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UNIVERSITY OF CALIFORNIA
RIVERSIDE

Leaning, Merging, Overlapping, Translucently

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Fine Arts

in

Visual Art

by

Rachel Ester Bank

June 2013

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The Thesis of Rachel Ester Bank is approved:

Committee Chairperson

University of California, Riverside

Table of Contents

Thesis.....	page 1
Figures.....	25

List of Figures

Figure 1: Drawing for “Smooth Salmon”	page 25
F.2: Installation view of “Smooth Salmon”	26
F. 3: Screen Shot of “Uncrumpling”	27
F. 4: Screen Shot of “Uncrumpling”	28
F. 5: Screen Shot of “Uncrumpling”	29
F. 6: Screen Shot of “Uncrumpling”, showing various colors.....	30
F. 7: Installation view of “Glow-In-The-Dark Nail Polish”	31
F. 8: Installation view of “Glow-In-The-Dark Nail Polish”	31
F. 9: Additive color theory diagram.....	32
F. 10: Partial screenshot of Photoshop document showing a color and its inverse.....	33
F. 11: Partial screenshot of Photoshop document showing a color and its inverse.....	33
F. 12: Installation view of poured plaster sculptures with colored light spills.....	34
F. 13: Poured paster sculpture with two projections of light spills.....	35
F. 14: Poured plaster sculpture.....	36
F. 15: Plaster crumple sculptures.....	37
F. 16: Plaster crumple sculpture with additional plaster dip.....	38
F. 17: Diagram of analagous and contrasting color combinations.....	39
F. 18: Black and White, Leaners,” work in progress.....	40
F. 19: Maquette for “Black and White, Leaners”	41
F. 20: Installation view of “Black and White, Leaners”	42
F. 21: CNC router cutting foam board for “Black and White, Leaners”	43
F. 22: CNC router cutting foam board for “Black and White, Leaners”	44
F. 23: Installation view of “Black and White, Leaners”	45

F. 24: Installation view of “Black and White, Leaners”	46
F. 25: Installation view of “Black and White, Leaners”	47
F. 26: Installation view of “Black and White, Leaners”	48
F. 27: Still from “RGB Screens”	49
F. 28: Still from “RGB Screens”	49
F. 29: Still from “RGB Screens”	50
F. 30: Installation view of “RGB Screens”	51
F. 31: Adobe Photoshop color picker.....	52
F. 32: Installation view of “Uncrumpling” with shadow.....	53
F. 33: “Pink and Green,” 2002.....	54
F. 34: “Bedroom #8,” 2004.....	55

Rachel Bank

Thesis

The works I have chosen to exhibit in my MFA thesis show, “Uncrumpling,” “Black and White, Leaners,” “Smooth Salmon,” and “RGB Screens,” iterate my continued interests in movement, repetition, duration, optical effects, color, light, and shadow. Through my time at UCR, and including the works I have presented for my thesis show, I created works where the ideal viewer (ideal in that they are engaged and present while viewing the work – a passive viewer is not the ideal viewer) must negotiate the space within which the work exists by walking through the space it occupies, views the work from up close and from a few or many steps back, possibly interacts with the video projection itself, and works at parsing out the visual information I have given them. The viewer may question the actuality of what is in front of them and this sets up a situation for introspection. The viewer may contemplate the colors, shapes, sense of time, and the space these works occupy, and thereby questions what they think they know of their own vision. This causes a blurred line between where my work lies and where their own subjectivity, visual awareness, and sense of physical self lie.

The first work that I completed, that I included in my show, is “Smooth Salmon.” Sometime in August of 2012, while on break from school and looking for a different direction in my work, I made several drawings in Photoshop. One of these drawings started with me using the computer mouse to draw a vertical zig-zagging line down the page. I then duplicated this line and flipped it horizontally, so as to enclose a shape. Orange and blue has been a long-standing favorite complimentary color pair for me, so I decided to make the picture orange and blue. I filled this shape with a vibrant salmon-pink-orange, and then repeated the shapes across the screen. I inverted the color on every other column of the shapes, so the columns alternated between orange and blue (see figure 1). I then put this drawing aside for a couple of months. When I revisited the picture, I thought to cut the left and right edges of various sizes of 3/4” thick wood panels in a similar zig-zagging line as I used in the Photoshop picture. The zig-zags in the picture form diamonds, and zig-zags on the wooden pieces interact with the picture when projected onto them to form diamonds as well (see figure 2). I saw a clear relationship between the sculptures and the picture as one begot the other in a concise and legible way. I then used the simple animation functions in

Photoshop to move a few of the blue columns to the left and to the right, at a slow rate, in order to slow down the viewer's pace and thoughts, and to hopefully cause a meditative sensation. The pace, the all-over repetitive pattern, and the repetition of the zig-zag in the video image and in the sculptures together create a sense of confusion about the surface of the physical objects, and contemplation about what the surfaces could be as well as about the interaction of color, light, shadow, form and shape. I found the self-referentiality of the projected picture and the sculptural forms to be of gratification to me as I had been struggling with issues of structures in my work (What is my structure? Control it how? What are my parameters? Let the audience in on it, and how?) and now wished to bring that closed-loop system to more works.

“Smooth Salmon” is the last work I decided on including in my show, as the sculptures had been sitting in my studio for so long that I had gotten used to what they looked like. They were not as mysterious or confusing to me as they were when I first made the work when I would look at them with their accompanying video projected on them. But, I convinced myself to include it as the scale seemed right for the space I had. As the date for the show grew closer, I had decided to include

“Uncrumpling” (decision number one!) which I knew would take up a considerable amount of wall space. Then, I knew I wanted to have another larger scale work in the show, which would come to be “Black and White, Leaners.” This left me with the shorter, 11 foot wall to fill and I realized “Smooth Salmon” was the perfect fit, both scale-wise and experientially.

“Uncrumpling” is a video composition for four projectors. Each projector projects the same progression of solid-colored crumpled-paper-like shapes that continuously unfurl. (see figures 3-5) As a crumple unfurls, its solid color fills the screen. Then, another solid-colored crumple appears and unfurls to take over the screen. The difference between each projection is that they are all timed differently. One projector shows a crumple that unfolds at the rate of one second. Another takes one-and-a-half seconds to fill its screen space. The third and fourth projections take two seconds to unfold but they have slightly different delay rates so as to avoid the possibility of them ever being completely in sync. In comparison to the one-second uncrumple, two seconds feels like a very long time. The whole thing has an effect of almost like a heart pumping; there is a velocity to the crumple opening up at first, then it seems to slow as it becomes more rectangular, then when the spreading out

reaches beyond the boundaries of where the projectors overlap, each projection appears at times to thrust towards its edges. The sense of timing appears to be very irregular, even though each projection is set to an assigned, regular rate at which it spreads across and delays until the next crumple appears.

The origin of the shapes used in “Uncrumpling” is a video screen. I started with a solid-colored screen, or window, in Adobe After Effects, a software program that allows the user to animate images in multiple ways, from very simple to complex, using manual and automated functions. I used the “Puppet Warp” tool, an automated animation tool, to squish the rectangle down into the smallest form I could. I told After Effects that this squished shape was where the image was to begin its animation, and the filled-screen-space is where the motion was to end (refer to figures 3-5). After Effects automated for me the motions the crumples needed to become its fully spread out shape of the video rectangle. This was repeated for each color I chose, alternating between a red or purple or red-purple and then its opposite (see figure 6). I did not repeat the crumpled shape in the varying colors, and instead animated each screen in each color individually with the “Puppet Warp” tool, so as

to have a variety in the shapes as well as the motions they make as they unfold and spread out, while still all belonging to the same family of crumpled-screen shapes.

“Uncrumpling” is a work that took me many months of experimentation to come upon on its final form. Starting in September, 2012, I created a smaller-scale plaster sculpture, about 12” X 8” X 8”, and painted it various tints and shades of reds and purples. I experimented with creating and projecting moving video patterns whose colors would shift to different combinations of reds, purples, and their opposites (see figures 7 and 8) as determined in Photoshop, which uses the additive color theory as its model for color selection (see figures 9 -11). I struggled to come up with a pattern that seemed to echo the sculptural form in a way that felt like they were tied to each other or related in a clear way. By this time I had completed “Smooth Salmon,” a work which I feel has a very clear relationship between the sculptures and the video, and I was looking to bring that clarity and closed-loop system into this work. At this time, I had titled the plaster sculpture and accompanying video, even though it was unresolved, “Glow-In-The-Dark Nail Polish,” which was a peculiar decision for me to make as I tend to not

title works until they are complete or nearly complete. But, I reflected on this title, “Glow-In-The-Dark Nail Polish,” and thought to create a spill of color, like nail polish spilling over the sculpture. So as each spilling color poured over the sculpture, the color of the sculpture changed and made the viewer unaware or confused as to what color the sculpture actually is and what colors the projections are. Still, I felt like the projected spill and the sculpture were not related enough to work. So I tried the spilling color video animation projected on other plaster sculptures I was making at the time. These other sculptures are layered plaster piles that look like layers of poured plaster. I painted four of them, one red, one purple, one in the additive-color opposite of red (a shade of cyan), and one in the additive-color opposite of purple (a shade of green) (see figures 12-14). It occurred to me that there are four color families I was working with, and four sculptures, so I should have four projectors, one on each sculpture. Once I set this up, four poured plaster sculptures each having a projection on it with animated solid-colored light spills, I enjoyed seeing where the light from the different projectors interacted with each other. So then I removed the sculptures all together and aimed the projectors at the wall instead of on the table where the sculptures had been sitting. The spills in

the videos were looking much like flowers, daisies in particular, which is not a form I wanted to appear in my work. I prefer to use more abstract, less recognizable shapes that allow the viewer to contemplate the ambiguity and attach their own significance to the shapes in order to allow for freedom of thought. I had also been making sculptures previous to this iteration of “Glow-In-The-Dark Nail Polish” by taking a 4” X 4” piece of butcher paper, dipping it in plaster, and placing it down on a table to dry, in no particular shape. When they dried they looked like pieces of crumpled paper (see figures 15 and 16) I was drawn to making these small sculptures repeatedly because I enjoyed making something that appeared ambiguous yet familiar, and had a gestural quality to them. Plus, they were fun to make. Upon contemplating what shape I wanted to alter the spills in the video into, I reflected upon the plaster-and-butcher-paper crumples I had been making as it was a shape I had been working with for a few months at that point and thought this could be the right shape for this project. I tried it out and it worked. As the various crumples spread out, their colors interacted with each other in surprising and confusing ways. The reds and purples together create vibrant colors, the cyans and greens (the opposites of reds and purples) create vibrant

colors, but reds with cyans or greens, or purples with cyans or greens, combine to create duller colors (see figure 17). Because the rate at which the crumples appear and spread is too fast for a viewer to follow each one, and because most of the projections are overlapping each other, it is difficult for an observer to be sure of what color any one projection actually is. This visual confusion, along with creating a video work where repetition creates a hypnotizing effect for the viewer, were the effects I intended the work to have from the beginning, so I thought, success! I can move on.

I started making “Black and White Leaners” in a way that would be the other side of the “Smooth Salmon” coin. Instead of drawing in Photoshop first, I first cut shapes out of foam board and then traced an edge of one of these shapes in Photoshop. First, I hand drew a simple, gestural, imperfect, wavy line down a 5 foot by 20 inch sheet of white foam board. I then repeated this line down the other side of the board so as to enclose a shape. I then cut out this wavy shape from the white foam board. Continuing working in opposite colors, I then traced what fit of this shape on a shorter sheet of black foam board, as opposed to white, and cut that out. Next, I traced what fit of this shape onto an even

shorter sheet of white foam board and cut that out. So then I had three echoed shapes of various heights, 5 feet at the tallest, two white and one black.

My next step was to plug my computer into a video projector and, with Photoshop, trace an edge of the tallest wavy-edged foam board cut-out while projecting onto the cut-outs. Just as I did with “Smooth Salmon,” I then duplicated this wavy line in the Photoshop drawing, flipped it horizontally, filled in the shape, this time with black, and then repeated the vertical column shape across the white page. Again, I was able to use one gesture to create an image in Photoshop as well as a physical object. The picture created in Photoshop resembles many real-world objects, such as a lathed household item like a candlestick or baluster, or a string of beads. The physical objects are more ambiguous, and complicate the perception of the drawn image. It is clear to a viewer that one component begot the other, but it is not clear which came first (see figure 18).

I chose to make a black and white work for the show because I wanted to scale back from unrelenting COLOR, and because I wanted to make a work that was less about the interaction of color and light and

focused more on light and shadow. Having a black and white work allows for other concerns to become highlighted, as well, like form, positive-negative space, figure-ground relationships, and how space is being defined within the gallery through the work. I do not mean that these are subjects which cannot be broached in work containing color, but when there is a room full of very colorful, medium-scaled work such as mine, it felt risky and exciting to include a work that ruptures the experience of a room full of color. It allows me to underscore interests that lie outside of the puzzle that occurs when projections of various colors overlap with each other or with painted objects. I was able to create a work that confuses space, object and wall, and allows the viewer to question what is a tangible object and what is representation.

Moving forward with “Black and White, Leaners,” I needed to make decisions about how to realize the wavy-lined forms. Unlike “Smooth Salmon,” where the initial material I used to experiment with remained the final form of the sculptures, I initially cut out tests from foam board to visualize whether this idea would work. The first decision I made was that the black and white forms should lean against the wall to various degrees, to give the appearance or impression that they are extensions of the wall.

Instead of making objects that pose themselves as stand-alone sculptures, I felt that I should make it clear that these are objects to be projected onto and therefore expand the screen beyond the wall, manipulating screen space, wall space, and sculpture. My next thought was to move the sculptures off the wall entirely, so I built free-standing wavy-lined forms (see figure 19). These came across, to me, as figures standing on a spotlit stage. I am making a point to not have my work read like theater or like props on a stage. I want the experiential qualities to be primary, to have my work be a visual experience for the observer and relate to the viewer's physical space. A viewer experiences the work directly, visually and bodily as they move through the space the work occupies. This made the case for me to back the sculptures up to the wall once again, and to have their front surfaces be flat, as they are objects to be projected onto, in order to complicate space, light, and shadow. The leaning sculptures would eventually have a few different surface finishes: smooth, rough, or uneven, and all have matte latex paint to finish, so as to appear like a wall.

The next decisions I had to make had to do with what materials to make the sculptures from. I knew I wanted to make the sculptures 8 feet

tall to fill the space I had in mind for the work. To keep them wall-like I thought to cut the wavy-edged shapes from insulation foam board and then coat them with Aqua-Resin, a non-toxic resin that dries very hard but can be sanded. Aqua-Resin also allows the embedding of materials in it, such as I did with perlite on one of the black leaners (see figure 20), and can be sanded very smooth or left with some texture. I chose to do this instead of using another material, such as wood, as the foam is very light and so allows me to move the pieces around with ease as I worked on them. Also, I could manipulate the surfaces and textures in ways specific to these materials, which can look alien, and difficult to guess what they are. Using one and two inch thick insulation foam boards would give the pieces more substantial thickness than the foam board I had previously used, but without becoming as thick as a human body so as to seem figurative.

I used the same wavy line I drew in Photoshop, transferred it to a vector line drawing, and repeated that line across a 4' X 8' plane. I then sent this drawing to the CNC router. CNC stands for computer numerical control, and basically it is a way to cut shapes from various hard materials using computer control. This method allowed me to make the same exact

line cut from the foam board several times, and I could repeat this on different days and get the same results (see figures 21 and 22).

While making the sculptures, I was making decisions about where to place them in the composition, which would affect and be affected by how many leaners I made, and would determine how they interact with the projection. Some lean, some are pushed almost flush on the wall (see figures 23 and 24). The ones that lean cast shadows, and the shadows combine to form shapes that echo the video shapes. The two narrow black sculptures nest inside each other, so when the columns slide across them the white light shines through and creates a single wavy line on the wall behind them (see figure 20). This speaks to the line's presence as a two-dimensional form that I brought into 3 dimensional sculptures, as well as the flat video image that moves, which brings the work into the 4th dimension. The sculpture which rests to the left side of the video, outside of the projection, is a very narrow sculptural iteration of the wavy line I repeatedly used in this work (see figure 25). This piece lives in the space between flat object and sculptural object, it is neither a painting nor a sculpture exactly, it is a surface that projector light bounces off of and casts shadows, and speaks to the origin of the work as having come from

the single wavy line. As the columns slide side to side, the viewer sees their shapes repeated on the sculptures, as well as repeat their shapes within the sculptures and within the shadows the video creates. The density of the shadows change as the columns slide across, as the whiteness of the projection creates contrast, and therefore a darker shadow. The black of the video can appear to be shadow, but it is not as dark as the shadows the leaning sculptures create, or as dark as the shadows a viewer would create if they were to step into the projected light (see figure 26).

“Black and White, Leainers,” is a work that I created where a zone-out, meditative state can occur. The repetitive shapes of the sculptures and videos and the slow pace of the movement are lulling. The point at which I thought I was in the midst of a work which I wanted to pursue was while viewing the work, studying it, and contemplating it, I felt I could watch it for hours and notice different interactions that were happening the entire time. I feel this experience would happen for the ideal viewer, and gratifies my desire to make work that hypnotizes yet surprises, lives within the experiential end of consciousness, yet is formed through

tangible means of sculptural objects combined with light from a video projector.

“RGB Screens” is a collection of pattern videos I created while working on “Glow-In-The-Dark Nail Polish.” These are patterns that move in simple ways, either up and down or side to side. They were created at a time when I was focusing on surface and repetition, as well as color combinations. These animations accumulated in my computer and I never found the right context for them. When the opportunity came up to present my work on the video monitors in the windows of the Culver Center, I contemplated what I could make or what I had already that would make sense, since these are not ordinary video monitors. They are very low resolution monitors, where in order to get an image that resolves in the viewer's vision, they must step back a considerable number of feet away from the screens. The closer one gets to the monitors, the more the image breaks down, and then when they get up very close, they can see the components of the monitors, which are gridded clusters of red, green, and blue I.e.d. lights. With all of this in mind, I sorted through my archive of pattern animations I had made over the last several months and picked out the ones whose colors related to

the red-purple-green-cyan color scheme I had going on in the “Uncrumpling” work (see figures 27 and 28). I also changed some colors of an animation to contain just shades of green, red, and blue (see figure 29). This way, when a viewer gets close to the screens, they see the lights flickering in all-over combinations and patterns. When one steps back, they can see the entire composition (see figure 30), which does not require a high resolution to resolve, where as a photographic image never fully looks clear on these screens. Keeping in mind the limitations of the technology set up a condition for me to determine what would work right for the situation. Instead of feeling disappointed by the window monitors limitations, I felt excited as they activated my curiosity with the relationship between technology and vision.

I would like to say more about the relationship between the technology I use and the outcomes they produce for me. I use Photoshop because it allows for endless color choices using its color picker (see figure 31), and very simple animation through limited options such as changing position of an object in the frame over time. After Effects widens the possibilities of movement, from the mundane back-and-forth to the complex “Puppet Warp” which automates animation but is meant

for realistic movements. Using this automated function in a way that stretches its intentions and capabilities provided me with the opportunity to be surprised by the results and kept me interested in the process. I used this function for “Uncrumpling” at a time when I was making a lot of right to left, left to right, upward or downward moving animations which were becoming tiresome for me. I need to keep changing tactics to keep my interest going, to keep me from burning out on a project. I also want to learn new strategies and techniques that accumulate in my cadre of possible solutions, while creating more and more visual problems for myself. The visual problems I have created for myself have to do with how to combine light, color, and shape to create a visual and psychological experience for the viewer that feels tied to its form. As someone new to animating (I should maybe say, creating images in the computer and making them move), I am in the fascination period where small accomplishments can mean major fascinations. These fascinations can turn into entire works based on an uncomplicated movement, sometimes combined with a simple hand-and-mouse drawing gesture, as I have done for “Smooth Salmon,” and “Black and White, Leaners”. In the end, I feel I use computer programs in relatively simple terms to create

moving pictures, and I treat the image produced as light, a tangible substance emanating from a projector. I am less interested in making my work look technologically advanced, on the so-called “cutting edge,” as I do not feel this is important for the subject matter. To this end, I chose to place the projectors for “Uncrumpling” and “Black and White, Leaners” out of immediate view so viewers can feel free to roam around the area, without getting in the way of the projection, until they get very close to the wall. If the viewer does get very close, there is a reward for this interaction, as their shadow then becomes involved with the work, and the light from the projector falls on them, as well. This is especially true for “Uncrumpling.” Since there are four projectors, there are four light sources, so when one steps into the area where the light falls, they have four shadows. Since each shadow is blocked light from one projector, the shadow is actually the color of the three other projections in combination. The results of these combinations can be surprising (see figure 32). For “Smooth Salmon,” I chose to place the projector on the floor due to the smaller scale of the work. To ceiling mount the projector in this case would have caused much distortion to the video projection due to the steep angle at which the projector would have to be mounted. This would

require image correction called keystoneing, which in many projectors' cases leaves a black frame around the projection, which would have been a detraction from the work.

The works I have included in my thesis show exemplify my interests in color, shape, form, light, shadow, timing, pacing, and how these all interact. These are issues I have explored in my work throughout my time as a graduate student, and relate to even earlier works I made. The exhibited works feel like they came from a traceable trajectory in my work over the last twelve years. The earlier work, such as “Pink and Green,” (see figure 33) and “Bedroom #8” (see figure 34) are straight photography images, made at a time when I was more interested in bringing forth phenomena in my immediate environment. I used tactics such as observation over time to achieve the optimal photographic image in the case of “Pink and Green,” and the use of long exposure to call attention to the light sensitivities of photographic film, as in “Bedroom #8.” I am at a point now where I create pictures and objects and do not photographically record what I observe. To me, that feels like a major development. One goal I had for graduate school was to cleanse my art-making strategies, to move away from the focused photography series

project and towards works that feel more like an expression of my interiority. I feel I have achieved that without attempting to work in a vacuum in any way. Even though I am not recording observed events, I am aware that everything I do look at in terms of other artists and the world I surround myself with does find its way into my work, often times in inexplicable ways. Some of these other artists' projects include Henri Matisse's layering of textile patterns, bold color, and curved forms; Bridget Riley's use of optics through color and black and white compositions, although I have shied away from making work that affects the eyes so greatly that it hurts; Kazimir Malevich's Suprematism, for ideas of simplicity and purity, which has helped me formulate my position on abstraction, although through the route of realizing we are in a different time in history now where there cannot be a "pure" abstraction; Bruce Nauman's various video and light works, in particular "Green Light Corridor" which consists of a built narrow hallway lit with green fluorescent tube lights which causes the viewer after passing through to have their vision shifted to magenta; Walter De Maria's "2000 Sculpture," which creates a field of vision where components seem to levitate or bleed or to be lit from different sides depending on how one focuses their

vision; although there are many earlier examples of painters manipulating or destroying the canvas, I thought much about Dianna Molzan's shredded and knotted paintings, especially in relation to "Uncrumpling," as it is a work where the screen continuously is crumpled up and then reforms itself over and over; Jack Goldstein's "The Knife," a film that shows a knife sitting horizontally across the frame, and various colors of light are reflected onto the knife, illuminating the knife, revealing its shape gradually, over time, repeatedly, in different colors of light; Jennifer Steinkamp's use of projections, repetition and abstraction, where the work interacts with the space in which the projections are installed such as "Madame Curie," as it was installed at the Museum of Contemporary Art San Diego throughout 2011; Sonia Delaunay and Annie Albers's works with abstraction in painting, prints, and textile design; abstract film makers such as Harry Smith and Oscar Fischinger whose works are playful yet at times dark, and explore movement, color and opticality; Len Lye and the more contemporary Jennifer West who manipulate film itself by drawing, painting, or scratching directly onto it; Tony Conrad's "The Flicker," a black-and-white film that bombards the viewer with quickly alternating frames of pure black and clear (which appear white on the

screen), a film that explores the materiality of film and the light from the projector while producing powerful optical effects; Joseph Albers's "Interaction of Color," a book used as lessons for students to see color relationships and the relativity of color, as well as his "Homage to the Square" series.

I can look at these works in relation to my own work and see where my various interests lie. I can see connections, but also I know that my work is doing things that none of these works on their own do, and of course each of these works do things on their own that my work does not address. Moving forward, I am investing in the combination of color and pattern, painted and projected, sculptural form and projected shapes, through combining sculpture and digital video projection. I feel that my work is a reflection of the historical and contemporary works I am interested in as well as of the current moment, and of daily life which is impossible for me to address directly. I absorb things I encounter in art and in my life outside of art, but I never directly reference them or have them in mind specifically when I am working. I have grown to feel comfortable with working intuitively, making choices that do not rely on direct reference, yet I am very interested in what associations people may

make with the color combinations, shapes, patterns, or forms. Because I want my work to reflect my subjectivity as well as the viewer's.

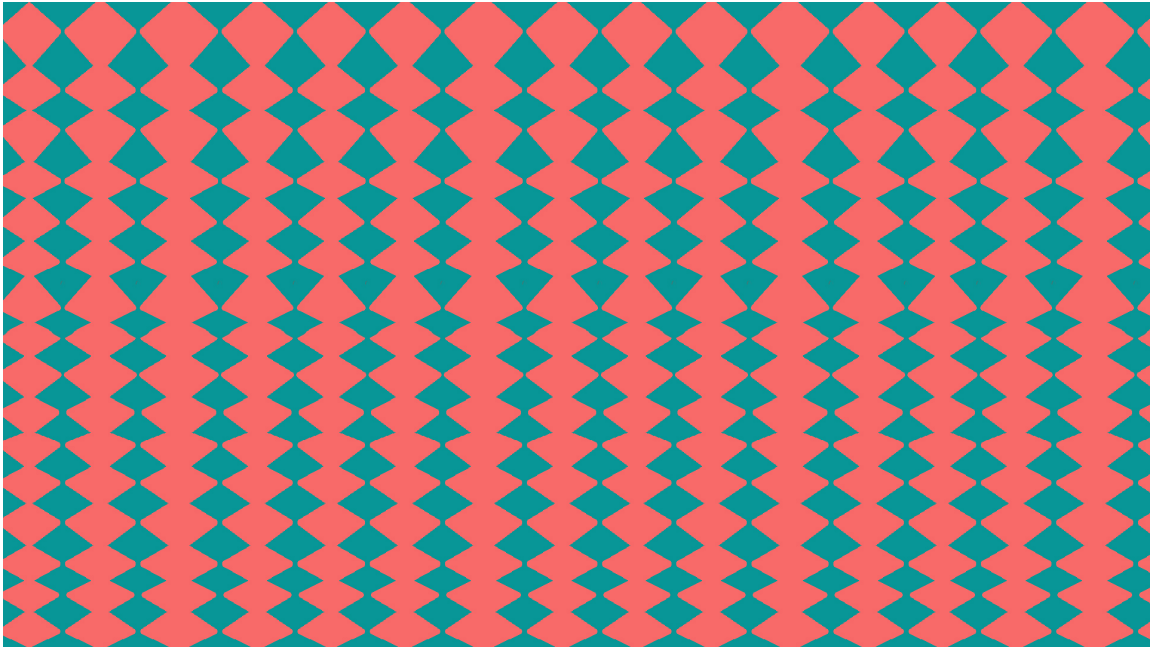


Figure 1

“Smooth Salmon”, 2012, 25.5” X 45.5” when projected

Drawing created in Photoshop

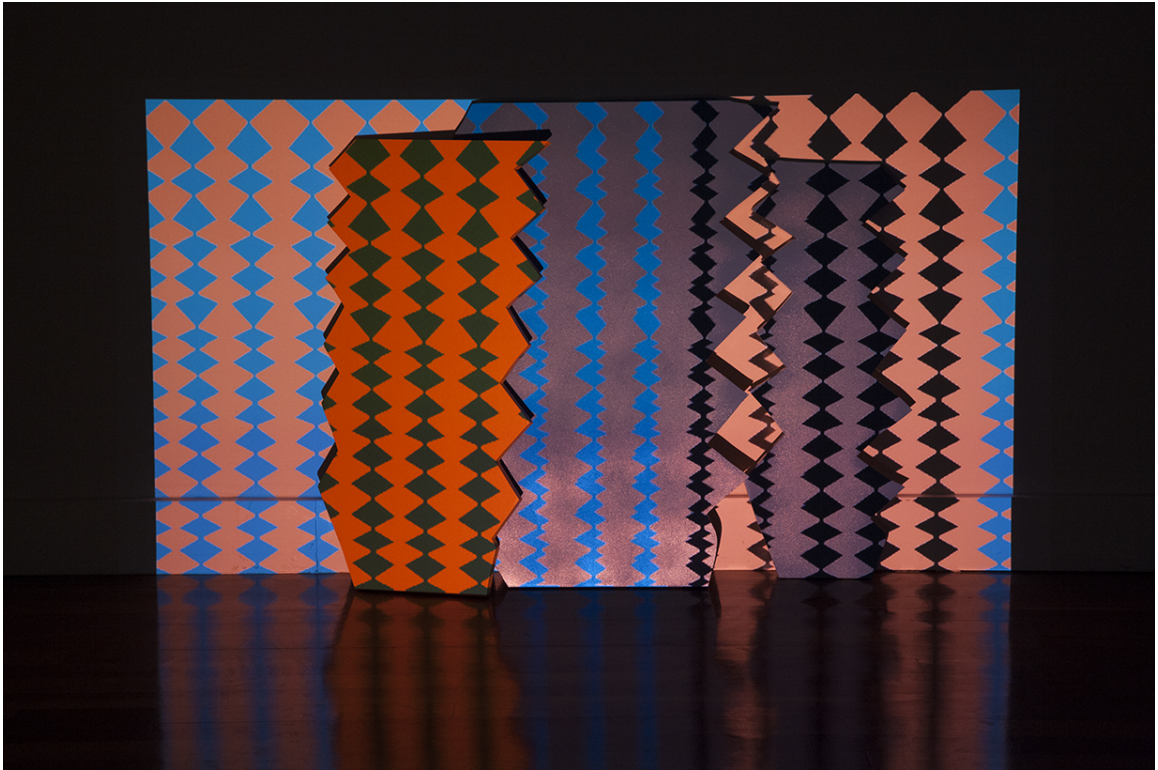


Figure 2

“Smooth Salmon”, 2012, wood, latex paint, digital projection,

26 second loop

25.5” X 45.5” X 2”

Installation view

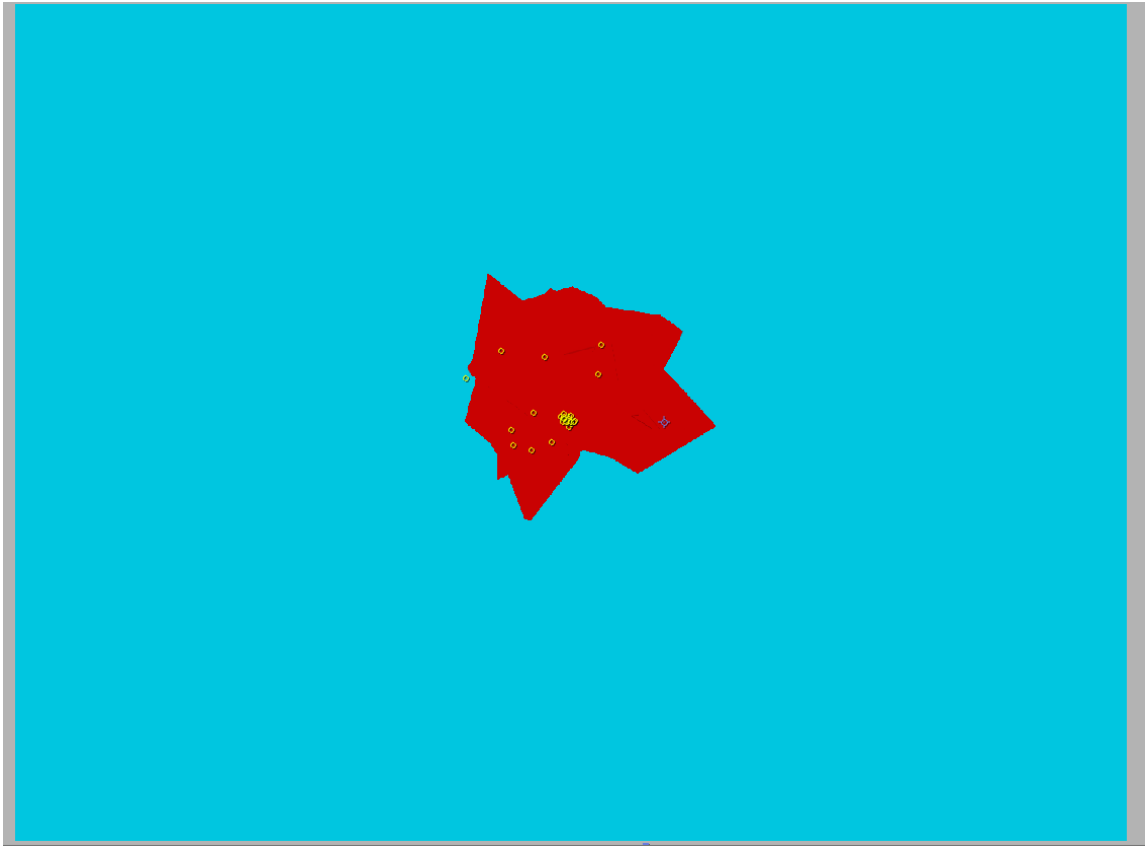


Figure 3

“Uncrumpling,” screen shot from Adobe After Effects video animation program.

The yellow circles are where I pinned the crumple shape, telling the puppet warp tool where the joints of the object are. The shape spreads out from these points.

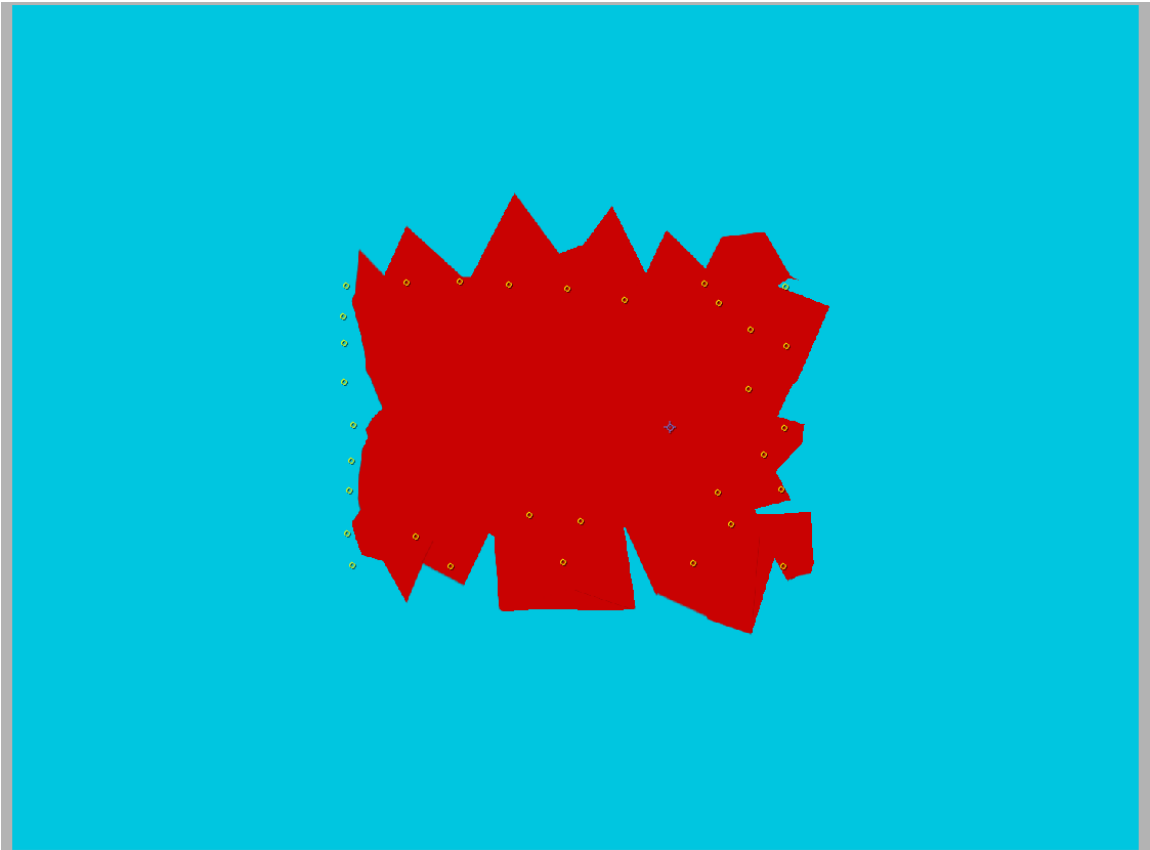


Figure 4

“Uncrumpling,” screen shot from Adobe After Effects video animation program.

The yellow circles are where I pinned the crumple shape, telling the puppet warp tool where the joints of the object are. The shape spreads out from these points.



Figure 5

“Uncrumpling,” screen shot from Adobe After Effects video animation program.

The yellow circles are where I pinned the crumple shape, telling the puppet warp tool where the joints of the object are. The shape spreads out from these points.

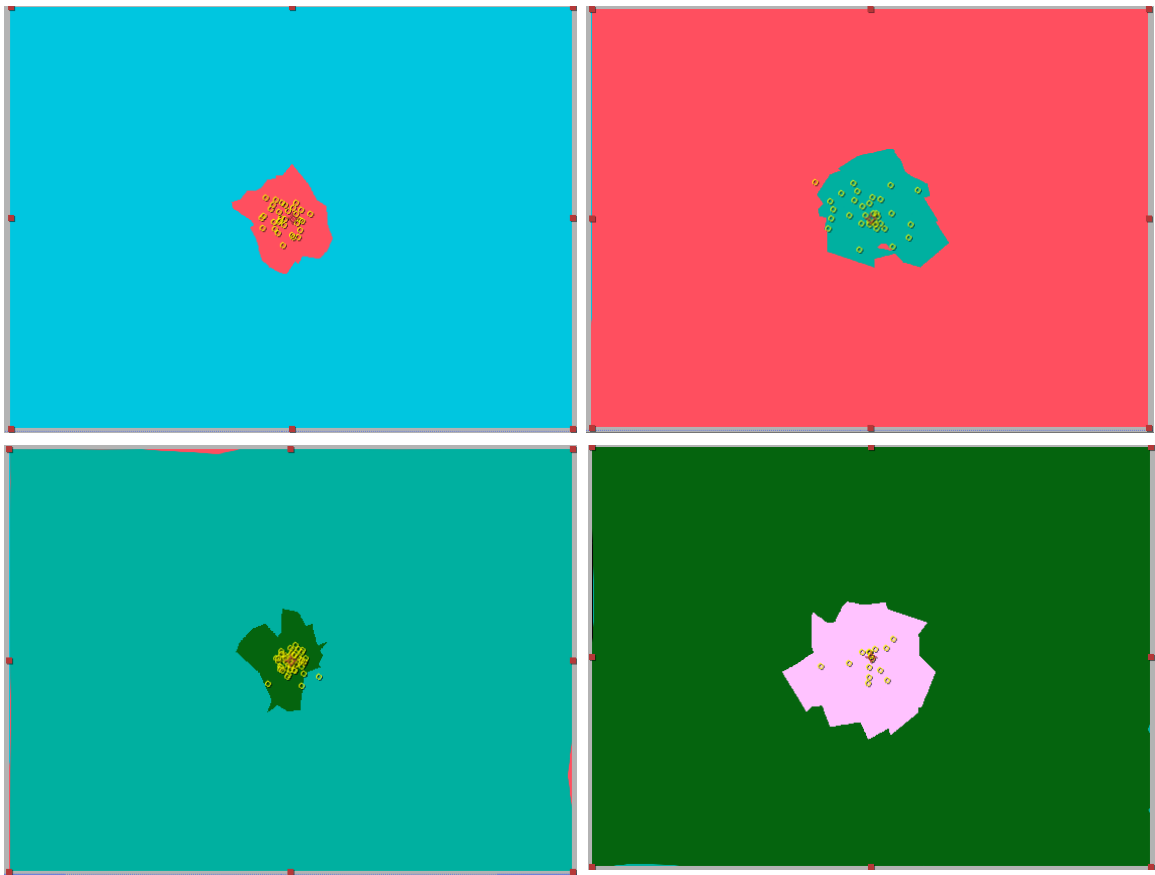
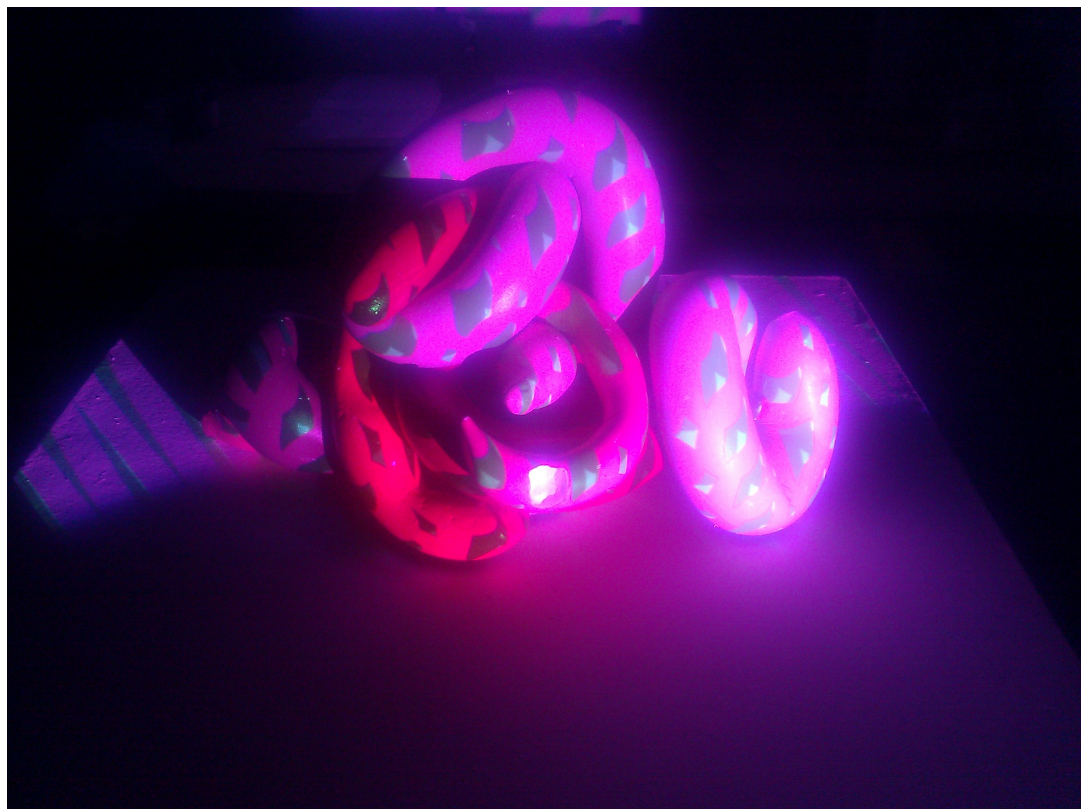


Figure 6

“Uncrumpling,” screen shots from Adobe After Effects video animation program with puppet warp pins visible.

The colors of the crumples alternate from a red to its opposite to a cyan-green color to its opposite.



Previous page:

Figures 7 and 8

“Glow-In-The-Dark Nail Polish,” 2012, video projection, plaster, acrylic
paint, pedestal

12” X 8” X 8”

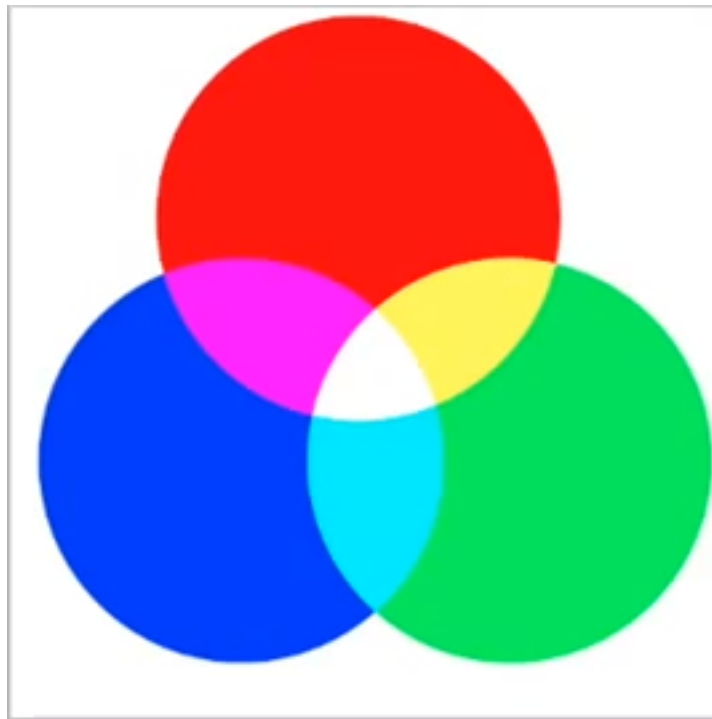


Figure 9

This shows the color wheel used in the additive color theory model, which is the default color mode for Photoshop. The primaries are red, green, and blue. The secondaries are yellow (where the red and green circles

overlap), cyan (where the green and blue circles overlap), and magenta (where the red and blue circles overlap). The three primaries, when combined in equal amounts, create white, as seen in the center of the diagram. A color's opposite lies across it on the wheel. For examples, red's opposite is cyan, blue's opposite is yellow, and green's opposite is magenta. This model is used as an equivalent to how color works in our eyes, as our cones are sensitive to red, green, and blue. All colors we see are combinations of red, green, and blue.



Figure 10

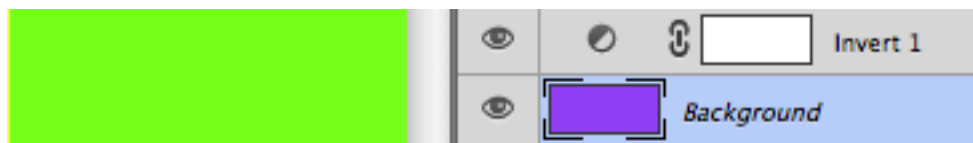


Figure 11

Previous Page:

In figures 10 and 11, the right half shows a swatch of a red or purple, and the left half shows a swatch of what Photoshop determines to be its opposite according to additive color theory.



Figure 12

Four poured plaster piles with four spilling color video projections, one projection on each sculpture.

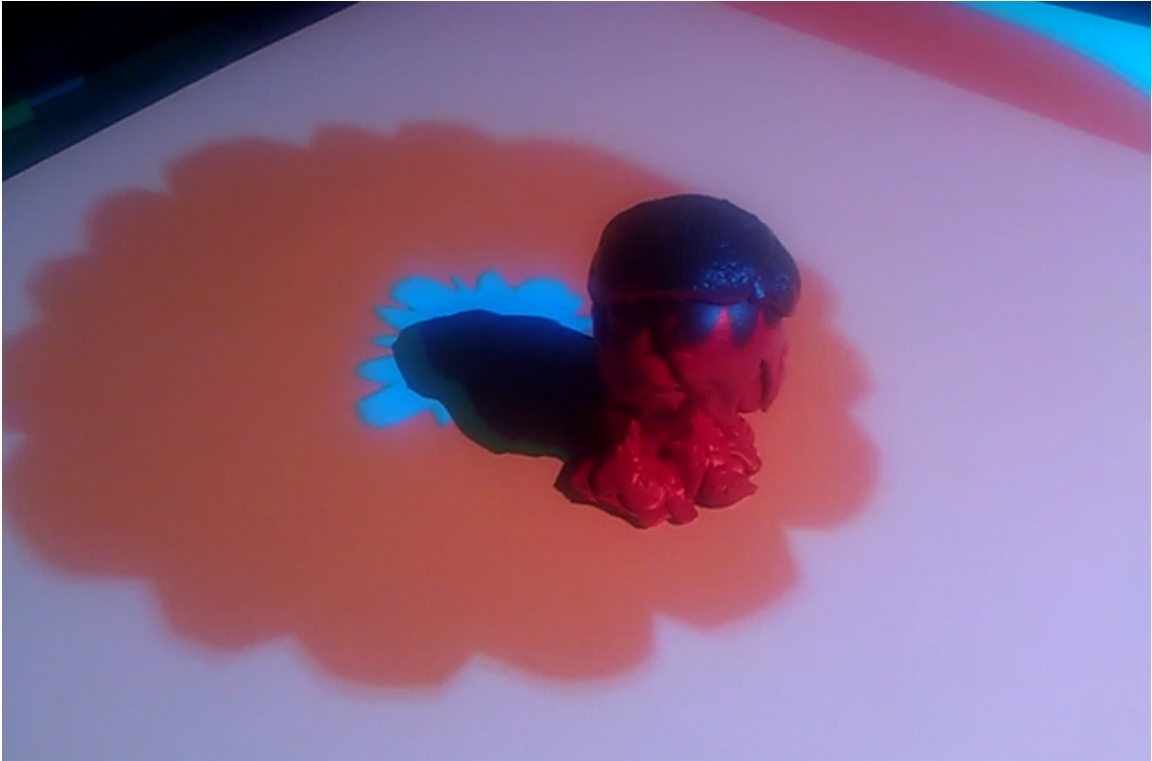


Figure 13

One poured plaster pile sculpture with 2 projections. The color spilling over the top is cyan, as seen behind the sculpture (to the left in the photograph) and the rest of the sculpture appears red.



Figure 14

Poured plaster pile, painted green, then more layers of plaster poured on top and left unpainted.

5.5" X 4" X 4"



Figure 15

Plaster-dipped crumpled butcher paper sculptures. Visible in the background are painted versions.

Each approximately 4" X 4" X 4"



Figure 16

Foreground: Plaster-dipped butcher paper sculpture. This version was dipped in plaster once again to create thicker edges and softer lines. I painted this by lightly misting layers of red, purple, green, and cyan spray paints.

6" X 4" X 4"

Background: Various crumples and plaster piles

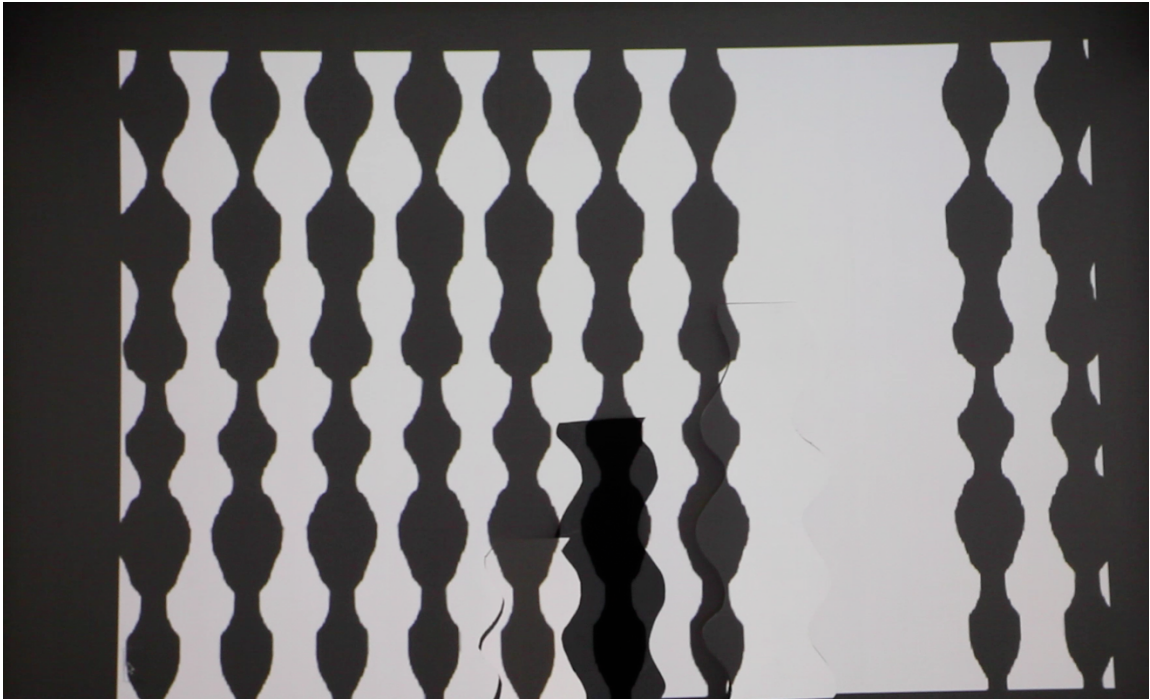


Figure 18

An early iteration of “Black and White, Leainers.” The projected drawing was traced from the cut out foam core shapes which are leaning against the wall. The wavy line was then extended all the way up the screen, as the leaning shapes are shorter than the projected image.



Figure 19

Free-standing study for “Black and White Leaners.” Polystyrene, glue, and some patches of Aqua-Resin with different forms of fiberglass and black felt.

20” X 6” X 48”

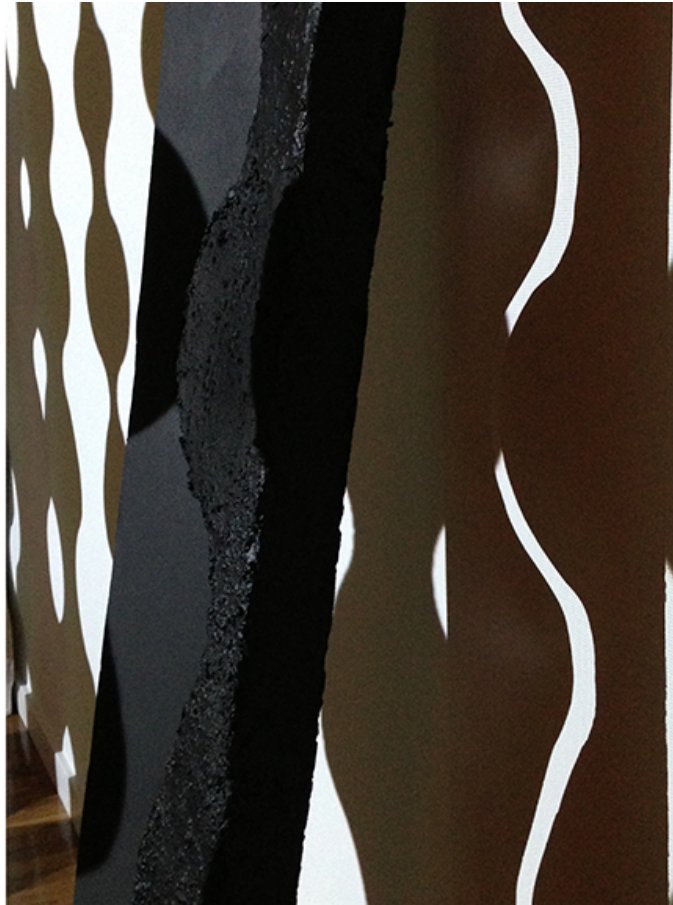


Figure 20

Installation view of “Black and White, Leaners.” 2013, Insulation foam board, Aqua-Resin, fiberglass, joint compound, perlite, glue, wood, Bondo, latex paint, digital projection, 30 second loop

Overall dimensions: 11' X 3' X 8'

Two narrow leaning sculptures which nest into each other. The sculpture on the right, which is in the center of this image, has perlite embedded in its surface for texture.

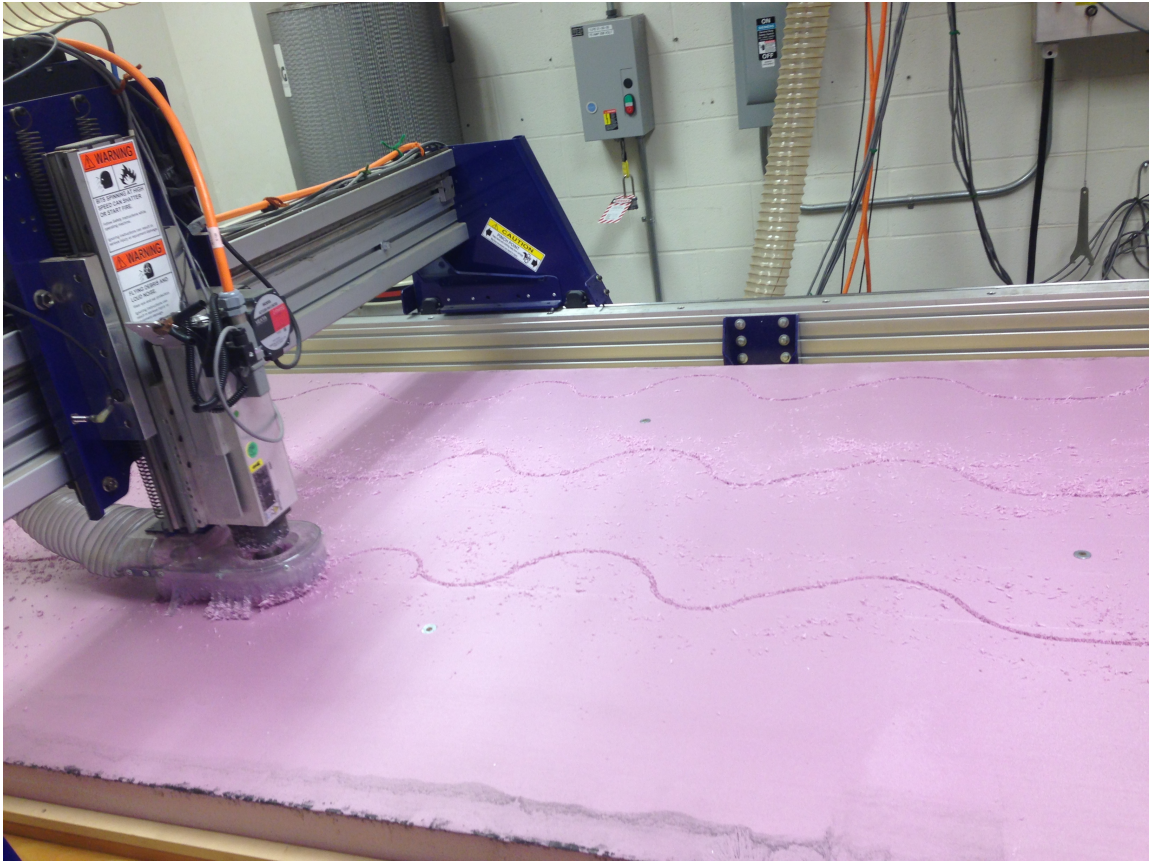


Figure 21

CNC router cutting my wavy lines into a 4' X 8' X 2" sheet of insulation foam board.

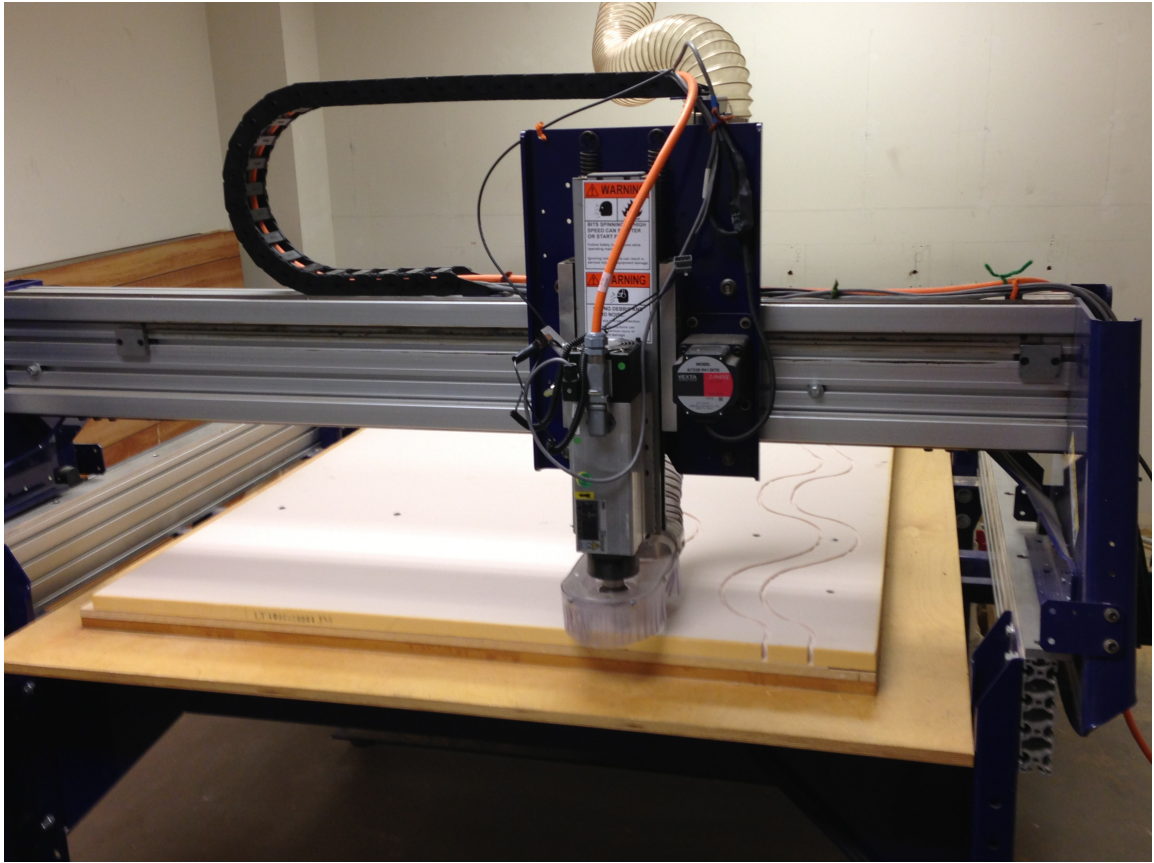


Figure 22

CNC router cutting my wavy lines into a 4' X 8' X 1" sheet of foam board.

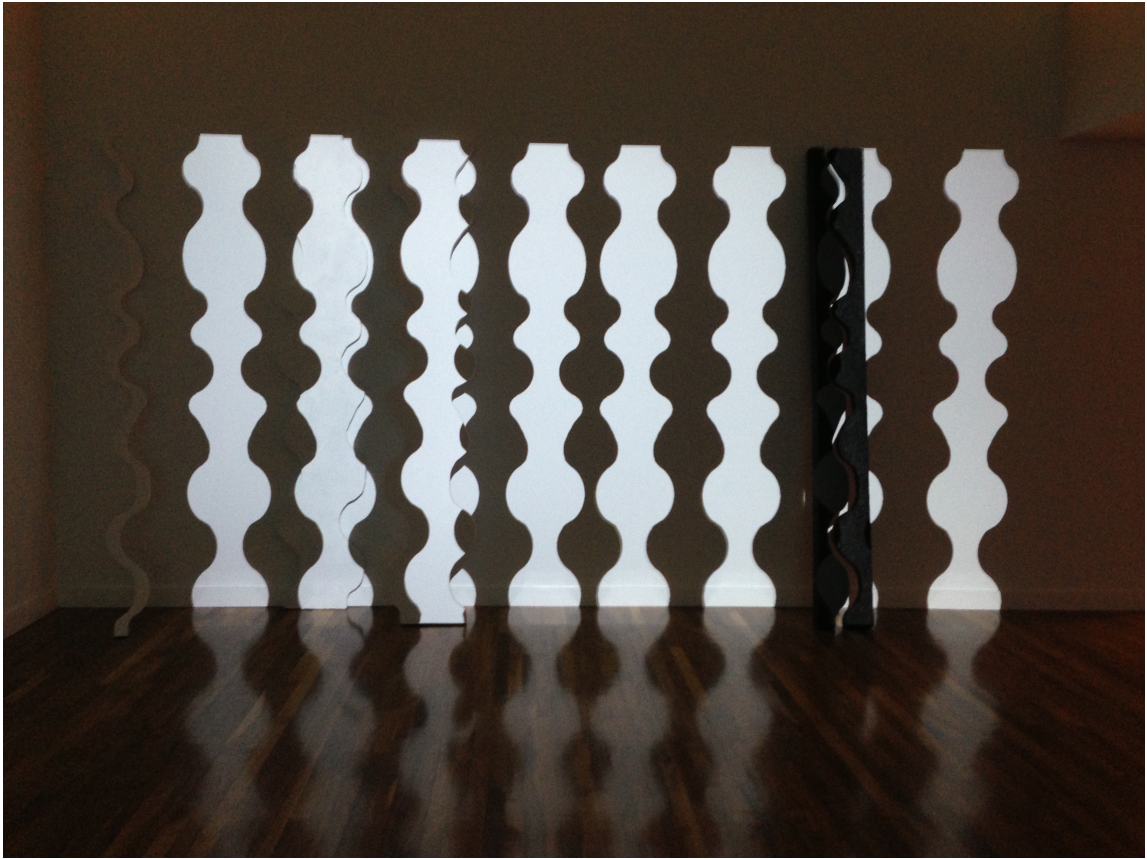


Figure 23

Installation view of "Black and White, Leaners." 2013, Insulation foam board, Aqua-Resin, fiberglass, joint compound, perlite, glue, wood, Bondo, latex paint, digital projection, 30 second loop

11' X 3' X 8'



Figure 24

“Black and White, Leaners.” 2013, Insulation foam board, Aqua-Resin, fiberglass, joint compound, perlite, glue, wood, Bondo, latex paint, digital projection, 30 second loop

11' X 3' X 8'

A leaning sculpture on the right side of the frame, and a sculpture flush to the wall on the left side of the frame.

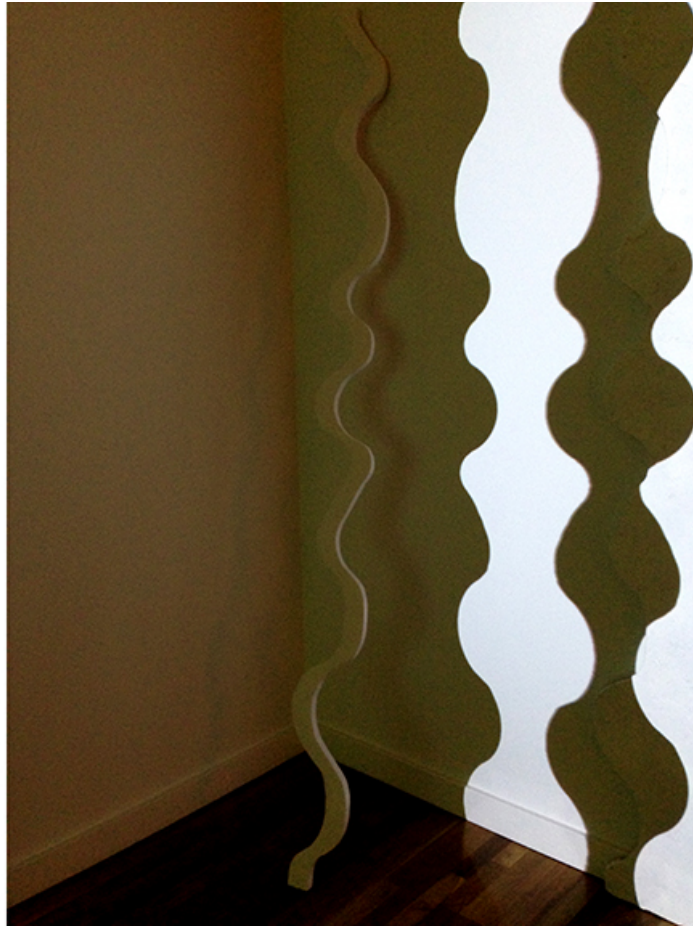


Figure 25

“Black and White, Leaners.” 2013, Insulation foam board, Aqua-Resin, fiberglass, joint compound, perlite, glue, wood, Bondo, latex paint, digital projection, 30 second loop

11' X 3' X 8'

A skinny sculpture rests on the wall to the left of the projection. On the right is the same sculpture seen on the left side of the frame in figure 24.

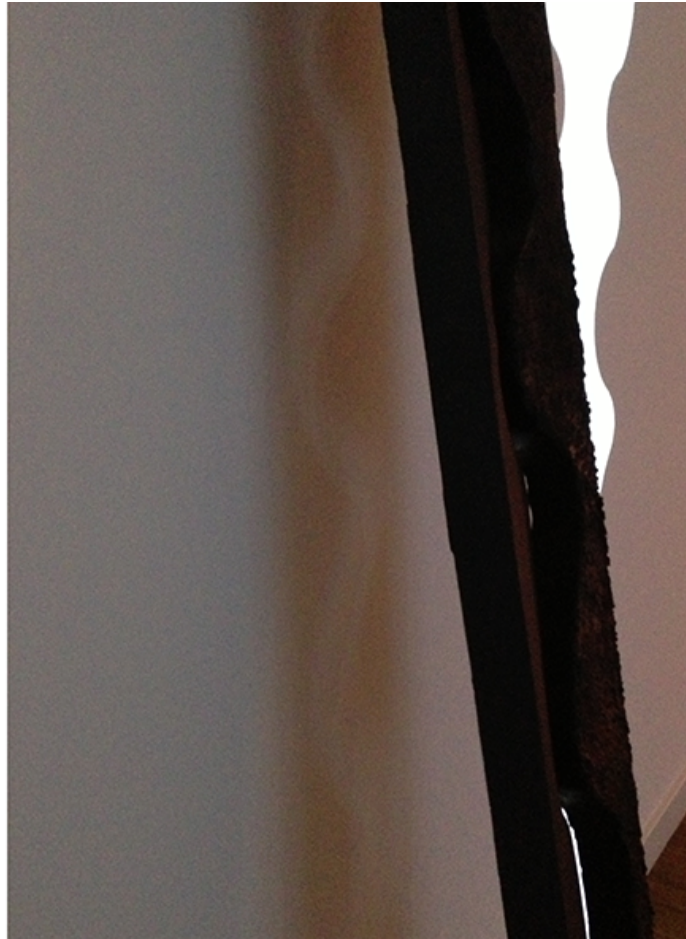


Figure 26

“Black and White, Leaners.” 2013, Insulation foam board, Aqua-Resin, fiberglass, joint compound, perlite, glue, wood, Bondo, latex paint, digital projection, 30 second loop

11' X 3' X 8'

The shadow of the two nesting leaners is slightly darker than the black of the projection.

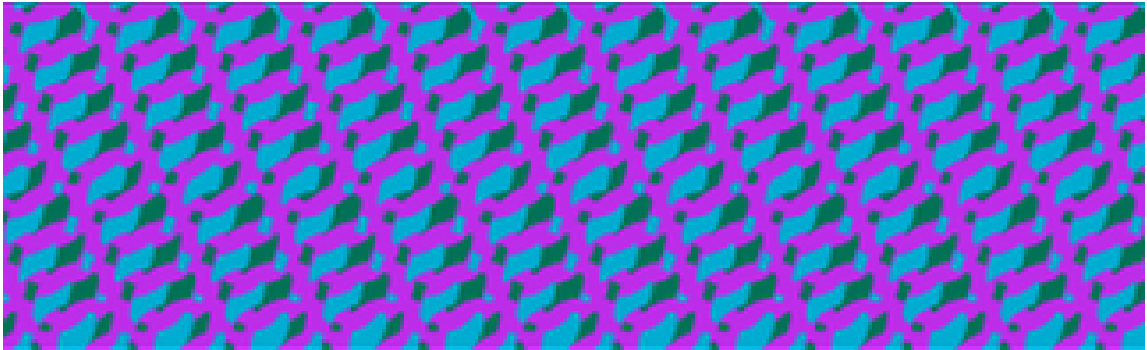


Figure 27

Still image from “RGB Screens”

This is the entire image, which gets split, one half on each screen

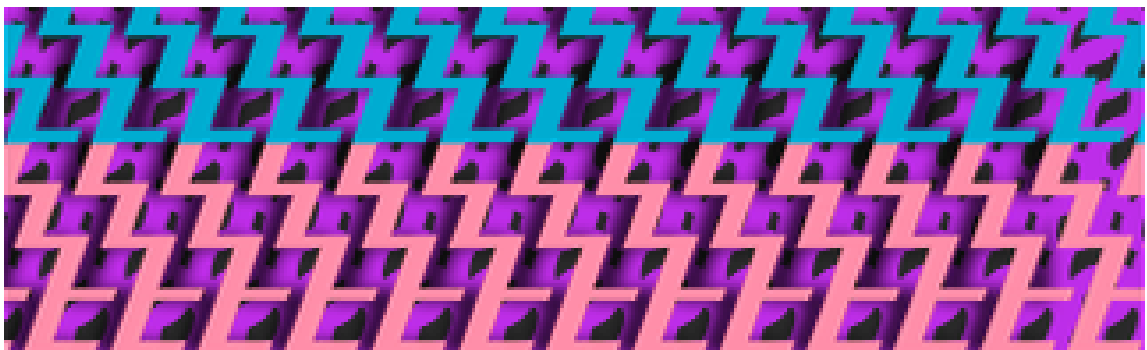


Figure 28

Still image from “RGB Screens”

This is the entire image, which gets split, one half on each screen

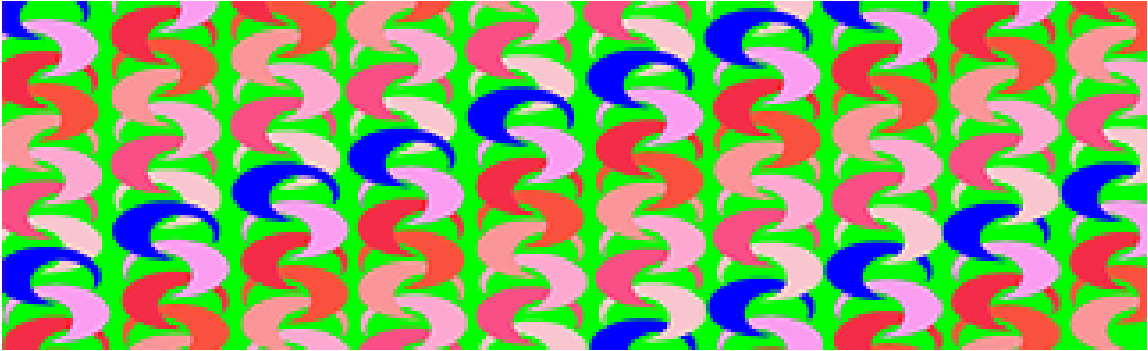


Figure 29

Still image from “RGB Screens”

This is the entire image, which gets split, one half on each screen



Figure 30

Installation view of “RGB Screens” in the windows of the Culver Center.

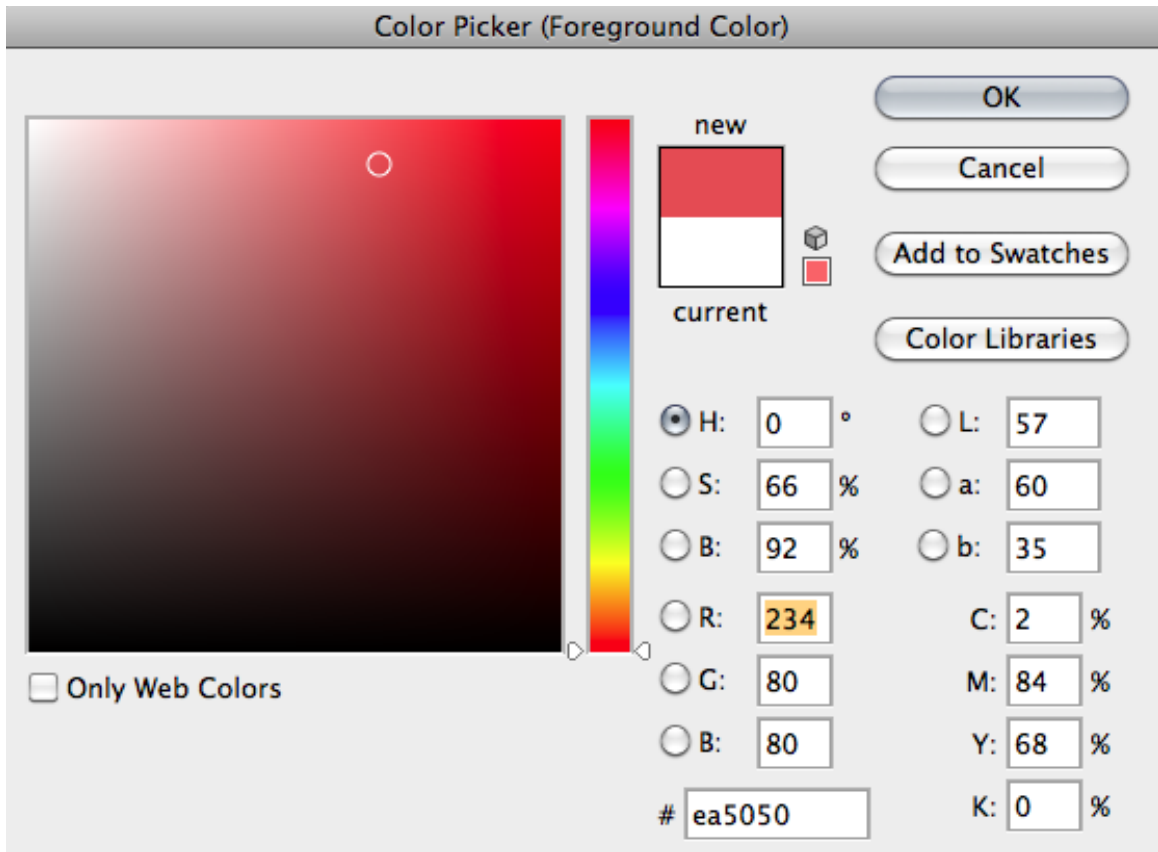


Figure 31

The Adobe Photoshop color picker. The square field on the left is where a user selects a color. The vertical bar in the center has a slider that allows the viewer to choose a color family. This system allows for precise color selection.



Figure 32

“Uncrumpling”

My shadow, repeated four times in four color combinations plus different combinations where the shadows overlap.



Figure 33

“Pink and Green,” 2002, C-print, 20” X 24”



Figure 34

“Bedroom #8,” 2004, archival inkjet print, 32”X 40”