

ABSTRACT

Title of thesis: THE ARTWORK OF ERIC GARNER
Eric Philip Garner, Master of Fine Arts, 2004

Thesis directed by: Professor John Ruppert
Department of Art

The artwork consists of the assembly of pre-painted wood components, involving the search for a unified, transcending whole from within a set of discrete elements. The following thesis text presents an assortment of ideas about the making of the artwork, with a similar goal of creating a cohesive package of many subsets.

THE ARTWORK OF ERIC GARNER

by

Eric Philip Garner

Thesis submitted to the Faculty of the Graduate School of the
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of the requirements for the degree of
Master of Fine Arts
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Advisory Committee:

Professor John Ruppert, Chair
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two otherwise colors juxtaposed
intuitive judgment rightness alternatives
color schemes recognized discovered
eventual harmony surface radiation
inner accumulation coating stratum
saturated optical mixing layers
thin inherent color lessens
sanding luminosity thin in succession
lower visual texture accumulation
renewed abraded surface complexion
bare wood beige light neutral value
asserted wood character negation
color seen wood association
history imparted working procession
economical wood from secondhand sources
not purchased yields a formal deduction
self-imposed limitation principle
narrow formal editing consistency
material supply implication production
bare mill finish shows studio wear
fractured surfaces, nail holes, scratches
reclaimed, dismantled materials conspiring

reduced dealing secondhand materials
preciousness liberating disposability ethic
out of the trash and then back in it
vast variety furniture-quality
mass of discarded wood middle grade
knotting, warping, surface finish
looks like assembly rightness introducing
new convergence problem algorithm
as Rauschenberg who might have once said
“things don’t fall wrong,” into perfected arrangement
rightness recognized extracted sifting
nailing alternatives dense rigid expanded
gluing possibilities fluid structural limits
gluing collapses future quick easy ones
longevity coating preparation diffusion
concealed image incorporation examination
in-place painting minimization
sanding urgency stockpile grows
drying extension process time
expanded surface painting possibilities
rotated new choices variables
color surface rhythm scale

frontal vs. three-dimensional, interior vs. exterior

warped pieces intentionally curved

variety involved sculptural issues

Are these paintings or sculptures? Certainly one answer could lie in the determination of whether illusions of space are created on substantially flat surfaces, utilizing pigments. Ultimately this distinction is irrelevant, yet classification of this body of work as painting or sculpture could be important if certain expectations or preconceptions are established in future pieces, in terms of process or form.

Color sings, form dances. It's nice to have the whole ensemble.