

A Strange Loop
An Exhibition of Painting

by

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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

“A Strange Loop” explores abstraction through a series of paintings that begin from a single point and evolve infinitely to create a self-contained, self-referential, and yet endlessly self-generating world. The series was created through an elaborate and repetitive process of tracing the marks, drips and forms from an existing painting. These traced drawings archive the act of painting, and serve as a map that reconstructs the space of the subsequent layers, which in turn generate future paintings. The drawings work in a symbiotic relationship with the paintings, each evolving in relation to each other and perpetuating each others’ existence. The resulting paintings are fictional spaces which emerge out of the painting process itself.

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Introduction: A strange loop

In his short story entitled, *Library of Babel*, Jorge Luis Borges describes a world made up of infinite space:

I hereby state that it is not illogical to think that the world is infinite. Those who believe it to have limits hypothesize that in some remote place or places the corridors and staircases and hexagons may, inconceivably, end – which is absurd. And yet those who picture the world as unlimited forget that the number of possible books is *not*. I will be bold enough to suggest this solution to the ancient problem: *The Library is unlimited but periodic*. If an eternal traveler should journey in any direction, he would find after untold centuries that the same volumes are repeated in the same disorder – which, repeated, becomes order: the Order. My solitude is cheered by that elegant hope. (Borges 118)

This story leads me to the following question: What is infinite and how can repetition lead to the infinite? I began thinking about instances in the world of repetition of a simple element which in turn creates infinite results: DNA is a series of simple codes combined in multiple ways to produce an infinite possibility of combinations; Elements combine in varying forms to produce the complexity of the world; Computer code combines a series of 0's and 1's to produce the vast space of internet connections; Languages made up of a limited set of letters combine to form a limitless number of words and phrases. One commonality exists between each of these examples; they are all constantly changing and evolving into new forms.

Change, flux and movement are at the core of the infinite. These concepts are the basis of how I view my relationship with the world, and how I think about painting. In an essay accompanying a 2005 painting exhibit in New York entitled *Remote Viewing* Caroline Jones uses similar language to Borges to describe an abstraction that “...represents the structure of the known universe – an informationally dense and

knowable flatness, a bounded yet infinite spectrum of colour within visible light. There are limits, but within them we can roam, think, live, and perceive” (86).

If I close my eyes and picture a painting, it is not a static image. It is a moving and changing world. My eyes roam through the multiple spaces and are led through a painting through multiple paths. In this way the space of the painting becomes infinite and vast. The body of work that will be discussed herein is similarly intended to be received as things in constant state of change. They evolved out of a single point, and branched out in multiple directions, repeating and combining to create new combinations. The resulting images are meant to take the viewer on a journey through the multiple, fictional spaces created through a painting process that will be further elaborated on in this essay.

Methodology

This work began one day when I decided to make traced line drawings from a painting I had been working on throughout the year. I placed tracing paper on top of a portion of that painting, and carefully traced the image underneath, slowly following every brush mark, drip, crack and form. I continued to make several tracings of various areas in this painting. Upon looking at the drawings afterward a few things struck me. Firstly the traced line drawings appeared to each have a particular flow and direction to them created through the movement of several individual brush marks. Secondly, rather than flattening the space by turning the various colours and marks from the painting into lines, the drawings appeared very spatial. Some lines led into the space, others out, and yet others combined to create forms. The lines came together to construct a new space, one that differed from its origins in the painting.

These tracings were used to set up a methodology by which to make the paintings that have become this body of work. Rather than this method being one that limits what is produced, I suggest that it allows for an infinite possibility of directions. The paintings begin with a tracing made from a previously painted painting. This tracing is then projected onto the next painting and thus becomes the starting point for that new painting. Each new layer of the painting is created through the projection of a tracing from that previous layer. This process sets the parameters by which to follow a largely intuitive process of exploration and discovery; the solid line drawing is followed by using those lines to explore and build up the space they create on the canvas.

The paintings progress through multiple layers of tracings and re-tracings. The tracings made from one painting also create the starting point for the future paintings. All the paintings therefore work together, constantly influencing each other. This system allows for new paintings to emerge and branch out of previously conceived paintings to create a self contained, self perpetuating, repetitive yet infinitely generating world.

This process and the use of tracings serve three purposes. First, they create a record of the mark making made on each layer. Secondly, they serve as a self-generating mechanism which allows for an infinitely continuous process. Finally, they mimic the process of map making and the construction of space.

Tracings: The remains of that which has been buried

The use of tracings as the basis for the creation of the paintings suggests a form of record. The term trace, as a noun, refers to something “left behind as evidence of a former presence or existence of something.” These tracings capture the marks and forms created through the act of painting. From this perspective, the tracings take the form of a footprint or archaeological imprint left behind to reveal what has previously occurred. They serve as a record of the mark making made on the painted surface.

As a verb, the term trace is defined as “to follow the course or trail of.” The act of tracing, therefore, shifts the meaning of this term and emphasizes the subjective replication or recreation of these marks. This modifies the meaning to refer to the subjective act of following the marks made by the paint. Here, a form of selectivity, subjectivity and translation plays a role. Firstly, while the line drawings are made by following the marks made on the painting underneath, they are still filtered through that act of tracing. Secondly, several tracings are made from each layer of the painting, and I choose which ones are used to move the painting forward, and which ones are left behind. It is this selectivity which directs the future direction of the painting and allows for it to evolve in a particular direction.

The American painter, Ingrid Calame is a contemporary artist who has also set up a system by which to make art through the act of tracing. She forms layered abstract paintings, made from layering tracings drawn from marks on streets. She makes her paintings through an elaborate and intricate process of tracing every mark, stain and imprint made on streets and public spaces in various cities. The artist states that the

process, rather than inhibiting the production, actually “frees you up to think about lots of other things” (Harmon 111).

Canadian artist Ben Reeves also uses a process which he describes as tracing where he creates elaborate line drawings by doing detailed contour drawings in which he reproduces the marks made on a painting. In one series, for example, he reproduced, in enlarged format, several Canada geese from a Tom Thomson painting. Through the removal of these forms from the context of the painting, and the delicate reproduction of the brush marks into line drawings, the imagery becomes translated into a new form. Through the process of the re-creation these new forms begin to take on a life of their own.

Art theorist, John Lechte describes how a painting evolves, while preserving what is left underneath: “An infinitely permeable surface, always ready to accept new marks while conserving existing traces – as an image of memory. Memory, according to this ‘model’ of it would be abstraction – writing becoming abstraction: the ‘concrete’ becoming translated into the abstract thereby producing something new” (25). By tracing the forms, I make these traces explicit while also highlighting the translation that occurs while trying to preserve these traces. The painted mark making serves as a language and each mark, the simplest element of that language. These traced lines make a record of that mark, but translate it from a painted brush mark to a series of drawn lines. Those lines are translated once again through projecting them and re-painting. These marks are thus recombined with each other in multiple ways to produce an infinite possibility of combinations. Each traced drawing is a record of what is on the canvas, and collectively they come together to create an archive of the painting process.

Self-generation and Propagation: The evolution of a painting organism

The tracings, secondly, serve as a generative mechanism which sets the parameters for an infinitely evolving and self propagating series of paintings. With each layer, new tracings emerge which generate the following layer. Furthermore these tracings multiply outward into new paintings, similar to an organism growing, evolving and producing offspring.

Process philosophy defines process, rather than things, as that which best defines and represents the phenomena that we encounter in the natural world (Rescher 2). Processes develop over time and connect with both the past and the future: “Any particular natural process combines existence in the present with tentacles that reach into the past and the future” (22).

The paintings for this show have been similarly in a constant state of becoming. They simultaneously represent the evolution of a living organism, the transformation of the landscape through natural and imposed changes, and the constantly changing relationship between myself, the painting, and the viewer. In an introduction to a chapter about Gilles Deleuze’s dynamic concept of the self, Russel West-Pavlov uses a metaphor of the skin to express this state of becoming:

We tend to think of ourselves as persons with a relatively clear identity, inhabiting a body with clearly delimited boundaries. But what of the fact that we are ceaselessly shedding our skin? We do not do this as ostentatiously as snakes, of course, which abandon their scaly cutaneous housing in a single piece, leaving behind like an echo of their former selves. We humans shed our skin constantly, in miniscule flakes which, so I have been told, contribute to much of the household dust accumulating in the corners of our habitations. In the space of seven years, a biblically symbolic span of time, we renew our skin completely. Completion, re-creation, de-creation.. How constant are we

as beings if the boundaries of our selves are constantly being replenished from within and cast off without? (173)

Gilles Deleuze's theory of the self is one of flux and flow, one that is continually changing and making new connections. He describes his model of flow and movement as the core of all reality: "First of all, it uses a hydraulic model, rather than being a theory of solids treating fluids as a special case [...] flux is reality itself, or consistency. [...] The model in question is one of becoming and heterogeneity, as opposed to the stable, the eternal, the identical, the constant" (qtd. in West-Pavlov 175). Here, rather than stable identities being complete entities against which change can be measured, Deleuze suggests that fluid forms the basis of reality (175).

Several artists use this idea of becoming and transforming as the basis for discussing contemporary abstraction. Lydia Dona describes this possibility for change through painting. She describes an abstract painting as not simply an image, but as in a constant state of becoming:

The painting is a result of edits or cuts. And if we talk of it as abstraction, then it's an abstraction not simply in terms of an 'abstract image', but an abstraction that also obstructs, and this obstruction is one of a kind of delimitation; a delimitation of its physical limits resulting in an abstraction as a kind of a Deleuzian term, 'becoming'. So this obstruction is one that works against our places and expands, contracts, liquidates, cuts. (qtd. in Ryan, 62)

Here, Dona describes an abstraction that is in a constant state of transformation and change that occurs through the act of painting. Painter, Denyse Thomasos similarly highlights the transformative potential achieved through the process of painting. She describes her interest in abstraction because it allows for complexity. Her large, elaborately layered paintings while alluding to prison cells that give them a sense of

containment, evolved to create a sense of liberation. Thomasos describes this transformation: “My intention with this show was to continue on prisons, but they kind of turned into bird machines or winged objects. There’s freedom in them” (Sandals). Here she alludes to the evolution and transformation that happens through the act of painting.

Deleuze furthermore suggests that nothing is isolated and autonomous, but rather everything is connected. He uses the rhizome as a metaphor for the ceaseless evolution and production of connections: “A rhizome as subterranean stem is absolutely different from roots and radicals ... The rhizome itself assumes very diverse forms, from ramified surface extension in all directions to concretion into bulbs and tubers ... Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be” (Deleuze 6). These paintings similarly emerge from a single source, evolve and branch out into multiple directions.

Mapping: Ordering space in constant motion

Finally, the tracings used to generate the paintings mimic the process of mapping. Mapping serves the purpose of making a record of the land. They are used to find directions, to understand and organize the world that surrounds us, and to create a visual reference of how the land is both geographically and politically organized. The maps represent the borders and boundaries imposed onto space. The linear nature of the map divides and organizes space in a way that is both arbitrary but highly influential to how that land is then constructed. Similarly, within these paintings, with each layer, I impose the tracing on top of the previous layer. Here, the tracing becomes a map; it sets the parameters for the restructuring of that space.

Deleuze uses the map as a metaphor to describe the constantly evolving nature of our personal identities. He describes the human psyche as a series of maps layered on top of each other, constantly changing and transforming through the process of “becoming,” each layer both influencing what is to come, as well as being transformed by that which came after it:

The charts are superimposed upon one another in such a way that each one finds itself reworked by the one that succeeds it, instead of having an origin in the sheet that preceded it. From one chart to another, we are faced not with a search for origins, but rather with an evaluation of displacements. Each chart is a redistribution of impasses and break-throughs, of thresholds and closures, which necessarily runs from below to above. This implies not merely an inversion of meaning, but a difference of nature: the subconscious is not a business of persons and objects, but of journey and becomings; it is not a subconscious of commemoration but of mobilization, whose objects *shift their position* rather than remaining buried in the earth. (qtd. In West-Pavlov 225)

The layers of maps in my current paintings simulate this process. Each new layer is generated from the previous layer, is informed by that layer, but also reveals the remains of those layers.

The exhibition entitled *Remote Viewing*, of 2005 in New York, featured artists, including Julie Mehretu, Franz Ackerman and Ati Maier (amongst others) who depict abstracted and fictional spaces. In her essay accompanying this show, Katy Siegel discusses the use of mapping within this context:

Almost all of them use some form of mapping in their work, for example, but only in order to play on the assumed objective nature of the map, which while detailing geographic or cultural features of the land, also distorts, filters and reduces ... In this method of mapping, the image of space becomes explicitly personal, individual, and experiential rather than social or conventional” (100).

Siegel furthermore describes the use of mapping to explore the relationship between objectivity and subjectivity: “Using the form of a map to express a personal reality seems to deny the existence – or availability – of objective reality. The subjectification of the objective world is the other side of the tendency, described earlier, to objectify subjectivity” (101). In these paintings, the mapped out layers, similarly give the illusion of objectivity, while simultaneously denying its existence. The pre-planned way in which the map is imposed onto the space is contrasted to the subjective way in which it is then used to reconstruct the space.

This dialogue between objective and subjective created through the mapping process similarly extends to a similar struggle between control and chaos, order and disorder. The imposed map disrupts the space underneath, disorders this existing space and creates the necessity to re-order that space. Through the multiple layers, this perpetual struggle is repeatedly played out. Claire Colebrook refers to this continual

process with reference to forces: “Life is force, the play of forces, and the interplay of these forces produce zones or sites of qualities, intensities. It is not that there is a space that is then qualified; rather, forces produce qualities and qualities produce fields or spaces, ‘blocs of becoming’. [...] The zones add up to series of spaces, but this whole is never given, for there is always the potential for further connection and production” (qtd. in West-Pavlov 181).

Exploration: An ongoing search

The process I have developed allows these paintings to continuously generate new paintings. With each new layer of the painting, and with each new painting, there is a new space to be explored. The forces, which continually generate the movement forward to produce new spaces are directly related to a desire. According to Deleuze, “desire creates spaces in which life takes on new and evolving forms” (West-Pavlov 179).

Furthermore he explains that this desire is the source of all change and flux:

Underlying flow and its direction is desire. This ostensibly psychoanalytic notion is actually one which can describe all sorts of movements within the natural world: the movement of a plant towards sunlight, of root systems towards water, of living beings towards each other, of beings toward a place. Desire pulls beings towards each other, generating connections. Such connections are thought of in spatial terms by Deleuze and Guattari. As soon as two elements or beings form a connection, a “territoriality” is formed. The process of life, before it creates temporalities, is already spatial: The vectoriality of desire creates spaces in which life takes on new and evolving forms. (West-Pavlov 179).

These paintings evolve and through this process branch out into multiple invented spaces. With each new layer, a new space is continuously discovered and revealed. This process reflects a desire for exploration, for the discovery of that which is new. The space is thus constantly transforming, evolving and restructuring within that search for the novel. The resulting landscape, while fictional and abstract, also reveals a space created out of a desire and a perpetual search to fulfill that desire. While the continual and repetitive search toward something novel appears futile, it is through this drive that unexpected results occur and multiple invented spaces are created. According to multiple worlds theory, an infinite possibility of worlds exist concurrently. These paintings

similarly are meant to represent many possible worlds evolving out of a single origin. Each painting reveals an exploration that set off in a different direction, or one that proceeded in the same direction, but forked off at a particular point. It is this desire for that which is unknown that propels the paintings forward. The imposition of the new maps onto each layer thus creates the need to re-establish order within the painting, but also fulfills the desire to re-explore the space. The paintings – in the process of making them- are therefore perpetually in a state of becoming. This state of becoming reflects a continual drive toward perfection or mastery, a perpetual struggle to maintain order and control over our environment, and a desire that can only remain as such while unachieved. The resulting paintings are the product of this process. The multiple layers which weave, merge and evolve out of each other are at times harmonious and at other times incongruous. These layers of spaces are meant to reflect that constant struggle, an attempt to create order and a continual exploration through the painting process.

In an essay discussing the work of Tomma Abts, writer Jan Verwoert uses the word emergence to discuss the process by which a painting turns into a picture through the process of painting: “The picture is the obvious result of painting. But this result is not identical with the motive for the painting. The picture is not the wish that existed when the production of the picture started. Nor are picture and wish identical with the series of decisions, the development of the criteria for making those decisions and the state of crisis that accompanies the finding of decisions, which all determine the process of painting” (1). My process creates a picture. This picture is not decided beforehand but rather emerges out of both the parameters set by the methodology laid out beforehand,

and the intuitive process of building up the painting. Verwoert furthermore discusses the difficulty in negotiating how the process creates the product of a painting:

Reflections on painting must always do justice to the irreducible difference between result, reason and process. In most cases they do not. Available models for describing painting simply deny this difference. On the one hand they talk of intention. This discourse understands painting as a procedure carried out according to a plan, and suppresses the qualitative difference between reason, process and result by running the various dimensions of painting together like beads on a string of a clearly formulated decision of the will. On the other hand they talk of intuition. This discourse is the mirror image of the talk of intention. The one makes the dominant model of rationality the measure of painting, the other the dominant model of irrationality. Neither talk of intention nor talk of intuition can enable us to grasp that painting, as a result of its irreducible inner differentiation, produces its own form of rationality, which can be adequately described neither in the categories of instrumental reason, nor in those of mythical inspiration. (1)

My paintings face a similar challenge with regards to addressing the difference between the rational methodology laid out before hand, the decisions made during the act of painting, and the final, unpredicted image that emerges.

Verwoert uses the term “emergence” to address the complex relationship between the process and the resulting painting. He describes “emergence” as the condition out of which a painting emerges. The term “emergence,” has the same roots as the term “emergency” out of which comes what Verwoert terms a crisis: “The crisis is the moment when a decision is urgently required, the point at which it becomes clear that a decision is needed, that the indecisiveness of the situation demands a decision or that, for example in the course of an illness, the outcome of a long drawn out process is unexpectedly, irrevocably decided at a stroke by the inherent laws within the process itself” (2).

My paintings come into existence in a similar manner. Each painting begins with a projected tracing onto a monochrome painted canvas. In *A Strange Loop PY6* for

example, the painting began with a bright green wash with the tracing Y6 painted onto it. While the choice of the original colour is spontaneously chosen, it sets the beginning conditions in which the painting will emerge. While *A Strange Loop PY6-b* and *A Strange Loop PY6-c* also began from the same original tracing, the much paler earthy yellow tone in *PY6-c* and the turquoise blue colour of *PY6-c* set the stage for different paintings to emerge out of the same starting point (Y6). The tracing Y6 projected onto PY6 created the conditions that Verwoert would term a “crisis.” While flat and linear in nature, the white line drawing appeared to me very spatial. I immediately saw some shapes emerging forward and others receding into space. The use of a warm red orange and pink palette contrasted with the green background and allowed for these forms to come forward out of that space. The painting emerged out of that crisis; the linear projected drawing set the conditions from which the forms emerged out of that space. Once the space was resolved, however came the need to create a new crisis. I once again traced various areas of the painting, which captured the act of building up those forms. I projected that drawing onto the canvas. Out of that projected drawing came a new crisis and the need to transform those linear shapes into forms. When looking at the drawing, some areas appear as space in the distance, and call for a flat colour that pushes that space backward while other lines turn into organic forms which appear to protrude out of the space. With each new projection, a new crisis is created and resolved as I make these new forms merge with previous forms and new spaces emerge out of the previous space. In this way, the painting is constantly emerging out that which came before it and the conditions created through each decision. PY6 for example appears to be a series of shapes coming out of space. PY4 on the other hand appears as various forms receding

backward into the distance of the painted space. Each painting therefore, through the process of emergence, evolves in very different ways, based on the conditions laid out with each layer.

Self-referential but not autonomous

The concept of the infinite, hybrid, and multiplicity is used often to describe contemporary abstraction. It is often discussed in opposition to Modernist formalist abstraction. This abstraction is described as autonomous, self-referential, essentialist and reductive. Contemporary abstraction is by contrast described as fragmented, hybrid and connective. In an introduction to his book about abstract painting, David Ryan describes an abstraction that is “fragmented, multiple, heterogeneous” and as “a process of moving through signification and representation [which] is connective rather than essentialist and reductive” (2). John Rajchman refers to Deleuze’s rhizomatic structures to discuss abstract painting as ununified, incongruous, composed of multiple paths and ceaselessly establishing new connections (19).

Ingrid Calame’s paintings made by tracing marks and stains on streets and then projecting them onto her canvases to create her paintings appear to mimic formalist abstraction’s gestural lines. The very process used to create these paintings, drawing from marks on the street, however, challenges expectations about abstraction as individualist and autonomous. She draws from the world and reveals the abstract nature of representation. She directly references imagery, but this imagery becomes distorted and detached from its source through the process of painting.

The paintings for this exhibition, I suggest, function in an opposite direction. Rather than drawing from the world and abstracting from it, they draw from themselves and evolve into spaces in which multiple connections could be made to the real world. These paintings are self-referential but not autonomous. They are self-contained but

connective. These paintings generate out of each other and perpetuate their own existence. Through this process, however, they are complicated rather than simplified. They are connective, not through directly referencing imagery from the world, but rather through mimicking and paralleling processes and relationships. The paintings can simultaneously reflect the evolution of an organism, the gradual transformation of the land through time or the ordering and construction of space.

The paintings, furthermore are intended to reflect a desire to explore new spaces. Carolyn Jones analyzes how contemporary abstract paintings function to fulfil this desire. We live in a time where the internet, virtual worlds, and digital imagery surround us. Jones hypothesizes as to how painting continues to function within this digitized world:

They sift through a stream of images and pan for gold in the data rush. Images are caught and transformed; each datum is incorporated into highly personal maps of the unseen. Whether viewers choose to understand these realms as virtual, intuited, unreal, invisible, or simply *new*, they will also recognize (in sometimes uncanny way) what has always been available in painting – the capacity to materialize a visual reality that is patently alternative to the one we live in, yet brashly confident in our belief. Contemporary artists are drawn to this parsimonious medium *now* because they and their viewers are attracted to a virtual world that has material heft. There is something newly magical about a non electronic virtuality; it summons both a kinaesthetic and an imaginative response. (81)

Rather than contrast painting to the digital, Jones suggests that it is the kinaesthetic, bodily experience of painting combined with this desire for virtual experience that allows abstract painting to thrive. She describes the movement for the viewer of these paintings: “The viewing subjects produced in this abstract, contemporary baroque are mobile, folded from the thick surfaces of the universe, and willing to think through levels of mediation that construct them as they navigate painting’s virtual worlds” (92).

Furthermore, she compares abstraction that is about simplification and essentializing, to one that is complicated and allows for multiple connections to be made.

Conclusion: A Strange Loop

Returning to Borges' story about the infinite space of the library, I come to several questions. How can something be bounded, yet infinite; ordered, yet disordered; evolving, yet repeating? These are the questions I attempt to address throughout this work.

In his book *I Am a Strange Loop*, professor of cognitive science, Douglas Hofstadter refers to a strange loop as the complex process of how people interact with their world, receive feedback from their environment and merge this new information with their concepts of themselves in an ongoing, continuous loop. The self is thus continually changing and evolving in relation to its environment. The process of my work is similarly a continual cycle. The paintings and traced drawings work in a symbiotic relationship with each other; each one is essential to the generation of the other. They evolve in relation to each other. Within this cycle, repetition occurs and new spaces emerge. The repetition of this process, rather than inhibiting change, actually reveals change and difference. Each layer takes something from the previous layer and allows it to evolve into something new. Furthermore, the continual struggle to create order out of disorder, allows the paintings to continuously evolve, reflecting a perpetual drive to master or order our environment which is in a continual flux.

Caroline Jones refers to a generative language of infinite possibilities: "Baroque sensibilities do not repeat; they rely on generative grammars ... to produce endless variations from miraculously simple building blocks" (91). Language is not a static thing. It is constantly changing and evolving in many directions. Some elements remain,

some change meaning through time, while others get lost, and some get merged with other languages. Abstraction is similarly a language, each mark repeated and recomposed in new ways to generate new meanings and new spaces. Robert Smithson compares this evolution of language to that of the land: “Words and rocks contain a language that follows a syntax of splits and ruptures. Look at any word long enough and you will see it open up into a sea of faults, into a terrain of particles” (Smithson 100). The paintings in this exhibition similarly speak simultaneously to the evolution of abstraction and the evolution of the land. Throughout this continual process, spaces are constructed and re-constructed languages emerge and re-emerge with new meaning, perpetually moving forward while simultaneously connecting with the past. Thus I return to Borges’ conclusion: “If an eternal traveler should journey in any direction, he would find after untold centuries that the same volumes are repeated in the same disorder – which, repeated, becomes order: the Order. My solitude is cheered by that elegant hope.”

Images



A Strange Loop PY6, Oil on canvas, 48" x 72", 2010



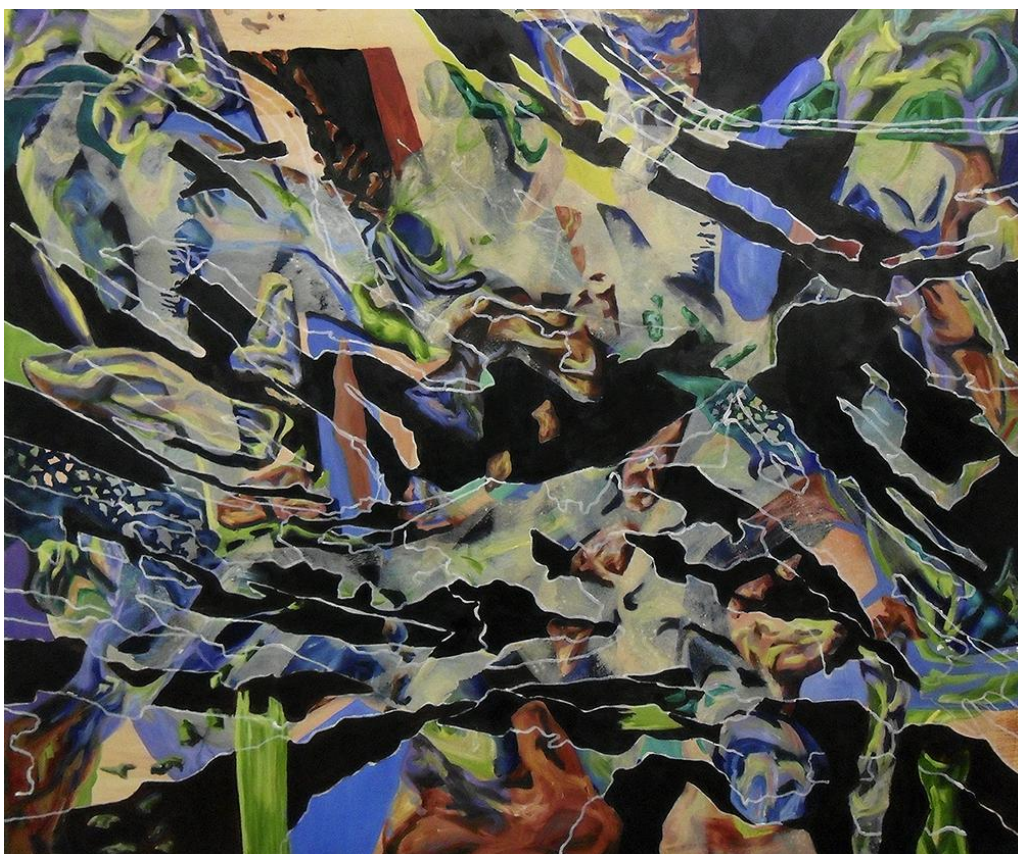
A Strange Loop Y6, Ink on tracing paper, 9" x 12", 2010



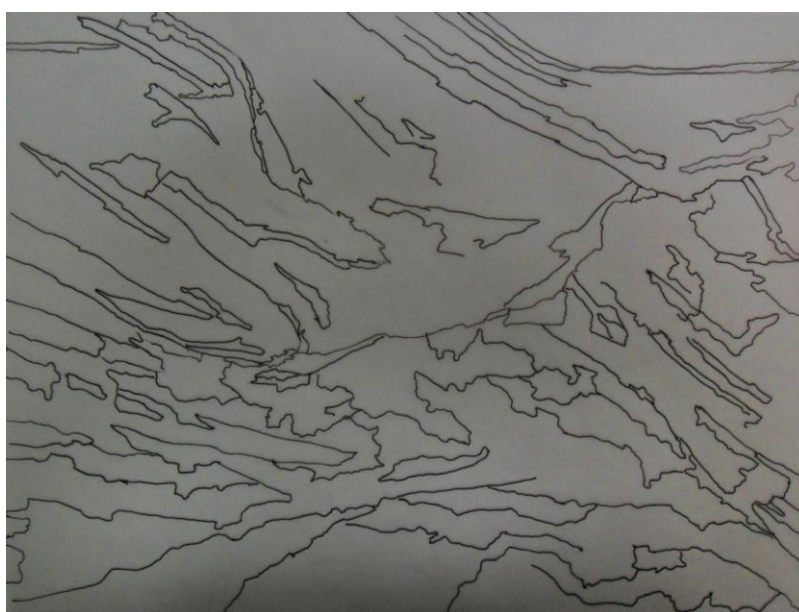
A Strange Loop PY4, Oil on canvas, 48"x 60", 2010



A Strange Loop Y4d, Ink on tracing paper, 9" x 12", 2010



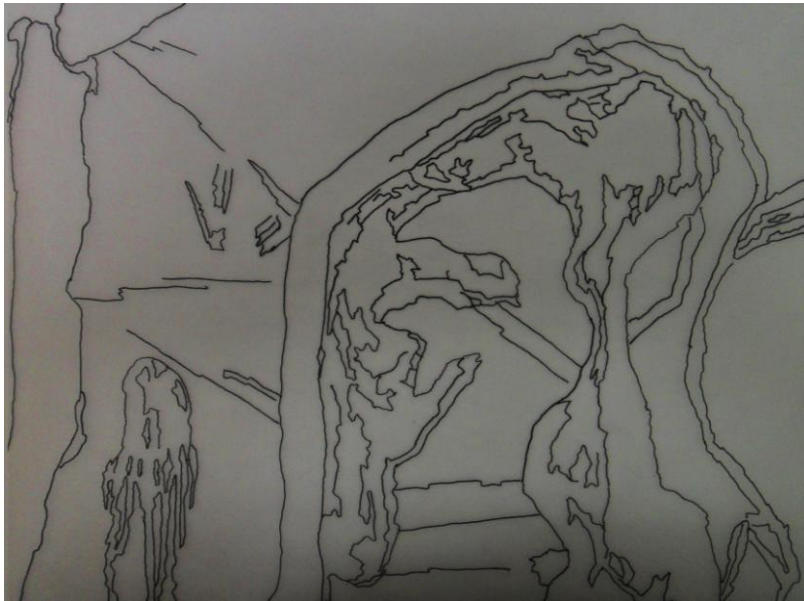
A Strange Loop YPY6b-a, Oil on canvas, 60" x 72", 2010-2011



A Strange loop Y6b-a, Ink on tracing paper, 9" x 12", 2011



A Strange Loop PY6c, Oil on canvas, 48'' x 72'', 2011



A Strange Loop Y6c-a, Ink on tracing paper, 9'' x 12'', 2011



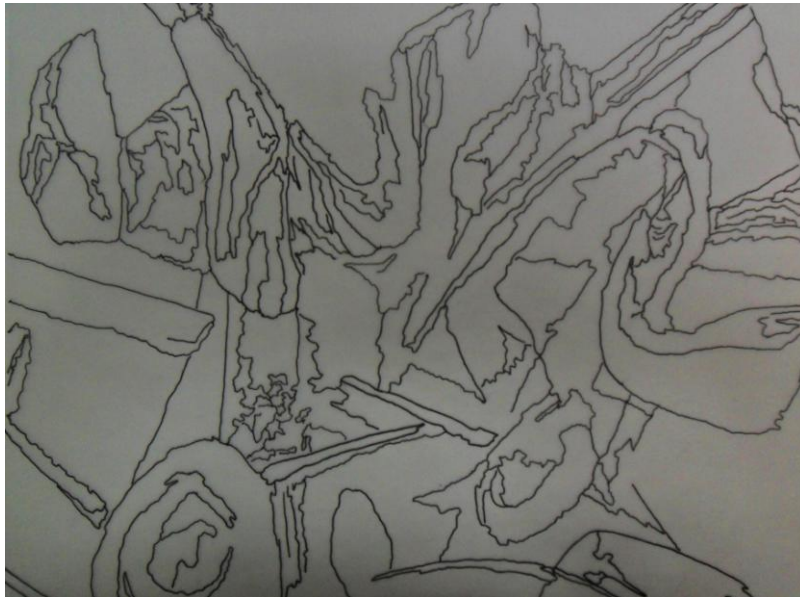
A Strange Loop PZ2, Oil on canvas, 48" x 60", 2011



A Strange Loop Z2, Ink on tracing paper, 9" x 12", 2011



A Strange Loop PZ4, Oil on canvas, 60" x 72", 2011



A Strange Loop Z4, Ink on tracing paper, 9" x 12", 2011



A Strange Loop, PY6-c, Oil on canvas, 46'' x 58'', 2011



A Strange Loop, Y6-c-b, Ink on tracing paper, 12'' x 9'', 2011



A Strange Loop PY6c-a-b, Oil on canvas, 46" x 58", 2011



A Strange Loop Y6c-a-b, Ink on tracing paper, 9" x 12", 2011



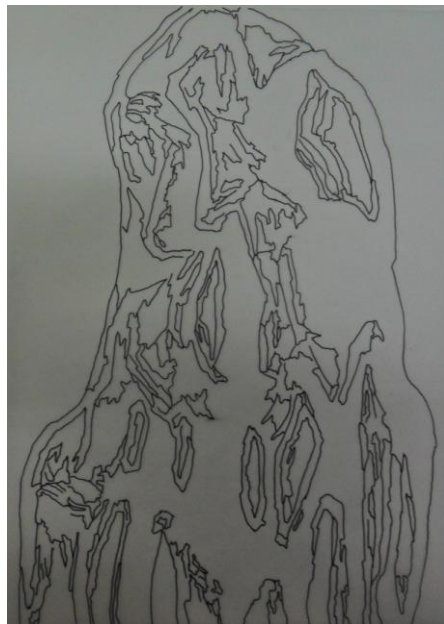
A Strange Loop PY4, Oil on canvas, 48" x 72", 2010-2011



A Strange Loop Y8a, Oil on canvas, 9" x 12", 2010



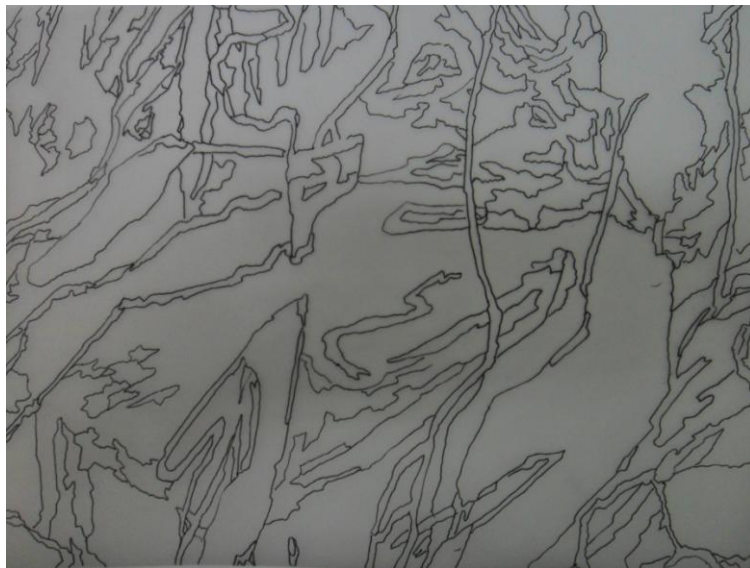
A Strange Loop PY6-a, Oil on canvas, 20'' x 16'', 2011



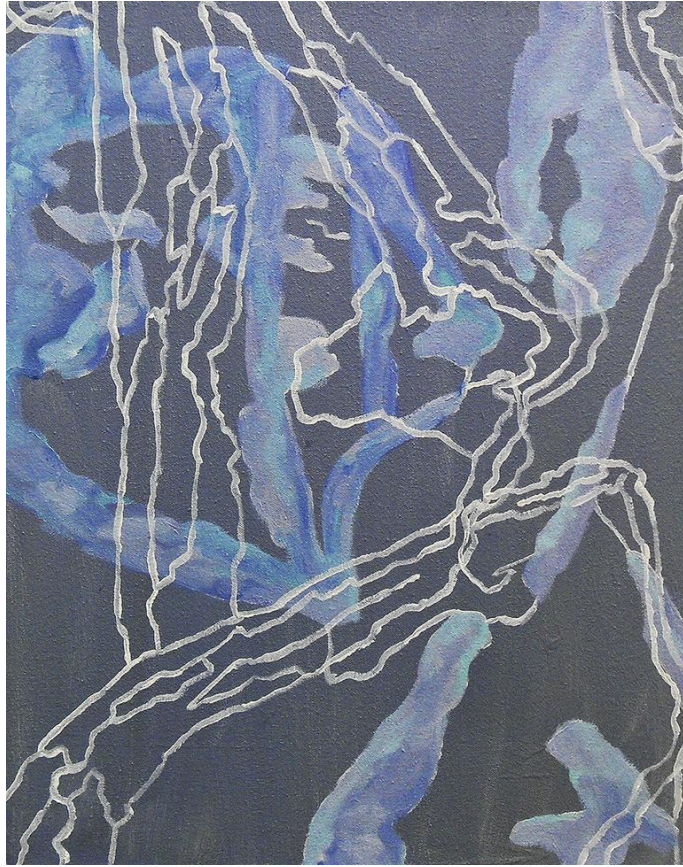
A Strange Loop Y6c-a-a, Ink on tracing paper, 12'' x 9'', 2011



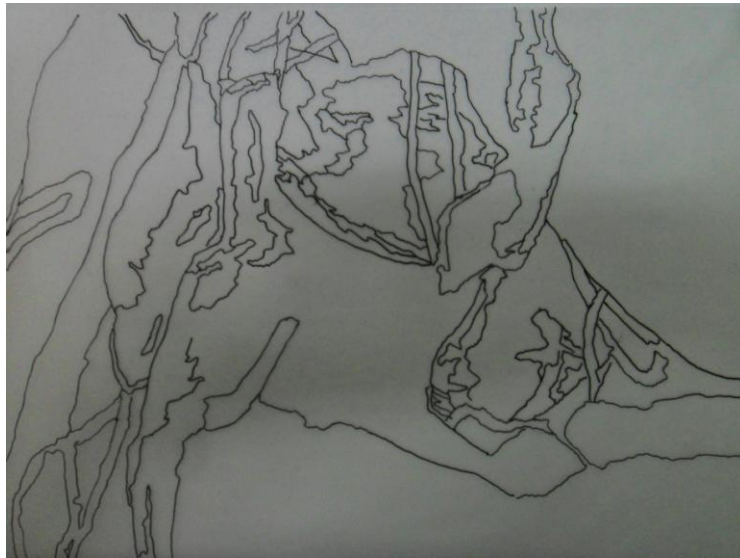
A Strange Loop PZ3, Oil on canvas, 20" x 16", 2011



A Strange Loop Y6-b-b, Ink on tracing paper, 9" x 12", 2011



A Strange Loop PY6c-c, Oil on canvas, 20'' x 16'', 2011



A Strange Loop Y6c-c, Ink on tracing paper, 9'' x 12'', 2011



A Strange Loop, Installation, 2011



A Strange Loop, Installation, 2011

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