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COHERENCE

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COHERENCE

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COHERENCE

By

TRAVIS DRAKE WALTHALL

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

MASTER OF FINE ARTS

STEPHEN F. AUSTIN STATE UNIVERSITY

MAY 2021

COHERENCE

By

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ABSTRACT

COHERENCE is a series of oil paintings and pen drawings that explores open narratives, or different ways to read artwork. The paintings and drawings showcase harmony, or tension, between ambiguous and representational forms. The visual experience requires the viewer to create their own narrative and decipher forms to do so. *COHERENCE* is a psychological and aesthetic exhibition fueled from human experience— one of fragility, uncertainty, imperfection, beauty, faith and memories.

ACKNOWLEDGEMENTS

I dedicate this series to my parents, Tim and Jane Walthall, who gave me life and instilled values of critical thinking and morals that guide my life. The path, with all blessings and difficulties, have been critical in shaping my perspective on life and the salvation of art. There is a legacy of art practitioners that I appreciate, learn from and build off of. Studio art teachers including Roy Bares, Christopher Troutman and Shaun Roberts have pushed me to refine my work in ways that make me more expressive and eloquent with my imagery and technique.

Art historians have also greatly influenced my approach to artwork. I thank the wise minds of Dr. Stephanie Chadwick and Dr. David Lewis for the intellectual guidance and philosophical influences that form, complement and direct my ideology. There are many, many other people who I owe credit to reaching this milestone. Just to name a few of my employers who have taught me lessons about work ethic and attention to quality are Jake Tortorice and Christopher Talbot.

TABLE OF CONTENTS

1. ABSTRACT.....	i
2. ACKNOWLEDGEMENTS.....	ii
3. TABLE OF CONTENTS.....	iii
4. LIST OF FIGURES.....	iv
5. INTRODUCTION.....	1
6. WORKING METHOD.....	2
7. ARTISTIC INFLUENCES.....	5
8. CONTENT INFLUENCES.....	11
9. IMAGERY AND MOTIFS.....	18
10. CONCLUSION.....	22
11. BIBLIOGRAPHY.....	42
12. Vita.....	44

LIST OF FIGURES

Figure 1	Allegory of Light.....	24
Figure 2	Clean Thoughts.....	25
Figure 3	The Architect.....	26
Figure 4	Love Song.....	27
Figure 5	Persistence of Memory.....	28
Figure 6	Acedia.....	29
Figure 7	Untitled.....	30
Figure 8	Rorschach Card #2.....	31
Figure 9	A Sunday Afternoon on La Grande Jatte.....	32
Figure 10	Gas Mask Christ.....	33
Figure 11	Self Reflection.....	34
Figure 12	Streptopelia Turtur.....	35
Figure 13	Zenith.....	36
Figure 14	Rhopalocera.....	37
Figure 15	Respiration.....	38

Figure 16	Hermes.....	39
Figure 17	Untitled (Self-Portrait)	40
Figure 18	Social Performer	41

INTRODUCTION

“Art is more than just representation. It was a kind of trip into your mind and what you could see in there, and how you could materialize it in the form of a visual experience.” (Kasper) I am interested not only in the visual experience of seeing art, but I am also fascinated with the psychological processing that happens when viewing artwork. I find it very intriguing how an image can be interpreted in multiple ways, even when the image is directly representational. The subject and my personal narratives of this series are secondary focus to me; rather, I am driven by the gestalt, initial aesthetic impact. Through abstracting forms, the viewing experience provides a process of discovery while the viewer deciphers what they are viewing.

My eclectic inspirations are driven primarily from contemporary themes and artists, historical art movements, and personal experiences with mental health. Repetitive motifs and technical devices string the work together in a similar, *cohesive* manner. Just as dreams, the work is slightly disorienting and can be interpreted many different ways— the magic is in how each viewer creates their own unique narrative for this series.

Working Method

The process of reading a work of visual art is, simply put, a miraculous experience within the human mind. Visual perception and mental processing work in harmony for the viewer to take blots of paint or ink, and transform the medium into language, mood and meaning. What a metaphysical exercise for the mind! The human mind has incredible processing power of reading visual information, associating two dimensional forms with abstract themes, moods and ideas. Each viewer reads artwork with all of their psychological experiences subconsciously affecting the outcome of what they are deciphering; and everybody's takeaway from a drawing is valid. I have found that the more abstract and ambiguous a work is, the more open the narratives can drive out of it. While creating *COHERENCE*, I embrace the space for multiple understandings, the pluralist workforce of art, and the validity of each viewer's takeaway. I understand that this is the responsibility of modern artists— to exercise the right of the viewer to form their own understandings of the work in a visually appealing manner.

In order to embrace this grey space of open narrative, there are some formal prerequisites to discuss before elaborating on artistic and content influences. The body

of drawings avoids linear mark making, utilizing a pointillism application technique with Micron ink pens. The viewer is forced to optically and psychologically connect the dots. Subtle color interactions are present in several drawings, while the majority of the works are done entirely with black ink.

Lighting plays a significant role in this series. The drawings exhibit highlights through exposing the raw, textured, one-hundred-and-forty-pound watercolor paper. Shadows are described by more densely applied patterns of dots. Reference photographs for the drawings and paintings have a clear, direct light source, showcasing how light sculpts human forms. Paintings from this series all have controlled lighting that is staged from below instead of expected, overhead lighting.

The Allegory of Light (Figure 1) showcases this lighting from below, as shadows contrast greatly with highlights of subjects in the foreground. This painting houses traditional oil painting color pallet and is developed through multiple layers of glazes. *Glazes* refers to creating an oil painting one translucent layer at a time, with curing or drying time, in between. The medium for all oil paintings is one-part odorless mineral spirits, one-part linseed oil, and one-part galkyd oil. For the varnish, I used roughly equal parts galkyd oil and odorless mineral spirits. It is not until the oil paintings are varnished do the layers become united— fixing the layers in a cohesive surface that has a physical depth.

Clean Thoughts (Figure 2) also exhibits a lower source of light and showcases a monochromatic range of greens in its color palette. The coloration in this painting complements the limited palette of *the Allegory of Light* and strings the work to the next painting, titled *the Architect*. *The Architect* (Figure 3) symbolizes the act of creation with a figure dressed fully in personal protective equipment. The significance of this gesture represents how each viewer will create their own narrative from the series of drawings and paintings. This oil painting showcases intense, highly chromatic colors containing both natural and artificial colors. *The Architect* exhibits abstraction and ambiguity through its loose painting technique that allows paint to drip down the canvas. Dripping oil paint requires a “thinner” medium, consisting mainly of odorless mineral spirits. This painting represents an artificial or synthetic creation— a scene you can relate to a scientist creating a vaccine or virus in a laboratory, or an imaginable synthesis of the universe.

The process of layering paint and building patterns of dots is a metaphor for how the human mind layers language, memory and moods to form a psychologically complex human experience. *COHERENCE* builds from my interests in cognitive disorders, psychology, philosophy, personal experiences and memories, and from a vast collection of artistic and conceptual influences.

ARTISTIC INFLUENCES

My objective as an artist is to be less clear about telling a specific narrative, and rather focus on the gestalt aesthetic punch— technique and overall presence of a work of art, that is further digested by its individual conceptual components. The world in which I create artwork has many different perspectives. It is chaotic at times and structured at others. It is because of this strange world I create out of, that I am captivated by artistic movements which reflect these qualities. Artistic movements such as Surrealism, Dadaism, and Artificial Realism reflect these insightful concepts. These movements depict imagery with layered meanings, concepts that can or should not go together, describe or distort space, and contain a vast, often unexpected, visual vocabulary. Art series, just as life, should reflect the human experiences of being stimulating to the senses while allowing room for personal interpretation. *COHERENCE* utilizes unusual juxtapositions of imagery, harmonizes representation and abstraction, and is driven by an individual's responsibility to create narrative from implied, ambiguous visual stimuli.

Time and space manipulations are common for surreal artists. Making small objects large and large objects small can confuse the eye, causing the viewer to reconsider what they are looking at. The process of optically receiving and deciphering visual information is important to me; and these are reasons why I include elements of abstraction in developing this series. An example of this spatial manipulation can be seen in the painting by Giorgio de Chirico, titled *Love Song*. (Figure 4)

Another way that artists concern form is by making the object appear as fluid. The most famous artist to use this “fluid” technique of representing subjects is Salvador Dali, exemplified in the work *the Persistence of Memory*. (Figure 5) This work is most popularly described as “the melting clocks painting” and it truly captures how similar life and painting are. Fluid qualities of paint describe the fluid, uncertain grip on reality that the human mind holds— constantly re-evaluating and re-structuring every moment. Works by Salvador Dali and Giorgio de Chirico are a testament that artwork is a psychological process which tests the viewers’ capacity to read visual forms and construct an understanding from its elements. I suppose it can even echo a common phrase about viewing artwork, that “a picture is worth a thousand words.” Well, the words are yours, the viewers, and I will not attempt to specifically tell you how to read into each work.

My surreal influences are complemented by my adoration for figurative artwork, or artwork that depicts the human figure. I, as many viewers, are captivated by

figurative art— it gives me something to connect with, to empathize with, and to plug my personal or social identity into. Jeremy Geddes is a New Zealand artist who utilizes the human figure in a bizarre, beautiful, and intriguing manner. Works by Geddes show the figure curled into a cannonball, flying through space and exploding through buildings. An example of Geddes' work can be seen in his oil painting, *Acedia*. (Figure 6) His figures are not limited to natural laws of gravity, physics or space, similarly to how Surrealist artists do not strictly adhere to these laws. It is the intentional manipulation of these physical laws that coheres Jeremy Geddes's work with that of the Surrealist movement.

Another artist that significantly influenced this body of artwork is Richard Tallent. Tallent is a photographer from Beaumont, Texas. I have been familiar with his work for a long time, as I grew up around the same area as him. Richard Tallent has a long running series of figurative underwater photography. The underwater photography is truly majestic, exhibiting chiaroscuro while freezing figures floating in time and within underwater spaces. *Chiaroscuro* is a term that describes work that has strong contrast of light and shadow. This artistic device became popular by artists such as Italian Baroque painter Caravaggio and Dutch painter Rembrandt Harmenszoon van Rijn. Richard Tallent captures figures striking elegant gestures, as they gracefully submerge into an ambiguous space. These figures also bend laws of physics, due to their underwater and weightless setting, as seen in *Untitled*. (Figure 7)

Alex Grey is another artist who uses very powerful, transcendental concepts in his work. Grey is an example of a contemporary figurative, psychedelic and spiritual artist. Alex Grey is also considered in the top twenty spiritual leaders of the twenty-first century, according to a *LUXURY MAGAZINE*. Grey writes extensively on spirituality, artistic evolution, society and the artist, and his philosophy of art in *the Mission of Art*. Grey writes “today’s culture of high rationality has been dubbed postmodern, because we have deconstructed reason and language itself, finding that there are always multiple points of view on any subject.” (Grey 14)

Hermann Rorschach is not typically recognized as an artist, but I recognize him as an artistic influence in the creation of *COHERENCE*. Rorschach is most commonly defined as a psychiatrist; and he is responsible for creating a series of abstract ink blots that are used in the *Rorschach Test*. The abstract ink blots play a noteworthy role in the series of drawings in *COHERENCE*, because of their significant open-narrative abstraction. The psychological test uses inkblots in an abstract space, used to analyze patients for mental illnesses. Specifically noted are what the subject sees or deciphers within the abstraction, how quickly they decipher forms from the ink and reoccurring imagery found within abstraction. The ink blots exhibit value contrast similar to chiaroscuro, and provides a gestalt, compositional punch, that then carries infinite internal forms. These formal elements of art are seen in the second ink blot card of the Rorschach Test. (Figure 8)

There is something along the lines of alchemy, or magic, that happens when somebody *reads* the ink blots— or maybe it is the incomprehensible power of the human mind— to create forms, language and structure out of abstract chaos. Simple splattering of ink is the medium for infinite narratives, and the reason for using Micron pens in this body of drawings. Micron ink pens are used in developing the drawings because it captures the value range of Rorschach ink cards, referencing chiaroscuro. During some experimentation, I recognized that lines did not give me the visual punch and abstraction that I needed for this series, so I created forms using simple dots. By using dots, forms are constructed out of imaginary lines, rather than literal lines.

The use of imaginary lines is a traditional technique of designing compositions but taken to the extreme through this technique of pointillism. *Pointillism* is a technique of dividing forms and colors into individual dots; the dots are then perceived and blended optically by the viewer. Neo-Impressionist painter George Seurat thought this technique has a greater visual impact on the viewer than traditional paint application with a brush. Seurat created full paintings and studies in this divisionism devise. An example of this is how Seurat creates purple forms by using red and blue painted dots side-by-side. A major work by Seurat that truly showcases this divisionism technique is *a Sunday on La Grande Jatte*. (Figure 9) “The effect referred to takes place when different colours are placed side by side in lines or dots, and then viewed at such a distance that the blending is more or less accomplished by the eye of the beholder.” (Rood 279)

Seurat used this technique of divisionism, to emphasize color blending and gradients. I have utilized this technique for less attention on color affect, but rather to literally blur the lines between abstraction and representation.

This tension, or harmony, of formal elements is why some moments in the drawing distort the figures. It is also why some areas of painting are loosely rendered, blurring the forms by dripping down the canvas. Each of these artists and art movements concern the reality of the artwork while addressing cognitive perception. While I find these devices somewhat humorous, there are also very serious themes at play in *COHERENCE*.

CONTENT INFLUENCES

As a kid, I was fascinated with highly detailed imagery as well as fantastical, make-believe themes found in cartoons and anime. I had tried abstract painting before but found no success when using a purely abstract vocabulary. Until this series of drawings, I have been tied to representational forms that have clear space and definition. This inclination, or favoring, towards representational artwork is something that developed at a young age. My family would take me to Southeast Texas museums as a child and most of the work that I saw was landscape and figurative work, a true Texas Realism background. I have learned to embrace this element of my history while educating myself with abstraction and expressive art history. My breakthrough for embracing more abstraction came when I broke free from line and started to embrace the time-consuming technique of pointillism. *COHERENCE* explores the marriage between abstraction and representation, exposed and protective, internalization and external forces, while telling a story driven by my experiences with cognitive disorders and my philosophical influences on art.

When I was nine years old, my father had a seizure, which led to his first wave of brain surgery operations. The operations successfully removed a softball-sized brain tumor but left my father with some physical and mental health issues. Extreme short-term memory loss, personality disorder and diabetes are effects from the brain tumor that he lives with today. I understand my interest in Surrealism to be driven by these experiences with memory loss and personality disorder. My father's condition makes him forget things very rapidly, leading to a series of questions every three minutes: "What day is it? Where am I? What are we doing here?" These are just some of the questions that I have addressed thousands of times, as my dad attempts to make temporary sense out of chaotic cognitive functioning. Helping my father create sense out of chaotic thoughts has led me to the conclusion that nobody has an absolutely firm, unflinching grip on the vast complexities of this world.

Another way to interpret my experiences with mental health and cognitive functions is that everybody has life figured out, entirely correct— through the lenses of their mind and eyes. Just as waking up and deciphering what day it is, viewing artwork is also a psychological experience. Every morning I take the dots of information, memories from yesterday, to connect what day it is and where I am. How powerful the dot is! How powerful the human mind and memories are! I occasionally wonder, "do I need to know the day of the week? The time? Or can I just enjoy the visuals and emotions of right now?" Each individual has their own frameworks of reality, belief systems that help one

achieve homeostasis, and yet every person on this planet has a very unique culmination of biological, philosophical, aesthetic, linguistic, and cultural experiences. The artwork of this series binds with this trail of thought because although I do have my own interpretation for the work, I don't force it on the viewer.

Herman Rorschach was mentioned earlier regarding the formalities of his Rorschach Ink blot cards, but I will expand further on the influence of his work on my conceptual developments. As mentioned, the Rorschach ink blots have a gorgeous aesthetic, rich in contrast, are near-symmetrical, and exhibit depth, mirroring and contour. The openness of the ink blots inspires my drawings to be so abstractly created. Subtle forms and motifs peek out of the dotted environment, but there are no clear forms anywhere. This body of drawings is designed to function ambiguously as my version of Rorschach test, which is considered a projective test in the field of psychology. "Human beings generally tend to project their inner thoughts on every external stimulus. In projective testing, when some unstructured or semi-structured stimulus is provided in the form of pictures, inkblot cards, stanty words or incomplete sentences, it enables the subjects to project their inner thoughts on to the stimulus. Further, it is presumed that individuals try to attribute their inner feelings, attitudes, attributes, likes and dislikes on the external stimulus. Thus, the unconscious or other inner dynamics and hidden motives that are difficult to identify, mainly cognition,

thoughts, and other psychological factors are projected by the subject and clearly understood by a psychologist.” (Janetius; Varma; Shilpa 261)

“The Rorschach Test is a projective psychological test developed in nineteen-twenty-one by Hermann Rorschach to measure thought disorder for the purpose of identifying mental illness. It was inspired by the observation that schizophrenia patients often interpret the things they see in unusual ways.” (Harrower-Erickson). The original test had ten total ink cards, that a psychiatrist would give to a subject. The subject has limited time to analyze and decipher the cards. The subject is then shown a multiple choice or given free response to the tests; the answers are then evaluated according to the specific test-giver’s manual. Some themes that the manuals elaborate on are responses on food, sex, division, outline, color, mirror, whole, detail, movement, and shade. I find incredible similarities between Rorschach test manuals with formal and conceptual art books!

The efficiency of Rorschach test results is debatable, especially when characterizing the subject, and there are many variables that can affect the results. Some of the variables that can affect the process are: the relationship between subject and test giver, the environment of test, the time of the test, lighting and other formal notes, and the successes or shortcomings of the cards. I find that these variables are applicable to a viewer in an art gallery or museum. While I agree that it can be presumptuous and invalid to characterize a subject based on their responses, I do

identify this test as a good measure of a subject's ability to decipher visual information, verbalize abstracted forms within the blot-like landscape, and gauge the speed at which somebody reacts to an image.

The Rorschach Ink test, just as my series of drawings, will pull some thoughts or reactions from the viewer. I have shown the drawings and photographs of drawings to several artists, business people, and self-taught artists. After showing people the artwork, I would ask them, "what do you see in the drawing?" I am fortunate to have a spectrum of responses, achieving my objective for pluralist workforce of the series. Some people read the drawings as showcasing animals, heads, tunnels, and some motifs that will be explained in the next section. While most viewers can identify the figurative references quite quickly, some viewers do not notice the figures until stepping back and re-viewing the work a second time. It is a great pleasure to have such a broad spectrum of responses to the same visual stimuli. What phenomena is at play that allows different psychological understandings for each viewer?

Hermann Rorschach is not the first psychiatrist to use ambiguous stimuli for subjective responses. Justinus Kerner is an artist and poet from the late nineteenth century and is credited the ink blot design through accidental ink blot dripping. These accidental droppings were then transformed into figures, which he would pair with a creative poem. Kerner's assemblage of ambiguous drawings and poems was published in eighteen-ninety, after his death in eighteen-sixty-two. Several years later, in eighteen-

ninety-six, there was a similar book published in the United States by Ruth McEnery Stuart and Albert Bigelow Paine. This book is titled *Gobolinks, Or, Shadow Pictures for Young and Old*, and it provides some instructions for how to create ink-blot monsters, and how to use them as prompts for creative writing.

Rorschach, Stuart, Paine, Carl Jung and Sigmund Freud were interested in the significant trail of Psychology that is reflected throughout series. These artists, poets and philosophers engage in a study of the human mind, specifically noting unconscious desires, dream imagery and the phenomena of *apophenia*. "The experience of seeing patterns or connections in random or meaningless data was coined apophenia by the German neurologist, Klaus Conrad. He originally described this phenomenon as a kind of psychotic thought process, though it is now viewed as being a ubiquitous feature of nature... Examples of *apophenia*, or *patternicity*, are everywhere. Many people perceive faces in seemingly random places... we take such patterns a step further by ascribing meaning to them." (Poulsen) I have always noted this sense of apophenia, identifying figurative forms within clouds, trees, and other unexpected areas. This intimate element of my perceptual history plays a major role in developing these drawings.

Even though all reactions are not positive, vocal and emotional responses are proof that the simple dot is powerful. Utilizing figurative references, abstract ink blots, repetitive motifs, song lyrics, and ambiguous forms, I hope that every viewer will create their own narrative from this series. Another way to summarize this aesthetic

experience is as a visual *psychological projective test*. “In psychology, a projective test is a personality test designed to let a person respond to ambiguous stimuli, presumably revealing hidden emotions and internal conflicts projected by the person into the test. Such tests need a specific stimulus to trigger emotional reactions, which means that both the body and the psyche are engaged in this experience. Therefore, the process of making the inkblots was a central part of the creative process itself and played a methodological role, acting as a psychophysical stimulus for the (artwork).” (Taylor-Callier 3) *COHERENCE* utilizes abstract spaces and ambiguous forms to leave room for interpretation, in hopes of promoting dialogue amongst the viewers, and internally.

IMAGERY AND MOTIFS

There are several motifs that appear throughout *COHERENCE*. Because of the abstract nature of the work, the motifs vary on how clear they are while exhibiting relationships with other unexpected forms. Several motifs that reappear throughout this series are the human figure in protected or exposed situations, significance on the gesture or action of the figure, dots and circular forms, smoke and haze, food items, religious icons, geometry and symmetry, and self-presence.

Generally, the body of work is constructed from multiple figures. The figures symbolize pillars that hold the abstract landscape together, significant to how one's reality revolves around their body and mind. As mentioned earlier, the figures are frozen in ways that defy laws of gravity and physics. Referencing underwater photography from Richard Tallent and compositions of Rorschach inkblots, the dot drawings harmonize abstraction and representation. The figures are mirrored, serving as the meat of the work in a roughly symmetrical overall composition. Feathered edges and the occasional splatter echo the unexpected nature of ink and life. The figures' untouched highlights distinguish the forms from darker tones, or areas with more

densely applied dot application. Bubbles, fungi-looking branches and coral-like forms stretch across the perimeter of the compositions, subtly housing kiwi-shapes, avocado halves, song lyrics and expressions throughout the work.

The emphasis of the delicate figure is to express the uncertainty, beauty, majesty and fragility of life. While the human figure is not perfect and geometric, it does exhibit beautiful organic rhythms within the human anatomy. The contour of overall composition is meant to echo the gesture of the figure, like ripples on water. There are some flowering forms that are created from vertical mirroring and overlapping. Mirroring of the human figure is inspired by sacred geometry and the strive for balance.

The figure allows the viewer to connect with the work, to project themselves into the drawing. Some portraits of the figures are blurred from air bubbles, floating hair, and abstracting techniques to keep the figures ambiguous. The drawings are not intended to capture specific personal characteristics, but rather the human form in a bigger, universal picture. Gender, race and sexuality are not the focus of this body of work, because these are relatively minute attributes to the gestalt human condition within the grand scheme of the universe. The pointillism technique comments on similarities between the microcosmic and the macrocosmic, not the divisionisms that society labels and categorizes. The figures meld into the abstract spaces to symbolize the shared human collective experience that is working towards self-sustainability within the frustrating, current, global pandemic. Divisionism is poetic for describing

these figures, because it echoes attributes of isolation and social distancing. The same circular form that describes a human cell can also describe a distant planet. A dot is also so clean to the eyes, there is no feathering or dry spots that can be seen in an ink line. The Neo-Impressionistic trick of letting the viewer's eyes optically blend and read the work amplifies its abstraction.

Smoke clouds and bubbles appear throughout this series to echo the significance of the dot and its *perceptual pluralism*. The dot represents the building blocks of life—the cells within our body, the stars in the sky and the basic building blocks that form language. The same application that defines forms, functionally disintegrates its structure. With this notion, this body of drawings can be debatably not figurative whatsoever; instead what we reduce the drawings to is nothing specific, but simply a series of organized dots. While I have approached this series with other intentions, there is something liberating about a figurative drawing not being deliberately narrative. This open-narrative, as inspired by Rorschach concepts, brings me to a quote from Ken Johnson, "Something that isn't anything in particular must be everything, which means it can't be some thing." (Johnson 107)

Including a human body form within a drawing brings to attention many social complexities. No matter how descriptive the figure, the viewer immediately forms a relationship with its isolation, gesture, identity, flexibility and other descriptions of the form. This series identifies the body as a vessel for the mind—the mind being the

psychological catalyst for deciphering imagery within chaos. “Contemporary artists show the human form as a material, corporeal entity, a tissue of flesh and bodily fluids; they also explore the many ways in which the body, like identity, is a cultural artifact, reflecting a society’s views of proper behavior, social and economic roles, and power relationships.” (McDaniel; Robertson 76)

Some of the greatest satisfaction of being an artist is to hear people excitingly share what they decipher within the work. Utilizing these motifs in an abstract technique, *COHERENCE* serves my own Rorschach test cards for the viewer to analyze. Comparably to the Rorschach test, I do not have a right or a wrong solution to the viewer, because everybody’s interpretation is uniquely valid. *COHERENCE*’s inclusion of food imagery, compositional mirroring, religious icons, haze and frozen, exposed figures concerns the question, “does my perception of this visual experience truly matter in the universe? Or is it the ability to dissect visual forms in my unique way what makes this human experience wholesome and fulfilling?”

CONCLUSION

COHERENCE is an art exhibition that functions also as a psychological projective test. The figures included in this series pose elegantly, submerged in uncertain spaces. While the human forms exhibit strength and beauty, the pointillism technique showcases the fragility of life, the psychological effects of environment, and the vast matrixes that affect perspective. *COHERENCE* utilizes a broad range of visual vocabulary, harmonizes representation with ambiguity, and revolves around perspectivism, with all of its complexities.

Language, vision, memory and cognitive functions that are unique to each individual viewer paves the groundwork for how work is received. Each work is labelled simply with a roman numeral that can be traced to the exhibition image list. The decision to not place the spelled-out titles alongside the work is to allow more ambiguity in each work's reception. Titles include scientific names, words in different languages and specific gestures that reference universal themes.

This body of work is still under research and development. Ultimately, this body of work and additional writings will be published in a different layout than this version

you are reading right now. This planned version will cite specific references, concepts that drive the works, digital constructs with said references, additional photographs of works while in progress, list findings within the works, and a sort of instruction manual for how to deconstruct the works by its individual components.



Figure 1, *Allegory of Light*, 2020, Oil on Canvas, 60" x 48"



Figure 2, *Clean Thoughts*, 2020, Oil on Canvas, 55" x 45"



Figure 3, *The Architect*, 2021, Oil on Canvas, 48" x 55"



Figure 4, Giorgio de Chirico, *Love Song*, 1915, Oil on Canvas, 31" x 23"

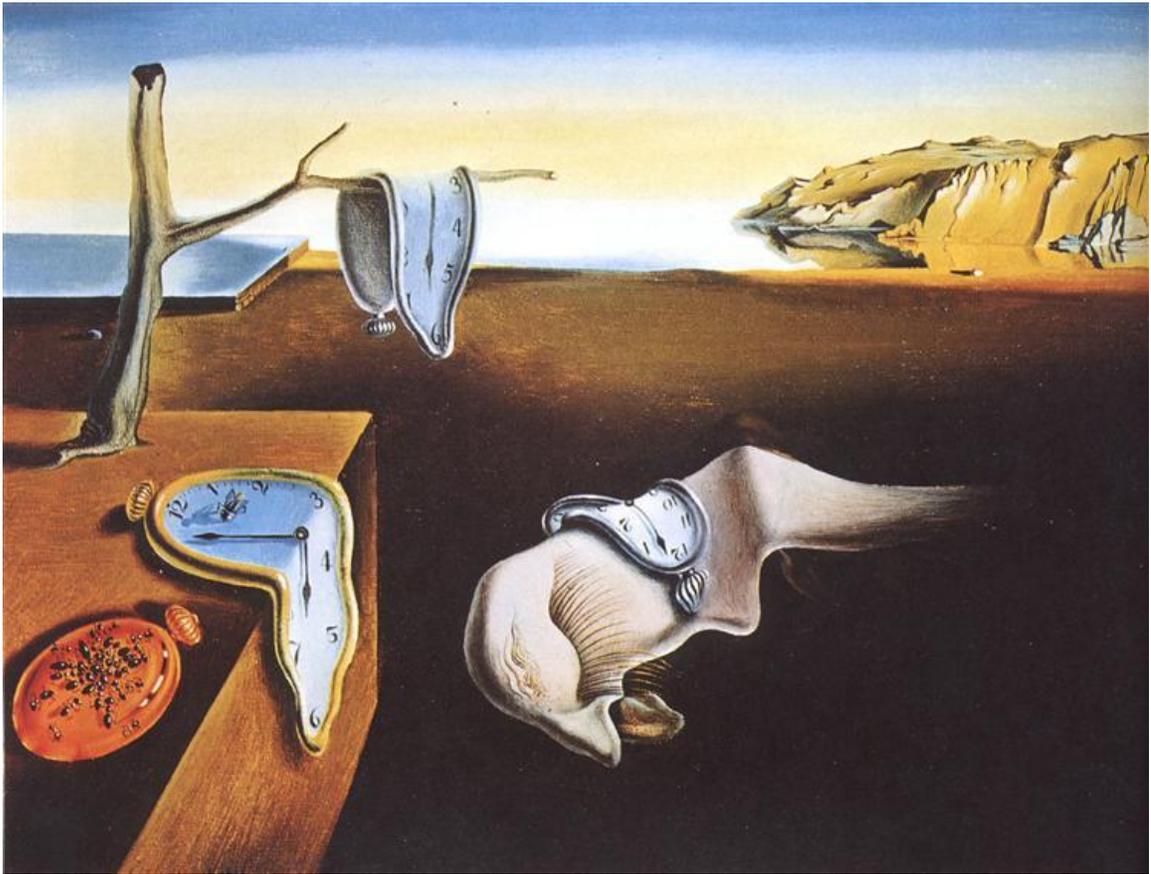


Figure 5, Salvador Dalí, *The Persistence of Memory*, 1931, Oil on Canvas, 9" x 13"



Figure 6, Jeremy Geddes, *Acedia*, 2012, Oil on Board, 47" x 24"



Figure 7, Richard Tallent, *Untitled*, 2018, Photography



Figure 8, Herman Rorschach, *Rorschach Ink Card #2*, 1921, Ink on Paper, 18cm x 24 cm



Figure 9, Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884-1886, Oil on Canvas, 81.7" x 121.25"

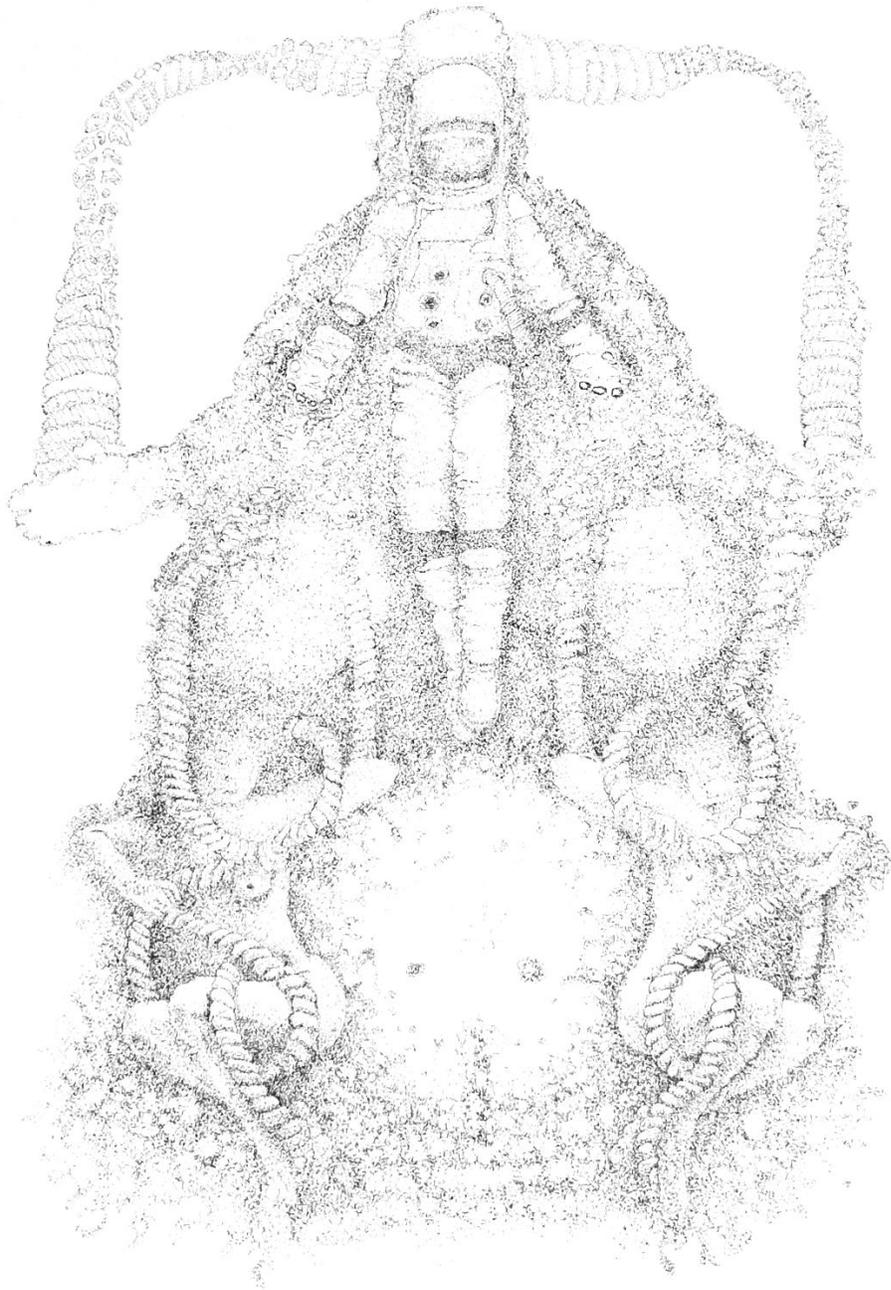


Figure 10, *Gas Mask Christ*, 2021, Pen on Paper, 18" x 24"

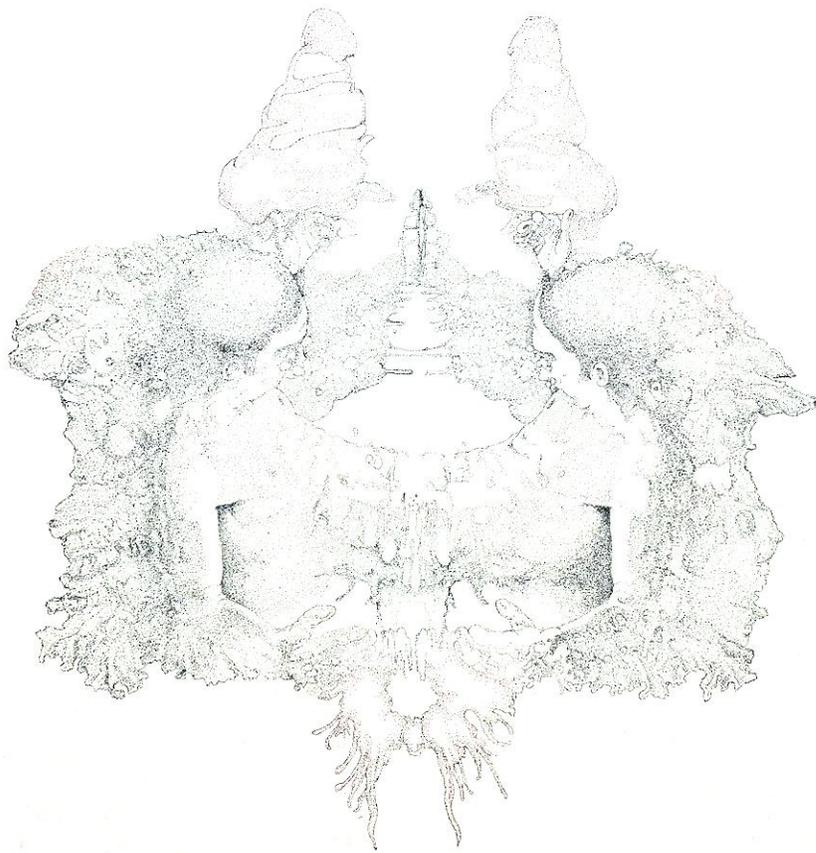


Figure 11, *Self Reflection*, 2021, Pen on Paper, 24'' x 18''

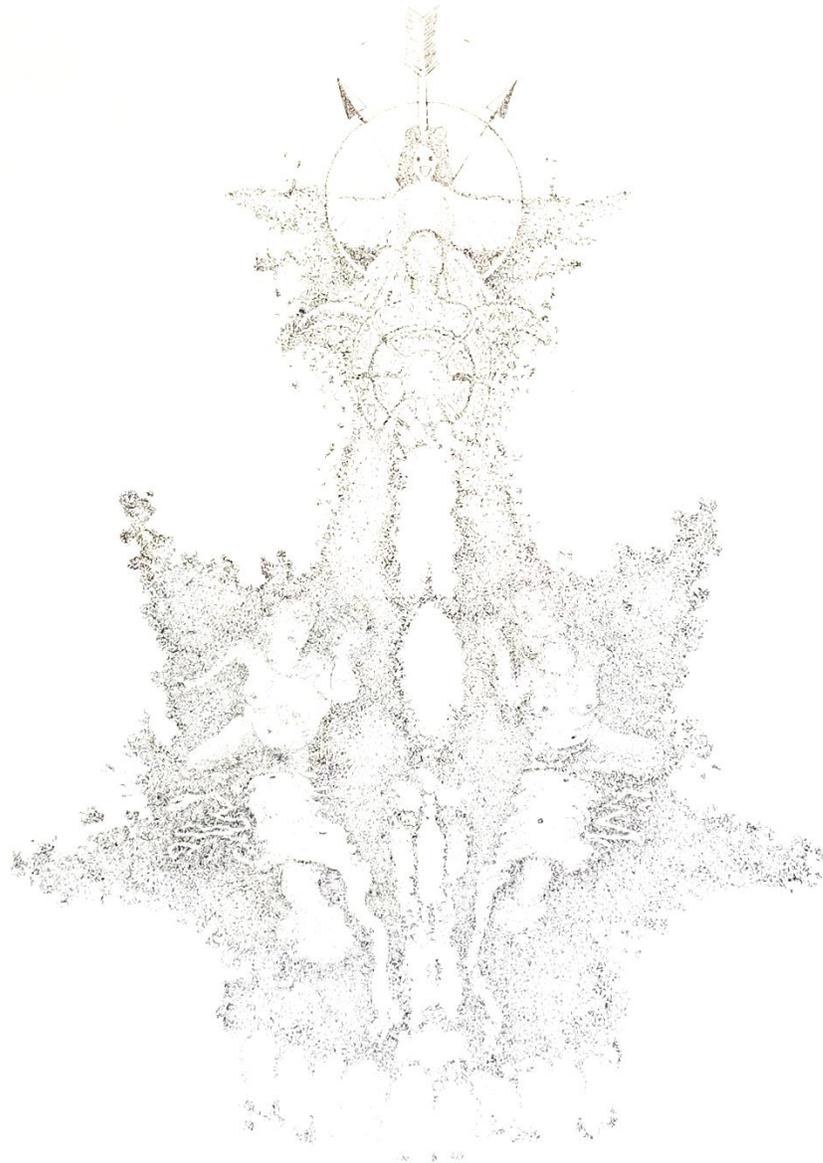


Figure 12, *Streptopelia Turtur*, 2021, Pen on Paper, 18" x 24"



Figure 13, *Zenith*, 2021, Pen on Paper, 24" x 18"



Figure 14, *Rhopalocera*, 2021, Pen on Paper, 24" x 18"

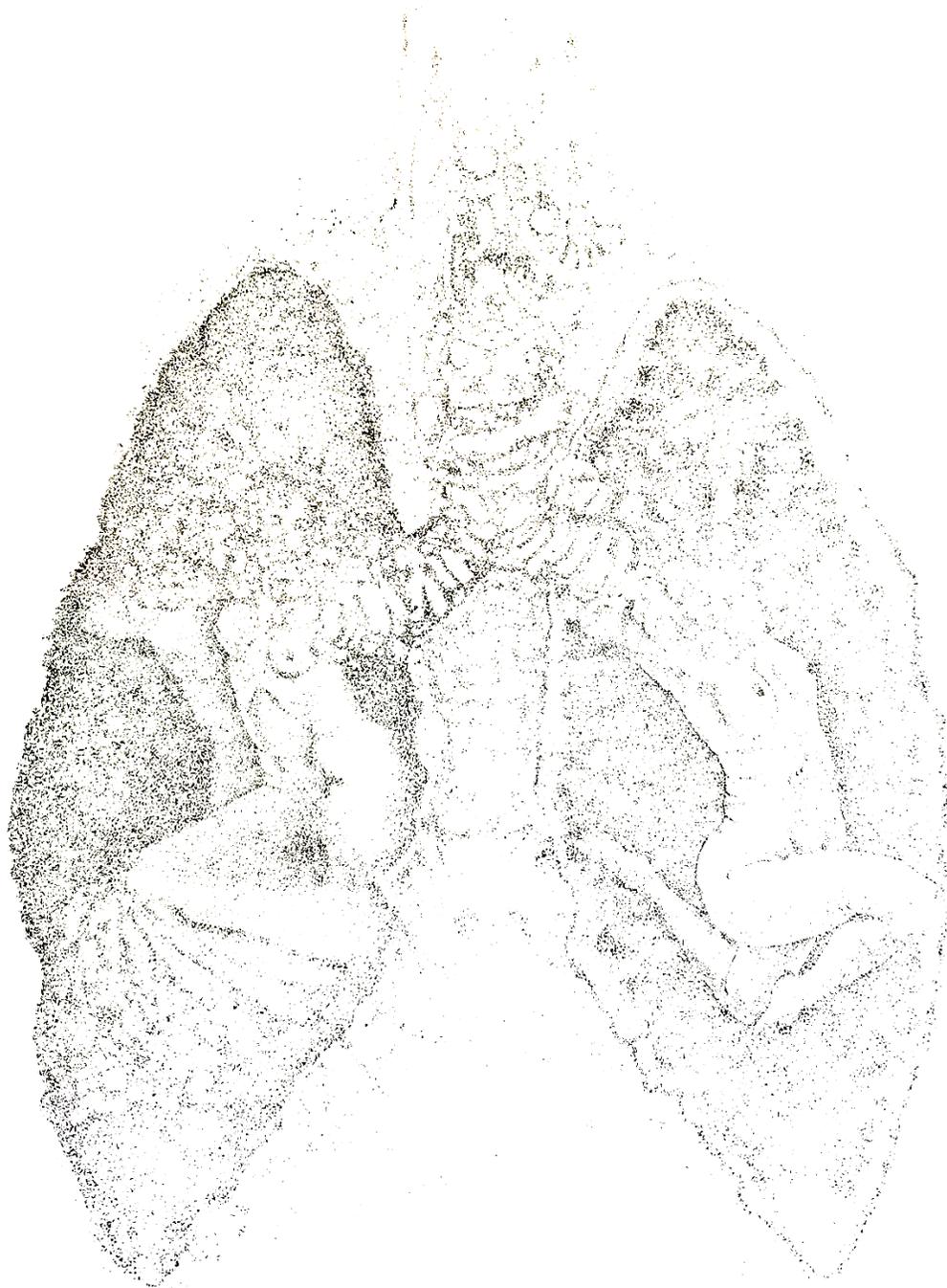


Figure 15, *Respiration*, 2021, Pen on Paper, 18" x 24"



Figure 16, *Hermes*, 2021, Pen on Paper, 12" x 18"



Figure 17, *Untitled (Self-Portrait)*, 2021, Pen on Paper, 12" x 18"



Figure 18, *Social Performer*, 2021, Pen on Paper, 18" x 12"

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