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A Thesis

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To do away with the object as an illusion—the real problem—through its replacement by a concept {or an idea}—utopian or ideal(istic) or imaginary solution—is to believe in a moon made of green cheese, to achieve one of those conjuring tricks so beloved of twentieth-century art. Moreover it can be affirmed, with reasonable confidence, that as soon as a concept is announced, and especially when it is “exhibited as art,” under the desire to do away with the object, one merely replaces it in fact. The exhibited concept becomes ideal- object, which brings us once again to art as it is, i.e., the illusion of something and not the thing itself. In the same way that writing is less and less a matter of verbal transcription, painting should no longer be the vague vision/illusion, even mental, of a phenomenon (nature, subconsciousness, geometry . . .) but VISUALITY of the painting itself. In this way we arrive at a notion that is thus allied more to a method and not to any particular inspiration; a method which requires—in order to make a direct attack on the problems of the object properly so-called—that painting itself should create a mode, a specific system, that would no longer direct attention, but that is “produced to be looked at.”

- Daniel Buren, from 'Beware!', 1969-70

The fleur-de-lis is a stylized lily or iris that is currently used primarily as a decorative design or symbol. It may be "at one and the same time, religious, political, dynastic, artistic, emblematic, and symbolic", especially in heraldry. It is represented in Unicode at U+269C (✠) in the Miscellaneous Symbols block.

It remains an enduring symbol of France that appears on French postage stamps, although it has never been adopted officially by any of the French republics. According to French historian Georges Duby, the three leaves represent the medieval social classes: those who worked, those who fought and those who prayed.¹

My excavated inkjet pieces are founded in a digitally synthesized field composed of slow gradients from black to white (and sometimes color). Printed on a material that straddles the line between photo paper and painting canvas (at once being both a woven 'fabric' and a coated inkjet 'paper'), they refer to traditionally employed material in art making while escaping categorization in any one particular medium. Representational photography haunts them.

Modernism is seen as a largely ambivalent era in art, mainly because of its role as mediator between a number of global paradigmatic shifts: the onslaught of technological development, social unrest, rapidly evolving political ideologies, and the development of standard psychological analysis, among others. In other words, it was a tool for understanding oneself in a rapidly changing world. Could this be seen as an equivalent to our current global social climate? Are we desperate? Disparate?

The International ISO 216 paper standard, more commonly known as '*DIN A*', is based on the German *DIN 476* standard (Ed. DIN being an acronym for *Deutsches Institut für Normung* (Eng.: *German Institute for Normalization*)). The significant advantage of this system is its scaling: if a sheet with an aspect ratio of $\sqrt{2}$ is divided into two equal halves parallel to its shortest sides, then the halves will again have an aspect ratio of $\sqrt{2}$. Folded brochures of any size can be made by using sheets of the next larger size, e.g. A4 sheets are folded to make A5 brochures. The system allows scaling without compromising the aspect ratio from one size to another—as provided by office photocopiers, e.g. enlarging A4 to A3 or reducing A3 to A4. Similarly, two sheets of A4 can be scaled down and fit exactly 1 sheet without any cutoff or margins.²

Structure \neq pragmatic modularity.

Daniel Buren's 8.7cm (3.4251969 inch) stripes are representative of an arbitrary system created by the artist (though loosely based on a popular French fabric pattern) that gains agency through its self-reflexivity and ability to present art as a particular language in a particular space as opposed to existing as a space in and of itself.

All of my work is ISO 216 compliant.

Weights are easy to calculate as well: a standard A4 sheet made from 80 gram/m² paper weighs 5 grams (as it is one 16th of an A0 page, measuring 1 m²), allowing one to easily compute the weight—and associated postage rate—by counting the number of sheets used.³

How much will it cost to ship these paintings to Paris?

Cognitive dissonance is a discomfort caused by holding conflicting cognitions (like ideas, beliefs, values, or emotional reactions) simultaneously. In a state of dissonance, people may feel surprise, dread, guilt, anger, or embarrassment.⁴ How does the discomfort experienced through cognitive dissonance compare to that same or similar discomfort provoked by another stimulus?

Results of ongoing studies are inconclusive.

Leon Festinger was an American social psychologist, responsible for the development of the Theory of Cognitive Dissonance, Social Comparison Theory, and the discovery of the role of propinquity in the formation of social ties as well as other contributions to the study of social networks. Earlier in his career, Festinger explored the various forms that social groups can take - and showed, together with Schachter and Back, "how norms are clearer, more firmly held and easier to enforce the more dense a social network is."⁵

In a tour de force of office supply physics, researchers at the University of California, Los Angeles, have shown that it is possible to produce X-rays by simply unrolling Scotch tape. Next step: nuclear fusion.

"We're going to do that," said Seth J. Putterman, a professor of physics at U.C.L.A. "I think it will work."⁶

Using industrially manufactured sweaters of varying colors and materials, my sweater paintings activate an area between kitsch and the uncanny, driven by a familiarity with the materials used in making the painting. Strips of commercially available Velcro[®] in varying widths are stretched over structural support systems to form an 'image plane' of sorts or, a surface reminiscent of the traditional painting canvas. Fabric lint, applied by hand without the use of an external tool or other implement, mimics paint as Velcro[®] mimics canvas – at once providing a sort of reverse Trompe-L'œil experience (the employed materials, upon first gaze occupy a sort-of uncanny space that extends from the painterly gesture) and an awkward familiarity via the fibrous lint buildup.

Is an uncanny experience offered by art works made from known / accepted / recognizable art making materials? Is there more potential for the uncanny when common (traditionally non-art) materials are implemented in the making of an artwork? If so, how?

The implementation of various standards – the DIN A aspect ratio, the color palette of industrially dyed fabrics, CMYK process colors, standard 2-inch adhesive tape, etc. – treated as structure and combined with painterly stylistic gestures (or, what appear to be or act as gestures) opens a very particular photographic space in the sense that it, through conflation of the uncanny and kitsch, presents a type of representation that is unique to the materials and processes used in creating the thing.

A nod to alchemy is of course in order as well – or, the simple idea that through indulging in the unknown, unimaginable things can be born that transform meaning in and understanding of materiality.

Please boil one Pony of dirt in observance of time spent.

Is there such a thing as an inherent gesture? For example, if I am painting an entire canvas with one color with only that goal in mind (read: pragmatic effort to cover a defined plane with color), are the resulting brush strokes (visible in a monochromatic field) *inherent* gestures to the process of painting that canvas or are they gestural *by-products* of that process? If a gesture is made with an implement (paint brush, pencil, camera, shotgun, etc.) can that gesture be considered 'pure' and autonomous from the tool that was essential to its making? Or, is it a *representational* gesture that serves as an indexical marker of the act as a whole?

How will I ever make a genuine mark using a tool of someone else's invention?

Ever since 4.3+ was released, you had the ability to activate new Multitasking gestures on your iDevice. This was done by either SSH'ing into your device or enabling Developer Mode with xCode. Now that's all fine, but we want an easy way. Having a tweak installed and having it do everything for you sounds easy enough. However, there have been many tweaks out in Cydia that promise you these gestures, but just don't work.⁷

Mark making in context of an evolving idea of digital gesture (iPad[®]) is really confusing.

In the age of ever-growing technology, R&F distinguishes itself by continuing to craft paint in small, carefully controlled batches where the eye and skill of the paintmaker are key.⁸

A mondegreen is the auidial equivalent of pure, unspectacularized, unintentionalized Trompe L'œil painting.

Accidental meaning.

The cravat originated in the 1630s; like most men's fashions between the 17th century and World War I, it was of military origin. In the reign of Louie VIII of France, Croatian mercenaries were enlisted into a regiment supporting the King and Cardinal Richelieu against the Duke of Guise and the Queen Mother, Marie de Medici. The traditional Croat military kit aroused Parisian curiosity about the unusual, picturesque scarves distinctively knotted at the Croats' necks. The sartorial word "cravat" derives from the French [ed. - - pardon the pronunciation; I don't speak French - -] "cravate," a corrupt French pronunciation of "Croate".⁹

James Gleick points out that the mondegreen is a distinctly modern phenomenon. Although people have no doubt misconstrued song lyrics for as long as songs have been sung, without improved communication and the standardization of language which accompanies it, there would have been no way for this shared experience to have been recognized and discussed.¹⁰

In contrast to the contemporary technological push to mask the evidence of labor (not only of the hand or human, but of the machine itself), my work presents a direct index of its own making. Everything is revealed for the purpose of modular deconstruction, reconfiguration, and multicontextual examination. By emphasizing, even spotlighting the mechanical labor (represented in the work by its materials: Photoshop[®] synthesized imagery, industrially produced clothing, fabrics and dyes, unmixed paints, raw wood, exposed screws, etc.) I set a stage on which to reclaim an authorship of labor by using mechanized labor itself as an essential material in making art.

Where is the rift between the referent and the inherent? How can I ride it?

Shakespeare wrote that "Life... is a tale told by an idiot, full of sound and fury, signifying nothing."¹¹

Edward Bernais cheated.

Steve Jobs gave us the iPad[®]. And in 3rd quarter 2012 the exciting new iOS 6[®] will fully integrate Facebook[®] into your mobile experience, making it easier than ever to interact with the world's largest social network. And there's no need to leave your app to do it.¹²

Notes.

*All web links point to content current on 9 July, 2012.

1. <http://en.wikipedia.org/wiki/Fleur-de-lis>
2. http://en.wikipedia.org/wiki/Paper_size
3. http://en.wikipedia.org/wiki/Paper_size
4. http://en.wikipedia.org/wiki/Cognitive_dissonance
5. http://en.wikipedia.org/wiki/Leon_Festinger
6. <http://www.nytimes.com/2008/10/28/science/28xray.html>
7. <http://www.youtube.com/watch?v=2vQNjLZVrec>
8. <http://www.rfpaints.com/>
9. <http://en.wikipedia.org/wiki/Cravat>
10. <http://en.wikipedia.org/wiki/Mondegreen>
11. <http://www.goodreads.com/quotes/tag/futility>
12. <http://www.apple.com/ios/ios6/>