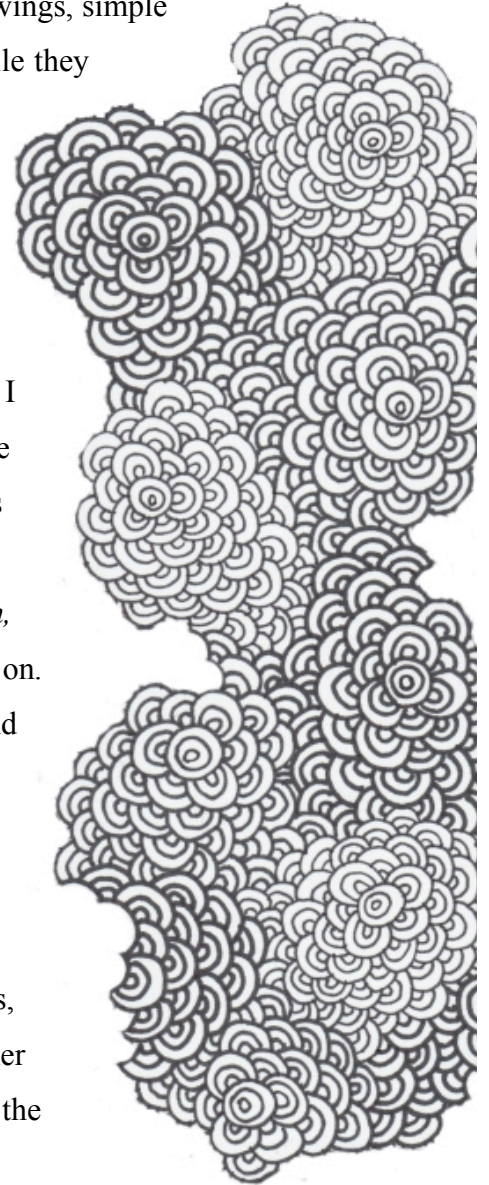


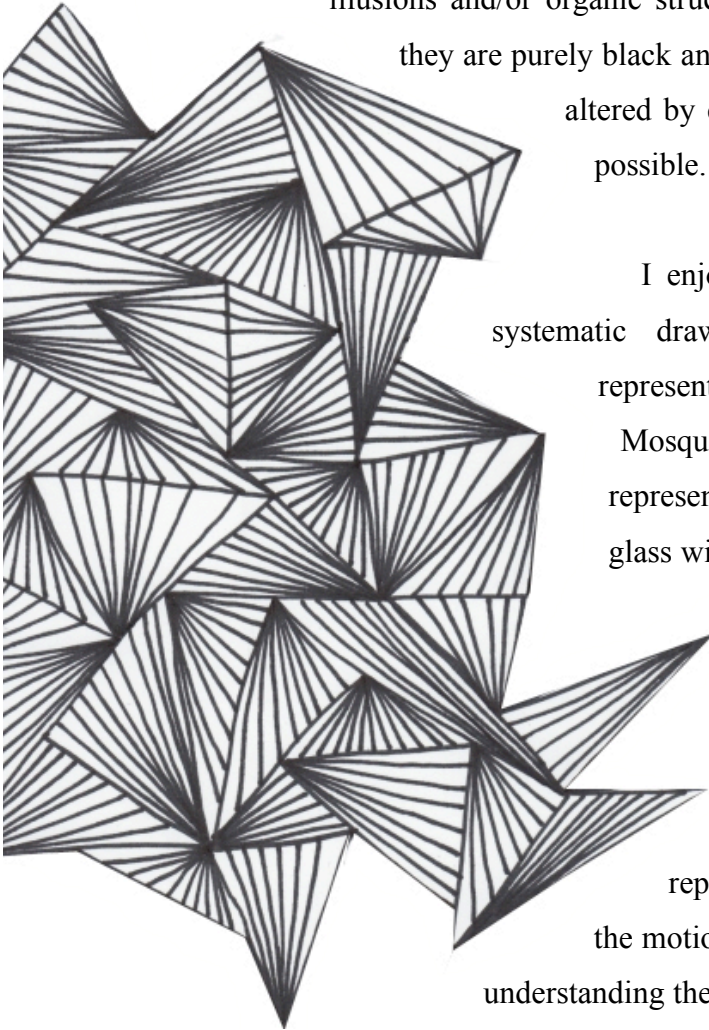
Doodles live in most notebooks and sketchpads, whether it was drawn during a meeting, in class, or just plain boredom. One does not have to be a talented artist to be able to create these drawings and yet, most people see these doodles and think to themselves that they are not real art. I beg to differ. Systematic drawings, simple shapes repeated, are beautiful and powerful in their own way. While they sometimes inhabit a corner of notes or scrap paper, an image forms from its evolution of size.

For many months I focused on systematic drawings of patterns, which I thought up on my own. Originally, I used these drawings as an escape from everyday life and problems. Once I begin drawing, my mind went blank except for a simple mantra, one for each pattern. I call one pattern series *Scallops* and that mantra is me counting *one, two, three, one, two, three, one two, three* and so on. Another pattern is called *Straw* and that mantra is *hatch, hatch, hatch, hatch, hatch, pause, hatch, hatch, hatch, hatch, hatch* and so on. Once I begin drawing, I could spend up to 8 hours drawing and forget to eat, drink, sleep, and forget the pain or feeling in my hands, neck and back. The brain decides to shut down everything but these mantras and the task of drawing these simple shapes over and over again. In a way, one could describe this act as meditation. Some patterns evolved in creating their own shapes, causing the viewer to pay attention to the patterns first. Other patterns worked better by enhancing the negative space, making the white of the page pop while the pattern wrapped itself around it.

In total I created ten distinct patterns and continued to manipulate them into a series using negative and positive space. These patterns contain basic shapes like arcs, lines, triangles, concentric circles, hatch marks/ mark making, and darkening of negative space. They are very easy to draw, however it takes much concentration to continuously repeat the pattern over a long period of time. The patterns themselves are meant to look



neutral, abstract and non-representational, however they evolve to resemble either optical illusions and/or organic structures. Another aspect of these drawings is that they are purely black and white pieces. I do not want these patterns to be altered by color because I want them to seem as neutral as possible.



I enjoyed the combination of considering the act of systematic drawing as meditation and using basic non-representational shapes. This caused me to look into Mosques and the meaning and use of geometric, non-representational patterns as decor. Unlike, the stained glass windows of Cathedrals that depict the stories of the Bible, while in Islam, one must not have visual representation of living things in a house or house of prayer, whether it be animal or human. I have been to a few Mosques before and the feeling one gets by sitting in a room with repetition visually with the decor, kinetically with the motion of kneeling and bowing, as well as audibly not understanding the language but listening to the repetition of chants.

As an outsider of that faith, I felt as if it was a type of reflection on multiple levels.

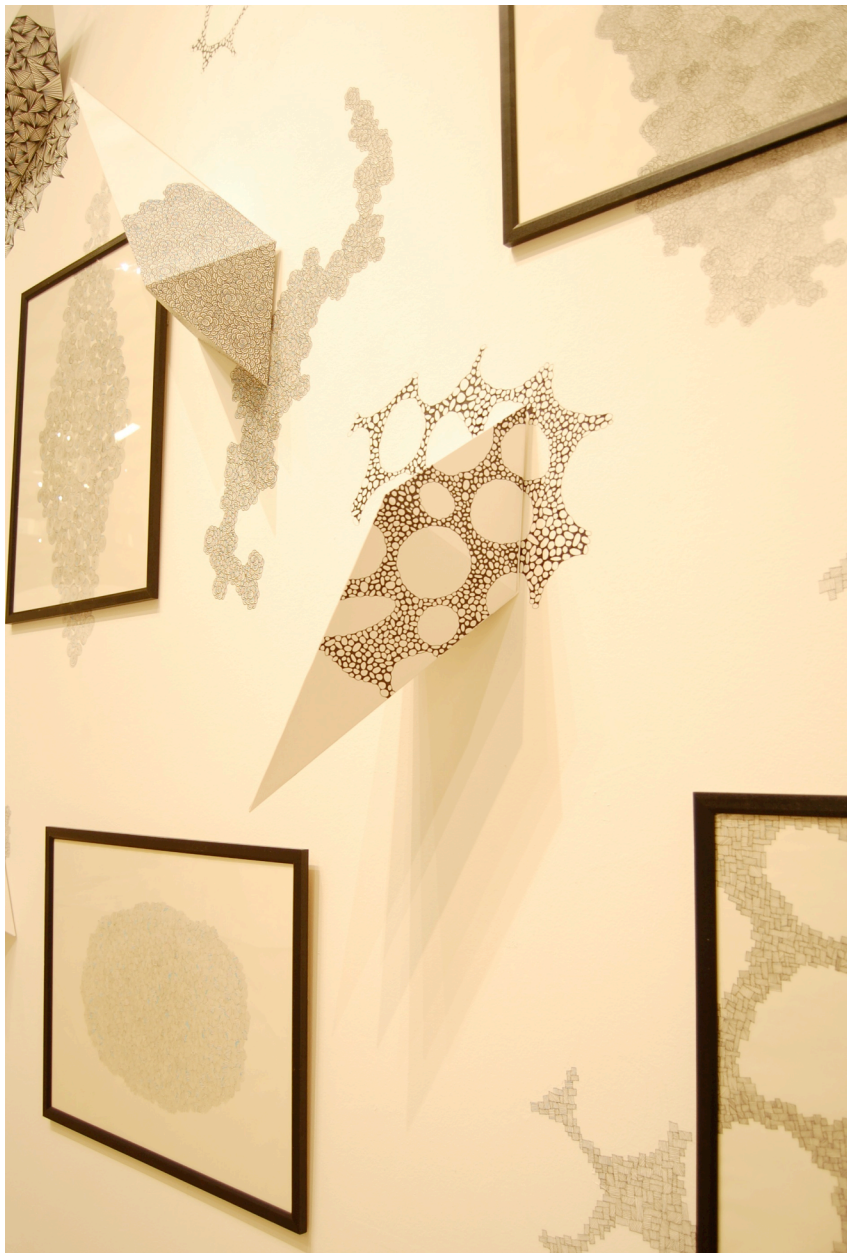
Yayoi Kasuma, a Japanese artist who's work ranges from paintings to performance art, has inspired me through her installation work. Kasuma has an obsession with polka dots and causes her audience to walk into a room in a gallery, only to be overwhelmed with the pattern. The patterns on large size of objects in the room as well as the walls, ceiling and floor, seem as if one is walking in a dream or in someone's imagination. There is something fantastical about entering a space that has a pattern so simple, yet the amount it takes over is what makes one's jaw drop.

There are two sisters from Queens, NY called Lisa and Janelle Iglesias. Together, as artists, they are Las Hermanas Iglesias, but they also do individual work. Lisa Iglesias is the sister I am drawn to. Her past work of wall drawing and painting, using pattern and repetition flows throughout a room. Lisa draws hair in braids and knots. While these images are realistic, when taken out of context (human head or a boat) they turn into simple shapes and textures, which repeat over time and throughout the space.

I was drawing my patterns on paper, keeping my pieces two-dimensional. I decided to change part of my approach and construct three-dimensional shapes out of paper, then apply the pattern on the edges to see how people interact with the structures. After experimenting with the relationship between the pattern on a two-dimensional surface as well as on a three-dimensional surface, I began to visualize an instillation of patterns having lives of their own. I spent hours imagining each pattern with a personality, spreading, growing and inhabiting walls and objects, almost like a disease or an infestation of locusts, termites or mold.

I decided to approach this project in a different way. In the past I had a clear image in mind of what any project will end up looking like. With this project I wanted the patterns and the space to guide me instead. My plan was always to enter the space I would be given and start visualizing the combination of all my pieces then. My goal was that the viewer would be aware of the fact that they are in a gallery, where art is hung on all walls. I hung six framed pieces with a different pattern drawn in each black frame. As these pieces hung from the wall, they seem to start growing out of the confinements of the frame and onto the walls. I achieved this by physically having to draw the patterns on the walls surrounding the framed works. I attached the paper structures on the walls in the space between the framed pieces. They seemed to be jutting out of the wall as if to be pointing at something, defying the flatness of the wall and each with a pattern that is represented in one of the framed drawings. These too, have patterns bleeding onto the wall.





From afar, the patterns look like gray tones floating on the walls surface, but once one gets closer, one realizes the patterns existence. I enjoyed watching people come close to the piece and connect with it. Everyone is able to create the patterns due to its simplicity, however placing them in a different environment gives them a whole new life. While reflecting on my project, I realize that this piece lives once. However, it can be adapted and relocated in a new space. Each of the individual pieces can be shown individually as well as a whole. I plan on continuing this exploration of patterns and shapes in spaces.