted to  
panel  
25.5 x 17.75 in  
2020



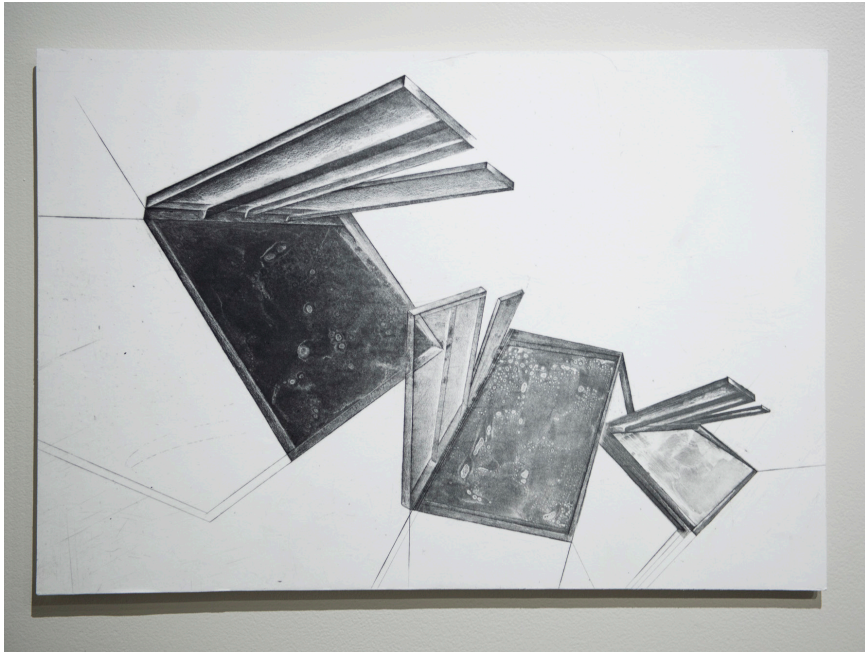
*Trained to See*  
Colored pencil on dyed laser-engraved paper  
mounted to panel  
17.5 x 24 in  
2020



untitled  
Graphite on paper mounted to panel  
7.5 x 11 in  
2019



*The Void Awaits Everyone*  
Etching and mixed media on paper mounted to  
panel  
25.75 x 17.6 in  
2020



*Impossible Alternatives*  
Edition of 4: Line etch, aquatint, soap ground  
on paper mounted to panel  
25.75 x 17.75 in  
2020



*Rebirth*  
Lithograph mounted to panel  
13.5 x 17.5 in  
2019



untitled  
Graphite on paper mounted to panel  
7 x 11 in  
2019





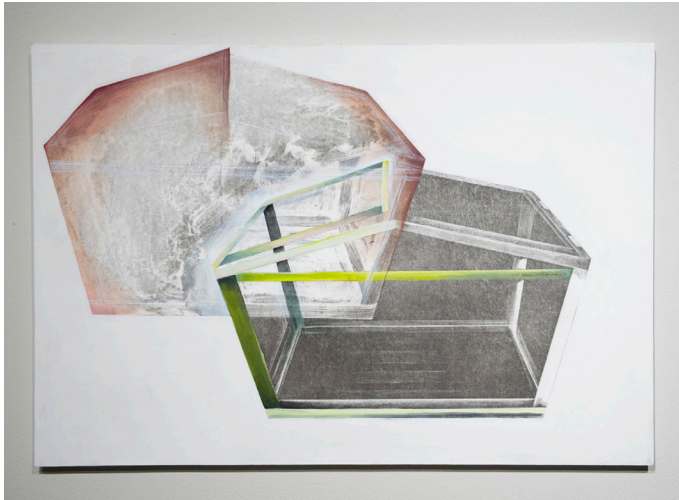
*Memory Traces*  
Etching with mixed-media on paper mounted  
to panel  
23.5 x 16.5 in  
2020



untitled  
Mixed-media on paper mounted to panel  
10 x 10.5 in  
2020



*Reversion, I*  
Toner wash aquatint and embossment on paper  
mounted to panel  
19 x 13.5 in  
2020

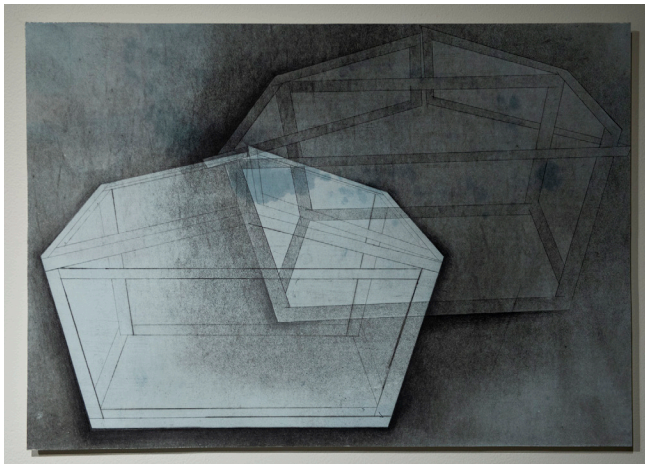


*Transpose*

Etching and mixed-media on paper mounted to panel

25.75 x 17.6 in

2020

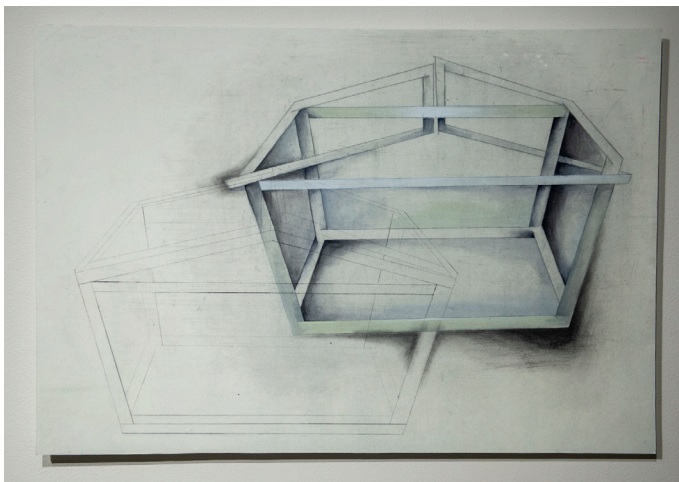


*Cover/Escape*

Multi-plate etching and graphite on dyed paper mounted to panel

23.6 x 16.75 in

2020



*Paths and Points*

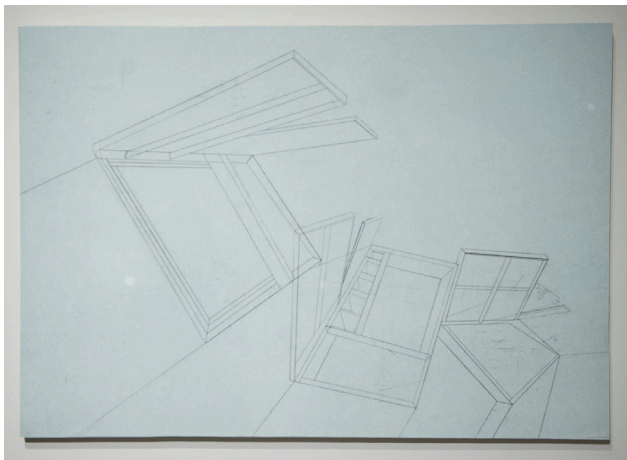
Etching and mixed-media on paper mounted to panel

25.5 x 17.75 in

2020



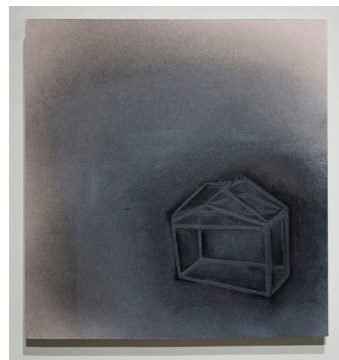
*Reminders of Disconnectedness*  
Etching and mixed-media on dyed paper  
mounted to panel  
23.5 x 16.5 in  
2020



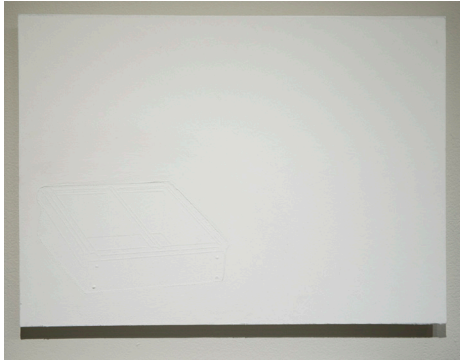
*Recurrence*  
Edition of 4 in white: etching on dyed  
paper mounted to panel  
25.4 x 17.75 in  
2020



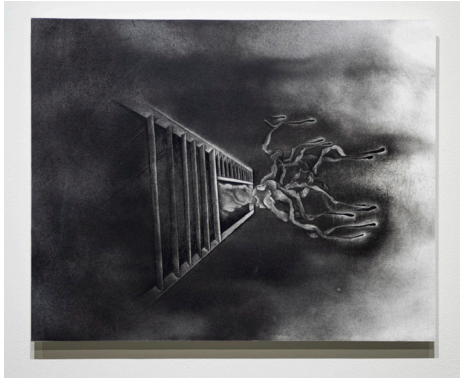
untitled  
Graphite on paper mounted to panel  
10.5 x 9.5 in  
2019



untitled  
Mixed-media on paper mounted to panel  
10 x 10.5 in  
2019



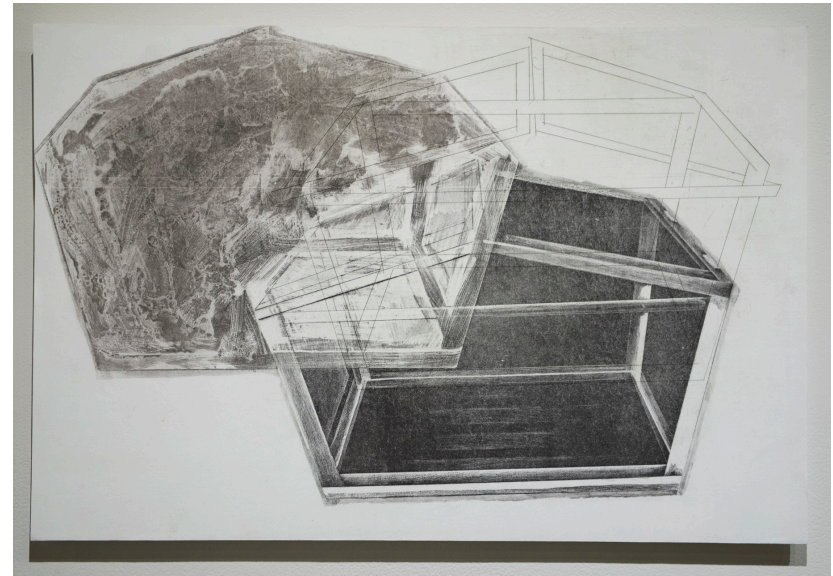
*Conditions of Existence*  
Blind embossment on paper  
mounted to panel  
17 x 14 in  
2020



*Occurs in Solitude*  
Carborundum mezzotint, charcoal,  
colored pencil on paper mounted to  
panel  
17.75 x 14.5 in  
2020



*Unsundered Being*  
Embossment, graphite, colored pencil on  
paper mounted to panel  
24 x 17.5 in  
2020



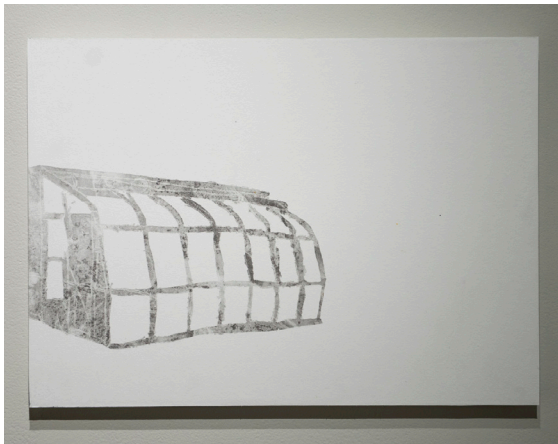
*Better Left Hidden*  
Multi-plate etching on dyed paper  
mounted to panel  
25.25 x 16.75 in  
2020



*Intertwined*  
Gouache, acrylic, gesso, colored pencil  
on dyed paper mounted to panel  
17.5 x 24 in  
2020



untitled  
Graphite on paper mounted to panel  
10 x 11 in  
2019



*Reversion, II*  
Stencil-transferred etching on paper  
mounted to panel  
19 x 13.5 in  
2020



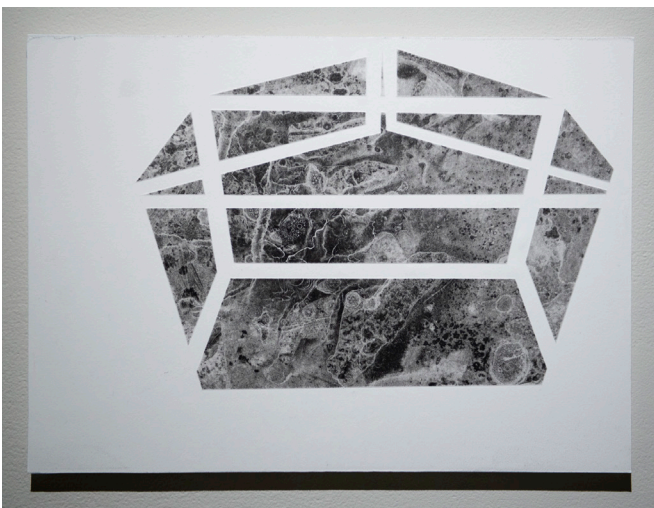
untitled  
Graphite on paper mounted to panel  
9.75 x 10.5 in  
2019



*Tangled Tree of Life*  
Mixed-media on paper mounted to panel  
15.75 x 20 in  
2019



untitled  
Graphite on paper mounted to panel  
10.75 x 7.5 in  
2019



*Middle Spaces*  
Toner wash aquatint and embossment on  
paper mounted to panel  
19.5 x 13.75 in  
2020













