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Thrills, Spills, and Unacknowledgments

Caitlin Aasen

Washington University in St. Louis, caitlinaasen@gmail.com

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Thrills, Spills and Unacknowledgments

C a i t l i n A a s e n

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Thesis Advisor

Buzz Spector, Professor of Art

Primary Advisors

Patricia Olynyk, Director, Graduate School of Art

Lisa Bulawsky, Professor, Printmaking

Graduate Committee

Buzz Spector, Professor of Art

Jeffrey Uslip, Lecturer

“We leave a stain, we leave a trail, we leave our imprint. Impurity, cruelty, abuse, error, excrement, semen - there’s no other way to be here. Nothing to do with disobedience. Nothing to do with grace or salvation or redemption. It’s in everyone. Indwelling. Inherent.

Defining. The stain that is there before its mark.”¹

Phillip Roth

Abstract	4
Stain	5
Awareness	6
Forms of an Atemporal World	7
Process/Materiality/Canvas, Silk, and Bed Sheets	8
Chance	14
Process/Materiality/Drywall	19
Water/Movement	24
Body	27
Conclusion	28
Endnotes	30
List of Figures	35
Bibliography	36

ABSTRACT

Through the use of stains, resulting from a process of water and pigments, I showcase the metaphorical importance of stains within our lives. Nature, the everyday, and our bodies have always been an inspiration to my process. Instances such as looking through car windows at the colors rushing past, becoming one, as I travel 60 miles per hour. These moments of moving colors that blur the line between object and pigment are where I find inspiration formally and conceptually. These instances of blurs happen constantly in our lives. Not just because we are moving so fast, but because we can be too wrapped up in our own world to acknowledge them. It is overlooked instances such as these that I find most inspiring and humbling, and that which I want to give life to through my art.

STAIN

Painting, regardless of what an artist is working on or with, is a stain. Through my research in the studio and literature, I have become fascinated with the genre's relationship to the stain, which can mean a literal thing and a metaphorical state. The primary dictionary definitions of stain range between the tangible and imperceptible: to leave a mark on something; to be marked or damaged by a stain; to use a special liquid to change the color of another.² These various forms of stain can all be seen within my practice, and are also closely relatable to our own lives.

I use the stain to make work by pouring and soaking onto and into materials, but I also access wider definitions of stain to relate the work to an audience. Stains as accidents are often found in our daily lives. We see stains on the sidewalks, clothing, bodies, walls and coffee tables. We are stained by our history, faults, and ultimately our friends and our lovers mark us permanently. Through the use of color and various materials, I create situations that can evoke the stains we experience in our day-to-day routines and that hint at other visceral activities.

In a world filled with slick digital devices like the iPhone and big screens, a studio practice that positions itself within chance and mistakes of a spill takes on human failings. These works delve into an older "way of seeing," a way of viewing that has become occluded in our society at the hands of instant demands and a "tech" driven daily pace.

AWARENESS

“Art may yet save us. But who will save art? The particular way in which the arts may ‘foster the growth of the saving power’ is essential; that is, by awakening our look into that which grants, and our trust in it. What art may or may not awaken us to is a revealing in which we participate, even if it is not our accomplishment. And yet, this is a revealing that, in modern age, ‘rather conceals than shows itself.’ How, then are we to respond to it, if it is destined to remain so deeply hidden? Have we just missed our chance to see?”³

Through the conveniences of modern culture, we may be becoming conditioned to think of things as more replaceable or deposable. The Japanese concept of wabi-sabi points out the importance of acknowledging objects that may be considered as a different kind of beauty. This concept is known as “the beauty of things imperfect, impermanent, and incomplete. The beauty of things modest and humble, and the beauty of things unconventional.”⁴

Wabi-sabi is many things and somewhat hard to describe. Examples of this type of beauty would be cracks in the sidewalks or stains on the wall. A type of beauty or imperfectness that would most often go unnoticed, or noticed because of its flaws. In the 1960’s when Leonard Koren took out on a quest to understand the traditions behind wabi-sabi it “appeared the perfect antidote to the pervasively slick, saccharine, corporate style of beauty that I felt was desensitizing American society.”⁵ This type of work brings back grit into such a slick world we are falling into, and an ideology I, and others, follow closely. Ingrid Calame is one such artist. Calame goes out into the world to discover what

it looks like, tracing the marks left outside by others. Calame approaches the surface of the world as a drawing. Her tracings are fragments of this found surface drawing. She wants to showcase the residue of the people before her, making visible these overlooked marks, which to her reference traces of “collapse, accidents, and loss.”⁶ (Fig. 1) This idea of overlooked marks is the leading voice in my own studio practice. She chooses to the outline already existing stains, while I choose to create my own.



Fig. 1

FORMS OF AN ATEMPORAL WORLD

Many artists and theorists have sifted through the ideas I am working with today. Douglas Coupland, a writer and visual artist, explains things as “a state of possibly permanent atemporality given to us courtesy of the Internet.”⁷ The shift in technology has created an unprecedented access to a spectrum of works and makers, rather than a chronologically ordered timeline, and has provided contemporary artists with an unlimited amount of resources from the past. Because of this, I find myself mining the

ideas of artists and unfashionable theorists of the past and combining them with my own sensibility to make a body of work that contains what I want from the past with the directness of the present.

Laura Hoptman, curator of *The Forever Now: Contemporary Painting in an Atemporal World* at MOMA 2015, makes the same unconventional claim through her curatorial work in this exhibition. She argues, “all eras co-exist at once.”⁸ Which is new stomping ground for the art world today, and something many artists and curators are dealing with. Although I might not have curated a show like *The Forever Now* with those specific artists, I do feel a strong connection to Hoptman’s claim about the world we are living in. Works are entering an atemporal space because of the Internet; not only are we able to research thousands of years of history in an instance and mix those connections into our own practice, but we are able to position our work in a world that holds an unlimited amount of information at the push of a key.

PROCESS/ MATERIALITY/ CANVAS, SILK, AND BED SHEETS

My recent work shares attributes of both painting and large-scale monotypes. Skeins of sweeping colors arc across a surface and stain into various substrates. The evolution of process is a crucial component to my practice. I start by mixing various aqueous materials in different containers; these materials are mainly dyes, watercolors, and other colorants. After mixing the vehicles together they are poured directly onto the studio’s cement floor. I allow the colors to sweep across the floor and swirl into one another. There is a kinetic dance-like quality in this fluid moment. After pouring the materials onto the floor, raw canvas or various substrates are placed on top and

immediately start to soak up the traces of the action. The colors are absorbed by the fibers at various speeds, creating what I like to call an “abstracted foreground, middle ground, and background.” Because the materials move to their own destination within the fibers, I am not restricted to one side or the other of the substrate. Both sides of the canvas have potential within the process and are visually very different from one another. Since the process relies so much on the chance of the materials working together, using both sides of the canvas gives me a greater ability to control the composition once the materials are dry.

Helen Frankenthaler’s work, Pollock’s drips, Morris Louis’s stains and many other artists before my time have explored the same physical properties. My proposition in this crowded field of practitioners has many connections to the past, but the various substrates and technical aspects of the staining are a game I’m playing across time with all of these historical Color Field and Abstract Expressionist artists.

My process allows me to work one-on-one with different materials. I think of my practice as one of co-creation with the various components that I bring together in my studio. Without the more spontaneous nature of the materials the works would not exist, and without my hand and pour they obviously would not come to be. In this manner the co-creator, or the materials, are less reliant on my hand, producing what I think of as a more free-spirited composition, but since the process is so immersed into a chance-based process, the compositions also run the risk of failing. The mediums spread across the floor according to their specific nature. They soak into the material at their own pace; my body and hand pour the pigment, but my own touch is paradoxically removed. Katharina Grosse speaks of this withdrawal in her own work: “My immediate physical relationship

to the space is considerably reduced, which allows my visual perception of the [spatial] situation to develop its full potential. In this process I am both the viewer and the cause of the painting action...”⁹ Grosse watches her work appear as the pigments leave the spray gun, she is almost as much a viewer as her own audience, because a considerable amount of pressure is put on the collaboration between herself and the materials.

The substrates with the mix of various pigments determine their own path in creation. Canvas soaks in materials in an entirely different way when compared to the bed sheets or silk that I have also used. The silk and salvaged bed sheets can still be seen in their original manner, but the pigments appear translucent within their soft fibers. Translucent in a way that gives pathos to their once more lively state of flux because of the fluid nature of the fibers they are soaked into, and they exist as an unstretched free form once they are finished. (Fig. 2)



Fig. 2

The substrates contain two fields, a positive and negative; one of color and one of raw untouched material. These fields are vital to one another. The pigments fusing to the fabrics weave form the areas of saturation. Instead of the pigments sitting on top of the support, they become fused and are experienced as one. Clement Greenberg wrote of Morris Louis, that he “spills his paint on unsized and unprimed cotton duck canvas, leaving pigment almost everywhere thin enough, no matter how many different veils of it are superimposed, for the eye to sense the threadedness and wovenness of the fabric underneath... The fabric, being soaked in paint rather than merely covered by it, becomes paint in itself, color in itself, like dyed cloth: the threadedness and wovenness are in the

color.”¹⁰ The substrates in this method become the pigment and the pigment becomes the substrate.

In comparison to the rich areas of saturation, the areas of clean white canvas, silk, or bed sheet juxtapose the density held within the fibers of color. The crusted areas of pigment hold tight to the reserve negative and allow for the eye to rest and give space to the rich density that is held elsewhere in the composition. This is not necessarily original as many artists before I have dealt with, including, Helen Frankenthaler. “When I first started doing the paintings, I left large areas of canvas unpainted, I think, because the canvas itself acted as forcefully and as positively as paint or line or color.” In other words, “...the very ground was part of the medium, so that instead of thinking of it as background or negative space or an empty spot, that area did not need paint because it had paint next to it.”¹¹ Decisions could then be made not unlike my own studio floods, “...where to leave it and where to fill it and where to say this doesn’t need another line or another pail of colors.”¹² The clean areas of untouched material become electrifying because of the color bursts surrounding them. The paints dry in sporadic ways with varying densities along the edges of the negative space, many times creating a very strong line between the two parallel areas. Those areas do not need dye or colorants the shapes created around the clean areas stimulate them and become dynamically shaped white areas.

Materials work together in unexpected, but ultimately controlled, ways, like any experiment should with a controllable variable and constant factors. They create compositions that couldn’t be made by the brush. For me at least, they indicate a sense of release and freedom, a desire of freedom within the fluid and fixed state. The risks

involved in each pour are dramatic and teeter between failure and success all the time. The paintings are often created during one fully realized pour like a construction site that has a contractor with one chance to pour a block of concrete in perfection if it goes wrong the resulting block must be demolished and redone again at a great expense. Many times the work is destroyed if it is poured on more than once because the second and third pours sabotage the captivating instances of chance that happened during the first stage.

Although the action of creating these works happens during one go, the speeds at which the pigments are soaked up causes radically different depths of fields to be created. There are pigments that sit on top of the canvas, in the middle of the canvas' weave, and on the backside on the canvas that faces the wall. All of these areas can be seen from the stretched front side. (Fig. 3) There are many variables within this process that determine outcomes. The amount of water, the density of the pigments submerged into the water, the actual chemical compounds of the pigments, and the chemicals within the supports. Because there are so many variables within the process of creation, there is no precise expectation for the works, although experience is a guide.



Fig. 3

CHANCE

In the earlier years of chance-based aesthetics, like Dada and Surrealism, artists were fighting for autonomy against a hierarchical, imperialist world order defined by a sexually and socially repressed moral order. Advanced artists, poets, psychologists and writers perceived that this repressed situation was too strict for the common good and adopted various liberation movements as their own. Now that we live in an ostensibly egalitarian world, one defined by a much more open social order with more fluid choices what does the artist do? Through the combination of practices used throughout history and my own sensitivities, I hope to amplify ideas I find abandoned by the wayside through a society changing faster than it can cope.

This way of working is relatable to a fully lived existence. The act of “Taking A Chance” is the spice of life or even the more contemporary version of “YOLO:” you only live once. Every day we wake up and through chance and coincidence, we live

the 24 hours that are allotted. Using chance to create objects does not only keep the art accessible but also keeps it serious. Harold Rosenberg says, “The act of painting is of the same metaphysical substance as the artist’s existence,”¹³ a neutral act that is a double-edged problem, “chance has been understood as both a liberating source of unforeseen possibilities and a threatening force capable of undermining human self-sufficiency and moral self-determination.”¹⁴ Chance makes for uncertainty and insecurity in the spectator and even in the artist, “as an indication of the world’s instability and our uncertain position with it, chance has been a perennial concern in the visual arts as subject matter and theme.”¹⁵ Rosenberg conceptualized chance as a progressive force, but he also acknowledges it can be a reactionary element. Process Art was created around the time that Rosenberg mused about Action Painting and as a wave of artists stressing the importance of process and materials in the mid 1960s. Significantly many of these artists were female such as Eva Hesse, and Lynda Benglis but also more austere, minimalist, male figures like Robert Morris, and Bruce Nauman dabbled with the idea.

This movement was an investigation of unconventional working methods popularized by the Abstract Expressionists such as staining and dripping but ultimately not carried forward by those same artists to a logical conclusion. Random occurrences and abandonment of this working method were important to the artists. Abandonment of the conceptions of what art must be, how a painting should be constructed, what the hand should do while in the act of making. Significant artists like Katharina Grosse today follow these same principles.

Katarina Grosse's work explores the limitations of historical painting and pushes the boundaries of the medium. She is a contemporary artist helping to keep painting a going concern and the primary inspiration who informs my own practice today. Many artists of the past worked with stain within 2D limitations, Grosse's work poses a solution for painting that looks hard to top because the world is her limitless canvas. As she creates her work the surroundings and paintings are experienced together, and new understanding is brought to environments that may have been explored. (Fig. 4) Painting has stood the test of time even through controversial debates over its contemporary significance. Grosse's work not only fights for the medium but also has set out a path of destruction confronting the disregard for artists today and the future of painting. "Grosse realizes the 'post-medium condition'¹⁶ of painting by constantly redetermining its place in thus painting itself."¹⁷ Looking at her work is basically like looking at the world. "In the process, and in apparent contradiction to the manifest indeterminacy of painting, she adheres to a practice of applying paint to found, displaced, or constructed surfaces..." and is a good logical next move after artists like Judy Chicago and Robert Smithson. "Post-mediality is manifested in Grosse's works not by eschewing of the use of color, but in the colored precipitation that seizes hold of one place after another, thus changing its own form and meaning."¹⁸ Grosse's use of color and installation bring new eyes to areas that go unnoticed, this is a similarity that I find inspiring within my own work. Although our methods are drastically different, the message of the acknowledgment of the over-looked spaces a driving force within both of our practices.



Fig. 4



Fig. 5

Artists have fought for art's independent existence and for the boundaries of work to be open and permeable. To be an artist for me is to abandon the restrictions history forces on us, but it also requires us to study what those histories are to best of our abilities. To define what art is and where each discipline exists, and constantly push the boundaries is key. This isn't new, artists of the past have always fought for art to be more than what it is in various categorical ways, but through artists such as Grosse, the boundaries are vastly changing and are keeping painting itself vividly relevant.

It can be argued that through chance techniques the artists give up their responsibility as a makers, and there is no individual investment in the work anymore, but I find this to be false. To give the materials the chance to become what they need to be is the ultimate sacrifice. The body of work can fully develop because of this freedom. Sensitive handling of the materials allows the pigments to soak into the fibers of the materials in what I feel is a purer way.¹⁹ Although Grosse exemplifies chance within her own work, she speaks of it differently. "Anarchy, chance, control, chaos—they are all illusion. Anarchy—I do not work *against* anything but *with* everything. Chance, control, chaos all suggest that there is a singular continuum organized by ideas of hierarchy and dialectic thinking. Our existence is *not* continuous."²⁰ Grosse invokes Hegel's dialectic here, thesis-antithesis and synthesis and then declares each opposed element she defines as tricks of the eye. It is interesting to me that she defines political ideologies like 'anarchy', operational states like 'control' and more metaphysical concepts like 'chaos' as visual phenomena with her curious use of the word 'illusion.' What she does say instead is that existence is important and that continuity is privileged. If a thing is not continuous it doesn't exist and presumably if it is not acting this way it is not art. The

Hegelian dialectic Grosse creates with the existing architecture and her imaginative world is also a concept I employ within my work, specifically my newest works created on vernacular materials like drywall.

PROCESS/ MATERIALITLY/ DRYWALL

Through the process of creating the silk and canvas paintings, I began to notice the architecture that created my surroundings. My studio floor and walls started to soak up the pigments in the same manner as other substrates. The floor and walls became an active recording mechanism for my process and explorations. Slowly the works on canvas stopped, and I began working with sheets of drywall coated in white latex. The drywall is the same substance as my studio walls, it is laid flat and becomes an amorous partner with my studio floor.

When drywall was first created it was thought of as a cheap fix and something many people turned their nose up to. It was cheap, easy, and has no character compared to the hand plastered walls originally installed in homes. It wasn't until World War II, with a population trying to offset the costs of labor and war costs, that the flat sheets of drywall became popular in building homes.²¹ In my own work, not only do I like the stain that is produced by the pigment soaking into the gypsum, but also the dialectic positioning between what is considered cheap and disposable and soaking it with lavish pigments. (Fig. 6 and 7)



Fig. 6



Fig. 7

I paint through silk and bed sheets, some that I've slept in while others are specially purchased. The fabric becomes an extension of my own body. The pigments soak into the drywall in a completely different manner when compared to the canvas. The colors fade in and out of the gypsum, like ghosts of their action, as if they are appearing and disappearing at the same time. (Fig. 8 and 9)



Fig. 8



Fig. 9

The pigments are poured through silk, which holds the liquids in place and allows the pigments to dry within the natural creases of the fabric, leaving a fluid imprint on the material. (Fig. 10) The silk is referential to the human body. In many of the pieces the size of the silk is nearly the size of the viewer. The colors soak straight through the drywall and become one with gypsum and latex, much like the other substrates. The pigments penetrate the material in a different way because they are soaking into a dense surface; they become much more object-like within the drywall because of its density and positioning within the room.

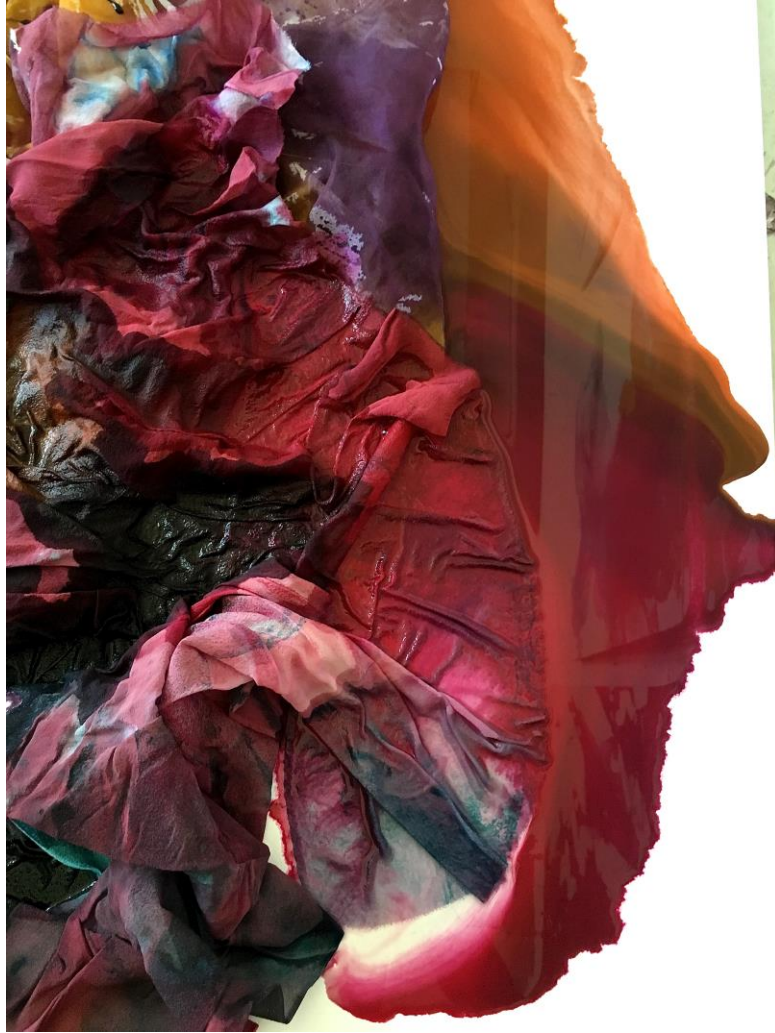


Fig. 10

The qualities of water can also be seen on the drywall. The colors pool like the puddles formed during a rainstorm. The aqueous chemistry can be seen on the work, which is something that didn't happen with the soft substrates. The capillary action of water causes a glow to form around the silk.²² The water molecules stick to themselves and the silk, causing a lighter area to form around the silks and a denser saturation to

occur under the sheer material producing a glow from within. (Fig. 11)

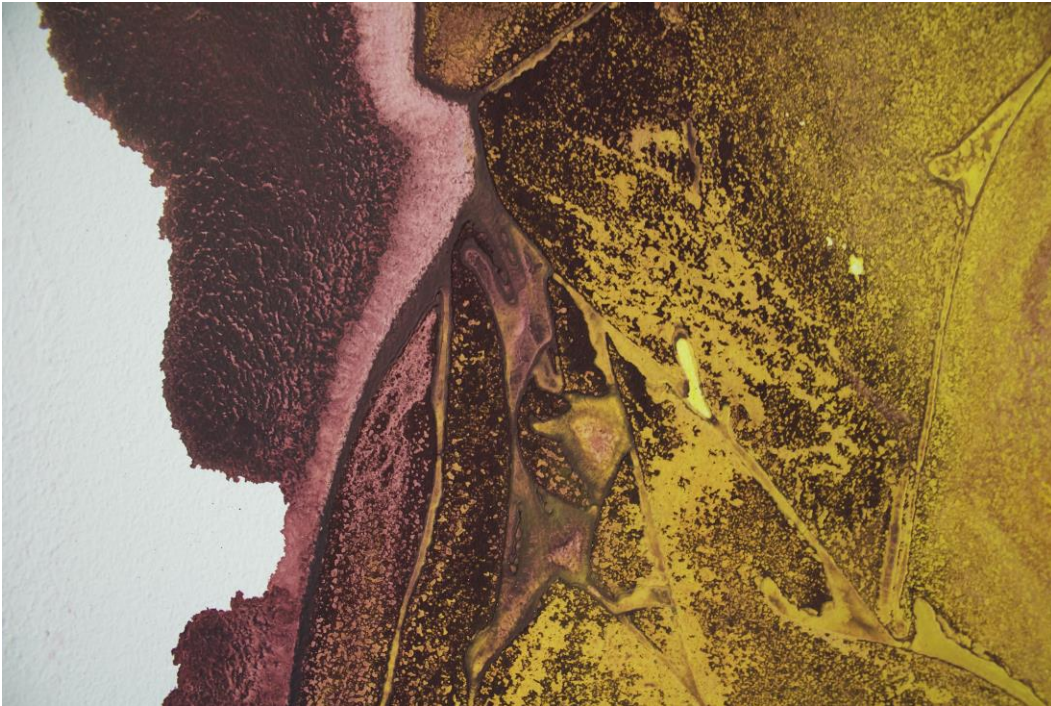


Fig. 11

I position the drywall in two manners, one flush and screwed to the existing architecture and the second leaning against the wall. When they are propped against the wall they start to become more object-like and protrude into the audience's space. A painting is generally two dimensions, a figurative window into another world through the artist's point of view. The paintings on drywall question the boundaries of deliberative painting similar to Grosse's abandonment of a dialectic approach. These works exist to question the conceptual flatness of working on a framed surface. The comparison of the stained slanted wall to the existing perfectly vertical wall it is propped against; the struggle of work still bound in a white cube; using the same workaday material that actually holds the work safe on the wall itself are conflicts I question with the works on drywall especially while they are positioned in this manner of a gallery or museum.

WATER /MOVEMENT

In my practice, I use water as a method to communicate. Through various pigments and water I stain substrates. Through these works, I have become infatuated with the stain and it's importance to our daily lives. I use the word stain in a literal sense, and also in a metaphorical way. Stains are situations that unfortunately go unacknowledged, and leave us as a society oblivious to our surroundings sometimes.

To use water in my practice to point out this dishearting situation is to use a catalyst that in itself is going unnoticed by many. Although my work is not about the importance of water or the need to recognize our failures in preserving it, I do feel to use a substance, that like stains, is going unrecognized for its importance is in itself important.

As a medium within my practice, water even after is dry has a quality of freedom to it. After the works are completely dry the flow of water can be seen in the fossilized state within the substrate. Artists such as Jessica Warboys and Wolfgang Tillmans use this same freedom within their materials to communicate through the process. Jessica Warboys makes work using waves washing ashore that move and dissolve pigments she places on canvases at the waters edge.²³ (Fig. 12) "I am not concerned with how the tableau looks or appears as I make a sea painting, but with the result or record of the process."²⁴ Warboys' paintings become a record of an event, similar to the drywalls existence. The works are created through a series of pours, but in the end gypsum becomes a recording device for the process.



Fig. 12

Tillmans camera-less photographs negate the use of water and pigment, but he is able to generate a comparable freedom to Warboys studio practice. Through his series *Blushes*, he submerges the viewer into a false aquatic realm filtering light into concentrated areas of shadow and color.²⁵ (Fig. 13) He creates small lines that swim, sink, and become weightless all in the same instance. Tillmans says “*Blushes*” are a lot like “gestured abstract painting” pushing the boundaries of the past and present workings of an artist.²⁶



Fig. 13

BODY

We relate to the world through our bodies. We learn through our senses to explore the unknown. I think of my works as an extension of my own body, the viewer's body and also the work as a body on its own. They live and breath once they are created. They have their own life. The use of stain in my work can be referential to the body and it's fluids or make-up, but it also is used to showcase instances that surround us. This is something Calame also speaks about in her own work. By tracing these stains, “ a document of, or memorial to, the patches of oil, scuffs, trodden-in chewing gum, street

markings, graffiti, cracks, peels and other effects of human habitation and erosion” is provided.²⁷ A more permeate view is given to the unacknowledged through her work.

In my own work, the drywall compared to the other substrates, seems to be even more comparable to our fleeting existence. These works are created out of a fragile substance. Every time the works are moved they run the chance of “aging.”²⁸ The drywall can be easily damaged; the pigments sit within the gypsum at various depths. Some are completely submerged into the substance while others exist on top of the panel. The fragility of the work makes it that much more precious. The bruises of color, the various dents that will soon swallow up the work, and the pigments changeably throughout time, keep the work alive.

James Elkins speaks about this love for natural colors steaming from “earth tones” while describing the alchemists’ interests in colors and decay. “The alchemists’ interest in *putrefaction* is shared by contemporary artists, many of whom see something beautiful in natural decay. The rotting fruit, blooming at the back of the refrigerator, is also outlandishly beautiful with its crown of bluish hair spreading over a glowing orange skull.”²⁹ This affinity for beauty and death is considered within my own practice.

The substrates are soaked in rich variations of pigment, and through their natural process of existing will decay into broken and lighter versions of themselves. Much like our own bodies, the works caducity is present. The works act as if a mirror to reflect our own disintegration. Calame, while working with the street tracings, spoke of mortality as her inspiration.

“I was thinking about how we all disintegrate. We all know that we’re going to disintegrate, not just while we’re alive, but also when we are dead. I was thinking

a lot about mortality. There are signs of it everywhere on public streets and sidewalks- marks of collapse, accidents, and loss. I wanted the work to reflect everybody's disintegration, everybody's loss. The mess of it."³⁰

Although Calame provides a permanent view of a human trace, we are both using marks to form new understandings of various forms of stain. Calame's stains are of the past and fossilize them through contemporary means. My work produces new stains that will only be captured for the time being. It is this ability to see my works end that keeps it lively and fresh. The understanding of an end within an art piece set within a time that is surrounded by works that have out lived their creators by decades or even centuries, gives a preciousness to something we know will not last forever. Although I don't have a definite time frame for these works existence, it is dependent on many variables such as sunlight and the amount of care given to each, I can promise they will change and age just like our own bodies.³¹ This acknowledgement to our own fate is important, without a conscious understanding of where our life is going we allow life to float by without even stopping to realize what makes it unique. We become wrapped up into an existence of immortality, and we run the chance of waking up to regrets.

CONCLUSION

The floor in my studio is a matrix for printing and painting. The incidental puddles, pools and stains produce transfers between form and concept. Through an intimate physical relationship with materials, I am able to create works that are stained with rich associations. They operate through chance as a means in which daily surroundings are closely examined. These opportunistic marks are vital to understanding

the world and the objects in them. These overlooked textures and marks, like dried oil slicks, desiccated chewing gum, blood spots or even the faint lines of hopscotch chalk played by the neighborhood kids, can be a beautiful reminder to our delicate human existence. Noticing these missed opportunities, unacknowledged spaces and unknown pleasures regenerates imperfection as potential.



Fig. 14

ENDNOTES

¹ Roth, Philip. *The Human Stain*. Boston: Houghton Mifflin, 2000. p, 242.

² *Oxford Dictionaries*, s.v. “stain,” accessed April 10, 2015,

<http://www.oxforddictionaries.com/definition/english/stain>.

1: Mark (something) with colored patches or dirty marks that are not easily removed. 2: Be marked or be liable to be marked with a stain. 3: Damage or bring disgrace to (the reputation or image of someone or something.) 4: Color (a material or object) by applying a penetrative dye or chemical.

³ Dustin, Christopher A., and Joanna E. Ziegler. *Practicing Mortality: Art, Philosophy, and Contemplative Seeing*. New York, NY: Palgrave Macmillan, 2005. Print. p, 213-214.

“ In modern times when everything a person needs may be bought in a store, there are very few hand-made things left. So we are robbed of that rare and wonderful satisfaction that comes with personal accomplishment. In Noah’s time, nearly every single thing a person touched was the result of his own efforts... This is why those people had an extraordinary awareness of life. It was this awareness of everything about them that made the life of early American people so full of inner satisfaction, so grateful for life and all that went with it. Nowadays modern conveniences allow us to be forgetful, and we easily become less aware of the wonders of life.” – page 3, Eric Sloane

The inner satisfaction and awareness that Sloane talks about is something I try to employ in my daily routine. This hand on approach to life is important in my eyes because it keeps you human. Reading this book, helped me realize and contextualize my own

thoughts on my awareness of life and surroundings and was a huge turning point in my research.

⁴ Koren, Leonard. *Wabi-Sabi: For Artists, Designers, Poets & Philosophers*. California: Imperfect, 2008. Print, 7.

⁵ Koren, Leonard. *Wabi-Sabi: For Artists, Designers, Poets & Philosophers*. California: Imperfect, 2008. Print, 9.

⁶ "Ingrid Calame: Mining the Surface', in *In Process: Ingrid Calame* (Monterey, CA: Monterey Museum of Art, 2010), p.9.

⁷ Elias, Amy J., and Christian Moraru. "Comparing Contemporary Arts; Or, Figuring Planetaryity, Terry Smith." *The Planetary Turn: Relationality and Geoaesthetics in the Twenty-first Century*. N.p.: n.p., n.d. N. page. Print, 175.

⁸ Salle, David. "Structure Rising: David Salle on 'The Forever Now' at MoMA." ARTnews. February 23, 2015. Accessed April 15, 2016.

<http://www.artnews.com/2015/02/23/structure-rising-forever-now-at-moma/>.

⁹ Grosse, Katharina, Beat Wismer, and Jeremy Gaines. *Katharina Grosse: Inside the Speaker*. N.p.: n.p., n.d. Print, 99.

¹⁰ McColm, Donna. *Opticality and the Work of Morris Louis (1912-1962)*. 2007, 67

¹¹ Bacon, Alex. "Landon Metz." Landon Metz. 2015. Accessed April 12, 2016.

http://landonmetz.com/index.php?page=text_ab_legacy.

Originally heard lecture at Contemporary Art Museum St. Louis, 2015

¹² Bacon, Alex. "Landon Metz." Landon Metz. 2015. Accessed April 12, 2016.

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Originally heard lecture at Contemporary Art Museum St. Louis, 2015

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- ¹³ Harold Rosenberg, "The American Action Painters" from *Tradition of the New*, originally in *Art News* 51/8, Dec. 1952, p. 22
- ¹⁴ Malone, Meredith, Susan Laxton, Janine A. Mileaf, Bradley Bailey, and Emily Hage. *Chance Aesthetics*. St. Louis, MO: Mildred Lane Kemper Art Museum, Washington U in St. Louis, 2009. Print, 3.
- ¹⁵ Malone, Meredith, Susan Laxton, Janine A. Mileaf, Bradley Bailey, and Emily Hage. *Chance Aesthetics*. St. Louis, MO: Mildred Lane Kemper Art Museum, Washington U in St. Louis, 2009. Print, 3.
- ¹⁶ Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*, London 2000.
- ¹⁷ Grosse, Katharina, Beat Wismer, and Jeremy Gaines. *Katharina Grosse: Inside the Speaker*. N.p.: n.p., n.d. Print, 98.
- ¹⁸ Grosse, Katharina, Beat Wismer, and Jeremy Gaines. *Katharina Grosse: Inside the Speaker*. N.p.: n.p., n.d. Print, 98.
- ¹⁹ Malone, Meredith, Susan Laxton, Janine A. Mileaf, Bradley Bailey, and Emily Hage. *Chance Aesthetics*. St. Louis, MO: Mildred Lane Kemper Art Museum, Washington U in St. Louis, 2009. Print, 46-47.
- ²⁰ Maier, Ati. "Bomb." BOMB Magazine — Katharina Grosse by Ati Maier. 2011. Accessed April 1, 2016. <http://bombmagazine.org/article/4910/katharina-grosse>.
- ²¹ "Drywall 101." The History of Drywall. Accessed April 20, 2016. http://drywall101.com/articles/drywall_takeover.
- ²² "Capillary Action." , from USGS Water-Science School. Accessed April 20, 2016. <http://water.usgs.gov/edu/capillaryaction.html>.

“When you spill your glass of BubblyBerryPowerGo (which is, of course, mostly water) on the kitchen table you rush to get a paper towel to wipe it up. First, you can thank surface tension, which keeps the liquid in a nice puddle on the table, instead of a thin film of sugary goo that spreads out onto the floor. When you put the paper towel onto your mess the liquid adheres itself to the paper fibers and the liquid moves to the spaces between and inside of the fibers.”

²³ "British Art Show 8." British Art Show 8. Accessed April 25, 2016.

<http://britishartshow8.com/artists/jessica-warboys-1505>.

²⁴ "British Art Show 8." British Art Show 8. Accessed April 25, 2016.

<http://britishartshow8.com/artists/jessica-warboys-1505>.

²⁵ "Wolfgang Tillmans January 20 – February 24, 2001 Main Gallery." Wolfgang Tillmans. Accessed April 25, 2016.

http://www.andrearosengallery.com/exhibitions/2001_1_wolfgang-tillmans.

²⁶ The ASX Team. "Wolfgang Tillmans and His (Almost) All Consuming Eye | #ASX." AMERICAN SUBURB X. July 24, 2015. Accessed April 25, 2016.

<http://www.americansuburbx.com/2015/07/wolfgang-tillmans-lecture-2011.html>.

²⁷ Newman, Michael. *Body, Trace, Event, Ingrid Calame: Trace*, Fruitmarket Gallery, Edinburgh, p.1

²⁸ Koren, Leonard. *Wabi-Sabi: For Artists, Designers, Poets & Philosophers*. California: Imperfect, 2008. Print, 62.

“Their nicks, chips, bruises, scares dents, peeling, and other forms of attraction are a testament to histories of use and misuse. Through things wabi-sabi may be

on point of dematerialization (or materialization) – extremely faint, fragile, or desiccated – they still possess an undiminished poise and strength of character.”

²⁹ Elkins, James. *What Painting Is: How to Think about Oil Painting, Using the Language of Alchemy*. New York: Routledge, 1999, 70

³⁰ “Ingrid Calame: Mining the Surface’, in *In Process: Ingrid Calame* (Monterey, CA: Monterey Museum of Art, 2010), p.9.

³¹ Dharma Trading, Eve, “You must have keep your paintings out of sunlight, where they should keep well, but I'm sorry we don't know how long they will keep their vibrancy without protection. (personal communication, February 8, 2016).

LIST OF FIGURES

Figure 1: Ingrid Calame, *Process Shot of Street Tracing*, 2001, Wall Street.

Figure 2: Caitlin Aasen, Installation view of *Untitled*, 2015, silk, bed sheets, pillow, dye, and colorants, dimensions vary.

Figure 3: Caitlin Aasen, *Florence*, 2015, dye and colorant on canvas, 53 x 79 inches.

Figure 4: Katharina Grosse, *Psychylustro- The Drama Wall*, 2014, acrylic on wall, floor, and various objects, 1250 x 100000 x 450 cm, City of Philadelphia.

Figure 5: Katharina Grosse, *Inside the Speaker*, 2015, acrylic on fabric, soil and glass fiber reinforced plastic, 450 x 4170 x 1870 cm.

Figure 6: Caitlin Aasen, *Drywall 2*, 2015, dye and colorant on drywall, 96 x 48 x 2 inches.

Figure 7: Caitlin Aasen, *Drywall 4*, 2015, dye and colorant on drywall, 96 x 48 x 2 inches.

Figure 8: Caitlin Aasen, *Drywall 1*, 2015, dye and colorant on drywall, 96 x 48 x 2 inches.

Figure 9: Caitlin Aasen, *Drywall 3*, 2015, dye and colorant on drywall, 96 x 48 x 2 inches.

Figure 10: Caitlin Aasen, *Process shot*, 2016, water, dye, colorant, silk and drywall.

Figure 11: Caitlin Aasen, *Detail shot*, 2016, dye and colorant on drywall.

Figure 12: Jessica Warboys, *Sea Painting* production shot, July 2015.

Figure 13: Wolfgang Tillmans, *Freischwimmer*, 2012

Figure 14: Caitlin Aasen, *Process shot*, 2016

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