

COVERED

by

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

of

Master in Fine Arts

in

Art

MONTANA STATE UNIVERSITY
Bozeman, Montana

April 2008

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Caleb Josiah Taylor

April 2008

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My investigation of painting has led to creating abstractions that refer to internal and external anatomical forms. Microscopic images initiated a dialogue that guided each painting's reference to the body. Evolving from a figurative background, my work has sequentially advanced through the construction of a personal visual language which changed from a perceptual investigation to an intuitive, visceral analysis. This progression allowed a thorough study of abstract elements and their formal potential.

The exhibition title "Covered" references concealment and exposure, two factors present in the development of my work. My work has developed through the prolific production of paintings, prints, ceramics and installations. Fragments from these mediums influence my paintings – the bulbous forms of pottery, the flat colors of printing ink, and monumental scale of installation. In these searches, methods such as cutting stencils and forming clay tied my ideas to the body and its potential to be dissected and manipulated. I noted similarities between the malleable qualities of clay and flesh and how paint "skins" over with time. These attributes alter considerations of my body as I build a union between its physical capabilities and my anatomically-based abstractions.

My initial interest in cellular images developed through a fascination for naturally occurring compositions, space, color and tension. These observations extended my formal vocabulary and informed shapes with swelling, gestural traits that apply internal pressure on the external space. They bend, twist, crouch and stretch. This pressure influences each work's pictorial "fullness" and implies an inner volume. The inflated forms are redefined by painterly surfaces that establish speed and movement.

These paintings evolved through hundreds of collages that develop through intuition. The combination of gestural painting with the precision of cut collage pieces examines the dissection of form while maintaining characteristics that mimic the body. Small works translate to large canvases to create an imposing presence and address obfuscation of space and shape. The large works are constructed by building a network of layered spaces that supports each covering shape. Through masking, the hard edge of dominating forms contrasts the vigorous painting of the background. Peeling the tape exposes spaces that penetrate into the large volumes and define contours. By working life-sized, the reliance on my physical abilities increases and removes the work from intimate confines.

I have established the body as a powerful impetus for evaluating formal and conceptual decisions. These works are initial developments of an on-going vocabulary that provides a foundation to construct my aesthetic as an abstract painter.



Image 1 – Doubled Over



Image 2 – Torque



Image 3 – Tracer



Image 4 – Switzerland



Image 5 – Solo



Image 6 – White Paintings (installation view)

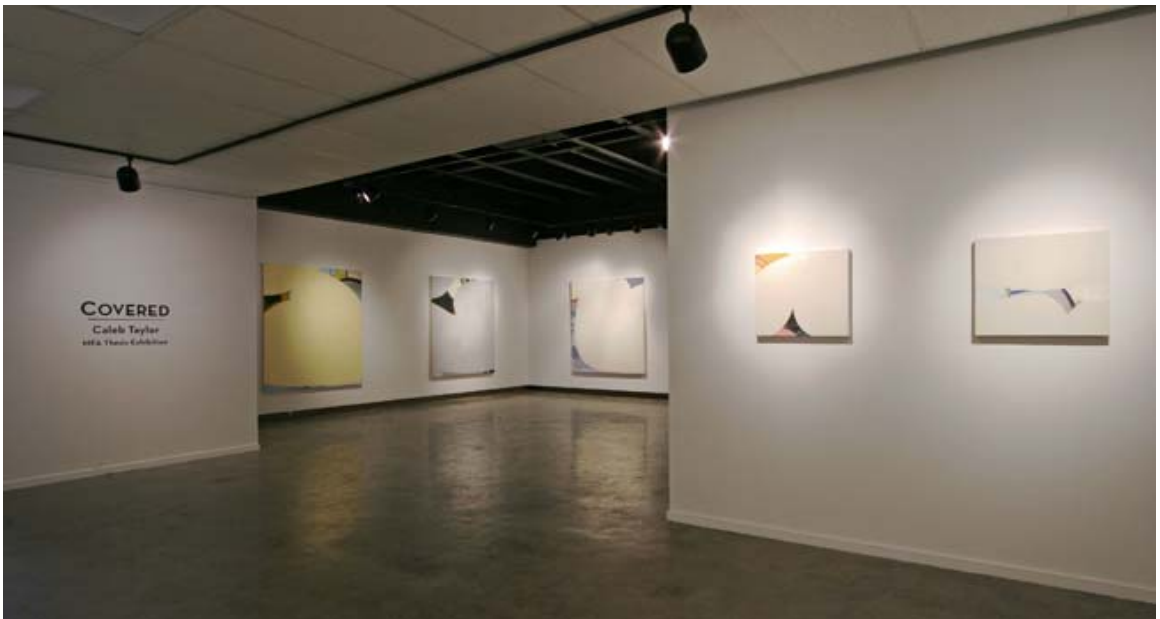


Image 7 – Covered (installation view)



Image 8 – Diver



Image 9 – Clobbered



Image 10 – Red



Image 11 – Bend and a Stretch



Image 12 – Squeezed



Image 13 – Inventory 21



Image 14 – Inventory 22



Image 15 – Inventory 23



Image 16 – Inventory 24



Image 17 – Inventory 25



Image 18 – Inventory 26



Image 19 – Inventory 27



Image 20 – Inventory 28



Image 21 – Inventory 29



Image 22 – Inventory 30



Image 23 – Inventory 31



Image 24 – Inventory 32



Image 25 – Inventory Series (installation view)



Image 26 – Inventory 21-24 (installation view)



Image 27 – Covered (installation view)