

Immersive Light Projections as a Means of Abstract, Expanded Painting

by

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Dedicated to My Mother

Abstract

This paper explains my thesis installation within the context of what is now referred to as “expanded painting.” The history of expanded painting and projection-based artworks informs both the exhibited work and the writing. I describe my artistic process and my research on Affect Theory. I delve into writings on the perceptual and emotional experiences of painting and apply some of these ideas to the making of the artwork itself. I consider a carefully selected group of artists working in media similar to my own, mainly, but not exclusively expanded painting. The questions I explore include painting’s place in a post-medial context, the influence of painting on experimental film within the avant-garde, and finally, theories of affect as they concern the production and reception of artwork.

In my thesis exhibition work, *Chromatic Light Space*, I project light through painted, abstract acetate surfaces that surround and immerse the viewer. By extending painting through the projection of coloured light and shadow, I not only step outside the confined perimeters of a flat canvas hanging on a wall, I produce sensorially rich, immersive environments that play on the contrast of moving light and shadow. In my research, I have investigated theories of sensation and perception, leading me to prioritize affective over rational responses to the perception of colour on the part of the viewer. Immersion of the viewer is a way to intensify these emotional responses to the viewer's sensory experience. Through immersion, the coloured light and shadows move across their skin as they pass through the installation, thereby integrating their bodies into the work. This approach to painting and its relation to projection-based artworks is relevant to the affect theory I study in negotiating perceptual and emotional experiences of painting as practice and as artwork. I have been researching three theoretical trajectories: first, painting's place in a post-medial context; second, the influence of painting on and the use of experimental film within avant-garde notions of what is now sometimes referred to as "expanded painting"; and finally, by exploring theories of affect as they concern the reception and production of painting. In effect, I am exploring the possibility of working within an expanded definition of painting. I believe that through such an exploration I am allowing for a critical and ambitious investigation of materiality. In doing so I research the work of artists who I see as both inspirational and as preceding the directions I have been pursuing on my own, particularly László Moholy-Nagy, Sam Gilliam, Stan Brakhage and Francis Bacon. I will also analyze the writings of authors such as Mark Titmarsh, Gustavo Fares, Rosalind Krauss, Gene Youngblood, Brian Massumi, Robert Linsley, Gilles Deleuze, Rudolf Arnheim, Gerald Mast, Erin Manning, Liz Kotz and Isabelle Graw, all of whom have inspired me to develop a theoretical and philosophical understanding of my practice.

The concept of "expanded painting" has yet to be defined in any systematic manner, but it holds

multiple possibilities and inherently questions the nature of painting: what painting is and can be. My current research has expanded toward a broader definition of painting that works within both the contexts of installation and contemporary abstraction. Mark Titmarsh writes the following in his *Shapes of Inhabitation: Painting in the Expanded Field*:

Composition becomes a general principle 'through which a work holds itself together and makes itself visible, whether it be on a flat surface or by the placement of objects in a three dimensional space. Painting continuously opens out beyond itself while maintaining expanded painting shows us that painting is not one thing but two, always separated from itself.

This inherent division continually displaces itself onto other ways of being (Titmarsh, 32).

The expanded field inspires change in several areas simultaneously, shifting from one form of expression to another (Fares, 4). The expanded field is continuously open to new artistic creations; it is always keeping up with new artistic concepts and is open to new ways of creating (Fares, 4). Gustavo Fares notes in *Painting in the Expanded Field* that “By making evident the conditions of existence of the medium, the expanded field allows the artworks to be 'embodied' meanings, not just representations of meanings imposed from the outside” (Fares, 4). This idea is developed by Rosalind Krauss as she frames expansion in *Sculpture in the Expanded Field* as “the possibilities of architecture and not-architecture” (Krauss, 8). This idea of architecture and not-architecture depends on an opposition of the cultural and the natural, or the built and the not-built (Krauss, 8). Krauss elaborates: “[the] expanded field [is] thus generated by problematizing the set of oppositions between which the modernist category ‘sculpture; is applied. And once this has happened, one is able to think one's way into this expansion” (Krauss, 2). The expanded field is what leads to my current research. The abstract oil paintings that I produced preceding my thesis installation investigated theories of artistic volition.

My diptych *Buried* is intended to be installed in a corner which takes up the viewer's field of vision, including their peripheral vision. This use of illusion was the beginning of my experimentation with abstracting space. Illusion plays a role as the viewer becomes immersed in the work either visually or physically. The writings of Krauss elaborate on the crossover between artistic mediums and the notion of thinking beyond the boundaries of a constricted field. This relates to my practice as I attempt to push the borders of painting and installation using illusion and by manipulating space within my work.



Fig. 1

Through my research on expanded painting I take note of the works of László Moholy-Nagy and Sam Gilliam. Researching these innovators, I am aware that they take approaches related to my own, employing light as a source of colour, and investigating abstraction like I do. As a historical reference, Moholy-Nagy's use of experimentation is vital to my practice. To aid in situating myself within contemporary art practices, I have also been experimenting within Colour Field Painting and have been influenced by the works of Gilliam. He works with unsupported, draped canvas, and inspires me with his floating works using changeable configurations within his installations.

The work of Moholy-Nagy resonates with my practice and that of many artists mostly due to his use of experimentation across several media (Eliel, 4). In addition to creating art in multiple media, Moholy-Nagy was one of the first modernists to experiment with what we now term “expanded painting” (Eliel, 5). He was an innovator of kinetic art as he believed that artists should invoke modernity to continue forming new ideas inspired by science and technology, in order to expand artistic limits (Salvant, 4). Moholy-Nagy argues in *Painting Photography Film* that these media are all linked by the fact that they all employ reflected or projected light. He created spontaneous emotional and visual experiences while “painting with light” (Siegel, 19). As early as 1925 Moholy-Nagy theorized that the future will:

connect an importance to kinetic, projected composition, probably even with interpenetrating beams and masses of light floating freely in the room **without a direct plane of projection**; the instruments will continually be improved so that it will be able to embrace far larger fields of tension than the most highly developed static pictures. The consequence will be that in future periods only the man who actually produce sovereign and uncompressing works will be able to become and remain a PAINTER (Moholy-Nagy, 26).

Like Moholy-Nagy, I have also experimented with light and shadow in my recent works, using acetate and ink. My installation hangs from the ceiling forming a rough circle, thereby submerging the viewer into either the light and shadow projections, or the acetate paintings themselves. Moholy-Nagy also describes how light phenomena have higher possibilities of distinction in motion than in a static condition, and how they lead to abstraction (Moholy-Nagy, 35). He elaborates on this idea in *Painting Photography Film*: “occurrence of filmic art in colour and sound compels historically based imaginative painting, freeing itself with increasing confidence from representation of the objective

element in favour of pure colour relationships. The number of light-phenomena can also be increased by using mechanically movable sources of light” (Moholy-Nagy, 35). Moholy-Nagy describes his interest in “light painting” as:

In my pictures I have tried to follow [a] line space-time articulation by painting on water-clears, transparent plastics, introducing direct light effects, mobile reflections, and shadows, indicating a trend away from the static pigmentations of surfaces toward a kinetic “light-painting”. The problem is only how to control these coloured “light paintings” with the same precision as the painter of yesterday controlled the effects of his pigments (Quoted in Botar 144).

A source important to me on this seminal artist, particularly his research on light, optics and motion, was the exhibition catalogue published for the 2016-17 retrospective exhibition *Moholy-Nagy: Future Present*, held at the Solomon R. Guggenheim Museum, the Art Institute of Chicago and the Los Angeles County Museum of Art. Moholy-Nagy’s use of new materials was unusual, exploring Plexiglas as a painting support, for example (Eliel, 3). He was one of the first artists to use light and motion in combination, a practice that led him to explore film, the photogram, kinetic art and Plexiglas (Salvant, 2). Moholy-Nagy's process involved using light projected through transparent materials, a practice that has become central to my own work before I realized that he had already begun to explore this approach during the 1920s. As he wrote: “Painting transparencies was the start... I painted as if coloured light was projected on a screen, and other coloured lights superimposed over it” (Siegel, 17). The plastics that Moholy-Nagy used allowed him to radically redefine materiality in painting (Siegel, 20). He described his use of Plexiglas as “nearest to the transition of light into colour and colour into light” (Siegel, 24). Using transparencies to project light, Moholy-Nagy incorporated not only the use of light but also of motion within his 1930 work *Light Prop for an*

Electric Stage. Moholy-Nagy's exploration of the “expanded field” of painting was ahead of his time and this is what I find fascinating about his practice.



Fig. 2

Both Moholy-Nagy and Gilliam breach typical painting conventions as they explore installation and material-oriented abstraction. Sam Gilliam makes site-specific installations within Colour Field painting and was associated with the Washington Color School. Gilliam also often suspends his painted canvases from the ceiling in a manner similar to my own work. He engages the viewer with an immersive experience in works such as *Double Merge*. Gilliam's defiance of the constrictions of canvas stretchers thus allow for changeable fluid folds. Due to the Covid-19 pandemic and the consequent closure of the University, including my studio and all exhibition spaces, I was compelled to rent a studio space in the Exchange District of Winnipeg in order to complete my installation. This situation was unavoidable and challenging but I worked through the issue and overall

the space worked well for me. Visitor/viewers were given flashlights that they had full control over, thereby eliciting their active participation in the work: they were able to create new projections. As the viewer walks around, six motion sensor-controlled spotlights turned on and off, depending on whether the viewer moved in front of one or chose to stay still in the dark. By aiming the flashlights through the acetate, the viewer can participate in the creation of the work by choosing which parts of the paintings on acetate to project, and onto which surface.

The experimental films of the prominent avant-garde filmmaker Stan Brakhage opened new areas of exploration for me. In his work of the 1950s to the 1980s, as part of a movement of experimental filmmakers, Brakhage created an extended body of work, investigating materials and techniques that included painting onto celluloid, scratching on film, and the use of multiple exposures (White, 44). Brakhage takes a poetic approach to his work as he uses metaphors within filmmaking in relation to the aesthetics of social and personal experience (White, 53). Brakhage's approach has an element of Romanticism, yet he was a Modernist through and through (White, 35). Brakhage's approach to film embodied a way of avoiding the opposition between narrative and non-narrative cinematic strategies (White, 23). Most of Brakhage's films are without sound and share common compositional aesthetic of flashing colours. When the viewer uses flashlights to project the ink images around the room in my own installation, they are, in a sense, re-enacting aspects of Brakhage's work. His film *The Dante Quartet* (1987) is an excellent example of his work in this respect. Hell is depicted in four parts with coloured brushstrokes on celluloid against a white background. The speeds vary and the blurs of colour slow down and freeze. Images flash briefly on the screen for a second, like a window. Like Brakhage, I paint on transparent acetate to explore medium specificity within expanded painting. I use colour to project light through ink in order to engender coloured shadows that move

across the wall. The projections that occur around the installation evoke Brakhage's films.

Abstract and conceptual art combine art and philosophy, yet, as Gilles Deleuze memorably phrases it, they “do not substitute the concept for the sensation; rather they create sensations and not concepts” (Deleuze, 10). As he states in *Percept, Affect and Concept*: “Affect is often used as a synonym for emotion, [but] emotion and affect follow different systems of logic and refer to different orders of that logic” (Deleuze, 10). I agree with Deleuze that it is critical to theorize the distinction between affect and emotion. Deleuze demonstrates that affect is a form of cognition, and in his writing, he seeks to conceptualize intensity and experience as one and the same (Deleuze, 11). Deleuze’s philosophy points to a “immanentism, and empiricism into ethical experimentation” (Deleuze, 11). Abstract art seeks not only to refine sensation, but also to dematerialize it (Deleuze, 11). The distinction between affect and emotion is important to my approach as I investigate theories of affect as they are relevant to the reception and production of painting within the “expanded field”.

Exploring theories of affect as they concern the reception and production of artwork within expanded painting is highlighted throughout my research. Gene Youngblood describes the term “Kinaesthetic” in his book *Expanded Cinema* as: “the mode of experiencing a thing through the forces and energies associated with its motion” (Youngblood, 14). He also defines the term “aesthetic” as “the manner of experiencing... *kinaesthesia*, the experience of sensory perception” (Youngblood, 22). The central idea of synaesthetic cinema is experiencing a force or energy that cannot be photographed like a feeling. Youngblood clarifies this idea as: “the phenomenon of experience itself, which exists only in the viewer. However, one can elicit them in the consciousness of the viewer” (Youngblood, 26). The acetate in my installation formulates organic shapes that carry an energy which I believe correlates to affect. Brian Massumi comments on affect in *Autonomy of Affect* thus: “Senses are constantly perceiving and pre-registering responses primed at the ready. Affect is within us but

also external to us, emotion is qualified as affect regarding our experience of bodily responses incipient to the viewer” (Massumi, 4). Notions of expanded painting are prominent within these theories and relate to my work by being experiential.

Researching theories of affect as they interest the reception and production of artwork within expanded painting is a central question of my explorations. The expanded definition of painting for me entails pushing my capabilities, as I believe that by posing this inquiry of affect, I am allowing for a critical exploration of materiality and medium specificity. In *Beyond Resemblance: Abstract Art in the Age of Global Conceptualism* the artist and author Robert Linsley conclude that abstraction is an art that refuses meaning (Linsley, 12). Linsley's book delves into the standard conventions of art and its place in art history. He elaborates on the question of style, writing: “Styles and manners are less important than the capacity to invent styles and manners; specific images are less important than the ability to invent images; relationships of colours and form are less important than origins of the same, and so on” (Linsley, 201). In my work I rely on process and experimentation within mark-making. My work is produced by layering saturated inks: deep blues, pinks and purples, in order to create abstract depths on transparent/translucent surfaces. Researching theories of affect as they concern the reception and production of artwork within expanded painting is a prominent topic as I investigate abstraction. Linsley states “There is no doubt that our consciousness is mostly possessed by our own social inventions- in no particular order of importance” (Linsley, 196). Yet, automatism is not yet understood when it is seen as a way to access the unconscious, I agree with Linsley as the history of art within abstraction occurs in waves where ideas reoccur at intervals (Linsley, 197).



Fig. 3

Investigating theories of affect as they develop in my practice and the reception of artwork is critical to my exploration of expanded painting. Gilles Deleuze states in *Percept, Affect and Concept* that “percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. The work of art is a being of sensation and nothing else: it exists in itself” (Deleuze, 8). The relation of sensation to material must continue in art as art can only move by creating new percepts and affects (Deleuze, 8). Therefore, the difference between two area of aesthetics do not need distinctions that are "representational or not, since no art and no sensation have ever been representational” (Deleuze, 8). In my opinion sensation is realized both in the material of the work and in the experience of the work.

Determining concepts of affect within expanded painting is a focal point of my research into abstraction. Even though Francis Bacon is a representational artist, I find that Deleuze's writings on his work are relevant to my own research. In his book *Francis Bacon: The Logic of Sensation* Gilles Deleuze states that "painting itself is sensation, an encountered gesture, the sensation produced by the painting is something that can be felt or sensed" (Smith, 12). Previous to my light installation work I created free-standing paintings that interrupt space as an exploration of painting as "object," which was the midpoint of my exploration towards expanded painting. Deleuze is a relevant reference for me as – rather than considering painting to be necessarily a narrative undertaking I consider painting itself to be a sensation, and experiencing this sensation while producing work resonates with the audience (Colebrook, 22). Art is not only about concepts or representation: art can pass through our cognitive processes as affective and sensible experiences (Colebrook, 12). My intention is to create a relationship within painting as a sensation that focuses on colour. *The Logic of Sensation* describes the characteristics of Bacon's artwork in a phenomenological manner. Deleuze notes Bacon's key idea as perception or a "logic of sensation" and its connection to painting (Arvidsson, 116). Deleuze summarizes sensation as "Being-in-the-World, as the phenomenologists say: at one and the same time I *become* in the sensation and something *happens* through the sensation, one through the other, one in the other" (Deleuze, 31). Bacon's need "to paint the scream more than the horror" instantiates for Deleuze a haptic vision on Bacon's part: "What is called haptic vision is precisely this sense of colour. This sense, or vision, concerns all the more the totality insofar as the elements of painting communicate and converge in colour" (Deleuze, 123). Deleuze details how being able to see softness or to recognize hardness, is how he translates this thought concerning the haptic and the notion of "becoming the sensation" (Deleuze, 37), which is experienced through direct contact with art (Deleuze, 37). For Bacon, paint held dominant qualities that could evoke sensation in powerful ways. Deleuze notes that "sensation" functions as an instinct

responding to the nervous system (Deleuze, 38). My installation has a sculptural structure with a site-specific conception that changes each time it is installed. Depending on the location of the installation, its aesthetics continuously shift.



Fig. 4

Deleuze discusses Bacon's use of using colour to produce a likeness thus: “Color is in the body, *sensation* is in the body, and not in the air. Sensation is what is painted. *Paint the sensation*” (Deleuze, 32). Art is not only about concepts or representation. It has the power to pass through our cognitive and intellectual processes as affective and sensible experiences (Deleuze, 32). Deleuze refers to the “being of the sensible,” where we can experience sensibility itself: the human eye perceives only what interests it (Colebrook, 127). My installation engages the experiencer in a conversation of projected light and coloured shadows as the new shapes reflect around the exhibition space during observation. The aim is to examine the movement of shadows and how the use of light can increase the sense of illusion that doesn't exist in a two-dimensional tangible space. In my practice, I focus on using light to form a sense of illusion and I use abstraction to manipulate space. I

study the use of motion as it informs the tension of shadow and light. I investigate contemporary abstraction in order to produce immersive, sensory environments that connect abstraction to space. The attributes of shadows, reflections and projections are limitless whereas paintings are confined within the two-dimensional perimeters of a wall and canvas.

Another author who has been important to the formulation of my thinking, particularly as it concerns perception, is Rudolf Arnheim. Arnheim was a German-American art theorist and psychologist. In his classic texts *Visual Thinking* and *Art and Visual Thinking*, he writes that “the most influential aspect of perception can be found in the visual arts but there is a more involved step before one can successfully perceive art objects or natural objects. This step is called perceptual awareness” (Arnheim, 13). This awareness of objects and data through the senses is not limited to sight but also manifests as an intuition for meaning, at which point the eye and mind become one (Hortin, 13). Dynamic perception, that is, perceptual awareness, involves creative thought, and it is dynamic perception that requires visual thinking (Carter, 19).

As I continue to research the affect of sensation, I aspire to evoke sensation within the viewing experience. Arnheim's thoughts on perception also developed from intelligent cognition, that is, intuition and intellect, which, according to him, underlie the basic processes of human understanding (Arnheim, 78). Arnheim believed that artists have an innate perspective of understanding and insight when it comes to perceptual thinking. Arnheim's specific definition of “intuitive” means sensory perception or intelligence, as opposed to a subconscious according to the Freudian approach. Visual literacy is a combination of intuition and intellect. In my work, I arrive at compositions intuitively, yet there are compositions we might arrive at intellectually in order to create balance or perspective for sensory perception – especially vision – and distinct from what we call intellect” (Arnheim, 28), the illusion of depth, for example. Arnheim defined intuition as “a mental ability reserved for intellect”

(Arnheim 28), intuition is prevalent within my process as I approach it from an intuition- and intellect-fuelled place. This becomes increasingly important as my thinking processes become more complex and demanding. These functions are relevant to artistic practices as these skills are fine-tuned in the artist's studio.

Arnheim's ideas have developed from the innovative pedagogical approaches of the Bauhaus, with which he was, as a close friend of Moholy-Nagy, associated. In fact, he was a lecturer at the New Bauhaus in Chicago, founded by Moholy-Nagy in 1937. One of the central terms of Arnheim's writings are "Gestalt," the German word for "form" or "shape," and has been adopted by Arnheim to refer to sensory experiments (Arnheim, 77). Gestalt psychology is a well-known concept of Arnheim's and is acknowledged for its function in matters of perception, namely, the creativity necessary for viewing art. (Arnheim, 79). It recognizes the connection between the form a work takes and how our nervous system resonates with that form, in other words, experiencing works of art is pertinent to aesthetic perception (Arnheim, 92). He writes: "The early lesson from Gestalt psychology gives one a very important lesson for art education, that a direct experience of works of art is vital to the act of aesthetic perception" (Arnheim, 104). The mind, according to him, does not offer intellectual abstractions, because there is nothing more concrete than colour, shape and motion (Arnheim, 35). He considered thinking to be impossible without the assistance of perceptual imagery, the process of structuring happens within consciousness as intuitive perception conveys the experience of a structure (Arnheim, 492). For Arnheim, art demonstrates how vision and perception are creative acts, and how perceptions of form become compositions in order to interpret them (Arnheim, 150). He considered thinking to be impossible without the assistance of perceptual imagery, the process of structuring happens within consciousness as intuitive perception conveys the experience of a structure (Arnheim,

492).

In his article “Projection” Gerald Mast writes that “light produces our perception of colour by refraction” (Mast, 2). Mast discusses the aesthetics of cinema, how projection can alter the sense of space and the “pictorial plane” being received differently (Mast, 2). Mast notes about Arnheim that his thoughts on projection differed from natural vision by “erasing physical differences.” Mast also thought that photography was a “shift from the three -dimensional into the two-dimensional and ... this fact can be artistically altered by using the camera lense’s focal lengths, by abstracting light” (Mast, 4). Mast accurately writes that “the translucency of projection holds a dimensionality to it which controls the ‘automatic’ of the primary transcription rather than the projection itself. Projection can be mesmerizing as it plays with concrete images versus light that envelopes you in darkness” (Mast, 6). This refraction of light is the stimulus that is essential to our “essential flatness” and our idea of the immateriality of light (Mast, 6).

As I expand on theories of immateriality of light within expanded painting, abstraction is a key subject I research. Art does not necessarily have to tell a story or represent objects. In her book *Relationscapes*, Erin Manning describes language that connects to feeling and how the sense of texture is just as important as reading words to describe it (Manning, 46). As I research the theories of sensation, I use abstract painting to portray this idea through the use of colour and light. Concepts form at the start of an expression and Manning elaborates on this idea thus: “The concept is a gear-shift mechanism that acts on blocks of sensation, oscillating between thought and articulation. It pulsates between the actual and virtual realms” (Manning, 223). I work spontaneously, using my intuition. I choose the paint and the support, but the fluid inks pool together independently of my will. The sculptural formulation of the acetate also develops intuitively, which influences the configuration of the installation.

As I attempt to answer this question of what qualifies as “painting,” I continue to work outside

the traditional conventions of materiality in order to carry on my experiment-based process. Liz Kotz's article "Video Projection: the space between screens" delves into how projection is a means of transference and geometry dependent on light rays. Kotz mentions how projection "inherently carries the capacity for distortion and illusion, [and] by extension of the psychoanalytic concepts imply a confusion between inside and outside, between interior psychic life and external reality" (Kotz, 5). In my installation I use the existing architecture as a pre-existing frame, and this not only naturalizes the rectangle via architecture, but is also dependent on the technology of the motion sensors themselves. Projection offers "elusive immateriality: the projection image is both there and not there" (Kotz, 9). The work is neither the celluloid strips, the ink, the motion-sensing lights or the projections, but all of these factors combined. Isabelle Graw delves into indexicality in her article "The Value of Painting: Notes on Unspecificity, Indexicality and Highly Valuable Quasi- Persons": "I will establish a medium unspecific notion of painting that is nevertheless able to capture its residual distinctness even under the conditions that led to its diffuse boundaries. These conditions [are] often referred to as [a] 'post-medium condition'" (Graw 5). By concentrating on painting's indexicality, we can appreciate how it is able to form a powerful connection between the product and its creator (Graw 5). These ideas are the start of the link between theory and my work.



Fig. 5

To manipulate light, I decided to use motion sensor lights which stay on for thirty seconds at a time and the viewers use flashlights to create their own projections. Situating my own work in the realm of contemporary abstraction alongside Gilliam and his contemporaries allows me to realize “confusion between inside and outside, between interior psychic life and external reality” (Kotz 5). The pandemic introduced difficulties for me, such as having to install in a warehouse studio, a context that was not a “white cube,” and was therefore not optimal for the projections I intended for my work: the projections were cast onto the cluttered environment surrounding the installation and onto a dirty plank floor rather than onto the blank white walls and the pale terrazzo floor of the School of Art Gallery. Despite this, the attic appearance has its advantages, as it allowed for the overlapping of the projections which in turn allowed for the appearance of cinematic shadows. Finally, I noticed that the shifting projections onto the dirty floors and the motley array of surrounding objects resembled eerie microscopic images of the virus itself, as it infects human tissues. The pandemic created difficulties for me, but it also brought out aspects of my work that I would never have thought of myself. The pandemic’s disruption of my installation plans “infected” the work itself in ways I could not have foreseen, but in ways that introduced new dimensions to it.

Image List

Figure 1

Buried (installation)
2018-2019
Mixed Media on Can
Dimensions vary
Photo by the artist

Figure 2

Chromatic Light Space (installation)
2020
Ink on Acetate
Dimensions vary
Photo by the artist

Figure 3

Chromatic Light Space (installation)
2020
Ink on Acetate
Dimensions vary
Photo by the artist

Figure 4

The Objectified
2020
Acrylic on Canvas
36" x 48"
Photo by the artist

Figure 5

Chromatic Light Space (installation)
2020
Ink on Acetate
Dimensions vary
Photo by the artist

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