

REAL TOOLS, REALSPACE

A thesis presented to the faculty of the Graduate School of
Western Carolina University in partial fulfillment of the
requirements for the degree of Master of Fine Arts

By

Kimberly Ann Gattozzi

Director: Ron Laboray
Associate Professor of Art
School of Art and Design

Committee Members: Dr. Erin Tapley, Art
Tom Ashcraft, Art

November 2017

ACKNOWLEDGMENTS

I would like to thank my director and committee members for their time, insights, and experience. Thank you to the School of Art and Design faculty, staff members, and students for their support and assistance (especially with screen printing, firing clay, and installation). Thank you to REVOLVE for hosting the *Realspace* exhibition and all who graciously made time to see it (and/or listen to my radio shows).

Many thanks go to my family, mentors, friends, and former teachers for their support; their generosity and understanding while I created, researched, and wrote; and their resources—namely a library of late-night comedy shows that provided the vital yet missing piece (Douglas Rushkoff's *Present Shock: When Everything Happens Now*).

Thanks also to the (unknown) School of Art and Design colleague who offered up the vintage overhead projector for the taking; the commercial printers who scanned and printed; the workers who manufactured the tarps; the staff members of The Graduate School, the libraries (that provided books and compact discs), the nonprofit organization, and the radio station; and everyone who gave, sold, lent, created, stocked, shipped, maintained, updated, fixed, and/or assisted with the tools and technologies that were available for use for this project.

Finally, I thank Virginia Woolf and all those who precede us for their courage, brilliance, hard work, solid ideas, follow through, and inspiration.

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ABSTRACT

REAL TOOLS, REALSPACE

Kimberly Ann Gattozzi, M.F.A.

Western Carolina University (November 2017)

Director: Ron Laboray

The body of work—works on paper, photographic paper, plastic, wood, canvas (plus curated audio)—created for this thesis explores technology, using both analog and digital tools and a conceptual process of deconstruction to return to work initially done by the hand in an attempt not only to balance cyberspace and realspace—mechanistic and digital processes and the hand—but also to open up a dialogue about time, tools, reality, and observation. The process began with graphite and India ink blind contour drawings of plants mentioned in Virginia Woolf’s 1925 circadian novel *Mrs. Dalloway* and results in inherently distorted composite imagery painted on unprimed canvas. Using a range of tools—including eyes, hands, pens, pencils, brushes, online images, computers and peripherals, transparencies, an overhead projector, photographic paper, a manual darkroom enlarger, a commercial scanner and printers, and a laser printer that ‘prints’ on wood—satisfies a need to explore hybrid image-making processes in unintended ways.

Metaphorically the physical activity of making and the deconstructive practice of information refer to shadows, which represent the passage of time, the movement of Earth around the sun, things seen but not seen, and Plato’s Cave—the habit of looking at representations rather than actual things themselves in the arguably reductive post-historical, post-industrial digital era.

REAL TOOLS, REALSPACE

According to author and media theorist Douglas Rushkoff, we in the digital-era twenty-first century live in a “presentist” (48), “post-narrative” (40), “always-on” (66) world characterized by divided attention (73) and the expectation of constant participation (64); however, “[p]eople are still analog” (71). The work created for this thesis utilizes the conceptual process of deconstruction and both analog and digital technologies as an exercise in how to return to work originally done by hand; how to mine a novel for subject matter; how to choose from available tools; how to make good use of time, resources, and limitations; and how to live in cyberspace and ‘realspace,’ even if equilibrium is merely an ideal (Plant 160) in this arguably reductive, post-historical, post-industrial, representation-saturated digital era.

The beginning is marked by the rereading of the classic modern novel *Mrs. Dalloway* (1925) that is set in 1920s London, England, on the day of Mrs. Dalloway’s yearly party (Woolf 257). In *Mrs. Dalloway*, Virginia Woolf masterfully intertwines the thoughts, feelings, memories, statements, and actions of three primary characters—the protagonist Mrs. Dalloway (Clarissa) plus Peter Walsh and Septimus Warren Smith. As the primary characters live through the hot (Woolf 244) mid-June day (5), details come to light about their experiences and motivations, and readers learn impressions, thoughts, and actions of secondary characters (such as Sally Seton [Lady Rosseter], Miss Kilman [Doris], Richard Dalloway, and Elizabeth Dalloway) and other less prominent—but not necessarily less important—characters. The novel, frenetic and difficult to follow, features several recurring elements to provide structure: bell tower chimes that tell the time (Big Ben’s, St. Margaret’s) and references to flowers, plants, and gardens (at least one

reference every few pages on average). These recurring elements could be said to be the *self* of the novel.

In *Mrs. Dalloway*, Virginia Woolf reminds us that we all are prisoners of time, “solitary traveller[s]” (85–8) of consciousness who feel, think, love, remember, work, strive, suffer, give, take, age, do, and die—and who affect one another in unexpected (and unknown) ways. (Plant would add that we are “soul[s]” who are also prisoners of our bodies [178].) None of us is immune: simply put, in life “one scratch[es] on the wall” (Woolf 293). Some of us, like Mrs. Dalloway, “decorate the dungeon with flowers and air-cushions; be as decent as we possibly can” (Woolf 117) and dote on others to make them smile (13). In *Modern Fiction*, Virginia Woolf says that her intention for *Mrs. Dalloway* was to represent a day of “an ordinary mind on an ordinary day” (qtd. in Lehrer 168). Woolf succeeds—and she inspires.

This persistence of time (Big Ben, St. Margaret’s, characters living/dying) and 44 plant and flower references in the circadian novel inspired and informed a body of work that includes works on paper, black and white photographic paper, plastic, wood, and canvas, as well as a 24-hour-long ‘soundtrack’/radio show. Time, technology, tools—including hands, pens, pencils, brushes, online images, computers and peripherals, transparencies, an overhead projector, photographic paper, a manual darkroom enlarger, a commercial scanner and printers, and a laser printer that ‘prints’ on wood—and available resources—including supplies and tools on hand, commercial printers, two public library systems, a nonprofit organization, a university library, a university radio station, and life energy—played roles in the process of production of the body of work. In everyday life, deadlines loom, life energy ticks away second by second, and dissecting a novel and making art can consume enormous amounts of precious time; in the digital era, artists

have the luxury of choosing among both analog and digital tools to leverage time when producing work.

The initial works produced in response to *Mrs. Dalloway* are handmade drawings (first graphite then India ink)—blind contour drawings that employed both analog tools (eyes, hands, pencil, India ink pen, and paper) and digital tools (laptop, the Internet, search engine, JPEG images, and PNG images). Obtained through image searches on Bing.com, JPEG and PNG images of online plant imagery—mostly public domain botanical prints—corresponding to 44 plants and flowers served as subjects. During structured drawing sessions, the hand was used to document the eyes' movements across the electronic JPEG and PNG images displayed on a laptop computer. *India Ink Drawing 004: Carnations* (fig. 1), *India Ink Drawing 005: Roses* (fig. 2), and *India Ink Drawing 009: Geraniums* (fig. 3) are examples from the set of India ink



Fig. 1
Gattozzi, Kimberly.
India Ink Drawing 004: Carnations. 2016. India ink pen on paper. 14 in. x 11 in. Collection of the artist.

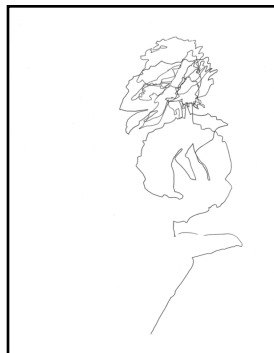


Fig. 2
Gattozzi, Kimberly.
India Ink Drawing 005: Roses. 2016. India ink pen on paper. 14 in. x 11 in. Collection of the artist.



Fig. 3
Gattozzi, Kimberly.
India Ink Drawing 009: Geraniums. 2016. India ink pen on paper. 14 in. x 11 in. Collection of the artist.

drawings. The blind contour drawings are a record of looking and the result of both flow states characterized by a loss of a sense of time and periods marked by an uncomfortable hyperawareness of the passage of time. Inherently distorted and focusing on the outlines of the images, the drawings attempt to capture what the plants' shadows might look like.

Why the plants' shadows? The shadow refers to the passage of time, the rotation of Earth and the movement of Earth around the sun (and the clock—Big Ben of the novel specifically), moments in time, and things seen but not seen. The shadow also references Plato's Cave and the habit of looking at the proverbial shadows of things rather than the things themselves. After all, the drawings are responses to Bing.com-searched electronic files (JPEG and PNG images) of drawings and illustrations of 44 plants and flowers—not responses to actual plants and flowers themselves. Without access to the real plant life (or other 'real' things), it has become common (at least in the last two decades corresponding with the rise of the Internet) to make do with what can be found online relatively quickly. The JPEG and PNG images are “miniatures of reality” (Sontag “In Plato's Cave” 4), electronic ‘photographs’ that represent the plants and flowers.

The world's constant has always been change; however, digital technologies, including those that allowed relatively quick access to electronic JPEG and PNG images (‘photographs’) of the 44 plants and flowers, encourage faster and faster movement and the abandonment of many worthwhile things and tried and true methods. Using the JPEG and PNG images is a metaphor for the frustration of not being able to obtain, purchase, hold, and grasp things or even their essence; it is an attempt to have something tangible in a rapidly changing world that is “disembodied and associative” (Rushkoff 85), characterized by a “new temporal order” (87), and

no longer explained by a “tightly controlled narrative” (72). This is in contrast to a pre-postmodern, pre-post-historical, pre-post-industrial age dominated by linear narratives, overarching narratives, and comprehension of the world facilitated through physical labor and concrete, tactile, hand-centric manual and mechanical tool use. McGinn explains that “[p]rehension precedes and shapes thinking and speaking . . . perception itself might be seen as prehensive in character—a mental reaching out and grasping of external things” (99). So when we cannot touch and manually move through the world, we cannot understand as thoroughly and often experience a sense of lack, of being “*cut off*” (McGinn 102). Speed affects comprehension also. We might be able to run to search engines to find answers to solve some problems—quickly and right now—but the speed of delivery and the volume of data to sift and filter through lead to disorientation, a reductive understanding of things, and, ironically, a loss of productivity. Technology has its positives, and it has its negatives and limitations.

Technology’s limitations and a loss of productivity were realities when the task of scanning the first set of drawings (graphite) was assigned to a commercial printer—the size (14 inches by 11 inches) of the drawings exceeds the size of a readily available consumer-grade scanner, so the task was outsourced. As it turns out, even high-resolution commercial scanners cannot adequately scan graphite drawings due to the reflective nature of the graphite. Therefore, *scanner-friendly* drawings made from India ink or marker had to be created to have electronic versions of *any* drawings. As the printer did not do a test right away, two weeks passed before it was determined that the graphite drawings would not scan. To keep a place in line at the printer and to respect and respond to the limitations of technology, a second set of drawings using India

ink pen was diligently made and promptly brought to the printer for scanning. (The project kept going despite making up for lost time.)

Scanning allows for easy distribution, opens up possibilities for manipulating content, and can return to and further the work of the hand: scanned drawings can be posted online, transferred to another computer by a flash drive, attached to an e-mail message, changed using vector graphics software, and—as relates to the body of work discussed—printed on plastic, transparencies, and wood, and indirectly used to create photograms on photographic paper and large works on canvas. As for works on plastic, *44 Stacked Drawings* (fig. 4) is a stack of the

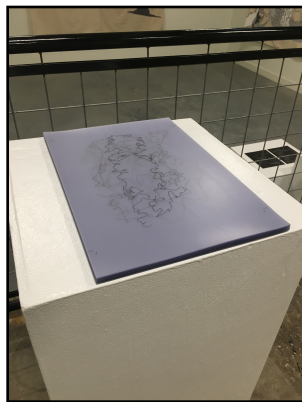


Fig. 4
Gattozzi, Kimberly.
44 Stacked Drawings.
2016. Plastic. 18 1/8 in. x 12 in. x 1/2 in. Collection of the artist.

44 drawings printed on a frosted plastic substrate; the crop lines from the process are visible. A second commercial printer generated transparencies (also plastic) from 10-inch-by-eight-inch files (*copies* of the 14-inch-by-11-inch original scans *reformatted* to 10 inches by eight inches);

the transparencies were key to continuing the exploration and deconstruction of the India ink drawings. An initial thought was to make one painting of the 44 India ink drawings, a painting of line drawings. However, the plan changed after stacking the transparencies and seeing what such a work might look like and discovering some of the limitations of the vintage overhead projector. Considering then what tool might be the best one to facilitate the representation of all the drawings at once led to thinking (reflexively) the ubiquitous Photoshop, but ultimately to opting for more accessible open-source vector graphics software on a public computer at a public library's maker space. The 44 10-inch-by-eight-inch copied and reformatted files of the India ink drawings were converted to vector graphics (that could be manipulated if desired—but were not) and copied and pasted on top of each other to make a composite image, which could be considered a reference to what Rushkoff calls “mashup” (154–5): compressing time and making one whole from “multiple moments” (155). The composite file has since become corrupted (always a possibility/risk when using digital technology), so *she would [deconstruct] the drawings herself (Composite: 44 Drawings at One Time)* (fig. 5) (Woolf 3) is itself a *scan* of a



Fig. 5

Gattozzi, Kimberly.

she would [deconstruct] the flowers herself (Composite: 44 Drawings at One Time).

2016–present. JPEG. 11 in. x 8 1/2 in. Collection of the artist.

printout of the original composite file. Fortunately a ‘printout’ on a wood panel was made—using additional digital equipment at the same public library—prior to the corruption/while the vector graphics file was still accessible. *she would [deconstruct] the flowers herself (Composite: 44 Drawings Burned at One Time)* (fig. 6) (Woolf 3) as well as five one-drawing ‘printouts’ on



Fig. 6

Gattozzi, Kimberly.

she would [deconstruct] the flowers herself (Composite: 44 Drawings Burned at One Time).
2017. Wood. 15 3/8 in. x 11 7/8 in. x 1/8 in. unframed, 20 3/8 in. x 16 7/8 in. x 3/4 in. framed.
Collection of the artist.

wood were made, as time and room in the queue at the library accommodated the work. Thus time was honored, opportunities were taken, and public resources were utilized.

Another opportunity to use community resources presented itself in the form a darkroom course at a long-standing nonprofit organization that, despite the ubiquity of digital photographic technology, proudly embraces manual black and white darkroom enlargers and trays of developer, stop bath, and fixer. Eight imaginary landscapes comprise the photograms series that

were produced by projecting light through an old-school manual darkroom enlarger onto layered transparencies placed on sheets of black and white photographic paper. Seven sets of seven 10-inch-by-eight-inch photograms and one set of seven 11-inch-by-14-inch photograms (*Large Imaginary Landscape Photogram (// Tarp 02)* [fig. 7]) made over the course of six time-limited



Fig. 7
Gattozzi, Kimberly.
Large Imaginary Landscape Photogram (// Tarp 02).
2017. Black and white photogram. 11 in. x 14 in. Collection of the artist.

sessions in the darkroom combined the India ink drawings in various ways, and the overlaps and edges of the transparencies are visible in the final products. At the same time the photograms were produced, mixed media works on paper continued the exploration of the India ink drawings: additional blind contour drawings of the original India ink blind contour drawings were made in pencil—this points to generations, representations, redundancy, and reductiveness—and media such as pastel, watercolor, and pen outlined and filled in the resulting shapes.

Continuing the process of creating this body of work, of serial production—which Foster says evidences “the socio-economic order of one-thing-after-another” (62)—seven works (figs. 8–14) on portable, untreated, unprimed, unstretched, grommated cotton canvas tarps/banners



Fig. 8

Gattozzi, Kimberly.

Tarp 01: Carnations Plus Crocus, Clover, and Cedar Tree.

2016. Latex paint, colored pencil, and graphite on cotton canvas; grommets and thread.

114 3/8 in. x 117 1/2 in. Collection of the artist.



Fig. 9

Gattozzi, Kimberly.

Tarp 02: Roses Plus Orchids; Cornfields; Giant Cauliflowers; Geraniums; Lilac; Spike-Leaved, Withered Looking Plants; and Irises (Woolf 232).
2017. Latex paint, acrylic paint, and graphite on cotton canvas; grommets and thread.
114 in. x 112 3/4 in. Collection of the artist.



Fig. 10

Gattozzi, Kimberly.

*Tarp 03: Camellias Plus Hyacinth, Hydrangeas,
Artificial Flowers, Cornfields, and Tobacco Plants.*

2017. Latex paint and graphite on cotton canvas; grommets and thread.

117 1/2 in. x 114 1/2 in. Collection of the artist.



Fig. 11

Gattozzi, Kimberly.

Tarp 04: Orchids and Syringas.

2017. Latex paint and graphite on cotton canvas; grommets and thread.

114 7/8 in. x 115 1/2 in. Collection of the artist.

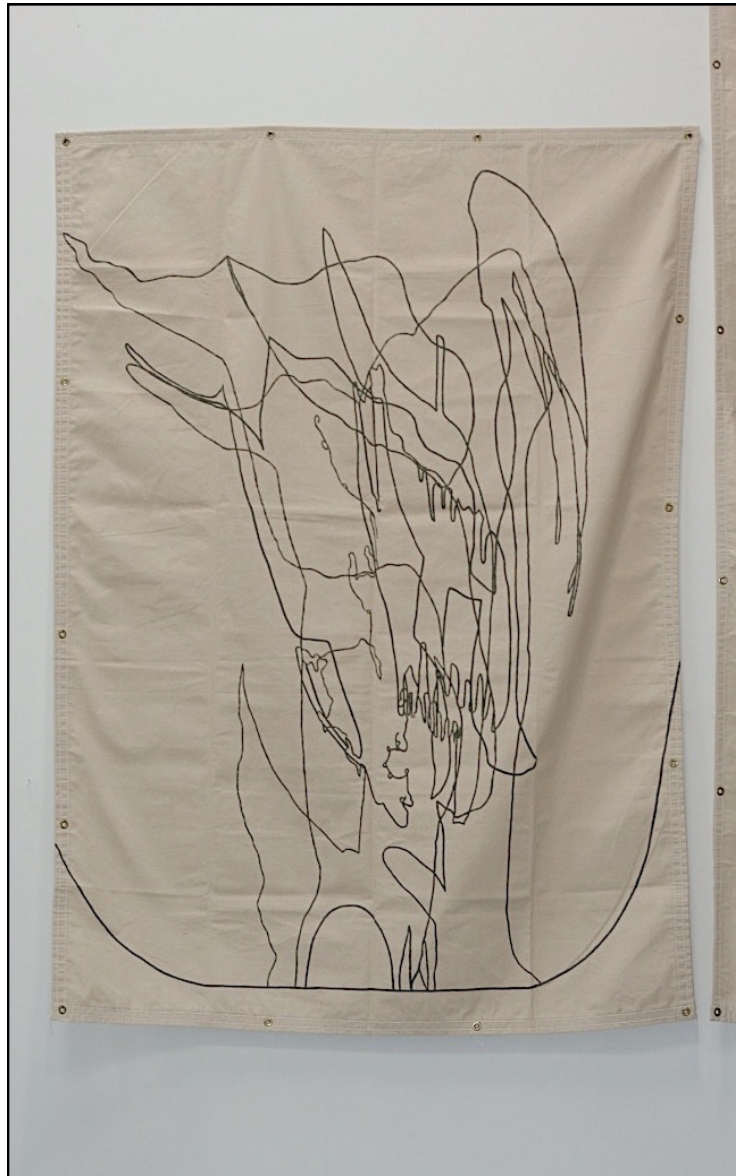


Fig. 12
Gattozzi, Kimberly.
Tarp 05: Arum Lilies.
2017. Latex paint on cotton canvas; grommets and thread.
84 in. x 60 1/2 in. Collection of the artist.



Fig. 13

Gattozzi, Kimberly.

Tarp 06: Daisy.

2017. Latex paint on cotton canvas; grommets and thread.
84 in. x 60 5/8 in. Collection of the artist.



Fig. 14

Gattozzi, Kimberly.

Tarp 07: Hemlock Plants and Evening Primroses.

2017. Latex paint and graphite on canvas; grommets and thread.

113 in. x 114 3/4 in. Collection of the artist.

feature five imaginary landscapes (approximately 10 feet by 10 feet each) and two single drawings (approximately seven feet by five feet each) and were made by projecting transparencies onto the canvas on the floor using a hand-me-down vintage overhead projector (tools update frequently in the post-industrial digital age, and it is likely the previous owner finally gave in to using a wireless digital projector). Using the overhead projector from the 1990s (or earlier!) in the current technological climate points to making do with things that show up, finding opportunities to use what is at hand in different ways; it could be said that this type of resourcefulness is a holdover from “millennia of agrarian civilization” during which “planned waste” would have been considered a moral shortcoming (Kubler 63). On all but one tarp the outline of where the light was projected is visible (in pencil on the large tarps and in paint on the smaller tarps, *Tarp 05* [fig. 12] and *Tarp 06* [fig. 13]). The canvases document time spent and have some imperfections such as loose threads, colored threads, and light stains from the factory, which were left alone, as conceptual art acknowledges the failures of the everyday (Godfrey 128), and “a postmodernist tendency [is] to ‘let the machinery show’ (Coward 1)” (qtd. in Latham 92).

Transferring the imagery to the canvas tarps was a tricky and time-consuming process, and projector light bulbs burn out, sometimes by just dimming and sometimes with a loud pop and a crack. Preparations included testing different compositions of the transparencies, paying attention to how the eyes might move around the imagery. Negotiations with the fabric and overhead projector involved setting down each canvas on the floor, straightening and smoothing it out, positioning the imagery, and determining how to focus the imagery for transfer to first the bottom half of each canvas then the top half. Sitting and kneeling for hours on the floor in the

dark, following the lines and painting them, moving in response to the line, carefully repositioning the paint and water containers and wet brushes to prevent accidental spills, and sometimes relocating to other sections to avoid smearing patches of wet paint (latex and acrylic) required care, planning, patience, agility, and endurance. A painting schedule based on quantitative (Rushkoff 112) *chronos* (112, 113, 259) time—the clock—accommodated brush washing; stretching, coffee, tea, and water breaks; and longer-than-needed segments of time during which large sections could be painted all at once. Originally a timer marked the ends of 60-minute-long painting sessions, and once the *Mrs. Dalloway*-informed compilation/radio show *HearSeeThink* (more on this to come) was completed, the 48 30-minute-long audio files that comprise it tracked time on the canvas. The painting process, very physical and demanding, required an increasingly true and exact precision grip and control of the brush as the project progressed. As an exercise in using a tool that would have a learning curve, a particular brush was used to make the lines of *Tarp 01* through *Tarp 04*. A narrower brush with shorter bristles that felt/fit better and was easier to control was used to make the lines for *Tarp 05* through *Tarp 07* when the project seemed to need tarps that looked more machine-made, less handmade, in contrast to the earlier works. Various methods were employed to support the hand when painting lines: putting the hand directly on the canvas; resting the right forearm on the right calf, right knee, or left instep when in a crosslegged position; or, in particularly ‘precarious’ sections, putting down the right pinky finger in a dry patch—or hovering above the canvas using no support at all—to make the line. Painting can be very physical, personal, intimate, and sometimes biographical; it can reveal very clearly that the body serves the hand.

This is reflected in *Prehension*: “the hand does not act in isolation . . . [t]he body is in many ways the hand’s platform—its base of operations” (McGinn 24). Physical reminders of the work done on the canvas included a spinning head, a twitchy back, stiff hips, ‘sleepy’ limbs—yes, the body is the platform of the hand. The finished tarps are the result and a record of endurance, sustained concentration and stillness, and intense hand-eye coordination over time. They are a triumph over schedules, mind chatter, and distractions—long lines made centimeter by centimeter going from left to right by means of hundreds of dips of the brush into the paint container. Lines, borders, and fringes are where the action is, where energy is available to be exploited and where life proliferates; consider tide pools and the areas in the oceans where warm and cool water meet as examples. The tarps are documents of thought and action, time spent, tools used, and mind, body, and hand as one with the tools—the brush, the paint, the substrate, the projector, the projection; art can “reside” in the concept, and works can be “documentation” (Godfrey 138). The tarps are records; they can be at once extremely personal *and* distancing, hot *and* cold, open to interpretation.

The tarps address absence and presence, shadow and light, illusion and reality, and directed action and balance. They are flat to reflect the flatness of perception (Danto “Introduction” 7) of the “post-historical” (6), post-industrial digital era; some of the details of the original India ink drawings get lost in the translation to paint, as the line-making brushes are wider than the drawings’ lines, and the ‘turning radii’ of the brushes were often honored when making the lines. This calls to mind how content can be altered: data conversions, generations, repetitions, disseminations, and rhetoric can vary from, modify, and misconstrue the original, losing context and meaning—even the *same* statement published in various media and spoken by

different authors and characters “cannot . . . [be] the same statement in each case” (Foucault 103). The subjective experience of painting was that it was sometimes difficult differentiating between the line to follow and the wrinkles of the canvas; sometimes the lines became a mass of shadow, not easily decipherable at all. Up close the lines (shadows) became refracted, increasingly blurry, and harder to discern—especially when kneeling over lines located the farthest from the light source—but were more distinct when viewing the projection standing at a distance; this emphasizes the needs to verify sources and balance the micro and the macro. The tarps seem to be caricatures, reductive versions of the original India ink drawings, which underscores how meaning, depth, and truth can be lost when confronted with countless representations, massive amounts of data to filter—and all of recorded history to consider, something the digital era now easily, more or less, affords. Rushkoff reminds us: “When everything is rendered instantly accessible via Google and iTunes, the entirety of culture becomes a single layer deep” (153).

Indeed, perspective and discernment are vital. The tarps take the slick, slippery, and potentially invasive process of looking (scanning the outlines, culling through the results to get the gist, delving into things maybe better left alone and/or exerting power, respectively) and ground it, ironically, on portable, tactile, natural canvases with grommets on all sides, potentially allowing any side to be on top (bottom, left, or right) to acknowledge the associative nature of the digital era. Thinking spaces left in the work offer opportunities for participation and authorship: the viewer may make meaning, problem solve, and contemplate a real thing (a work on canvas), not its representation, in real time. Of course it is ironic that the tarps are interpretations and distorted *representations of representations* of plant life found on the Internet,

JPEG and PNG images easily accessible by anyone with access to a search engine—and arguably reductive (if one succumbs to that all too common “misreading” of minimalistic work [Foster 40])).

Additional opportunities for participation and authorship exist with the ‘soundtrack’/radio show *HearSeeThink: A Day in the Life of the Radio*, as audio/music evokes feelings, thoughts, associations, and memories specific to different listeners’ knowledge and experiences. To accompany the visual work and to further the tribute to *Mrs. Dalloway*, *HearSeeThink* consists of more than 300 audio tracks directly and tangentially related to the novel that have been curated from more than 100 public library compact discs: 24 hours of music punctuated by the sound of Big Ben (London’s Great Bell and Great Clock in Elizabeth Tower [Parliament]) striking one o’clock at the end of each hour, extending the roughly 12 hours that comprise *Mrs. Dalloway* and nodding to Christian Marclay’s *The Clock*.

Besides showcasing ‘public property’ that serves as a ‘soundtrack’ of sorts—accumulated content directly and sometimes tangentially related to Virginia Woolf and the themes, actions, thoughts, and feelings in *Mrs. Dalloway*, *HearSeeThink* serves additional purposes. The audio provides an element of time (Anderson 159) and creates an aural focus. It potentially attracts some who might not be into visual art but who might enjoy music. The audio uses public space/public air (radio) and becomes a tool in and of itself: borrowed from compact discs available at a public library (compact discs that, by *chance*, were available in the racks when visited—a nod to John Cage and a conceptual art commitment to the everyday) and mixed on public audio equipment at a public university’s radio station, the curated audio tracks of *HearSeeThink* comprise a day in the life of the radio, present opportunities to respond, and serve as a tool for

tracking art-making sessions in the studio (activity that can be both somewhat private and sometimes public).

Time, technology, and limitations played roles in the process of mixing the audio. First, the library card allows a maximum of 20 compact discs to be checked out at any one time. Second, the radio station requires audio files to be ripped from compact discs in the studio and then mixed on the software—files cannot be ripped ahead of time and transferred to the station's computer from a flash drive. Third, sessions in the station had to be scheduled (based on previous audio work and the scope of *HearSeeThink*, it was estimated that seven marathon sessions would be required—as it turned out, six sufficed) and coordinated with everyday responsibilities and library checkouts of batches of compact discs. These limitations were accepted as everyday realities, and it was acknowledged that they actually provided a helpful structure within to work, as listening to and reviewing the content of 20 compact discs for tracks that might relate to Woolf and interpretations of *Mrs. Dalloway* (or could simply serve as appropriate background) was time-consuming and just about the right amount to process and digest, one batch at a time. Systematically ripping the audio files and labeling them was also time-consuming and tedious, but, again, doing this in six batches of 20 compact discs worked well. Another limitation pertains to the limitations of technology: originally recordings of Big Ben's chimes from the Parliament website were to be featured, but, due to problems with downloaded files, the university library's BBC recordings of Big Ben's chimes on compact disc were used instead.

Over the course of five and a half months within the structure defined by limitations, enough material accumulated to fill 24 hours, playlists were compiled, selections were mixed to

fit into 48 30-minute-long files, and audio mixdowns were finalized. The 24-hour-long *HearSeeThink* highlights public property/resources, uses public air, and draws attention to how audio can evoke both image and thought in relation to the novel (and things outside it, such as listeners' private/personal memories). Consisting of music that is "audible only over time" (Rushkoff 113) and serving as an example of qualitative (112) *kairos* (112, 113, 259) time, *HearSeeThink* addresses time, listening, visualizing, and thinking. Not only critical and reverential, but sometimes funny, *HearSeeThink's* content encompasses a diversity of musicians, instruments, styles, and time periods and widens the circle for *Mrs. Dalloway*. This is not unusual, as Latham mentions "concentric circles" as a reality for works based on an original—additional content inherently makes its way into the derivative works (210). While potentially broadening the content of and audience for *Mrs. Dalloway*, *HearSeeThink* serves as a parallel to concepts of the book itself, such as the concept of self (Lehrer), and proves to be a useful tool, as already mentioned, when creating and working in the art studio.

In summary, the works on paper, photographic paper, plastic, wood, and canvas, and the daylong audio compilation comprise a body of work inspired and informed by Virginia Woolf's 1925 circadian modern novel *Mrs. Dalloway* that accepts limitations, uses what is at hand, uses the hand, and finds the right technologies to further work initially done by hand and make good use of time and resources. The body of work, like all derivative works, asks questions, encourages inquiry, and helps to "enshrine" the original work into the canon: parody and reconfigurations are both critical and reverential (Latham 127), distant and reviving (128), questioning and "enshrin[ing]" (209). Resources and technologies at hand have been utilized to make special (Dissanayake 16) the novel *Mrs. Dalloway* and to show the hand, which some

might argue is disappearing in the post-historical, post-industrial, electrified digital era obsessed with continually updating digital tools. Completing this thesis and the whole body of work required the use of more than a few media and analog and digital tools and technologies, e.g., eyes, hands, and voice; paper and print material (books, notebooks, maps), black and white photographic paper, plastic, wood, canvas, clay, and T-shirts; laptop computer, desktop computers, tablets, laser printers, and flash drives; routers and the Internet; JPEG and PNG images; pencils, colored pencils, pens, brushes, paint roller, pastels, watercolor, acrylic and latex paint, clay tools, underglaze, glaze, and screen printing ink; commercial scanner and printers; photocopiers; manual darkroom enlarger; portable scanner; overhead projector; a laser printer that ‘prints’ on wood; kiln; screen printing press; compact disc player, published and blank compact discs, and external compact disc drives; audio, visual, word processing, and Internet software; radio; cameras and memory cards; landlines, cell phones, and cell phone networks; studios, spaces, ladders, clipboards, and pedestals; vinyl, a picture frame, tape, screws, thumbtacks, nails, rulers, tape measures, levels, hammers, screwdrivers, power tools, and cords; airplanes, trains, buses, automobiles, and delivery services; electricity. The body of work embraces a post-historical willingness to use “whatever” necessary for “whatever purpose” (Danto “Art after the End” 128) and stimulates more than the visual sense, inviting authorship and participation and potentially widening an audience while creating concentric circles around *Mrs. Dalloway*. That the work was developed from *collections* of images and audio files might not be, as Walter Benjamin says, to “renew the old world” (qtd. in Sontag “Melancholy Objects” 76), but rather to encourage looking *at* and *being present* in the present world, applying the right technologies for the jobs at hand, managing available and limited

resources, making use of quantitative and qualitative time, and balancing cyberspace and realspace—mechanistic and digital processes and the hand.

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