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INTIMATE DISTORTIONS

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Visual Art

by
Katherine Stephanie Van Drie
May 2021

Accepted by:
Professor David Detrich, Committee Chair
Dr. Beth Lauritis
Professor Todd McDonald

ABSTRACT

Intimate Distortions look beyond the stereotypes of nature and conditioned social prescription to reflect upon the complexities and nuances of our contemporary society. As we endeavor to overcome trauma and the negative influences that knock us off balance, *Intimate Distortions* exist in a complex place between nature and culture – a place of hybridity that indicates something evolved and ‘natural’, but also to the historical, social and cultural constructs that humans continue to exist within. This work explores how we, who are part of the natural world, contrive to mold our identities and present ourselves to others in superficial and fabricated ways. It examines societal expectations of beauty, wealth and success that are entirely manufactured and have little or nothing to do with who we are as individuals, what we need to thrive, or our value as human beings.

My sculptural forms are amalgamations of textiles, cast plastic, epoxy clay and natural material. I specifically use textile fabric as the central focus of the work to provoke reconsideration of our multifarious connections, and how the fabrics we use affix us to a time and place within our culture and in our relationships to one another. The inexpensive yet glamorous textiles used to build the sculptures are a reminder that appearances are easily curated and not a reflection of our true worth.

These hybrids challenge us to discard our striving or the facades we wear and consider moments of connectivity; to remember that we are part of a bigger whole, despite the artificiality and pressures that surround us.

DEDICATION

For my amazing husband, Jeff, our incredible children, Hannah, Bethany and James, and in memory of my parents, John and Deirdre Fawdry.

ACKNOWLEDGMENTS

I thank the entire faculty in the Department of Art for affording me the opportunity to receive a higher education and earn a Master of Fine Arts degree. I especially want to acknowledge my committee members, my advisor and committee chair David Detrich, Todd McDonald and Beth Lauritis whose pedagogical instruction made me have a deeper appreciation for the visual arts and its history. Your mentorship and guidance are sincerely appreciated.

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CHAPTER ONE

INTRODUCTION

Intimate Distortions is a body of work that came about after a long and arduous journey with a family member through ten years of mental illness. In the light of her recovery and with her full consent, consultation and occasional collaboration, my work has reflected, at times openly, but in this series obliquely, some observations on our 21st Century lives. This walk has taught me a great deal not only about myself, but about the struggles that many of us battle every day. It has led me to explore and question the stereotypes, gender roles and cultural expectations that form the foundation of our society.

In my research I explored eating disorders, as that was the battle that we personally fought, and I acknowledge that this subject is incredibly complicated, nuanced and cannot be neatly dissected and explained. Reasons for eating disorders are as complex and numerous as we are, but I chose to focus my research specifically on those that are trauma-induced, and also those exacerbated by the superficial cultural values perpetuated through social media and advertising. The relentless overemphasis on outward appearances especially bothered me and I became increasingly angry that the multi-billion dollar diet industry has done so much to exploit human weakness and pervert society's values.

I considered the countless influences that mold and shape us and make us who we are - the childhoods we had, the people who impacted us, where we lived, what we watched and read - the things that differentiate us from non-human life. And I observed

that the way we operate in this intensely synthetic realm is far removed from our roots to nature. We have imposed upon ourselves cultural expectations of beauty, wealth and success that are entirely manufactured and have little or nothing to do with who we are as individuals, what we need to thrive, or our value as human beings. This remains a raw nerve and realized I needed to make art that explored this complex and topical subject from a more lighthearted perspective, if nothing else than to save my own well-being.

There is no doubt that moving to the upstate of South Carolina contributed in large part to how I began to process all that our family has been through. Living in an area of great natural beauty affords many opportunities to get outside and process the ups and downs of life through the rejuvenating experience of nature. I considered how nature is unencumbered by the burdens of social media pressure, trauma, or manipulation and began to look at the subject of mental health from this new perspective. There are confluences between the conditions that nature needs in order to survive – good soil, water, and nutrients - and what humans think they need in order to survive. Unlike plants and animals that are programmed to behave and reproduce themselves a certain way, we have layers of rules and other factors that determine our behavior. I wondered why we, who are part of the natural world, present ourselves to others in severely contrived and fabricated ways. *Intimate Distortions* exist in a place between nature and culture – a place of hybridity that alludes to something evolved and ‘natural’, but also to the historical, social and cultural constructs that humans exist within.

CHAPTER TWO

TEXTILES AND COLOR

The use of specific textiles provide major entry points into this body of work. The fabrics we use affix us to a time and place within our culture and in our relationships to one another. I deliberately chose to use inexpensive yet glamorous textiles to build the sculptures as a reminder that appearances are easily curated and not a reflection of our true worth.

Within the context of contemporary society my sculptures explore some of the different elements and associations of fabrics and textiles that we use today. Whether a particular fabric provokes notions of the noble or lowly, is cheap or expensive, hand-made or factory produced, decorative versus content laden, made by artisans or exploited labor; using textiles addresses and highlights many issues and concerns. I repeatedly found myself drawn to textiles that are redolent of class, status and mass production as I considered how we enhance or curate ourselves in our culture. For the majority of the sculptures I chose fabrics that are not associated with manual labor and everyday life such as denim and cotton as I was more concerned with adornment rather than practicality.

As an example of how textiles and materials are redolent with meaning, British artist Susie MacMurray uses fabric and its associations to engage with the viewer. In her installation, *Gathering*, at Tatton Mansion Hospice in England, red velvet balls entwined with used barbed wire taken from an army base cascade through a rotunda on the second floor. The red velvet references the original owners and the former sumptuous décor of

the building, and as the hospice is the final home for many former service men and women, the barbed wire could be seen as a metaphor for the final battle that terminally ill people face. In the same way some of my pieces include textiles from garments that were laden with the historicity of the owners, or have other layers of cultural associations.

Color is also an entry point in my work, and In his book, *Chromophobia*, David Batchelor writes about the impact and associations of color on our lives. He discusses the relationship between color, sex and artificial adornment, as well as the connections between the appreciation of color and social hierarchy versus the moral implications of makeup and adornment.

He writes, “Colour is a lapse into decadence and a recovery of innocence, a false addition to a surface and the truth beneath that surface. Colour is disorder and liberty; it is a drug, but a drug that can intoxicate, poison or cure. Colour is all of these things, and more besides, but very rarely is colour *neutral*.”

Intimate Distortions is a visual cacophony of color and my vibrant sculptures are far from neutral. Their striking hues are jarring and assertive and remind us of the bodacious mystery of nature and yet the hybrid forms are not what we expect to find there.

Another consideration that must be raised when one thinks about the use of textiles in fabricating sculptures is the place of women in the history of craft and decoration. Traditionally a female dominated medium and as such dismissed as lacking in substance and content, feminine crafts had previously been consigned to the domestic sphere. However, thanks to the Pattern and Decoration Movement that came out of the

1970s as part of the feminist backlash against minimalism and the male dominated artworld, textiles, embroidery and decorative craft enjoyed a new level of respect and changed the discourse in art at that time.

Amy Goldin, a scholar of Islamic art and P&D's first theorist wrote in 1977, "Art historians, absorbed in the rational and moral superiority of Western art, seldom notice that most of the world's artistic production has grown out of the impulse to adornment."

This was a crucial turning point and pivotal to the conversations now taking place and must be acknowledged as such. Today craft has been mobilized by some artists in subversive terms, producing highly skilled work that mocks the ill-informed preconceptions of the past. In this vein, *Intimate Distortions* asserts itself above the accusations of superficial, unimportant, useful or pretty and can be viewed as challenging the notions of outdated sexist judgements. It benefits from the heritage that has gone before and the strides that have been made by artists in the past 50 years.

CHAPTER THREE

THE MULTIPLE

Multiples play a valuable role as metaphors for fertility and growth as well as mass production and ubiquitous beauty standards that we so often feel pressured into attaining. *Distortion #11* is an installation comprised of multiple tongue-like pods with fluffy white appendages that sweep across the wall like leaves blown by the wind. Tiny seeds from my garden lie on top of some of the tongues, and the forms are underscored with veins. The installation references nature's spring-time abundance but the unnatural material and shape of the pods or buds allude to mass production in a factory. The pods are a substitute or proxy for the real, and their ersatz monochromatic plastic forms are clearly juxtaposed to the material and symbolism of the new life that seeds and flower buds possess. This installation explores notions of what brings life and is real, versus what is a facsimile and dead. I thought about all the different voices that have spoken into our lives from the moment we are born, shaping and teaching us, and whether they have been life giving or soul crushing. I considered how the self-talk that echoes through our minds can reinforce the bad that we have internalized - multitudinous, cacophonous, and duplicitous like the fakeness of the artificial pods.

Another artist who has explored multiples is Allan McCollum in *Over Ten Thousand Individual Works* (1987). This piece is comprised of sculptural elements cast from everyday objects and reconfigured so that no two are alike. Visually tied by color, each element's uniqueness is symbolic of the individuality of the viewer. *Distortion #11* visually relates to McCollum's use of the multiple as a statement of abundance, but in

contrast, examines notions of superficiality and the artificial as unifying psychological factors.

Furthermore, as this installation and *Distortion #1* use multiples they engage with Andy Warhol's idea of repetition as a commentary on the commodity culture, and society's acquiescence to the spectacle. Warhol used color and repetition as a means to depict how someone's persona is exaggerated and changes, evolves and operates as something that is the product of culture, and not as a result of that person's choosing. His work is a critique of how the public persona is processed and distorted through the culture in which we live.

The manufacture of identity is reinforced through our love of reproduced multiples, but instead of giving us freedom of choice, this multiplicity leaves us with a surfeit of cheap stuff that doesn't truly reflect who we are and leaves us empty inside. When considering the reprocessing of identities within the context of society, the multiple becomes an artificial mechanism that further reinforces the notion of synthetic appearances and perceptions that are a result of our cultural expectations.

In addition, the multiple plastic tongue-pods of *Distortion #11* speak of a production line where their uniformity infers a manufactured standard or even a desire to conform. They reference the unrealistic expectations of physical attractiveness placed upon people to have a 'perfect' body dictated by companies in the beauty industry marketing unattainable standards, and can be considered in juxtaposition with how the natural world is programmed to exist. Nature captures our imagination and demands a

lingering gaze, in stark contrast to the exploitation and superficiality that so often encumbers and beguiles us.

CHAPTER FOUR

ORNAMENTATION, FECUNDITY AND THE FEMALE FORM

The role of the artificial as a means of alluring others can be questioned and challenged by considering the methods used successfully by nature to procreate and by juxtaposing them to those used for the same purpose by humankind. In *The Psychology of Physical Attraction*, psychologist Viren Swami explores the role of evolution in the development of what it means to be “attractive” in contemporary society. His studies found that a person’s ‘ornamentation’ directly correlates with their success in finding companionship.

This is one of the ideas explored in *Distortion #1*. Made from distinctly different fabrics that have unrelated purposes, (soft purple fleece used in blankets and bathrobes, and shiny green synthetic spandex found in cheap evening wear) the sculpture alludes to the multiple layers and facades we use to protect ourselves, and also to adornment for the purposes of attracting others.

Cast plastic is especially useful when considering artificial human constructs. It can be made to look almost transparent or opaque suggesting the different masks and personas we sometimes wear around others. Made from chemicals, it is the antithesis of a natural element, and inside the giant pod are cast plastic forms that resemble pine cones covered in breast like protrusions. These reference fertility and the female form, alluding to traditional expectations of sexual attractiveness, child-bearing and nurturing. These surround the inner seed pod where a cast plastic form resembling a lotus lily glows from

a light within. This hybrid loosely suggests something recognizable found in nature, but the form and juxtaposition of materials and textiles render it absurd.

Yayoi Kusama is an artist with whom my work connects and converses. Her early work of phallus sculptures could be referenced here, but I am especially drawn to more recent pieces like *Regeneration* from 2004 and *Festival of life*, 2017. These playful sculptures use both color, textiles and repetition to embody ideas of fecundity and life forces that we encounter all around us.

Distortion #2 is a sculpture inspired by the stamen and pistils of a carnivorous plant that are hidden inside the flower and not visible from the outside. I chose to expand these tiny, secret parts, and cast them into giant stamens, lush and full of detail. This sculpture, comprised of opulent fabric up-cycled from an evening gown and married with the plastic forms, creates a creature that appears to be in the act of growing, propagating and hybridizing as one views it. The focal part glows from within, lit by an interior light. It protrudes from red felt lips lined with wispy ostrich feathers. Another plastic stamen is beginning to grow out of the side. Inside the sumptuous shell are smaller cells or seeds, and the outside contours reference the rounded curves of the body. Unlike the natural phenomena around us whose beauty is programmed into their genetic core, humans, with the ability to think and make choices, spend a great deal of time and energy adorning their bodies.

I began to think about the owner of the dress I used in the fabrication of the sculpture. Who was she? Was she happy with her body? Was she happy with her life? Did she have to save up for the dress, or was it inexpensive to her? Was she successfully

fulfilling her role and living up to the expectations imposed on her? Was she restricting her food intake in order to fit into her outfit? I wondered if the garment used to fabricate the sculpture would have endowed status and confidence upon the wearer, and noted that the outfit's textile is now clearly dated and out of fashion.

The mushrooming success of the fast fashion industry has rendered clothing dated almost before it has reached the storefront, and the subsequent pressure to keep up with the latest styles breeds insecurity, judgement and discontent. Something so dated would only reinforce a lack of status and run contrary to many people's fixation with the appearance of material wealth and social position.

Distortion # 2, with all its attention seeking eccentricities, flamboyance and fakeness, could come from the runway of a bygone haute couture fashion house, and be equally at home in a lavish cabaret or drag show. As this sculpture has a fusion of male and female parts, it explores the complex layers of culture that we navigate as humans; the social constructions around gender, performance and costume identity, as well as value judgements that bombard us in social media on a regular basis.

Another black and gold sculpture, *Distortion #10*, is also inspired by the outrageous beauty of carnivorous plants. This piece stands 4' tall on a base draped with leopard print velvet and is wearing a tightly tailored gold spotted outfit. It looks like the organism has erupted out of rocky ground and grown into a menacing creature. Large spikes of gold spandex, ringed with a ruff of black and gold fabric netting adorn its long neck. The large gaping mouth of the flower draws the viewer in to see its golden spikey interior. This sculpture is clearly a life-form and is at once comical and ominous,

attractive and repellant. The juxtaposition of the soft, patterned fabrics with the hard zoomorphic shape, and the exquisite sartorial elegance of the body with the cavernous mouth, adds further confusion to the identity and purpose of the creature. Furthermore, these contradicting dualities bring to mind the power struggles that women and those in marginalized communities have endured as they fought to break free from and into territory previously dominated and ruled by men.

In Dr Joanne Entwistle's essay, *'Power dressing' and the construction of the career woman*, she discusses the evolution of the 'uniform' for business women that developed in the 1980s as they sought to be taken seriously in a male dominated world. She writes, "The 'uniform' (tailored skirt suit with shoulder pads, in dark hues) which the discourse on 'power dressing' served to establish, was to play an important part in structuring the career woman's everyday experience of herself, serving as a mode of self-presentation that enabled her to *construct* herself and be *recognized* as an executive or business career woman."

I recall as a young woman in the Foreign and Commonwealth Office wearing a business suit to work and being sneered at by some male colleagues who asked me if I was trying to become Margaret Thatcher. I was reminded of this exchange as I considered the aggressive posture of *Distortion #10*, and how it subverts any underlying conventional notions of female submissiveness, while accentuating the imagery that successful women are often regarded as 'man-eaters' and a threat to their male counterparts. Furthermore, just as nature adapts to its environment in order to survive, we do too, and the anger and frustration that many feel at the superficial values and

cultural limitations imposed upon them are referenced in the aggressive stance of this sculpture. Questions arise of cultural expectations of “women”, and how women’s appearance might demonstrate those expectations and adaptations. One wonders to whose benefit this adaptation occurs, and whether living in a hostile environment in turn breeds hostile behavior? I also considered how competitive and jealous people can be and how this is regularly exploited by the media in an effort to turn women against one another.

Andrea Zittel is an artist who wanted to better understand “human nature and the social construction of needs.” While working at an art gallery after moving to New York in 1991 she faced the common problem that young gallery assistants shared – the expectation to look well dressed and chic on an inadequate salary under the judgmental eyes of her colleagues and boss. She solved the problem by making a utilitarian dress that she wore every day for 6 months - a notion that rebels against societal expectations and the constantly changing pressures of the fashion industry. This began her ongoing *A-Z of Personal Uniforms* project.

To further the suggestion of economic hierarchies and implications of class structure the polyester velvet leopard print swagging around the base of *Distortion #10* is an inexpensive mass produced artificial fabric. The material is cheap and gawdy, and might bring the wearer a false sense of glamour, or conversely a sense of shame or embarrassment for someone wealthy. Judging others by their appearance or perceived economic status is another human construction that feeds insecurity, and the choice of materials in this sculpture further underscores notions of classism.

CHAPTER FIVE

THE ARTIFICIAL

Nikolai and Simon Haas, known as the Haas Brothers, are artists who also use nature as a catalyst for their funky creations. They often take one small aspect of a living creature and exaggerate and distort it into a new form that humorously pokes fun at conventional, utilitarian furniture design. Similarly, *Distortion #s 3, to 9*, exploit natural elements by overemphasizing an intimate aspect of them, then magnifying these to amplify the absurdity of artificial adornment. The considerable size of these creatures with their manufactured appendages, suggest life forms that have been propagated in artificial environments, like the cultivation of plants in a greenhouse. Flanked by smaller orbs of differing sizes the largest sphere, *Distortion # 3* is crowned with a large commanding head or stamen, out of which are growing iridescent cast plastic forms that allude to some type of intimate body part. The distinct femininity of the base starkly contrasts with the overtly masculine stamen that sits upon it, dominating the sculpture with screams of traditional female submission. Between these growths are dozens of tiny fluorescent green vermiform creatures that appear to be moving as if caught in a moment of joyful anticipation. Bursting with energy, the stamen references something glorious found in nature, and yet the artificiality of the forms, colors and materials are in stark contrast to anything natural. Furthermore, the luminescent shape could also be reminiscent of a multi-colored virus seen under an electron microscope and expanded to gargantuan proportions - an image that has become all too familiar to us during the Covid19 pandemic.

Utilizing an installation modality of presentation, these sculptures are clustered together and communicate with each other, suggesting they are related at a cellular level. On some forms the fabric folds and falls, as if it has grown there like lichen and been nourished from within. These sculptures don't occupy traditional pedestals, but instead sit in a dusting of artificial petals along with natural elements found in the woods around my house.

The similitude of colors and textures tie these installations together, and some are echoed in *Distortions 4, 6 and 8*, another group of spheres on the gallery floor. This undercurrent of similarity suggests growth and nature as well as being a metaphor for the shared emotions and cultural values that are woven into the fabric of human relationships. Furthermore, the intermingling of materials suggests a symbiotic-like relationship similar to that found between fungi and algae.

We think we understand something on the basis of surfaces, and *Distortions #s 3 – 9* look beyond appearances to contemplate the notion that in the manufacturing of identity there is a superficiality that does not offer a freedom of choice for those compelled to live within the confines of society's judgments. My use of unnatural colors and man-made fabrics for the multiple spheres further underscores the large variety of ways humans artificially manufacture their personas, such as selfie apps, Photoshop and plastic surgery.

The idea that fabrics affix us to a time and place within our culture and in our relationships to one another is underscored in *Distortion #15*. Comprised of glitzy dress fabrics scrunched up within a circle, the layout of the textiles alludes to a cell in a petri

dish – the smallest structural unit of an organism, and the foundation of life, - taken out of its natural context. Although these textiles could be used to make a glamorous evening dress they are inexpensive and would therefore reinforce our place within the social hierarchy of our society.

Distortion # 16 is a small sculpture made with some of the same fabric as the cell formation in the fabric circle. It has parted lips of felt and velvet, and inside a sheer lining a tiny cast plastic orb nestles, like a pearl in an oyster shell, formed by years of self-protection against the irritants and pressures of life.

The hybrid form of *Distortion #17* continues the exploration of the place between natural and human constructions. This piece echoes with suggestions of some sort of life form, but is layered with vague artificial affectations of social and cultural implications that render it a mystery as to its purpose or intent. Its joints are adorned with shiny bands and its tentacles wear studded rings. Seeds dangle heavily from underneath, swollen with fecundity. The juxtaposition of materials – silk and epoxy clay deepen the enigma of the lifeform.

CHAPTER SIX

ON NATURE

As inferred at the beginning of this paper, nature can teach us a great deal about ourselves and has tremendous health benefits as well. One Japanese study, reported in the *Journal of Physiological Anthropology*, monitored the physiological effects of Shinrin-yoku (Forest Bathing) and revealed that participants' heart rates slowed and their levels of cortisol were reduced when they were surrounded by, and in harmony with nature. Furthermore, inhaling phytoncides, antimicrobial allelochemic organic compounds derived from plants and trees, is known to affect our circulatory system by lowering blood pressure and pulse rate and reducing cortisol levels that in turn decrease anxiety and depression, while enhancing human natural killer (NK) cell activity.

The inclusion of natural materials in this body of work alludes to the associations and benefits that nature has to offer and reminds us that we have roots to which we must stay connected. *Distortion #s 12, 13, and 14* enter this dialogue and draw us into a deeper conversation. These sculptures are a combination of lichen bearing branches upon which forms made from artificial materials and textiles have grown. Bringing together these distinctly recognizable lifeforms and juxtaposing them with the manmade materials and hybrid forms, provides the viewer fresh lenses through which to see the rest of the work. Even though the branches are broken remnants from a larger organism, they carry a story of a life lived and the symbiotic connectivity of others that was intertwined in its existence. They bring to *Intimate Distortions* the suggestion of a hierarchy of materials that wouldn't be there without them and the inclusion of these branches reminds us that

we are part of a bigger whole, despite the artificiality that surrounds us. In this odd juxtaposition fresh connections are made, and we observe a new kinship between something that is real and something manufactured. The complexity of the language that nature speaks in order to survive and evolve contrasts with the elaborate constraints of human communication. The blending of these two worlds produces hybrids that belong to neither, yet still resonate with us.

Another artist who incorporates natural elements in her work is Lyndal Osborne. She believes nature reminds us to play the role of observer and participant in the timelessness and regeneration it brings. She asserts we define and humanize our existence when we evaluate ourselves in relation to the natural world.

Author and mental health advocate, Matt Haig writes “...one of the problems for environmentalism and mental health is that we don’t really feel part of the natural environment....There is nothing unnatural or wrong with a line on our face any more than there is with clover or a dandelion in a meadow. Maybe we need to stop feeling obligated to take part in those toxic elements of ... social interaction, and consumer life, and just to realize that, often, everything we need is right in front of us....We are as perfect as anything else in nature, because we *are* nature.”

CHAPTER SEVEN

CONCLUSION

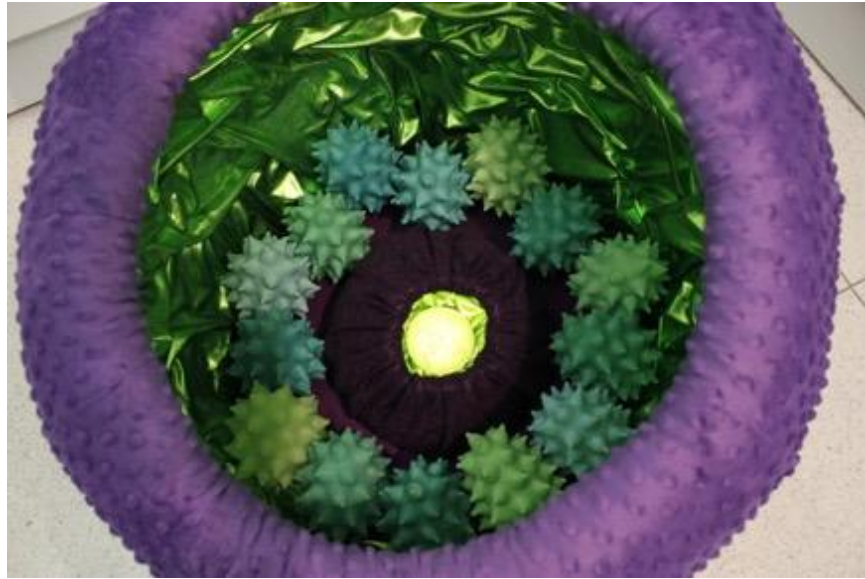
This body of work has been a therapeutic reminder that we are all deeply connected in multifarious ways. The fabrics we use affix us to a time and place within our culture and in our relationships to one another. The inexpensive yet glamorous textiles used to build the sculptures are a reminder that appearances are easily curated and not a reflection of our true worth or good for our health and that of our communities. The hybrid creatures that emerge might encourage us to explore and inhabit new spaces without the constraints and boundaries that previously encumbered us.

Intimate Distortions has been a journey of looking beyond the stereotypes of nature to tune into the basic and raw rhythms of life. Making sense of the complexities and nuances of culture and casting off the pretensions and superficialities that so easily distract and stress has been at the core of my research. All of us see life through our own distorted lenses and this body of work seeks to give us fresh eyes with which to view ourselves and our place in the natural world. Striving for ways to overcome trauma or negative influences that knock us off balance, *Intimate Distortions* inhabit the space between the natural and the artificial constructions of 21st Century culture. These hybrids challenge us to discard our striving or the facades we wear and consider moments of connectivity; to look for places of acceptance and peace in the hopes that kinships will be formed and burdens will be lightened. And we must be patient with one another and believe that good changes will come.

FIGURES



Figure 1: *Distortion #1*
Mixed media, 25" x 27" x 27" 2020



Figures 2 and 3: *Distortion #1* Detail

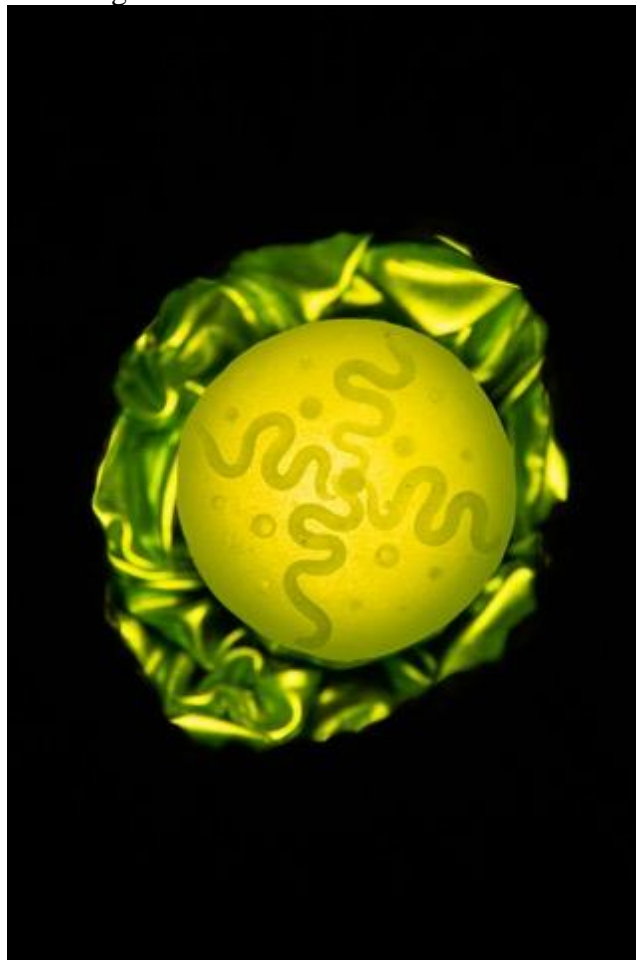




Figure 4: *Distortion # 2*
Mixed Media, 25" x 16" x 18" 2020



Figure 5: *Distortion # 2*



Figure 6: *Distortion # 2*, Detail



Figure 7: *Distortion # 2*, Detail



Figure 8: *Distortions 3,5,7,9*
Mixed Media, Approx. 8' x 7', 2020



Figure 9: *Distortion #3*
Mixed Media, 40" x 27" x 27"



Figure 10: *Distortion # 3* Detail



Figure 11: *Distortion # 5*
Mixed Media, 18" x 21" x 20"



Figure 12: *Distortion # 5*, Detail



Figure 13: *Distortion # 7*
Mixed Media, 13" sphere



Figure 14: *Distortion # 9*
Mixed Media, 15" sphere



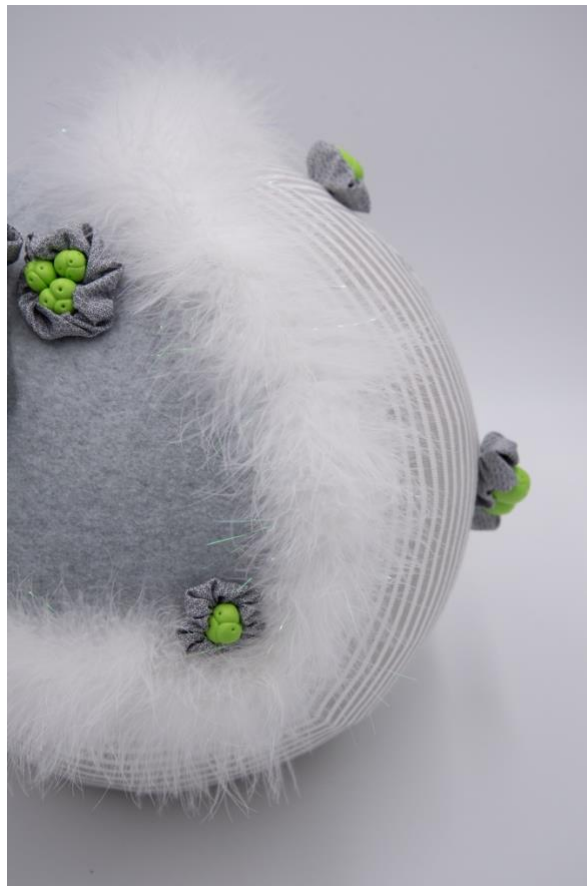
Figure 15: *Distortions 4, 6, 8*
Mixed Media, Approx. 72" x 65" 2020



Figure 16: *Distortion # 4*
Mixed Media, 20" sphere



Figure 17: *Distortion # 6*
Mixed Media, 25" x 15" x 15"



Figures 18 - 19: *Distortion # 8*
Mixed Media, 13" sphere



Figure 20: *Distortion # 10*
Mixed Media, 48" x 28" x 23" 2020



Figure 21: *Distortion # 10*, Detail



Figure 22: *Distortion # 10*, Detail

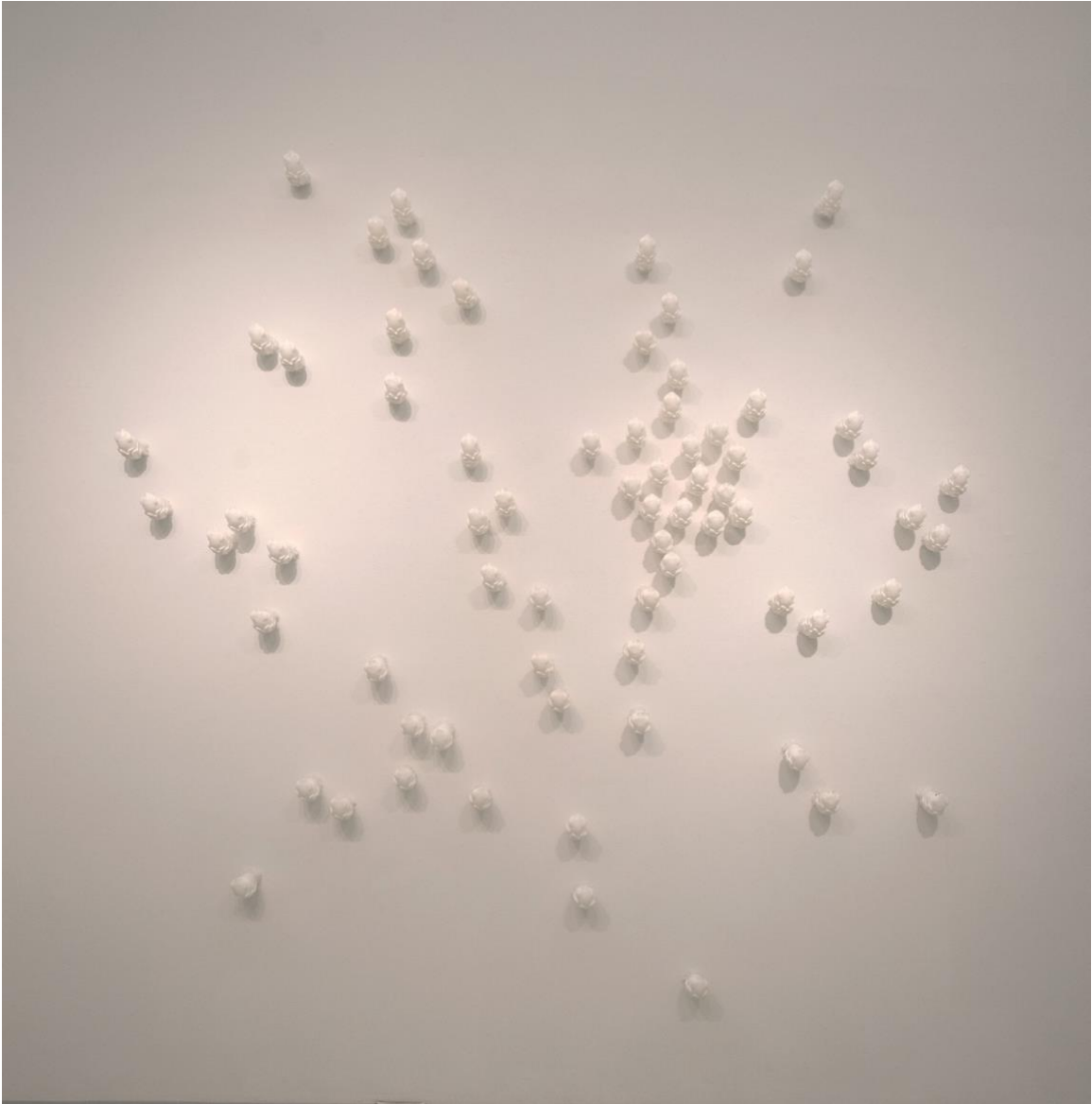


Figure 23: *Distortion # 11*
Mixed Media, Approx. 90" x 90" 2020



Figure 24: *Distortion # 11*, Detail



Figure 25: *Distortion # 11*, Detail



Figure 26: *Distortion # 12*
Mixed Media, 23" x 9" x 10" 2020



Figure 27: *Distortion # 13*
Mixed Media, 28" x 9" x 9" 2021

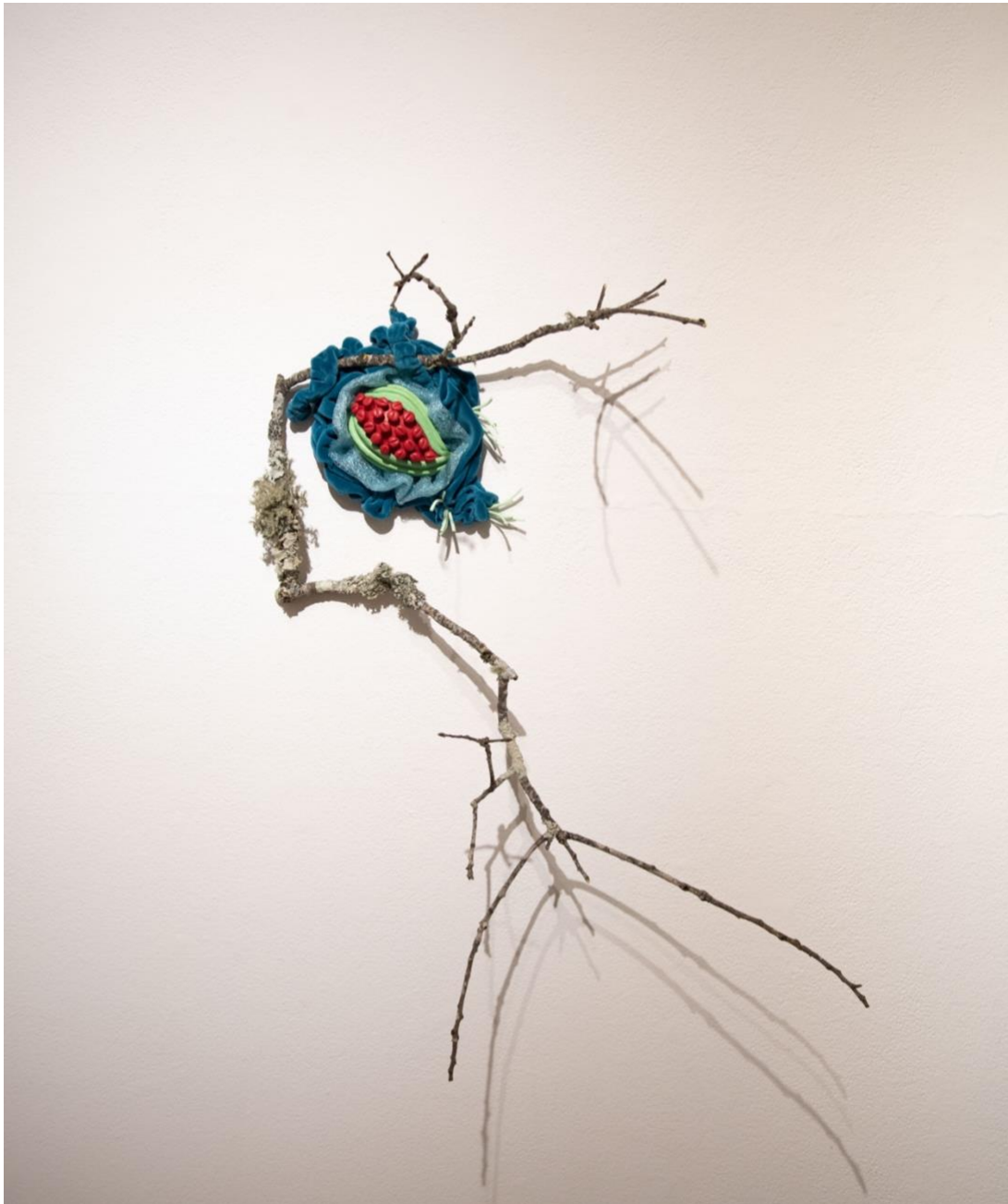


Figure 28: *Distortion # 14*
Mixed Media, 20" x 21" x 12" 2021

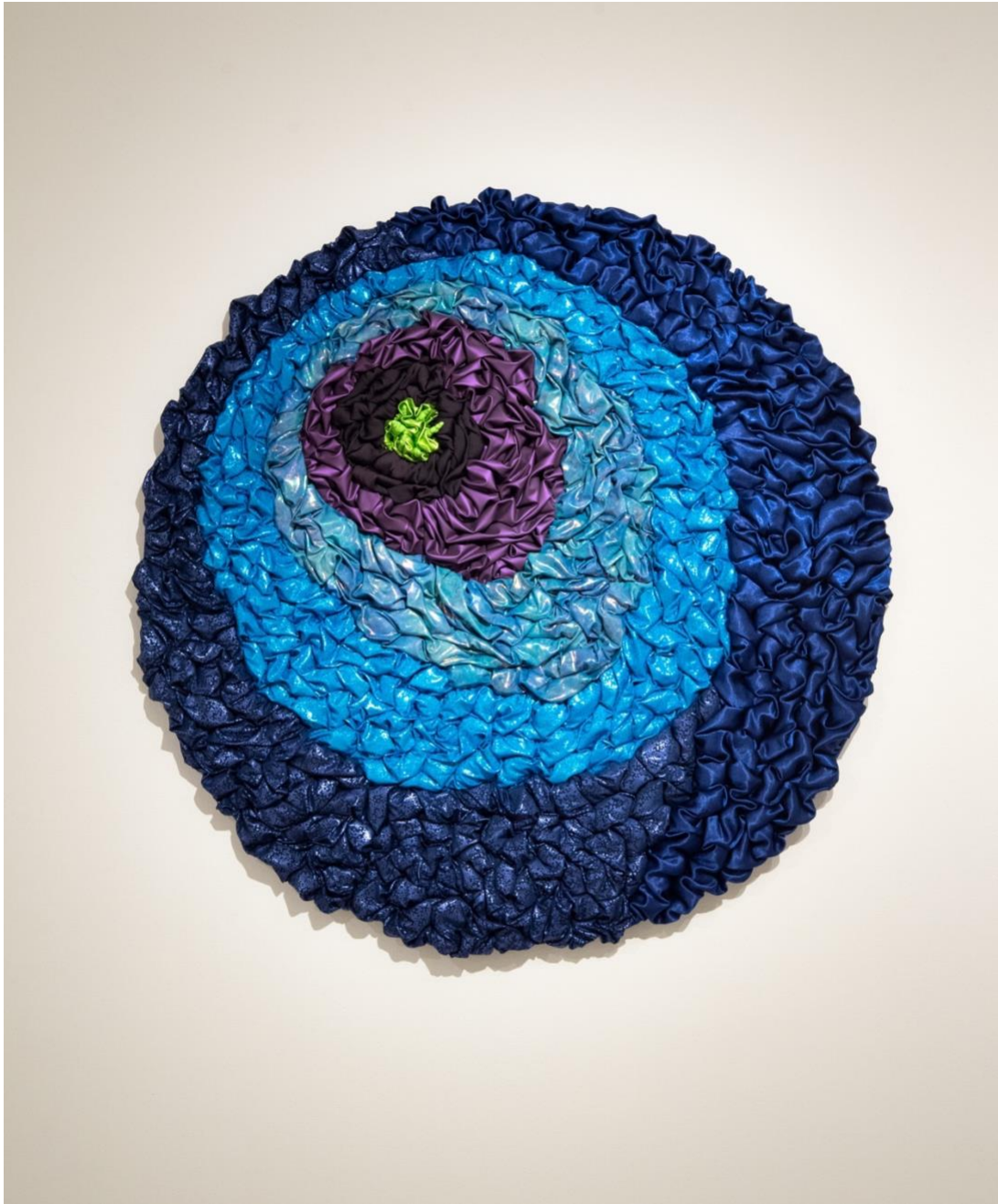


Figure 29: *Distortion # 15*
Mixed Media, 49" Diameter 2021



Figure 30: *Distortion # 15*, Detail



Figure 31: *Distortion # 16*
Mixed Media, 7" x 9" x 9" 2020

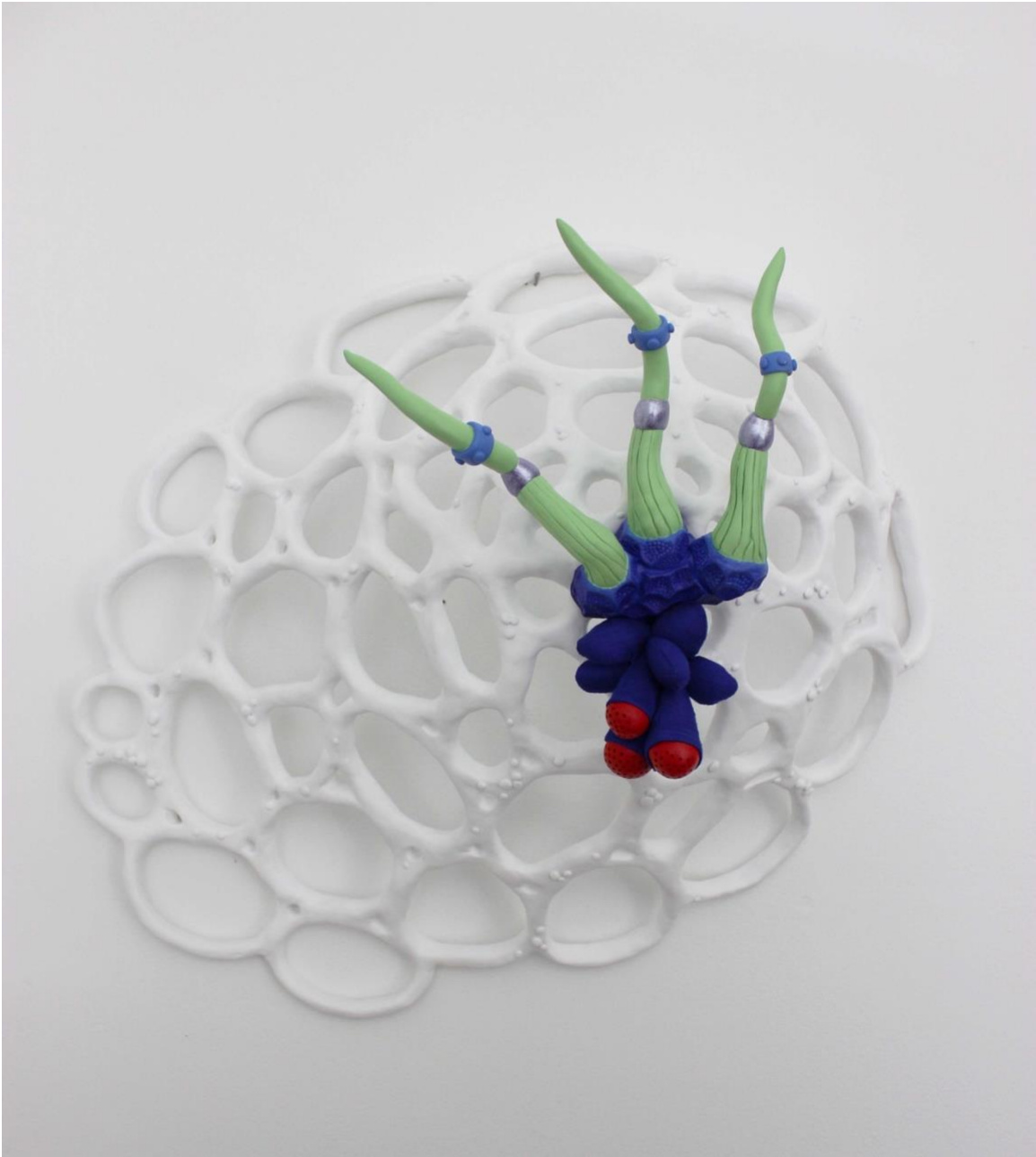


Figure 32: *Distortion # 17*
Mixed Media, 24" x 19" x 9" 2020/2021

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Physiological Effects of Shinrin-yoku (Taking in the Atmosphere of the Forest)—Using Salivary Cortisol and Cerebral Activity as Indicators—Bum-Jin Park¹), Yuko Tsunetsugu¹), Tamami Kasetani²), Hideki Hirano³), Takahide Kagawa¹), Masahiko Sato⁴) and Yoshifumi Miyazaki¹)

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