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TTU / J.T. & Margaret Talkington College of Visual & Performing Arts

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BOATS

by Allen Smith

A MASTER'S REPORT STATEMENT
IN STUDIO ART
Painting

Submitted to the School of Art of Texas Tech University in Partial Fulfillment of
the Requirements for the Degree of

MASTER OF FINE ARTS

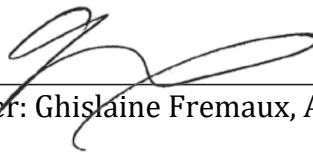
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Lastly, thank you to everyone else who contributed in ways big and small to my success; you know who you are. I count myself fortunate that there is not room in this report to list everyone by name. Please know that you are appreciated.

"Images often shape our concepts far more thoroughly than dialectical arguments can."

David Bentley Hart

The Experience of God: Being, Consciousness, Bliss

". . . but we would perhaps do better to wonder what we have lost or hidden by this very finding."

Robert Scholes

Semiotics & Interpretation

"The vanity of existence is revealed in the whole form existence assumes: in the infiniteness of time and space contrasted with the finiteness of the individual in both; in the fleeting present as the sole form in which actuality exists; in the contingency and relativity of all things; in continual becoming without being; in continual desire without satisfaction; in the continual frustration of striving of which life consists. Time and that perishability of all things existing in time that time itself brings about is simply the form under which the will to live, which as thing in itself is imperishable, reveals to itself the vanity of its striving."

Arthur Schopenhauer

Essays: On the Vanity of Existence

INTRODUCTION

Value lives in potential. Art is just a word, and comprehending art in the real cannot be adequately represented in words, only re-interpreted. Art can be serious business; big ideas and big paintings need room to grow and breathe. Integrating generations of new event-planes, idea-expanses, experience-potentials, reality-mappings, painting can collide polar worlds, scan the horizons of time and human being, and quietly present stimulating frozen events to our senses. Painting concretizes live action on flexible audience boundaries which contextually ebb and flow.

Painting is dead: death and love. It is dead loving living. To paint supplements (in the geometrical definition) a relationship with life and hate. Like the 180 degree semi-circle, horizontality results. My work is a form of creative study. I am antagonizing certainty, scratching through the layers of caked residue over our human spirit, the enamels that protect the sensitive root of our collective being. The studio-mind respirates day in and day out, practicing creative activity as human-embodied formalisms¹. The paint body holds contents-in-form, and composing media through events freezes action on stretched timelines. The effect is an observer who experiences another time: painted time.

Within me is a generous volume of lack. I take some relief in the words of Robert Motherwell, speaking before the U.S. Congress House Committee of Education & Labor in 1970:

I speak only as an artist. But to speak as an artist is no small thing. Most people ignorantly suppose that

¹ By "human-embodied formalism" I mean to acknowledge the physical material properties of consciousness inhabiting a human body in space.

artists are the decorators of our human existence, the aesthetes to whom the cultivated may turn when the real business of the day is done. But actually, what an artist is, is a person skilled in expressing human feeling.

Artists do real work, and it is emotionally vulnerable at times, no doubt. Nothing less than honest, sincere, passionate, and authentically flawed truth is required. Our society depends on it.

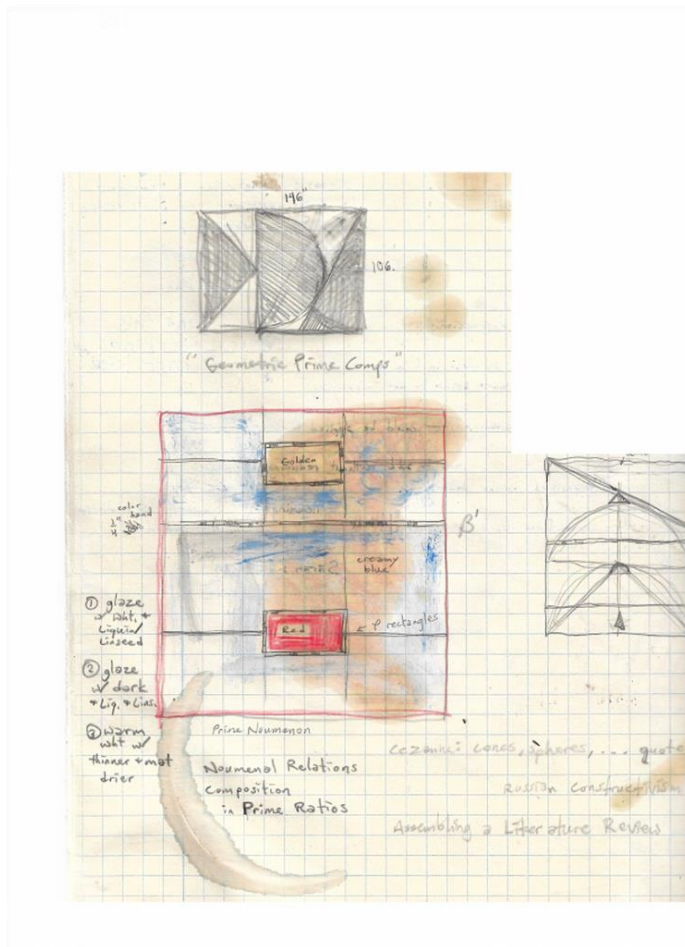


Figure 1. Cropped Sketchbook Scan (showing notes & plans for Noumenon 43), 2019, mixed media, approx. 11" x 8½"

NOUMENON

Noumenon. I often use this term in titles. It comes from Emmanuel Kant in the 18th century. He said the noumenal world existed beyond our human sense perceptions: "a thing as it is in itself, as distinct from a thing as it is knowable by the senses through phenomenal attributes" (O.E.D.). I use it to signify wonder. Acknowledging limits, unknowing, is important, and yet willful ignorance is a sin. The borderland where human potential is exhausted is tragic beauty realized, set out for the review of another more complex being yet to come or already here.



Figure 2. Noumenon 36: 3 Color Bands, fall 2018, oil on canvas over hardboard mounted on wood & plexi (anti)shadow frame, 26" x 50" x 3½"

BOAT TIME

In 1962, George Kubler published a short text titled *The Shape of Time* in which he proposed that instead of a biological

historical metaphor (birth, branches, life, death, etc.) we should use an electrodynamic one, featuring nodes, currents, and relays, clusters and switches.

I propose a nautical one.



Figure 3. Photo of B40 *Embankment* Studio Section, TTU campus, Lubbock, TX

I build boats: fundamentally buoyant, seaworthy vessels which float on the surface of the ocean. They are trash and treasure, sublime. The bottom of the ocean is the noumenal limit. The depth of the visible light is the limit of the phenomenal. The boat is the artwork, the vessel. The hull is separation: it displaces and bonds, lubricating movement of liquid environment around solid mass. The movement of traveling is the art. By and from these boats, I navigate the surface-membrane of my reality, between the infinite space-sky above and the murky seawater below. What is the promise in boats? They float. Paintings moving through the waters of receptive minds.

Causing the painting is the effect. Making objects is a deliberate act of generating influence potential; simply living is, also. Creating is leadership, claiming with various degrees of boldness that an effect is desired, which assumes an audience. The work of art becomes a vehicle for relationship to content, to experience. What is our relationship to knowledge? What is absolute and what is relative? What is the real and possible content?

When we look at a painting, we are seeing a relationship present itself. Paintings embody relationships, with memories of shared creative experiences; evidence of this is undeniably palpable when standing in front of a painting. From dying love, I resurrect living paintings of quiet presence and human touch. Each work of art is a new timeline of exponential relationship.

The famous modernist abstract color-field painter, Barnett Newman, articulated the symbolism and function of his *zips* in a way that serves as a significant point of reference and distinction to my own *color bands*. Newman's *zips* are vertical and stand in for the human being, the subject, existing within totality, in his/her/their or, objectively speaking, *its* totality: simultaneously uniting and dividing surrounding space. To Newman, the *zip* is all-significant; the subject-individual is the pinnacle of the circumstance, of existence. To me, my *color bands* symbolize the noumenal threshold and embody an integrated, reciprocal relationship between individual and environment. They are mobile agents that manifest beneath, above, and within the reality they inhabit, a synthesis of the inner and outer worlds, mental and physical, intellectual and metaphysical, spiritual and natural. The *and* is important, an acknowledgement of the limits of human perception. Newman's *zips* are innately anthropocentric. My *color bands*, often laid horizontally, aim to speak instead to universal time and embedded intersubjectivity.

Their course is directed away from High Modernist Anthropocentria toward humbler integrated ecosystems of harmonic natural relationships, based not on human superiority, but integrated active management, participation, and co-operation.

Contemporary painter and academic, Squeak Carnwath, based in Oakland, California, expresses a value of what it means to be human when she discusses her work. She talks about aging and relationship, the human touch, safety, and how the surfaces of her paintings can be read like human skin, acquiring



Figure 4. (digital edit of) *Thinking Painting Yellow*, 2019-2020, oil on paper, 30" x 22"

imperfections as a process of story and identity (Squeak 1:38). Her paintings are humble, perceptive, and intelligent. Her work stands against the frenetic pace of the day and materialistic values; she promotes with virtuous sensitivity and strength of what it means to be human. Carnwath actively uses indexical marks to address lived experience in the contemporary present moment, and here I depart from her intentions: By amplifying structures of knowledge over subjective

feeling, I present the human function as thinking, as perception, in contrast to its own harmonics of natural, robust

health. Healthiness which manifests structurally integrated, deeply anchored, imperfectly flawed expressions of beauty—a symptomatic by-product, not an effect. Carnwath paints the human condition directly. I seek to paint it by negation, arriving at what is felt indirectly through a framework of what is perceived and perhaps projected: portraits of our collective plight with material existence. By focusing my lens externally, often (but not always) away from any individual human particulars, our collective subconscious can breathe and exercise, resonate between the trees of our history without being self-conscious.



Figure 5. *Primordial Noumenal Landscape (Origin of Being)*, oil on canvas, 2018-2020, 90" x 120" x 2 $\frac{3}{4}$ "

ON LANDSCAPE: PLACETIME

Since I first began painting, landscape has been a consistent theme in my work. In a 2009 artist statement I described the landscape serving as a structure to facilitate the expression of line, form, and color: the landscape as a form of

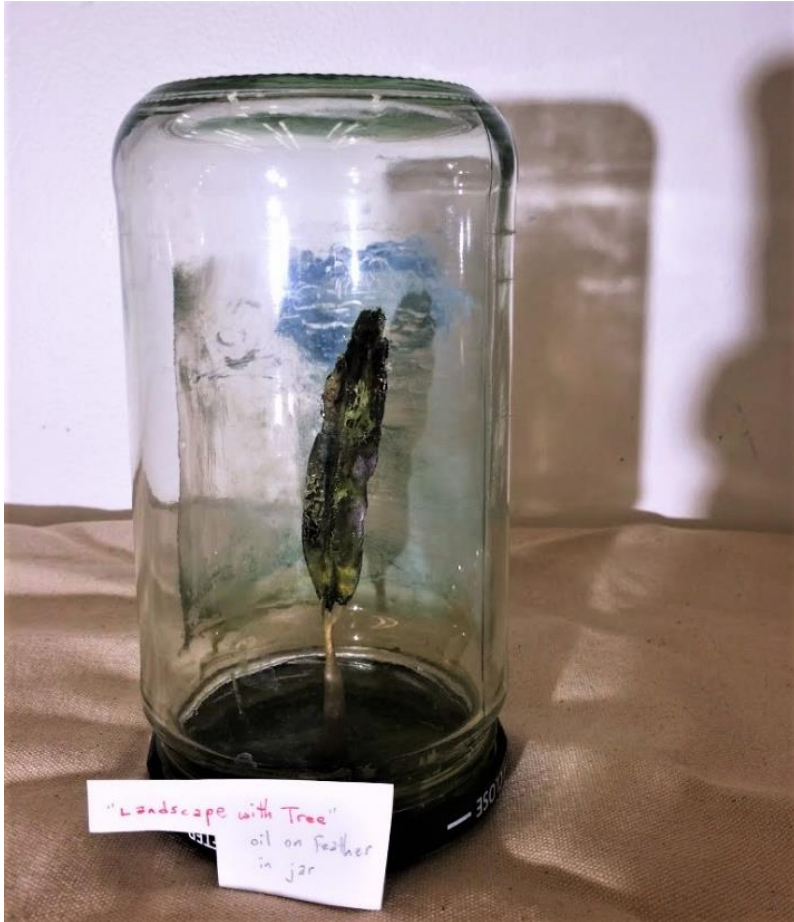


Figure 6. *Landscape with Tree & Label*, 2019, mixed media, 7"(h) x 4½" diameter base

external "absolute" -something apart that sets the playing field for our human activity. The theatrics of human matters fluctuate. New perspectives and tomorrow's events are perpetually recontextualizing historical narratives. The earth absorbs physical traces of these evolutions (with a timeline that dwarfs ours) and, therefore,

occupies a sovereignty beyond the selfish motives of subjective human endeavors. Our experience of the world can be, and is being, impacted by human activity, but our species is contingent on the world, not vice-versa.

I never work with landscape as subject, alone. Every painting or drawing (to use the traditional labels) is a

cooperative effort between depicted subject and process-in-function medium. These two components: medium-expressed (the particular way in which a medium engages its environment) and physical imagery² combine to shape the work's content. I approach content with borrowed respect: it is something I do not own, but rather manage—a dynamic range of potential to be optimized. The landscape is the baseline physical fabric of our human reality. The reality of interiority is in our minds, but everything external is constructed on landscape. Peeling away the layers of human commotion, removing evidence of our presence, re-assembling and re-presenting content is my effort to dig into the core of reality. Landscape is place in time. It is in fact, place-time combined into one. It is dynamically still, pregnant with subtle movements forecasting future events. It is past and potential presenting at once. In painting, landscape stages the interplay between the world and my mind's faculties of imagination.

COMPOSITION

Formally speaking, the American Abstract Expressionist and Color Field pioneer, Helen Frankenthaler, possessed a masterful instinct for composition. Her poured and scraped marks into raw canvases embody a synthesis of boldness and delicacy: alertness, vitality, rigorously perceptive and integrated—the feminine archetype expressed in voluntarily cooperation with gravity and ground, foundationally integrated. She captured unity and

² Physical imagery can be non-objective/purely formal (e.g., striated brushstrokes and passages of shrunken wrinkles of oily mixtures forming shapes) and/or it can be representational of external subject matter (trees, mountains, people, events, etc.)

variety with sensitive virtuosity. When I look at her paintings, I see an unfolding history in one ever-present moment. The veils of seeping medium from the initial marks of pigment act as an echo, as if the colors had shadows functioning in another dimension. As the pigment calcifies, it is as if its spirit is released from its body—a material death, a ceasing of animation. Like death in humans, the final result of Frankenthaler's action paintings (and those of her peers) is essentially an extended open-casket funeral, not of mourning, but of active present memory, alive in the minds of attentive audiences.

Her paintings are serialized moments, inspired by impulse, intuition, and empathy all. Each mark has a personality and a promise, an independent disposition for interaction with other elements, and agency. Her marks expressed the habits of her mind (like Bay Area Figurative Abstractionist, Richard Diebenkorn, later reinforced) as if she were inviting all of the paints and tools to the same symphonic gathering, seamlessly orchestrating compositions of vision, space and process; she was a masterful director of improvised theatre on canvas.



Figure 7. Aug. 9, 2019 - Still from Role Acting "James" w/ Devised Theatre Company, Crowley Theater, Marfa, TX.

BOATS ACTING

Theatre-making has many parallels to painting. Similarities between the canvas and the stage: Who are the actors? Who or what is active? How is activity experienced, in time? By the audience? What is animated and what is passive (if anything)? Actors are criticized if they are being representational, that is, if they are acting in "a way" rather than truly *believing* their presence in the reality of their character. Good acting does not look or sound like *acting*. Visual art can be judged likewise.

Directors often use something called a phrase container to help guide their stylistic decisions for a play, a metaphor that functions to illustrate, juxtapose, or intentionally undermine content. My current studio practice centers on the working phrase container, *Boat on the Surface of an Ocean*: Freight ships, cruise boats, dinghies, yachts, lifeboats. A boat frames a relationship to forces outside of itself, and it functions without access to the totality of its environment. On the water, it is responsible for its buoyancy, not the activity in, or the knowledge of, the depths beneath it. Boats only act along the surface, vessels for experiences otherwise inaccessible. Their function is to respond to the conditions and mission, to travel the surface, that is, the thin membrane that separates the fathoms of the deep below from the infinite space above. The infinitely complex experience of human reality can be navigated, not exhausted, on the Arts.

And that's the general space from where I begin; I use the promise of a studio practice to open light on unexamined perceptions, assumptions about the way we experience our position in reality. I am speaking to things that are beyond my

limits of possible knowing; that I will never know. And that is good.



Figure 8. (Artifacsimile of) Constellation of the Archetypes in the Age of Cyber-Biological Integration, 2018-2020, acrylic, pencil, and pen over inkjet print (of original painting on canvas, 65½" x 144") on 5½" x 8" notepad

Ever ephemeral, theatre dissipates when the event is over. The action on the stage is alive only in moments; it can be translated and represented, but never replicated by photograph or video. In painting, the theatre is presented in a frozen totality. Its entire history is there, an archeological archive of its life developing before perceiving senses. It expresses its beginning and conclusions in a moment, but its layers of content are only discoverable (if at all) with time spent in its company, with active looking, listening with our eyes. I make

paintings that reward repeated viewings, extended relationship, and sensitive observation.

So what, then, is unique to painting? Paint responds to human acts with tools and time, addition and subtraction, multitudes of active agents and one collaborative synthetic integration comprising one *breathing* art/object/event. I consider, compositionally, the stratigraphical layering, archeology, and geology beneath and within the geography. Movement and time overlap in superimposed activity. Surface and depth, opacity and transparency, interaction of layers; each mixture of linseed oil, Japan drier, mineral spirits, Liquin, Galkyd, stand oil, motor oil, spit and sludge (the alchemy of the studio), each combination offers a unique theatre which eventually freezes in a structure: a microcosm of our human-scaled nature. The fingerprints of the oil, the patterns and scaled fractals, the indelible marks carved into and wrapped over each location, begin to look like plateaus, mountain ridges, altitudes and ravines no different than the processes which give form to our spinning space-planet. The scale of time is only collapsed.

Texture is a transcript of eventhood: petrified narratives, like the mapped tracings of boats' courses. Sometimes, the characteristic elements are expressed in moments, laid horizontal to cure, cooperating naturally with time and gravity. In other cases, I revisit the same section multiple times, extending my working relationship with it. The texture is inseparable from the composition, the tie between the second and third physical dimension. What creates ridges and gouges on a plane also defines color borders from above.



Figure 9. *Prime Shape Composition 5*, 2019, oil on canvas with noumenal color band "bumper" frame, 50 $\frac{3}{4}$ " x 69 $\frac{1}{4}$ " x 1 $\frac{1}{2}$ "

A painting may articulate a physical property: a reaction between human activity and noumenal reality. Mapping journeys of events and expressing *knowledge* are different. Hilma af Klint was a theosophist painter practicing during the turn of the 20th century, and her paintings and notebooks might be accurately described as mapping knowledge of the divine through a spiritual taxonomy (she described herself as a medium for divine knowledge). My work is intently cooperative with super/metaphysical forces, but in contrast, the resultant objects are not necessarily signifiers of knowledge. I claim no knowledge of the divine entity. Rather, I produce objects (and subsequent experiences) which are forms of knowledge of the "experience of," not the thing-in-itself. I am creating prompts

and signifiers of human interaction *with* it. The value for me is the *attention* and *interaction*, not in schemata. Knowledge is a form of possession. By knowing a thing, we conquer it and extinguish its wonder/mystery properties, willfully substituting systems of representations and labels for observations and relational experience. Making art is way for me to materialize the not-knowing and to rebel, quietly and forcefully, against our cultural bias towards knowledge acquisition. I am not against knowledge, *per se*; I am against human-based knowledge as ultimate authority. My goal cannot be thought of in terms of knowledge gain. Rather, its gain is in terms of experience, creative activity between me and what is unknown, uncreated, unrealized.

An object can be studied indirectly by the properties of its expressions. Biochemists use a process called gel electrophoresis to map proteins in DNA and RNA. The fragments of proteins, prompted by an electromagnetic current, traverse varying distances along an agarose gel based on their size, which indicates properties of their identity. I am doing a similar process by making paintings and drawings: they stand for expressions of interaction between human methodological application and the unknown. I induce actions with materials and study their behavior. The paintings emerge through a developmental process of impulsive/spontaneous/instinctual action, observation/reflection, response and planning, and amplification/fine-tuning of formal and conceptual relationships. By acting with paint, I transcribe externalizations of my intentional behaviours and study the results. The metaphorical boats I build chart their courses to unknown destinations, fueled by my human interaction with an unanswerable question.

I am throwing rocks, or boomerangs, or shouting in the direction of an invisible target. By watching for ricochets, and listening to echoes, I'm learning about the nature of this target which is otherwise unknowable to me. This is Kant's Noumenon. This is God proper of the world religions, the ultimate thing-in-itself, and it makes me uneasy trying to describe it. So, I make do with painting and drawing, conversations, and thoughts, often using words to reference new learnings or to ask questions that seem important to my work at the time. In doing this, the designated art-objects become referents to my human experience, not to celebrate it, but to acknowledge its identity and limits. They, perhaps, physically embody questions and their responsive physical properties: objects birthed by creative acts in response to deliberate exploration. I gain knowledge of the properties of my relationship to questions and activity, not knowledge of the thing-in-itself.

This is how I understand contemporary continental philosopher Graham Harman's Object-Oriented-Ontology: objects (his definition includes humans) interact with other objects only partially, never totally, based on their reactive parts. For example, certain properties of fire interact with certain properties of cotton to produce the event of burning. Infinite potential in the fire and cotton are omitted from the equation based on the limitations of their respective interactive partner

Harman has also reanimated a concept borrowed from science, *symbiosis*, which he contextualizes within Object-Oriented Ontology as a process, transition, or transformation in which an object changes significantly from one state to another. This symbiotic shift is qualified by being irreversible and identity-changing. He explains that an object undergoes typically six to twelve symbioses before reaching a mature state, which to me is



Figure 10. Bookmark
(End of Day 9),
snippet from BOATS,
cyber MFA thesis
(anti-)exhibition,
Apr 6-18, 2020

equatable to a “finished” work of art in the present. As a term, I find Harman’s use of symbiosis to be an attractive addition to include in any effort to explain the inner workings of creative activity.

Contemporary British artist, Ian McKeever, puts work away for months at a time to get his mind off it. He is more interested in time than he is in space. I feel the same. Taking time out away from activity is key; an incubation process, setting work aside and being patient with its time, allowing the mental commitments, intentions, and beliefs to fluctuate around it translates to stability, a broader creative footprint in time. Planning three or four steps in advance, then reconsidering after each step parallels my experience of human time: looking from the present to the future, considering the immediate past just transcribed, and again sketching plans, revised, for the future, not losing presence in the moment.

Sketching is thinking, and sketching blurs into mark-making on canvas in a way that distinctions are unnecessary. Utilizing freedom of process, I move into physical claims of reality, sometimes culminating in a work on canvas. The mental states of mapping future actions oscillate the creative presence from future, past, and present. At a certain point, the processes enacted on a single object have delivered it to maturity and it begins acting

in the world on its own merit, built on the foundation which I cultivated in its youth.

SECTION: CONCLUSIONS

Making art is my human attempt at growing my capacity for discovery. My interests evolve in radiating arcs that move forward with me in time. My direction is discerning; I have agency but not control.

All human-based knowledge is a representational fiction, removed from primary relationship to reality, our collective theatre of fictions mapping facts. Elements of thought and action can have profoundly influential effects; every moment is not only a section of time, but rather, more importantly, the tip of a cone to an eternal future. In our human narrative, fiction *maps* future truth. Hypotheses predict results which support or refute the limitations of our intellectual targets. We cannot test what we cannot imagine. We cannot measure what we are not testing, even if the data is there in plain sight. Any discovery of "truth" by science is contingent on our relationship to it, which is always changing. Truth is not a destination; it is a property of relationship, of function. The function of science (admirably) is to discover evolving properties of our relationship to reality. This is a form of knowledge that can be applied to medicine and technology, social design, and human understanding. In contrast, art speaks to another category, the realm of experience, which thrives with or without the obligation of knowledge.

Painting is playing. My brushes and paints are actors and props. The canvas *is* the stage. I am the director, not the

dictator. I listen to the opportunities in each act, each moment, each event and interaction. My leadership is flexible.

I build painted boats: fundamental, buoyant, seaworthy vessels to float the surface of our human ocean. The boats are portraits of our individuated and collective spirit living in its contemporary condition.


The boat's promise. . .

I peer into the depths only as far as my imagination's light penetrates, where the noumenal begins. For me, that is the play: work that continually yields new experience without exhausting wonder.

End.

Note: MFA thesis show BOATS was exhibited entirely virtually (rather than 5&J Gallery @ CASP as originally intended) due to circumstances created by the COVID-19 pandemic. The show lasted thirteen days, with new content added daily, between April 6th-18th, 2020, culminating in a live Q&A virtual reception on the closing date. Digitally archived content can be found at allensmithart.com

11-21-2011



Cooperation
Practical Application
Significance
Esteem
Shared responsibility.

Be good.
Be proactive.
Seek solutions.
Be optimistic.
Be a doer, not
a contemplator.
Feeling sorry for yourself
never helped anybody

* Working to meet deadline for
Action Research @ SOU

In a quiet corner,
pursuing completion of trivial tasks,
Artificial glow enabling prolonged suffering.
Escaping my mind's limitations,
Wander away in search of meaning,

Constructing knowledge as has been done before,
and will be done again,
repeating procedures - learning redundancy,
Pursuing refinement, defining, organizing
For who is this to benefit? ~~if it were to be~~
Walk a new direction and forget what is
supposed to happen.

Students of man sift through clutter,
the accumulation of knowledge suffocates,
A soul searches for a breath,
accelerating into the future, longing for
lost opportunities.

Not to disengage - the consequence too severe,
recovering to find balance, a struggle.
Collaborating to construct our reality, finding
meaning as we work with others.
Hello, joy, it has been some time since we have been
together. - welcome, my old friend.
Look at all of the people marching,
together in direction, confusion dissipating
in unison, leading + following -
helping one another along.

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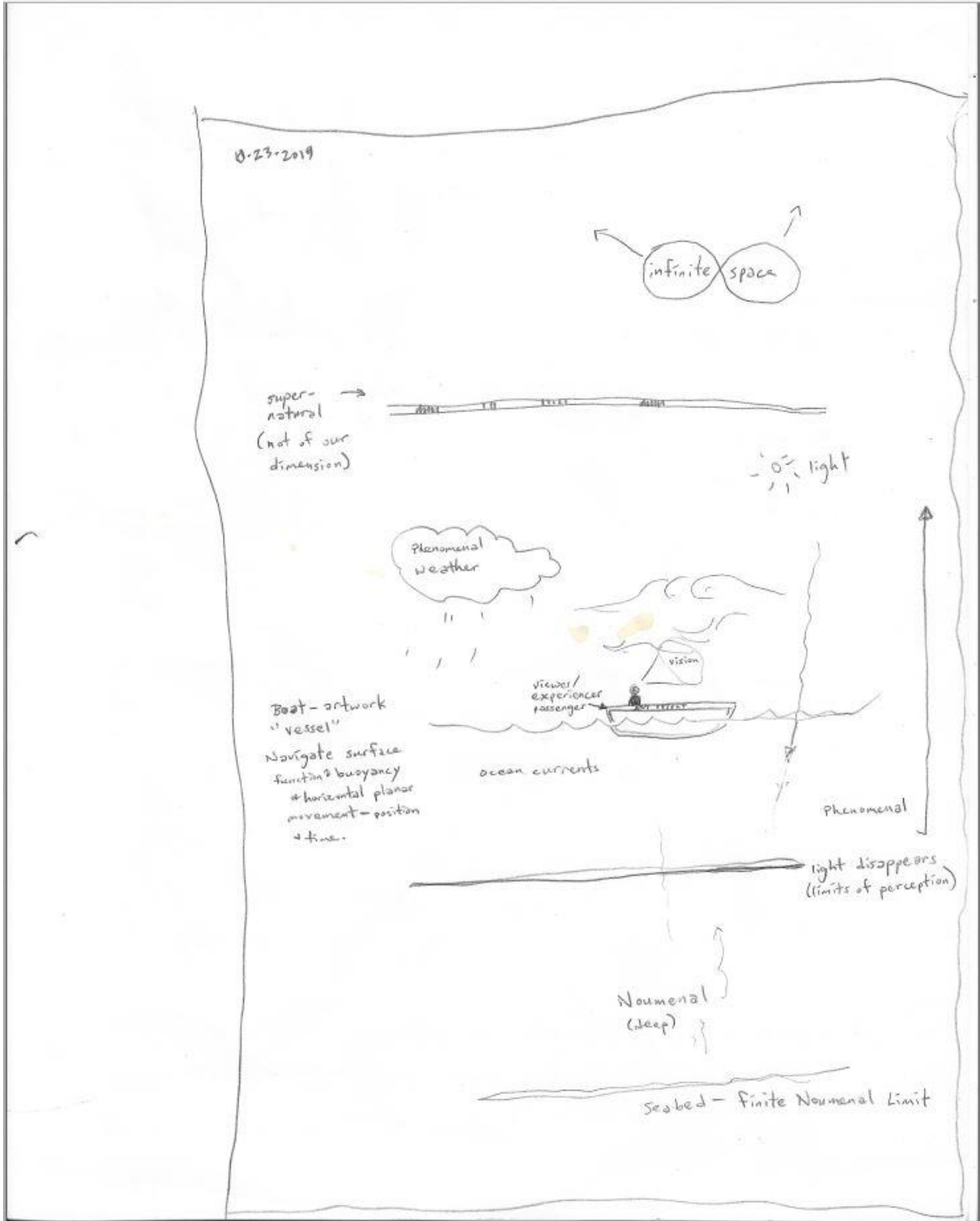
"The Shape of Time: Remarks on the History of Things," 1962.

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Appendix



Thoughts/Notes on the Future

The future of this world is a rolling wake behind this moment. However, as with boats, our movement is relative and time doesn't function according to our normal models. The boat moves away from the wake ~~in~~ through relative space ~~over~~ as a function of time. (citation from Art & Physics?)

There is little difference between edited paint and edited text. Words are like brush-marks and this report is painting. Deciding if, when, and where to show is as important a decision as choosing when and how to paint or what words to write.

Cautiously, I think I know what Tina Fuentes meant when she told me about the title of a lecture she gave: *Everything & Nothing*. One must believe that *everything* is at stake. Treat every act with divine respect. And know that all of our material bodies are ephemeral. What then, is eternal?

Love hides in so many ways; when we miss it, we make the mistake of thinking we are alone and separate, apart from others.

~~Reality is relational. The destination is the moment, and only that which we do not understand is beyond our mortal limits. Who has the sense to wonder?~~

Committee Notes - April 2020

displacement in the contemporary moment. . .

Appendices

stay clear... for our own sake. get out of our own way. . .

Documentation online. . . conceptual space of exhibition in time will happen. . .

include a rationale. . . document in a way that. . . .

.....

.....

How will I be sharing my exhibition. . .

Marking time in some manner -- reported in real time or after the fact.

How am I situating a commentary on the uniqueness of the work of art within the broader conceptual goals of the show. . .

the limited edition thing. . . a well known artist will make prints. . . How am I clued into the irony.

Cheap mass produced items. . . contemporary effort to tap into mass production strategies. . . anti-thesis of singular art object. Turning the commercialism in on itself.

Is it losing control or is it gaining control? Articulate the thought processes about it. . . Acknowledging that tension...

Arbitrary relationship to market flux

Setting up a circumstance in which the public can interact. . . investment. . . If the piece is an action. . . set it up as an absurdity. . . Can people ask product questions?

In fulfilling the order, there is a chance to do something additional, unexpected -- delivering theatre. Operating within the transactional space of commerce, and subverting it, and producing an outcome that is engaging. . . delivering the artwork is a gallery exhibition. What are the legalities involved in eCommerce? Each piece is a vessel? what happens when. . .

Strong conceptual connection between the mental studio space, exhibition space. . . owning the time window -- owning the chaos of the situation and creating a stability for yourself. . . is the commercial component a major or minor part.

Contemporary discussion in the philosophy of perception considers how our brains process images of objects, whether we have direct relationships with the things themselves or if we perceive only representations. Noumenon 36: 3 Color Bands (~~Fig. 3~~) is a presentational cosmetic thing-in-itself and it is a representation of conceptual contents. Let us discard representational thinking and expand it to include multiplicities. It is yes *and* no to your reaction in its presence, different from humans in character properties, but no less infinite in its dynamism.

~~Why are we concerned with making art speaking to the contemporary moment? Mozart wasn't.~~ The information of the past is buried beneath and within us. I am seeking to tether a range of distances and vectors, from the deeply profound to the silly simple smiles of humorous combinations. Art expresses dynamism of the human spirit living.

Viktor Frankl: Paradoxical Intention

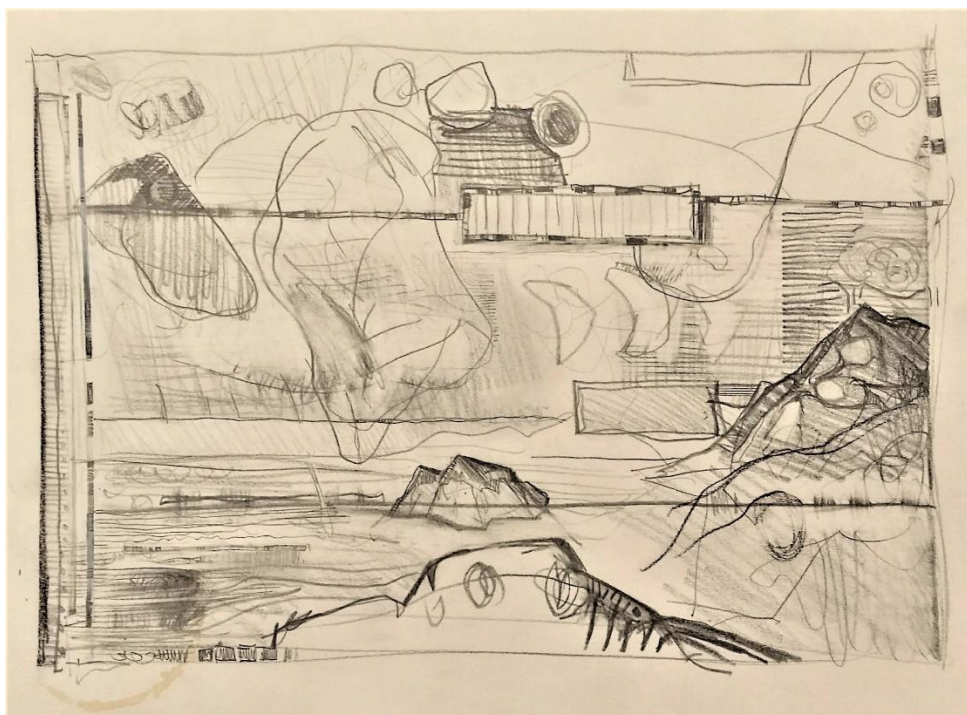
Descartes: "But immediately afterward I noticed that, while I wanted thus to think that everything was false, it necessarily had to be the case that I, who was thinking this, was something. And noticing that this truth—I think, therefore I am—was so firm and so assured that all the most extravagant suppositions of the skeptics were incapable of shaking it, I judged that I could accept it without scruple as the first principle of philosophy I was seeking [. . .] I could not obtain it from myself. It thus remained that this idea had been placed in me by a nature truly more perfect than I was and that it even had within itself all the perfections of which I could have any idea, that is to say, to explain myself in a single word, that it was God [...] but that

of necessity there must be something else more perfect, upon which I depended..." (Part Four, *Discourse on Method*, p.18-19)

Turbulence/Turbulenza: dispositional volatility, dynamism of the artist, inner angst—an angst that is fueled by dissatisfaction with the contemporary way of human being living. (turbulenza—Hyla and Susan at G.P.M.A.)

"So they know nothing officially of a subrational unconscious, of repression, or of defensive processes in general, of resistance to insight, of impulses which are determinants of behavior. . ."

Abraham Maslow, p 41 Ch 6, *Religions, Values, and Peak-Experiences*





Exhibition photo: *Slower is the Light Through My Window*
Clover Virginia Shore Art Gallery, Abilene Christian University
Abilene, TX, Aug. 2019

Allen Smith

2nd Year Painting Review

11.12.2019

Statement:

I believe value lives in potential.

What is missed when we briskly transform experience into recognition, definition, category, ideology, judgment, action, and archive?

I expect my work to function on multiple levels of perception, from the intellectual to the visceral. My methodology combines discovery with application by distilling basic compositional reductions of visual elements and media (Noumenon, Prime Shapes, Archetypes, etc.) and reconstituting their contents into composite art-objects.

Its message for the contemporary moment, if any, is that we might benefit from less speaking and more listening.

allensmithart.com
@alsmith_studio

Carol Maso
Writings

Lidia Yuknavitch's
The beauty of being a
German misfit Art Bible

"Gesamtkunstwerk"
total work of art —
synthesis (from Kelly)
11.12.2019

making message → drivers for artists
What's new what's contemporary?
*Tenacity
↳ New things are invisible...
Meso-American Hieroglyphics?
Codex...
image of photo → color band
Hunch: "Life is Beautiful"



3/10/2020
Mica Smith

Julian Hanna: Manifestos (A Manifesto)
June 24, 2014

Justus Brozek - Separation is inevitable

What is at stake?

Manifestos can be advertisements
↳ folded into artwork
prose helps inform tone/devising process

**STAKE!
YOUR!
CLAIM!**

Fem Aesthetics

epiphantic

painterly / fine art

Hurieh Heravi - Iranian artist statements are more poetic
Western Academy accessibility to wider academic audience

"Research statement / creative statement"

↳ How this leads to physicality in the work

11:25 am
3/10/2020
Dr. Hendriko B.

Be responsible with describing work

Distance obligation/free **Pitch Selection**

Isometrical Identity → rotate 360°

isometry - same shape + size

↳ square has 8 symmetries

- 1 Translations = magnitude + angle
- 2 Rotations =
- 3 Reflections =

WHAT CAN BE DONE IN FLATLAND?

↳ finite possibilities

chirality
handedness
clockwise

The Villa Rotunda - radial symmetry
left-handed vs right-handed

ITU
floor plan of School of Architecture is
half-turn symmetry

Tina Fuentes

| | |
|-------|----------|
| DATE | 2-7-2019 |
| TOPIC | Painting |

University of Houston

Patrick

• Luis Jimenez - died of studio accident

• Michael Ray Charles

* Jaune Quick-to-See

Smith

• Personal

* The living + the breathing
From within us.

* contact Amy Kim

• Cultural

Why is this so significant to me?

@ UTPB

Why does this keep coming to me?

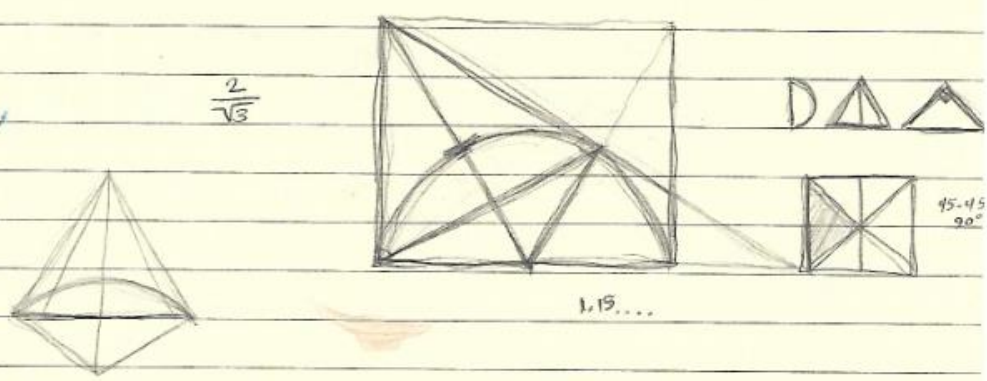
Show?

It's the make-up of self.

Embracing self. → discomfort.

When the conversation comes up, that's the truthness of self.

What is it that you want to do?



Simone Weil:

(French Philosopher, 1909-1943)

There is a reality outside the world, that is to say, outside space and time, outside man's mental universe, outside any sphere whatsoever that is accessible to human faculties.

Corresponding to this reality, at the centre of the human heart, is the longing for an absolute good, a longing which is always there and is never appeased by any object in this world.

Another terrestrial manifestation of this reality lies in the absurd and insoluble contradictions which are always the terminus of human thought when it moves exclusively in this world.

Just as the reality of this world is the sole foundation of facts, so that other reality is the sole foundation of good.

That reality is the unique source of all the good that can exist in this world: that is to say, all beauty, all truth, all justice, all legitimacy, all order, and all human behaviour that is mindful of obligations.

~~"At the centre of the human heart is the longing for an absolute good, a longing which is always there and is never appeased by any object in this world."~~

-Statement of Human Obligation

MFA Thesis Exhibition printed announcement "tickets" | ed. 500

