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## Perceptions and Realities: Contemporary Impressions of Formative and Temporal Experiences

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Perceptions and Realities:  
Contemporary Impressions of Formative and Temporal Experiences

A Thesis Submitted to the Faculty of the Art and Design Department  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Arts  
at  
Lindenwood University

By

Holly Lee Brewer  
Saint Charles, Missouri  
[November 2014]

**ABSTRACT**

Title of Thesis: Perceptions and Realities: Contemporary Impressions of Formative and Temporal Experiences

Holly Brewer, Master of Arts, 2014

Thesis Directed by: John Troy, Department Chair of Studio Art

This thesis describes contemporary, non-traditional printmaking processes aimed at creating a metaphor for our perceptions of time and how the passage of time affects us both internally and externally in our attempt at constructing our self-identity. The language of this metaphor adopts the internal patterns of tree burls and altered pieces of manufactured wood in communicating the transience of time and mutability of memory. Texture is highlighted in many of the pieces for the exhibition, not only with that of irregular wood grain, but also in the series with skin-like handmade flax paper. In order to demonstrate how memory is conjured, inanimate and nostalgic objects are also used in the image-making process, pressed into textures as they are imprinted on our minds. The printmaking processes used in the exhibition are relief printing, collagraph printing, and embossing on paper, fabric, and flax paper.

### **Acknowledgements**

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I would also like to thank Professor Nicole Ottwell for taking the time to support my curiosity of a new medium and Dr. James Hutson for his extensive efforts to refine my artistic dialogue.

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## Introduction

The realities and perceptions of time have long been a motif for artists, from the Renaissance to today. The early modern period provided much symbolism used in portraying the passage of time, as well our inevitable bodily death. One of the earliest examples of these works is the *vanitas*, which are still lifes involving symbolic imagery about the passage of time. One example of such a reminder of the impermanence of human life is the *Allegory of Vanity* by Antonio de Pereda (1611-1678). In this work, standard symbols recur like the allegorical figure leaning on a globe, displaying all manner of vain earthly pursuits. The most notable elements that can be seen in this type are the skull and hourglass, demonstrating the effects of time on flesh. Time as a single element in larger allegories gave way to "time" itself as a subject in modernity. With Impressionism, we find Claude Monet (1840-1926) painting a collection of cathedrals and other structures at different times of the day to show the passing of time through the reflection of light and the use of color. More recently, Robert Rauschenberg (1925-2008) created a group of lithographs called *Booster Series* (1967). Recalling earlier *memento mori* themes, one of these prints called *Booster* (1967) uses an entire human skeleton to represent the end of time. There have been many more literal interpretations of time and works that actually use time as a medium. Here we find Felix Gonzalez-Torres (1957-1996) actually using analog clocks on the wall of the gallery.

As Gonzalez-Torres illustrates, contemporary artists are still examining our temporality in the context of our ever-changing society. Time provides an ideal venue to create visual works that question our understanding of existence. For the works in this exhibition, time must be seen in relation to changes due to experience. Time seems to be progressing at an accelerating pace in our current experience of reality. So quickly does time seem to pass, that formative memories

and experiences are becoming less moralizing. Time is the epitome of exploring the unknown and is a part of everything, art or not— and it creates a fascinating territory for art making.<sup>1</sup>

In this show, the perception of our temporality is addressed in large-scale prints and paper sculptures using linear composition and raw textures. I am using non-traditional forms of wood prints, collagraphs and paper molding as a metaphor for perceptions and the remnants of tangible realities of time; and how they relate to us internally and externally. The interior of the tumors (burls) of trees are exposed, providing a metaphor for the layers of experiences that build upon us as we live. The unpredictable growth of a tree is opened to reveal authentic, raw events about human nature. Such growth here represents intimate experiences that we withhold and moments of introspection, which eventually form our personal identity. As individuals, we arrive at our self-identity through reflecting upon our past and current selves. We evaluate our past experiences to decide if we want these types of experiences to be repeated and become part of our projected self. The use of the wood provides the opportunity to twist the dendrochronological process of dating trees using rings to bring the experiences of trees to the surface and using that as a metaphor for our experience. Recognizable items are also combined with these textures to provide a reflective view of past experiences. Ultimately, the works are intended to encourage contemplation and reflection on how we perceive time and experiences and how that relates to our attempts at creating an ideal projected self. The works in the exhibition should create opportunities for reflective contemplation on the part of viewers and their respective pasts and how those pasts fit into the present. Therefore, even though I am using nostalgic objects, nostalgia is not the goal, but self-reflection and understanding.

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<sup>1</sup> Lucy Cantwell, "Art and Time," *Artwrit* (Fall 2001): Accessed October 2014.



## Literature Review

My work can be categorized as a semi-traditional form of printmaking where abstract images are produced. However, each large-scale impression is an exact replica of a tree specimen. The size and new viewing context of a gallery, as well as the decision to print them in black and white, ensure that the subjects are unrecognizable as trees, shifting the focus to abstract images defined by textures and patterns. Unlike modern artists, I am not using traditional symbolism to portray the passing of time. Instead, I am creating elusive works of texture from natural elements to frame interpretations of time. There are many non-traditional printmakers who have influenced my work, as well as artists whose content relates to temporality. With regards to process, there is a contemporary artist, Bryan Nash Gill (1961-2014), who also prints cross-sections of trees, but for different purposes.

The print has proven a useful medium in creating ethereal images that transport the viewer to an unknown realm; in this case, time. However, printmaking did not start out as mysterious images that use layers that completely encompass the impression. When printmaking entered the American artistic venue, there was a boom in lithography, which brought experimental artists such as Jasper Johns and Rauschenberg, who attempted to highlight the sculptural possibilities of printmaking by molding and embossing on paper instead of just printing. Pop Artists in the 1960s brought with them a rediscovery of printmaking, a noticeable boom in silk-screening, and a wider ranged color palette. Contemporary printmaking is less concerned with maintaining the time-honored processes and is instead pushing the boundaries in the experimentation of making surface impressions. Today prints are often sculptural forms, where no ink is used at all in the printing process. As a result, artists are less likely to identify themselves solely as printmakers because they are usually combining prints with other processes.

Nevertheless, printmaking has become omnipresent because it has been almost completely absorbed in the contemporary art-making process.<sup>2</sup>

One postmodern artist who has also created ethereal works is Kiki Smith (1954-present). Her work uses parallel themes, such as the human form and organic textures, which address the human experience and social disparities. Smith uses the human figure and nature to create a relationship that speaks to the human condition, refusing auto-biographical interpretations to assert a sense of entitlement of women today to re-contextualize their world.<sup>3</sup> Smith's insistence on her own gender prompted me to question whether my own work responded to issues of femininity and whether or not it was significant that my experiences as a woman were important to communicate in the work. My personal experiences may influence my work, but it is not my work. There are feminine references, such as an apron and other domestic items, but that does not categorize my work as feminist. Like the work of Smith, the exhibition is an interpretation of the passing of time through my eyes, a woman's eyes. Smith is also using progression to address the passage of time. In *Tidal* (1998), for instance, she uses images of the moon's phases.<sup>4</sup> The same theme can be seen in other etchings such as *The Destruction of Birds* (1997). In other prints, Smith uses portions of the human figure to create ethereal images whose original subject matter can be unknown. Likewise, I have created delicately-textured images on fabric with harsh and bulky wood transcending the subject's original context, resulting in an abstract form.

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<sup>2</sup> Christophe Cherix, Kim Conaty, and Sarah Suzuki, *Print Out: 20 Years in Print*, (New York: Museum of Modern Art, 2012), 15.

<sup>3</sup> Eleanor Munro, *Originals: American Women Artists*, (De Capo Press, 2000), 492.

<sup>4</sup> "Kiki Smith: Prints, Books, and Things," *MOMA* (online; Wendy Weitman, 2003), in *MOMA Interactives*, <http://www.moma.org/interactives/exhibitions/2003/kikismith/flash.html>, (accessed Oct. 2014.)

Along with Smith, printmaker Jasper Johns (1930-present) takes advantage of his process and the illusionism of his impressions to create works about the “objecthood” of abstract ideas.<sup>5</sup> His work questions our ability to perceive or to know anything, and denies any one thing’s permanence.<sup>6</sup> The objects that I have used in *Not Your Grandma’s Cookies* (figure 12) and *Wipe Hands Here* (figure 13) also address the idea of an impermanence of ideas attached to objects from our past. The objects that I have chosen are not as arbitrary as Johns’ use of numbers and symbols. The process and impression of *Wipe Hands Here* (figure 13) and *Or Here* (figure 14) is also used to confuse or mask the original context, forcing the viewer to remove the original ideas and, instead, contemplate the reality of filtered memories.

The textures of *Not Your Grandma’s Cookies* (figure 12) and *Wipe Hands Here* (figure 13) are informed by the human figure, skin in particular. Before discovering that I could achieve these raw and captivating textures with prints, I was working in ceramic sculpture and was constantly attempting to create raw textures from nature on figural forms. The result was figures that looked tortured and/or decapitated. What I could not achieve in my ceramic figures, I found in the natural textures of the wood. Magdalena Abakanowicz (1930-present) uses similar raw textures very effectively in her large-scale figurative fiber sculptures. The surface of her forms resembles textures from nature, such as wood, wrinkled skin or rock. The juxtaposition of intimate textures on large forms has been a running theme for this body of work, with the exception of the collection of transfer prints. Likewise, Abakanowicz creates large-scale works from fiber as I do with a press. We are both combining natural textures with utilitarian or man-made elements to tie two worlds together.

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<sup>5</sup> Hults, *The Print in the Western World*, 802.

<sup>6</sup> Hults, *The Print in the Western World*, 803.

Another contemporary artist, whose work is formally similar to mine, is Bryan Nash Gill. He used a relief-print process with impressions of the raised grain of the wood when printing cross-sections of old logs and burls. He burned his wood to bring out the detail of the grain and then relief-printed them. He does not add any imagery to his wood, because he is creating a reconnection with nature by memorializing a tree's history. Gill's process is one that brings him closer to understanding himself and how he fits in with his surroundings.<sup>7</sup> This is similar to the element of self-identity in my own work, but not as it pertains to our connection with nature. The process used by this printmaker of altering the wood to bring out textures and manipulating small pieces to create large images inspired me to do the same. Gill would burn the surface grain of his wood to highlight the contrast of the two grains in order raise the relief to achieve a relief print, and like Gill, I rescued a collection of large burls from dying elm trees. Instead of burning the surface, however, it was sanded and then printed with a collagraph process. I also found more utilitarian wood and burned portions of it. This process was carried out not to bring out the rings, but to create a progression in texture and value to show the effects of the printing process on the wood. The grains of the most burnt pieces of wood were completely obliterated in the process. In Gill's book *Woodcut*, Verlyn Klinkenborg forwards the writing and describes viewing his work as, "looking down on the tree, like you are looking into its soul."<sup>8</sup> I am taking the idea of the internal record of experience in trees and relating it to the human experience by adding layers. These layers exist as actual layers of different printed surfaces, layers of ink upon one another, or different media layered upon one another.

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<sup>7</sup> Bryan Nash Gill, *Woodcut*, forwarded by Verlyn Klinkenborg, (New York: Princeton Architectural Press, 2012), 16

<sup>8</sup> Gill, *Woodcut*, 11.

Unlike contemporary printmakers, I am using an extremely traditional version of the medium as woodblock printing is the oldest form of printmaking. However, I am using it in a non-traditional way by inking the wood with a collagraph process and not concerning myself with the edition of the print. The handmade flax paper sculptures (figure 12) are loosely another form of printmaking since they are created with an impression with the absence of ink. Like the work of Smith and Johns, I am using natural subject matter and textures, as well as objects to portray the passage of time and how we perceive the temporary nature of it.

### **Methodology**

I choose to work with printmaking process because it provided a venue to create remnants and impressions of actual objects and textures that exist in reality. Printing is an opportunity to recontextualize and retranslate another surface, while still keeping its natural elements. The process of printing relates to the human experience. Once one variable is changed, everything is affected, and the print is an impression or record of these variables and experiences. The impression is a memory of the process.

When I first became interested in printmaking, I was inspired by the block prints of Käthe Kollwitz (1867-1945) and Elizabeth Catlett (1915-2012). Such inspiration led me to create a woodblock print of my grandfather from an old photograph. The raw textures of the wood so infatuated me that it was all that I could focus on in the impression of this print. I then began finding small pieces of cross-cut sections of logs and printing them. The wood would not print with the traditional inking process for block printing, so I combined relief printing and collagraph printing to capture the elaborate textures in burls of trees and altered wood pieces. I added different oil-based solvents to create different transparencies and levels of contrast in the print. To begin, the surface of the wood is sanded down to bring out the interior patterns and

textures of the wood grain. Then ink is applied to the surface as in a collagraph working it into the grooves and then wiping it away until the desired contrast and texture was achieved. This process is used for all the burls, on muslin and the transparent fabric, in *INNERsection* (figures 4-6) with different amounts of solvents applied. The surface must be dense enough to force the viewer to move in closer and become more intimate with the work.

For the individual wood pieces in *Topology of Time* (figures 1 and 2) and *Temporal Looping* (figure 3), the strips are altered both by man-made and natural elements. The pieces that are burned are sealed with Shellac and then printed using the traditional relief-printing process. The piece was printed with seven different sections of wood, and the first two have been printed from the same piece of wood using the collagraph process. The fourth section included areas that did and did not have to be shellacked, requiring both printing processes to be used. The last section was burnt completely until the planks of wood were entirely gone. The collagraph and relief-printing processes are intertwined for these two pieces to create a smooth transition (figure 2). The differences are so subtle that the viewer must experience the work from different distances. The processes for the first pieces were both tedious and labor intensive. Many variables can affect the impression made by the wood, and the physical action of turning the large burls through the press is physically draining.

In reaction (and perhaps defiance) to this labor intensive process, I needed to experience a more immediate process; thus, relating the process to different versions of time. I created the collection of five transfer prints (figures 7-11). The surface of a plate of Plexiglas is inked with a brayer, and then, a piece of paper with a drawing on the back is placed atop the inked surface. The drawing on the back is then outlined, pressing the ink onto the front of the paper. Traditionally, a contraption called a bridge is used that keeps the heel of your hand from

transferring more ink onto the paper. However, the impression made when your hand does touch the surface, if used effectively, can add to the final print by creating an atmosphere around the image. The action of creating continuous lines was immediate. The patterns of the wood had become such an ingrained part of my process that I immediately applied them to the transfer process. This process is the opposite of the collagraph or block prints, being that it is quick with a focus on line, instead of texture, and there is no requirement to use a press. The technical process is so simple that it could be considered elementary. *Fictional Reminiscence* (figure 10) and *Inferenced Memory* (figure 11) are printed using one layer of black ink, while the three pieces titled *Ideal Pathways I, II, and III* (figures 7-9) are created with several layers. There are ghost prints in each of these images, as well. A separate piece of paper is used when creating some of the continuous wood lines and then the plate is printed atop a solid layer to create ghost lines. The result is an abstract composition consisting of an atmospheric background layered with heavy lines and ghost lines relating, visually, to the growth lines of the wood. The heavy lines of the final print also relate to a fingerprint. The fingerprint, especially apparent in Figure 11, is a representation of our projected or external self-identity.

The next group of works was created with the idea of memory and nostalgia in mind, specifically, the way we think about the past (figures 12-14). The reality and transcendence of objects was a starting point here, but the work still had to fit in with the textures of the other works. With this in mind, I combined the textures of the wood three-dimensionally with impressions of actual objects in *Not Your Grandma's Cookies* (figure 12). The objects that I choose are mostly utilitarian and possess memorial qualities. I wanted to print these objects and burl tops without ink, so I made paper from overbeaten flax pulp and draped the wet paper on top to create abstract, cookie-like relief sculptures. These were then slowly dried and sealed with a

wax medium. These are displayed on traditional sculpture stands to resemble the composition of a cookie tray. I also created two traditional collagraph prints from an old apron and printed them on the handmade flax paper (figures 13 and 14). Two editions of this plate were printed and both sealed with the wax medium, one heavier than the other.

As far as the display of these works in the gallery is concerned, they are all hung in a different manner because of both content and subject matter. The first pieces are hung directly on the wall without frames to maintain their sculpture quality, while the smaller transfer prints are displayed in handmade wooden frames. The apron pieces are hung on the wall without a frame with straight pins, further suggesting their nostalgic domesticity. Finally, the sculptures are displayed on traditional sculpture stands to resemble the composition of a cookie tray.

### **Production and Analysis**

Ultimately, this body of work uses the impression of the growth of a tree as a metaphor for the passing of time. The tree is exposed or altered to represent experience, and the immensity of the prints promotes contemplation. The skin-like textures in the burls in figures 4- 6 and in the surfaces of figures 12-14 relate the work back to the human form and the external. The past is addressed in the use of inanimate objects.

Figures 1-3 address different perceptions of time. *Topology of Time* (figure 1) hangs horizontally on the wall with nine-inch pieces of wood lined up to create a progression change, addressing time linearly. The first half of the piece gradually gets darker by wiping less and adding more ink. In the second half of the work, the wood pieces are gradually burnt until they eventually disappear. The pieces were gradually exposed to more heat in order to create a decaying texture; the viewer actually experiences them in terms of time. You must travel across a space to view the work in its entirety. One can also get close to the work to experience each



individual strip as a minute, yet formative experience. There is not a clear beginning or end to the piece. It is hung so that it can be experienced right to left or from left to right. The piece was not placed behind a piece of glass so as to maintain the sculptural quality. Instead, they are hung directly on the wall. This is the first piece intended to be seen in the exhibition because it is the most logical visual manifestation of how humans would represent time, because of the reference to a time line. According to this idea, if one were asked to represent time visually, a straight line that is never-ending on either side would most likely be where such a timeline would begin.

Accompanying this piece is *Temporal Loop* (figure 3), hung vertically and containing different textures, some similar to *Topology of Time* (figure 1), that are created both naturally and mechanically. The sizes of the pieces of wood in this piece are identical to the previous examples cited and are composed as a grid of six rows of six. The piece gradually becomes lighter as one's eye travels downward and the textures play off of one another as though in a conversation. This piece addresses the idea of looping time or, in other words, time that is constantly recurring. Again, it identifies causal relationships while still highlighting minute, yet formative experiences. It is hoped that the viewer will question the placement of each piece and how they relate to one another in groups and as a whole.

*INNERSECTION* (figure 4-6) is a collection of eight large-scale printed elm burls. Each burl interior is printed on fabric as a metaphor for how we respond to experiences, both internally and externally. On top of each print is another print of a smaller burl on a transparent fabric. This transparent tree interior is a metaphor for an affected memory. It represents the filter through which our memories are perceived. The interaction between the two should move the viewer's eye around the entire print and engage with one's perception of reality based upon memory. As a whole, the eight prints make up a map-like representation of personal journeys and memories,

which create a venue to find our way. Maps are our visual guides to places we are unfamiliar with; in this case, that place is time. These prints are visual guides of our formative experiences. Burls were chosen because they are tumors on trees and represent a formative experience encapsulated and memorialized as a passage of time in the wood.<sup>9</sup> These pieces were hung tightly in their own enclosed space, so that they could be experienced as a whole, as well as individuals (figure 5 and 6). They are situated in a hallway so that the viewer must draw near and become intimate with the work, encouraging contemplation of how the internal image of a tree relates to what we internalize.

The next set of pieces is a group of transfer prints (figures 7-11). The emphasis in these works is on line and the pathways created by the repetition of these lines. The repetitive lines are experiences, which all end with an almost identical, perfect circle; often two experiences combined as one. The perfect circle is a representation of the ideal or identity, and some of the pathways are ghost images, representing memories. Like Johns, the ghost images in these prints are memories and tell us something different than what is in the present.<sup>10</sup> They are more intimate versions of the larger burl prints. Both ghost and heavy lines are experienced together in order to reflect on how we perceive our current reality and our memories to develop a sense of identity. Experiences, presented as rings, vary in asymmetrical paths until they eventually arrive at a perfect circle. This tells the story of how we evaluate formative events to decide which will become parts of our projected self. It is no surprise that the final image represents a fingerprint illustrating our projected record of growth and journey toward self-identity. Unlike a tree, the realization of the ideal, or the end, is in the center, while the beginning is on the outside.

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<sup>9</sup> Gill, *Woodcut*, 11.

<sup>10</sup> Hults, *The Print in the Western World*, 809.

This last set of works uses reflective nostalgia to address our perceptions of time (figures 12-14). In the past, nostalgia has carried with it considerable negative connotations, because it has been used as a defense mechanism by those who cannot deal with their current reality.<sup>11</sup> Sylvia Boym points out two types of nostalgia to combat the triteness of using it: reflective nostalgia and restorative nostalgia. She describes “restorative nostalgia” as a return to an origin, even though reality does not allow any restoration of the past. “Reflective nostalgia,” on the other hand, requires an exploration of ways of inhabiting our current reality, but through the reflective lense of the past. It takes the authentic experiences you remember and recontextualizes them for today.

In *Not Your Grandma's Cookies* (figure 12) handmade flax paper is draped over inanimate items accompanied by the tops of the burls. These objects are hidden around these representations of growth to conjure a memory in the viewer, yet they are sealed and are unattainable. As such, these images represent an extinct culture that can be considered, but not recreated. In *Wipe Your Hands Here* (figure 13) and *Or Here* (figure 14), an apron is stripped of its color and taken out of context so that it can be understood as just an object that the viewer can connect to a memory. The wax medium atop of the flax creates a skin-like surface connecting the work with the external. Like Johns' *Flag* (1954), the work can have divergent meanings, depending on time and context, thereby questioning whether or not the past is finite and defined by anything but what we remember. Both of these pieces provide an ethereal or illusionistic image, allowing the viewer to enter that dreamlike state of memories and perceptions of memory. These inanimate objects must now be seen as a collection in the context of today instead of

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<sup>11</sup> Svetlana Boym, *The Future of Nostalgia*, (Powell Books, 2001), [http://www.agora8.org/reader/Boym\\_Nostalgia\\_Discontents.html](http://www.agora8.org/reader/Boym_Nostalgia_Discontents.html), (accessed Oct. 2014).

memorials to the past.<sup>12</sup> The past is something that shapes us, and memories of that past, however affected, are a reflection of an ideal self.

Size and texture are the most important formal themes running through this entire body of work. The wood is printed on a large scale to evoke a sense of inner immensity and contemplation. The smaller prints allow the viewer to easily follow the lines in the work in an intimate way. The pieces on flax paper are printed to represent the actual size of the object being used. It is also important to point out that what is being printed and what is being printed on is essentially the same material. There is, therefore, not only an impression of a tree on the surface of each print, but there is also a manipulation and destruction of a tree in each print. The wood comes full circle- from beginning, to formative experiences, to, essentially, death.

## Conclusions

Overall, the exhibition's ability to portray the ideas of time with abstract images and textures was successful. However, some drawbacks existed with regards to display, unification of different media, and the title of the show. To begin, I had a different plan for the layout of the show if not sharing the exhibition space, attempting to gain more control over the physical time that it would have taken viewers to walk through the works. It would have been more authentic to create long hallways or rooms to experience the works. The large scale of *Topology of Time* (figure 1) and *Temporal Loop* (figure 3) successfully set up the metaphor of exposed wood growth representing visual interpretations of time. It would have been more effective, however, to have one or two more pieces incorporating those stripes of wood that addressed different theories or ideas of time. While the transfer prints (figures 7-11) provided a coherent transition to

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<sup>12</sup> Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, (Durham and London: Duke University Press, 1993), 151.

the larger woodprints, the burls prints (figures 4-6) required a more intimate and enclosed location than the two walls. The inclusion of a third wall would have furthered the idea of intimacy for these large works; this would have created an enclosed room instead of an open hallway.

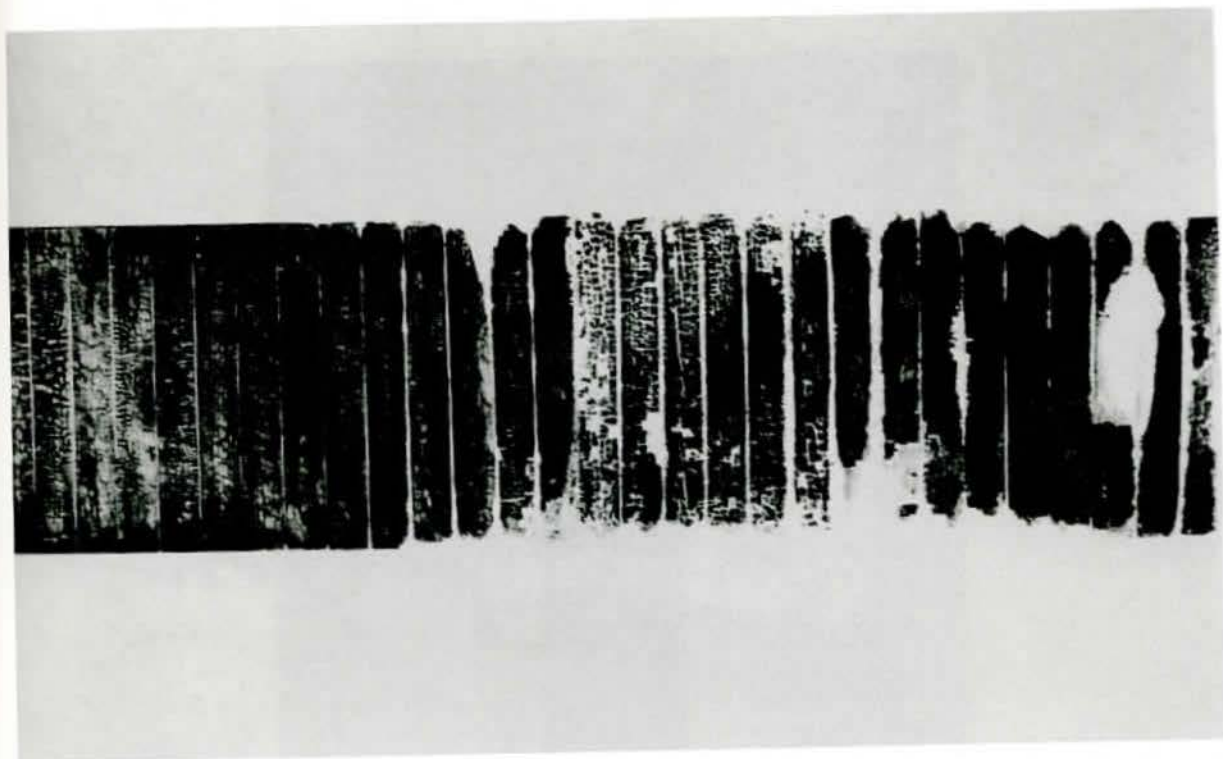
A big risk was taken in including the three last works- *Not Your Grandma's Cookies* (figure 12), *Wipe Hands Here* (figure 13), and *Or Here* (figure 14). These pieces begin to point toward a future body of work with prints and embossing techniques with the flax paper addressing the passing of time in the surface and self-sustainability with the use of nostalgic objects. The layering effects of the wax medium on these pieces do not align in effectiveness with the layering in the wood prints. The application of these layers should have been applied more heavily to surely seal the work away in the past so it would be less attainable to the viewer. The items in *Not Your Grandma's Cookies* (figure 12) are not completely hidden from the viewer. They also, inadequately, allow the viewer to experience the objects in a different context because of their attainability. In some, it is very obvious what the object is underneath the paper; it is also quite obvious how the piece was created. In the large burl and other wood prints, there is a certain amount of mystery helping the work reach an ethereal state. In these works, there is no mystery. To successfully communicate these objects as truly extinct and to create the idea of reflective nostalgia, these forms will have to be pushed further, in both their sculptural and textural elements, than they were for this show.

Until seeing the entire work together in reality, I was unable to grasp the larger themes of time being addressed in the entire body of work. The title of the show, therefore, would have been more telling as to what exactly I was referring to in the terms of time. The word "time"

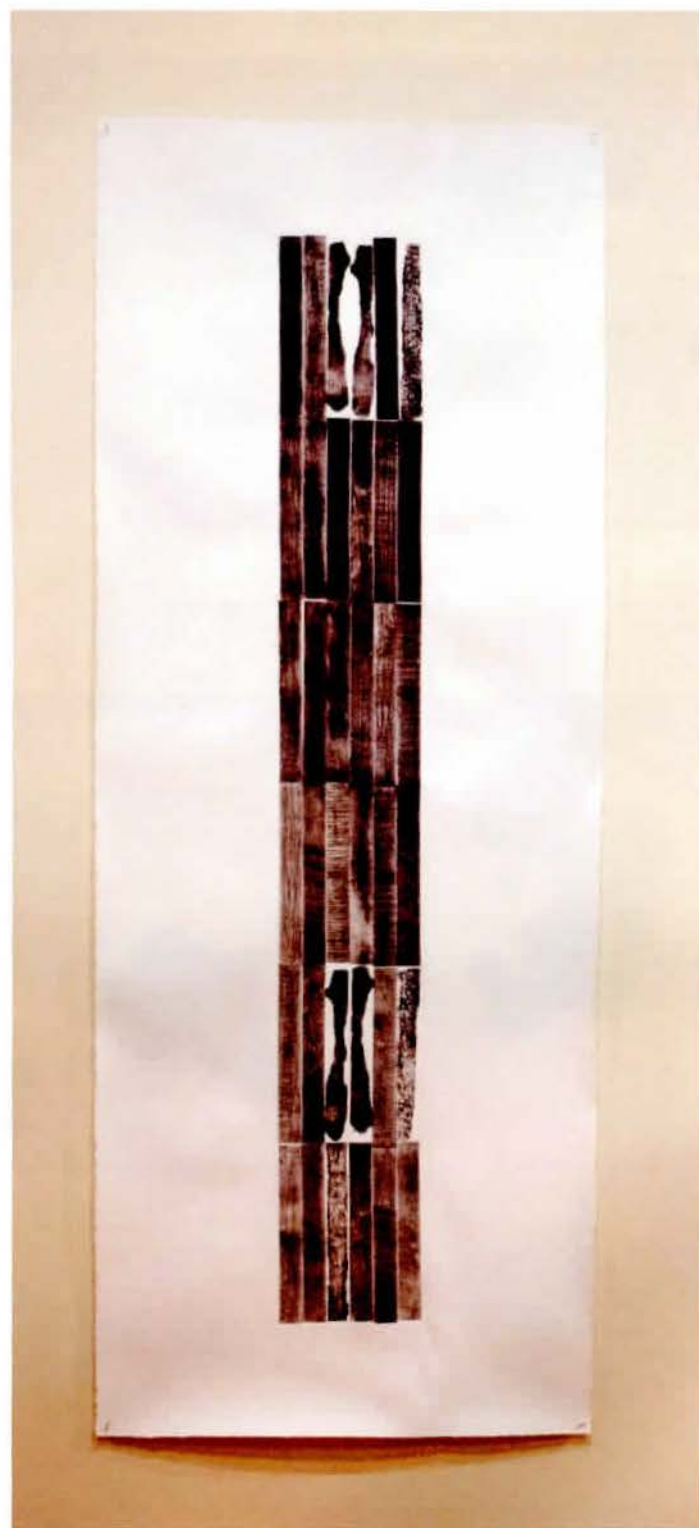
alone leaves much undefined as to what exactly the work is referring. A more successful title would align more with the title of this paper- *Time: Perceptions and Realities*.

To reiterate, the execution of the metaphor for the realities of time, and our past and how they relate to us internally and externally by way of remnants, textures, and layers, was an overall success. The varying textures of wood in figures 1-6 use a real surface to create abstract textures that portray a clear passage of formative experiences. The skin-like flax paper is addressing the external passage of time. There was a very effective use of layering, with the exception of the last works, especially in *INNERsection* (figures 4-6). The delicate textures and layers in this piece provided a language and opportunity to question ideas about this unknown reality of time. That idea of the unknown was further reiterated in the cartographical references these pieces displayed. Even with the exclusion of the third wall, this collection of prints managed to create a sensation of reflection of memory and self-identity.

2. *Topology of Time* (close-up), 2014, 25" x 150, Collagraph and Relief Print

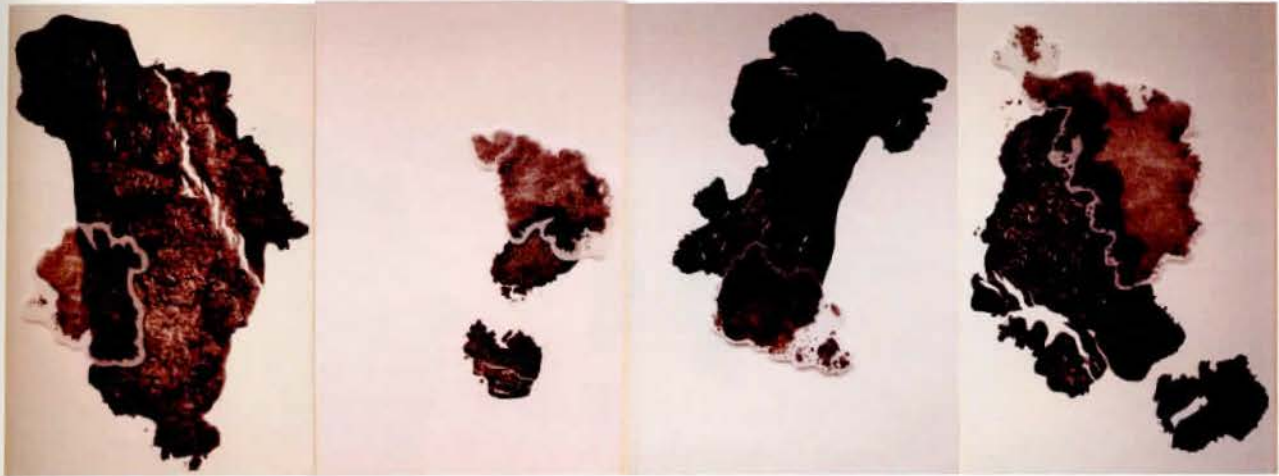


3. *Temporal Loop*, 2014, 66" x 25, Collagraph and Relief Print





4. *INNERsection*, 2014, 48" x 30 1/2" (8), Collagraph Wood Print



5. *INnersection* (left side), 48" x 30 ½ (4), Collagraph Wood Prints



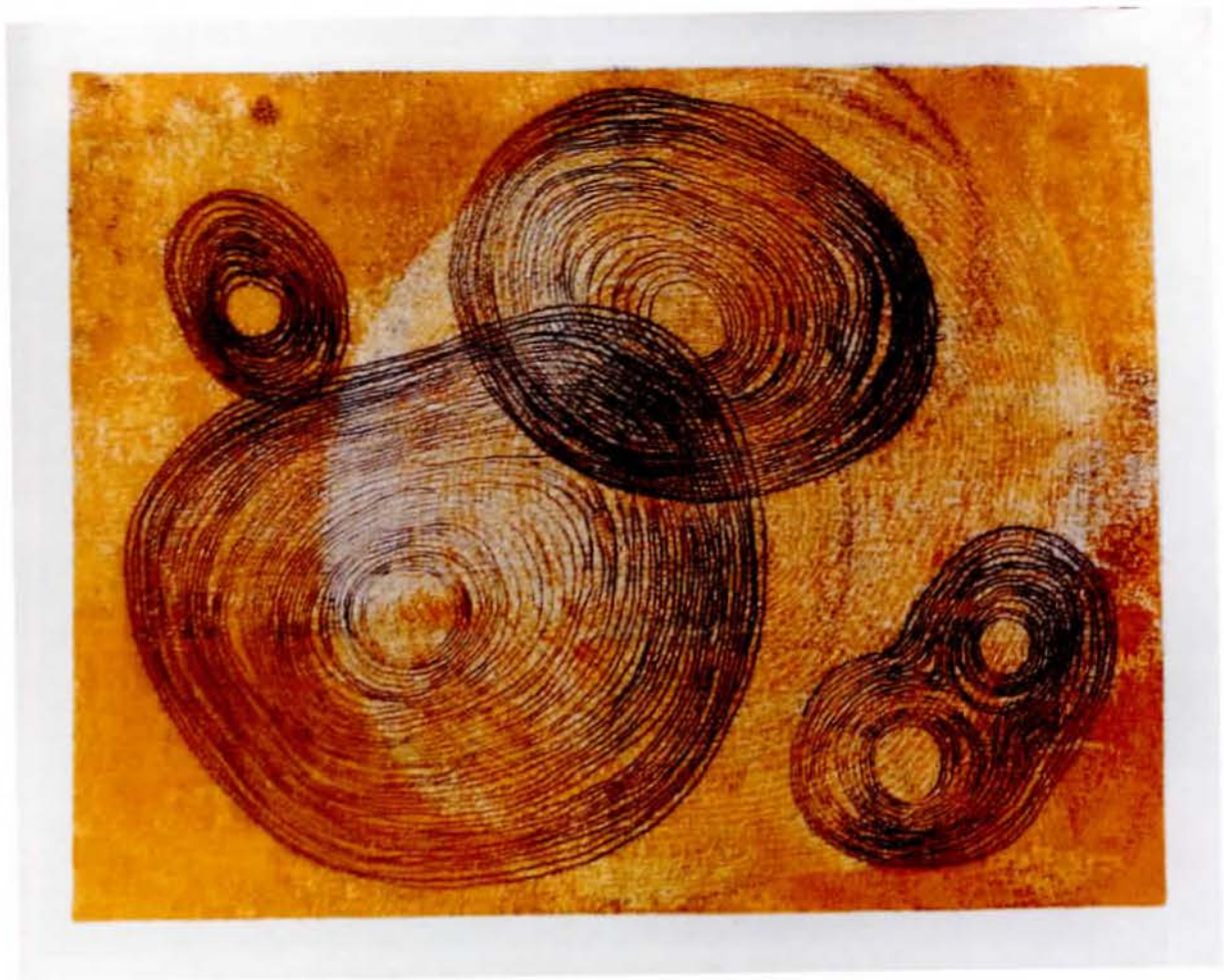
6. *INNeRsection* (right side), 48" x 30 ½ (4), Collagraph Wood Prints



7. *Ideal Pathways I*, 2014, 16" x 20", Transfer Print



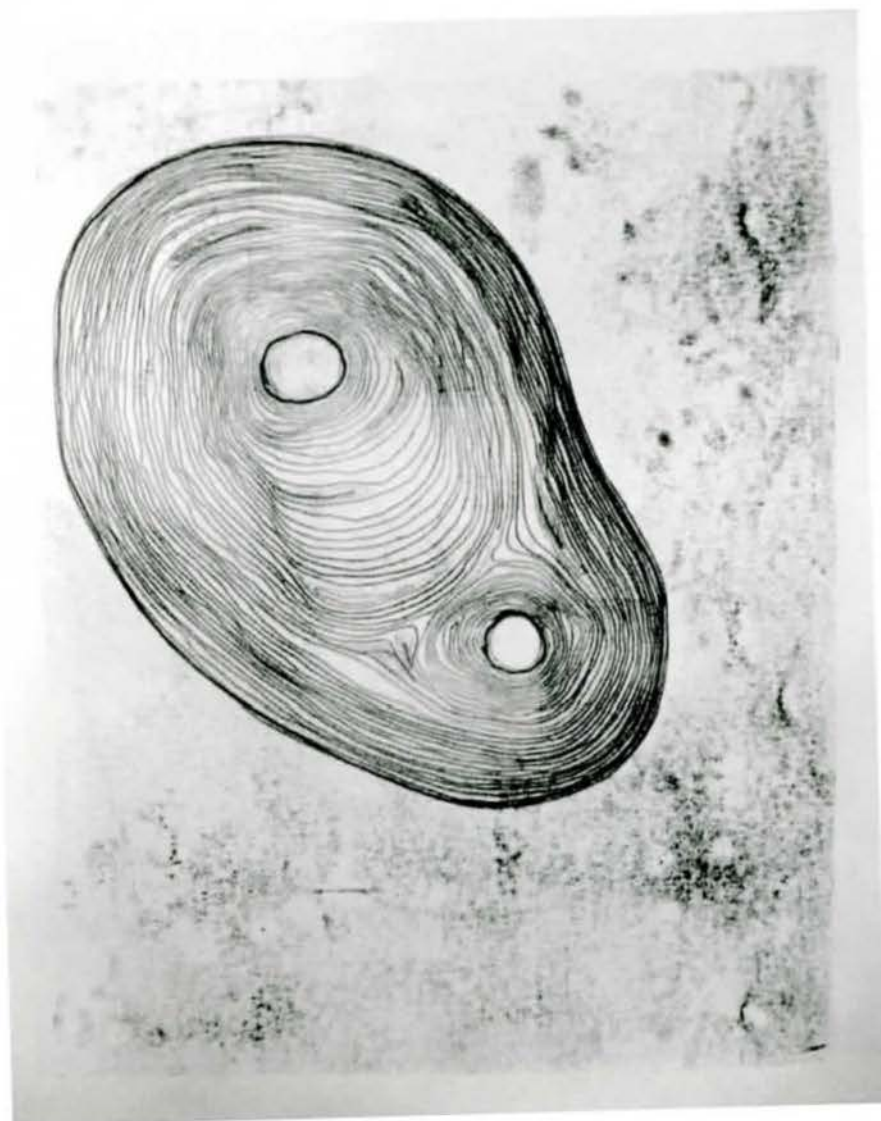
8. *Ideal Pathways II*, 2014, 16" x 20", Transfer Print



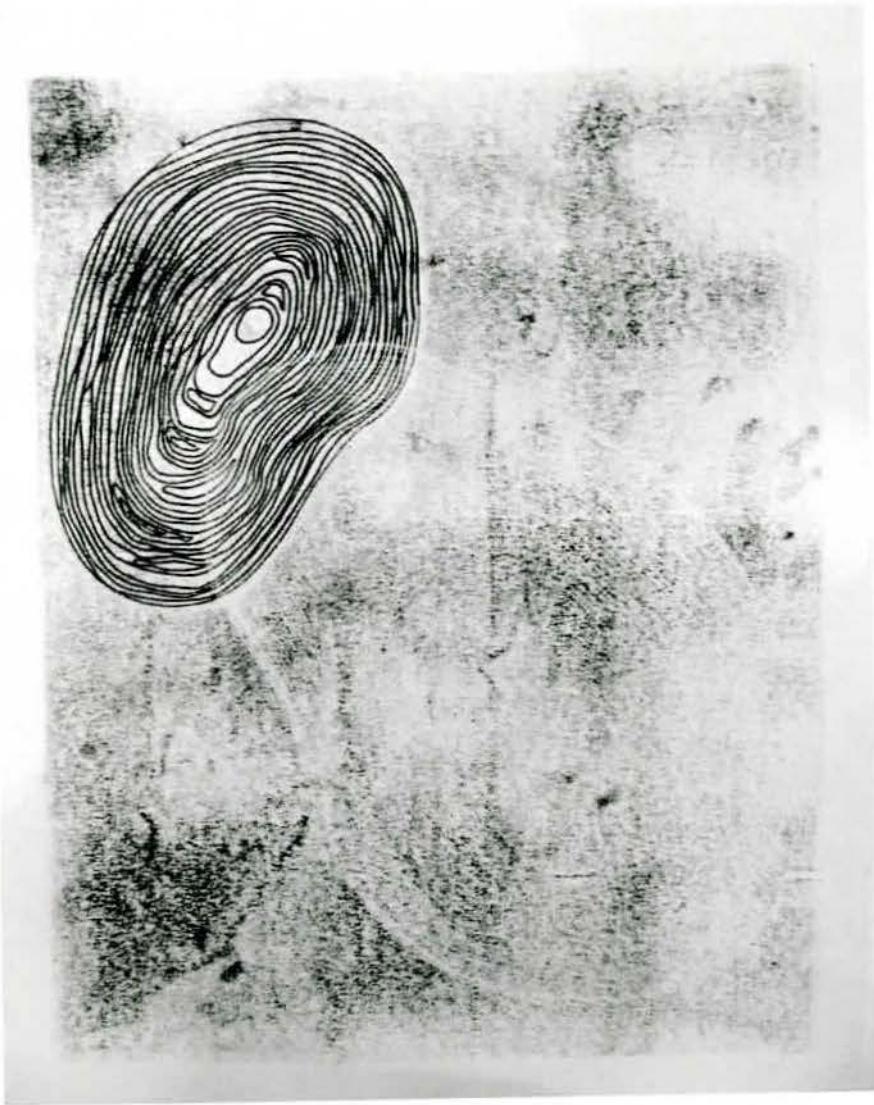
9. *Ideal Pathways III*, 2014, 16" x 20", Transfer Print



10. *Fictional Reminiscence*, 2014, 16" x 20", Transfer Print



11. *Inferenced Memory*, 2014, 16" x 20", Transfer Print





12. *Not Your Grandma's Cookies*, 2014, approx. 10" x 12 x 1 (6), Molded Handmade Flax Paper



13. *Wipe Hands Here*, 2014, 23" x 28, Collagraph, Handmade Flax Paper, Wax Varnish



14. *Or Here*, 2014, 23" x 28, Collagraph, Handmade Flax Paper, Wax Varnish



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