

ACCUMULATED RESPONSE

by

Heather Heise Bentz

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of

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in

Art

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Sara Mast

Approved for the School of Art

Richard Helzer

Approved for the Division of Graduate Education

Dr. Carl A. Fox

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Heather Heise Bentz

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My paintings are abstractions of the repeated patterns, shapes and structure I see and experience every day. My inspiration comes in many forms: found objects dropped or discarded by others, plowed and planted acres of soil, fence posts along edges of fields, blasts of train whistles and the silent spaces between them. All share similarities of repetition—the positive/negative relationship of reoccurrences with a cadence of structure and order but which never can be fully captured or contained.

The scroll format serves as a record of journey, a path of exploration. It is a portion of a larger picture not entirely revealed in the narrowness of the format. The repeated shapes are a metaphor for days passing, experiences remembered but also blurring into each other—the past, present, and future all happening at once. The grid is an underlying element that refers to a system of time—calendars which track days, weeks, and months. Obscured and layered images suggest the loss of memory and the lack of control we have over what we remember. Time is linear, chronological. But memory can be blurred, layered, curved and tangled—sometimes orderly and precise, other times a gap of nothing.

Without a guide or directions to follow for my work, I respond as I go with intuitive and informed decisions. I recycle rejected, unresolved paintings—cut them apart, paint over, rearrange, sand and add canvas as the composition demands. As I work, I sit, lie, and walk on top of my painting, embedding footprints and debris into the

wet surface of the acrylic. As a result, the painting records a physical and kinesthetic history in the marks and layers of paint.

The unstretched, torn and ragged edges of the canvas are purposeful to reflect informal and unrefined elements of my aesthetic. Geometric and architectural references organize and define my content resulting in imagery both organic and structural.

Painting has broadened my understanding of what can be said with line, shape, color and surface. It is the process I choose to express the abstractions of my inspiration. It is the visual language I use to communicate an accumulated response to what I see, experience and think about every day.



Image 1 – Paper Lanterns



Image 2 – Calendar



Image 3 – Blue Bubbles



Image 4 – Termite, Go Boy, Calamity Jane



Image 5 – What Once Were Stair Treads



Image 6 – Jazz



Image 7 – How I See It



Image 8 – The Jig



Image 9 – Glow, Gone to the Other Side



Image 10 – Installation View I



Image 11 – Installation View II



Image 12 – Installation View III



Image 13 – Installation View IV