

PACKET NO. 4

JAN/FEB 2017

PCKT 4.- PG 127

01.17–02.17

SUMMARY

This month has been in large part very productive. Historically, this is right around the time when I start making a lot because I start freaking out about pin-up and the quantity/quality of the work I've produced. I think it's Jen Renko's e-mail, with deadline reminders and links to residency forms, that triggers the freak-out effect. Rightfully so, time just flies the last couple of months preceding residency. This particular semester however, seems to carry with it more gravity and therefore also more stress, given my persistent lack of clarity related to my thesis, and also to my physical making practice. I voiced this concern during my midterm evaluation, which I believe set off a few alarms. I did not mean to do this, by any means. My intent was truly to just voice my honest assessment and give a home to my concerns. But I'm really glad I did it. Dave reached out to check in and offered up some time to meet. Our conversation was

immensely helpful and included some incredibly well-timed suggestions which catapulted my ability to make this month.

What's interesting is that he probably offered up similar advice last semester. I suppose it was me that was more receptive and ready to understand and act accordingly. From the exercises he suggested have come loads of really fun ideas and a more comfortable and confident sense within. There's more clarity of thought and intent underlying what I'm doing, which feels so much better. I have the beginnings of an authentic Paulina methodology, I think. :)

This, coupled with our last conversation, set the tone for the month. I really do think the art/design quandary is something I'd like to pursue, as a topic, a practice, and potentially a way of being. This is not only really interesting to me, but also really important. I find the blurred differentiation fascinating and the conflict it creates within me excruciating. I think I can capitalize on that. So, that's the undertone of all the work I created this month. It's become a way for me to bring designer me and artist me together in a holistic way.

As of now, my work aims to reveal the distinction between art & design, from my perspective. I continue to make with my hands, repetitively, through an exploration of pattern and abstract form. These pieces are then put together with typography or hand lettering, but in completely different physical planes of existence. In other words, alone, the abstract forms are what I consider art (or craft). Likewise, the type treatments alone are what I'd consider graphic design. But together, forcibly superimposed but not actually integrated, they become something else. Eventually, I think it would be interesting to also give form or name to the space in between, but I'm not quite there yet.

How was your month?

SUMMARY

PKCT 4.— PG 129

DESIGN

ART

The very first thing I did this month was a brief Google search into the art/design relationship. Of course I found many articles sitting at either end of the spectrum, and some lying somewhere in between. I decided to make a running list of what each article noted was the difference, or similarity, between the two, especially those articles that qualified them as existing in equally opposing camps. This list is not comprehensive, but is a good starting point. I feel it will help me understand the conversation better.

At this point in time I feel I could both agree or disagree with most of these assertions. I could certainly agree with them in the form of empathy, seeing how one could think of either design or art in that particular way. I could also argue against all of these points, which goes to show how intertwined and unclear the differentiation is for me.

WHAT IS DESIGN?

Problem solving
Conclusive
Like an actor following a script
Mind looking for solutions
Needs collective acceptance
An act of empathy
Intuitive
Is observation and iteration
Spurred by goals and objectives
Is creating for an end user
Guided by function
Is engineering
Motivates
Aims to invent something new
Understood
Has singular purpose
Requires skill
Sends consistent messages
Works for clients
Creativity hinges on rules

WHAT IS ART?

Raising a question
Open debate
Like writing & interpreting your own story
The voice of the soul
Needs inner approval
An act of freedom
Interpretative
Is abstract exploration
Spurred by personal urges
Is created for the self
Guided by form
Is art
Inspires
Aims to communicate feeling
Interpreted
Has multiple meanings
Requires talent
Sends varying messages
Works for him/herself
Creativity hinges on imagination

RESEARCH
BOOKS & ESSAYS

RESEARCH

PKT 4.— PG 135

This is a really interesting idea. Compared to Ornstein's theory it would seem then that art is the visual or experiential product of our interpretations and adaptations.

“WHEN ARISTOTLE AND PLATO CARVED UP REALITY, ART WAS THE OTHER. ART IS WHAT'S LEFT WHEN YOU CAN'T CATEGORIZE SOMETHING AS USEFUL.”

SKILLING SAWS AND ABSORBENT CATALOGUES²⁶

by Kenneth FitzGerald

An important goal for me this semester, along with my continued physical and literary explorations, was to write an ‘opinion’ piece. Up until now I’ve been waffling, and mostly avoiding this challenge, hoping that perhaps it would just go away. This month however, as I begun my research into the art/design quandary, Luke suggested I read a piece entitled *Skilling Saws and Absorbent Catalogues* written by Kenneth FitzGerald for *Emigre* 48, 1998. I have a few opinions about this essay, although I realize the deeper I get into this topic, they will likely change. Here’s take one. (Note, I never actually want to be a critic.)

I’ll start off by noting that I don’t understand what the title means. His use of metaphor is way beyond my intellectual grasp, not only in the title, but throughout the entirety of the essay. His tone seems in large part cynical in reference to the realm of design and prominent designers as well as that of art and its social stature. It took me almost the whole month to read this essay in large part because I didn’t understand his writing, intent, or line of thought. I feel terrible knocking it, but it was honestly a pain to read. Regardless, there were some nuggets of wisdom I was able to find, containing inherent value to my studies.

FitzGerald begins his inquiry by stating that “Designers have an art conflict.” Yes, yes I do. “Design desires to be art and not-art simultaneously—and fears it’s nothing.” Despite the fact that consensus does not, and has never existed on what art is or isn’t, designers, myself included, see it as an entity separate from, an activity somehow associated with, a realm seemingly elusive to, what we do (whatever that is). According to FitzGerald, “In terms of forms, process, intent, causality, or response, the activities are identical. Difference lies in the sector of consumer culture one wishes to operate in, and the cultural role we feel most comfortable playing.” This idea I found very interesting, one which in fact debunks all other

26. FITZGERALD, KENNETH. “SKILLING SAWS AND ABSORBENT CATALOGUES.” *EMIGRE* ESSAYS. 1998. ACCESSED FEBRUARY 09, 2017. [HTTP://EMIGRE.COM/EDITORIAL.PHP?SECT=1&ID=22](http://emigre.com/editorial.php?sect=1&iD=22).

arguments I have found listed at the beginning of this packet. As I see it, the consumer culture of the designer falls in line with consumerism, and in the case of a graphic designer, communicating ‘ideas’ in the name of a brand, product, service or cause. The consumer culture of the fine artist, as noted by FitzGerald, rises from a personal connection to the gallery or museum enthusiast. In this case, when the viewer loves a piece of art, the work has met the viewer’s anticipation and cultural expectation of the art experience, which can then be purchased at a high price. I can agree with this, especially as I consider leaving Graphic Design altogether, I have wondered how I could continue to make a living off my new interests, processes and their ultimate end result, and if they will really be something other than Graphic Design.

According to FitzGerald, the artist ideal is fiction. All the mythical attributes society has placed on ‘the starving, lone, genius artist’ are completely untrue. Likewise, the act of producing art, glorified and delineated by fuzzy boundaries. “The closer you examine art activity, the more diverse it becomes. If it resembles any contemporary activity, it’s design.” Ironically the more designers try to distance themselves from creating art the more closely their work resembles it. (So then they are two different things!) The artist ideal, society insists, is that of a solitary genius who sees reality in a different way. However, both art and design operate in collaboration with others, not alone, be it assistants, project managers, curators, vendors, clients, and the many other people involved in either producing or selling the work. Another common notion is that artists make art to purge their inner daemons, while designers work to solve others’ ‘problems’. “Once more, design seems bent on rearguing constructs art moved beyond decades ago.” I’m not exactly sure what he means here, but as I see it, he is arguing that design and art exist at parallel but uneven plains, with art having a more comprehensive historical understanding of itself and its context. On the argument of communication, according to FitzGerald, there is inherent expression in both activities, and I agree. Both work in response to, and communicating for, on one hand clients, and on the other critics, jurors, gallery

“ALL THAT SEPARATES ART & DESIGN IS THE KIND OF MARKETPLACE ONE CHOOSES TO OPERATE IN.”

owners, curators, etc. Designers are an accessory to the commercial nature of their work, just as artists are willingly complicit to the social elitism and superfluous misconceptions that result of selling their work at uber high prices within the fine art gallery context. Neither is a saintly profession.

“ART COMES DOWN TO AURA.”

So in the end, what’s my opinion, really, about this piece? Well, I agree with much of what FitzGerald argues. I find his points relevant, even now almost ten years after it was written, and important to the art/design quandary. I should clarify that I agree with most of the points that I came to understand although I’m pretty sure about 60% of the essay shot straight over my head in the form of foreign references and what I consider to be an unnecessarily complicated use of language. My critique lies more at the heart of his writing style than of the content itself. I wish it had been more accessible and pleasant to read. I also wish it had been strung together in a more cohesive way. The essay is broken down into about ten sections, with subtitles that are kind of related, but not in my head. There is no flow of narrative, just a series of arguments about one thing or the other, difficult to correlate.

What I don’t agree with, and of most importance, is the argument that the only thing that makes art and design different is the marketplace and cultural role within which they exist. The problem however, at least at this juncture, is that I can’t quite articulate what I believe that difference is. I feel it is so subtle and nuanced it’s almost imperceptible. It’s a state of being maybe, thinking, or maybe it’s where that thinking and being originate that makes the activities feel different. Perhaps it can only be sensed by someone who has trudged within both realms and who has felt the difference, even if only by intuition. Right now, where I stand, art is the room next door. The ‘art’ room has lots of windows, so I can see what lies within it, and I love what’s within it, but **I don’t have the key to get in**. When other people go into this ‘art’ room they speak a slightly different language, one which is similar to mine, but not totally comprehensible, and talk about things in a different cadence. I want to not only be able to go into the art room. I want to belong, contribute, and altogether own it with my whole being.

I am fully aware that within this metaphor I do actually have the key to get in, but I say it this way because to me art still feels inaccessible, foreign and I guess also in a way mysterious. It’s just out of my reach, yet still within view.

“ART IS EXPOSURE TO THE TENSIONS AND PROBLEMS OF A FALSE WORLD SO THAT MAN MAY ENDURE EXPOSING HIMSELF TO THE TENSIONS AND PROBLEMS OF THE REAL WORLD.”

— MORSE PECKHAM

So is he contradicting himself here and asserting the difference lies in intent?

I think this is an important source of inner conflict for me. I’ve always believed (albeit falsely) that design has greater power to produce accessible and meaningful products or experiences than fine art.

To his credit FitzGerald wraps up the essay in a positive and optimistic way. He says, “the challenge for designers is not to become fluent in artspeak so they have come-backs the next time some artist disses them. The task is far more difficult than regurgitating theory. **It’s about unequivocal honesty about what you do and why you do it.** It’s about looking for that honesty in work, not arbitrary surface features. It requires putting aside the desire to be seen as doing something “higher” than other people. **It’s wanting to do something meaningful today,** not begging history. And the best part is that you can do it with any materials, in any style, any theory, any job, any time. Then art isn’t and doesn’t matter.”

So whether I pinpoint what the difference is between art and design, perhaps it really just doesn’t matter. **It is all invented after all.** But precisely because it’s all invented, and it’s what I conceive as my reality, knowing, feeling, understanding the difference is important. Have I not been honest with myself by practicing Graphic Design within the construct of an education that told me what was right or wrong? Do I have more room for personal honesty within the realm of fine art precisely because I lack a formal education? **At what point does theory catapult, rather than inhibit or limit, ones innermost desire to design or art? Why is art not a verb?**

RESEARCH

THE UNFINISHED SERIES

27. ZEE, A. *FEARFUL SYMMETRY: THE SEARCH FOR BEAUTY IN MODERN PHYSICS*. NEW YORK: MACMILLAN PUB., 1986.

This semester, above all others, I've been able to make a lot of time for reading. I absolutely love being exposed to diverse ideas, principles and theories, some which have overlapped in unexpected and exciting ways. From each of our monthly meetings I've consistently walked away with lists of books to consider and make part of my studies. Unfortunately, I haven't been able to intake all of these books entirely. Some have been difficult for me to understand, some have been a little painful to read. By no means am I dismissing the possibility of finishing them, but for now, I've come to understand that in order to emerge out of grad school alive, I need to pick my battles. Below is a summary of the golden nuggets I've discovered within my growing list of unfinished books.

FEARFUL SYMMETRY: THE SEARCH FOR BEAUTY IN MODERN PHYSICS²⁷

by A. Zee

This book is of interest to me for a couple of important reasons:

1. I would love to have a deeper understanding of physics, not from a purely scientific or even practical perspective, but as it relates to the way things work in nature and specifically **what role the laws of physics play within the grand scheme of our collective understanding**. Like for example, why do we continue to think of time in a linear way when we know that is not how it works? Why is it so difficult to understand that time never, ever, can be if not in relation to space?
2. I'm likewise intrigued by how these laws and systematic patterns come to form the natural world. I found it interesting that this book begins there actually, with the correlation between physics and beauty, and not just extrinsic beauty, but the intrinsic beauty that governs the behavior of nature. The concept of symmetry explored in this book is similar to, but not exactly, that which we can speak of when looking at a layout or a work of art. According to Zee, in physics, symmetry is defined

“THE BEAUTY THAT NATURE HAS REVEALED TO PHYSICISTS IN HER LAWS IS A BEAUTY OF DESIGN, A BEAUTY THAT RECALLS, TO SOME EXTENT, THE BEAUTY OF CLASSICAL ARCHITECTURE, WITH ITS EMPHASIS ON GEOMETRY AND SYMMETRY.

THE SYSTEM OF AESTHETICS USED BY PHYSICISTS IN JUDGING NATURE ALSO DRAWS ITS INSPIRATION FROM THE AUSTERE FINALITY OF GEOMETRY.”

As I continue to ponder my personal definition of 'design' I'm finding that it's the context within which it's used that either brings clarity or confusion to its meaning. Here, as used by A. Zee, it's clear that design is a structural, purposeful, and precise action which yields something that is either useful or beautiful, exactly because of that premeditated effort.

by its invariance. Meaning that if one 'does' something to physical reality, and it remains unchanged, it is thus symmetrical and beautiful. These two are in fact correlated. To the physicist, the more symmetry, the more beauty, within both nature & reality.

“Nature was very considerate to arrange Herself hierarchically... We humans occupy the middle ground, between the microscopically small & the cosmically large, between the ephemeral and the almost eternal.” **We are the curious in-between. Which again seems to be a recurring theme in my studies. I gravitate towards the middle ground.** That's it for this super interesting book and its first chapter.

THE ARTIST'S WAY²⁸

by Julia Cameron

Last month, when I realized my studies had traversed from an exploration of peace and conflict to an analysis of my own inner conflict as it relates to art and design, I decided to turn to my stack of artsy books. I purchased Julia Cameron's *The Artist's Way* my very first semester at VCFA. Yoon Soo, my advisor, suggested I read it and consider the practices discussed within it. Specifically, she suggested I begin to write morning pages. It's funny how even the most valuable advice or life-changing resources can have no effect if presented at the wrong time or in the wrong context, when one is not ready to receive. I don't know what my problem is with morning pages, but I just hate them. I am still not ready for them. I tried doing them while working with Yoon Soo, to no avail. I tried once again last semester while working with Dave, with just about as little success. And sure enough, in the book itself it's noted that **we tend to resist that which we need the most, which of course fosters inner conflict.** I've tried writing morning pages in a journal, by hand. I've tried writing them digitally in the form of an e-mail to myself, I've tried both together, but in the end I just don't always like stream of consciousness. When I need to get something out, I get it out. I do have loads of journals that I've filled since I was in college, but to make myself write every day, turns into a chore that I just don't enjoy. Kind of like what I just wrote « there. Too whinny. No substance.

The book however, I have found to be beautifully written and truly inspirational. It's authentic in tone and voice, and a great joy to read. I believe Cameron operates within an empowering

This correlates to the theory of learned assumptions and limiting beliefs (Zanders, Schneider), to the inner conflict created by the illusion of separation (Watts), and to the self acknowledgement described by Bayles & Orland.

“MOST OF THE TIME, WHEN WE ARE
BLOCKED IN AN AREA OF OUR LIFE, IT IS
BECAUSE WE FEEL SAFER THAT WAY.”

28. CAMERON, JULIA. *THE ARTIST'S WAY: A SPIRITUAL PATH TO HIGHER CREATIVITY*. LOS ANGELES, CA: JEREMY P. TARCHER/PERIGEE, 1992.

level of energy, one which owns responsible for its our destiny. Much like in Jen Sincero's *You are a Badass*, Cameron believes you can manifest your own destiny and that the universe will indeed conspire for you (that's a Paulo Coelho reference too.) So while I may not start writing morning pages tomorrow, I do commit to reading this book and at least considering it further.

“VERY OFTEN AUDACITY, NOT TALENT, MAKES ONE PERSON AN ARTIST
AND ANOTHER A SHADOW ARTIST—HIDING IN THE SHADOWS, AFRAID
TO STEP OUT AND EXPOSE THE DREAM TO THE LIGHT, FEARFUL THAT
IT WILL DISINTEGRATE TO THE TOUCH.”

IDENTITY AND THE LIFE CYCLE²⁹

by Erik H. Erikson

This right here is feeling pretty good. Am I getting closer to formulating a thesis statement?

A recurring topic throughout most of my reading this semester has been how we form our identity. I want to understand how we create and adopt the beliefs that inform who we think we are, and I suppose more specifically, how malleable those beliefs can be. Within that construct I'm interested in the nebulous in-betweens of thought, and in this case, the in-betweens that create uncertainty and doubt of our own reality. Those moments when we are not sure who we are or why we are that way. The moments which I believe open up space for possibility and growth. Personally, I am uncertain if I am (and want to be) an artist or a designer. This is a self-imposed dilemma, and subsequent internal conflict, and only I seem to really need clarity and specificity in answering that question. It is, however, and important part of my identity. So, in an effort to come at this topic of identity from a more traditional perspective, I picked up Erik Erikson's *Identity and the Life Cycle*. I should note I chose this book based on very little research, mostly just because the title seemed relevant. Unfortunately, this has turned out to be one of those books that just doesn't hold my interest. I will have to battle with my own attention span to power through the whole thing. Regardless, here's what I've picked up so far:

29. ERIKSON, ERIK H. *IDENTITY AND THE LIFE CYCLE*. NEW YORK: NORTON, 1980

“THE CONSCIOUS FEELING OF HAVING A PERSONAL IDENTITY IS BASED ON TWO SIMULTANEOUS OBSERVATIONS. THE IMMEDIATE PERCEPTION OF ONE’S SELFSAMENESS AND CONTINUITY IN TIME, AND THE SIMULTANEOUS PERCEPTION OF THE FACT THAT OTHERS RECOGNIZE ONE’S SELFSAMENESS AND CONTINUITY.”

In examining & describing identity we need to take into consideration two important concepts: 1. the ego: “the individual center of organized experience and reasonable planning” and 2. the superego: “the internalization of all the restrictions to which the ego must bow.” The superego seems to be largely influenced by social context and what the author calls ‘group identity’. “The expansiveness of civilization, together with its stratification and specialization, force children to base their ego models on shifting, sectional, and contradictory prototypes.” I believe what Erikson is referring to within the context of the superego are the patterns, rules and laws we internalize as children that become those assumptions and limiting beliefs that can hold us back and which many other authors reference. According to Erikson, ego development is completely in line and directly associated with its social context. I’d be very interested to find out how Erikson’s theories relate to Ornstein’s. Is the ego what Ornstein calls Mind LTD? And is the superego then what he calls MindReal? Actually, I don’t think they correlate exactly. Ornstein’s mind works as a pure physical function, an amalgamation of adaptations that make our brains work in one way or another to ensure our survival. The ego, on the other hand seems to have an aspect of awareness and so it overlaps with what Ornstein call MindReal. Maybe it’s the opposite then, as I formulate this on the spot. Maybe the superego is the underlying structure from which the mind creates reality, the ego then is the result, or awareness, that comes from following preset rules and patterns. The ego identity potentially merges the two. It’s the result of our automatic responses and the awareness, or maybe the ‘selfsameness’ Erikson describes. It is because of this continuity of characteristics that we have something we call our identity. And it seems to need to be consistent and solid, but is in fact way more fluid and malleable than we would like to admit.

That’s all I’ve got for the whole first section I read.

ART & DESIGN

INTROSPECTION

This month, in response to my persistent designer's block, Dave suggested I create a series of lists: one that outlines everything I've learned, a second that includes things and topics I'm interested in, and a third containing all the processes I've enjoyed. This was an incredibly helpful exercise which inspired me to go back and read, not only every packet I've created this semester, but every single packet I've written while at VCFA. Going back was really interesting, as if having a small window into being, seeing and hearing the me of two years ago, which was great cause for introspection.

ART & DESIGN

PKT 4.— PG 149

I think I get it! When you are able to marry your genuine interests and knowledge with processes that you enjoy, you begin to create your own methodology. This unique methodology can become a self-sustaining practice rooted where content and process intersect.

CONTENT

PROCESS

02.13.2017

PCKT 4.— PG 150

SOME THINGS I'VE LEARNED AT VCFA

- › Neither reduction nor abstraction come naturally to me, but I absolutely love both
- › In order to fully immerse in a project (and enjoy it), it needs to have some sort of a conceptual foundation or a point.
- › Through my work I want to inspire **courage, gratitude, and trust**. I want to share something that is true, important and good.
- › I feel as though I've split into two: the me who was a designer, and the me who wants to become an artist.
- › I love working with paper, organic forms and muted color palettes.
- › Six aptitudes on which success and personal satisfaction will depend: design, story, symphony, empathy, play, and meaning. (Daniel Pink)
- › Being introverted or extroverted is in large part related to how our minds process the world and how much intake or information we can handle. (Susan Cain)
- › Industrialization led to the Extrovert Ideal. (Cain) Possession became increasingly linked to identity. (A frame of mind of having not being; Fromm)
- › Technologies are developed in response to the social demands of the time. (Mark Kurlansky)
- › To create momentum in our work we must focus, and if we focus on the right thing it beats worrying and over thinking. (James Victore)
- › Our identity is static and dependent on abstract ideas from our past and expectations of the future. (Alan Watts)
- › In order to truly grow you must step out of your comfort zone. (Jen Sincero)
- › I constantly look for inspiration and validation from others, outside markers. (Yoon Soo)
- › We all operate under a set of hidden assumptions, beliefs, illusions, patterns, that we develop in our youth and carry through into adulthood. (Zanders, Schneider)
- › I'm drawn to water, esp the ocean
- › Conflict is in constant flux between the collective and the individual. (Zanders)
- › In order to navigate the world our brains create maps. These maps inform story lines which in turn form our identity. (Zanders)
- › The concept of the 'individual' is an illusion. (Watts)
- › Our false sense of individuality and separation fosters resistance, hostility and conflict. (Watts)
- › I believe in our interdependence with nature & with each other
- › The world is not an assemblage of disjointed parts, everything is part of the same whole (Watts)
- › Dualities are never in actual conflict, instead they exist within an ebb and flow inherent to their coexistence and vital relationships between the two correlatives.
- › The nature of a united whole is not understood by analyzing its separate parts.

TOPICS I'M INTERESTED IN

- › How we function in the world: constructs of the way things work and how we think
- › Beliefs, assumptions, illusions.
- › Bridged dualities (interested more in the actual bridge/connection than each end)
- › Underlying construction of the world
- › Metaphysics
- › Consciousness
- › I gravitate towards themes that relate to nature, unity, beauty, structure, pattern, conservation and awareness.

PROCESSES I ENJOY

- › Repurposing materials, especially paper and paper products
- › Paper quilling and paper folding
- › Repetition and pattern
- › Watercolor and ink
- › Simple illustration, both hand-drawn and digitally rendered
- › Loose hand-lettering
- › Writing
- › Book design

ART & DESIGN

PCKT 4.— PG 151



Once I was done reading through all my packets, I decided to pick one item from each list, cross-reference, and then combine them to decide how to move forward. The topic of interest informed the theme of the piece, the thing I'd learned could become the message, and the process would catapult my physical making.

ART & DESIGN

SUPERIMPOSING ART & DESIGN

Dave suggested I give visual form to everything I've learned. That was the cue I needed! I've learned so much, and I'm super happy to share it with others. Below, a list of poster ideas inspired by the preceding lists.

- › *Graphic Designer* is only a title. It does not enable, limit or define me.
- › Possibility: Dare to let go of the edges of yourself.
- › Why is art not a verb?
- › You are an agent of change.
- › "All of us are a constant contradiction of ourselves. We must learn to accept and live with these contradictions."
- › "I have inside me the winds, the deserts, the oceans, the stars, and everything created in the universe. We were all made by the same hand, and we have the same soul."
- › Constant measuring leads us to create hierarchies and divisions which breed fear.
- › In order to make judgements and assessments about others, we must stand back and identify ourselves as detached from others. (Which is false)
- › Your reality is all invented.
- › "Every individual is an expression of the whole realm of nature, a unique action of the total universe. This fact is rarely, if ever, experienced by most individuals." (Watts)
- › Individual » Identity » Illusion
- › Don't believe everything you think.
- › Common threads as facilitators of knowledge, common threads as 'in-betweens' the nature of a unified whole is not understood by analyzing its parts."



| CANVAS ON PAPER



I decided to photograph the final piece so that I could create the lettering to fit within the negative space above and below. I envision the letter will be printed on clear film and float some distance over the frame.

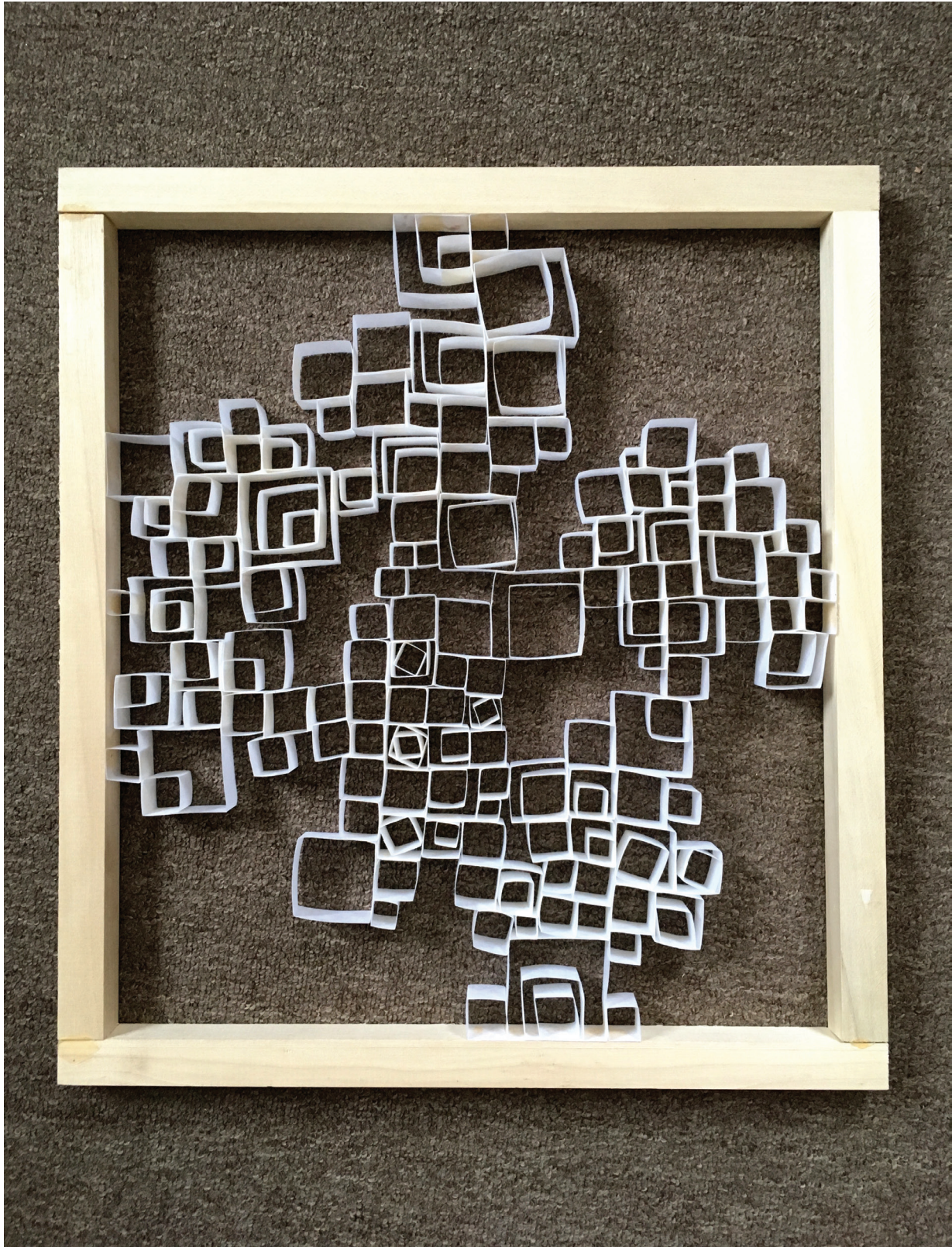
As I recreated the lettering I forgot the 'er' in designer, which is kind of funny. I will redo and address the lettering that will live on the bottom left.



CANVAS ON PLYWOOD | *I enjoyed making the last piece so much, I decided to give it another shot. This time I adhered the strips of canvas to ply wood. I will select a statement to draw around the outline of this piece as well.*

In contrast to the last piece however, and to accentuate my point, I will frame the lettering which will float over the form so that the art is not framed, but the design is (contradictory).





This piece is all about how we put everything into little boxes. The boxes here however, will be see-through and malleable. I plan on somehow putting little words within the squares that say either 'good' or 'bad'. This will also speak to the judgement value those choices have. We qualify everything, Ornstein style.

| SWEDISH TRACING PAPER & WOOD



| TWINE THREADED ON CARDSTOCK



Playing off the idea that being a separate individual is all an illusion, I decided to thread the letter 'i' into a piece of card stock. The form is created as continuous line patterns to create a visual illusion. This will be a diptych. The second piece will have a letter 'u'. Each piece will be framed separately, but through and beyond each frame threads will connect both.

I've got a few other unfinished projects that I will address next month, including these bent organic forms that need a home.

