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Spiral Installation

Spiral Installation

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

By

Mauricio Alfredo Linares Aguilar
Universidad Dr. José Matías Delgado
Bachelor of Applied Arts, 1989

May 2012

University of Arkansas

ABSTRACT

Spiral is a site-specific gallery installation. Simplicity and subtleness are the goals for this installation. It shapes a spiral from above, and is meant to be experienced by walking through it. It has four different elements: one white cotton scrim, 71 feet long by 9 feet high, one cotton scrim 15 feet long by 9 feet high, a direct wall print, and outside natural air. The piece is made of materials such as cotton fabric, casein, bleach and Arkansas yellow oxide clay.

The intent of *Spiral Installation* is to convey the idea of the flowing process of life and death throughout time. It also suggests the idea of being able to see subtle natural flowing energies that surround and permeate us all the time, but which we cannot see because of our limited natural perception. Those energies affect us all the time, even when we are not entirely conscious of them.

This thesis is approved for recommendation
to the Graduate Council.

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ACKNOWLEDGEMENTS

Special thanks to the faculty and staff of The Art Department of The J. William Fulbright College of Arts & Sciences for their commitment to the Arts and to the students. I am deeply indebted to the Fulbright-Laspau Program and the Sponsored Students Office at The University of Arkansas.

DEDICATION

Special thanks to my family who always encouraged me as an artist.

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INTRODUCTION

Before the MFA program, I was working with direct landscape references and associations, particularly the horizon and the sky. Most of those works refer to the landscape of El Salvador, which is my home country. At that time, my goal was to find new ways to work, using images that had become iconic of the landscape of my country: the sea, the volcano, and the tropical forest. Although I knew that such iconic images were common, my intention was to release them from their familiar everyday perception.

Romantic paintings from the XVIII century were some of the sources for the starting point of these works. I primarily looked at paintings from British artists, such as Joseph Mallord William Turner and Thomas Gainsborough. In addition, I referenced paintings of the German artist Caspar David Friedrich. On the other hand, I also started to reference paintings from modern movements from the earlier twentieth century, such as Orphism and the first Abstract period of Wasily Kandinsky. I tried to integrate and equilibrate those stylistically different sources from different centuries. The first group of artists from the eighteenth century was symbolic, romantic, and representational, whereas the second group from the twentieth century was mainly abstract, and presented subjective depictions of sensations and emotions. The two groups are different and incongruent, and they have different formalities and emotional intentions. In the first group, depictions of nature are translations of emotional states, whereas in the second group, images are the result of pursuing inner spiritual goals. The formal languages of both groups of artists from those different centuries are distant, but they share similar goals – and these are goals I also pursue in my work. Because of the modern influences, I was increasing the geometrical intent in my compositions, as well as using expressionist marks. At this point, I realized that geometrical flatness and sharp edges were not part of my goals. Furthermore, I had

also started to pay more attention to the actual materials of my paintings. Textures become inorganic when I started to integrate river and sea sand, lava, marble, and pumice. I used those materials in different meshing sizes especially in powder.

I began the MFA program with the intention of working within a frame of mind that pursues non-objective visual criteria. For this reason, I decided to take out all the direct representational references that I had been using. Therefore, geometrical fragments increasingly appeared, substituting those references by tangible and direct associations with the actual materials I was using.

Looking at Constantin Brancusi's sculptures helped me to understand a way to simplify my own visual language, and I tried to capture the essential importance of his basic shapes. I also noticed in his work a connection with ancient monumental sculpture. I was influenced by Brancusi's simple, geometric patterns that are nevertheless spatially complex and at the same time have a material density treatment that deludes perception. Brancusi develops this aesthetic mostly in pieces with polished surfaces. To me his solid and heavy sculptures appear somehow weightless. It was difficult to figure out the scale of his works. Small pieces seemed to have monumental scale, whereas large pieces appeared like small objects. This perceptual inversion made me think about human scale in relation to both outer space and the microcosmic universe.

I realized that I needed to find a new connection with nature, not necessarily with the same type of iconographic connections that I used before. Therefore, I searched for new sources related to the wholeness of nature. Matter provided me a different perspective for my work because it exists in the whole universe with its changing condition. This condition of permanent transformation led me to the deconstruction of my earlier work rather than its obliteration. In

that process, my intent was to reassemble the same compositional elements in a different way. Because I was concentrating on deconstruction, I did not pay much attention to color. However, I realized that I was using pure color. As a result, brilliant colors become part of those first experimental works. Furthermore, I started looking at geometrical patterns that frequently appear in nature, such as the Fibonacci sequence. It numerically depicts not only an abstract idea of progressive and harmonic proportion, but also it relates to growing and evolving process in nature.

I began to consider art materials as source of exploration because I realized its changing condition in my own work. During the execution of each piece, art materials behave differently because of temperatures, moisture, and the amounts of combined elements, such as pigments and binders. The drying process of art works is also different because of the weather conditions. Art materials that are ready to use establish a distance from their natural sources. It is an inevitable fact of industrial production to offer a sort of readiness, quality, and safety. Although dealing with art materials is always risky, I wished to explore those mixtures. In fact, I was even more attentive using artist materials because I noticed that art materials could be more harmful for artist in closed environments. For that reason, I looked at natural materials because it is possible to deal with them taking care of their toxicity. Moreover, they offer a closer approach to their natural source.

MATERIALS

The nature of the materials I was using became an important part of my work. I wished to be even more cautious in using artist materials. I noticed that materials could be more harmful for artists in closed environments. In my tropical country, artists work most of the time with open

windows or in open spaces, thereby easily controlling fumes and avoiding quick intoxication. It is extremely important to increase safety in this field. Artists usually do not pay enough attention to this point. Fayetteville, Arkansas has seasons during which windows must be kept closed, and this weather condition needs permanent consideration and extreme care. It is necessary to work using masks, extractors and filters because of controlled temperatures inside working spaces. Therefore, I started to research different kinds of materials that would be non-toxic for artists, and hence safer for both the artist and the environment. However, as time went on I became increasingly interested in the raw substances that artists' materials are made of, such as powdered colored pigments and binders. These materials are actually more harmful than processed ones. As a goal of revision and experimentation, although it is always a risk, I decided to deal with these materials. In addition, I learned how to handle these materials in a proper way. Using raw materials also allowed me to avoid useless packaging.

I started to use the encaustic technique because its translucent yet natural effect attracted me. In addition, I had never used wax as artistic material, and wanted to know how to deal with it. In order to improve and find another way to express my thoughts and emotions, I started to explore deconstruction of my recent images. That is, I disjoined and selected formal elements and created other compositions. This selection of a different medium increases the potential to experiment and deviate from my recent works. As a primary result, I got translucent layers of different colors that reminded me of *pentimenti*.¹ It interested me because all that change

¹*Pentimenti* are translucent and deep effects produced by dried layers of oil colors in old paintings. Usually, it shows an artist's changing decisions revealing first figures and layers of paint.

revealed not only a progression of underlying movements but it also showed changes of mind. In addition, consideration of the wax itself led me to think of its associations within ancient spirituality and the material world. I became interested in alchemy not only as a symbolic source but also as interesting manipulation of matter. In addition, my interest in the four elements of nature took a different mode, and I started to work using memories of my own experience of nature rather than direct observations. Memory acts as filter of information, saving and bringing back essentially the most important and interesting part. Later, I took a special interest in the fifth element, which in alchemical terms is the quintessence of all of the natural elements, and a conjunction of all natural element energies.

I started to build translucent layers of color in a random sequence, suggestive of the interactions of different dimensions in an endless space. Circular patterns and repeated lines brought out movement that appears and disappears in time, evoking suddenly transformations. Although it depicts fluidness, those layered movement's ensemble are encapsulated images. Each layer of colored wax covers and protects the next layer, creating a sensation of depth. It also partially hides and overlaps the next image on the top, building up a complex design. Moreover, I was not only increasingly looking for fluidness in my painting and marking process but I was also employing the golden section and symbols used during the Renaissance, such as the *mandorla*². Two imaginary overlapped circles shape this symbol, creating a space in the middle. Opposed and tensional forces interact, but they give a sense of endless unity. In addition, sometimes the *mandorla* appears as compositional structure. These compositions of translucent

²*Mandorla* means almond in Italian. It depicts a intersected oblique angular space in which a splendor shining light, or a sacred figure appears.

fluid colors revealed to me the impossibility of finishing this kind of piece. Because it is a non-stop process of building up several layers, it develops the idea of a progressive but infinite space.

I consider my body as an energy source of my work. Breathing exercises are used as a counting movement in the marking process. In addition, I use my eye blinks as a period for tracing those marks. Then, I also made several blind drawings using similar process. Curiously, I had better control over mark making in the blind drawings than from ones done with my eyes open. A recurrent slope inside of the composition suggests not only the natural proclivity of my mark making but also a deviated axis of fifteen degrees.

Walking experiences are important sources for my work. I walk into the woods or follow brooks. I also prefer to walk in the city, but on sidewalks with plenty of vegetation. Each journey starts by a decision to reach another point. It is also a decision to establish a route; however, a route always may not become as mentally planned. Some interruptions may appear because unpredictable events on the way. For instance, if I find a curious object on the way, I would stop for a while in order to inspect it. It also would happen with plants, flowers, trees, or some special smell or sound in the surroundings.

I take from my walking experiences different elements. I realize that right after a route is mentally defined and as soon as I start to walk in a sidewalk, my body awareness passes to a second plane. Therefore, I decide to pay conscious attention to my mind and my physical actions while walking. Both thoughts and mental noise are present during walking. Good ideas and solutions also come to mind, but it is difficult to pay attention to the body responses at the same time. Reaching a balance between the two circumstances is difficult, but it is possible to catch it for short periods. Silence in mind is a challenge, but it is a requirement to get awareness of

surroundings. In my artwork, I reference footprints and patterns of steps that define a road in order to provide a visual depiction of those physical experiences. In addition, I depict moments of awareness by sparkling mica flakes on those depicted roads. As a result, I made an installation “Seeing Between Layers”. It has two components: raw cotton scrims with clay footprints and mica flakes, and a sequence of print works referencing one mapped spot with different possible paths.

With all of these processes in mind, I started to look for a synthesis of spatial ideas and experiences. Even when places look apart, blocked, or separated, they connect and belong to the same space. In order to depict my ideas of energies and flowing matter spreading everywhere, I selected the walking corridor of the Fine Arts Building at the University of Arkansas. I installed raw cotton scrims dripped in clay mud. I twisted, coiled and tied those scrims using Fibonacci numerical system. I distribute tied threads using the same Fibonacci sequence in each piece of scrim. I also coiled the scrims counting the number of times. Then, I immersed in wet clay each piece of scrim, liberating each thread right after the clay has dried. As a result, I got different striped compositions, showing different unpredictable spots but connected among them. I hung the scrims on both sides of the corridor’s large windows, suggesting an interconnected serpentine. In order to distribute scrims, I used Fibonacci sequential numbers as well. That is, a sequence that demonstrates the sum of the two previous numbers (p.5, Doczi 1981). For instance, the first numbers of that sequence are 0,1,1,2,3,5,8,13,etc

I reused the same scrims for another installation, layering them to make cylindrical columns. They depict fragile but supportive spires. I will continue to reuse the same scrims in future installations. I finished the MFA program with a cardboard sculpture that depicts a natural progressive axis. It has a spiral form that evokes the continuous movement of a living being.

USE OF INSTALLATION MEDIUM

I use installation media because it offers so many new possibilities, and it allows challenging visual responses in the gallery space. The installation contrasts with its rectilinear architecture of the gallery. It also enables me to integrate painting, printmaking, and sculpture. Each discipline not only complements the other ones but also it infuses altogether.

CORPUS

PHILOSOPHICAL BACKGROUND

The more I explore energy fields as a source of my work, the more avenues for exploration I find. The spiral is a symbolic key of evolution. It has convergent and divergent aspects. For instance, matter amalgamates different elements, but at the same time, this process modifies and even disintegrates other ones. It shapes dynamic transformation processes that occur in nature.

I have selected the spiral as a main shape of this installation because it evokes natural movement, depicting evolution and progressive changes. Furthermore, it relates and constantly appears in different spatial scales, from the microcosmic to the macrocosmic. Spinning energies shape its progressive movement in both cases. Although formed from different substances in different atmospheric conditions, they constantly show the same pattern.

THE SPIRAL INSTALLATION

In this installation, the spiral connotes an inner self-voyage through nature and ground. Viewers may have different perceptions because each person has his or her own inner self-voyage. In addition, it starts in a spatial point that it is not following the strict rectilinear design

of the building and the gallery, but it represents a crucial spatial point for this installation. It offers the possibility of an inner experience to the viewers as they walk through the scrims. While there is no specified pathway, the idea of walking into a center is important.

The spiral has different meanings in different cultures; however, it connects among them and with time concepts of life, death, involution and evolution. The spiral is a Fibonacci progressive sequence that is widely found in nature; however, it is still a mental construction in art. Therefore, if we mimic nature by this way, we may bring a sort of natural harmony into the art piece. It involves being entirely in harmony dealing with nature. The more profound is the approach, the better the result.

A spiral suggests two directions of movement. The first one is an inner evolving involving progressive movement, and the second one is in the opposite way, that is, going forth and expanding from a center. Both progressions depend on the way that energy circulates. One of my intentions is to convey an instant of many energetic events simultaneously happening. We can only perceive a few of those events because our physical senses are limited. Though we perceive fragments of those events at one time, they appear separated or mixed. Even, we can go intermittently backward and forward during the process of assimilation of such amount of information. Moreover, we do not pay enough attention to another kind of activity that happens simultaneously. For instance, our eyes, (even while they are properly working), cannot perceive energy outside of the visible spectrum in our surroundings. In the meantime, sometimes, we know, we consciously detect that something more is happening. Otherwise, we need specific devices that allow us to perceive those energetic manifestations. My work not only implies the identification of those events as they physically appear, but it also relates to sensations of how we feel that something present and yet we cannot perceive it at all.

A spiral not only simultaneously suggests a beginning but also an end. It sums up general ideas about birth and death. However, we mentally develop its complex growing- up process. According to Peter Brook in *Threads of Time*, "Yet at any moment, we can find a new beginning. A beginning has the purity of innocence and the unqualified freedom of the beginner's mind. Development is more difficult, for the parasites, the confusions, the complications, and the excesses of the world swarm in when innocence gives way to experience. Ending is hardest of all; yet letting go gives the only true taste of freedom. Then the end becomes a beginning once more, and life has the last world." (p. 45, Brook, 1998) The spiral is an archetype of creation and destruction at the same time.

I pursue equilibrium in my work. I have never believed that we can stand on only one side of one particular thing every time. Even if there is an intention to focus on one point, wholeness is still around that point. There are shifts, turns, stops, and changes of so many moods. That is to say, a work needs to find out a connection entirely within all its parts because it is impossible to negate an opposite side. In my case, sometimes my work behaves visually constrained and freely at the same time. Therefore, my work is a synthesis of both conditions. In this sense, there is a match with the "middle way" of Buddhist philosophy.

I pursue an audience that is broadly open and universal. For this piece, I would simply say that my audience is wayfarers, people who enjoy nature, seekers and explorers. However, my intention is to call for a new link with nature. On one hand, because of recent technological developments, people pay less attention to their physical surroundings. Many people really do not care anymore. It seems that they hardly contemplate nature and little unimportant things anymore. These new conditions scare me because it means that new generations are starting to have a lack of sensitiveness in a natural way instead of evolve in a more conscious level.

Furthermore, it suggests less concern for living beings³. On the other hand, most people still consider physical and spiritual worlds as opposites. Although it still is a matter for philosophical debate, there are possibilities for agreement. In *Spiral Installation*, the marks depicting subtle fluids also relate to Anaxagoras' thoughts about generation, appearances, and disappearance of diverse elements, their mixture and separation. (p.206-207, Anaxagoras of Clazomenae and Curd, 2007).

Heraclitus states that nothing is permanent in the physical world. Everything is constantly changing and transformation is the only permanent condition. (p.39, Heraclitus and Sweet, 1995) The movement and fluidity suggested by my work relates to his statement. Although my installation is a conglomerate of fixed images, I am trying to capture an almost imperceptible instant. The whole installation has an ephemeral approach that emphasizes this concept through the weightlessness of the materials in use. In addition, I use raw materials without any additional chemical preserving. Therefore, they are extremely fragile, volatile, and they may vanish easily. Applications of spontaneous marks on the scrims also suggest speediness. Spinning energies shape progressive movements in both cases. Different matters in different atmospheric conditions form them, and they constantly show the same pattern showing a matter migration process.

³ I am not against to technological development, but I agree with Peter Sloterdijk when he mentions that humanity is having a period of unblemished pure individualism and superficial ludophilia, based on electronic and remote-controlled activities. It is also causing atrophy and hypertrophy in human interactivity.

From Teilhard de Chardin, I have taken a spiritual approach to space and evolution. Although it is still an ongoing philosophical issue, I agree with him because he tries to reconcile traditional opposed inquiries about evolution and spiritual theories. Indeed, the Catholic Church imposed silence on him because of his thoughts regarding matter and evolution. De Chardin said, “ We are seeking a qualitative law of development that from sphere to sphere should be capable of explaining, first of all the invisibility, then the appearance, and the gradual dominance of the within in comparison to the without of things.” (p.66, de Chardin, 1955) In the installation, based on his idea, I attempt to depict some of that invisibility, showing forms that we cannot see.

Because I have similar experiences while I walk, I take ideas about nature from Ralph Waldo Emerson. For instance, when he explains his perceptions while he is in natural surroundings: “Standing on the bare ground, – my head bathed by the blithe air, and uplifted into infinite space, –all mean egotism vanishes.” (p.311, Emerson, 2006)

From Gaston Bachelard, I take ideas about space and relationships with poetry. Although his philosophy is based on science, especially physics, he attaches poetic associations to space and time. Moreover, he finds relationships across differing spatial scales, comparing immensity with little things. Bachelard said, “If a poet looks through a microscope or a telescope, he always sees the same thing.” (p.172, Bachelard, 1994) In *Spiral Installation*, I imply spatial disruptive ideas of scale that accord with his thoughts.

Michel de Certeau speaks about the relationship between the act of walking and the city. The Fine Arts Gallery is at the Fine Arts Building in the campus of the University of Arkansas, and it is located in Fayetteville, which is a small city. Therefore, on the larger scale, the Gallery links to the city as urban space. According to Michel de Certeau, “There is a rhetoric of walking.”

(p.100. de Certau, 1984) Certau argues that steps define a performance into a space, establishing *tours* and *detours* (p.100, de Certau,1984). In addition, there are interdictions and obstacles that lead us to change or avoid a route. In short, *Spiral Installation* links to the space of Fayetteville while it is in exhibition at the gallery. Moreover, it changes not only the spatial conditions into the gallery, but also it changes walking routes into the building because of the open doors. The spiral trace inside of the gallery imaginary extends to the University Campus and so on.

INSTALLATION MEDIA BACKGROUND

Robert Irwin has several works using stretched, translucent, large framed scrims and light to modify perceptual space. The scrims are scrupulously placed in studied positions in the space, creating a direct confrontation among space and spectators.

In Latin American countries, there has been a resurgence of interest in installation art. For instance, Ernesto Neto (b.1964) has filled interactive spaces with rounded containers of extended, colorless, non-opaque fabric, which the viewer is invited to walk through. Everyone who enters these compositions of connected tubes alters and intervenes in this space with their own movements. (p.212. Lucie-Smith, Edward, 2004).

Carlito Carvalhosa uses white scrims and microphones as sound devices in his installation called *Sum of Days 2011* at the Museum of Modern Art in New York. Although my work does not incorporate sound devices, I wish the viewer to pay attention to existing sounds. We share the same idea of hanging scrims from the ceiling to the bottom of the floor. His scrims shape an enclosed space, whereas in my installation scrims trace a spiral. Both installations invite viewers to pass through. However, in his work the viewer does not have a suggested way to follow. In my case, the installation certainly invites the viewer to follow a spiral route because of

the spiral trace. Sound is a part of my installation, but it is the ongoing sound of the actual surroundings, rather than recorded sound.

In addition, my installation references *Spiral Jetty* by Robert Smithson. Although his work is an outdoor installation, my installation is a response to its shape. Considering the environmental issues of our time, I am against large-scale alterations of the outdoors.

REFERRED ARTIST AS SOURCES OF INSPIRATION

I have been influenced by the extraordinary subtle qualities of the oeuvre of Agnes Martin. Her work constantly shows a visual grammar of simplicity, and it retains formal composition as permanent goal. In addition, she maintains the visibility of the canvas fabric as an important protagonist of the painting.

I looked at Mario Reis works because his works have a direct experiential relationship with materials from the landscape. I also looked at the works of Richard Long since he, too makes use of soil. Eva Hesse's experimental approach has been an influence, although I am concerned about her use of hazardous materials. I have gained ideas about deceleration and acceleration of time from the paintings of Gerhard Richter. In addition, the layering process of his painting, which adds and subtracts paint in a random but still controlled process, have provided me with clues to paint in another way. In the case of the cotton scrims in the installation, I took these processes as reference, but I reduced it into its significant singularities. I added white casein as color, and I decolorize the cotton fabric scrim. On other parts, I added yellow-orange clay.

The oeuvre of Lucio Fontana oeuvre provided me with the idea of an interstitial space that has forced to show up the other side of a surface, which in many cases depicts another

mysterious and unknown dimension. In addition, energy has deliberately opened that surface. His spatial conception explained in *Manifesto Blanco* opened up for me new ways to explore and look at physics as a source of my works. For instance, he said, “The new art takes its elements from nature.” (p.50, Stiles and Howard Selz 1996) In the raw cotton fabric scrims that I use in *Spiral Installation*, each empty space among horizontal and vertical threads conveys almost the same idea, but as wholeness, those spaces also create a structure. Moreover, burn holes at one flank of the large cotton fabric piece convey ideas of a severe energy that has passed through. It also recalls solar flares that affect our atmosphere on Earth.

DISCUSSION

PHYSICAL DESCRIPTION OF INSTALLATION

Spiral is a site-specific gallery installation. Simplicity and subtleness are the goals for this installation. It shapes a spiral from above, and is meant to be experienced by walking through it. It has four different elements: one white cotton scrim, 71 feet long by 9 feet high, one cotton scrim 15feet long by 9 feet high, a direct wall print, and outside natural air. The piece is made of materials such as cotton fabric, casein, and bleach and Arkansas yellow oxide clay. In one hand, there are a few yellow colored designs printed directly on the scrims, which are possible to see from any distance. On the other hand, it is also possible to see flowing designs made with casein paint and bleach on the cotton scrim, mainly across the light. For this reason, the scrims hang in a way that catches the natural light from the gallery windows. At certain distances and for inattentive glances, the scrims would appear to be just raw cotton fabric. Another crucial factor is the opening of the gallery doors that connect with the garden. This action permits natural air to come into the gallery and gently move the cotton scrims. Although this installation is designed to

fit in the Fine Arts Center Gallery at the Fulbright College of Art and Sciences in the University of Arkansas, it would also be possible to set up the same elements in another indoor space.

IMPORTANCE OF THE MATERIALS IN USE

Most of the materials in use are organic and inorganic but unprocessed. I process the materials myself in order to develop a sense of mixture and transformation. I use raw cotton fabric because it conveys the idea of natural and unprocessed material, bleach to depict the lethal aspect in nature, and red-yellow Arkansas clay to create an attachment to the place where the piece has been made.

WORKING WITH SCRIMS

Cotton fabric scrims represent a thin layer of physical space. On this thin space, bleach, casein and clay marks represent the passage of fluid energies. I intentionally leave folds and wrinkles because they suggest a topographic map surface. By doing so, my goal is to bring to mind a visual but poetical approximation of energies of the physical world in fluid states. Cotton fabric scrims interrupt the gallery space, showing another possibility to manage the space into the gallery. The lightness and softness of the cotton fabric scrims increase the sensation of fluidity in the gallery space. There are two large pieces of cotton scrim. The large one shapes the spiral, and the small one echoes the shape of the large one.

PROCESS AS A TOOL OF MEANING

I used a hybrid-printing process to print patterns on the scrims and walls. I also used inorganic natural materials in the process to avoid spoiling water as most contemporary processed printing emulsions do. In addition, I used wax as a resist as in the process of batik. I

blocked out the designs in my silkscreen using this method. Wax is a reusable material, and it easily removes from the silkscreen using a wooden tool and heat. I also used dried vegetable oil to block out the silkscreen. Clay was used in place of serigraphy ink. In other cases, I reused old silkscreens of mine that had been made with commercial emulsions. I also used casein that is created by the separation of milk protein from water by using vinegar. Burned holes on the raw cotton scrims depict not only the presence of fire, but solar amplified rays that have passed through the scrim. They also suggest solar flares, which directly affect us.

RE-CONTEXTUALIZING SPACE AND SURROUNDINGS IN THE GALLERY

I use existing concrete anchors in the gallery ceiling to hang the scrims. I do not want to alter the building by making more holes. Those anchor points recall the history of previous hanging installations in the gallery and provides me an opportunity to find among them a new spatial configuration. As usual, accidents open new alternatives to explore.

I decontextualize the gallery space with a simple act of leaving open the gallery doors, allowing natural air to come into the gallery space. Weather conditions permitting, the doors will remain open during the show.

Marks and patterns flow in many directions, and they pertain to natural scales that do not relate to the human scale at all. I am addressing these points because we cannot understand immensity enough, and we often forget that we in fact live among millions of micro species.

THE INSTALLATION, THE GALLERY, AND THE FINE ARTS BUILDING

International Style defines one of the most recognizable modernist styles created at the beginning of the XX century. It is based on functionalism, industrialization and serialism. Its

aesthetics follow rigid flat geometrical shapes that enclose inner spaces. (p.179-198. Gössel, Peter, and Gabriele Leuthäuser,1991). My project is not mean to oppose the architectural style of the building; however, I am emphasizing that even in such kind of spaces, flowing energies that involve organic and inorganic materials surround and permeate us. In this sense, the position of scrims and printing on the wall describe organic shapes. The installation appears displaced because of the strict straight-line organization of the gallery space. I intentionally emphasize its interior space instead of echoing the organization of the gallery walls and columns.

CONCLUSION

The intent of *Spiral Installation* is to convey the idea of the flowing process of birth and death throughout time. It also suggests the idea of being able to see subtle natural flowing energies that surround and permeate us all the time, but which we cannot see because of our limited natural perception. Those energies affect us all the time, even when we are not entirely conscious of them. Although philosophy and epistemology are not my primary research goals, they help me to better understand space conceptions that still show valid aspects through the times. In *Spiral Installation*, another intention is to make the visible part of the invisible, such as energy, but it is still a depiction of its movement and fugacious conditions. Materials are important for this piece because they constitute the very last possible natural thin slice in between the material world and the spiritual, which is the intangible aspect of life. Both aspects are joined together and they cannot be separated.

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APPENDIX

IMAGES

SECOND YEAR AND CANDIDACY REVIEW WORKS



Figure 1. *Seeing Between Layers*. Installation. 2011.



Figure 2. *Seeing Between Layers*. Installation detail. 2011.



Figure 3. *Rain*. Installation. 2011.



Figure 4. *Hallway In-out Installation*. 2011.



Figure 5. *Hallway In-out Installation*. Detail. 2011.



Figure 6. *Column*. Detail. 2011.



Figure 7. *Spiraled Column*.2011.



Figure 8. *Spiraled Column*. Detail. 2011.

SPIRAL INSTALLATION PROCESS



Figure 9. Scrims painting process. 2012.

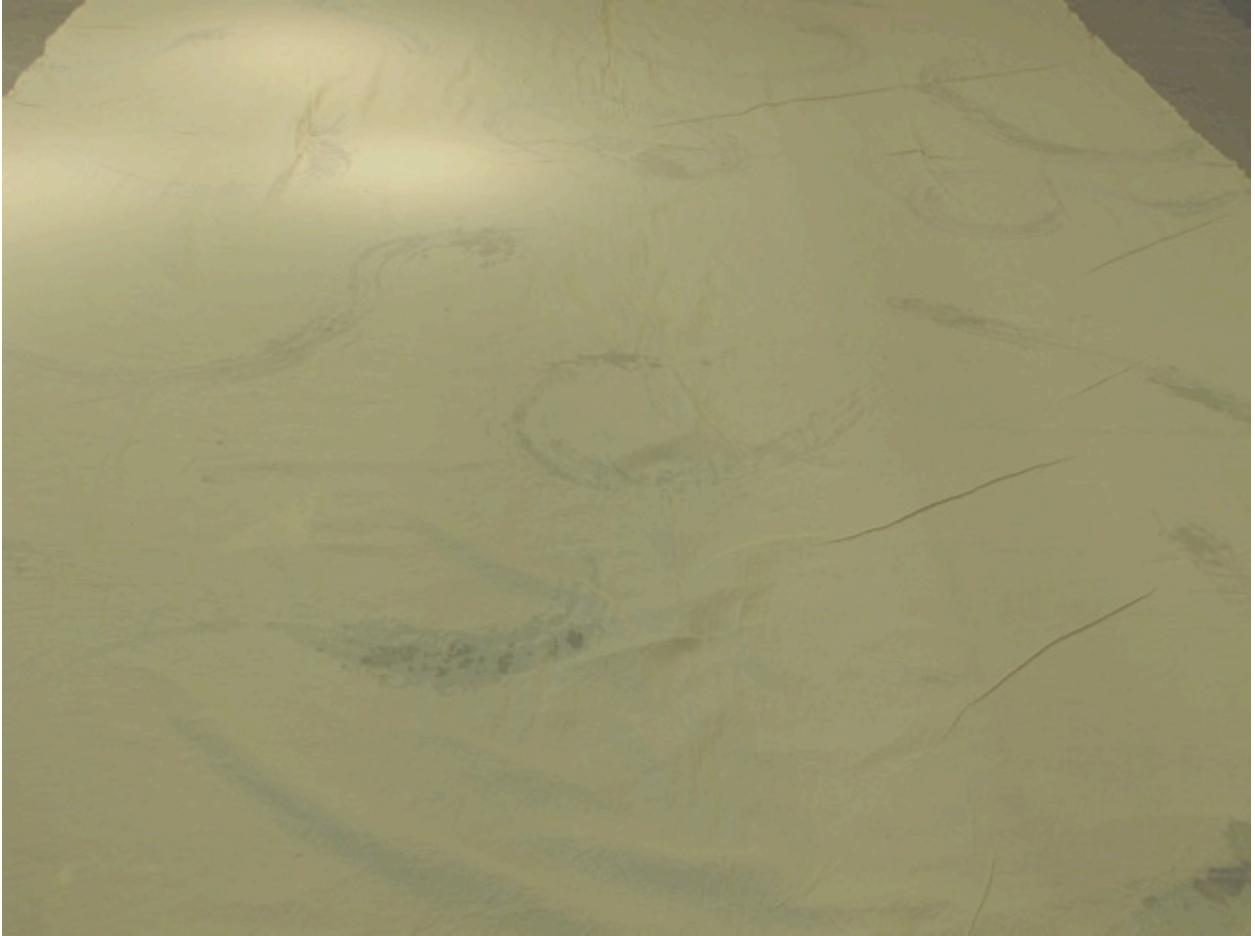


Figure 10. Scrims painting process. Bleach application. 2012.



Figure 11. Scrims painting process. Casein application. 2012.



Figure 12. Scrims printing process. 2012.



Figure 13. Scrims folding and twisting process. 2012.



Figure 14. Scrims folding and twisting process. Detail. 2012.



Figure 15. Scrims burning process. 2012.

SPIRAL INSTALLATION AT THE FINE ARTS GALLERY



Figure 16. *Spiral Installation*. General view. 2012.



Figure 17. *Spiral Installation*. Hanging cotton scrims. Detail. 2012.



Figure 18. *Spiral Installation*. Afternoon outdoor lighting effect. Detail. 2012.



Figure 19. *Spiral Installation*. Night lighting effect. Detail. 2012.



Figure 20. *Spiral Installation*. Night lighting effect. Detail. 2012.



Figure 21. *Spiral Installation*. Silkscreen print on the wall. 2012.



Figure 22. *Spiral Installation*. Silkscreen print on the wall. Detail. 2012.



Figure 23. *Spiral Installation*. Burned Cotton Scrim. Detail. 2012.



Figure 24. *Spiral Installation*. Scrim Folds and Wrinkles. Detail. 2012.



Figure 25. *Spiral Installation*. Scrim Folds and Wrinkles. Detail. 2012.



Figure 26. *Spiral Installation*. Scrim Hanging System. Detail. 2012.



Figure 27. *Spiral Installation*. Detail. 2012.



Figure 28. *Spiral Installation*. Detail. 2012.



Figure 29. *Spiral Installation*. Detail. 2012.