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["What seems, at the seam"]



Gianni Pettena. Tumbleweeds Catcher—Salt Lake City, 1971.

A WORKING MOTIF: what seems, at the seams

The semi synonymous words SEEM and SEAM, and THEIR RELATION are my working motif for an investigation into the capacity to move from one kind of materiality to another, to work at the seam of intersection, to engage, and see what seems, at the seam.

ABSTRACT

This exegesis investigates what emerges out of hybrid references to artists of the first half of the 20th century as a way to inspire a sense of painting's specificity in my practice. Within the overlap of architecture, site, drawing, installation, and the exhibition, small, reflective encounters with painting's spatio-conceptual meaning are explored as they exist now, after the avant garde of abstraction, minimalism and conceptualism.

Philosophical ideas guide a non-strategic method of making art that uses abstract thinking as a way to encounter an agentic capacity from art and art making. This research studies the possibilities and impossibilities of an existentialist view of materiality as it applies to painting where substance and form manifest qualities of ideas and feeling. I evoke from language a grammatical register of comprehension beyond the rational, allowing words, objects or images do their own thinking.

This is what I understand to be a pragmatic poetic.

TABLE OF CONTENTS:

Introduction	3
Structure	4
Section 1 Perception	6
Section 2 Materialities	20
Section 3 Painting	34
Summary	49
End notes	50
References	51
Illustration list	54