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Mclain Zylwitis
Innards
Figures

Chapter 1: Introduction

Chapter 2: Considerations

figure 1: Contemplative Model. ‘Square Enclosure’
figure 2: Contemplative Model. ‘Mountain Cherry Flowers’
figure 3: Modular Model. ‘Eyes Inside the Mushroom’
figure 4: Modular Model. ‘The Oxbow’
figure 5: Fluid Model. ‘Sea-sun’
figure 6: Fluid Model. ‘Journey’
figure 7: Rythmic Model. ‘Chinese Whisper’
figure 8: Rythmic Model. ‘Red/yellow Ammonite’
figure 9: Candid Model. ‘Whisper’
figure 10: Candid Model. ‘Golden Words’

Chapter 3: Cyst Series

figure 11: Cyst No. 67
figure 12: Cyst No. 123

Chapter 4: Ulcer Series

figure 13: Overview of Ulcer Series
figure 14: Ulcer A1
figure 15: Ulcer A2
figure 16: Ulcer A3
figure 17: Ulcer A4
figure 18: Ulcer A5
figure 19: Ulcer A6
figure 20: Ulcer B1
figure 21: Ulcer B2
figure 22: Ulcer B3
figure 23: Ulcer B4
figure 24: Ulcer B5
figure 25: Ulcer B6
figure 26: Ulcer C1
figure 27: Ulcer C2
figure 28: Ulcer C3
figure 29: Ulcer C4
figure 30: Ulcer C5
figure 31: Ulcer C6
figure 32: Time-laspe Photographs
figure 33: Two-plate Monotype Progression
Chapter 5: Aneurysm Series
*figure 34:* Aneurysm Painting Detail
*figure 35:* Overview of Aneurysm Series
*figure 36:* Aneurysm 15.10.02
*figure 37:* Aneurysm 25.12.03
*figure 38:* Aneurysm 10.04.00
*figure 39:* Aneurysm 20.06.01
*figure 40:* Aneurysm 07.03.01
*figure 41:* Aneurysm 15.01.04
*figure 42:* Pulp-painting Progression

Chapter 6: Conclusion

Chapter 7: References
Chapter 1: Introduction
1.1 Purpose
1.2 Basis

1.1 Purpose

Mclain Zylwitis’ *Innards* takes a visceral view of internal fixations. These fixations echo the words of others. However, over time the mind digests these words into personal secrets. *Innards* exposes infected thought en route to self-awareness.

1.2 Basis

Three series compose *Innards*; each parallels a physical ailment, namely cysts, ulcers and aneurysms. The artwork within a series clarifies the attributes of the afflictions. The series reflect different modes of retaining perceptions. The Cyst series shelters infecting episodes. The Ulcer series depicts festering memories. Meanwhile, the Aneurysm series exposes potentially rupturing anxieties.

The ailments result from ingrained experiences that come to light through moments of introspection. The thoughts that develop during introspection focus inward at personal needs rather than the desires of others. Accordingly, introspection allows a trip through personal space. *Innards* explores this journey.

Freud believed moments of solitude convert to instances of self-exploration under the threat of death\(^1\). Traveling in the ancestral environment was risky, particularly when traveling alone and in small groups. Consequently, Freud argues traveling induces introspection. Although traveling has become safer over time, this fear remains embedded in our psyche\(^2\).

Traveling escapes the known and the ordinary. The landscape whizzes by when traveling. This occurs at a separate pace than the viscous thought flow. Aristotle states there is a link between physical and psychological forms within a single experience\(^3\). *Innards* examines the effect motion has on thought by juxtaposing the visual component of travel with personal reflections.

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2 In *Moral Animal*, Robert Wright takes a Darwinian stance that many human motivations are universal and evolve from responses to situations that no longer exist. 118.

3 In “On Dreams”, Aristotle compares dreams to bouncing balls; throughout one’s day each interaction with an idea, person or object releases a ‘ball’, dreams are comprised from the subsequent bounces of the ‘balls’. 729-35.
Chapter 2: Considerations

2.1 Contemplative

Contemplative moments investigate personal substance. Issues are illuminated, while solutions are sought. However, the solutions arrived at in contemplative moments are much like those of algebraic equations; the relationship between variables is established though a quantitative resolution is not necessarily found.

Contemplative images provoke these moments or document their existence. In either case they construct an intimacy with spectators, by linking a spectator’s personal burdens to that of the artist or artwork. Contemplative images provide spectators the opportunity to participate with the artwork, as opposed to merely voyeuristically observing the work.

Spectators participate in a moment of contemplation while viewing Marie Wright’s ‘Square Enclosure’ (figure 1). Spontaneous white lines rush through a rudimentary blue and red background producing an image of swift motion. The abstract composition provokes a reflexive urge to link this scene to a reminiscent environment.

On the other hand, Kristen Burke’s ‘Mountain Cherry Flowers’ (figure 2) documents the products of contemplation. The composition splits into two distinctive zones of light and dark. Overlapping black and white text fills the dividing line. The flowing handwriting limits the recognition of words while adding intimacy.

The artwork in Innards intends to reflect instances of contemplation, as well as engaging spectators in contemplation. The imagery depicts motile moments: contemplation induced by motion. Innards juxtaposes insights against the unknown. The unknown is visually represented by massive voids. Insights traverse these voids in aggressive lines. The insights depicted result from contemplative moments, moments that direct thought for increased personal awareness.

Meanwhile, the images also engage spectators in play; absorbing the series’ meaning becomes the prize. Each series cannot be viewed from a single vantage point. Spectators must move forward and back, tilt their heads to the left and right, and might even have to stand on
their tippy-toes. The processes behind each series stem from childhood games to better achieve this interaction.

**figure 1.**
Contemplative Model
Marie Wright
‘Square Enclosure’ 2000
Textile Print 25.5” x 27”

**figure 2.**
Contemplative Model
Kristen Burke
‘Mountain Cherry Flowers’ 2000
Oil Painting 27.5” x 39”

### 2.2 Modular

A modular structure builds from one unit repeated to complete a formation. Practically, repetition adds strength to the structure, as bricks construct a building. Conceptually, repetition unifies imagery as well as intent, by clarifying interpretation. In this way, the structural and theoretical meaning of one element exponentially strengthens with the addition of another nearly identical element.

Fifteen unique compositions hang in a grid to form Amy Genser’s ‘Eyes Inside the Mushroom’ (figure 3). Varying colored paper coils assemble the compositions. The coil modules construct the composition; the composition modules form the larger system. The use of the reoccurring coils supplies texture and repetition within a given work. This repetition also provides cohesion when all the individual works are hung together. The variation of the coils, in both hue and height, generates interest within the works.

Stephen Hannock’s painting ‘The Oxbow; After Church, After Cole, Flooded, Green Light’ (figure 4) appears to be a picturesque landscape. Only after scrutiny does the spectator discover that lines of text form every element in the painting, from row of corn to clouds in the sky. Visually, the words become modules that create the composition. Additionally, the text
objectively explains memories and facts enveloped in that locale. Moreover, the words expand
the viewing area from a few inches to several feet.

In *Innards* each series is composed of a collection of nearly identical compositions. The
grouping provides numerous instances of the given affliction. Therefore an individual
composition becomes a modular element for that series. The artwork serves as a case study
detailing the characteristics of a particular ailment. The compilation recognizes the
overwhelming effect from the sum of the modules.

![figure 3.](image)

**Modular Model**
Amy Genser
‘Eyes Inside the Mushroom’ 2002
15 Paper Modules, 6” x 6”

![figure 4.](image)

**Modular Model**
Stephen Hannock
‘The Oxbow’ 1999
Oil Painting 8” x 12”

### 2.3 Fluid

Spilled liquids aim to occupy as much space as possible. Fluid compositions share this
constant state of motion. The focal form stretches across the composition, appearing in a
permanent state of unrest. Fluid imagery defies traditional concepts of time, by freezing
motion.

Nick Holmes documents the dynamic flow of water in his photograph, ‘Sea-sun’
(figure 5). The image epitomizes the concept of ebb and flow; cresting waves possess a
turbulence forgotten during the calm troughs. The use of photography allows Holmes to
suspend the movement in the midst of shifting action.

While Holmes documents the crashing of waves, Christine Sawyer represents it in her
work ‘Journey’ (figure 6). A colossal wave, in the foreground, passes a static landscape. The
varying brush strokes separate the monochromatic foreground from the background. The fluid
brush marks of the water swaths the stippled forest. Furthermore, these marks intensify the
wave’s motion.

*Innards* captures suspended movement. The motion presented in each series reflects the notion of travel. The solid color field that constructs the background, places focus on the dominant line in the foreground. The dominant line enters the composition with fluidity and power. However, the movement of this line is interrupted midstream.

![Figure 5](image1.png)

**Figure 5.**
Fluid Model
Nick Holmes
‘Sea-sun’ 2001
Photograph

![Figure 6](image2.png)

**Figure 6.**
Fluid Model
Christine Sawyer
‘Journey’ 2001
Tapestry 60” x 60”

### 2.4 Rhythmic

Rhythmic imagery gives the illusion of movement by providing spectators a visual cadence to follow within a work or among a series. A reoccurring thread remains unaltered while evolving components produce patterned variations. As a result, focus shifts from one source to another in a metered progression.

The linear rhythm in Rachel Cohen’s ‘Chinese Whisper’ (figure 7) leads spectators’ eyes from one panel to the next. The graphical image begins to deteriorate as the work progresses from left to right; crisp white lines evolve to midnight blue lines that fade into the black background. The overall effect allows identical patterns to generate varying compositions.

Meanwhile, the cyclic rhythm in Jenni Stuart-Anderson’s ‘Red/yellow Ammonite’ (figure 8) is more conducive to the natural form the title suggests⁴. The focus travels along a spiral to a central vortex. With each whirling pass the spiral’s arm loses detail; the rainbow of fibers that compose the spiral’s outer edges gradually diminish until only a yellow field

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⁴ An ammonite is an extinct mollusk’s coiled chambered shell. Ammonite shells that remain are fossils.
remains.

In *Innards*, rhythm links the modular units together. Color, line and display generate this progression. The color in one composition reacts to its neighbor adhering the entire system; the vibrant and varying color palette provides interest in a potentially monotonous structure. Line creates patterns and forms in the work and between works. Display dictates the distance between modules, controlling the pace and pose of one work to its neighbor.

![Figure 7](image1.jpg)

**figure 7.**
Rhythmic Model
Rachel Cohen
‘Chinese Whisper’ 2000
8 Acrylic Panels 17” x 17”

![Figure 8](image2.jpg)

**figure 8.**
Rhythmic Model
Jenni Stuart-Anderson
‘Red/yellow Ammonite’ 2003
Textile 33.5” x 27.5”

2.5 Candid

Artistic images tend to be subjective; a spectator interprets the works as he sees fit. However, the inclusion of words or icons makes the artwork more objective. Known symbols narrow the scope of interpretation, since a spectator already has a clear idea of what the characters signify. Therefore, the spectator can become less engaged with the work. Furthermore,
the work can become too personal to display. In either case, the symbols overtake the intended visual experience.

The text in Kristen Burke’s ‘Whisper’ (figure 9) reads, “Who is this one? Whisper into my ears. Is this the one for who I used to long?” The poem provides intimate information for spectators to take into consideration. Yet the pale pink text camouflages within a pink color field of nearly the same hue. By initially concealing the text, the spectator creates an opinion of his own before being influenced by the words.

Alternatively, the text and allure of Ed Ruscha’s ‘Golden Words’ (figure 10) are inseparable. The words form the halo in the crimson field. This style is typical of Ruscha, wherein his text composes or labels the dominant movement within the work. Since the objective message is often blunt, Ruscha employs graphical devices such as font and color to enhance the work’s subjective meaning.

The text in Innards should not overtake the visual interplay of line, color and void. Instead, the text should read initially as texture. Only after the work engages the spectator and pulls him in closer should it be known that additional information is present. In this way, the intimacy within each work is revealed as the spectator takes an intimate position. At this point the text should reiterate the intent of that particular series by listing episodes of the ailment.
Chapter 3: Cyst Series

3.1 Images

Sets of ordinary supermarket eggs lying in finespun paper cartons compile the Cyst series. The delicate containers elevate the eggs into precious objects. The cartons define each set, in which each egg shelters an identical sentence. The text is unseen, concealed within the egg. The information can only be obtained if the egg is cracked open.

The Cyst series is almost devoid of color; neutral cartons cradle stark white eggs. However, the text inside the egg sit on brightly colored slips. The egg’s wrapper, identifying the work’s title, reflects the color of the text residing within. The hue of each wrapper does not waiver in intensity; yet, each color differs from its neighbor. As a result, the open cartons resemble open boxes of crayons, bright and cheery colors contained in independent cells.

figure 11. Cyst No. 67: if you don’t tell her you love her she’ll run to the first man who does.

figure 12. Cyst No. 123: if you were more assertive you wouldn’t have awoken to his hand on your breast.
3.2 Process

It is a Mexican Easter tradition to stuff blown eggs with confetti. On Easter morning the children are given the eggs as gifts. Throughout the day, the children crack the eggs over one another. The recipient makes a wish as he becomes coated in scraps of paper.

The eggs in the Cyst series form in a similar manner. After the yolk and whites are removed from a raw egg, a sliver of the eggshell is removed. At this entry, the slip of text is inserted into the egg. The text replaces the traditional confetti. Once stuffed, caulk seals the hole. A wrapper is placed around the egg concealing the former entry. A cast paper egg carton contains each series.

The movement in the Cyst series is real. If an egg is cracked the slip will flutter out of the shell, revealing the text inside. Once the shell is broken so the text can be read, the egg is destroyed.

3.3 Analysis

The Cyst series encases shameful episodes. The eggs manifest into fragile books disclosing the embarrassment of those moments. However unlike a conventional book, the eggs can only be opened once. The Cyst eggs contain a story composed of a single sentence. The sentence starts with “if” and alludes to a secret event outside the particular point in time in which the account takes place. Although ambiguity is the leading perception, the sentence appears to give advice never asked for.

The sentences written on vibrant slips, both figuratively and literally, form the substance of each egg. Spectators invade the sanctity of the eggs to obtain the messages within the shells. Spectators become intruders by violating, robbing and destroying the eggs.

Each egg delineates the boundary between private and public space. The outer edge of the shell defines the public space; the inside of the shell encompasses the private space. For each egg left intact spectators wonder if the other eggs in the set contain the same information. This mystery leaves the secret protected. Only by shattering all the eggs in a set is the spectator reassured that the messages are identical.

The eggs create shelters to conceal the information the text provides. In addition, the eggs provide a security alarm indicating if the privacy of the information has been breached. The integrity of the original container is compromised when the information of each egg is
acquired. When spectators obtain the information, the shattered egg leaves physical evidence that a robbery has occurred.

The disclosure of the secret results from violence. The act of cracking the egg develops into a paradox between freeing the information and demolishing its home. The fragility is rooted in the spectator’s past experiences with eggs as delicate containers. Moreover, the spectator becomes aware of the susceptible nature due to the display; the eggs within a set are displayed together in a carton, one cracked open to expose the inner text.

Physically, a cyst is a pus-filled wound. These episodes are as infecting and unsightly as pus. The eggs define a biosphere in which the infection is contained. The eggs continue to conceal this information, while the titles provide mile markers, calibrating when the secrets occurred.
Chapter 4: Ulcer Series

4.1 Images

The Ulcer series is comprised of eighteen pristine boxes each enclosing a brilliant rectangular swatch. The rectangles are intimate monotype prints with incised ribbons of text. The eighteen prints function as a cohesive whole while maintaining independent compositions.

The Ulcer prints illustrate layers of movement within a very small area. Each print is smaller than a postcard yet the dynamic composition details an environment in motion. The focal line surges through an ethereal background. Along the line, a colorful ribbon of text juts from the picture plane. This ribbon rides along the current of movement, as if swept up in a riptide. The ribbon further defines the contour of the focal line by adding depth and tonal variation.

All the prints fit into one of four different color palettes: maroon and carrot, burgundy and cherry, pistachio and goldenrod, and emerald and lime. Again, the vivid color palettes resemble the colors inside a box of crayons, pure and playful.

figure 13. Overview of the Ulcer Series
Seven Monoprints, 3.5” x 4”
Eleven Monoprints, 2.5” x 3”
**Figure 14.** Ulcer A1: say what again and I'll slap you

**Figure 15.** Ulcer A2: you are so strong

**Figure 16.** Ulcer A3: i hope you’re happy now
figure 17. Ulcer A4: she has a boyfriend you know

figure 18. Ulcer A5: she doesn’t have that fucked in a cornfield look

figure 19. Ulcer A6: you make your life into a soap opera
figure 20. Ulcer B1: actually she died

figure 21. Ulcer B2: my evil will overcome

figure 22. Ulcer B3: what?
**Figure 23.** Ulcer B4: you have more problems than carter has pills

**Figure 24.** Ulcer B5: nothing can be easy with you

**Figure 25.** Ulcer B6: the flower bit me
figure 26. Ulcer C1: let’s mullet over

figure 27. Ulcer C2: i’ll rot in a box

figure 28. Ulcer C3: obtuse like the triangle
figure 29. Ulcer C4: you are so selfish

figure 30. Ulcer C5: my you’ve grown taller and wider

figure 31. Ulcer C6: blue unzipped the rabbit
4.2 Process

The imagery of the Ulcer series arises from time-lapse photographs (figure 32). The photographs record a progression of time by restricting the shutter’s closure for several seconds. The photographs focus on the play of light across a landscape. To reduce peripheral information the pictures were taken at night. The light source varied from street lamps, traffic lights and marquees to reflections on cars, water-drenched streets and illuminated architecture. In the sketches light dances on the film surface creating images of line, color and pattern rather than depicting ‘reality’. The pictures capture the experience of traveling, creating concrete environments of fleeting moments in time.

![Time-lapse Photographs](image)

The prints work from the basis of children’s crayon scratch drawings. In those drawings a rainbow of colors coat a piece of paper, followed by a coating of black crayon. The top coating of black wax is selectively scraped off to reveal the underlying colors.

![Two-plate Monotype Progression](image)
The two-plate monotypes used to develop the Ulcer prints employ the same premise. The water-based monotypes inks form transparent layers. The first printing (figure 33a) results in a solid block of color. The second printing (figure 33b) produces the background imagery while defining the contours of the focal line. This line is the hue of the initial plate.

The monotypes are then incised along the focal line. Ribbons of text are inserted within these cuts, projecting from the picture plane. The compositions echo the colors and forms looming in the photographic sketches. In the end, the print system emulates the spontaneity and repetition in developed rolls of photos.

4.3 Analysis

The Ulcer series depicts tiny portholes to inner irritations. The text establishes a frame of reference, explaining how each print is an ‘ulcer’. The text derives from remembered quotes, some absurd, some ironic and some cruel. Over time, the words are cultivated into reminders of persistent fears, weaknesses and memories. The quotes establish quintessential ‘inside jokes’; the words within the phrases become loaded with personal meaning and sardonic humor.

Participation, proximity and familiarity allow spectators in on the jokes. In this way, spectators are bestowed the role of confidant. The Ulcer series reveals typically private information in an intimate manner.

Spectators move about the prints to ascertain the different forms of information presented. The imagery of the print is most revealing when the spectator’s line of sight is perpendicular to the picture plane. On the other hand, the text is more readily seen when the spectator gazes downward. The compositions provide visual instances of transience. The quotes aim to engage spectators; the verbs are active, the nouns descriptive, in order to create an additional visual picture outside the print. Thus the spectator physically shifts to view the compositions, as well as fluctuating between hemispheres in the brain to process data.5

The small scale of the Ulcer prints establishes an instantaneous intimacy. The intense colors in the Ulcer prints attract attention; like a friend inviting another to come out and play, these colors entice spectators to move in closer. The limited viewing distance forces the spectator to be in close proximity to the artwork. Meanwhile, the text within the prints demands

5 In The Secret World of Drawings, Gregg Furth relays that the brain’s right hemisphere processes subjective information, for example visual images, while the left hemisphere computes objective information, such as language. 7.
that the spectator maintain this contact to read and process the information given.

The text shares past experiences with spectators. The text within the Ulcer series reflects quotes that irritate the mind. These irritations spawn filters that help process information. The interpretation of an event is unique to an individual; entrenched filters sway the experience towards a positive or negative perception. Therefore, understanding and controlling the filters in place can have a profound effect on memory.

In medical terminology, an ulcer eats a sore in an organ’s lining. The accumulation of the Ulcer prints resonates the consuming effect of the contained text. The titles document each print’s coordinates on the wall. In this fashion, each print is merely an installment within the series. The phrase in one print accentuates the sting of the words in the next. The pain these words cause is equally as real as that of their physical counterparts.
Chapter 5: Aneurysm Series

5.1 Images

Six expansive paintings erect the Aneurysm series. The paintings drape like tapestries against the opposing walls they cover. The paintings’ taunt edges give the impression that the effervescent image wanted to expand further but simply ran out of room. This drastically opposes the framing of the Ulcer series, a box, within a box, within a box.

The interplay between lines in the Aneurysm series provides a sense of motion. The paintings entwine a swollen focal form against churning thought. The swollen form enters the composition and dominates the space. Meanwhile, deep grooves snake through the background. Unnoticed at first glance, text skims within certain grooves. Texture envelops the entire composition, however, variance in the texture helps define boundaries and increase the sense of depth. Each division of the composition owns a different kind of texture; pebbly bumps pave the focal form (figure 34a), polished grooves (figure 34b) weave through the blanketed voids (figure 34c).

The defined fields of color enhance the divisions. The Aneurysm paintings share the bold color palette of the Cyst eggs and Ulcer prints. However, in the Aneurysm series, the limited gradation and contrasting tones generate more graphic images.

34a. 34b. 34c.

figure 34.
Aneurysm Painting Detail
**figure 35a.** Overview of the Aneurysm Series
Wall One
Three Pulp Paintings, 3.5’ x 4’

**figure 35b.** Overview of the Aneurysm Series
Wall Two
Three Pulp Paintings, 3.5’ x 4’
—start—a bittersweet taste forms, knowing in advance whatever i say, whatever i choose will be th—stop— i won’t end up doing. where do i—stop—ime i have left. my career should flow through me; it should define itself as i chan—end—
—start—earning money—stop—earning respect for my body. but most of all living the life i would be proud of when i was six—stop—ove, pain, fear and success. personal success. so pure; so dependant on the standards i set for myself. so what if—end—

Figure 36. Aneurysm 15.10.02
—start—say what you will, but i thought you were raised better than that. and smarter. i am not above throwing a tantrum. yo—stop—oes this clutter even affect me anymore? maybe. move on from here then move on from there. i have but sti—end—
text:
—start—e plague. i want to shout it from the—stop— he tears well up, the lips quiver. the eyes fill with endless questions and silence all at one—stop— veil to justify my actions. everybody’s got something—end—
text:

—start—it isn’t about making the wrong choice, but i do have to—stop— want kids. i want to never have to use the word ‘boyfriend’, like a eight-year-old girl on the playground. open doors. a great dane puppy. breakfast in the morning and a home to put my keys at—end—
text:
—start—Jesus Christ, what am I going to do? Don’t take the Lord’s name in vain, but I don’t believe in God, the Father Almighty creator of heaven and earth, of all that is seen and unseen, or his—stop—self. And that is what will get me through this. Come Sunday I have no place to live. What the hell am I going to do? I would rather live out of my car than go back to—end—
—start—Perhaps I confused appreciation of his beauty for love. Neither—stop—cautious that if he is honest about it might elude som—stop—maybe this is what I feel about myself.—end—
text:
—start—apparently i am going to live which is cool and all but now i have to make plans for all the time I was going to be rotting—stop—good good. got that home thing. super. will have to build a new one within a year. Sucky I am on the verge of everythi.—end—
5.2 Process

From coloring books to origami and spitballs, paper shapes the earliest forms of play. Use it as a canvas, template or raw material; the range of applications for paper is immense. The inexpensive nature of the product makes paper greatly accessible.

Layers of paper pulp construct the Aneurysm paintings. When dry, each layer is opaque. The boundaries between compositional aspects are more recognizable in the Aneurysm series due to varying techniques; each stage of the development provides a distinctive color, texture and depth. The general process uses the same principle as the Ulcer prints; a secondary layer selectively covers a vibrant base.

The process of pulp-spraying generates the base layer. Pulp-spraying develops a coating of pulp, as if high velocity spitballs were left to dry on a chalkboard. The procedure begins by stretching muslin over a wood frame (figure 42a), the muslin acts as a canvas for the process to follow. Finely beaten pulp is saturated with pigments. Once the colors set, the pulp is placed into a vat, which empties to a spray gun. Compressed air pushes the pulp through the sprayer nozzle then onto the muslin (figure 42b). This process establishes a comprehensive base coat (figure 42c).

The Aneurysm series revisits the photographic sketches, focusing on shapes created between lines in the photographs. A separate colored pulp develops the contours of the focal form (figure 42d). This pulp is laid on top of the pulp-sprayings.

The subsequent process begins by suspending the colored pulp in water. A piece of mesh skims along the surface of water to strain a thin layer of pulp onto the screen. The screen is then inverted and placed over the existing pulp-sprayings. Using pressure, the thin layer of
pulp lifts from the screen and adheres to the pulp-sprayings, in a process named ‘couching’\(^6\). Simultaneously, layers of couched pulp sandwich thick wire. Once the painting dries, the wire is torn out leaving smooth ruts in its place. Text is written in the resulting ruts. Glue seals the text onto the paintings, as well as providing sheen to the grooves.

5.3 Analysis

The Aneurysm series presents tangible headaches. The text transcribes internal conversations that assess concerns at the present juncture. The voice heard is autobiographical in tone. However, even this speech is tainted by the expectations of others. The chatter acts as personal brainstorming; previous limitations are ignored while ideas spew without prominence or fear. The connections forged name personal truths and help define priorities. The result establishes boundaries between the expectations of others and personal ambitions.

The text becomes imprinted artifacts of the conversations. The progression of the thought illustrates a fluid moment in time, initially overwhelmed, then confused and ultimately liberated. Spectators develop into empathetic companions recognizing the sensations of these moments.

The text dialogues the forces mounting inside the mind. The mind is presented with an excessive amount of factors to process in order to ascertain motivations. Motivations fuse internal and external pressure. The large scale of the Aneurysm paintings resonates with the imposing impact that the words describe. Meanwhile the assertive compositions of each painting compete for the spectator’s attention.

The words describe situations where desires and circumstances are in direct conflict. The resulting dilemma generates perplexing anxiety. The text allows spectators to see the entire range of influences within a given issue. When the amount of external obligations is limited, personal objectives are more easily obtained. In the end the text shuffles through pressure to determine personal goals. Although the objective is understood the path to get there remains undecided.

Typically framing encases artwork, protecting the object from harm by sheltering it from spectators. The absence of framing in the Aneurysm series removes the physical boundary between the spectator and artwork. Thus spectators are allotted a tactile sense of these

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\(^6\) Pronounced “kooching”, couching derives from the Old French word couchier, which means to lay down.
moments. In addition the uncropped edges allow the moments to be seen in their entirety. The uncropped edges and lack of framing announce the liberation of escaping prior confinements.

Brain aneurysms occur when the walls of a diseased artery are unable to sustain the pressure of the blood it contains. The Aneurysm series processes burdens. The words looming in the Aneurysm paintings depict the battles between anxiety and resolution. The titles chronicle the struggles. The thought process becomes entrenched in the environment, leaving physical evidence of pressure that exists.
Chapter 6: Conclusion
6.1 Journey
6.2 Synthesis

6.1 Journey

In his book *The Unbearable Lightness of Being* Milan Kundera writes, "The moment someone keeps an eye on what we do, we involuntarily make allowances for that eye, and nothing we do is truthful."

The challenge of *Innards* lies in exposing internal truths while protecting the environment in which they originally developed.

The artwork in *Innards* candidly dictates the products of contemplation. The playful color palette reduces the severity of the words cited. The work attempts to be revealing while employing ambiguity to prevent spectators from becoming omniscient viewers.

6.2 Synthesis

*Innards* explores personal substance. The work examines the lingering effect that encounters with others leave in the psyche. The artwork documents the products of this internal investigation. Although the works between series vary in scale and structure, *Innards* is unified by the commonality of the material presented.

The series enters the recesses within the mind to examine fixations. The artwork portrays the strong attachments to particular events, manifested in neurotic behaviors that persist over the years. The text extracts the fixations residing in these spaces. Meanwhile, the images recreate the moments that exposed this information.

Traveling facilitates the introspection. The images reflect a progression of time by depicting transient environments. *Innards* suspends introspection in the shift between unconscious thought and self-awareness. The artwork presents the collected data from these journeys. The text of each series acts as subtitles for the passing world. These words articulate the inner voice.

The series survey the aliment they name. The artwork within each series provides numerous instances of the designated affliction. The Cyst series discloses secrets intentionally hidden. The Ulcer series names reoccurring patterns. The Aneurysm series illuminates competing influences.

Personal information typically resides closed off to others. However, *Innards* displays

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this information for all to view. *Innards* exposes what lies beneath the surface. The artwork resembles internal photographs; snapshots of inner afflictions are captured, developed and put on display.
Chapter 7: References

7.1 Literary


7.2 Images


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