

UNCANNY DOUBLES

By

CHESLEY ANN LEWIS

SUPERVISORY COMMITTEE:

JULIA MORRISROE, CHAIR  
RON JANOWICH, MEMBER

A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS  
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS

UNIVERSITY OF FLORIDA

2010

© 2010 Chesley Lewis

To my Dad and my Mom

## ACKNOWLEDGMENTS

I thank my supervisory committee chair, Julia Morrisroe, for constantly challenging me to push this project beyond my own expectations. Her time and input were invaluable to me and were crucial in developing this body of work. I also thank committee member, Ron Janowich, for his insight into my work, as he often knows what my work is conveying before I can articulate it myself. I thank Bob Mueller for his interest in my work, his continual encouragement, and above all else, his sincerity. Finally, I thank Arnold Mesches and Jerry Cutler whose input and feedback on my work meant so much to me.

## TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS .....	4
LIST OF PLATES .....	6
ABSTRACT.....	7
PROJECT REPORT .....	9
PLATES .....	20
LIST OF REFERENCES .....	35
BIOGRAPHICAL SKETCH .....	36

## LIST OF PLATES

Plate 1. *In Flesh*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 4' X 3'.

Plate 2. *In Flesh (detail)*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas.

Plate 3. *In Vein*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 4' X 3'.

Plate 4. *In Vein (detail)*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas.

Plate 5. *Same Other*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 5' X 4'.

Plate 6. *Same Other (detail)*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas.

Plate 7. *Know*. 2010. Acrylic, pen, and polycrylic on canvas; 5' X 4'.

Plate 8. *In Bone*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas. 4' X 3'.

Plate 9. *Glimpse*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 5' X 4'.

Plate 10. *Parallel no. 1*. 2010. Collograph print with mixed media. 41" X 29".

Plate 11. *Parallel no. 2*. 2010. Collograph print with mixed media. 41" X 29".

Plate 12. Installation shot 1. 2010.

Plate 13. Installation shot 2. 2010.

Plate 14. Installation shot 3. 2010.

Plate 15. Installation shot 4. 2010.

Summary of Project in Lieu of Thesis  
Presented to the Graduate School of the University of Florida  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Fine Arts

UNCANNY DOUBLES

By

Chesley Ann Lewis

May 2010

Chair: Julia Morrisroe  
Major: Art

*Uncanny Doubles* explores the Freudian notion of the uncanny through both the distortion of bodily forms and the manipulation of materials to evoke psychological unease. Through a series of paintings and prints, the viewer is confronted by seemingly familiar references to the body floating in and out of odd, mysterious spaces. The seductive surfaces are lush, raw, and uninhibited. However, on closer inspection, the content bares itself to be unnerving at its core. Contorted limbs, organ-like forms, and skeletal structures slowly reveal themselves to the viewer; evoking a sense of the uncanny in relation to death and the dead body. Primal qualities of the imagery further arouse this sensation of the uncanny. There lies a sense of something recognizable yet somehow difficult to discern. In this way, the emerging references to the body function as uncanny doubles. They are manifestations of my own repressed memories surrounding death as well as realizations of my own mortality. This conception of repressed content from earlier stages of life returning in a familiar yet altered state courses throughout the work.

The development of the paintings relied heavily on material exploration. Experiments with materials ranging from paint, pen ink, and charcoal to magazine

clippings, food products, glues, plant root systems, and even human hair served as a method for teaching me how to create a marriage between my love of materials and the content of my work. My intuitive process depended on this constant play with materials, and so did the development of forms in the work. What is a very specific form in the beginning is constantly shifted between being concealed and revealed through a laborious layering process. By balancing my control and lack of control of the materials, the forms are allowed to emerge in a highly impulsive and yet highly deliberate manner. Ultimately, the surface effects resulting from this process further enhance the content of the work. The forms *feel* fleshy and skin-like; numb and lethargic; animate yet inanimate; dead yet alive. As the work relishes its own materiality, it serves to both attract and repulse.

This project asks a lot of the viewer. It demands time; time to relate one's own physical body to the work as well one's senses and emotions. In this way, the work is permitted to be very open-ended. By exploring my own psyche, I provoke viewers to delve into their own. These are psychological pieces and I want them to play with the mind.



## PROJECT REPORT

*Uncanny Doubles* revolves around an investigation of the uncanny in terms of the human body and psyche. Through the manipulation of materials, references to the human body emerge and serve to evoke unnerving sensations in the viewer. The Freudian notion of the uncanny permeates the work, as the forms seem familiar yet possess a strangeness that creates a sense of disquiet and anxiety. There lies a deadness to the imagery as if existing in a lethargic state between animate and inanimate. Though seductive in their surfaces, the paintings slowly reveal the darker aspects of their origin.

### **The Freudian Uncanny and The Double**

For there would be a real pleasure in watching it. He would be able to follow his mind into its secret places. This portrait would be to him the most magical of mirrors. As it revealed to him his own body, so it would reveal to him his own soul.  
—Oscar Wilde, *The Picture of Dorian Gray*<sup>1</sup>

The impact of Freud's conception of the uncanny is undeniable in the development of the paintings in this exhibition. However, I view his ideas not so much as an influence on the work, but rather as a critical tool used in illuminating its meaning. His direct linkage between the uncanny and that of something familiar is a key aspect of the imagery and especially important to the notion of an uncanny double. It is the idea that something which has been repressed is brought to the realm of consciousness once again in the form of *the double*. In this way, the double carries with it a sense of familiarity by triggering one's unconscious life. However, this familiarity is tainted by oddities and a strangeness; an unsettling sense of recognition but also unknowingness. In the exhibition, this unanticipated return of the repressed takes form in visual images pulled from my memories. These images become the means for evoking an instance of the uncanny. The

---

<sup>1</sup>Oscar Wilde, *The Works of Oscar Wilde* (New York: Walter J. Black, Inc., 1927), 177.

emerging forms function as uncanny doubles. They are manifestations of my own repressed memories involving death.

This sense of the uncanny is often strongly felt in relation to death and the dead body. In his essay, *The Uncanny*, Freud at one point links this sense to not only the gruesomeness of the dead body but, more important, the idea that “the primitive fear of the dead is still so potent in us and ready to manifest itself if given any encouragement.”<sup>2</sup> This innate fear is so basic and primal that it stands the test of time as well as our knowledge of science; it pervades across cultures. Though these paintings have evolved from very personal experiences, they too exist on a very primal, universal level. The seemingly primitive associations to the body evoke the notion of one’s own mortality—the very basic knowledge that one’s own body will be dead and the absolute uncertainty of what is to follow (Plates 10 and 11). Each painting becomes a visual realization of both my subconscious memories surrounding death and my own impermanence. They are my uncanny doubles.

### **Psychoanalysis**

The dream was very vivid, and showed me my beloved mother, with a peculiarly calm, sleeping countenance, carried into the room and laid on my bed by two (or three) person’s with birds’ beaks. I awoke crying and screaming and disturbed my parents’ sleep. —Sigmund Freud, *The Interpretation of Dreams*<sup>3</sup>

The role of psychoanalysis and the close study of other Freud texts dealing with this field has been an important component in developing imagery accessible to viewers. In particular, I focused on Freud’s *Interpretation of Dreams*. The knowledge of distortion in dreams is something common to most individuals and this fact has served as a sort of bridge between imagery from my own dream world and imagery others can find relatable.

---

<sup>2</sup>Sigmund Freud, *The Uncanny*, trans. David McIlintock (London, Penguin Books Ltd., 2003), 149.

<sup>3</sup>Sigmund Freud, *The Interpretation of Dreams* (Scotts Valley: IAP, 2009), 294.

In the conscious world, instances of the uncanny are often scarcely experienced. In the subconscious dream world, strange forms, mutations, odd encounters, and a distorted sense of space and time are allowed to dominate.

The realm of the dream world often forces us to repeat painful experiences that have been a part of our conscious, waking state of mind. Freud links this repeating or re-enacting of traumatic experiences to the repetition compulsion and the death drive. According to Freud, we possess a pleasure-seeking drive as well as a death drive. There lies an inner, unconscious compulsion to repeat; one powerful enough to overrule the pleasure-seeking drive.<sup>4</sup> This compulsion is linked to the death drive, which acts to counterbalance our desire to do things in which we find pleasure. When speaking to Freud's formulation of the death drive, author Margaret Iversen states

. . . it was prompted by the observations that shell-shocked soldiers he treated during World War I repeatedly dreamt of their traumatic experiences; that his grandson invented a game that, in fantasy, repeated the painful experience of separation from his mother; and that people in analysis contrive to repeat as contemporary experiences childhood events such as the conflicts of Oedipal scenario and its dissolution.<sup>5</sup>

The death drive is thus internal to the psyche and seems to function as an instinct to destroy. According to this concept, we are driven to return to our pre-organic, inanimate state.<sup>6</sup> Freud links this to his notion of the uncanny when he states, "The foregoing discussions have all prepared us for the fact that anything that can remind us of this inner compulsion to repeat is perceived as uncanny."<sup>7</sup> In my subconscious dream world I am reminded of my own compulsion to repeat. In my conscious world, this compulsion

---

<sup>4</sup> Margaret Iversen, *Beyond Pleasure: Freud, Lacan, Barthes* (University Park: Pennsylvania State University Press, 2007), 26.

<sup>5</sup>Iversen, 26.

<sup>6</sup>Iversen, 26.

<sup>7</sup>Freud, *The Uncanny*, 145.

manifests itself in my paintings.

### Process

What does finally appear on the canvas, in the best of cases, is probably a mixture between what the painter wanted and...accidents...It seems to me that in painting, and perhaps also in the other arts, there's always an element of surprise, and that distinction perhaps comes back to what psychoanalysis has defined as the conscious and the unconscious.

—Francis Bacon<sup>8</sup>

Perhaps the most crucial component of this project was the relationship between process and content. Over the last three years, I constantly engaged in the manipulation of many different types of materials. By experimenting with materials I had never used before, I was able to discover a visual vocabulary that slowly revealed what the content of my work was becoming. My embracement of the *Greenbergian*<sup>9</sup> emphasis on formalism was not abandoned by any means; rather, I began bringing other elements into the equation such as figuration and various types of space. I no longer restricted myself to the use of only paint and canvas. My own perception of what constitutes painting began to shift as I began working with materials such as glues, dead plant roots, human hair, food products, polyurethane, and magazine clippings. The inherent “grossness” of many of these materials in relation to the human body intrigued me and a strong attraction/repulsion dynamic became consistently present in the work. Because the uncanny is frequently intertwined with this attraction/repulsion dynamic, the surfaces of my paintings are completely and utterly bound to the content of the work.

---

<sup>8</sup>John G. Hatch, “Fatum as Theme and Method in the Work of Francis Bacon,” *Artibus et Historiae*, Vol. 19, No. 37 (1998) : 167-169.

<sup>9</sup>Clement Greenberg was an extremely influential American art critic who championed modern art, particularly abstract expressionism. One of his most significant essays, *Modernist Painting*, conveyed his emphasis on the formal qualities of painting (color, plane, line, surface qualities, and the push/pull of flat shapes). According to Greenberg, painting should emphasize above all else the qualities unique to its medium, especially the flatness of the picture plane; *Clement Greenberg The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance*, ed. John O’ Brian, vol. 4, *Modernist Painting* (Chicago: The University of Chicago Press, 1993) , 85-93.

This experimentation with these types of materials evolved into an interest in the disturbing physical qualities of the human body; more specifically, a study of the abject. Julia Kristeva refers to the abject as something that causes us to feel threatened or horrified because it blurs the line between self and other.<sup>10</sup> For example, a corpse becomes repulsive as it reminds of us of our own materiality. To recognize a corpse as human, as something that should be alive but is not, forces one to confront the reality of their own body existing in that state. It is a realization of one's own mortality. Similar to this repulsion from death is the repulsion from excrements of the body, open wounds, sewage, and rot; all of which serve as examples of the abject. The strong link between the quality of the abject and that of the uncanny is highlighted by Kristeva:

A massive and sudden emergence of uncanniness, which, familiar as it might have been in an opaque and forgotten life, now harries me as radically separate, loathsome. Not me. Not that. But not nothing, either. A 'something' that I do not recognize as a thing. A weight of meaninglessness, about which there is nothing insignificant, and which crushes me. On the edge of non-existence and hallucination, of a reality that, if I acknowledge it, annihilates me. There, abject and abjection are my safeguards. The primers of my culture.<sup>11</sup>

As I explored the concept of the abject, learning to not overly relish the materials and instead using them in a way that enriched the content was a continual challenge. The paintings in *Uncanny Doubles* were created with acrylic paint, pen ink, polycrylic, and charcoal. I developed a method of combining these materials in a way that causes them to imply fleshiness, decay, a sense of the body, and bodily fluids (Plate 1). Through an intensive layering process, I discovered a balance between the matte and glossy surfaces which served as a way of building up odd, dreamlike spaces for the emerging forms to float

---

<sup>10</sup>Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982).

<sup>11</sup>Kristeva, 2.

within (Plate 3). While this layering process is extremely intuitive at times, allowing the surfaces and images to evolve fluidly, it is highly deliberate as well. There lies a balance between my control and lack of control of the materials that developed and strengthened over the course of the project.

Learning how the materials reacted with one another allowed me to make specific choices in how I used them in the development of the imagery. In this way, *facture* becomes an important aspect of the paintings.<sup>12</sup> Letting the materials guide my hand *and* making my hand guide the materials becomes a dance of sorts on the canvas. I possess a unique ownership of the materials that came about only through experimentation and time. *Facture* is an end result in the work—a total combination of all the relationships that took place between chance and willed mark-making. The paintings reveal this ever-present belief in the power and beauty of the painting process that is critical to my practice. By embracing this materiality in the work, I used it to the advantage of the content. The raw, uninhibited surfaces become compelling in both their attractiveness and repulsiveness (Plates 2 and 4).

Throughout the earliest stages of this project, the work contained more specific human forms, such as distorted, sickly limbs and hands. Other pieces shifted into being more abstract, containing an implied reference to human organs, body parts, and fluids. As I explored both ends of this spectrum, I was able to identify the imagery that best communicated the content to the viewer. By *implying* a sense of fleshiness and skin, bone and skeletal structure, organ-like forms and contorted limbs, a deadened sense of movement is conveyed that is often associated with the uncanny (Plate 1). Dismembered

---

<sup>12</sup>“*Facture*” is defined in Webster’s Dictionary as “the act, process or manner of making something.” More specifically, it refers to an artist’s handling of materials in their work—where the hand of the artist meets the work.

from an actual body, these bodily associations manage to suggest independent activity wherein they teeter on the edge of being animate or inanimate. The forms seem insensate, numb, lethargic, and dead; yet their biomorphic nature allows them to appear to be morphing into something human-like or non-human. An uncanny aura is heightened as the forms appear to become something else (Plate 5).

The exploration into the abject aspects of the body eventually merged with a more psychological investigation of the disturbing. I was interested in treading the line of the instant an image becomes unsettling—similar to the moment you realize something is wrong or slightly off, in a dream. Freud describes the sensation of the uncanny as something that often “recalls the helplessness we experience in certain dream-states.”<sup>13</sup> I create a similar experience in my work when the viewer becomes vulnerably seduced by the lush surfaces of a painting and then slowly discovers a darker content at its core (Plate 7). By reviewing my own written dream journals from the past, I was able to pinpoint instances of the uncanny and build a visual vocabulary based on them. However, rather than revealing the specific narratives of my dream world, the paintings instead encapsulate how I *felt*. Dreams are real in the sense that we do *feel* emotions and sensations in them; our mind is simply in a subconscious state rather than in the conscious world. The paintings evoke these sensations and emotions through the language of visual images, much in the same way a dream does. By repeatedly shifting back and forth between concealing the forms and allowing certain elements to be revealed, a more emotive, sensorial, and sensual result has been achieved (Plate 8). Viewers of this exhibition are given the opportunity to perhaps discover their own uncanny double within the work—a piece of their own subconscious life that makes an unanticipated return.

---

<sup>13</sup>Freud, *The Uncanny*, 144.

## Influences

we are born and we die, but in between we give this purposeless existence a meaning by our drives. —Francis Bacon<sup>14</sup>

Along with research into specific texts, my project was also influenced by research into artists whose work exists in similar realms. The work of the Abstract Expressionists played a key role in the development of my own artistic language and practice. In particular, I have always been motivated by the work of the color-field painters, Mark Rothko and Jules Olitski. Their concern with the viewer's experience as they stand before a painting is something I too place a great deal of emphasis on. They allow for a profound connection to occur between the painting and the viewer; or, as Mark Rothko put it so eloquently, "A painting is not about experience. It is an experience."<sup>15</sup> Color in both Rothko and Olitski's work holds this power to create an experience, often being one of poignant silence. The roots of this project are bound in similar explorations into the psychological use of color and its ability to deeply affect one's emotions. In my earlier work, forms were entirely absent from the compositions, which instead comprised thinly layered veils of color. The surface qualities so dominant in these color-fields remained an area of emphasis throughout my project as well.

As my interest in form arose, so too did my interest in the predecessor of Abstract Expressionism: Surrealism. I have been especially interested in the work of Joan Miro and his use of dynamic tension between different types of space. Mixtures of flat, surface forms with deep, atmospheric space make up many of his mysterious worlds. This quality began to be present in my work as I too found myself attempting to unite unconscious, fantasy realms with the conscious realm of reality. Miro's "Automatic Drawings" and "Dream

---

<sup>14</sup>Hatch, 173.

<sup>15</sup>Jacob Baal-Teshuva, *Mark Rothko: Pictures as Drama* (Germany: TASCHEN, 2003) , 57.



Paintings” possess an improvisational quality akin to free association that relates in many ways to Freud’s notions of the unconscious and repression. The forms in my work come about in this way also; a series of continuous reactions to marks allowed to pour out of me when I overcome conscious thought. Miro states

I was drawing almost entirely from hallucinations. At the time I was living on a few dried figs a day. I was too proud to ask my colleagues for help. Hunger was a great source of these hallucinations. I would sit for long periods looking at the bare walls of my studio trying to capture these shapes on paper or burlap.<sup>16</sup>

Achieving some altered state of mind is something that often occurred as I worked on this project. I found, out of very long periods of time and pure frustration, I would often reach a point where I was no longer a slave to thinking. Becoming frustrated as I *tried* to create forms always led me to a point where my mind gave in to impulse. It was only here that my forms were then allowed to evolve freely and intuitively from my unconscious.

Without question, the most profound artistic influence on this project was my research into the work of Francis Bacon. A dark, elusive quality compels me to return to it again and again; a kind of mystery I take pleasure in being unable to solve. In this project, I strive for this sensibility. I create cryptic worlds on the canvas that elude rational dissection. Additionally, Bacon’s content and process are inextricably linked in ways that mirror my own relationship to art making. When speaking to Bacon’s intuitive painting process, John G. Hatch said

There is, though, an element of control at work in this process which relates to Bacon’s characterization of the interaction between will and accident as one between the conscious and unconscious. The artist does not simply take all the chance marks produced, but only interacts with those which in a very Freudian sense are uncanny.<sup>17</sup>

---

<sup>16</sup>David Lomas, *The Haunted Self* (New Haven and London: Yale University Press, 2000) , 12.

<sup>17</sup>Hatch, 169.

Bacon's connection between the conscious/unconscious and the will/accident dynamic enabled me to look for the more "chance-based" areas in my compositions that possessed a sense of the uncanny. I then consciously worked to emphasize those aspects (Plate 9). In this way, a constant dialogue exists between my conscious and unconscious; the final result being an image of this internal conversation.

### **Aesthetics of Anxiety**

I want very, very much to do the thing that Valery said- to give the sensation without the boredom of its conveyance.

—Francis Bacon<sup>18</sup>

As the concept of *the double* is susceptible to such broad interpretation, the imagery I created is similarly open-ended. However, discovering a way to bring personal, sincere content to the level of the universal was a challenging aspect of this project. Each individual's emotional range and ability to explore their inner psychology is a variable I was forced to consider; as well as the knowledge that the sensitivity to the feeling of the uncanny can vary greatly from one individual to the next. That which creates a sense of unknowingness, unease, or anxiety in one individual may not in another. Because of this, the *suggestion* of the body becomes a crucial element of the paintings. It permits the work to be more open to personal interpretations; allowing the viewer to form connections to the bodily references (Plate 7). In this way, there is an ever-present mystery about the paintings. One walks away with questions rather than knowing all of the answers.

### **Conclusion**

As a theorist, Freud is obviously a great thinker, but I keep going back to him again and again because of the beautiful quality of his writing. He is always rooting things back in the world, back into family relationships, back into object relationships.....As a person who works with materials, I appreciate how Freud, even when he gets way out there with his ideas about the 'primal horde,' creates

---

<sup>18</sup>Hatch, 164.

an elaborate mythology that he still attempts to link to daily life. And beyond that, I find so much of his work resonates with my own experience.

—Mike Kelley<sup>19</sup>

This project was truly a cathartic experience. Through the creation of this work, I was able to examine my own psyche as well as provoke viewers to delve into their own. Research into Freud's ideas surrounding the uncanny and the double was an invaluable tool in analyzing the content of my own work. References to the body in this series of paintings tap into the uncanny nature of the corporeal facets of the body and also into the uncanny nature of the fear of death Freud refers to.

The relationship between process and content is something I embrace in this work above all else. I view the conversation between my control and lack of control of the materials as mirroring the conversation between my conscious and unconscious. Acts of serendipity on the canvas provide each painting with a life of its own; an element of mystery that essentially becomes the content of the work. This enigmatic quality leaves viewers with a feeling they may never be able to fully identify—a sensation of the uncanny.

---

<sup>19</sup>Mike Kelley, "I've Got This Strange Feeling: Mike Kelley and Jeffrey Sconce on *The Uncanny*," interview by Jeffrey Sconce, *Tate Etc.: Europe's Largest Art Magazine*, Issue 1 (Summer 2004).



Plate 1. Chesley Lewis. *In Flesh*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 4' X 3'.



Plate 2. Chesley Lewis. *In Flesh (detail)*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas.

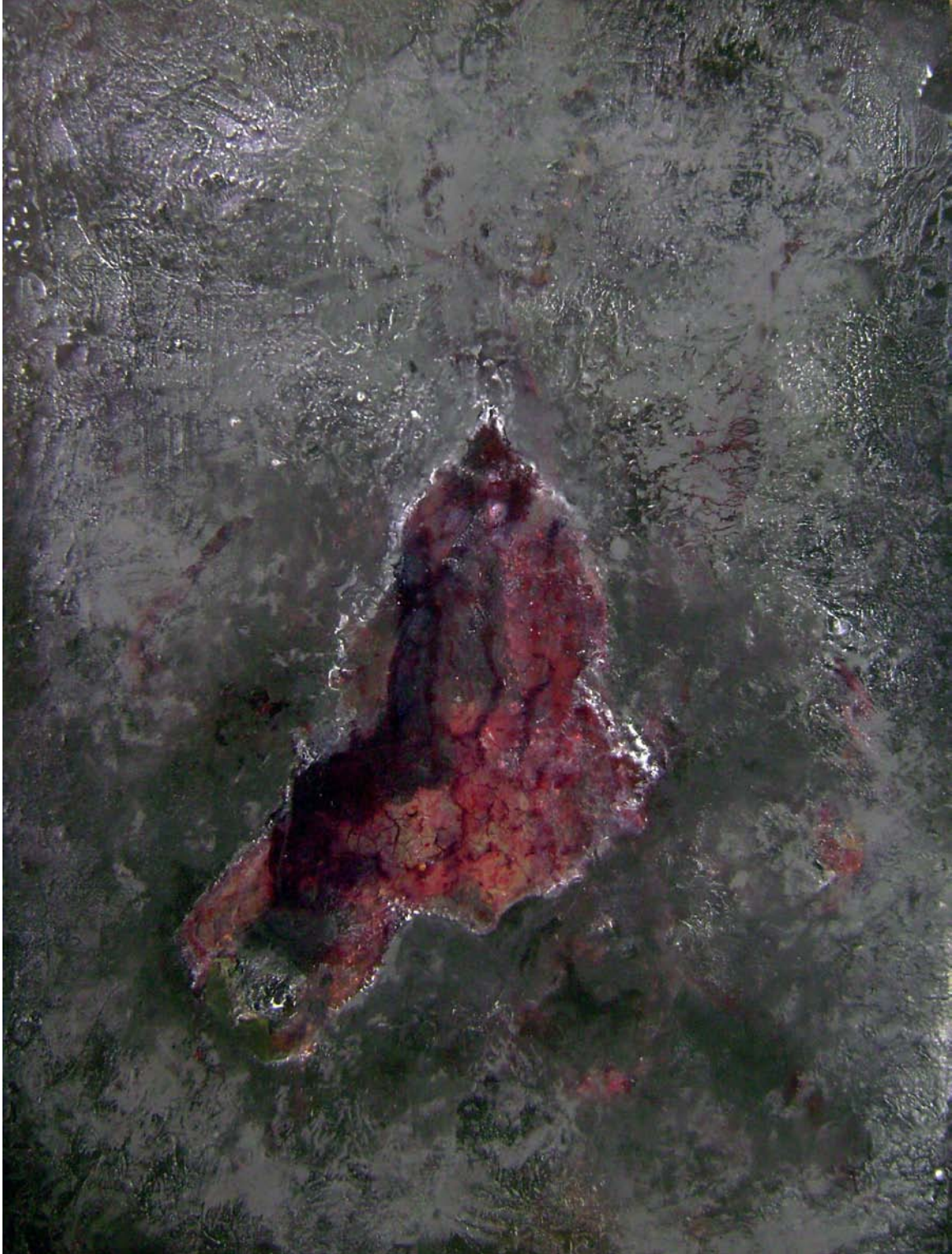


Plate 3. Chesley Lewis. *In Vein*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 4' X 3'.



Plate 4. Chesley Lewis. *In Vein (detail)*. 2010. Acrylic, pen, polycrylic, And charcoal on canvas.



Plate 5. Chesley Lewis. *Same Other*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 5' X 4'.





Plate 6. Chesley Lewis. *Same Other (detail)*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas.



Plate 7. Chesley Lewis. *Know*. 2010. Acrylic, pen, and polycrylic on canvas; 5' X 4'.

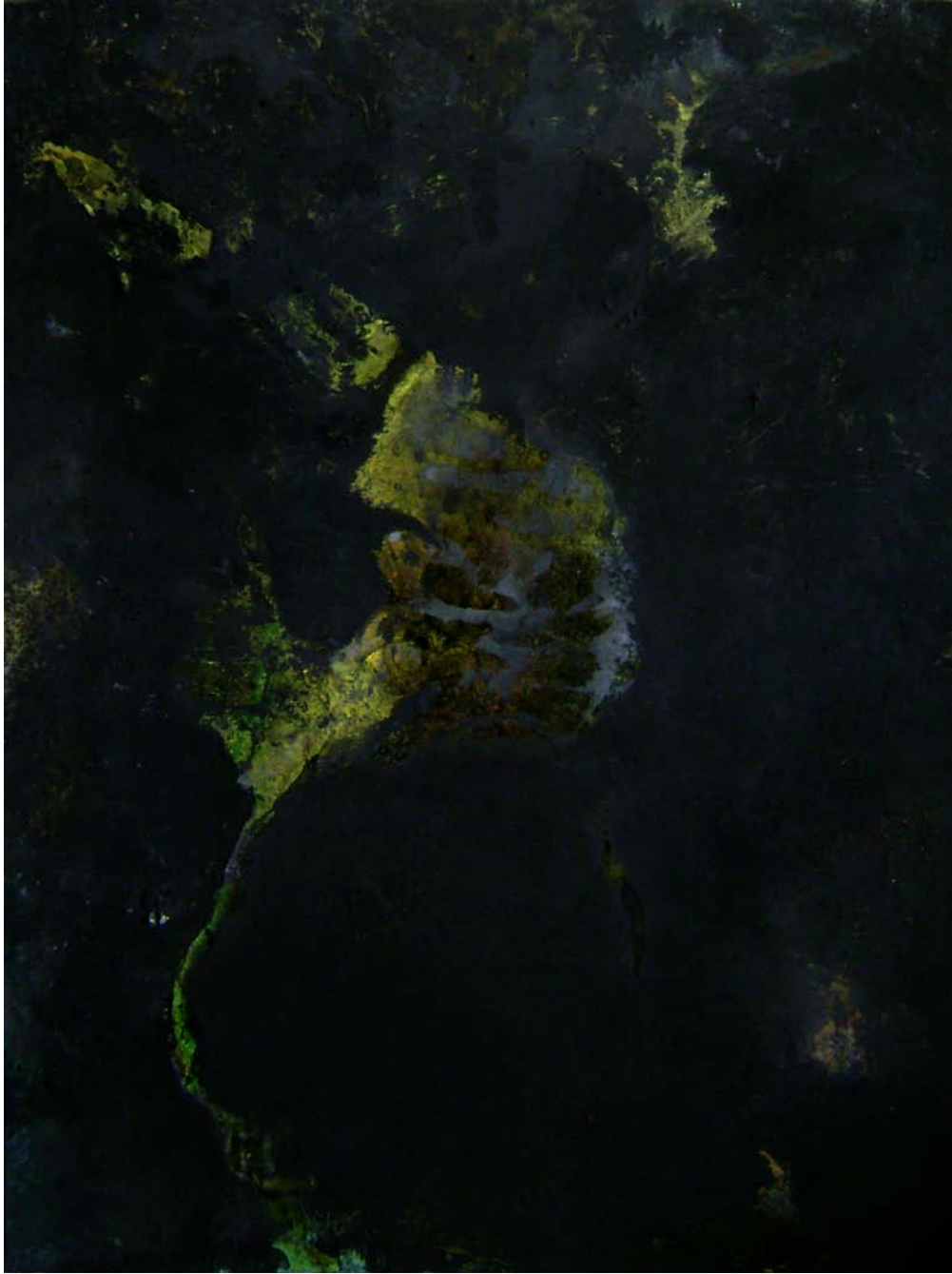


Plate 8. Chesley Lewis. *In Bone*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas. 4' X 3'.

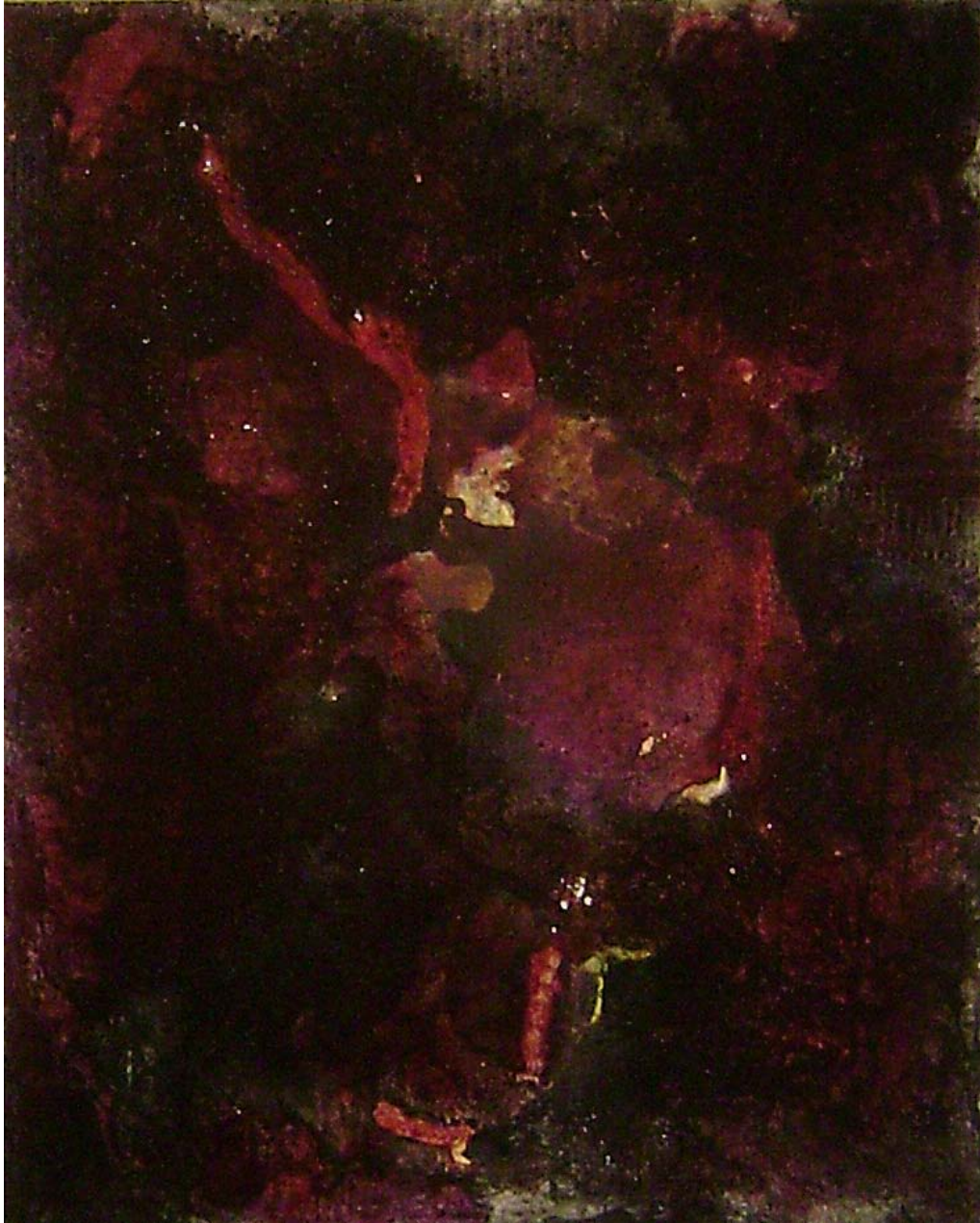


Plate 9. Chesley Lewis. *Glimpse*. 2010. Acrylic, pen, polycrylic, and charcoal on canvas; 5' X 4'.



Plate 10. Chesley Lewis. *Parallel no. 1*. 2010. Collograph print with mixed media. 41" X 29".



Plate 11. Chesley Lewis. *Parallel no. 2*. 2010. Collograph print with mixed media. 41" X 29".



Plate 12. Chesley Lewis. Installation shot 1. 2010.



Plate 13. Chesley Lewis. Installation shot 2. 2010.





Plate 14. Chesley Lewis. Installation shot 3. 2010.



Plate 15. Chesley Lewis. Installation shot 4. 2010.

## LIST OF REFERENCES

- Baal-Teshuva, Jacob. *Mark Rothko: Pictures as Drama*. Germany: TASCHEN, 2003.
- Freud, Sigmund. *The Interpretation of Dreams*. Scotts Valley: IAP, 2009.
- Freud, Sigmund. *The Uncanny*. Translated by David McLintock. London: Penguin Books Ltd., 2003.
- Greenberg, Clement. *Clement Greenberg The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance*. Edited by John O' Brian. Vol. 4, *Modernist Painting*. Chicago: The University of Chicago Press, 1993.
- Hatch, John G. "Fatum as Theme and Method in the Work of Francis Bacon." *Artibus et Historiae* Vol. 19 No. 37 (1998): 163-175.
- Iversen, Margaret. *Beyond Pleasure: Freud, Lacan, Barthes*. University Park: Pennsylvania State University Press, 2007.
- Kelley, Mike. "I've Got This Strange Feeling: Mike Kelley and Jeffrey Sconce on *The Uncanny*." Interview by Jeffrey Sconce. *Tate Etc.: Europe's Largest Art Magazine*, Issue 1 (Summer 2004).
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez. New York: Columbia University Press, 1982.
- Lomas, David. *The Haunted Self*. New Haven and London: Yale University Press, 2000.
- Wilde, Oscar. *The Works of Oscar Wilde*. New York: Walter J. Black, Inc., 1927.

## BIOGRAPHICAL SKETCH

Chesley Lewis was born and raised in Panama City Beach, Florida. Upon graduating high school as salutatorian, she attended Auburn University. Chesley then transferred to the University of West Florida (Pensacola), where she received her BFA with a minor in philosophy in 2007. In fall 2007, she entered the graduate program at the University of Florida (Gainesville), where she received her MFA in 2010.