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.PAUSE.

By

RICHELLE MARRION DORRIS, Bachelor of Fine Arts, Master of Arts

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Fine Arts

STEPHEN F. AUSTIN STATE UNIVERSITY

December 2019

.PAUSE.

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RICHELLE MARRION DORRIS, Bachelor of Fine Arts, Master of Arts

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ABSTRACT

.Pause. is a series of fifteen abstract oil paintings that represent a visual inspection of changing mental/emotional states of being as we navigate life. My subject matter consists of natural and organic forms that twist, contort, overlap, and flow. These aspects—combined with dramatic and gradual shifts in color, movement, layering, and lighting—create a bizarre environment of conflict and growth as well as a space for contemplation.

This series is a mixture of stylistic directions, including abstract representation, gestural, and nonobjective work. Perception is called into question as the visual information becomes more obscure. Outside elements, such as lighting and the viewer's position, play a large role in shaping the audience experience.

My work includes themes similar to contemporary representational artists and stylistic choices reminiscent of the abstract expressionists.

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INTRODUCTION TO *.PAUSE.*: CONCEPT

Adaptability. A word and quality inspiring the paintings and development of *.Pause.* Rather than alluding to natural selection—which describes phenotypic changes that occur over generations—this series refers to mankind’s ability to emotionally adapt, change, and grow within our lifetimes. In biology all cells and organisms have a certain capacity to vary their properties or behavior when environmental conditions change—an ability called plasticity. Using this as a general guideline I explore mental adaptation as an ongoing process by which humans seek to sustain a balanced mental/emotional state while experiencing stressors from social and physical environments.

In this series I approach themes of existence, interaction, reaction, and growth through abstraction. This approach encourages the audience to question, to contemplate... and to pause.

VISUAL DEVELOPMENT:

.Pause. is a stylistic divergence from my previous illustrative work. These past drawings and paintings were representations of characters from science fiction and mythology (figure 1). They emphasized technical skill, decorative detail, and figures in tightly rendered paintings and drawings (figure 2). The highly controlled technique offered little room for creative freedom or intuitive decisions. As I continued to create illustrative imagery in this manner, I felt a rift developing between the visual content and myself.

So, I paused. After a period of self-reflection, I decided to expand my artistic practices. I began to pull inspiration from my own life instead of illustrating the stories of others. A closer look at my own life revealed one dominant characteristic: stress. I was at odds with my surroundings and my artwork; I wanted peace and serenity to be introduced back into my life.

Each painting in *.Pause.* is an attempt to work through and to understand the minor and/or major conflicts I observe in those around me as well as within myself; I examine how these events affect our well-being and how we adapt to cope with new circumstances and surroundings. These paintings represent an introspective pause—facilitating contemplation and change. The works are

frozen in time, yet they suggest movement, connectivity, and growth. These concepts are brought to life through flowing, twisting, contorted, and pulled forms.

Previously, I was using paint to create a specific image; my new series explores some of the beauty of letting paint be paint. The primary focus in each painting is the organic and abstract forms. The forms react to and are shaped by the space, surrounding objects, or simply other brush strokes—highlighting interactions and reactions. These alternating areas of conflict, tension, peace, and balance exemplify the journey of finding a healthy state of being among inclosing outside forces. Additionally, two main characteristics govern the direction of my paintings: the gradual and the dramatic. These components influence my use of traditional elements and principles of design such as: contrast, color, shape, movement, space, and form.

.Pause. includes a combination of abstract visuals ranging from representational abstraction, to gestural and nonobjective paintings. Each style adds depth to the series by providing varying levels of visual information and audience interaction.

Representational Work

In *.Pause.* my representational work acts as a bridge—allowing me to ease into the vast world of abstraction and explore a diverse range of visual ambiguity. I paint objects or materials that seem like they could exist in our world but render them in unconventional ways.

Before starting these paintings, I choose a simple base organic form—such as branches, roots, or fabric—and take photos that inform my compositions and subject matter’s structure. A round of sketches or color studies on paper helps me further investigate scale, placement, or color schemes. Following this step, I begin to work on the canvas. The majority of the abstraction choices happen here as I further refine and exaggerate the movement, colors, and layers. These decisions introduce an odd factor in combination with the familiar.

The resulting paintings are peculiar macro and micro environments that explore the concepts of plasticity and elasticity in the subject matter’s physical characteristics as it interacts with the various layers and background.

The paintings *Pulse*, *Suspension*, and *Seeking Balance* fall within this category (Figure 3, 4, 8)

Pulse

Tree roots/branches are the main visual inspiration for *Pulse*. I was eager to explore a less literal approach in depicting this natural imagery. Through compositional elements and subtle colors shifts, I create a tangled living environment—evoking imagery related to humanity and existence. Interpretations of veins and arteries are now possible due to the repeated uniform shapes and use of reds and blues. Intestinal forms, tentacles, or worms may even come to mind with areas having a flesh-like quality.

Immobile organisms such as plants can exhibit substantial phenotypic plasticity—they have the ability to change their behavior, morphology and physiology when environmental conditions change (Auld, Agrawal, Relyea 503). In physics, plasticity also refers to the ability of a solid material to undergo a permanent change of shape in response to applied forces. I apply both concepts to the imagery in *Pulse*—implying distorting environmental forces have an effect on the subject's growth and permanent form.

Studies on plasticity and elasticity are also present in neuroscience and psychology, but it was through examining the terms in relation to plants and objects that I formed connections and relevance for this body of work. Since my concept is heavily inspired by the psychological, however, it was also important

to understand the terminology in relation to this field.

Neuroplasticity describes the ability of the brain to change continuously throughout an individual's life. There are two types of neuroplasticity: functional and structural. Functional is the ability to move functions from a damaged area of the brain to other undamaged areas; structural refers to changes in the brain's physical structure as a result of learning (Bennet, Diamond, Krech, and Rosenzweig 610).

The imagery in *Pulse* relates to the themes of adaptability and growth through the layering of individual forms—each representing a single existence. The path each form takes references a lifetime of various reactions to outside forces. One form may have gradual curves and slopes as it grows and stretches across the canvas, then suddenly it twists and contorts wrapping around itself or the surrounding forms (Figure 4). However, such an occurrence is momentary. The form can still return to a similar previous existence, eluding to man's ability to recover after minor or substantial life events. The disturbance still exists, a permanent incident recorded on the canvas and in our minds—but life continues. Ideally, we find ways to accept and adapt to current realities, reaching new states of mental equilibrium in the process.

Suspension

Suspension continues to build on these themes through different imagery and is heavily influenced by the term elasticity. In physics elasticity is a material's ability to resist distortion and return to a normal state when an influence or force is removed. The base subject matter in *Suspension* is loosely inspired by fabric and its exceptional ability to be shaped, molded, and manipulated. Yet, unlike the forms in pulse— whose positions are fixed—none of these variable forms are permanent changes. Fabric can easily return to an undisturbed state or be rearranged in new positions.

Fabric and drapery have a rich history in art, frequently used in still life compositions and figurative painting and drawing; yet, it is almost always a supporting element to the figure. By removing it from its normal position in painting, a new perception is created—it is now the focus while the human element exists only through reference, if at all. In the article *Drapery and the Secret History of Painting*, British Art historian Andrew Graham-Dixion writes about the frequently included yet overlooked material:

It gives the impression that it is there simply because it has to be there, so we pay it less attention than it deserves. But because it has always been so malleable, so open to invention — so inviting of artistic invention, both in colour and form — drapery has always played a vital part in what might be called the secret history of

painting. Centuries before the idea of abstract art had even been dreamed of, the flow and the rhythm of drapery, its twists of form and its sudden explosions of colour, offered figurative painters expressive possibilities closely akin to those promised by abstraction. Look at how an artist paints drapery and you often see, in its purest state, how they use form and colour to express the emotions that lie at the heart of their work.

I focus on the expressive movement and shapes that are inherent in malleable materials. However, instead of fabric, I use plastic bags as my photo reference material for the form. The plastic offers a slightly more rigid form that does not collapse as I manipulate the physical shapes—pockets of air help to exaggerate the layers and depth. It also does not have the same visual weight as heavier materials—offering an airy quality, a feature further exaggerated through rendering choices in the process of painting (Figure 5). Combining the two visual inspirations allows me to create an object that is both informed by and removed from reality.

I use high contrast and dark forms throughout the series to distinguish between the subject matter and its surroundings. In *Suspension* the void like background creates an isolated environment that the subject matter recedes into and comes forth out of. Hints of branch/root forms, similar to those included in *Pulse*, are enveloped in the background of *Suspension* and *Seeking Balance* to keep a connective element in each of the abstract representational works.

Representational Precedent

The natural world is frequently referenced in relation to human experience by other artists, such as in Julie Heffernan's work (Figure 8). One series of Heffernan's focuses on the lives of women, derived from her experiences over the years. In her artist statement she writes that her early paintings describe the ripeness of youthful experience with flourishing fruit and landscapes. Later paintings suggest maturation, with imagery of accumulation and loss among the natural world. Her chosen imagery "describes the richness (and spectacle) of interior experience through symbolism" and figurative forms (Heffernan). I was inspired by the graceful movements of the trees and how Heffernan incorporates them with the figure to accentuate her ideas and support a narrative.

Jindra Jehu's work also pulls from the natural world, but avoids the human figure (Figure 9). Her ocean drifter series is the result of collection, observation and recording along various shorelines. She states that the patterns of twisted and tangled fishing line, rope, plastic, and seaweed are evidence of the energy of sea currents and wave power—Her drawings and paintings "reveal an alien universe, a paradox where strange beauty is discovered among the pollution of our seas" (Jehu). The concept of creating an otherworldly environment is

important in my own work as well—creating visuals that are removed from our everyday lives.

Gestural Work

My representational-based work gives multiple cues that can lead the viewer to concepts within my range of inspiration through tangible visuals. My gestural works are intuitive creations where the same repeated movements and directional lines—established in the representational work—reappear, but without a clear visual reference. Interaction and growth are still the primary focuses but the subject matter is simply colors, marks, and wiped away paint layers. This process creates wispy ambiguous forms, floating within the borders of the canvas. With this group of paintings, I experiment with different levels of visual accessibility.

My process for creating these paintings is reactionary. There are no studies or sketches completed beforehand. To begin I roughly decide where to place my focal points and I lay down thick blocks of paint—one color at a time. I then take

a paint brush and apply a mixture of mineral spirits and linseed oil to the paint forms. This disrupts the solid masses initially laid out on the canvas and causes inconsistent drips into unworked areas. Finally, I use rags to wipe the layers, creating expressive ethereal forms.

The paintings *Core*, *Socialize*, *Equilibrium*, and *Affected* fall into the gestural category (Figure 10, 11, 14, 15). I also create a dynamic experience by using tape as a layered component in *Socialize*—this activates the painting surface through reflection when combined with lighting.

Core

While creating my gestural paintings I discovered how to embrace a sense of freedom in the mark-making process and began to let the paint make the majority of the decisions. *Core* is comprised of wild whipping motions, some of which combine to form solid areas of color, while others break off and leave a unique trail as the tools drag the paint in erratic patterns (Figure 12). These layers are built on top of an unpainted white gesso canvas surface—the unpainted negative spaces are visible throughout the composition and along the edges of the main forms.

I start with very limited color selections in my gestural work. The dominant green wisps and the pink/red “core” section create the background and first layer of the painting. After a layer dries, I apply a second pair of colors—working in small sections so I do not overcomplicate an area or cover up too much of the initial layers. Each color is thinned with medium before rags pull the paint to loosely build on or oppose the directional lines and forms established in the previous layers.

The looping and twisting patterns suggest movement and growth. I see the stacked layers as forms crossing the core structure—similar to a storm passing over the earth. Hotspots are lit up in vibrant reds, blues, and darker purples. The resulting image represents an internal struggle to manage chaotic moments while also acknowledging that they will pass.

Socialize

Visually dark paintings play a large role in this series. Light valued wispy matter is the primary subject in *Socialize*, but as with *Suspension* they recede into the dark background and come forward to catch the light. Different marks and forms (reminiscent of the same root/branch visuals included in the

representational work) are buried under dark washes of paint—creating ghost layers that provide a unique depth and sense of mystery. *Socialize* also utilizes three vertical stripes created by painting over tape. These stripes interact with the lighting and the viewer's position to give subtle variations as the picture plane is crossed and the reflections travel across the glossy surface (Figure 13).

Socialize emphasizes concepts of singular existences that interact and react to each other's presence in order to progress and grow. The forms reach out to each other just like we reach out to others similar to ourselves in stressful times—we help guide each other and overcome adversity together. The larger form is dominant and works to build up the smaller form through connecting strokes.

Gestural Precedents

My gestural work began by accident and out of frustration. In this category, I expand my creative process by placing paint on the canvas in new and unfamiliar ways. I turn to the abstract expressionists to further explore the possibilities of mark making and abstraction.

By studying the work of Cy Twombly and Joan Mitchell, I expand my understanding of what art can be and the role it serves for an audience. Twombly's work is incredibly different from my own, yet his ability to effectively incorporate a sense of freedom and emotional presence in his work is a highly desirable quality.

Twombly's characteristic painting style of expressive drips and active, scribbled, and scratched lines is eye catching (Figure 16). He states: "my line is childlike but not childish. It is very difficult to fake...to get that quality you need to project yourself into the child's line. It has to be felt (Twombly)." I would not have fully appreciated or understood this particular mindset had I not gone through the process of creating my own gestural paintings.

Mitchell's work is also inspiring; the strong presence of rural environments in her work as well as her handling of spaciousness and light is particularly engaging (Figure 17). My gestural forms are similar to seaweed or jellyfish floating through the ocean or microscopic organisms that are now life size. The interaction between form and space create an environmental illusion.

Nonobjective Work

In addition to my abstract representation and gestural work, I also experiment with minimalism and nonobjective paintings. This group is a series of chromatic black paintings, created by mixing phthalo blue, alizarin crimson, and occasionally cadmium yellow. All other visual cues are stripped away; there are no colors distinguishing background from subject matter—only crisscrossing, twisting, and flowing brush strokes. At first these paintings seem like a solid color from a distance but that changes as the viewer moves closer to and around the canvas. The light dances across the brush strokes, illuminating different paths and marks—creating a range of values not actually present in the paint.

Each painting utilizes a new mark marking approach to catch reflections in unique ways. Occasionally I fill the whole canvas with layers of strokes; in others the negative space, with no marks, create contrasts as flat paint meets directional lines—producing optical illusions and a three-dimensional effect.

Despite the different visuals and stylistic choices, I see the chromatic black paintings as continuing interpretations of the aspects included in the representational and abstract work. The visual information is minimal and simplified, yet still carry the movements established in the previous styles. Now,

dynamic contrasts are created simply through the interactions between the deep velvety blacks and the paintings' physical surroundings.

I want my work to be visually stimulating. With the chromatic black paintings, I also want my paintings to be physically engaging, causing the viewer to stop and backtrack—encouraging a back and forth dance with the painting. The paintings *Deep Paths*, *Resolute*, *Complicated*, *Floating*, *Singular*, *Antisocial*, and *Synergy* fit in this category. (Figure 18, 19, 20, 21, 22, 23, 24)

Deep Paths and Resolute

Deep Paths utilizes one brush size and organic sweeping movements for the whole piece. Depth is added through layering the brushstrokes—each new mark visually pushes the previous ones back in space. When an area becomes too uniform and consistent a new direction is introduced to avoid monotony. Twisting the brush as it traverses the canvas also causes breaks that catch the light in unique ways. Slight color variations are present at the bottom of the painting as the hues lean more towards blue or red in sections.

Resolute introduces more variation into the creative process such as: two layers of chromatic blacks, three sizes of brushes, and I also avoided covering

the whole canvas in only one layer of paint. *Resolute* has an underpainting of medium value blues and oranges. A chromatic black layer that leans towards red covers this whole underpainting. With a blade I scratch out slim curving marks, primarily in the bottom center, allowing a few points of the pure blue and orange colors to pop through the black layers. Blue-black strokes create the final layer in the foreground—primarily on the left and right edges—while the red/black remains visible in the center of the canvas. Three brush sizes are used to create different lines and negative spaces; I also vary the organic pattern by including a vertical stripe, down the right side of the canvas.

Complicated

Ironically, *Complicated* is the most simplified when it comes to mark making—only one stroke occurs across the paintings surface—yet it has one of the strongest relationships with the lighting. The background is a flattened chromatic black layer with no visible brush strokes. The singular line is reminiscent of a tight wavelength, that arches from the left bottom corner to the right bottom corner. The alternating up and down pulls of the stroke create a three-dimensional effect as the light hits the surface.

Nonobjective Precedence

I began my nonobjective paintings unintentionally. The chromatic black was meant to be a beginning layer. However, as I let the painting dry and watched its interaction with the light, I found something unexpectedly magical and untouchable. This experience led to researching the artists of the New York School—Ad Reinhardt, Robert Rauschenberg, Mark Rothko, Frank Stella and Barnett Newman—who concerned themselves intensively with the color black beginning in the 1940's.

For Ad Reinhardt, his black paintings signaled the end of painting, famously stating that they were the last paintings anyone could paint (Kellein). Reinhardt strongly believed in the philosophy of art as art and worked to rid his painting of any discernable imagery. Within his series I found the beauty of stopping and observing.

He created matte surfaces with no traces of brush strokes; he called his work a “pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting” (Ad Reinhardt 83). His work entitled *Abstract Painting*, is chromatic blacks with hints of green, blue, and red. Geometric grids create subtle color shifts that make the paintings appear completely black at first. Only time

reveals the grid formations as the viewers eyes adjust and the color variations perceived (Figure 25).

Robert Rauschenberg's painting *Untitled* [glossy black four-panel painting] is a monochromatic black painting that utilizes newspaper and enamel to enhance the surface of his work (Figure 26). In an essay examining Rauschenberg's glossy black paintings, curator Caitlin Haskell writes "despite being monochrome [the paintings] rarely appears only black. By design, the densely textured, almost hyperactive surface catches and reflects light, creating a visual experience that invariably includes a range of colors, from grays to brilliant whites."

Previously, I never considered the power of minimalistic art. The process of creating the work in *.Pause.* has opened my eyes to styles that I have long overlooked. My black and gestural paintings have expanded my perceptions of what art can be—both as a creator and as an audience member. I am now more aware of the importance of external elements, beyond what is included on the surface of the canvas, and how they combine to form a greater experience.

INSTALLATION AND LIGHTING ELEMENTS

In *.Pause.* installation and lighting play an essential role in emphasizing the importance of our surroundings and their ability to influence our moods, perceptions and interactions. The concepts extend beyond individual paintings and are embodied in the exhibition as a whole—every aspect of the gallery serves a purpose and combines to form this experience.

.Pause. is arranged in a variety of ways. The main placement of each work is based on the dynamics between the primarily bright/white paintings (*Equilibrium, Core, Pulse, Rising, Seeking Balance*) and the primarily dark/black paintings (*Socialize, Affected, Synergy, Floating, Resolute, Deep Paths, Complicated, Singular, Antisocial*). I consider the type of painting style and how one painting's visuals will affect the perception of the adjacent work.

Minimal lighting further accentuates the contrast between the light and dark work. Low lit areas from gaps and emphasize the pause effect—creating a more intimate/personal space. The black paintings work well in low light and benefit from the added effect of appearing relatively blank from far away.

Within the exhibition, spotlights light the show title and the bright paintings while the black work is unlit—receiving only diffused light from the adjacent white paintings. This encourages the viewer to come closer and examine the shadowed work.

The front gallery has four main walls; I use 5 paintings with a dominant white background. I divide the paintings so each wall has at least one white background painting. Each wall offers a new experience; the styles, lighting, and visual information change with each group.

The final installation is as follows: wall 1 (right hand wall as you enter the front of the gallery) has the show title and artist statement followed by *Equilibrium* (lit), *Socialize* (unlit), *Core* (lit), *Affected* (unlit)—from right to left (Figure 27). This group contains the majority of the gestural paintings and emphasizes themes of belonging—humans frequently gravitate to groups of similar individuals. The dark gestural work introduces concepts of searching—forms and colors are muted in the shadow areas of the gallery causing the viewer to search for obscured visuals. The vertical tape stripes on *Socialize* and the varnish splotches on *Affected* subtly hint at the importance of visibility, reflections, and positions in the show.

Wall 2 (opposite the main doors) has the stacked triptych of: *Pulse*—on the top (lit), *Suspension*—in the middle (raking light from *Pulse*), and *Synergy*—on the bottom (raking light from *Pulse*) (Figure 28). Combining these paintings emphasizes the connectivity of this body of work despite the stylistic differences.

Movements started in one piece continue in the next from similar points—being in proximity with others often means we will begin to incorporate similar traits into our own lives, while retaining our individuality.

This is the wall that is seen first when entering the gallery. I immediately allude to the dynamic interactions between the black paintings and lighting with *Synergy* catching a large amount of side lighting at the bottom of this trio.

Wall 3 (opposite wall 1), from right to left: *Flowing* (unlit and furthest from light source), *Resolute* (unlit), *Rising* (lit), *Deep Paths* (unlit), and *Complicated* (unlit and furthest from light source) (Figure 29). This wall plays with concepts of how changing distances and positions also changes the viewer's perception of what is observed. The smallest nonobjective black works (*Complicated* and *Flowing*, both 9" x 12") are also the furthest from the light source. Their effect is subtle at a distance—where they appear flat—and powerful up close when the strokes become more evident. A direct contrast to the adjacent wall that displays *Synergy*, the most lit black painting. Such interactions mirror the idea that we frequently form opinions from a distance—with sparse knowledge—that change as we get closer to individuals—leading to a more informed understanding and deeper interactions.

Wall 4 (opposite wall 2), from right to left: *Singular* (unlit), *Seeking Balance* (lit), and *Antisocial* (unlit) (Figure 30). The nonobjective paintings that I associate with isolation are on each side of the much larger painting, *Seeking Balance*—both have a wide vertical stroke taking up the majority of a small canvas.

Singular uses sweeping strokes similar to those found in larger works, such as *Deep Paths* and *Synergy*. The vertical line flattens the sweeping strokes in its paths and has no visible brush marks. *Antisocial* is full of small chaotic movements that create a dense texture; its vertical line is textured by split bristles creating small paths. Both paintings create a visual separation between the linear line and the organic forms surrounding it. *Seeking Balance*'s placement in between these two paintings references the idea of creating a moment of solitary contemplation by removing ourselves from our busy surroundings.

Each wall is symmetrical in arrangement and references the idea of desiring a stable/balanced state of being.

CONCLUSION

.Pause. allows me to approach painting not only as a means to create an image but as a physical and interactive object. I consider multiple components beyond the canvas and make them an integral part of viewing the work. Lighting and viewer positions are essential to the experience and creating a space where we can slow down, make connections, and process our surroundings from new perspectives.

This series is about interactions, growth, and adapting as we continue to navigate through life and react to our everchanging surroundings. This body of work is opening my eyes to the beauties of exploring new styles. I plan to continue creating with an abstract approach both with the figure and without—integrating the freedom I discovered in my gestural work as well as the visual diversity and interactive qualities of the black paintings.



Figure 1: *Hera's Hatred*, 2017, gouache and watercolor on paper, 8" x 10"



Figure 2: *In Memory of...*,
2016, watercolor on paper,
4" x 6"

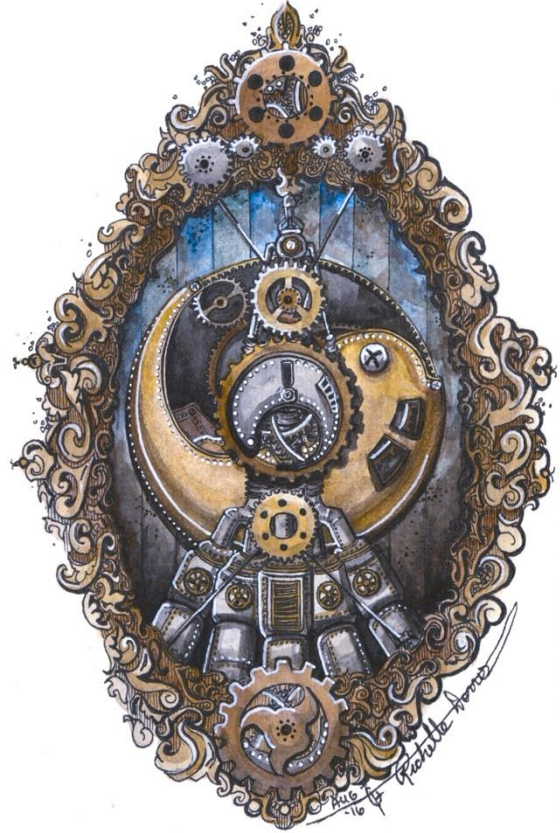


Figure 2: *Geared up World*,
2016, watercolor on paper,
4" x 6"



Figure 3: *Pulse*, 2018, oil on canvas, 15" x 60"



Figure 4: *Suspension*, 2019, oil on canvas, 15" x 60"



Figure 5: (detail) *Pulse*, 2018, oil on canvas, 15" x 60"



Figure 6: (detail) *Suspension*, 2019, oil on canvas, 15" x 60"



Figure 7: *Seeking Balance*, 2019, oil on canvas,
30" x 48"



Figure 8: *Self-portrait with Shelter*, 2017, oil on canvas, 60" x 68"



Figure 9: *Ocean Drifter*, 2016, charcoal on fabriano paper
78 1/2" x 59"



Figure 10: *Core*, 2019, oil on canvas,
30" x 48"

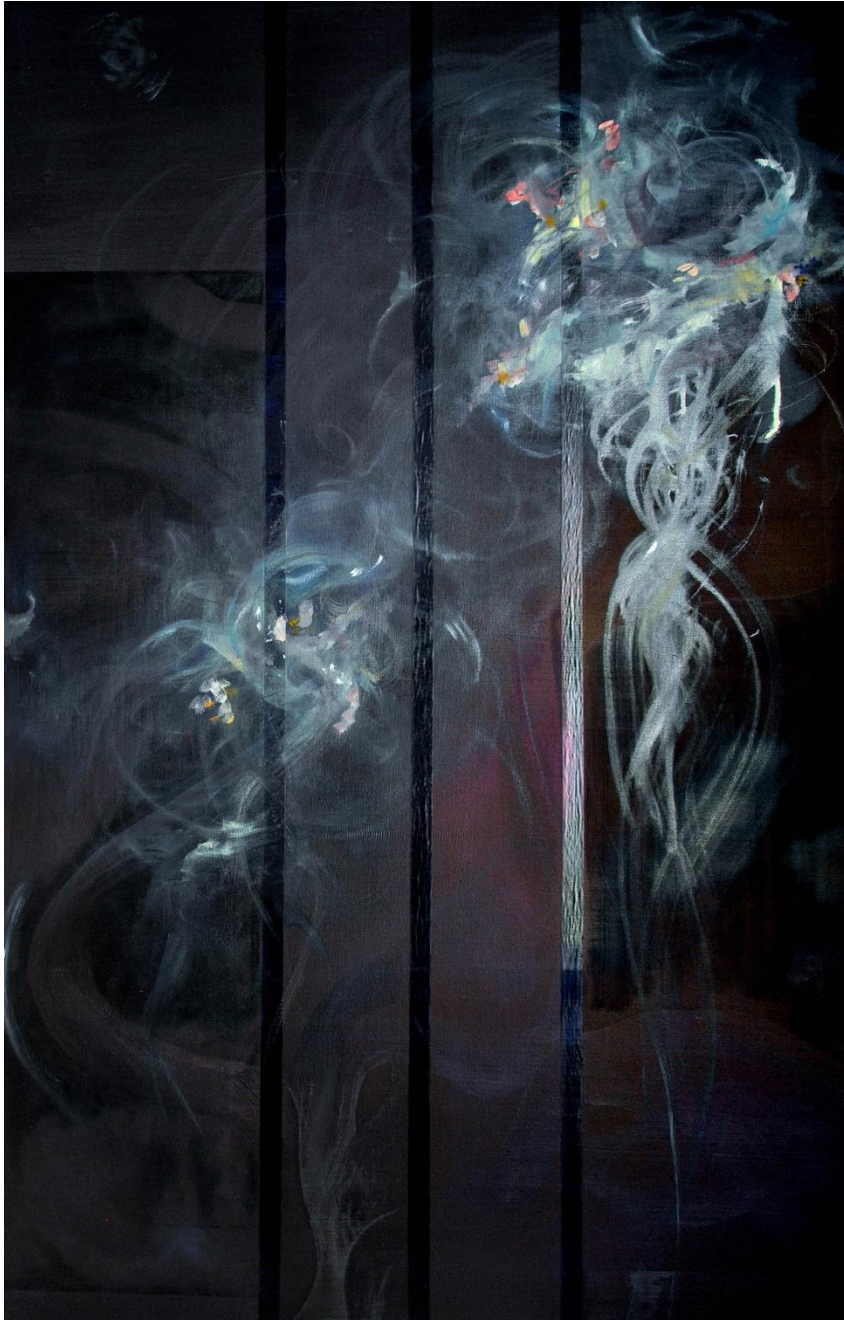


Figure 11: *Socialize*, 2019, oil on canvas,
30" x 48"

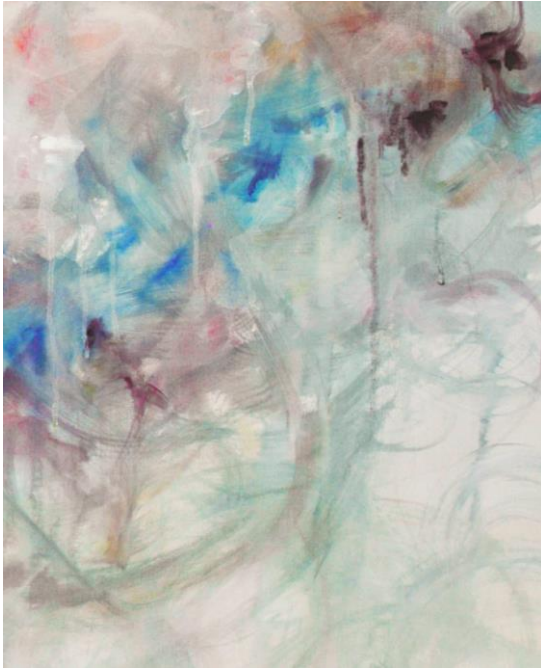


Figure 12: (detail) *Core*, 2019,
oil on canvas, 30" x 48"

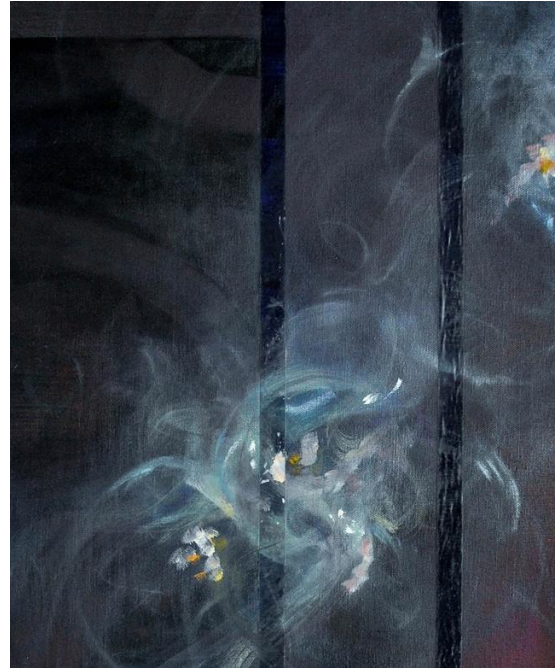


Figure 13: (detail) *Socialize*, 2019,
oil on canvas, 30" x 48"



Figure 14: *Equilibrium*, 2019,
oil on canvas, 16" x 24"

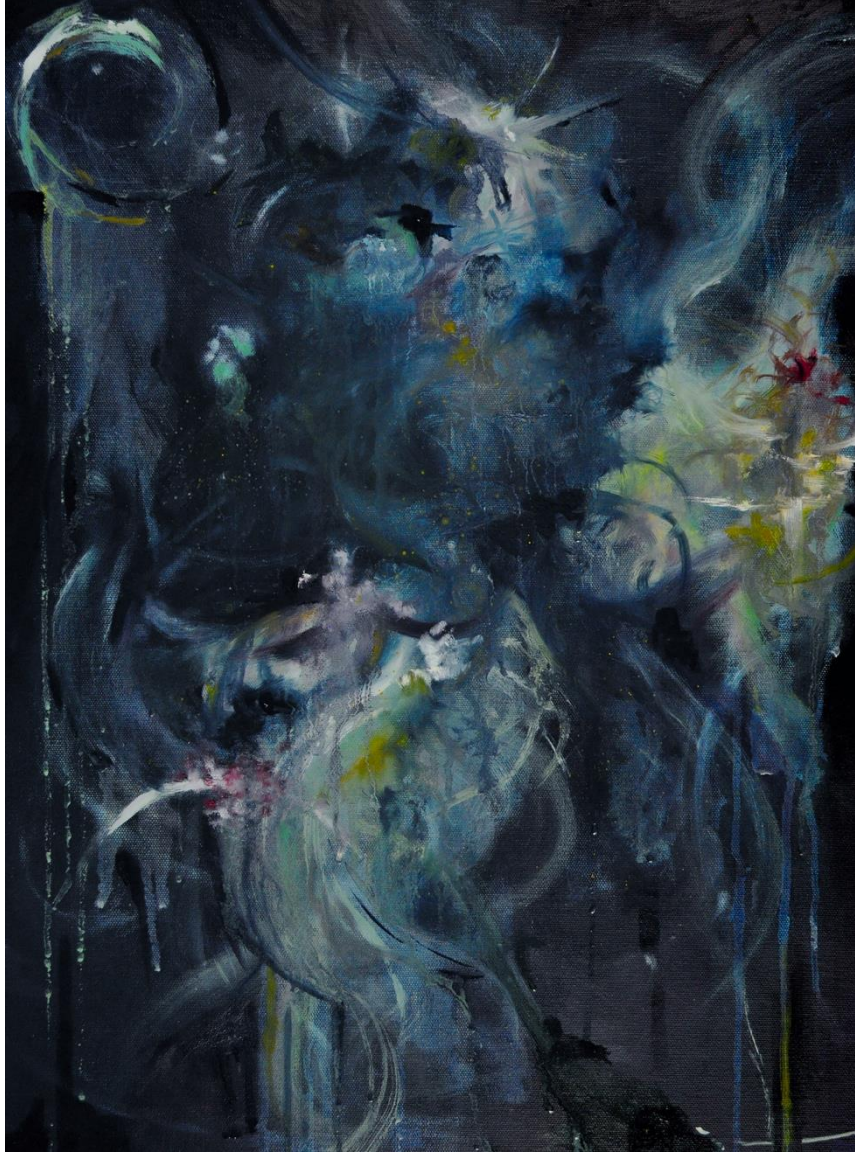


Figure 15: *Affected*, 2019,
oil on canvas, 16" x 24"



Figure 16: Cy Twombly, No. V from *Nine discourses on Commodus*, 1963, oil paint, crayon, wax on canvas



Figure 17: Joan Mitchell, *Sunflower Series*, 1969, oil paint on canvas, 112 ½" x 78 ½"



Figure 18: *Deep Paths*, 2019,
oil on canvas, 24" x 36"

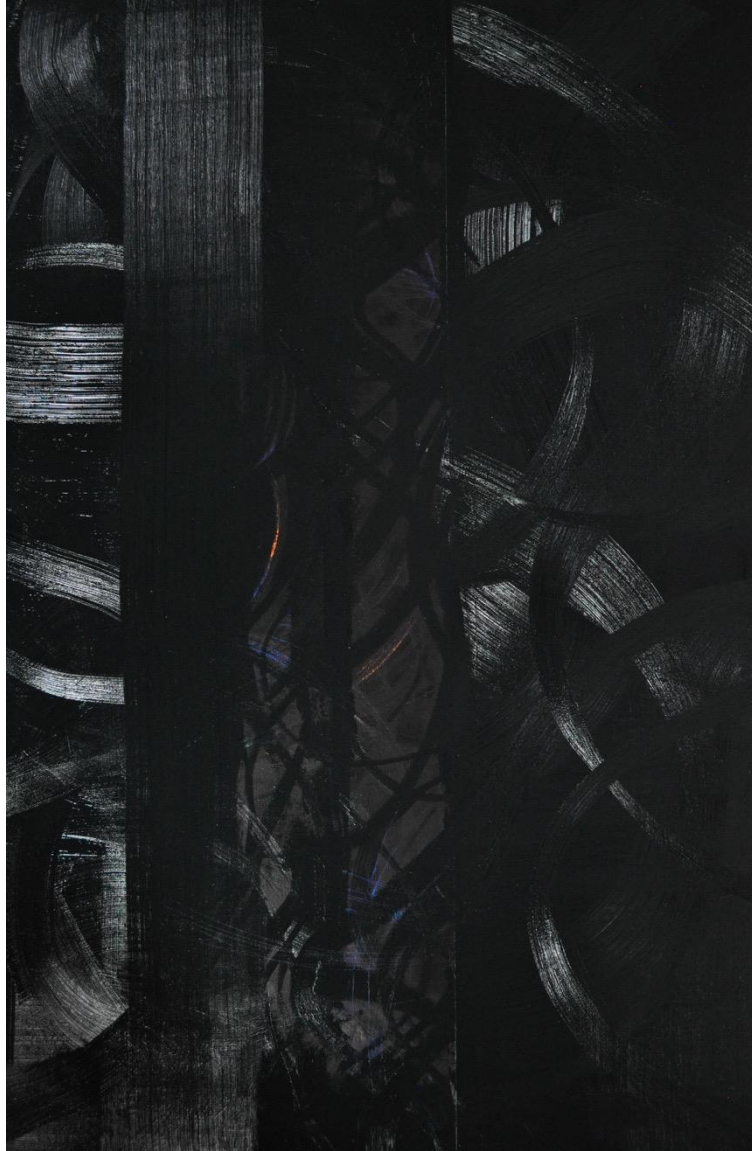


Figure 19: *Resolute*, 2019,
oil on canvas, 24" x 36"

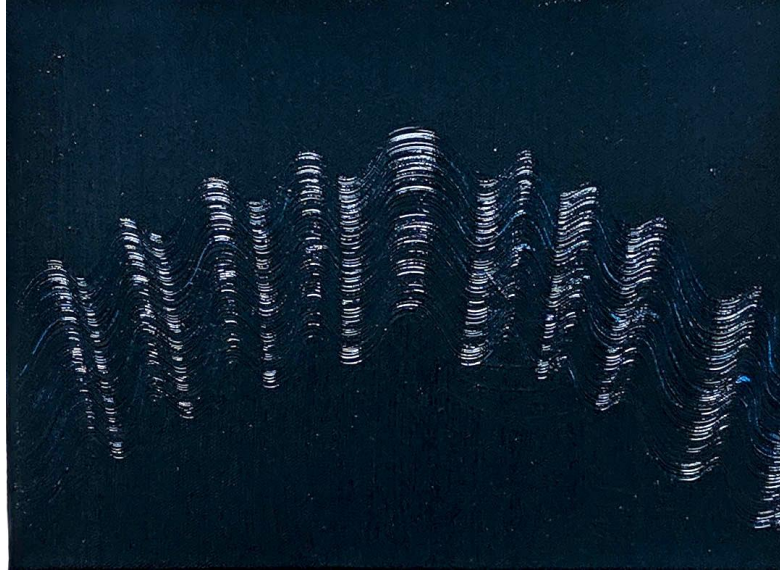


Figure 20: (top) *Complicated*, 2019, oil on canvas, 9" x 12"



Figure 21: (bottom) *Floating*, 2019, oil on canvas, 9" x 12"

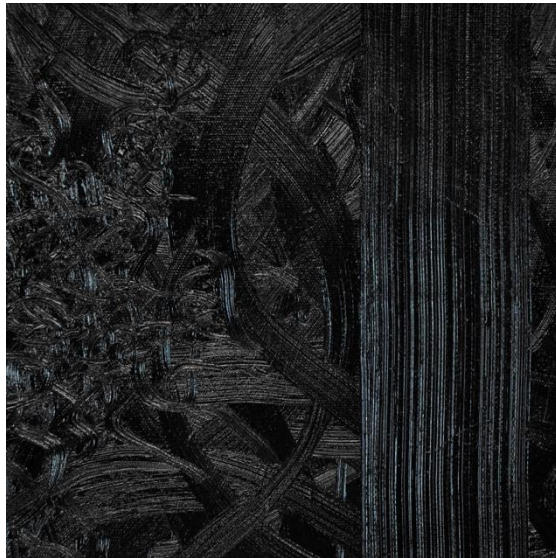


Figure 22: (top) *Singular*, 2019,
oil on canvas, 12" x 12"

Figure 23: (bottom) *Antisocial*, 2019,
oil on canvas, 12" x 12"



Figure 24: *Synergy*, 2019,
oil on canvas, 15" x 60"



Figure 25: Ad Reinhardt, *Abstract Painting*, 1957 ,
oil on canvas, 9" x 40"



Figure 26: Robert Rauschenberg, *Untitled (glossy black four-panel painting)*, 1951, enamel and newspaper on canvas, 87 1/16" × 170 1/2"

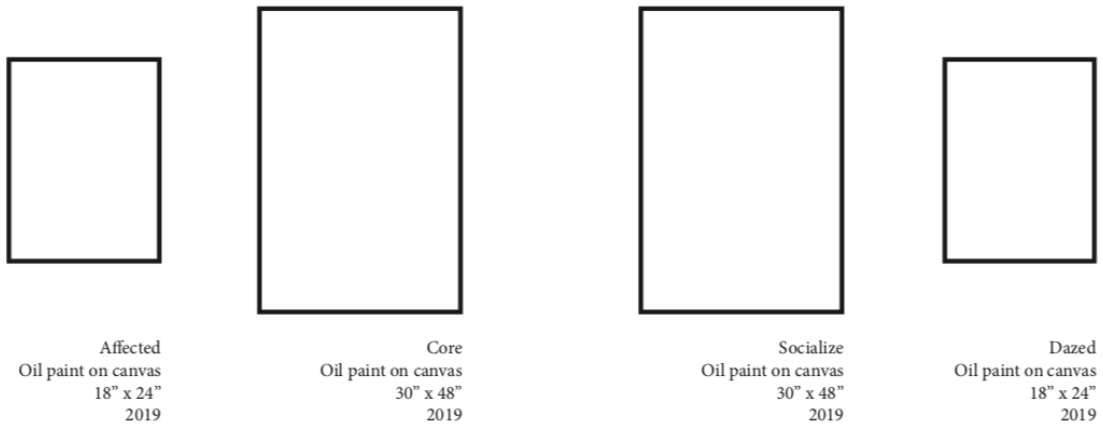


Figure 27: Wall 1 set up

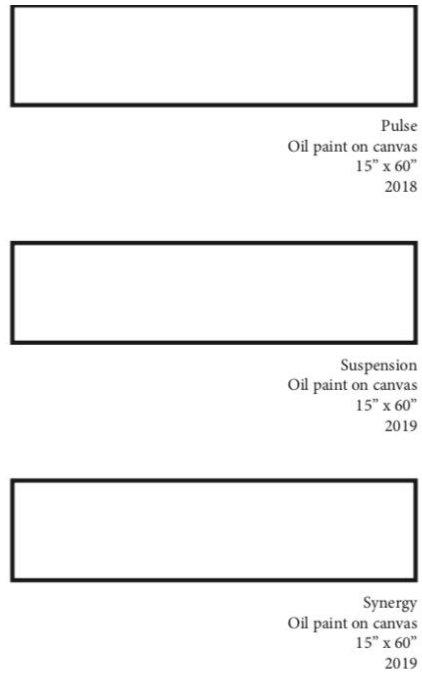


Figure 28: Wall 2 set up

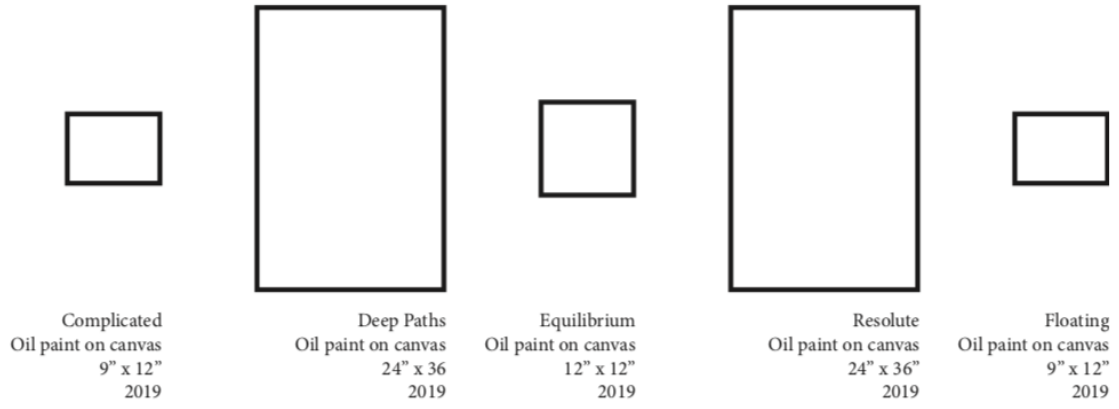


Figure 29: Wall 3 set up

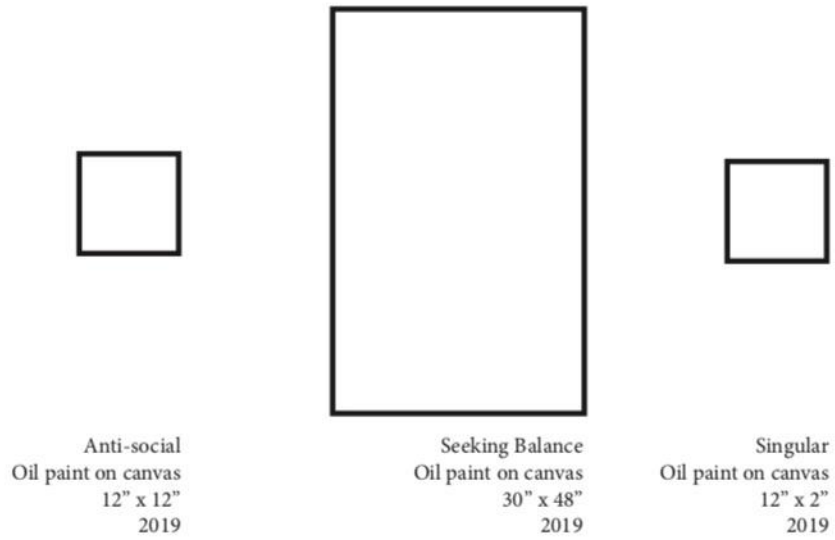


Figure 30: Wall 4 set up

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MLA Format

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