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What's going on here

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What's going on here

A thesis submitted in partial fulfillment
of the requirements for the degree of
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by

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abstract

This project is an installation depicting shirts and pants in various degrees of Recognizability. The Components vary from somewhat Unrecognizable to entirely Unrecognizable; Bumps and Blocks are interspersed and interrupt the Semi-logic of What's going on here while adding repetitive elements to clarify the existence of the Semi-logic. The arrangement of the Components in the installation makes the Unrecognizable forms surrounded by the In-between Space into somewhat Recognizable versions of shirts and pants. The viewer does not fully recognize all the Components, but instead understands the implied Recognition given their existence within the installation. The ideas of Lists, Patterns, Systems, and Maps are used to delineate relationships between the Components and set possible connections to form a sort of puzzle without a clearly defined answer. There is not a set answer to the puzzle as the work does not answer questions, it provides the amount of information needed for the viewer to construct the puzzle and figure out that there are quite a number of shirts and pants in various forms, even if they don't exactly know why. The why is not intended to come from the work, the viewer is free to determine it, the viewer who connects to the Semi-logic by Pausing, Looking, and Thinking in order to Feel and Emote.

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What's going on hereⁱ

The terms Unrecognizable and Recognizable are used to define and differentiate each other. The use of capitalization in this paper denotes important words that require special notice, and are each found as a section of the contents; a word that is not capitalized because it is unimportant. The appendix is best read in entirety after reading this paper as it is separate from the Semi-logic of the installation, and therefore detracts from the overall experience of reading about What's going on here, although it can be read throughout should the reader desire exterior contextualization.

Unrecognizable things (things are objects that do not require a specific name) are what we are perhaps unaccustomed to, are maybe strange, or fairly unfamiliar.

Recognizable things are ones we can more or less identify, they are sort of ordinary and sometimes conventional.

What's going on here is an installation where the Unrecognizable forms of shirts and pants are gathered in the In-between Space and, through a specific layout, they become almost entirely Recognizable. The end point of this mind-puzzle is not full Recognizability, nor should it be, as this would give all the interestingness away, so it is meant to be difficult, but not so difficult that no end could ever be achieved, the end simply requires time, effort, and patience. Meaning of any sort could be derived, but despite the enigmatic nature of the installation, a possible, and most straightforward solution is quite simple: all Components are shirts and pants. This is a satisfyingly uncomplicated answer that can leave the

viewer feeling at ease with their Emotions and residual Feelings. The installation provokes an experience that is confusing but potentially not.

The work gives clarity to itself, but not something outside of itself. It looks inward onto itself, which is an installation built of a Semi-logic assembled from Components and formed into a System. It contains the possibility for complex meaning, for as it offers no answer as to why it exists, it leaves the viewer room to contemplate a possible reason, and they may arrive at shirts and pants. The installation invokes Emotion as each Component stimulates a variety of Feelings to which the viewer may attach themselves, drawing the eye in and holding it in place while also directing it around the In-between Space as the viewer passes from Feelings to Emotions through the use of Searching Language.

Lists, Patterns, Maps, and Materials play integral roles as guiding tools when forming the workⁱⁱ, but not are not direct influences. They are process terms. The final visual is a kind of felt plane In-between Space attached to the wall but Slipping down onto the floor. The entire installation is for contemplation, not physical interaction, so the brain is able to explore the mildly absurdⁱⁱⁱ space that appears to have begun to Slip from one area to another but is actually mid-Slip and in a state of Stoppage. The In-between Space

reinforces the Unrecognizability of the shirts and pants, but also creates Recognition of the shirts and pants.

Unrecognizable and Recognizable

The words unrecognizable and recognizable can be used to define each other, creating a sort of loop. The terms Unrecognizable and Recognizable operate in the same way, and are also used to define the Components and total existence of What's going on here. By maintaining a sense of Unrecognizability, the In-between Space offers the potential for the Recognizable to form. Repetition in forms, Materials, and spatial relationships creates a Recognizable System that does not offer an explanation of its existence, it is there to be looked at and queries should be directed to the Unrecognizable and Recognizable Components and In-between Space without expectation of a clear answer. Because the Unrecognizable and Recognizable exist in the same space and in relation to each other, they work together to create the System. They are understood in terms of their differences and similarities.

Abstraction and representation are key parts in creating Unrecognizable and Recognizable space that is filled with Components. Components stem from a representational shirt or pant and are made sometimes

mostly whole and regular-looking

in pieces sort of as Components of a larger whole

kind of assembled pieces in correct form

in a way whole and morphed

in stretched or maybe entirely closed forms

distorted to some degree

Recognizability does not exist on a scale, it is more a cloud of things that work together to create a whole, meaning each of its parts are unique from one another, but they all “go”, much like mixed prints, of which there are none in the installation because it would just be too much and the installation is a sort of medium space^{iv}. Unrecognizability and Recognizability can be understood consciously or subconsciously depending on how overt the representational or abstract qualities are. This is an absurd idea, but mildly so in that it is absurd enough to be strange, but not so much that the viewer would firstly describe the installation as being absurd. If it were entirely absurd, the desire or necessity to understand would be somewhat diminished. The work is not a depiction of a real space that has been abstracted, it is abstract but also sort of representational as it references a felt piece of wall that has Slipped down from the rest of the wall and is somewhat on the floor and contains Components that are what they are. Yet another word might be surreal, but this isn't entirely appropriate as it often refers to the abstraction of an initially Recognizable form or space, whereas this starts from the opposite direction. It is abstract and surreal without committing to staying that way. Unrecognizable and Recognizable things can be absurd, abstract, and surreal, but in this case, they are In-between Being and Not Being. All things are Between and exactly what they are.^v

In-between Space

This space is delicate, dimensional, it has layers; it is unstable and stable. It is the sort of thing^{vi} that is difficult to define so it is named this way.^{vii} It can also be referred to as Semi-recognizable Space, although it won't be. The In-between Space is described as

usual, but not usually noticed

unremarkable, but significant in its functional existence

This sort of area is a here and there space that is simultaneously Unrecognizable and Recognizable, which creates a sense of unease and desire for meaning. Both should not be able to exist at the same time and in the same place, but they almost do. The In-between Space is also a temporary fixture as it falls away from direct Recognizability when it is not looked at and becomes a not-quite-there space, but also a not-here-space. It is also always present. It is In-between Space, which is different from space in that it operates as the indefinable place that is almost like knowing something is there without looking at it while simultaneously not being able to not look at it because it is where you are already looking, more or less. It isn't nothing, but it isn't something in the way that can be defined. It is meant to remain unarticulated and noticeably not absent.

Occasionally, In-between Space can be described as a dichotomy,

although not always, because it is not exactly a dichotomy, like

Unrecognizability and Recognizability, it is more of a cloud. It might

expand out to a point of dissipation, or maybe in, to a point of

coalescence, or simply change shape depending on how it is looked at.

However, because the In-between Space can be two things at the same time, it can be described in a sort of dichotomy of language, using the addition of Searching Language, which will be explained later^{viii}.

neither / nor

here / there

Both sets are good terms to define In-between Space, provided they are used with Searching Language. Both the dichotomies and the cloud offer acceptable ways of addressing the Components in the installation in relation to the In-between Space and to each other; language is crucial in defining or not defining these sorts of things

Bumps; Blocks

Bumps are an important part of the installation as they are an anomaly that draws some attention from the shirts and pants by connecting them to the In-between Space while also not doing this. The In-between Space is the mediator for What's going on here in its ability to be multiple things at the same time. The Bumps complexify the Semi-logic, and seem to belong because they are integrated into Space here and there, and are already both places. They are small and medium sizes that are adaptable and create a more lasting sense of whyness that also clarifies the existence of a relationship between the Components and the In-between Space. Not being of uniform shape or size, they create another language that implies a more complex meaning without offering any information about what that may actually be, they simply sit more closely to the In-between Space and act as addendums, or bumps, in the almost straightforwardness^{ix} of the installation. They are important, but not really a part of or as important as shirts and pants, even though some of them interact directly with these Components. They have their own language and work concurrently and sometimes overlappingly to create simultaneously less and more confusion about their role and existence. They are meant to confuse but to also give a more solid foundation to the shirts and pants by being more Recognizable or Unrecognizable than the In-between Space, mostly because they are dimensional.

Blocks operate like Bumps, but are pointier and more emphatically semi-existent. Due to their pointiness, their role in the In-between Space is more solid, and they elicit different types of Feelings than the Bumps do. The

balance between Bumps and Blocks is important in creating a non-overwhelming medium-like experience for the viewer by maintaining a sense of a bit of Everything that is understood without a definition of what the term Everything might mean. Everything is what is seen and is therefore enough to achieve the effect of balance between Bumps and Blocks in conjunction with shirts, pants, and the In-between Space.

Ceramic Bumps and Blocks create pressure on the In-between Space. This is the nature of their density and bothness, as they exist in both the strata of shirts and pants and the In-between Space, they create physical pressure with their heaviness in the Space and intellectual pressure with their presence. Ceramic Materials have a presence that is very different from textiles, making the ceramic Bumps the most mysterious Component of the entire installation; they are the most substantial Components and cause the viewer to vacillate between the Components and In-between Space while also looking at both at the same time. The Blocks, all ceramic, are the outliers and exist as neither the biggest question marks nor the most explainable of the ceramic Components. Fabric Bumps are soft and squishy, they are encouraging and approachable, this is their role and it would make no sense of have pointy, Blockish fabric Bumps, the paradox of their duality would be distractingly off putting and nonsensical.

Transitions; Slippage; Stoppage

In-between Space is physically represented by felt pattern pieces that cling to the wall and Slip onto the floor as one continuous plane. The Unrecognizable and Recognizable Components (shirts and pants, and Bumps/Blocks), interact with the felt In-between Space in different ways, some on the wall and some on the floor, and some in the sloping in-between In-between Space, all inside and integrated with the In between Space, while also existing separately as they Transition between Unrecognizability and Recognizability inside of the Unrecognizable and Recognizable In-between Space. Therefore, all shirts and pants and the In-between Space are both Unrecognizable and Recognizable depending on where the viewer is Looking and how they are Feeling and Emoting in connection to each of the shirts and pants Components in relation to the In-between Space. All Components of the installation transition from Unrecognizability to Recognizability depending on the viewers' understanding of the Components and felt in relation to one another.^x All of the things are each other and not each other at the same time. Shirts and pants and In-between Space (and Bumps and Blocks) all stimulate Feelings that lead to a sort of discovery of each of the Components and offer information to decode the System of the puzzle, without a definitive answer, but with definitively non-definitive language. Relationships are often complex and in the In-between Space, they are typically confusing.

Slippage is evident in both the Slippage of the In-between Space from the wall to the floor, and in the minute Slippage that occurs when the In-between Space Slips from itself. It Slips somewhat as it Transitions and,

while it is subtle, it cannot be ignored and it a clear indication of the Slipperyness of the Semi-logic. The Semi-logic is constructed, the Stoppage is constructed, and the Components are constructed. The entire installation is this way, which reinforces the constructedness of the Semi-logic, which is never fully explained here as it is Slippery and a complete understanding of its mechanisms is not possible and not necessary for Feeling and Emoting.

Stoppage occurs in What's going on here. The Slipping pauses to give the viewer a chance to Pause, Look, and Think about the Components before it moves any more, if it does, which it might or might not, this is not important. There is a state of in-the-middleness that is caused by Stoppage, but the viewer does not need to recognize the Stoppage; they only benefit from its occurrence. Without a lack of Slippage there could be no Stoppage. With a lack of Slippage, there is Stoppage. In-the-middleness is akin to the In-between Space but cannot be equated to it because in-the-middleness exists instead of existing and not existing at the same time. In-the-middleness, the product of Stoppage, is a phenomenon that exists beside the Semi-logic, making it exempt from both capitalization and the need to relate itself to anything other than its own existence without being actively addressed.

Pressure is akin to stoppage. It is evidence of something having happened that is not currently happening. Pressure

is seen in relation to the In-between space, specifically on the wall, where full Stoppage is at it the height of not quite occurring, causing a ripple to appear in the felt that draws the eye of the viewer to understand that maybe the Stoppage has occurred because it exists now and was not always that way. This is an unimportant and vague suggestion. Transition between the inside space of the In-between Space and the outside space of the gallery is a delicate matter. The In-between Space reaches Stoppage, and ripples are created in the Semi-logic as it nears the edge of the In-between Space and it Stops and ceases to Slip and Stop.

Searching Language

These are words and phrases that attempt to define things but actually just complicate the matter^{xi}. Some examples include

kind of

sort of

in a way

just about

not quite

not exactly

somewhat

maybe

nearly

fairly

almost

more or less

Feelings; Emotions

The use of mild absurdity creates Feelings and Emotions that are difficult to describe.^{xii} There is a difference between Feelings and Emotions within the Semi-logic and it is important:

Feelings

separation from baseline existence

indefinable by nature, need Searching Language to attempt definition.

“I sort of have a Feeling about this”

Searching Language may also be implied by use of ambiguous adjectives

“I Feel weird”

Emotions

clear cognitive reaction to external separative stimuli

stem from Feelings

not straightforward in origin, but can be defined without Searching Language

Emotions are often stated in a confident manner

“I am fine”

Both Feelings and Emotions can go from too much, to not enough, to in the middle-ish, however, they do not exist on a fixed point or on a scale, and while Emotions can be described by saying that one feels a certain way because of a certain reason, the origin of the Feeling cannot be truly ascertained. Because they

are described using Searching Language, Feelings are not ever certain in any way, they are more of a cloud, which is what makes it so difficult to articulate exactly how one is Feeling. One might be more specific in their Feelings:

“I Feel kind of unsure about this installation because that Bump is odd”

“I Feel weird because I had an unnerving thought about that Bump”

But it is not possible to be as specific as one might be with Emotions, which are a confident statement followed by a reason why:

“This shirt makes me Feel fine because I feel fine about how it looks.”

The more definite nature of Emotions allows for a more definite statement, but not all Emotions are as complexly enigmatic as “fine” and therefore have little role in the In-between Space, Emotions can only refer to what develops as the viewer Feels when fixating on the Unrecognizable and Recognizable Components in the In-between Space. Emoting happens toward the end of the viewing process and generally signals some sort of understanding of the Feelings experienced and an acceptance of the Semi-logic. Are they all shirts and pants? Maybe. Does it matter? Perhaps the viewer will never know, and maybe this is unimportant or maybe it is important.^{xiii}

Systems and Components

These define the puzzle. The end point, where the viewer comes closest to understanding that they are Feeling something that cannot be completely defined, and the Feeling might be about shirts and pants, or maybe something else, like Bumps or Blocks. For them to know they are looking at shirts and pants is contingent on a System that is created through a corresponding Semi-logic that can be decoded using the set of repetitive Components that build the System and reinforce the Semi-logic. The Systemic Semi-logic works in on itself, it is exclusive to the In-between Space and the Components therein. The Components build the System, the Components are repeated and the System relies on this repetition to make sense.

Shirts and pants, the total part of the representational and abstracted Components, have been selected due to their nature as basic building blocks for an outfit,^{xiv} which in this case may operate with the potential for metaphor, but in fact only directly encode that they are shirts and pants, it is not more complicated than that, but can be made more complicated, depending on how the viewer is Feeling and then Emoting. The mystery of the shirts and pants keeps the brain working, which could stimulate a Feeling of something more, should the viewer Emote this. However, the installation provides a sufficient amount of information to decode the puzzle of shirts and pants without presupposing an alternate meaning as a certain takeaway. The System does not offer clear answers but it does

have a simple answer and the potential for complexity in its repetitive nature.

This all might seem strange, but it is mostly the opposite. The System is under control, and the Components are select in their content and physical qualities, meaning the Semi-logic is logical in its invention, and operates as a logic normally might, although the System might lose its grasp on its own reality as a result of some sort of inconsistency in the perception of the repeated Components. This is where the strangeness emerges as the Semi-logic Slips outside of the boundaries of the installation. Perception of Feelings and Emotions experienced by the viewer may lead to unexpected results and then the installation Semi-logic is not entirely under control of itself, just mostly so, so the process of getting to the mostly so is making Lists, which is the first step in creating the repetitive Semi-logic that is the System (complete installation) and Components (Unrecognized and Recognized shirts and pants, and Bumps and Blocks, and In-between Space).

Lists^{xv}

can be described in terms of

Listing as process to establish Semi logic System-building

Initial list of Components for construction

Construction of Components with potential for System building,

Repetition of Components and emergence of Semi-logic

Varying of Components to create complexity in repetition

Listing of all Components and development of Semi-logic

Additional Construction of Components as needed

Listing of all Components to determine System of Semi-logic

Selection of Components and solidification of Semi-logic

Placement of Components in the In-between Space

Analysis of Components within In-between Space

Semi logic completion when Components are placed together and

List-relate by “going”^{xvi}

Decodable match Listing avoided during placement but implied by
matching Component visual qualities

Listing by the viewer

Potential List of Components for mental assemblage

Mental assemblage with set of Component variables that exist as
part of the System determined by Semi-logic

Feelings and Emotions listed unconsciously and consciously

Feelings and Emotions guide the viewing process

Components combined to Recognize what was Unrecognizable
and Unrecognize what is Unrecognizable and understand through
implied Recognition without seeing a List

Abstract and representational forms balance and create multiple
Lists

Lists join and overlap to create transitional Unrecognizable and
Recognizable shirts and pants, and Bumps and Blocks, and In-
between Space

Many possible transitional relationships given number of shirts and
pants and Bumps and Blocks

Relationships stimulate continuous Feelings, Emotions

Degree of Recognition of shirt and pants, Bumps and Blocks, In-
between Space and Feelings and Emotions is achieved

Patterns

Patterns are pieces of information that fit together nicely in a Pattern but do not necessarily use a regular system^{xvii} Patterns include sets of Component Patterns with coinciding formal and Component-based List Pattern qualities^{xviii} Patterned In-between Space is used as a surface for visually sorting and organizing shirts and pants Components as well as Bumps and Blocks made of Materials. Patterns may also be spatial relationships. Patterns of shirts and pants in Recognizable forms are repeated as Patterns in a variety of ways. Patterns as a fixed viewpoint and a small set of variables make it easier to recognize a Pattern. Patterns build a language and language requires repetitive Pattern learning. Pattern learning comes through Feeling and Emoting Patterns that can be decoded using the Recognition of a Pattern of continuous Feeling and Emoting; repeated Pattern elements create meaning when assembled together, the System creates a List-Map that presents the Semi-logic through repeated Patterns.

Maps

The installation uses a map in an abstract sense and also in a representational way. A theoretical List-Map is a guide to the work and it contains a List of all Unrecognizable and Recognizable things, surrounded by In-between Space. Maps operate from a fixed viewpoint, but do not need to be viewed from one. The installation cannot be rotated, but it is on both the wall and the floor, and it can be walked by and stood in front of and sat with, among other things. (Jumping, running, laying down, etc.)

A Map is a guide to a place outside of itself, but it relies on itself for meaning. It Lists a System to show the Components in a key, then uses the determined System for Mapping to portray the Components of the Map in the area outlined by the physical Map that exists in Space. The external Bump, a Slippage of the Semi-logic to the outside space, works in a similar way, almost like the key to a map but with less information^{xix} and also it is not a key at all. It acts as a connectivity Component stool with a Component, unless the viewer primarily stands or walks around as one might also do with a map.

Materials^{xx}

Fabric and ceramic are not opposites, but they do not exactly overlap.

Both are used in the installation for specific reasons; the permanent quality of ceramic materials acts as a handle in the In-between Space, it gives the viewer something solid to visually hold on to. Its permanence is coupled by its scale, which is small to medium, easy to manage visually, and it operates like a decorative object that might exist in an internal place where one might also find shirts and pants. The ceramic Bumps and Blocks are solid interruptions with hardness and sometimes the inclusion of a shirt or pant Component to remind the viewer what the imminent task at hand is; decoding the puzzle of shirts and pants. The large Bump allows the viewer to connect with the work by having somewhere to rest and explore their Feelings, and it must be ceramic because it is the most robust and permanent material, it has reached full Stoppage and a large scale so it is no longer a part of the potential movement of the In-between Space or in even the Space at all, it has Slipped past the In-between Space and gives the viewer a piece of the Semi-logic to sit with.

The fabric Bumps are soft. With plush surfaces and squishy forms, they look pleasant and friendly, unlike their ceramic counterparts that are formal and serious. Bumps made of fabric are sometimes less commanding in their softness. Fabric is directly related to shirts and pants; most shirts and pants are made of fabric in one form or another, and it is natural to understand objects in a space

that, even when abstracted, maintain some qualities of normalcy. Both materials stimulate very different Feelings^{xxi} and both are required to achieve a balance that allows the viewer to Emote.

On the ceramic Bump surface there is evidence of softness in hardness. The method of constructing the ceramic Components leaves marks on the surface that show the passage of time in making and thinking^{xxii} about the form, and the sense of Stoppage comes from a soft material that comes to a Stop in a permanent way. In the installation, even the hardest and most final shirt or pant has a softness to it, creating an overall approachable atmosphere, one that feels manageable in its object scale, material usage, and evidence of soft sensibilities. In the ceramic Components, Stoppage occurs when the Components are fired, but many are in a transitional phase and are not fired all the way to maturity. This leaves metaphorical time for the Pausing, Looking, and Thinking. The surface of the fabric Bumps is similar to the ceramic Bumps and therefore the fabric ones are twice as soft as they would otherwise be, which is pleasant.^{xxiii}

Pausing, Looking, and Thinking.

This installation requires the viewer to stand still for at least a few seconds. While it can be viewed by walking, thinking about a scene in front of one is more easily done during a Pause in movement and sometimes while seated. The eye is drawn to the Components first, then the In-between Space, and back and forth and all at once because the In-between Space is also a Component, just in a different way. Because the shirts and pants Components are all a manageable size, they are not so large that they require the eyes to pan a good deal over the surface, they are easily seen and may then be Recognized in relation to one another. The Bumps and Blocks and In-between Space interact with the eye to interrupt and prevent the viewer from immediately Recognizing all the shirts and pants, instead, they must Think about What's going on here and start to sort the Components into a mental List based in their physical qualities and placement.

This sounds easy enough, but it is not.^{xxiv} The viewer must first acknowledge that the Semi-logic is almost entirely self-contained in the installation and that, while as a viewer they play a role in it, it only makes sense when compared to itself. Once this is achieved, Recognition may begin. Because there are both Unrecognizable and Recognizable Components, time must be taken to Recognize the abstracted forms after accepting the Semi-logic that the installation constructs. Recognition is dependent on time spent Looking at the installation and comparing the Components while also seeing the nearly dual nature of the In-between Space that fills in the space around the Components and brings them

together into the same Semi-logic. Importantly, the viewer is guided based on how they Feel about the experience of Pausing, Looking, and Thinking, and the Semi-logic is not built to define this for anyone other than perhaps for the Components to themselves and maybe each other, which leads to Emoting and thus a relative conclusion of the experience, more or less.

The large Bump is positioned in front of the In-between Space as a resting point for the viewer to Pause upon so they can Look and Think. This Bump is separate from the Space, it sits in near darkness so that the viewer spends relatively little time Thinking about the large Bump in the dark and more on contemplating the small Bumps in the lit In-between Space. The viewer may Pause not only on the Bump, but on a fabric Component that corresponds to those in the In-between Space. This connection creates a Feeling that helps expedite the Feeling to Emoting process. Feeling is difficult and a place to sit down is a helpful addition that gives the Semi-logic the ability to continue in a mostly nonsensical manner so it can make sense.

closing

There is no final conclusion to this Semi-logic and kind of open-ended puzzle^{xxv}

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figures



Figure 1.1 Joanna Pike *What's going on here* 2021
Photo by author



Figure 1.2 Joanna Pike, detail image of work, *yellow welt seam*, 2021
Photo by author

appendix

ⁱ The name comes from what I say and what I think other people say, at least in their heads, when they walk up to the installation. No punctuation is added because it's an open statement, almost like semi-astonishment that fades into light confusion to see something that almost makes mild sense.

ⁱⁱ When I begin a project, I like to gather up some things that interest me, then break each of them down into the things I like about them and why, and then I use aspects of that information to get going on making objects and writing about what I want to do with them.¹ As a result, the resource material really isn't that visible in the work, for instance, with this project I got started with a Chanel runway show (FW 2014/15), medieval maps of local areas, and the forward to a Charles Jencks book called *Bizarre Architecture*. In my mind all of these are related but it doesn't matter that people know that this was the beginning point or that they understand how any of that stuff works together to form something else. That information is for me.

ⁱⁱⁱ Absurdity is term I sometimes use in relation to a sense of humor. This installation isn't directly funny, or at least not lol funny, but humor is very important to me, and I find that a little bit of absurd humor goes a long way.² I don't use a lot of absurdity in my work, other than that it's absurd that it even exists, but each piece I make is a sort of strange mini-joke that I find humorous. I approach making things with a sense of humor, as much as I can, and I think when I'm successful in doing this, it makes my work more enjoyable to look at. It's less serious and more delightfully odd. My personal sense of humor can be mildly absurd but would likely be better described as dry.

^{iv} Medium space is sort of like the space you might refer to as "the middle space" that you stare into when you're not mentally present. I don't use the term here repeatedly and with capitals because this isn't really about being in the middle, it's about recognizing that you're not either place and you don't quite know where you are.

^v I really enjoy this type of language, it's confusing, but if you go back and read it again, it's either just as confusing but in a slightly different way, or it's less confusing but without any point, which leaves you wondering, and wondering is very productive.

^{vi} Thing means a thing that doesn't need to have a more specific word because it's implied, even if the implied meaning is vague or without context, which in this case, it's meant to be both.

^{vii} I am intrigued by the idea of a space in between other things. This is more of an existential interest, as someone who has Bipolar I, the idea of in-the-middleness is a more complicated matter than someone who, I assume, is more consistently in the middle of regular feelings and healthy mood levels and therefore doesn't question their relationship to middleness of feeling or moods on a daily basis. I'm sort of tethered to the idea in a way and it comes out in my work, and it always has to some degree of detectability.

^{viii} This whole thing is a list that is put in a specific order so that the System makes sense. That

said, the System innately doesn't make sense by design, so having everything in "order" isn't really possible either, which is why I keep implying through use of capitalization that things are important and will be explained later even though I've already mentioned them without explaining that I'll explain them later. Things aren't exactly in order, just sort of. These endnotes are a good example, they are in order of when they show up in the paper, but also out of order in how I might naturally order them and require an understanding of specific relationships to other aspects of the paper. Also, not all things need to be explained, sometimes it's nicer to imagine or just go with it,

^{ix} This is all very straightforward in how confusing it is even if it's pretending to make real sense.

^x This is an "end of grad school" transitional-type project, it's also a sort an attempt at a prank on academia without being overtly angsty.

^{xi} These ambiguous words and phrases generally come with looking for a word or are used in lieu of having the right one. I use them a lot, I also sometimes say "uhh" before answering questions that I know the answer to, like my name or birthdate. I am always very aware of this but I feel powerless to entirely stop making a noise for the half second that it takes to remember how to move my mouth into different positions, which I think is why most people use filler words. The wording that pops up in here operates in a similar way, it's me searching for the right word to use but without entirely committing, although I've clearly committed to using them.

^{xii} I need to emphasize how much my work is a product of my mental health while said health is not present in the final product. Its very important to me that it is not my identifier as an artist or person, and I still feel very self-conscious about adding it here even though it's already been shared at other times. It's important, but not that important, more just something that is helpful to know in this instance where the deepest secrets of my work and art practice must be divulged.

^{xiii} Are they just shirts and pants?³

^{xiv} I'd like to address my interest in clothing and getting dressed. Clothes can be very special. Not to everyone, some people don't really care, but everyone has that favorite something that they cherish. We are attached to clothes, most people wear clothing every day, and it is a very recognizable thing, even if you don't wear shirts and pants there's a pretty good chance you've seen them. Getting dressed is a reflective process, much like looking at art or whatever. Sometimes I can take a while to get it together, there are different considerations to be weighed, and I often select a tightly curated set of items the night before that anticipate how I might be feeling and what I'll be doing, it's in essence, the same way I make my work. A limited set of variables based on an end goal that makes sense to me and maybe not other people.

^{xv} I love lists. I make lists about so many things, and I love to organize my lists. I've even put "organize list" on my to-do list before, just so have another thing to list and then experience the satisfaction of crossing something off the list, which is almost like making another list of all the things I got done. Sometimes I make that list too. I organize my grocery lists based off the area of the store, the order of the aisles, and the placement of items in the aisles. I think about my

work in lists, the things I've made, the things I need to make, the things I would like to make, the materials, the techniques, etc. This is my process and product, I break everything down into pieces and organize it, kind of like dumping out a jar of change and sorting it, and this goes for more than materials and objects. Lists are very satisfying, and they do come in a variety of types, not all lists are words in order, they sometimes start in a more abstract form that eventually ends up making more sense, even if they aren't grocery-list-level organized. I see assembled objects, like those in the installation, as potential for lists, sort of like an inventory. They could be divided into categories based on physical qualities or by feelings. Lists aren't always directly in my work or writing, but they are what gets the work into existence and are therefore a part of it in one way for another, I also have a list for that.

^{xvi} This is like the mixed prints again, but very different because it's a different type of "going", it's more like color blocking while playing with unconventional silhouettes, which is my favorite way to get dressed. Sometimes I like to pretend that I am an inanimate object or place, like a piece of charcoal or a 90s corporate lawyer's office, or a big stripe made of many smaller stripes. It's fun.

^{xvii} This system is not capitalized because I am not referring to the System, but to an external system that is regular in its expectedness

^{xviii} See above about lists.⁴

^{xix} Sometimes less can be more, like raisins in anything.⁵

^{xx} I enjoy materials in several senses of the word, but here I will discuss materials as pieces (components) with potential to be turned into something else. Sort of like a raw material, but not raw like a feldspar is a raw physical material, just as a "substance" with potential. One could argue that a shirt or a pant are materials for an outfit, or as closet or drawer filler, they occupy space and have uses beyond sitting around. In this way, materials can be molded into something else and become something that wasn't there before, or that didn't have that role before. Perhaps no material is ever really finished in its list of potential, you could theoretically do anything with anything, which I find satisfying even if it also horrifies me in how open ended that idea is, even though I make work that is "open ended".

^{xxi} But I like both ceramics and textiles equally. I would never say that I have too many ceramic or textile things. The objects in this installation are meant to be sort of desirable. Not to the point where I think someone would want to buy them, but at the point where they're nice to look at⁶, they seem pleasant and approachable and not very breakable, although to be fair, breakable objects can be very desirable.

^{xxii} Also not capitalized since it's a different type of thinking than Thinking. This is an important trend to remember.

^{xxiii} Pleasant is a nice feeling and I would like to give some level of pleasantness to my viewers, I don't feel like I'm the sort of artist that should be making negatively disturbing work, I think it

should be the positive type of disturbing, like seeing a chickling and a dog be friends.

^{xxiv} My work is made to not be easy, easy puzzles are boring, my favorite puzzles are either circular jigsaw puzzles because the pieces are weird shapes, or ones that are a little confusing and don't have a solid answer, I appreciate the mystery in having no one final solution, there's always the potential for more action. It's like media where things aren't fully explained and that's the point, it's like a movie that ends with an unknown, I often reference *The Lobster* for this, but I could probably make a list.

^{xxv} I will end things here except for the rest of the notes⁷

1. I don't look at much art. I'm not aiming for galleries where one generally finds art, I think it would be a more interesting challenge for me to work with an outdoor or architectural space like Boston City Hall. (With images of this installation I will be contacting some empty storefronts in Manchester and the Mall of NH, I figure that if I put this much work in I might as well try another iteration and see how it changes, that could lead to something interesting). In my case, think it's more a matter of having the right portfolio for my goals and selling it well than knowing what the right gallery is looking for. I'm just not that interested in commercial galleries because I worry that it will end up controlling the sort of work I can make, there's often pressure to sell and I have never really made the type of work people want to buy and I don't see that changing, which makes me a very high risk for a commercial gallery. I did this project for this white space (albeit not a commercial one) because I wanted the challenge, but I don't see doing a lot of installations like this one in the future. Since I'm a very stubborn (determined) person, I would rather stick to my goals and values and be less prolific in exhibitions than show more work in non-ideal venues. I'm finding that a white gallery isn't challenging in a way that holds my attention. All of this said, I do really like the work of Erwin Wurm, Roman Signer, and Wang and Sderström, as well as anyone who makes objects that I want to own, like Peter Morgan, Jordan MacDonald, Do Ho Suh's appliances, and Didi Rojas shoes. Also, René Magritte, medieval paintings of interiors, Ivan Rabuzin, Rei Kawakubo, Grandma Moses, Geravasio Gallardo, and Isamu Noguchi's playscapes. One day I will go to Moerenuma and I think it will change my life like Beijing World Park did. I also like the Instagram @whyiseverythingfake because it posts some dazzlingly fake things and @icecubeclub because it makes me laugh nearly every time.
2. Think: The Eric Andre show while sober, it's still funny but you probably don't watch more than a couple of episodes. This is why I avoid full absurdity; it can be

tiring.

3. But really, they are just shirts and pants. Or however you're feeling.
4. In addition to making lists, I also like puzzles that are lists. I have recently gotten into sudoku and, while I thought I wouldn't like it because it's about numbers, it turned out to be very satisfying because it's also about lists. I see some sudoku in the installation, you have to bounce around the puzzle to fill in where numbers might go, and then keep doing it until all the squares are filled and the puzzle is solved. This forms a serious division between my work and sudoku, or maybe not. The answer to both could be simple but could also be more complex if you dive into logic or Logic and systems or Systems.
5. Better yet, leave them out. Raisins are like bumps with negative feelings associated with them which then create negative emotions in relation to foods. But that's just my experience.
6. This is generally my favorite type of work, and although that sounds limiting, like I can only like objects, I also like experiences enough to have them around. If I had rooms in my house where I could keep experiences that would be very handy. I could pop in and enjoy it like an object, although the obvious drawback is that it's stuck in one place and I can't rearrange it like I do with my objects. Unless I could renovate?
7. Another thing, none of this is meant to be very serious because, while I take myself seriously, I don't want to make very serious work because the world is already so serious and I've never had fun making work about the actual real world. It's impossible to make work that doesn't react to external factors, such as the world, so I do make work with culture, etc. in mind on some level. But I like to invent my own places and I have fun doing that, which I hope translates to viewers, although not all of them will stick around long enough to get to the end which has no end and then be okay with that. I do make work for me and would probably happily make work without anyone else even seeing it, but I don't want to do that second part, so I'll show it off sometimes.

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- a. "The intentional and feeling dimensions are, to a certain extent, dependent upon each other. When one of them is predominant, the other often recedes to become hardly noticeable." (51)

I see this as true not only in how we process emotions and feelings, but in how space operates in the installation. All facets of the installation are dependent upon each other to make sense and form coherent thoughts, even if those thoughts are nonsensical. Areas move in and out of notice, but all are needed.

- b. “We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are.” (9)

I use this idea to assume how the viewer will direct their attention while looking at my work. The eye keeps moving in search of greater understanding.

- c. “Cognito interruptus is typical of those who see the world inhabited by symbols or symptoms. Like someone who, for example, points to the little box of matches, stares hard into your eyes, and says, ‘You see, there are seven...’ then gives you a meaningful look, waiting for you to perceive the meaning concealed in the unmistakable sign... Cognito interruptus is also typical of those who see the world inhabited not by symbols but by symptoms: indubitable signs of something that is neither here below nor up above, but that sooner or later will happen,” (222)

I see the world through both symbols and symptoms. This installation is one large symbol, it is a sign with implied meaning to be had should one consider what’s going on because I have suggested there is something going on. Symptoms, however, speak more to an implication of action or lack of action. The symptoms would be in the suggestion of potential understanding, or the potential for the work to be understood given my intention for its being. The meaning is not given, but it could be found here or there with the suggestion that there is meaning to be had if one looks for it.

- d. “The materials used emphasize the collage of forms and different surfaces. The totality of the forms should not be described through single elements or geographical features, but through structure and its organization. Away from the object, toward the system.” (33)

Each of the objects in the installation is a part of the whole. They are not meant to stand alone or outside of the installation, they were made specifically for that System and, if separated from one another, they would lose meaning and most of their potential.

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- e. “Through prediction, your brain constructs the world you experience. It combines bit and pieces of your past and estimates how likely each bit applies in your current situation.” (59)

The substance of Feldman Barrett’s research coincides with my Semi-logic in that it proposes that emotions and feelings are more complicated than originally assumed but are also very straightforward. She presents her material in a very approachable way, which is not exactly what I have done, but mine is very repetitive and hopefully easy to follow because the brain begins to predict what will be read next because a version of it has likely already been written. While my take on this project is closer to Ben-Ze’ev’s albeit limited take on emotions and feelings, Feldman Barrett explains her research with help from metaphors that are simple and readily applicable to daily life, unlike Ben-Ze’ev’s cultural points, which tend towards quoting Zsa Zsa Gabor. I took the route of the former in the appendix and I think it is more effective.

- f. “There are several stages to writing a list.

First there is the gentle thrill of anticipation as I contemplate the pristine paper in front of me. I may not yet have a subject for my list, but just the thought of one gives me a sense of purpose.

Second there is the light-headed buzz that gradually develops into bliss, euphoria and an all-consuming calm.

Third comes the extraordinary sense of satisfaction from having created a rigid timetable of impossible tasks that has taken a disproportionate amount of time and thought.”

List-making is can be exhilarating, but the end product is usually somewhat less of a thrill. A list ends up in a medium space in which it is the lesser part of a process, it is a guide but not the act. In this installation, the work is both, making it interesting and almost exciting were it not for the fact that, at least for me, the list has already been created. However, the viewer may reconstruct (construct) the list, which might be a delightful experience. List-making in itself can be an art form, although this may depend on who is writing the list and who is determining whether or not it is art. A grocery list is typically not considered art unless it has been doodled upon, is shown in an art context such as a gallery or coffee table book, or is presented by a critic or curator as a piece of art. I present this installation secretly as a list and maybe as art, although I’m less concerned with the latter.

- g. “The nature of the map can be specified only by referring in an immediate

way to what it represents – that is, to what it is not. The difficulty is revealing. Like written or spoken language, in its everyday or scientific uses a map hardly draws attention to itself. The condition of its intellectual and social uses lies precisely in this transparency, in the absence of ‘noise’ that would otherwise interfere with the process of communication [. . .]. It vanishes in the visual and intellectual operation that unfolds its content.” (12)

The sense of a map plays an important role in how the installation is understood, but it is not understood as a map. It simply uses the power of a map to transmit information about how space is organized so the viewer can decode the shirts and pants.

- h. “Nobody’s on the path, although from the direction of Pioneer Encampment I hear the sound of rushing water, possibly the Big Durn Flood? Twice a month they open up the Reserve Tanks and the river widens and pretty soon some detachable house parts and Pioneer wagons equipped with special inflatable bladders float by, while from their PA we dimly hear the sound of prerecorded screaming Settlers.” (37)

This particular story is the longest in the collection, but doesn’t offer a lot of background information. It is about the characters and their development in a scenario that is barely contextualized. This is what interests me so much about it, and why it makes me think of project. The whole story takes place in what is essentially an In-between Space, it exists but is not really that important other than a few mentions of other areas, like the one I have included. Yet, it is also very important because of the mystery created and the way it allows the imagination to fill in the emptiness. The characters are what is seemingly more important, they are the shirts and pants because they are remarkably simple and complex at the same time, but I argue that the place they are in is just as important, just in a slightly different way.

- i. “Sprezzatura, Italian, go figure, means a “studied carelessness”, it’s the concept that you’re not supposed to look like you put a ton of effort into the way you look.” (7:15).

Although I expend a lot of effort, this installation should not look labored, it should look intentionally casual. Sprezzatura is also a term used to describe the attitude of an exemplary gentleman, but I think it’s possible to take references partially out of context if a certain aspect of said reference is what is important in the thought process. Not all references must be taken directly as presented, they can be morphed into other ideas that are worked on, and I do this a lot (see endnote ii). It is apparent in how my brain processes information and how that process relates to the arrangement of the Components for the viewer to look at.

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- j. “The architectural elements for supplying exterior light in Guild House are frankly windows. We relied on the conventional method of doing windows in a building, and we by no means thought through from the beginning of the subject of exterior light modulation but started where someone else had left off before us. The windows look familiar, they look like, as well as are, windows, and in the respect their use is explicitly symbolic. But like all effective symbolic images, they are intended to look familiar and unfamiliar. They are the conventional element used slightly unconventionally. Like the subject matter of Pop Art, they are commonplace elements made uncommon through distortion in shape (slight), change in scale (they are much bigger than normal double-hung windows), and change in context (double-hung windows in a perhaps high fashion building)”. (91)

Taking something familiar and changing it slightly is exactly what I do. While I’m not fond of much Postmodern architecture, I have always liked this building for how awkward the entrance is. There are only two doors and a giant pillar divides the entryway, creating the illusion of a bottleneck that I suppose one becomes used to the more one uses it. It doesn’t really match the surroundings, but it also doesn’t not go with them. It does what I would like my work to do – exist in a space that is separate from the outside while also being a part of the outside space by being interesting to look at in it.