

Chromatic Fluidity

Integrative Project Thesis

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Introduction

A quick google images search of process art shows two kinds of images : minimalist contemporary art pieces, and children's art projects. To be honest I am way more intrigued by the children's artwork than Eva Hesse yellow curtains on white walls. No hate to Eva, but it just lacks the excitement and love of creation that is so much more evident in children's work. I have found myself trying to be the more conceptual artist and finding meaning in my work but in the end what's most meaningful to me is the act of creating and combining different materials in painting to create colorful ephemeral paintings that celebrate the material, process and joy of making itself. I should note that part of my interest in children's art comes from my experiences being an art teacher, working with children and making art with them.

I've felt like in school the joy of making is a hard concept to have validated. I have found myself adding other meaning to works as a cop out. I have realized that the work I make doesn't need that added meaning anymore so I focus on process and decision making or lack thereof instead. Chromatic Fluidity is a culmination of paintings, video projections of the process of making those paintings, and an interactive sculpture piece. The goal for these works is to draw the audience in with the bright and vibrant paintings and videos and then also invite them to be a part of the process as well with the interactive sculpture. The paintings are created by a process of layering paint pours and resin, along with some hand painted parts that add emphasis on certain aspects of the painting that are most intriguing. The graphic line work of the hand painted parts offers some contrast from the seemingly hands off approach to the experimental aspects of the painting. The projected aspect of my installation is an abstracted video of the painting

process with some video effects and hand drawn animation to emphasize certain parts of the video like the graphic hand painted lines do in the paintings.

Methodology

I have drawn a lot of my inspiration from Stan Brakhage who combines experimental painting with film. His work is jarring and high contrast imagery is created by painting each individual frame of film. Although I am not using actual film in my work, I like to imitate the effect by doing frame by frame animations on top of the videos I create. Another artist who has inspired my work is Bruce Riley and his resin paintings. He has perfected the resin and paint pouring methods and creates highly saturated psychedelic paintings. His paintings inspired some of the techniques that I use in my own, such as mixing paints and mediums with resin. Pippilotti, an installation artist, also has been a big inspiration for me in terms of the planning for the overall ambience and set up of my work. She uses low light with things that glow like screens and lanterns and it creates an encapsulating atmosphere that I would also like to create with my work.

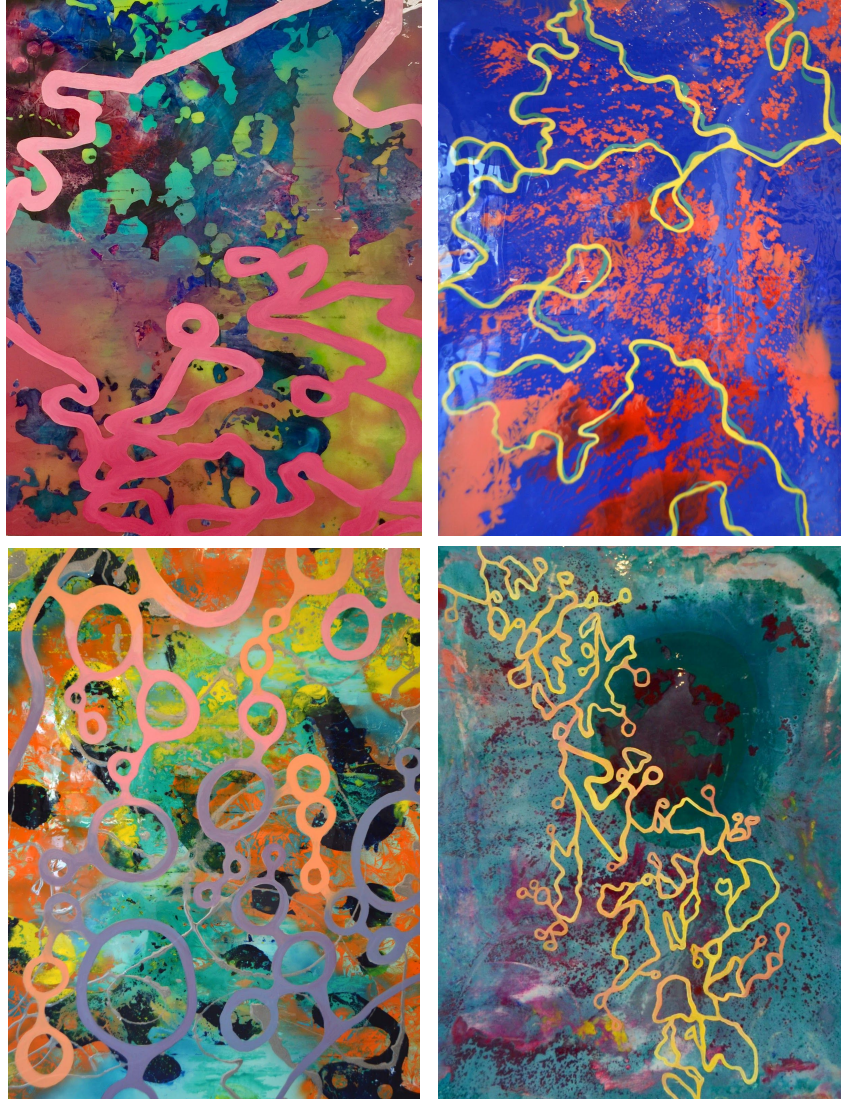
I am an art director at a local art studio where I lead camps and classes for kids and adults. As an art teacher I've found that the projects most exciting to students are ones that involve experimentation and play. Children's art has always been impressive to me because they are less concerned about what the final piece will look like. In situations where I am teaching a drawing lesson, the kids still have fun, but it becomes high pressure for them to create what they are trying to represent.

The main reason why I chose to include different mediums and forms of presentation was to showcase the same process of experimentation in different ways. The paintings are static movement that show the experimentation almost frozen in the layers of resin. The video is to show the process of experimentation and with animation highlight some of the movements and reactions of the paint. Finally, sculpture piece is meant to engage the audience by allowing them to be an active part of the piece.

I became interested in painting experimentation when I had made a mistake (or as Bob Ross would say a “happy accident”) in one of my painting classes. I had been using turpentine to thin out the paint on a base layer for a painting, and I was running low, so I switched to gamsol, which had an unexpected reaction to the turpentine and made really weird tree like branches stem out from the brush strokes. I was ready to wipe it off when my professor told me that I should be taking pictures of it. I then realized that what the paint was doing by itself was cooler than what I was planning to do anyway. I began doing large scale experimental paintings for my thesis project as well. The paintings are the starting point for all of the mediums that my project has. I loved watching the paint move on the canvas as I added different mediums and kinds of paint so I began filming it on my phone at first, and then when my storage filled up on a camera on a tripod. I used Final Cut Pro to edit the videos. I added overlays and cut up the videos to be of the most interesting parts and interactions. I then put the final video in photoshop to do frame by frame animations emphasizing the most interesting parts and movements of the painting.

Almost everyone in critiques wanted to touch the paintings, so that's when I decided the sculpture piece should be interactive, so people can move the paint around themselves and watch the reactions occur. The idea of the piece is to create a table with a TV monitor in it playing the painting videos. Then on top there is a layer of glass and a layer of clear plastic containing oil and ink, the oil will not mix with the ink and therefore create a bubbly layer on top of the painting videos. The viewers are welcome to move the oil and ink bubbles around by touching the plastic layer.

Creative Work



These are the four paintings that were included in the installation.

The depth of these pieces is created through layers of the process of painting. The colors are highly saturated to draw a sense of playfulness and interactivity. The process of the painting involved creating multiple layers with different styles and techniques, each layer allowing the viewer to see the layers underneath it. A coat of resin covers the paintings separating the

experimental bottom layers from the top hand painted linework. The painted line serves as a guide in which to view the painting, floating on top of the, it plays with being detached and connected with the experimental chaotic layers underneath. The resin also acts as a liquefier, making the paintings feel as though they are still fluid and in motion, almost frozen in time.



Young artists interacting with the sculpture at the show opening.

This interactive piece is paired with the paintings to emphasize the playfulness of process and to change the kind of environment that traditionally surrounds large abstract paintings. This Allowed the viewers to interact with the art made the gallery space have a much stronger sense of play and gave the viewers the ability to have a tangible connection with the work, instead of just a visual one.



The Installation at the Stamps Gallery.

All of the pieces in the gallery together with the interactive sculpture created a saturated and surreal environment inviting the viewers to dive into the depth of the painting and explore the details created by the experimental processes.

Conclusion

I found writing this paper incredibly difficult because the requirements were definitely geared toward a more conceptual project. However, I did find that writing about process art in the

constraints of this thesis actually informed my process and forced me to look at my art in a different light.

Although this installation was mainly about process, I also had the intention of evoking the same emotions I felt making the piece in the viewer. The interactive aspect along with the bright, fun, and mysterious aspects of the paintings invited the viewer to step into my world, as the artist. The senior show was just a stepping stone for this project, and there's definitely a lot more that can be expanded on with the paintings, interactivity, and bringing the two closer together. I'd like to create paintings with more layers and new processes as well as creating a larger installation with more ways to interact with the work. The large size of the canvases only allowed for four paintings to be shown in the gallery, this summer I plan to create paintings of varying sizes to show more ways in which small variants in the process can affect the overall piece.

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