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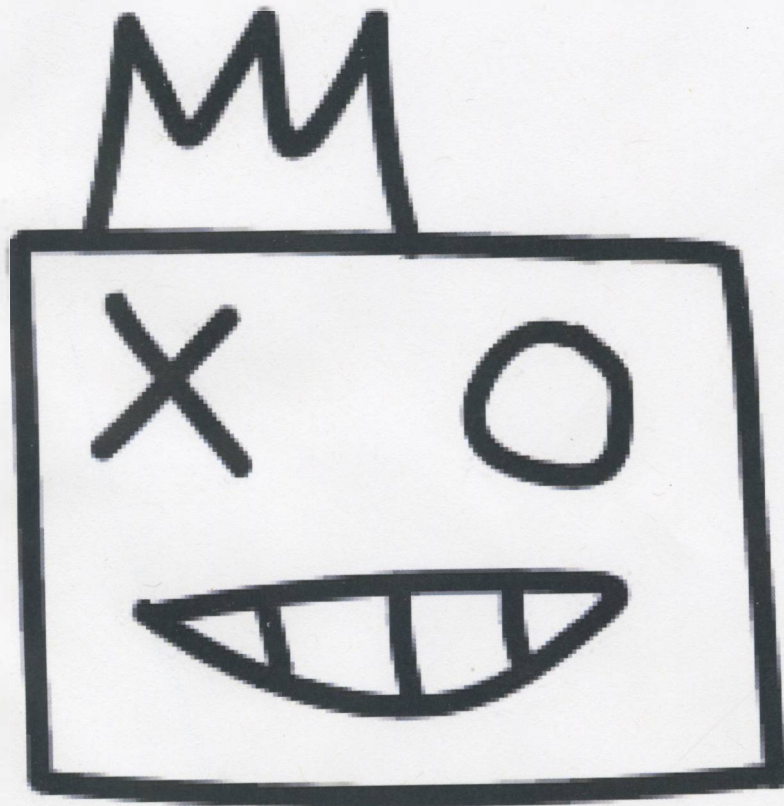
Elliot Avis

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Smelliot Avis

BFA

2018

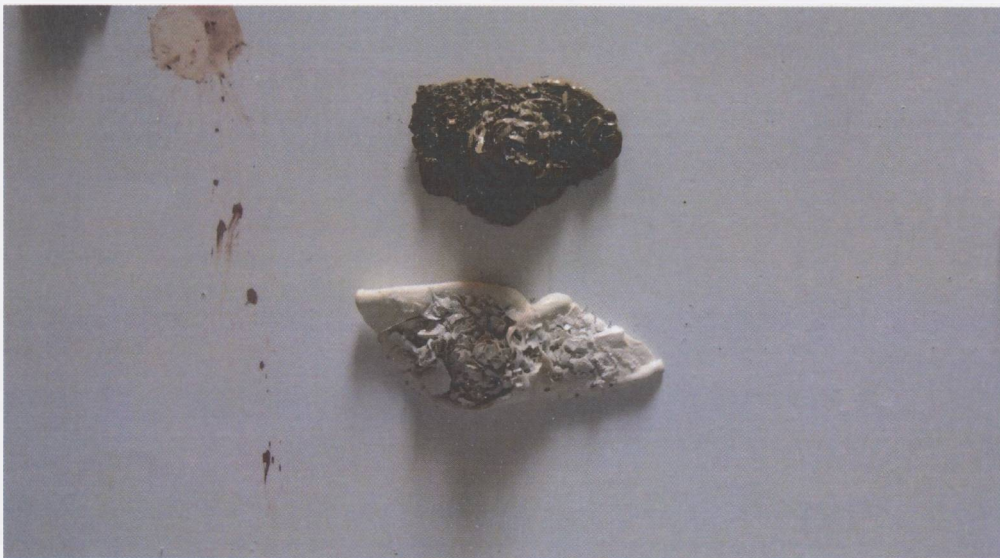


I come from the generation where the counterculture, and isolation has never been bigger. I come from the generation where video games, cartoons, online communities and other forms of alternate realities are places we would rather exist. I see people continuing to move in this direction of isolation and disconnecting from one another for the simple reason that it is comforting. My comrade, Othello, and I have no issue with the inevitability of the current human system that is heading towards everyone's own individual singularity. However, Othello and I also like to provide an alternative to this singularity. This alternative is choosing to ignore the path of least resistance, and instead going down into the briar patch; embracing life's prickly realities, laughing at its absurdities, and picking each other up when we're down. We offer the spectator the opportunity to become comfortable with the uncomfortable; the chance to stop hiding from what scares us, and to change it with color, materials, and humor, while simultaneously never forgetting how it originally made us feel. We, of course, only make the individual aware of this with our pieces and performances, and it is up to the individual to actively choose to make that change. After being shown this opportunity, the viewer can still choose to fall into the abyss of normality that was built for them.

My art experience at Denison has been incredible; full of constant exposure to new perspectives and personal evolution. I came to Denison with a background in art, but that was nothing compared to what I would learn during my time at Denison. From introductory and intermediate courses to junior and senior practicum I have learned so much about art, art history, artists, and myself as a human being and an artist. When I started junior practicum, I had previous exposure to photography, painting, ceramics, drawing, and had many big ideas I was thinking about, though I did not tie everything together until my final project junior year. In my final project, I finally made something that I was passionate about and portrayed ideas important to me. I created an immersive environment consisting of six sculptures, six paintings, and six found objects. The environment dealt with issues personal to me such as masculinity, depression, and absurdism. In the space, I did a performance where I stripped naked and had negative attributes written all over myself in marker by my friends. Then, I walked barefoot over the broken ceramics all over the floor and proceeded to throw on the wheel while naked. The clay pushed me around and in my frustration I flipped the wheel over. This performance mirrored everything I was communicating in my work - my personal demons, my family issues, and contemporary political issues - and furthermore, communicating them in a relatable, vulnerable, and personable way.



Junior Spring Installation Piece's



My junior year experience was one with many trials and tribulations, both personally and in my art. Ultimately, I emerged more driven, passionate, and optimistic than ever before. I learned plenty of technical craft skills, and I also learned how to break those rules, allowing me to adapt to any situation. I learned how to ask for help and what questions I needed to ask myself in order to move forward, whether that be a technical aspect for a drawing or a conceptual focus for my ceramic practice. Art really is all about questions. At the end of the day, these questions may be simple, convoluted, personal, dissociative, or even have no purpose at all, but all art asks the viewer questions. What I learned while at Denison is that what separates "good" art from "bad" art is the effectiveness of the communication with the individuals viewing or experiencing it.

During the summer after my junior year, I had the opportunity to be employed in the Bryant Arts Center doing facility maintenance and art handling duties. This opportunity gave me access to studio space 24/7. With this time, I was able to work as much as I wanted to focus on refining my craft. I think this summer experience was where my work really began to take off, both conceptually and technically; it is also the time where I started to study art and art history with a more serious approach. I now looked at art and its history, with a new found passion, drive, and determination that I have felt before with sports, but never art. You could say the end of junior year and the following summer was when I *really* became an artist - it was when I started to live, breathe, and eat art. It was



why betray me like this spongebob?

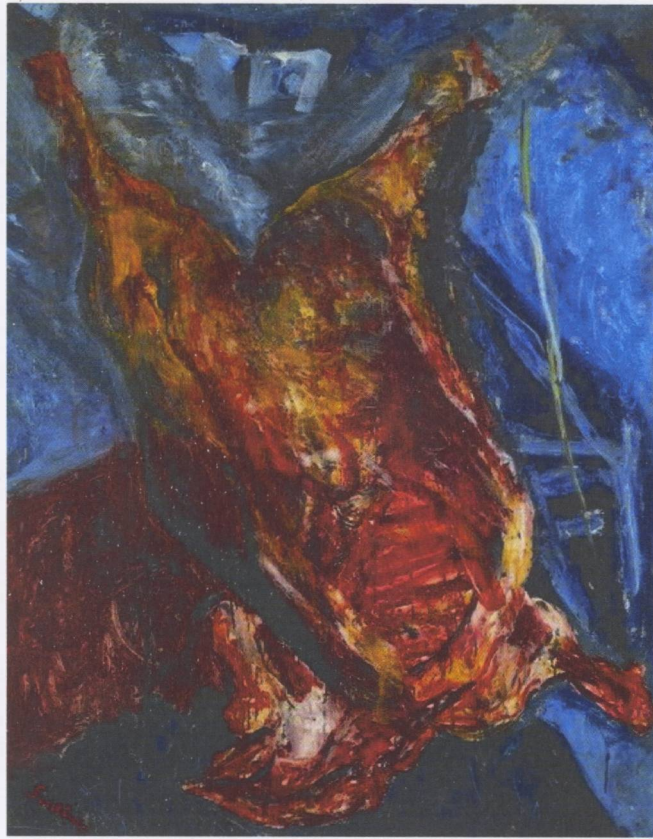
YRC



no longer a relaxing hobby, but a spiritual and essential part of my everyday life. I learned about my process of making, and what interests me.

I'm the type of guy who likes everything. When one learns the art vernacular, you quite quickly realize that you can look at any piece of "art" and make an argument for why it is incredible or absolutely worthless. Despite this ability to hypothetically say anything about any art work, I do think some art is better/more important than others. Every piece of art serves its role, much like people. It's also important to look at every work of art with some context for the time and who made it. I used to believe context didn't matter and that you should just look at work for what it is. I still would say that you shouldn't automatically put a piece in high regard because of who made it, but I also think the history of a piece can unfold many layers to a work. The multiple layers that exist when looking at art only help give further appreciation for looking at and making art.

I grew up thinking there were three schools of art. The first is the old masters - Caravaggio, and the ninja turtles (Raphael, Leonardo, Michelangelo, Donatello). The second being Impressionists - Cezanne, Van Gogh, Soutine, and Degas, being some of my favorites. The last school is anything modern or contemporary, which I did not understand at all, but was not necessarily against. I remember being a young child and staring at Cy Twombly's *Greek and Roman Epics*, thinking they were amazing. Since my time at Denison, my knowledge and appreciation of art history has grown tremendously because of exposure to new schools of thought. I still consider myself to be someone who likes almost



Soutine
Caravaggio





THETIS
 HERA
 ATHENA
 POSEIDON
 HERMES
 HEPHAESTUS
ACHAEANS
 NESTOR
ACHILLES
 PATROCLUS
 MENELAUS
 DIOMEDES
 TELAMONIA

↑
 Degas
 ← Twombly

everything, however my favorite artists all come from either the abstract expressionists, the radical performance art movement of the 70's, neo expressionism, and provisional painting.

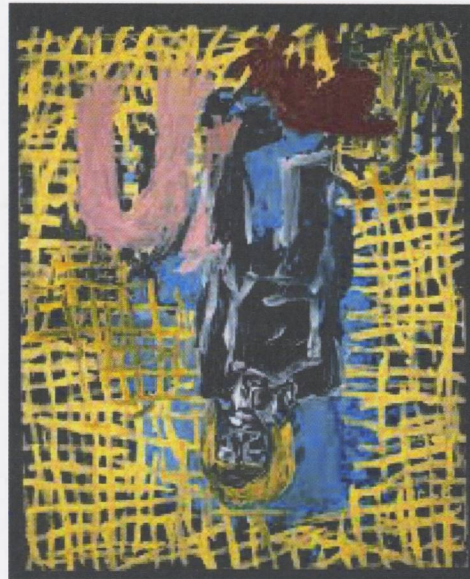
Neo Expressionism and Outsider art are two of my favorite artistic styles for one main reason - their genuineness. I am inspired by Georg Baselitz and Jean Michel Basquiat as Neo Expressionists, and their ability to eloquently construct a sophisticated painting in such a simple, casual, raw, and honest way. Those sincere qualities are what I am working towards in all of my work. Additionally, their work is also immediate in their response from the viewer. David Salle has said that "Good art is immediate," and this is a statement I tend to agree with most of the time. I want my work to have an immediate and impactful response on the viewer; I want the viewer to be critically engaged with the work and all of its layers in an honest and relatable way. I want my work to be open to be ambiguous, because I want to embrace that ambiguity that comes with all art. My style is greatly influenced by Neo Expressionism; it stems from deep within my subconscious, personal experiences, and fictions. I then express those emotions and stories with conscious intent where the finished piece is both confusing and relatable at the same time. Performance is also a great medium for a piece to have an impactful and immediate response

I love radical performance art. Radical performance art sticks out. It is one of the most absurd things that society has ever produced, which also makes it



Basquiat

Basquiat

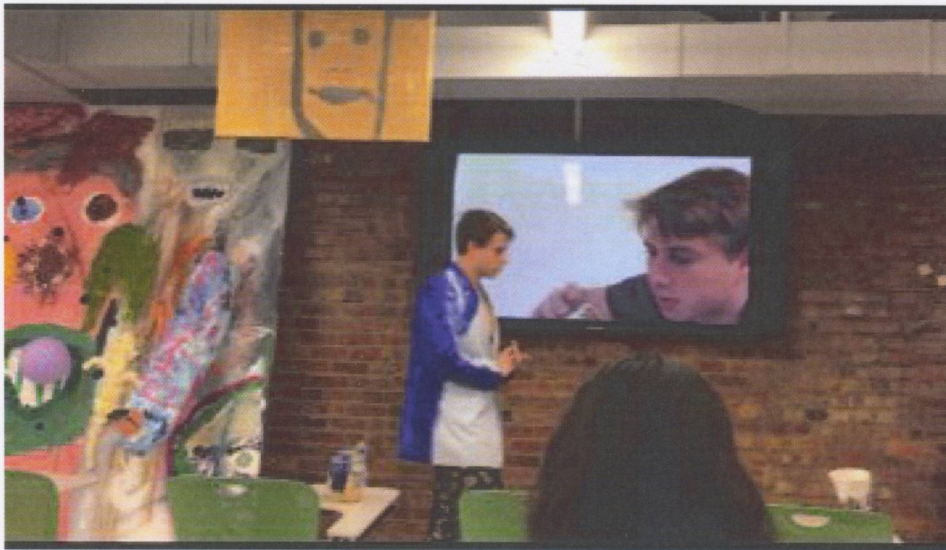


incredibly reflective of our absurd society. Vito Acconci may be considered one of the most influential and important artists of the 20th century to an art educated audience, however if the general public is asked about Acconci their response would be very different. Acconci masturbated below a ramp during a gallery opening, picked a person and followed them for a full day, so one can imagine the public would think that this man should be arrested and put on a sexual predator watch list. While I don't condone what Acconci did, I do think his role in art history, and his acceptance, is important to understand when one is looking at the "history of art." It is important to be critical of art's history, and therefore, it is important to remember artists like Acconci because he helped shape art today, for better or worse.

Marina Abramovic would be on the opposite side of the performance art spectrum in my opinion. She does incredibly powerful and moving pieces that make the viewer incredibly empathetic towards the people in the performance, but also towards all humans. Abramovic is most famous for her performances where she sits in the gallery or museum at a table across from a visitor at said museum or gallery. Abramovic will sit there all day every day and will stare each person who waits in line to see her, in the eyes for as long as they like. This piece is incredibly simple, yet people are often moved to tears when seeing her in person. I think this is because she brings something so simple, relatable, and vulnerable. Abramovic shows the viewer something that we all know about but ignore. Empathizing and understanding the personal story every person on this planet is going through.



Acconci



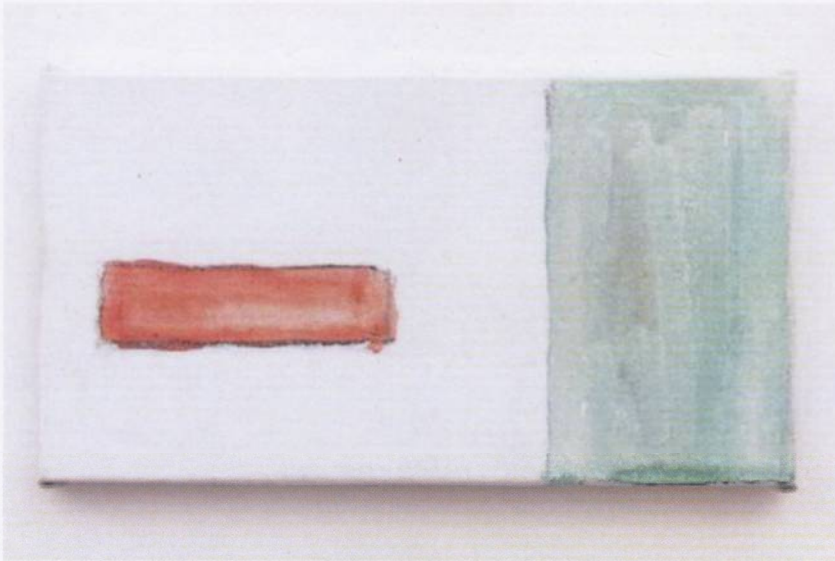
Senior Fall Midterm



Marina Abramovic

I find in my own performances, I create an environment that is both incredibly immersive and confrontational, and I think this something I have picked up from the more masculine performance artists, such as Acconci or Yves Klein. After this confrontation, I want to be critical of those hyper masculine members of art history, and have the viewer leave with a more empathetic and caring attitude towards the absurdity of everyone's lives. My performances ideally would have the intensity and masculinity, but also the feminine and sympathetic.

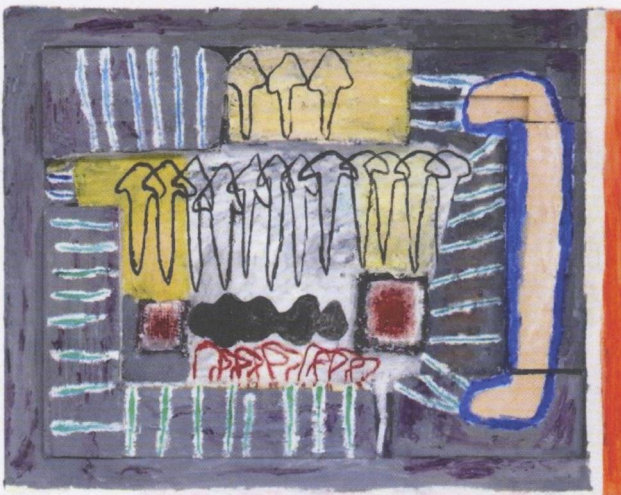
Provisional painting was first written about by Raphael Rubinstein in *Art in America*, an art publication. Provisional Painting is one of those pretentious art ideas I find quite appealing. however I don't like the name and complicated writing they use to describe it. I describe provisional painting as the rejection of all painting disciplines, history, and theory, in favor of a personal aesthetic or style. Provisional Painting was what spawned the art movement "casualism," which was an art movement where artists like Raoul De Keyser made paintings that appeared to be unfinished and made haphazardly. Casualist pieces were supposed to appear in flux. While I do like casualism, I like the idea of Provisional painting having a broader lens that covers everything from hyper realistic paintings to white squares. My paintings fall somewhere in between Casualist and Provisional styles on both ends of the spectrum. Theory, history, and craft are important, but I think they should be unique to the artist. I think our individualities and quirks are what make people interesting. Each artist should embrace their individuality to make the



Raoul



Nava

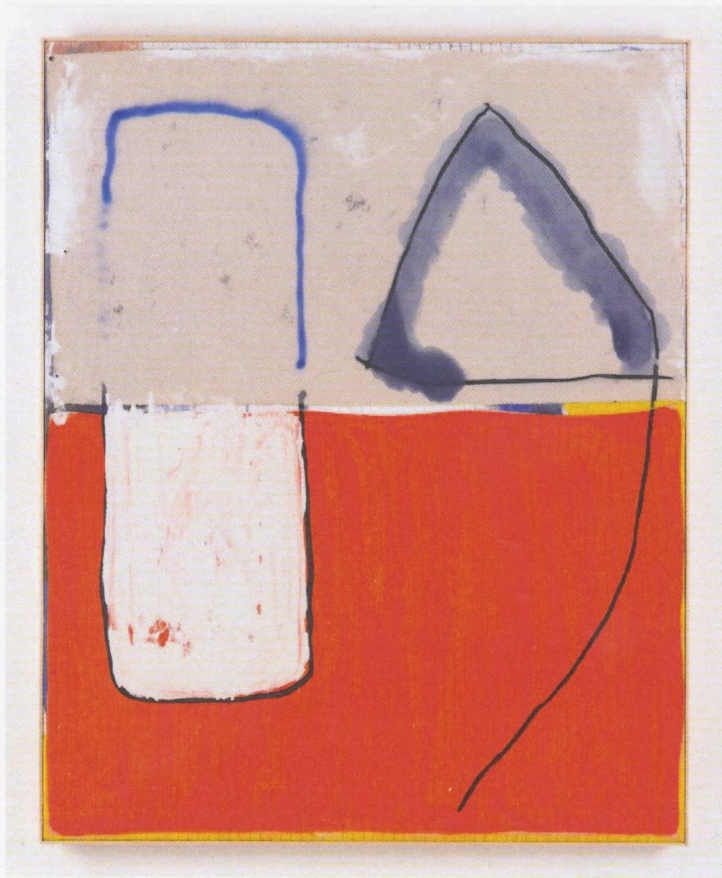


Baras

pieces that best reflect them, and then let the world decide whose work is "good" art.

Contemporary art is very important for me to look at because it encompasses such a broad scope of ideas, that can supply endless inspiration. The number of contemporary artists working today surpasses the entirety of the Renaissance. This combined with instagram, and the internet, allows me to have an immense collection to artists I turn to for ideas and influence. Some painters I look at are artists like Jonas Wood, Yevgeniya Baras, Robert Nava, Katherine Bernhardt, and Tim Garwood. All of those aforementioned painters I would put in the category of "Provisional Painters," or "bad painters." I use the term "bad painter" in the most affectionate way possible. All of these artists study history and art history, and they all have a very high attention to the craft or style of a piece, moreover, I think it is individual to them, their standards, and methods. I work in a similar manner to these artists, in that I look at art in relation with history. I look at what interests me, what I am critical of, and I apply my modern life to the news, politics, pop culture, and everything that influences me, in order to create the paintings that I make in the style that I make them. In many ways, I am no different than any artist that has ever lived, it is just that today a personal style is a much broader brush than it used to be. I appreciate the wide varieties of styles today because more personality and honest expression comes out that way.

The contemporary artists I relate to the most are ones that have strong Internet, technological, and historical influences in their work. I don't mean a



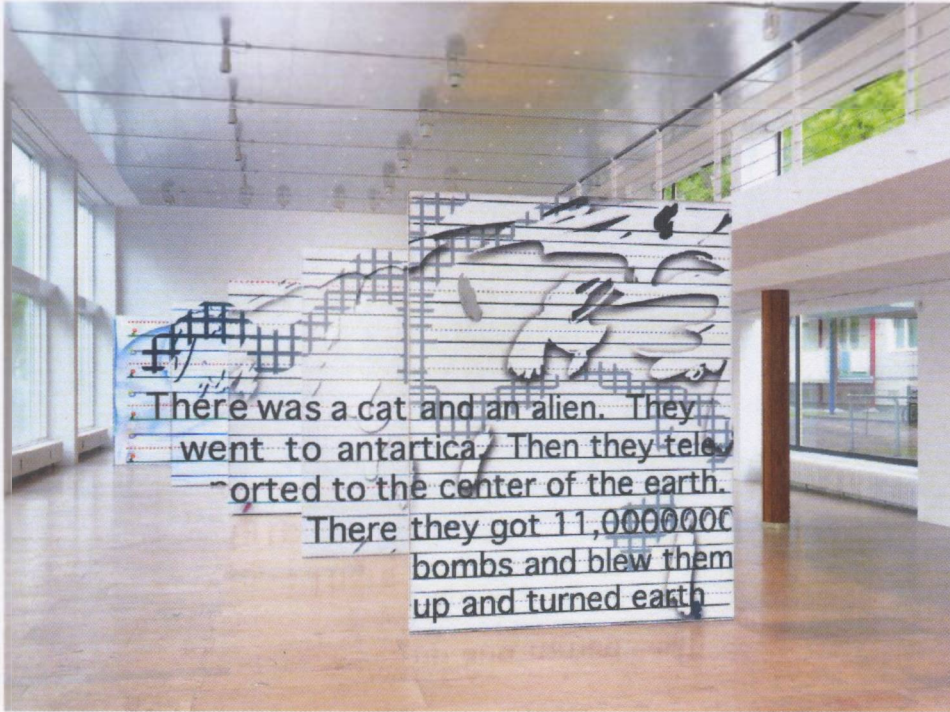
Garwood



Berndhart

literal application of the Internet or technology, but instead an influence of the theme in their artistic practice. An example would be Laura Owens whose show I recently viewed at The Whitney this past winter and was utterly amazed. The sense of layers, the color palette, and the symbols all had clear digital and Internet influence in their style. As a child of the Internet, I was recoding on my home computer at three years old and spending hours almost everyday in front of some type of screen for my entire life. Computers and screens are devices that I've known as long as I can remember. It is important to me that these screens are clearly be reflected in my art in some way, as they take us to another reality. I reflect this influence of screens in the object-ness of my paintings and sculptures and the rectangular format. A screen is still an object in physical space, whether that's a computer, a T.V., or a phone. These screens have physical dimensions, but carry with them a portal into another limitless dimension. I make work with the same purpose as those screens that raised me.

Ever since I've started making art, I've had a long complicated relation with craft and the skill associated with making a piece. I always have a tremendous amount of respect and admiration for works with a serious amount of craft, whether that is painting, ceramics, or an installation. I will always have respect for each craft and will always think of craft as pieces of art. That being said, I don't think having a lot of skill in a piece automatically makes a piece "good" art. My lack of skill is something I've always dealt with, I have horrendous handwriting (I worked at a daycamp with 4 year olds, and a significant amount of them had better



Laura Owens



handwriting than me). Fine motor skills have never been my forte. Yet, I also grew up on construction sites and had a lot of exposure to wood working, and I am a classically trained potter who always had talent on the wheel. I find myself both gifted and challenged in craft in the arts. I also find the elitism of craft and lack of ability to laugh at oneself disgusting, both qualities are very much associated with the idea of craft. My work often has hints of craft and comments on it, both with humor and an attitude in the way I make.

I can see the influence of craft in my work, thinking back to a sculpture I made my junior year that was made from leftover pots I had sitting in my studio. The pots and cups were well crafted and I tied them together with twine, hot glue, and tape, then spray painted the whole piece gold and added spots of pink. I think this piece is a culmination of how craft influences my work in my own style. I have a combined appreciation and disgust for skill. In art there is High Brow, and Low Brow art. The two Brows can also be confused for each other, a cardboard square with a crude painting of a dog could be considered Low Brow art because of the lack of skill or time it took to make. The dog painting could also be considered High Brow because the general public may think it is a piece only the pretentious art community could understand. In my work I explore these ideas of skill, craft, and High and Low Brow.

I've recently been reading Bernard Leach's "A Potter's Book," and I find it quite informative on the ideas of craft. Bernard Leach may be the most famous potter of all time; he was a British potter who traveled all over China, Japan, and



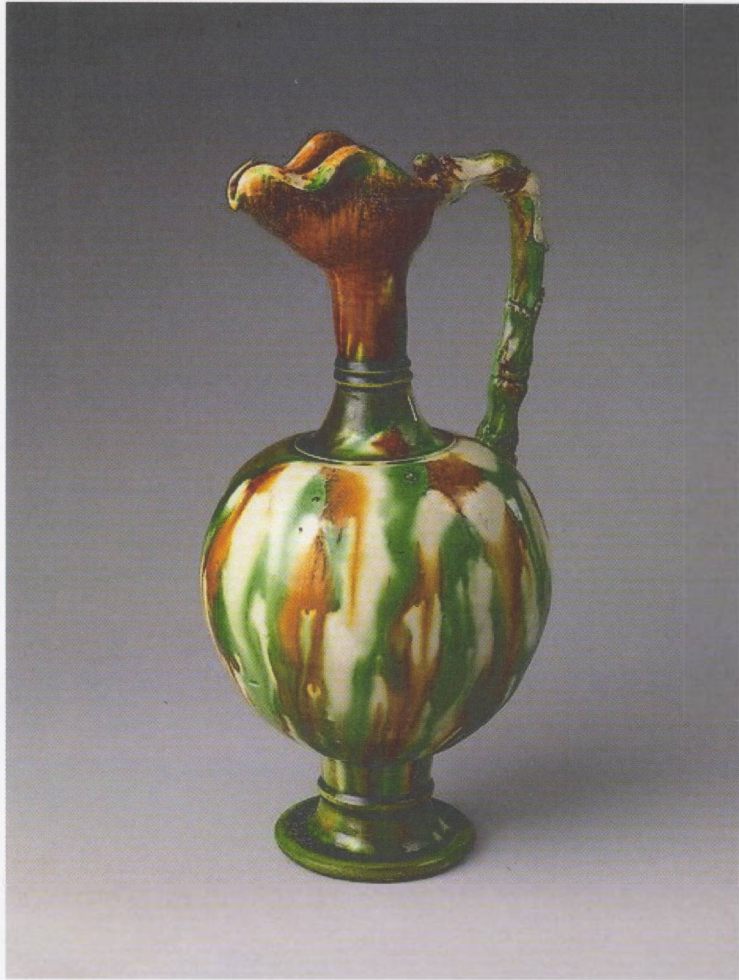
Potz

Below a Leach flask



Korea and learned as much as he could about ceramics from those nations. His main teacher was the National Treasurer of Japan, Shoji Hamada, who is the Picasso of the Japanese ceramic world. Leach has some very insightful philosophies that I tend to agree with, despite his much more rigid sense of craft than myself. He talks about the creativity, ingenuity, and confidence that make great art, and I would agree that all of those things make great art. Where we differ is that when Leach talks about creativity, ingenuity, and confidence, he is referring to a perfection of "craft," but in my opinion, "craft" is a lot more subjective and less technical than Leach says. Craft in my opinion is the ability to understand a material and techniques to create a cohesive piece. I also am interested by Leach's opinions on who in history has achieved the greatest works; in his opinion no ceramics have ever rivaled that of the Tang Dynasty. Is this praise about the Tang Dynasty just giving respect to those in history, like we do with the impressionists in western culture, or is there something about those pieces that are special? Leach would say it's the attention to glaze and its complement to perfect form, but I personally think he's looking too far into it.

Over the course of my senior year here at Denison there is one thing that has been consistent, and that is 'making.' I am a person who is always 'making' and trying new things; I am constantly working through new ideas. I 'make' in hopes that I find one idea that sticks out and resonates with myself and others. I can often be seen roaming around the halls of Bryant at any given hour, with my headphones in bobbing along to a song, looking for something to add to a current



Tang Dynasty Ware

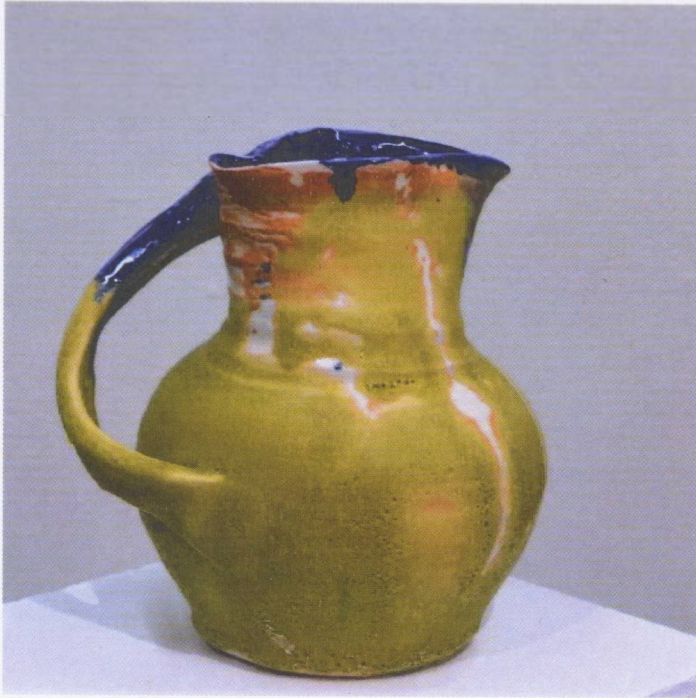
Peter Voukos



piece. I have so much energy and ideas and I need to get it all out, The main takeaway I've gotten from this year is learning how to slow down, curate my works, and only leaving what is really necessary. This curation lead to a much more sophisticated body of work.

My first major project of this year was an installation and performance I did for the midterm of my fall semester. I continued painting and taking a performance art class this semester, and I wanted to combine all of these interests. I took over one of the classrooms on the second floor and flooded the space with my work. In the space, there were drawings covering the entire floor, paintings ranging from very small to XXL in size. Paint was on the wall, drawings on the whiteboard, and a ceramic vessel on each desk. In the space, there was also a tinnitus simulation playing in the background the entire time and a video of myself talking to a cup that I made. I had everyone that was present during the critique sit in a seat; it was at this point my performance began.

I wore my searsucker blue painted jacket and pineapple leggings, and got into character. To be honest, I can't recall much of what I said - it was almost entirely improvised. I wanted to take people into a bit of my artistic practice. My art is all about making the uncomfortable comfortable and with this piece, I think I did one of those things. In my practice, I often find myself thinking about incredible, uncomfortable things, whether they are personal to me or just part of the human experience. I then try to reconcile with those uncomfortable things and find a way to make them palatable. In my performance I broke a ceramic cup, I



Midterm Fall pieces

shouted and yelled, I had conversations with myself in the video, I interrogated the audience, and I gave off the feeling of a crazed madman, and in the setting of the classroom, it was almost like a school shooter. To this day, I am not sure how I view this piece; whether it was a success or a failure. It certainly was a success in its presentation, attention to detail, and clarity, but I find myself wondering if the message was a failure. My original goal was to put the audience in that extremely uncomfortable state of mind, then find a way to return it to a comfortable reality. I could only do the former; I made it too uncomfortable, too scary, and too real for most of the audience. However, in many ways that is the reality of the world we're living in. We live in a world where horrible things done by horrible people happen. I do believe it is the artist's job to document the world around us, and that might mean showing these dark realities. If I did the same piece while still inputting a positive twist to it all, that would have been a stronger piece and would relate better to the tenets of absurdism. I don't want to be a negative person, anyone can do that, I would rather be the positive voice in a sea of negativity.

After this project, I was given a variety of mixed feedback. One theme seemed present throughout all of the criticism, to slow down and edit. I was told to let the pieces stand for themselves and become more than just props. This was very hard for me to do because slowing down is something I'm not great at. I need to be working at a 100 mph all the time because that's just how my brain works. For this final project of the fall semester, I did want to make a piece that



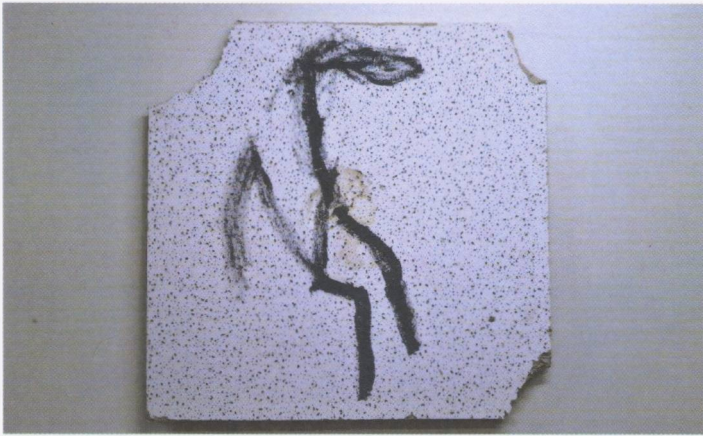
Senior Fall



was slowed down, more refined, cohesive, and less invasive and intense than the previous environment I created. I did not want to totally give up the performance, and instead decided to make it significantly more palatable.

If there was one overarching theme in my final project for the fall semester, it would have to be my death that occurred during the summer going into my junior year of high school. This was not a literal death, but a metaphysical one. I had a traumatic experience in a hospital, and felt as though I had died. During this experience, my identity and perspective on life completely changed and I was able to slow down again and refocus on the things in life that really matter - love, friends, family, fun, and compassion. To reflect this theme, I created an installation in the Bryant Gallery space that consisted of 4 paintings, 1 ceramic and mixed media sculpture, and painted ceiling tiles on the floor floating in concrete. There was also a performance in this space that consisted of me recalling the story of my death and then reciting a quote from *Corinthians* about love.

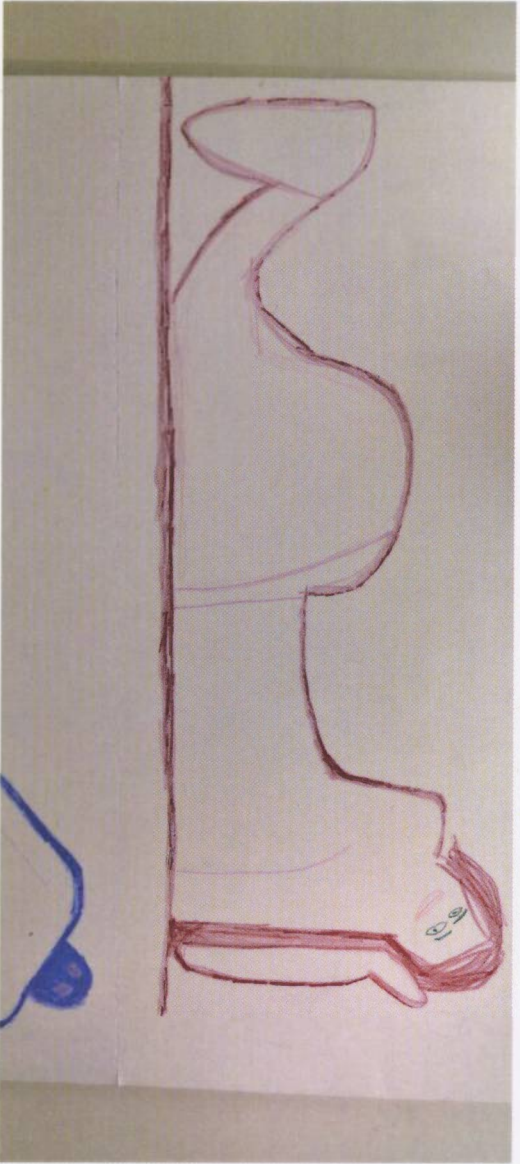
I keep referring to my death that occurred, so I will start by talking about the pieces that are direct representations of them; the ceiling tiles that occupied the space. This piece was inspired by when I had a compound fracture from a lacrosse shot in the summer going into my junior year of high school. At the hospital, I was given Ketamine intravenously so they could pop my bones back into place. I woke up during the surgery to the most intense pain I have ever felt in my life, at which point, I heard "He's waking up, he's waking up! Give him more, give him more!" After this, all I saw was white I could not remember my name, my



Senior Fall Final

parents, who I was, or anything I'd ever done. I was just a conscious entity floating in space. These ceiling tiles are meant to reflect the Purgatory that I was living in that felt like an eternity. The drawings on them represent my consciousness trying to return to reality. This was a transformative experience in my life and helped refocus my life toward the things that really matter to me.

I also had a blue and red painting of faces in my style that is reflective of my personalities, and the reflection that I am constantly looking at within myself. I like to use a combination of classical art materials and other materials such as things found on construction sites in my work. My dad is a contractor and I always found myself looking at materials such as plaster and insulation foam the same way one would look at paint or clay. This installation also had a ceramic sculpture I made that had cracked and fallen over in the kiln. I put the pieces back together with concrete and insulation foam, and used some experimental glazes on it to create a dynamic, sophisticated sculpture. The sculpture appeared to be struggling to stay a float, which is a feeling I think that is highly relatable. Lastly, I made a painting based off of an observational drawing I made of my girlfriend in my notebook. The painting was very large in scale being roughly 15 by 9 feet in dimensions. I called the piece "Rhea" as I think this piece references the classic "Olympia" painting by Manet. The painting reflects our relationship, love, gender, and power dynamics. In Roman mythology, the time under the Titans was a Golden Age for mankind and I wanted this piece to represent the optimism I have for the future. I view the

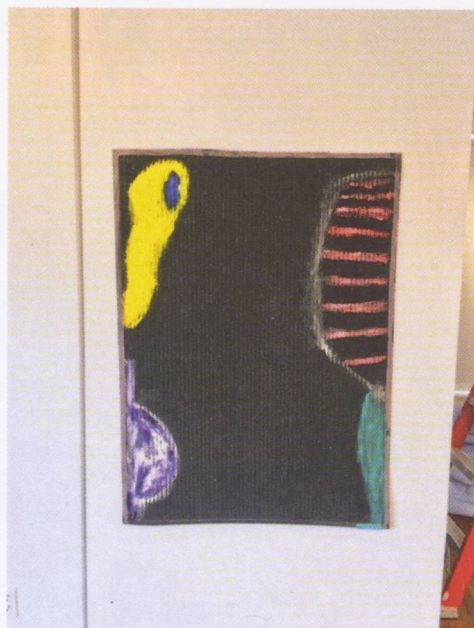


titans as the ideals we as a global society should be striving for. Those Ideals being, equality, peace, justice, and empathy.

All these pieces together were much more simplistic and minimal than my earlier works, as I tried to focus on the essential for each piece. This installation was a lot more edited and to the point, this gave more room for the pieces to speak for themselves. However, when it came to the critique, most people could only talk about the performance so the pieces still did seem like props to a certain extent. From this final I learned that if I want the pieces to be experienced for what they are, I have to leave the pieces and the performances separate.

After the first semester final project, I had a clearer idea of what I wanted to do for my solo BFA show. I wanted to create an environment that was first, and most importantly, fun and engaging, even to a non-art educated audience. I also did not want to do a performance because I want the pieces to create the atmosphere on their own. Lastly, I would slow down, and *really* think out each piece in relation to the space to make sure it works in the space, and that every piece works in conversation with each other. The overarching themes of these works come from that childlike imagination we are all born with, but are taught to lose. As adults, we are also taught to immerse ourselves in alternate realities, whether that be in the form of drugs, video games, or phones. I want to make the viewer confront their ideas of different realities, and prompt them ask themselves about the realities existence and purpose. This is a heavy topic and art can be pretentious and snobby, and sometimes I am a big fan of that. This show will be

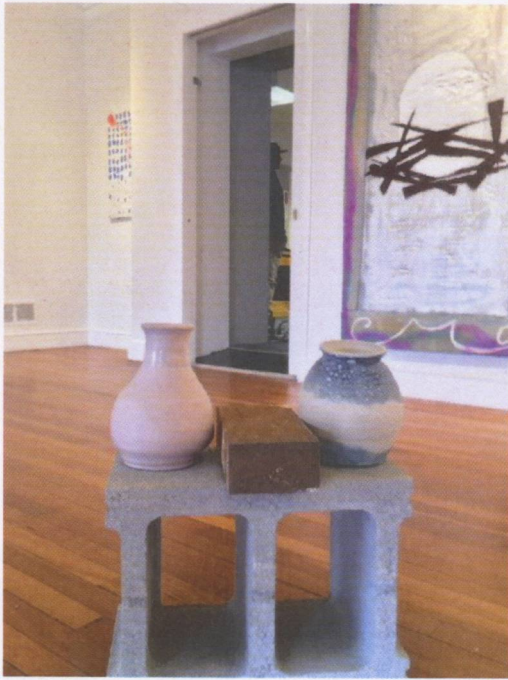
BFA FINAL



easy to approach even if you don't understand it, and light hearted and fun. The reason I produced this dichotomy between the intense concepts of the work and the presentation, is because of my absurdist beliefs. It is a lot easier to learn and talk about subjects if we can laugh at them. I hope the viewer leaves with one or two pieces in mind that will really resonate on deeper level.

The first two pieces I made used two old pairs of corduroy pants that I ripped somewhere in my crotch. I then stretch and stapled them around a cardboard stretcher that I had made. The imagery in both of these pieces comes from sketchbook drawings that I had made earlier. To be honest, I think it was just an impulse to use this fabric, but I found it worked really well, and especially with the context of the drawings. I think the material carries with it some elements of nostalgia and retrospectiveness because of the lines and color of the pants. I think the drawings come from a place from which I am looking at these nostalgic memories of cartoons or commercials. The drawing also represents how nostalgia and alternate realities are not welcome in our society. These drawings are a way for me to turn fantasy into reality, which is often a much darker proposition than one would hope.

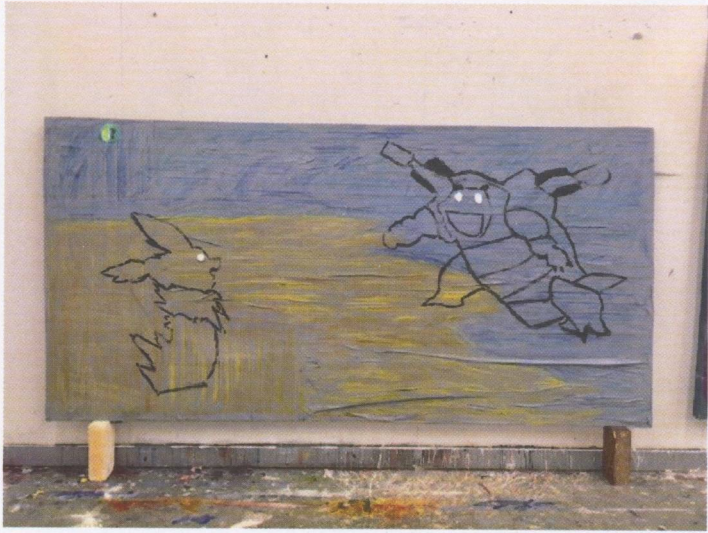
In this show, there is also a diptych of two very tall paintings that represent two layers of my identity. One painting is made from gold spray paint with a spackle face and puppet strings on it. The other, covered in fluid concrete with an oil painting of a television set with a Nintendo 64. I was thinking about how I was always trying to find ways to escape reality, whether that be through video games



or any variety of screen. I think this wanting to escape is a very common desire for people. I credit my near death experience as being a huge part in helping deal with my depression, and I think the perspective I gained is something I am sharing in the work.

The next piece I am going to talk about is actually a triptych I created for this show. I was inspired by an earlier piece I had made for my advanced painting class called "Pepto." This "Pepto" piece was still inspired by a childhood story, but became way more abstracted than most of my work. I thought this was both a good and a bad thing; what I did love was the the wooden box as an object and as a playground for material, color, texture, and objects. I wanted to stick with the rectangular box format for this triptych, but I also wanted to add the imagery back in. I find imagery necessary for myself because it comes from a personal story or connection, and whether or not people get it, they still will be able to create their own narrative with the symbols. I suppose the style for these pieces is meant to reflect myself and my own journey and emotions associated in other realities, both real and fake. The imagery comes from specific references, whether that be a videogame, a cartoon, a relationship, or a childhood event, and in a way, is an inside joke with myself.

The next three pieces I am going to talk about are more of an exploration of material, objects, and imagery, and color. First, is a piece I made that is oil on crayon, on duct-tape-colored paint, on duct-tape, on wood. In the piece, the imagery is similar to that of a Pokemon battle, from the popular children's video



game and cartoon series Pokemon. Pokemon is a multibillion dollar a year industry, and a game that I literally have spent thousands of hours playing. Most children born in the 90s until now dream of becoming a pokemon master at some point in their life. Choosing to become obsessed with this alternate reality can have a lot more baggage associated with it once you've left childhood.

The next two pieces are both continuations of my obsession with making faces. I love to make faces because I think the idea of identity versus perception versus reality to be very interesting. I used a doormat and a chair cushion because these are items that get walked on, sat on, and ignored, much like these ideas of the self and the anxiety associated with that.

Lastly, I would like to talk about the ceramics that I have in this show. Ceramics are what I was originally trained in and have the most expertise in, in terms of craft and history. I wanted to make vessels that reflect on, and have respect for, its thousands of years of history, but are also critical of it in a lighthearted and humorous way. I think this attitude I have towards craft can also be reflected onto many aspects of life and history. It's important as a human being in 2018 to be respectful of all the people that made it possible to exist as we do today. It is also important to be critical of these people so that we, as a civilization, can move on in a more positive direction. Ceramics are artifacts that will survive for thousands of years and it is important that they reflect the attitude and life of the times that they are made.

I didn't always appreciate art now I do this is gonna be a run on sentence get used to it, I am a very light hearted optimistic kind of guy who's looking for something to laugh at, its good to be serious and talk about serious things but make sure you don't do that all the time, you just go down a rabbit hole that you will never come out of, and you won't find any answers, so tell all those serious depressing glooming subjects fuck you I'm gonna be a good person and have a good time anyway, and make some art.-Othello Aedicus Samson

Annotated Bibliography

Jean-Michel basquiat: The Radiant Child. Tamara Davis. Arthouse films, 2010, Digital.

A documentary about the life and career of Jean-Michel Basquiat. Basquiat is one of my favorite artists of all time, and this film explores his life growing up, the rise of his artistic career, and his premature downfall. Watching this film I could really relate to Basquiat for better or worse. The way in which he worked over exposing himself to multiple media sources at once while working is a similar process that I use for making my art. I also relate to his personality, how eccentric and overtop he could be to certain people for his own entertainment. He simultaneously did not give a fuck, and was self deprecating while also getting extremely defensive to any criticism. I myself want to be one of those great artists, and this movie was a great inside view on what it takes.

Kiefer, Anselm, and Tess Lewis. *Anselm Kiefer: Notebooks*. Seagull Books, 2015.

Anselm Kiefer is another one of my favorite artists, and it has been extremely interesting to read from his notes. It provided insight on how he thought about and looked at the world, and furthermore how he applied that to his artistic practice. His brain was always working on such a macro scale, whether it was a project he had been working on for a decade or over analyzing something as mundane as a flower, moreover looking at it from every angle, scientifically, philosophically, historically, culturally, and the potential it carries in space. I think many great artists look at the world this way, and this mindset is something I've always tried to practice - to really soak in the world around us and to think about how absurd and beautiful even the most mundane thing is. I think the perspective that Kiefer has is a huge contributor to his successful work, and is something I hope to emulate.

"Bad Painting." *New Museum Digital Archive*, archive.newmuseum.org/exhibitions/5.

This was an exhibition of fourteen artists presenting their "bad paintings". These artists ignored traditional ideas of draftsmanship, progress, and focusing solely on a personal aesthetic. People always say painting is dead, or art is dead. I agree, but I also think that dying was the best thing to ever happen to art. This exhibition points out how there might not be groundbreaking things happening in the paintings, but with in their personal styles there are still an infinite number of possibilities to explore. When you open up your mind about what good or bad is then the paintings life will be unending. Art never died, it's simultaneously an erupting and dormant volcano depending on your perspective.

Butler, Sharon L. "ABSTRACT PAINTING: The New Casualists." *The Brooklyn Rail*, 3 June 2011, brooklynrail.org/2011/06/artseen/abstract-painting-the-new-casualists.

This article in *The Brooklyn Rail*, delves into the idea of as well as the art of the Casualism Movement. Like Cubism, Abstract Expressionism, and Minimalism, Casualism makes works in a very casual fashion, focusing on basic elements in all painting; material composition line and color. The new Casualist is leaving work in flux, looking for unexpected results. I don't see any of my work as abstract or casual, but I do think the Casualist philosophies are very influential in my work. I see my work as taking a casual or lackadaisical approach to a piece, but applying the same thought and effort of a renaissance master.

Shevchenko, Alexander. "Neo-Primitivism – Alexander Shevchenko." *ART THEORY*, theoria.art-zoo.com/neo-primitivism-alexander-shevchenko/.

This article, by Alexander Shevchenko, is about the idea of Neo-Primitivism in art. Neo-Primitivism is a religion, or mantra for many artists, and is all about a personal aesthetic in response to the maker's current surroundings as well as its connection to history. Art should be naive, clumsy, honest, and in conversation with the ever-increasing evolution of society. Shevchenko also talks about how all of these artistic ideals originate from eastern cultural folk art, and how they are more powerful and direct forms of aesthetic expression. I see a strong Neo-Primitive influence in my work in the immediacy of my mark making style. I also see an influence in my connection to craft and its history, and my critique of it in today's society where the Internet continues to feed off its host, while at the same time shrinking our attention span.

Rubinstein, Raphael. "Provisional Painting." *Art in America*, May 2009, www.artinamericamagazine.com/news-features/magazine/provisional-painting-raphael-rubinstein/.

This article by Rubinstein was a predecessor to the idea of Casualism art (mentioned earlier in my bibliography) discussing artists such as Raoul De Keyser, or Mary Heilmann. The work seems very amerture and slap-dash - like an amerture attempting to make abstract work. Provisional Painting is Major painting masquerading as Minor painting. It is further challenging the ideas of good and bad art like many Major art movements before it. I always thought even the most amerture work still has merit. I think all art should be looked at for what it is, it's context, and the background of the artist. To try to rank or put something on a pedestal should be a personal decision. That's why my style is my

style, I still want to push it and get the most out of what I can make, but at the end of the day I'm going to make what I think is great art.

Reinhardt, Ad. "Meeting of the College Art Association ." ARTnews, 26 Jan. 2015, www.artnews.com/2015/01/24/less-is-more-ad-reinhardts-twelve-rules-for-pure-art/.

In this essay, by Ad Reinhardt, he explores and talks about his ideas of what makes good art and what art should be. His essay also acts as an artist statement/defense of his minimalistic style of work, however his writing seems arrogant and satirical at times. Reinhardt makes the argument that the penultimate art piece would be void of all personal influence in style or execution. This writing acts as a manifesto of Reinhardt's thoughts on art and what rules art should follow. In this world his work would be placed at the top of his personally created pedestal. While I like Reinhardt's work I find no similarities in our styles, but what I admire is how in depth he has examined his own work and how confident he is in the pieces. I think this is a useful exercise for all artists to practice. Which is why I always spend a lot of time sitting, writing, and thinking about my work.

Camus, Albert, et al. *The Myth of Sisyphus*. Penguin Books, 2013.

I am a big fan of Camus and Absurdism as a philosophy and a way of looking at the world. As opposed to Nihilism, Camus suggests that the world is what it is and is only absurd when people try to make sense of it or look for some purpose. And while that may seem like a dark reality, the truth is the individual has no say in the matter, so they may as well make the most of it. He also talks about how if the world made sense then there would not be art, and I strongly agree with this statement. I try to make sense of the world in my work, like many other artists, but ultimately the art just points out the absurdity. He ends with the fable of Sisyphus, where Sisyphus is doomed to push a boulder up a large hill only for it to roll down right before he reaches the top every time. Camus and myself Imagine Sisyphus Happy. This positive message is one I want to portray in my work.

Bulfinch, Thomas. *Bulfinch's Complete Mythology: the Age of Fable, the Age of Chivalry, Legends of Charlemagne*. Chancellor Press, 2000.

As long as I can remember I've been obsessed with mythology, folklore, and old biblical stories. In many ways I look at them the same way that I look at art. They are stories made by people, where the interpretations changed and passed down as a culture. Often they are about what it means to be human in our world, all of our fallacies and accomplishments, and the things that exist outside of our control. I think that when studying history it is important to consider, not just what happened, but instead what it was like to exist in a certain time, developing empathy, and understanding people's unique experiences. These concepts are things I want to capture in my art - I want to affect people emotionally and force them to become introspective, then to become a better person. I also love to think about the stories and messages in these age old tales and reference them in my work because they are so timeless and true. I often look back to these tales as a source material for my work.

Polly Apfelbaum: *The Potential of Women*, Alexander Gray Associates, New York NY, September 7-October 21 2017.

I was fortunate enough to see this exhibition in person and it was really interesting to see the artist create an immersive environment using only her art. She had ceramic slab paintings hanging all across the pink walls, while the ground is filled with her hand made carpets of a cartoon characters. She really made the most of the space without over stimulating the observer. I am interested in displaying a lot of my work in the "room" setting, where I can hopefully immerse the viewer in an equally stimulating way. I love how the environment created by the room becomes a piece in and of itself, equal to the individual elements that make it up.

Williams, Alex, and Nick Srnicek. "#Accelerate Manifesto for an Accelerationist Politics." syntheticeidifice.files.wordpress.com/2013/06/accelerate.pdf.

Accelerationism is a relatively new philosophy with right and left branches, however this essay is focusing mainly on the left. In Accelerationism it is pointed out that Capitalism does have an endgame, and furthermore Capitalism is continuing to play out, but not to its maximal potential benefit to society. Instead it is in fact hurting many people and the planet itself. The authors also argue that as a society we need to push and accelerate Capitalism to its greatest possible output. That means focusing its efforts to the collective and technological advancement as a society. The authors believe Capitalism is taking us to one of two places; "either a globalised post-capitalism or a slow fragmentation towards primitivism, perpetual crisis, and planetary ecological collapse". I think this comes out through my work in the form of introspective emotions and questions in order to get the viewer to think about if they really are contributing as much as they can to society.

Hugnet, Georges. "Dada." *The Bulletin of the Museum of Modern Art*, vol. 4, no. 2/3, Dada and Surrealism: Essays by Georges Hugnet, 1 Nov. 1936, pp. 3–18.

This essay gives an excellent overview of the history, development, and philosophy behind the Dada art movement. It was made in response to the horrors of World War I, and in many ways was anti-art. Dada is immediate, shocking, and nonsensical. The essay also goes into the story of Duchamp and his fountain piece, and the spread across Europe with artists like Raoul Hausmann. I think the conceptual basis for Dada work provides a limitless platform for art and art making. It's not an aesthetic style I personally enjoy, however I find it very interesting as a philosophy and way of looking at art and art making. It also lead to some of my other favorite artists like Yves Klein, and his ideas of New Realism. The artists associated with this movement were very critical of the art world in a way that I hope to emulate in my own art.

Emin, Tracey. "The Stuckists" www.stuckism.com. 1999, Stuckist Manifesto.

This Manifesto is a Unique one that encourages artists to move away from conceptualism, and move towards owning what the artist brings. To explain that though in another way that artists should accept who they are, their flaws, and to be ok with being stuck and out of new ideas. The stuckist encourages people to show an image that is immediate and representational. This Reading Influences me because I agree we should to a certain part ignore the conceptual and look at what piece is just there in physical space. Where I disagree with this writing is that we should also look at the conceptual and imaginary spaces as well as the ones in the physical world.

Bostrom, Nick. "Are You in a Computer Simulation?" *Science Fiction and Philosophy*, 2016, pp. 22-25.

This article interests me because ever since I was a little kid I've been interested in science fiction, science and religion. Bostrom argues that one of three things must be true. First that the human civilization will go extinct before being able to simulate a universe. Second that any civilization capable of simulating a universe would find it unethical to do so. Third that we are almost certainly living in a simulation. Bostrom talks about how it is definitely not outlandish to simulate a universe, as the computing power it would take is not that far off. I think articles and ideas like this heavily influence my work because they help give me perspective. The perspective of how small we are, how big we are on the atomic level, and how many different levels and layers of reality are out there that we just aren't tuned into.

Leach, Bernard. *A Potter's Book*. Unicorn, an Imprint of Unicorn Publishing Group, 2016.

Bernard Leach is the most famous western potter that there is. If you ask any ceramic artist in this country or Europe they know who Bernard Leach is. He's famous because he was the first British Potter to travel to the likes of Japan, Korea, and China. He studied under some of their masters such as Shoji Hamada, and picked up East Asian aesthetics and philosophies. This book is all about his ideas of craft, what makes good ceramics, and his artistic philosophies that he is picked up. I actually disagree a lot with some of Leach's more conservative craft and skill opinions, but they still influence my work. I was brought up as a classical Leach style potter in High school, but have since then learned how to break against those classic traditions and methods in a contemporary way.

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Education

Denison University, Granville, Ohio

2018- B.F.A. Studio Art, Minor Political Science

The Haverford School for Boys, Haverford, Pennsylvania

2014- High School Diploma

Honors

Marimac Scholarship Recipient, For outstanding Leadership, and enthusiasm in the Arts.

Denison Undergraduate Research Fund Recipient, For year long Senior Research.

Solo Exhibition

March 2018 PoTZ PaintZ "n" other ThingZ, BFA Exhibition, MIX Gallery, Granville Ohio

Group Exhibiton

April 2018 The Sun is a Pomegrante Seed, Newark Art Space, Newark, Ohio

March 2018 Seen Your Show 2, NIAD art center, Richmond, California

December 2017 Seen Your Show, Kendall, Granville, Ohio

June 2017 Don't Eat My Toes, Donato's, Granville Ohio

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