

To Catch a Glimpse of Things
An Exhibition of painting, drawing, and sculpture
by
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A thesis exhibition
presented to the University of Waterloo
in fulfilment of the
thesis requirement of the degree of
Master of Fine Arts
in
Studio Art

University of Waterloo Art Gallery, May 2nd- May 18th, 2019

Waterloo, Ontario, Canada, 2019

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

My exhibition *To Catch a Glimpse of Things* is an exploration into concretizing and prolonging temporary, ephemeral gestures. Through the repetition of ambiguous forms as well as the recurring imagery of distorted, amorphous figures, an attempt is made to reconstruct the complex and fragmentary phenomenon of perception and the way meaning is created retrospectively through the extraction and arrangement of disparate moments and details from lived experience. Employing the mediums of painting, drawing and sculpture, the exhibition presents a body of work in which the process of reproducing, abstracting, and translating distorted images into other variations mirrors the universal activity of the meaning-making mind, a mind which analyzes, prioritizes, erases, or substitutes aspects of experience as a means of negotiating a fluid world.

Acknowledgements

I would like to thank my thesis advisors, Doug Kirton and Jane Tingley, for their endless support and wisdom as well as my MFA cohort for inspiring me daily.

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I have a constant longing, my dear sir, to catch a glimpse of things as they may have been before they show themselves to me. I feel that then they were calm and beautiful. It must be so, for I often hear people talking about them as though they were.

Franz Kafka, “ Conversation With the Supplicant”¹

¹ Kafka, Franz. “A Conversation With the Supplicant”. *The Metamorphosis and Other Stories*, translated by Willa and Edwin Muir, Schocken Books Inc., 1975, pp. 9-17.

As a child without siblings I often played alone, constructing apartment buildings out of cardboard in order to house my stuffed animals, finding empty closets or clearings underneath hedges in which to sit and place small objects in corners or on the ground. My activities almost always had a narrative attached to them and the objects that I collected and the provisional structures that I built became real-life manifestations of the imagined scenarios that were taking shape in my mind. Although I was playing with physical objects in the comfort of my own bedroom, closet, or hedge, my psyche was in another time and place altogether. As a result of this apparent split between subjective and objective realms, the field of reality itself (containing simultaneously both the 'inside' and 'out') appears multi-layered and fragmentary. Life as experienced, then, is characterized by complexity, ambiguity, and inscrutability and above all a sense of transience. I have become interested in the ways in which the meaning-making mind (subjective realm) attempts to solidify experience, interpreting, retelling, adding, subtracting, substituting or manipulating. As an example taken from the realm of literature, the character of Mr. Ramsay (a professor of philosophy) from Virginia Woolf's novel *To The Lighthouse* is emblematic of this tendency to quantify or qualify experience in an "...effort to guard [oneself] against the threat of chaos...." As Linda Martin writes in her essay, "The Dark Places of Psychology", "...Mr. Ramsay is terrified of disorder and irrationality", [and so] "...actively constructs a smaller, logical, manageable world with which he can abide: for him, the scope of human intelligence is the alphabet, ranging from A to Z. His intelligence puts him at Q, prompting him to make it his life's only goal to achieve R. In short, by means of the application of this micros-

copied ordering process of limited scope, he is permitted to deliberately avoid confronting reality on a wider scale”², creating for himself a world that is meaningful, if severely altered. Similar to Woolf’s exploration (through narrative) of the ways in which human beings shape their experience, my work explores both the fluidity of experience and our attempts to freeze, categorize and assign meaning to inherently ephemeral moments, structures, and gestures. Through the repetition of ambiguous forms as well as the recurring imagery of distorted, amorphous figures, I am attempting to reconstruct the complex and fragmentary phenomenon of perception and the way meaning is created retrospectively through the extraction and arrangement of disparate moments and details from lived experience. Employing the mediums of painting, drawing and sculpture, I created a body of work in which the process of reproducing, abstracting, and translating distorted images into other variations mirrors the universal activity of the meaning-making mind, a mind which analyzes, prioritizes, erases, or substitutes aspects of experience as a means of negotiating the unstable and unpredictable nature of reality.

By way of establishing this characterization of the world we experience as fluid, vast and ultimately ungraspable, I refer to “Conversation with the Suppliant” a short story by Franz Kafka, from which the introductory quote is taken. This narrative follows the activities of an unnamed young man who visits a church each week for confession. Plagued by a feeling of unreality, or not actually existing, he engages in odd behavior, throwing himself to the floor and banging his fists, all in an attempt to elicit a response from fellow congregants affirming “that it is the aim of [his] life to get people to look at [him]”. Questioned by the first person narrator who observes this ‘unseemly’ behavior, the Suppliant explains himself, saying...

² Martin, Linda. “The Dark Places of Psychology: Consciousness in Virginia Woolf’s Major Novels”. Illinois Wesleyan University, 2010.

There has never been a time in which I have been convinced from within myself that I am alive. You see, I have only such a fugitive awareness of things around me that I always feel they were once real and are now fleeting away. I have a constant longing, my dear sir, to catch a glimpse of things as they may have been before they show themselves to me³.

His current experience of existence is characterized by an extreme sensitivity to the fleeting, unstable nature of reality, an underlying condition of which the average individual is oblivious. He refers to the ‘difficulty’ of crossing any open space where a ‘gale from the southwest’ swirls the air about, where ‘the tip of the Town Hall is teetering in small circles’, where ‘each window pane is rattling and the lamp posts are bending like bamboo. This ‘agitation’ he implores should be controlled. He ends his explanation by asserting that “no one is afraid but [him]”. Sharply feeling his alienation, he seeks comfort in claiming that he is the only one who senses the mystery of daily life, while others, clinging to convention, “assign identities to things, never questioning their ignorance of the ‘thing in itself’. Thus the Supplicant represents the universal yet intuitive part of ourselves that is forgotten or lost as we yield to the habit of curating our experience, oblivious to the transitory ghostly nature of its appearance. The experience of this character featured in the work of a seminal existentialist of the 20th century supports this view of raw experience which my work explores as fleeting or ‘fugitive’. In an effort to manage the vast influx of data, the mind actively curates its experience, conceptualizing aspects (as in the instance of Mr. Ramsay), or deleting, emphasizing or adding to it in attempts thereby to exert some mastery over it.

It is precisely this process of editing (both abstracting and augmenting) by the mind that I explore in my work. The gestural photocopies represent the raw transience of experience itself,

³ Kafka, Franz. “A Conversation With the Supplicant”, pg. 14

characterized by fragmented, shard-like forms, largely unrecognizable but containing representational aspects, imagery which aspires to capture something like that untethered reality of Kafka's protagonist's experience of reality. I subject these blurred images to a process of transformation, extracting from them shapes of both figure and ground which then become the basis for subsequent maquettes, drawings, paintings or sculptures. Both the extracted figures and the negative space or ground are used as the impetus for paintings and sculptures. These pieces, completely transformed from the blurred, unrecognizable black and white photocopied images to fully realized paintings or sculptures, quite removed from their originals, are visual representations of that editing aspect of the mind which freely shapes its experience, extracting from the vast flow of reality a few aspects which then serve as symbols of it. By using the figure (or extracted shapes) in some pieces, while in others using the ground left by the extraction (negative space), the installed work in the gallery forms a unified whole, pointing toward the human striving for wholeness or integration in experience. Using the mediums of painting, drawing and sculpture, I have created a body of work, where the process of reproducing, abstracting, and translating found images, or provisional "models," mirrors the universal activity of the meaning-making mind, a mind which analyzes, prioritizes, erases, or substitutes aspects of experience as a means of negotiating an ungraspable world.

To Catch a Glimpse of Things, is a multi-disciplinary installation comprised of painting, drawing, sculpture and photo-based work. The pieces featured in the exhibition, as stated earlier, are an attempt to concretize an initial transient gesture - that is, the gesture of an image being moved over a scanning bed. The visual representation of such a gesture is a distorted version of the original image: an imprecise abstraction that functions as a trace of both the passage of time and movement. My work, through variations in medium, seeks to fragment, rearrange, and reproduce features of photocopied and scanned distortions that I have accumulated over the

course of several months, and which, viewed together, construct an assembly of repetitive shapes that reference a distant, temporary moment. I have equated this process to the way in which the mind removes, prioritizes and solidifies details, whether trivial or significant, from lived experience. The way in which I visualize these mental processes is by selecting, omitting, and reinterpreting certain aspects presented within the distortions.

The Photocopies

The exhibition consists of five paintings, an arrangement of drawings and scans, as well as two LED lit sculptural works. All of the works are linked through their shared origin: they were all created from a similar starting point, where I isolated and removed certain details and features of distorted images. While the sculptural work is produced from a subtractive method (removing an abstract shape from its surrounding space), the paintings and drawings follow an additive process, where disparate elements and fragments are combined together to create new imagery. Initially inspired by Sigmar Polke's signature distorted photocopies, images which he would later transform into multimedia screen printed, painting hybrids, my process begins with image fragments (collected from online sources or found material) which I then move along a photocopier scanning bed while it is in operation. The resulting images feature a darkened space where the random⁴ movement of the hand guiding the image is captured, thus transforming the original image. My process of image selection includes accumulating photocopies over a period of several months, isolating dominant abstract shapes, and then cutting them out manually and digitally. What remains is a negative space, which I then copy and trace onto various supports. This forms the basis of all subsequent works of art. I found that the initial gesture of the hand moving across a photocopy bed produced fruitful, seemingly limitless visual possibilities, and represents to me the rawness of experience (fluid, ambiguous, ephemeral) before it is acted upon by the mind (an exercise represented by the extraction of shapes described above).

⁴ Although the initial hand movement has an air of randomness, the subsequent decisions regarding the placement of discreet elements within the composition are intentional.

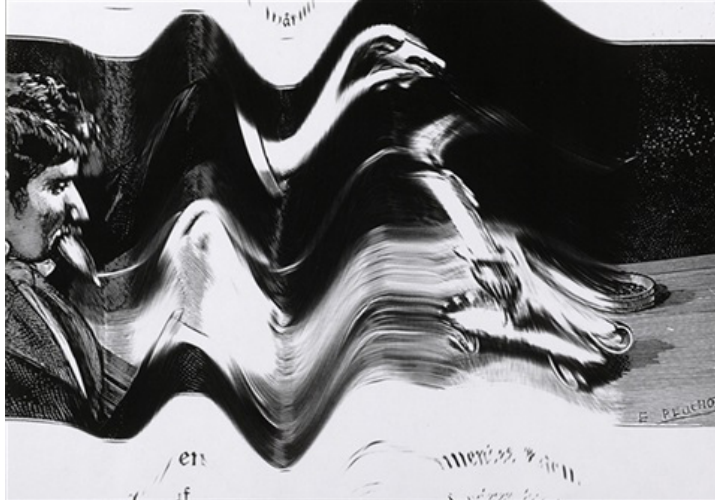


Fig. 1 Sigmar Polke, *Wärme*, manipulated photocopy, 11.75 x 16.5 in. 1999

The act of zeroing in on specific shapes within the photocopy or scan, followed by translation into different materials and supports (using graphite, coloured pencil, and paint), for me imposes a certain level of order onto chaos, which, within the context of the photocopies, presents itself as a darkened miasma of unidentifiable series of fluid shapes. The original distorted photocopies function similarly to a Rorschach blot; allowing individual viewers to see distinctly different imagery. I have come to see them as being not only a visual representation of light capturing both an action and passage of time, but also as an abstract, metaphorical representation of memories or dreams emerging from the dark recesses of the unconscious. Thus the raw canvas of experience is limited and interpreted by the individual.



Fig. 2 Digitally cropped and scanned portion of a photocopy, 2018

Where the ambiguity and abstraction found in the distorted scans can be metaphorically equated to both perception and the indistinct nature of memory itself, the selection and removal of prominent forms within the photocopies is be similar to the retrieval and recollection of a singular, past memory. Henri Bergson, in his seminal book *Matter and Memory*, analyses how memory functions, suggesting that “whenever we are trying to recover a recollection, to call up some period of our history, [...] we detach ourselves from the present in order to replace ourselves, first in the past in general, then in a certain region of the past—a work of adjustment, something like the focusing of a camera”⁵. He further states that as the memory becomes clearer and moves from the virtual⁶ to the actual, its “outlines become more distinct, and it tends to imitate perception”. Repetition, additionally, is closely linked with memory and recollection

⁵ Bergson, Henri. Pp. 170

⁶ By virtual, Bergson refers to the *part*, whereas the actual refers to the *whole*. A movement into the past is something virtual.

where repetition “demands a decomposition and a recomposition of the whole action”. Similarly, in my work, the repeated forms drawn from the original gesture in my work function to prolong it into the present moment. The gesture manifests itself in visual terms and each work is autonomous, while at the same time retaining the form of the distortion produced by the hand movement. The repeated gesture, therefore can be equated to the repetitive recollection of a particular past event, in Bergson’s case, the repeated action of reading a lesson, of which he provides an example. Just as Bergson’s successive, individual readings “stand out (...) as definite event[s]”, each of my works are definite, individual entities linked together through their shared origin. The ambiguous, evocative forms that result from the manipulated, scanned images and their subsequent isolation and extraction mimic the way individual memories are recalled into the present, similar to the way a photo album of a vacation displays a collection of curated and cropped moments that end up defining the entire trip.

The disjuncture between the recollection of a journey versus the reality of the events that actually took place suffices to clarify the editing or deleting tendency of the mind. Alain de Botton (*The Art of Travel*) describes his arrival in Barbados as “...[being] nothing [as he had] imagined....In anticipation, there had simply been a vacuum between the airport and[his] hotel”⁷. In the gap between imagination and reality, he had omitted great swaths of details including “...a luggage carousel with a frayed rubber mat, two flies dancing above an overflowing ashtray, a giant fan turning inside the arrival hall, a white taxi with a fake leopard-skin dashboard, a stray dog in a stretch of waste ground beyond the airport, an advertisement for ‘Luxury Condos’ at the a roundabout, a factory called ‘Bardak Electronics’, a row of buildings with red and green tin roofs, a rubber strap in the central pillar of the car... a brightly coloured bush whose name I

⁷ De Botton, Alain. *The Art of Travel* pg. 6

didn't know..."⁸. This tendency of mind to overlook the mundane is so commonplace as to avoid detection without close scrutiny. As Ernest Mach points out,

When the human mind, with its limited powers, attempts to mirror in itself the rich life of the world, of which it itself is only a small part, and which it can never hope to exhaust, it has every reason for proceeding economically.⁹

In short, it is common for the individual to edit or remove from her experience in order to avoid being overwhelmed.

Not only do we delete aspects from our experience but we add to it as well. Robert Frost's poem "The Road Not Taken" elucidates this augmenting tendency of the mind. Here the reader is presented with a speaker who, faced with a choice of roads, struggles to choose the preferred path. He is torn by indecision since both roads "lay equally [that morning]"¹⁰ untrampled upon by any walker. In this moment, there is ambiguity, no obvious direction, a situation which points to the actual complex, nature of experience. By the final stanza however, the speaker claims (with a sense of pride tinged with hardship) that "he chose the road less travelled and that that has made all the difference"¹¹. Here, Frost draws our attention to the same meaning-making features of mind. Unwilling or unable to stay with the ambiguous truth, the speaker creates meaning where none existed, shaping for himself a narrative. The choice the speaker makes is ultimately based only on a vague feeling or hunch, while his strong assertion of purposeful choice points instead to the tendency of the mind to make meaning, to find significance, or to shape and transform neutral events to fit with a narrative which features 'I' as

⁸ De Botton, Pg. 13

⁹ Ernest Mach, *The Economical Nature of Physical Inquiry* ed. John T. Blackmore (1972)

¹⁰Frost, Robert. *The Road Not Taken*. Stanza 4

¹¹ Frost, Robert. Stanza 4

the hero of a life. Frost the poet, understands very well the human tendency to freely interpret the raw data of experience, imbuing it with purpose and meaning which is not clearly present in the original experience itself.

LED Installation

I apply translation and repetition as a way to solidify past memories and fleeting moments. This accounts for the inclusion of acrylic, LED illuminated pieces in my exhibit. While my two-dimensional work is created using an additive method, the sculptural work is executed through subtraction. In the sculptural works, rather than highlighting extracted focal images from photocopies, I examine the negative spaces left by these off-cuts, more specifically focusing on the abstracting aspect of perception rather than the augmenting ones. The viewer is presented with the void left by the initial extracted form which is framed by irregularly-shaped acrylic off-cuts. This process is redolent to a degree of the work of Glasgow-based artist Lucy Skaer, who is also interested in the idea of translation or seeing “what a shift in two, to three, to four dimensions might look like”¹², focusing on the “embodiment of a reference or moment” and seeing “how close a representation can come to its original in terms of attitude or behavior”. This translation between dimensions highlights an alignment between Skaer’s work and my own.



Fig. 3 Lucy Skaer, *The Siege*, 2008, mixed media, Kunsthalle Basel

I first began to explore methods of translation by experimenting with sheets of acrylic. Implementing colourless acrylic seemed like a natural material progression in the hopes of

¹² Lucy Skaer, “Subjective Histories of Sculpture”

retaining the ephemerality and nuance that existed within the original photocopies. I selected a distinct shape within a distorted photocopy, and then outlined and cropped the form in a digital imaging program. I noticed how the off-cuts possessed a structural quality to them reminiscent of frames or fragmented remainders of a once whole monument. Like Rachel Whiteread's casts representing the negative space surrounding objects¹³, the irregularity of the off-cut forms themselves are the physical manifestation of absence. I chose to place the acrylic pieces on top of LED strips in order to heighten the significance of their edges, imbuing the transparent negative space with meaning and importance. Thus, the acrylic sculptures by carrying light activated by LED strips attached to their jagged edges emphasize the negative spaces of the original photocopies, underscoring (metaphorically) the transformative action of mind applied to experience.

Adjacent to the LED acrylic installation, I placed two acrylic wall fixtures made out of the same material. In this work however, the wall hangings are the removed positive space, accompanied by artificial shadows created in a graphite/mylar combination. These 'shadows' are distorted in shape, yet visually refer to what the shadow might look like should it have been cast by an object made from an opaque material. Thus, the distortion casts a distorted shadow being even more abstracted than the acrylic shape itself. While there is an implication of solidity, evidenced by the presence of the shadow, the transparent materiality of both elements connotes a sense of impermanence, relating once again to the original instantaneous movement that produced the forms.

While these aforementioned pieces involve a manipulation and contextualization of both positive and negative space, they are, as with the rest of my work, the product of a process of translation. In his essay, "The Task of the Translator", Walter Benjamin argues that translation is

¹³ "Rachel Whiteread", Gagolian.com. Web, www.gagolian.com

an art form in itself, the task of the translator being to unlock the “pure language” of the original text by means of the translation. It is, he argues, the original text’s meaning and form must be conveyed more than the literal sense of each word or expression. The translation does not have to be a direct copy, but rather match its original, similar to the way “...fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another”¹⁴. Translation, therefore, “must lovingly and in detail incorporate the original’s mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel”. Similarly, the process by which I create my work is ultimately a process of translating one visual or spatial mode into another. Although not a linguistic translation, my method of transforming the initial transient movement of the hand into visual manifestations allows for the original gesture to have an “afterlife”¹⁵. This prolonged “life” of the initial movement is embodied through the repetition of abstracted versions of the original. Similar to the linguistic act of translation outlined by Benjamin, the individual works within the exhibition, though variations in medium, retain an overall impression of transience, made evident by repetition and distortion of form. Therefore, the individual fragments, or works of art, like the “fragments of a vessel”, function cohesively to create the impression of the original gesture. These varied, but tangentially related fragments are the means through which I address inner mental processes, specifically the process in which perception and recollection is transmitted into something meaningful. Just as the literary translation must convey the original’s meaning in its entirety, the translation of the original gesture into various material rebirths preserves its overall impression.

Several contemporary artists deal with the concept of meaning-making and the process of translating a preliminary source into new iterations which echo their original. Trisha Donnelly, a

¹⁴ Benjamin, Walter. “The Task of the Translator”. Pp. 21

¹⁵ Benjamin refers to the translation of an original text as being its afterlife.

San Francisco based conceptual artist, is primarily interested in the elusive nature of time, perception, and sensation, preferring to explore these themes through a broad range of media, including drawing, sculpture, video, and sound. In her first solo show at Casey Kaplan Gallery in 2002, Donnelly displayed a simple black and white photograph of a cresting wave, the kind of “continuous wave that occurs in deep water before and after a storm”¹⁶. Using the photo of the wave to introduce recurring ideas of frequencies and change that define her practice, the subsequent forms that her work adopts shift constantly. Donnelly has long been keen to express the abstract idea of “pre-meaning”, suggested by the indefinable, controlled drawings and stone slab-like sculptures that seem to point towards some sort of transmitted message from either the past or future, with Donnelly being the (psychic) medium between “that which transcends the limit of human consciousness”¹⁷ and the physical artefacts which remain as evidence of these mysterious, multi-temporal transmissions and messages.

¹⁶ Lovatt, Anna. “Wavelength: On Drawing and Sound in the Work of Trisha Donnelly: Involuntary Drawing”, in *Tate Papers*

¹⁷ Lovatt, Anna. “Wavelength: On Drawing and Sound in the Work of Trisha Donnelly: Involuntary Drawing”, in *Tate Papers*



Fig. 4 Trisha Donnelly, *To Be Titled*, Quartzite, 122 x 79 1/8 x 1 1/8 in. 2013

Recalling Frost’s speaker who retrospectively enhances and makes significant a rather trivial and mundane decision to take one path over another, similarly, one of my drawings featured in the exhibition is the product of an additive process in which distinct “negative spaces” are combined together to create an entirely new form, albeit a form that echoes an original image. Situated near the acrylic wall reliefs is a large vellum drawing on which an abstract graphite shape is depicted. Again, the drawing is directly tied to the two previous works in that the graphite form is an amalgamation of the absent spaces produced by the acrylic off-cuts in the LED installation. The abstract form was produced by tracing the outer edges of the acrylic off-cuts, which were laid on top of the vellum paper. After tracing the edges, which formed an enclosed shape, the resulting form was filled in with graphite. The drawing thus becomes something displaced and removed from the original acrylic shapes. It pictorially solidifies the absent, empty space that surrounds the off-cuts and at once materializes a new abstract and undefined form, a hybrid of individual manifestations of negative space.



Fig. 5 *Combined Translations*, graphite on vellum, 2019

The Scans

Just as the vellum drawing is the product of an additive process, a collection of large-scale scans function as the site on which removed fragments from previous photocopies are combined and arranged together to create new contexts and associations. These groundless bodies and fragments appear in large scale scans displayed on the wall facing the drawings and wall fixtures. In addition to using a photocopier to achieve distorted and nuanced images, I also use a handheld scanner which has an enhanced image quality that picks up every minute detail of the scanned surface. The gesture of slowly moving the scanner over a particular object vaguely echoes the movement of the eye scanning over visual information in a given environment. For these works, I used a double paned window and arranged a number of fragmented colour and black and white images. I play with depth, composition, and shape, and the overall composition to create an evocative and mysterious image with indistinct forms suspended and crystallized within a void-like, grey space. This arrangement of disparate fragments is a collection of discrete traces of motion and time that have been removed from their original contexts and placed in relation to each other, creating a new and alien composition. Again, this process is emblematic of the way the mind retrospectively arranges ephemeral moments and memories in order to stitch together a semblance of an entire experience or event. Like the way images were shifted on top of the photocopier bed, producing a distorted effect, there were certain instances where I slightly moved the handheld scanner while it was in operation, causing a glitch-like image where movement and time were compressed into a single crystallized image. Through the glitch, the careful arrangement of discrete fragments collapses and new shapes emerge. One scan in particular, the result of the random movement of the scanner, depicts the distortion of a removed section of an earlier manipulated photocopy. The newer handheld scan is thus a

further abstraction of an already distorted form. This particular shape became the point of departure for the largest painting in the exhibition and a sculptural work illuminated from behind by an LED strip.



Fig. 6 Handheld scan of paper fragments on the surface of a windowpane, 2019

The wall piece, like the acrylic and light installation, presents another instance of concretizing a fleeting, ephemeral movement. Following a similar process to previous works, the wooden amorphous form was produced by isolating, removing, and translating a distinct shape within a scan. By attaching an LED strip to the back, the wall piece, therefore, is the inverse of the transparent acrylic light sculpture. While the LED light is carried along the edges of the acrylic off-cuts, illuminating the outside of the shapes, the wooden piece appears to glow from within.

The Paintings

For the larger painting, *Standing Compressions*, I used the handheld scans as a starting point. Like the drawings, the paintings in the show provide the surface on which I combine discrete images. As with the drawings and handheld scans, the paintings in my show are a means through which discrete elements are combined. They borrow not only from the original distortions, but also the distortions of the distortions, as evidenced by the scans. Before I begin discussing in detail the specificities of this particular work, it is first important to explain the process by which I create my paintings.

This work began with the construction of miniature paper models of structures that I intended to paint from observation. This method enabled me to make more visible and concrete the recurring abstract forms and structures occupying my mind. The models provided me with a real version of the more ineffable figures taking shape in my consciousness. Realizing imagined structures through the construction of provisional miniature models has a relationship with the interiority of the subject. Susan Stewart discusses the nuances of the miniature and its associations with both beginnings and endings, subject and object, and real versus imaginary in her book *On Longing*. “There are no miniatures in nature”, she writes, “the miniature is a cultural product, the product of an eye performing certain operations, manipulating, and attending in certain ways to, the physical world”¹⁸. The miniature then, is the physical evidence of the act of processing and scrutinizing the environment. It is a purely “human” way of rendering the unstable nature of a world that is in constant flux more digestible and more fixed. This enclosed space of the miniature model has connections to the interior mind of the human subject, where “the interiority of the enclosed world tends to reify the interiority of the viewer”¹⁹. The

¹⁸ Stewart, Susan. *On Longing*, pp.55

¹⁹ Stewart, Susan. Pp. 68

construction of miniature models allowed for the images and structures that occupied my imagination to be brought forth and materialized in reality.

Continuing this method of construction and observation, the large painting in the show was created through the same process. Again, the form produced by the distorted scan was isolated and traced twice onto paper. I then cut both shapes out and created bases for them, enabling them to stand upright. These paper versions of the scanned form became the models from which I observed and translated the shapes onto the canvas. One shape is positioned in front of the other, slightly turned and tilted towards the viewer, creating a spatial relationship between the two duplicated forms. They cast shadows (like many of the structures depicted in my other paintings and drawings), emphasizing their concreteness. The painting therefore refers to the arrangement and reconstruction of past moments and memories performed by the mind. The initial fleeting movement exerted by my hand onto the scanner becomes reinterpreted and contextualized as an architectonic structure within an imagined spatial environment as opposed to being a flattened, digital image. Therefore, the personal, yet wholly abstract and alien gesture transforms into something more concrete and recognizable, much like the way our experiences and memories become digestible and comprehensible after having processed and analyzed them. The remaining paintings in the exhibition are derived from either paper prototypes or distorted images that serve as references.

This exhibit which forms the culmination of my thinking over the past two years at the University of Waterloo has allowed the in-depth exploration of topics which have long interested me. Faced with vast, fleeting, complex reality of experience, the artist and poet seeks to examine the relationship between the mind and its world. In this body of work, I have intended to concretize the process by which the mind captures a sense of its experience, whether by the casting of a net of concepts, or reducing to a bare minimum the variables of existence or ordering

random details to retrospectively reveal meaning. Just as Cezanne struggled (and dare I say succeeded) in conveying his idiosyncratic view of a bowl of apples or a mountain, experienced through the subjective veil of his own perceptual apparatus, I have attempted in my small way to translate from inside to out, a world I know.

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