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Conscious Light

Jeremy Y. Langston
Illinois State University, jylangs@ilstu.edu

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CONSCIOUS LIGHT

JEREMY Y. LANGSTON

39 Pages

Conscious Light is a supportive statement for an exhibition of paintings that employ reflective color, object placement, and imagined movement to create a phenomenological experience for the viewer. Color and light become actors on the world stage that is the painting surface.

KEYWORDS: Color Bleeding; Color Spreading; Reflected Color; Reflected Light; Realms; Interactive; Light; Shadow; Builds; Contemporary Art; Found Objects; Assemblages; Games; Identity; Imagination; Acrylic Paint; Imagined Movement; Journeys; Light Painting; Phenomenological

CONSCIOUS LIGHT

JEREMY Y. LANGSTON

A Thesis Supportive Statement Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF FINE ARTS

School of Art

ILLINOIS STATE UNIVERSITY

2018

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CONSCIOUS LIGHT

JEREMY Y. LANGSTON

COMMITTEE MEMBERS:

James Mai, Chair

Melissa Oresky

Scott Rankin

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J. Y. L.

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CHAPTER I: ORIGIN OF CONSCIOUS LIGHT

As a child, I took to art-making primarily because it was something I could do alone, and being alone was a state I often sought out. Eight people clashing in a condominium makes for a hectic and sometimes very stressful living environment. Being able to entertain myself was essential when the collective peace was lost or when I was the only one home while all my older siblings and father were away at school and work. It was also a way for me to differentiate myself from my siblings. My mother was often busy with household chores, and I was meant to stay out of her way to let her get things done. I recall being able to lose myself for hours in the serious tasks of make-believe and constructing castles and obstacle courses for my toys. I was compelled to create to keep myself entertained and distracted in an often-negative environment. I recently have found myself in need of that same process.

This series of paintings emerged from a natural progression of explorations beginning in my first semester of graduate school in 2015. I had painted the edge of my paintings with a metallic paint, which reflected onto the walls and gave the painting a type of aura. It created a phenomenon I had always wanted to explore further, and at that point I decided to delve further into using reflected color. I have always wanted to make light an aspect of my paintings beyond being the subject matter. Painting in a representational mode is of course considered an exploration of light and shadow, but this mentality wasn't what interested me. For years I had been exploring light as a metaphor for finding correspondences between disparate things and ideas. It was an attempt to understand life by laying out relationships found in light and the physical world. Over the next semester I looked for ways to incorporate light into my work by using resin and looking through colored filters. It wasn't the effect I was looking for, so I set that idea aside and continued exploring other modes of painting. I asked questions of myself

such as: “Why do I paint?” and “What got me into art-making in the first place?” The answers pointed back to childhood experiences. I looked to those times when I used to find joy in making art from an inner urge rather than as a response to an assignment or show deadline. Over the course of that time, I became aware of something that would bring back the authenticity of my past art-making methods: my desire to incorporate light into my work. Light would allow a continued exploration of my interests in “soul-journey” subject matter, what I think of as “the selfish observer.”

CHAPTER II: THE SELFISH OBSERVER/SELFLESS CREATOR

The selfish observer is essentially the observer that is focused on their experience and what the work does for/gives to them. They are not preoccupied with, interested in, or knowledgeable about why the art was made, by whom, or for what reasons. Their focus is more along the lines of: “How does this work serve me? How does it make me react? How do I interpret it?” This perspective was of course the same attitude I subconsciously had when viewing art, but despite that I hadn’t considered making art from the viewer’s point of view, trying to remove as much of myself and my perspectives from the work as possible. The selfless creator is one who has no overt expression of their self in their work; it is possible to experience the art without ever considering who made it. In the most extreme case the work doesn’t even reflect their interests or tastes. This was often the mentality I would have when painting murals for clients. I was there to deliver to them what they paid for, not what I would have made if left to my own devices. I had spent years painting murals by request for clients as my main means of income, so when I was home and had time to work at an easel instead of a wall, the process was more akin to therapy than making fine art. In short, the process and explorations were very much just for me. The shift of emphasis helped me to reunite my modes of painting. I continued to paint for my pleasure, with my interests in mind, but I also focused on the viewer’s experience and considered my painting from the perspective of another person. My flip in perspective when making paintings and my return to the “world-making” play I pursued as a child coincided with my desire to incorporate light into my work. The resulting paintings are the subjects of this paper.

CHAPTER III: PAINTING WITH LIGHT

In this body of work, I am using commonplace materials primarily painted white and arranged into compositions designed as a “playground” for color and light. Ordinary and mostly recognizable utilitarian objects align, stack, and combine so as to maximize the perceptual interplay of color, light, and paint. Bright, intense colors occupy the least visible areas of objects arranged in relief on the panel surface. The rough connections and non-uniform layers of paint, coupled with the repurposing of household objects, lend a feeling of a basement experiment or a construction hastily or urgently made. This reminds me of the way a child creates a realm out of items available in the room for his toys to explore and adventure in, carefully arranging all on top of the bed and taking care not to breach the borders unless it is called for. The paintings invite the viewer to engage, imaginatively and perceptually, in play and movement. The works require more time from the viewer than perhaps most people are accustomed to giving to a painting. One’s eyes need to adjust to the bright and vibrant colors for the full reach or coverage of the color to be perceived. Like a long exposure photograph, the subtleties are increasingly revealed with the passage of time.

CHAPTER IV: THE FOOL



Figure 1: Rider Waite Tarot: THE FOOL

This body of work is concerned with thinking about spaces, realms, environments, and worlds, and the movement of a character through them. It is an adventure for an avatar. The Fool from the Tarot is an icon widely recognized as symbolic of a person on a journey where the outcome is unknown. If we observe the card (Figure 1) we notice a man blissfully oblivious to the fact that he is poised to walk off a cliff, owing to his joy and eagerness to go out into the world of potential. He carries over his shoulder a bag secured to a pole, and in his hand he carries a flower. Following him with equal enthusiasm is his faithful companion, a white dog. The sun behind them seems to urge them forward. Viewing paintings, particularly my current paintings, puts one in a position similar to the Fool's. The viewer is ready to dive into a painting, not sure of where it will lead. The viewer shares the Fool's blissful ignorance when presented with the unknown or unfamiliar in a painting. The mind is piqued as we're about to stumble into a new adventure.

CHAPTER V: REALMS AND THE JOURNEY

Overall, the compositions share visual qualities similar to popular games and modes of entertainment such as pinball machines, mazes, or Matchbox car streets, while simultaneously echoing forms seen in architecture, machinery, graphs, and maps. Maps, architectural plans, models, and even games are all modes which connect two-dimensional to three-dimensional spatial experiences and invite us to project ourselves into them.

My paintings are similar to games in some ways. Games create vehicles for the mind, transporting the consciousness of the player into a new realm that can be both immersive and transformative. Games are often linked with the idea of a journey or series of self-defining events. Joseph Campbell elaborates on the mythic aspects of the journey and transformation of the hero in his treatise, The Hero with a Thousand Faces. The hero undergoes a tribulation that eventually transforms him from one state into another.

In my paintings, the assembled forms push the viewer towards imagining some sort of movement or flow, in the channels, between walls, and through the openings. It is not hard to imagine honey or paint or bingo balls rolling down the chutes and ramps and going around the corners, subject to gravity or perhaps its own will to maintain its inertia. When one's mind begins to wander, manifestations of lab rats, avatars, or populations are just as likely to occur as would a viscous fluid. Ultimately nothing is moving through the painting and no images are rendered to appear to do so. At best, the paint can hold evidence of a flow or movement that has long since terminated, in a sort of snapshot of its condition after drying.

But for all the static quality of the paint, when the paint is the bearer of colors other than white, the movement becomes phenomenal rather than physical; that is, the light makes color reflect and “flood” onto white areas, subdividing the physically white shapes into smaller shapes

of glowing color. The color subdivides the white spaces into shapes not physically constructed into the composition. There are moments when the very color or perhaps light itself almost becomes tangible, as if one could scoop or gather it up with a ladle.

CHAPTER VI: TRANSFORMATION

The paint, the colors, the reflective light, and the objects that these compositions are composed of undergo transformation as they are perceived and identified. The paint and reflected color have a dual transformative quality. First, the longer your exposure to the painting, the brighter and more powerful the reflective color becomes. Second, the colors of the paint and reflected light begin to be seen as one and the same, and there are instances where it is unclear which is physical pigment (local color) and which is light (reflected color). Our regard for the three-dimensional forms in the compositions alternates between commonplace objects (such as scraps of wood, cardboard tubes, canvas stretchers) and imagined architectural elements (such as barriers, walls, stairs, ramps, slides, or channels) to interact with the flow of paint and color. These “abstract” paintings are particularized by perception and imagination.

CHAPTER VII: PAINT AND COLOR

The function of the paint is multifold. The high-gloss white paint, which covers the majority of forms, reflects the color of nearby colored surfaces, which are mostly perpendicular to the painting and therefore mostly hidden from view (for sake of brevity, the three-dimensional objects used will be referred to as walls). A matte white is used to allow a different quality of ‘glow,’ one without sheen. White also serves as a means to erase the material and surface differences of the objects used (e.g., how dirty or used they may appear, their age or weathered condition) and allows the objects to be seen as forms on an equal standing. The colors of the paint primarily play the role of grouping walls into regions, rooms, shapes, or areas. By distancing the colors just enough, reflected colors also display blended transitions and overlapped mixtures on the white painted surfaces. Color becomes less a passive attribute of objects and more an active event that is shaped by the forms. The color and light become “actants” (see Chapter VIII). Light and color may be considered as occupants of a realm or players in a game, which act upon and are acted upon by the world around them.

CHAPTER VIII: ACTANTS

The word actant was defined by Bruno Latour as a source of action that can be either human or nonhuman; “it is any entity that modifies another entity in a trial.”¹ It is anything that is able to make a difference or produce effects. In her book Vibrant Matter, political theorist Jane Bennett makes the argument for objects having an agency unto themselves and perhaps a more potent agency when a part of an assemblage.

“Each member and proto-member of the assemblage has a certain vital force, but there is also an affectivity proper to the grouping as such: an agency of the assemblage. And precisely because each member-actant maintains an energetic pulse slightly “off” from that of the assemblage, an assemblage is never a stolid block but an open-ended collective, a “non-totalizable sum.” An assemblage thus not only has a distinctive history of formation but a finite life span.²

All objects have a quality which can be likened to a force or trigger mechanism for any number of memories. For example, an inanimate object can elicit some sort of change in an animate being with as little interaction as a glance. Although this doesn’t imply anything more than a relationship between two things, it does touch on the idea that objects are vehicles of change, capable of an exchange with all the force and impact of a sentient being. The objects become actants by way of the reactions they elicit from any given viewer; they have affiliations and relationships independent of how they are used in the painting and cannot be dismissed. Upon identification of an object, the mind immediately undergoes a naming of its intended function (e.g., poster tube) and its repurposed function (e.g., wall/chute), and characterizes previous interactions (whether or not it is dangerous or desired; e.g., paper cuts hurt), monetary value,

¹ Bennett, Jane. *Vibrant Matter: a Political Ecology of Things*. Duke University Press, 2010. Pg. viii

² Bennett, Jane. *Vibrant Matter: a Political Ecology of Things*. Duke University Press, 2010. Pg. 2

imagined original local color, the temperature it would be when touched, what it would feel like to touch, and so on. In spite of being intangible things, color and light are as engaging and “real” as the physical materials of the artworks.

CHAPTER IX: LIGHT ACTIVITY

The interaction between the paintings and light is the driving force behind the compositions and color choices. If we do not see the illuminating source itself, light becomes visible as color only when its path is disrupted and it strikes an object that reflects some portion of its energy to the eye. The light moves actively from one region into another in the paintings, bouncing around the bend and down the straight corridor, into and out of chambers. The light sets the pace for the works. In order to attain the optimal viewing conditions, one must let the eye adjust to the reflected light; as a result, the colors intensify, and the glowing grows. The glow begins to take on the strength of colored paint, and the painting transforms from being primarily white to mostly color.

Another form of light activity occurs in the ephemeral quality of the shadows. Shadows have fascinated me since the day I first heard that the shadow is the only true two-dimensional “object” that we can experience. It has no movement into the z axis but exists solely in terms of an x-y axis. The compositions of the majority of the paintings suggest a collecting of light from above, which is channeled to and out of the bottom of the painting into the deepest shadows below. The shadows, unlike most of the other aspects of the paintings, are perceptual rather than physical. Their very presence is subject to the lighting on the wall on which the painting is hung. The angle, size, darkness, and quantity of shadows can change drastically with the flick of a switch or the passing of a cloud. Yet they are not to be regarded as accidental attributes of the paintings but an integral aspect to their meaning, personality, and perceptive experience. The paintings are built in reaction to the shadows they cast. The shadows enrich the reflective colors because they provide the contrast necessary to perceive the colors as light and not just as

substance. Our awareness and understanding of the colors and the three-dimensionality of the paintings are made stronger by the presence of the shadow.

Shadows can also add symmetry and in some cases engage in creating an imagined movement. The shadows cast by Eat Me (Figure 2), under certain lighting conditions, gives the protruding shims the appearance of cilia or a wagging tail in a slow-exposure photograph. This creates an imagined activity or movement, which lends the painting a quality of animation, like a living creature.



Figure 2: Eat Me (2017), seen in alternate lighting conditions

CHAPTER X: CO-CREATOR

Some artworks show clear evidence of the processes of their making, and these often involve the viewer in imaginatively recreating the artwork. Whether or not it is an accurate idea of the actual processes, the imagining is engaging and satisfying. “Sloppy Craft” as coined by Anne Wilson is concerned with emphasizing concept over advanced skill, and process over refined product. In *Sloppy Craft: Postdisciplinarity and the Crafts*, a collection of essays edited by Elaine Cheasley Paterson and Susan Surette, the point is made that the reason an artist “might adopt a sloppy approach is that it helps them break away from tightly skilled work and bring in a playfulness, an openness, creativity, and innovation.”³ Leaving evidence of marks from the process of making, such as rough edges of a cut, allows an immediate communication with the viewer that not only helps identify a material (e.g., cardboard, wood, or PVC), but also reveals the conditions of its fabrication (e.g., a clean cut of a blade or rough rip from a hack saw). This interpretation of the objects and their history engages and stimulates the mind, but it also allows the materials to retain an identity as objects in the world and not just abstract forms in a painting. I believe that when the viewer discerns the processes and methods of the artist, there occurs a “co-creation” by the viewer with the artist.

³ “Taking Skill Down a Peg.” *American Craft Council*, 17 Nov. 2015 pg.096

CHAPTER XI: SOME-THING OR NO-THING TO SOMETHING FROM NOTHING

The paint itself is without any doubt a “something” and the commonplace objects used to make the compositions are unquestionably things. But what about the majority of the visual activity going on in the works? What can we say of the reflective color and shadows, which become the most important aspects of the works? As briefly mentioned earlier, there arises a question of identity between whether or not a colored area is paint or reflected light. The question of whether what is being witnessed is a “something” (painted, local color) or a “nothing” (light and reflected color) is the same dilemma light has given science and mysticism since ancient times when stars were first contemplated. Fire undoubtedly contradicted the concept of light being a nothing. Since fire can be captured, harnessed, created, and maintained, it had all the characteristics of a physical thing. We even use language that personifies fire: fire is fed, it consumes, it grows.

Similarly, people are described with terms that are descriptive of fire or light: we are described as glowing when we exude joy and confidence, as being bright when we show mental aptitude, as shining when we excel and our eyes sparkle, as burning with anger, passion, or fever. Jesus is described as being “the light” in the Christian Bible, (Psalms 119:130), and the Buddha is known as “the enlightened one.”

The ancient Greeks attributed the wonder of light to Iris, daughter of Thaumatos (Wonder). The Arc of Iris is no less than the rainbow (*arcoiris* in Spanish), which is the most commonly witnessed natural display of colored light. The very part of our eyes where color is found is named for her. Our eyes are “the organ that perceives the wonder of light and color.” (Schneider, 250) Schneider also points out how “the Sanskrit word for “angel” is deva, literally “shining being,” which gave rise to both “divine” and “devil” (p. 250) Our language reflects this

association between light and consciousness. It is not surprising to understand light as “alive” or as an analogy to our best selves, or to be able to think of the very light that we are witnessing as an active agent in the paintings.

CHAPTER XII: NO NEW THING UNDER THE SUN

The paintings in this exhibition have a threefold aspect to their functions: First, they employ objects arranged on a surface and use reflected color to create the compositions. Second, those objects take on multiple roles and functions within the composition. Third, there is the aspect of imagined movement that activates the composition. All three aspects have been explored in art before but perhaps not collectively in one painting.

The use of reflected color in artworks can be argued to date back to medieval cathedrals and the colored light from stained-glass windows reflecting from walls onto floors and into aisles. More contemporarily, reflected color has been most elegantly used in the light-based works of James Turrell and Dan Flavin, the wall-mounted glass work by Chris Wood and Stephen Knapp, and the relief paintings by the collaborative artistic team of Adam Frezza & Terri Chiao. Collecting everyday objects and converting their original identities to new functions has a long tradition in folk art, installation art, and assemblages. In the painting world this practice can be seen in work by collage artists such as Picasso and Frank Stella.

Imagined movement frequently occurs in the comic strips of a daily paper where, for example, simple lines on each side of a bird's wings or a dog's tail act as graphic signs for movement. Exploded diagrammatic drawings perform a similar function, as do the elaborate drawings of Rube Goldberg. Seeing a row of standing dominoes is usually enough to make a viewer project forward in time to the tipping of the first domino that will set off the chain reaction. These artists and sources have helped to inform my options and decisions in my paintings.

“The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.” This verse from Ecclesiastes reinforces my sense that although my paintings are new and revelatory to me, I also recognize that artists before me have explored similar directions. My intention is to explore them from the perspective of my own experience and to present them in a fresh manner and context.

CHAPTER XIII: THE PAINTINGS

There are fourteen paintings which make up the show Conscious Light. I have been speaking about the paintings collectively for the majority of the paper since they share many qualities. That is not to say that all paintings perform the same functions in the same ways, but they are nonetheless related and offer the viewer some variations on a general theme. Below, I will discuss how these variations are played out in a few paintings. The following are some of my imagined situations and activities in some of the paintings; other viewers may imagine alternative scenarios.

Walk the Path (Figure 8) encourages the viewer to imagine the composed objects as some sort of architectural interior. The viewer can easily identify the compositional parts as wooden shims, stretcher bars, pieces of scrap wood, cardboard gift boxes, and poster-tube sections. With some imagination, these objects transform into the walls of a maze or rooms and hallways within a building. The area near the bottom of the composition resembles a landscape, a small vista of a green field with a pyramidal structure and a luminous yellow orb above.

Crooked Paths (Figure 7) has approximately six paths winding from top to bottom of the panel. These are both pathways for color and light reflections and pathways for me to imaginatively travel through. I can imagine these multiple paths as akin to lives concurrently being lived by a spectrum of character types. Some have obstacles, some have twists and turns, some have easy paths with a foreseeable trajectory. The poured lines of paint suggest the traces of their journeys.

The two smallest paintings: Eat Me (Figure 11) and Drink Me (Figure 12), are made on identical panels using wood shims, poster tubes, found wood scraps, drawer faces, wood panel scraps, and wooden spindles. Owing to the small scale of the panels, which draw the viewer

close, the paintings create a more personal and intimate experience. I imagine each painting as a sort of shrine that offers mana from heaven, or perhaps a carnival game that offers a prize, dispensed from the “spout” near the bottom of each composition. The shrines make me consider light as a tangible substance, something worth collecting or even consuming. The symmetry and two pillars in each composition make me think of alchemical or Tarot-related imagery, which reinforce a reference to the shrine as a focus of communication with an outside force.

Perceived motion is strongly at play in the painting, Light Distiller (Figure 6). Again, I see the top of the painting working as a collector of light, as if light were a liquid or a shower of rubber balls. There are elements which are reminiscent of a pinball machine, while other areas suggest Tinker-toy constructions. The imagined movement from top to bottom suggests the influence of gravity on a mass. The lower portion of the painting suggests to me green hills and building shapes with a towering pyramidal mountain behind them. Above the mountain is the sun shining rays out radially. Surrounding it there are suggestions of natural forms, such as air currents, star formations, and rolling hills. Again, from the top light is collected from our world and channeled into the world of the painting.

In all of these paintings, I want the viewer to become aware of their active construction of the world they see. This body of work attempts to allow the viewer to be an active participant in creating their own personal experience while simultaneously sharing in a bit of mine. They provide an arena in which our consciousness can identify with light and color.

CHAPTER XIV: CONSCIOUS LIGHT

When a viewer imagines the flow of something through the composition, whether a single flow or multiple flows happening simultaneously, the object that they imagine is dynamic and is particular to the viewer. Alternatively, the color is a shared experience among viewers, yet it remains a phenomenon that begs understanding. Seeking to understand whether what is being witnessed is a colored substance (pigment) or a colored light (reflected color) engages and surprises the viewer, calling into question what and how they are experiencing. The color or light attains agency, whether the mind sees a painting as shapes of color or interprets it more figuratively as regions or rooms with color, or even more specifically as symbolizing emotion or atmospheric mood. Light becomes personified, participating in a narrative the viewer has projected onto the painting. Light is in the room, the neighborhood, the hallway, it is thought to be moving down the chutes or turning around the corner. It squeezes through the bottlenecks and is divided and reunited as it journeys through the composition. Whatever vehicle is imagined, if any, it is influenced by the colored light. The light takes on an animated quality. These mental activities and realizations encourage the mind to be present in the moment and the viewer to be conscious of the flow of thought within them. This interaction between the viewer and the light through the vessel of the painting is what I regard as “conscious light.” The light and color, coupled with the composition and forms, nudges the viewer into a conscious present, raising their awareness of their active participation. We can project ourselves into the spaces and identify with the color and light as it interacts in the world of the painting.

FIGURES:



Figure 3: Theme World (2017)



Figure 4: 8-Bit Realm (2017)

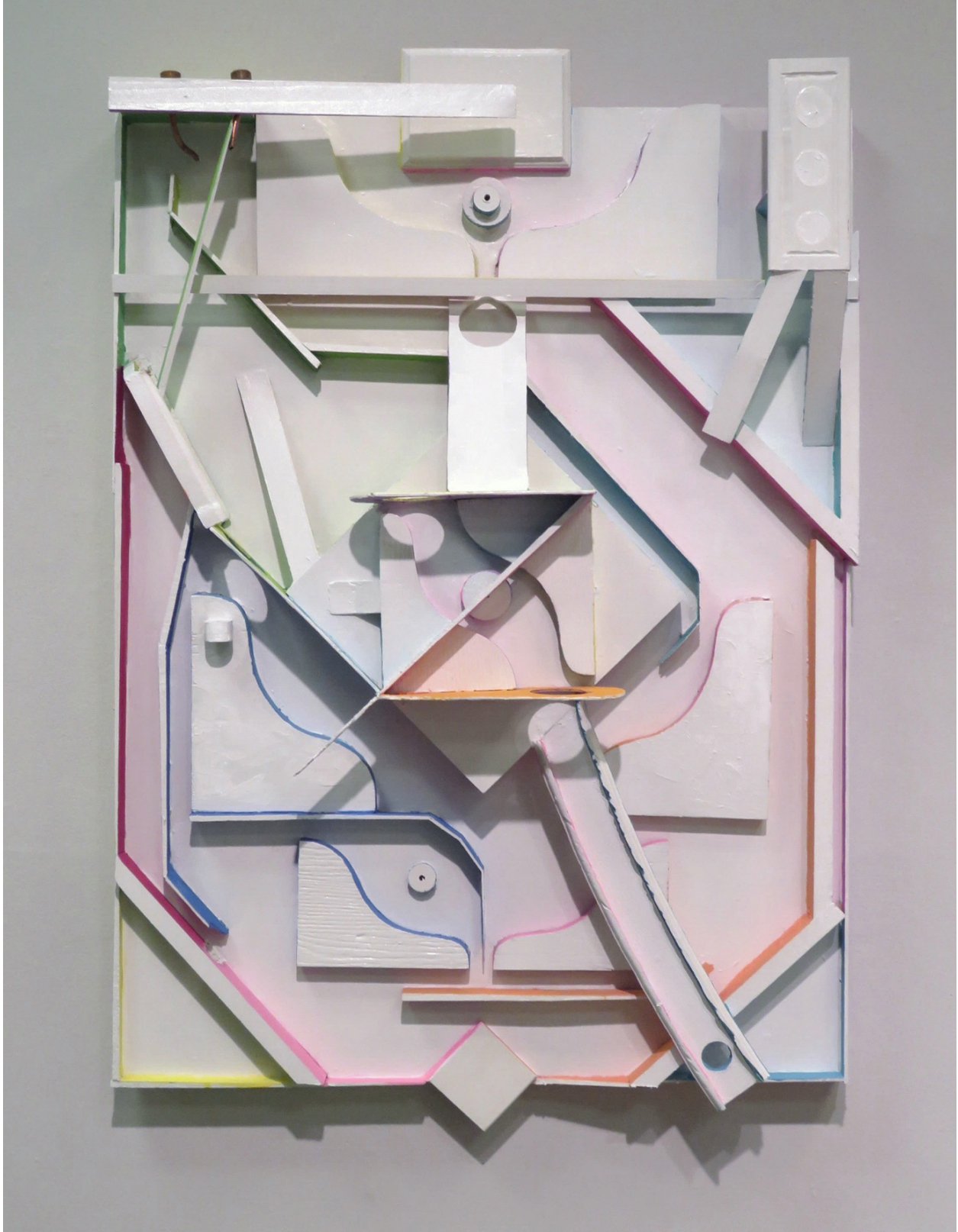


Figure 5: Slide (2017)



Figure 6: Light Distiller (2017)



Figure 7: Crooked Roads (2017)



Figure 8: Walk the Path (2017)



Figure 9: A Cross-Section of an Adventure (2017)

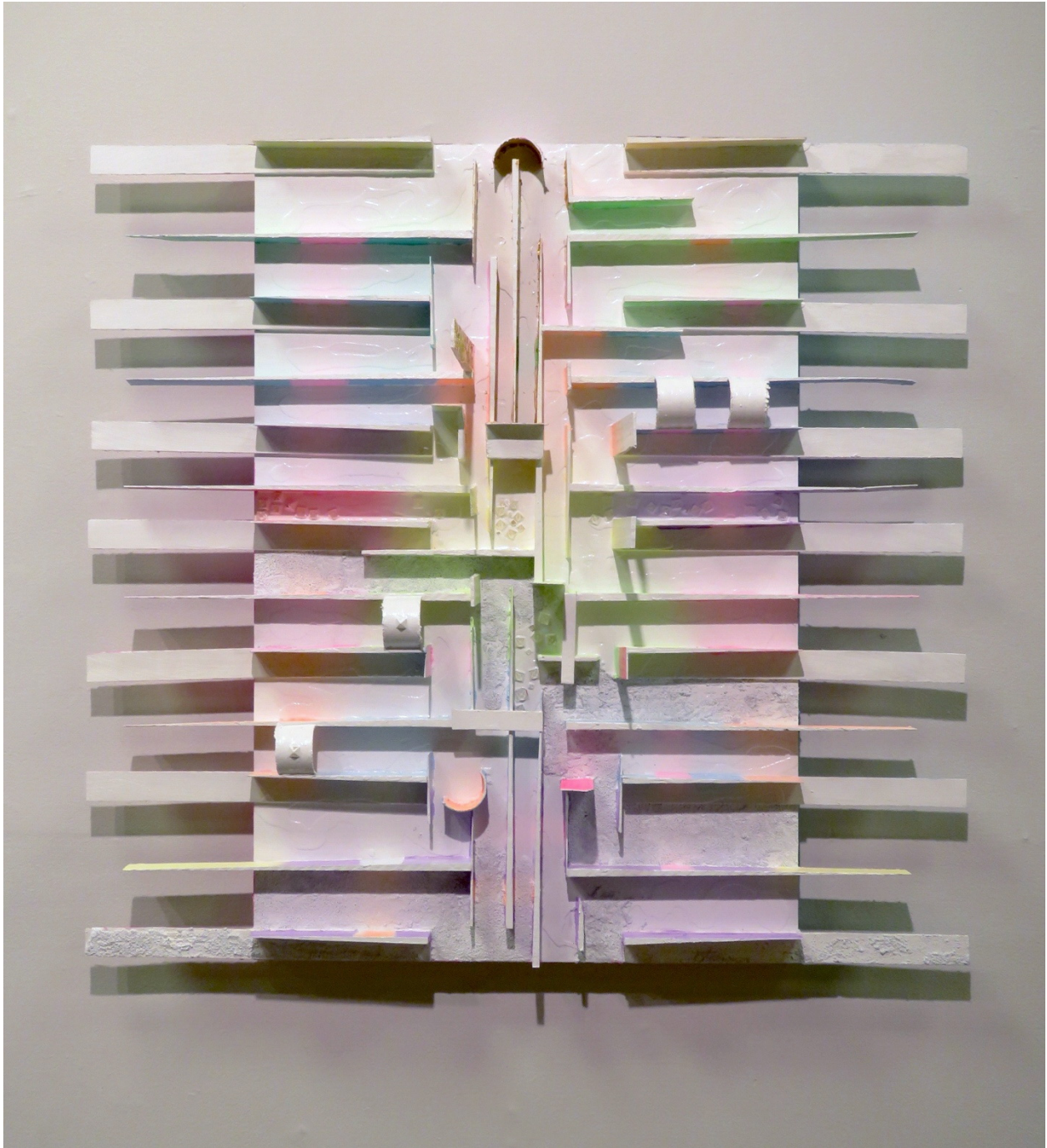


Figure 10: Connected (2018)



Figure 11: Eat Me (2017)



Figure 12: Drink Me (2017)

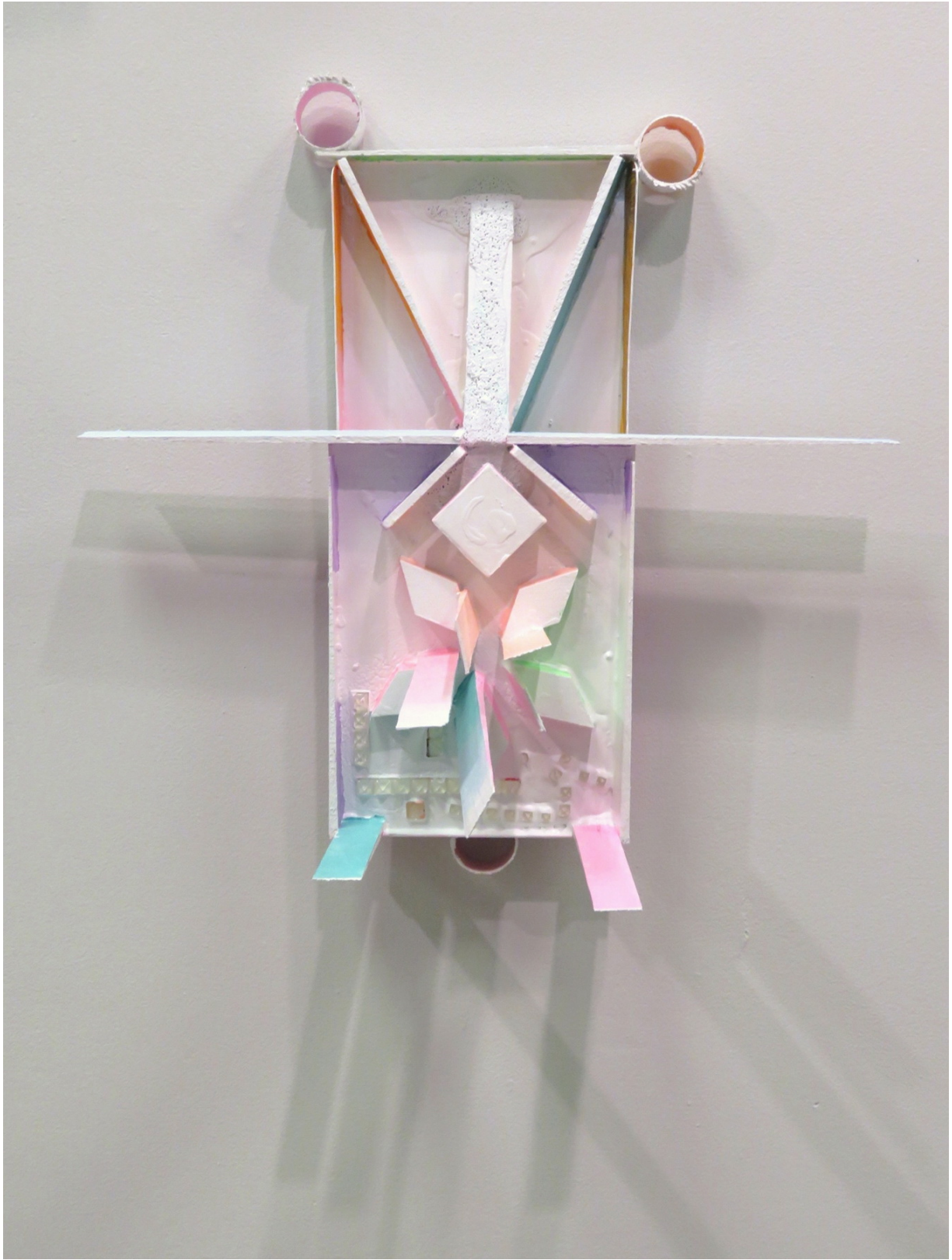


Figure 13: The Apotheosis of Mr. Bear (2018)

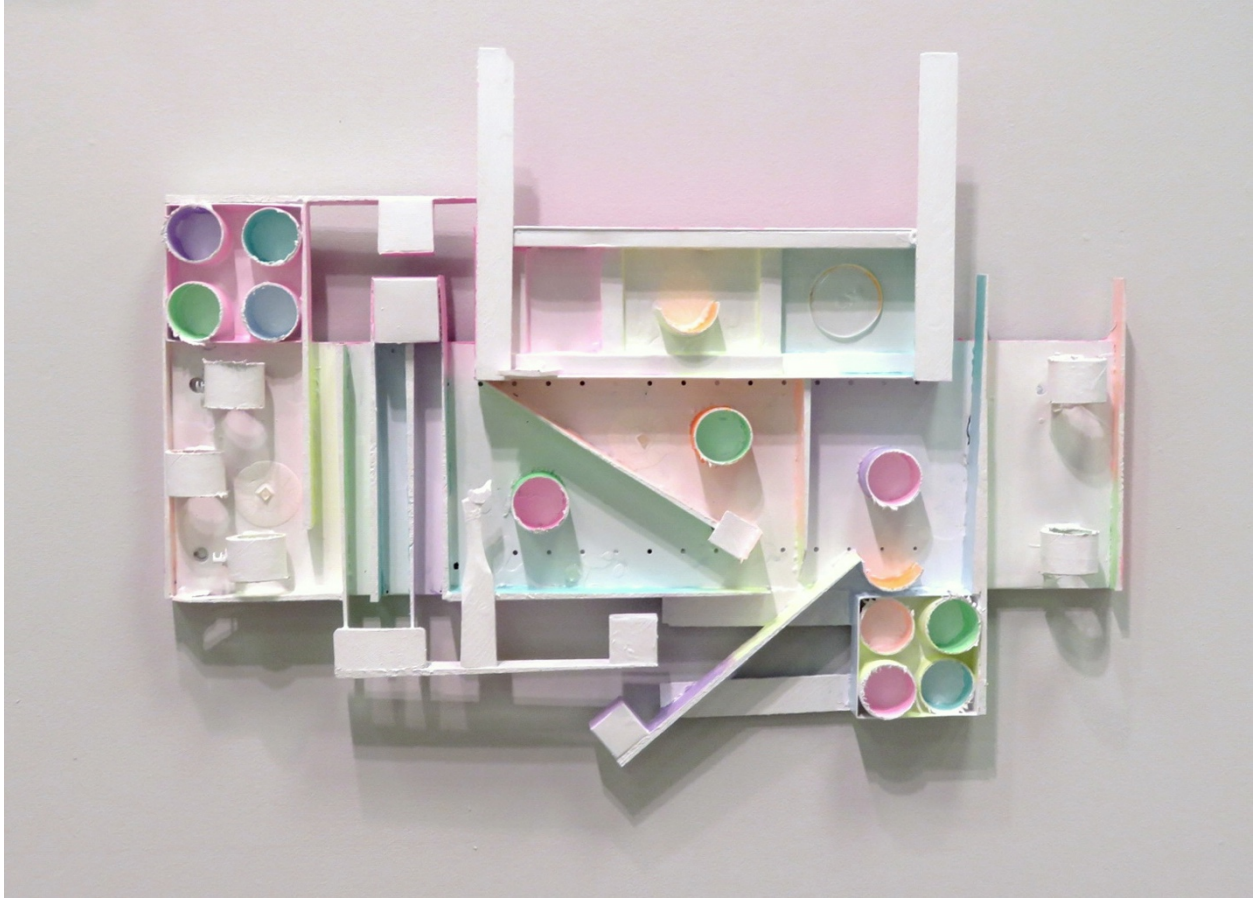


Figure 14: Console (2018)



Figure 15: Consumer Heaven (2018)



Figure 16: Our Gee Bee (2018)

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Rider Waite Tarot: THE FOOL

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APPENDIX A: IMAGE DETAILS

Figure 1: Rider Waite Tarot: THE FOOL

Figure 2:

Title: Eat Me (seen in alternate lighting conditions),

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects on Panels.

Dimension: 12" x 24" x 9"

Figure 3:

Title: Theme World,

Date: 2017

Medium: Acrylic Paint over Wood, Stretched Canvases, Cardboard, and Resin on a Panel.

Dimension: 14" x 66" x 11"

Figure 4:

Title: 8-Bit Realm

Date: 2017

Medium: Acrylic Paint, Wood, Grit, and Resin on Panels, canvases, and found objects.

Dimensions: 58" x 31" x 2"

Figure 5:

Title: Slide

Date: 2017

Medium: Acrylic Paint over Wood and found objects on a Panel.

Dimension: 46" x 31" x 8"

Figure 6:

Title: Light Distiller

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects on a Panel.

Dimension: 50" x 36" x 8.5"

Figure 7:

Title: Crooked Paths

Date: 2017

Medium: Acrylic Paint over Wood and found objects on a Panel.

Dimension: 50" x 36" x 10"

Figure 8:

Walk the Path,

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, Resin and Found Objects on a Panel.

Dimension: 53" x 29.5" x 5"

Figure 9:

Title: Cross-section of an Adventure,

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects.

Dimension: 49" x 24" x 4"

Figure 10:

Title: Connected,

Date: 2018

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects.

Dimension: 48" x 24" x 9"

Figure 11:

Title: Eat Me,

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects on Panels.

Dimension: 12" x 24" x 9"

Figure 12:

Title: Drink Me,

Date: 2017

Medium: Acrylic Paint over Wood, Cardboard, and Found Objects on Panels.

Dimension: 12" x 24" x 9"

Figure 13:

Title: The Apotheosis of Mr Bear,

Date: 2018

Medium: Acrylic Paint and Model Train Grit over Cardboard /Product Boxes, Shims, and Found Objects.

Dimension: 12" x 24" x 16"

Figure 14:

Title: Console,

Date: 2018

Medium: Acrylic Paint over Shelf Wood, Shims, Cardboard /Product Boxes, and Found Objects.

Dimension: 16" x 24" x 4"

Figure 15:

Title: Consumer Heaven,

Date: 2018

Medium: Acrylic Paint over Wood, Cardboard, and Resin on a Panel.

Dimension: 14" x 66" x 11"

Figure 16:

Title: Our Gee Bee,

Date: 2018

Medium: Acrylic Paint over Shelf Wood, Shims, and Tongue Depressors.

Dimension: 12" x 24" x 3"