

## ABSTRACT

Title of Thesis: MODUS OPERANDI

Jeremy Joseph Flick, Master of Fine Arts, 2009

Thesis directed by: Professor Dawn Gavin  
Department of Art

“Modus Operandi” is a presentation of the resulting images and artifacts premised on the artistic investigation of the found patterns of tinted security envelopes. The works included in the exhibition engage a theoretical dialogue, representing an awareness of the language of abstract painting and offer some possibilities of its future recalling that “painting is more than an act of remembering the conditions of daily experience; it is an exercise in looking; a subject in itself” (Grabner 25).

Based upon serial strategies and procedures, the individual works of art included in the exhibition, along with this and any other supporting documentation, are subdivisions, which collectively offer a broader understanding that through investigating the whole of visual culture, even the most banal or trivial, and the most marginalized patterns and decorative motifs can become symbolically, even poetically, vested with meaning.

MODUS OPERANDI

by

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University of Maryland College Park in partial fulfillment  
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2009

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2009

DEDICATION

In Loving Memory of Peggy Ward and Mary Flick

## ACKNOWLEDGMENTS

To the Faculty and Staff of the Department of Art at the University of Maryland for all your support and encouragement over the last three years.







To my friends and family. Thank you for your love and support.

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66 x 54 inches
2.  *Absent Without Leave, 2009*  
Acrylic on canvas  
72 x 60 inches
3.  *Still Waters, 2009*  
Acrylic on canvas  
28 x 22 inches
4.  *Grids, 2007-09*  
Mixed Media  
Dimensions Variable
5.  *Snowflakes Make the Sidewalk Softer, 2008-09*  
Screen prints on polypropylene  
Dimensions Variable
6.  *Sisyphean Camouflage, 2009*  
Latex  
Approx 138 x 324 inches

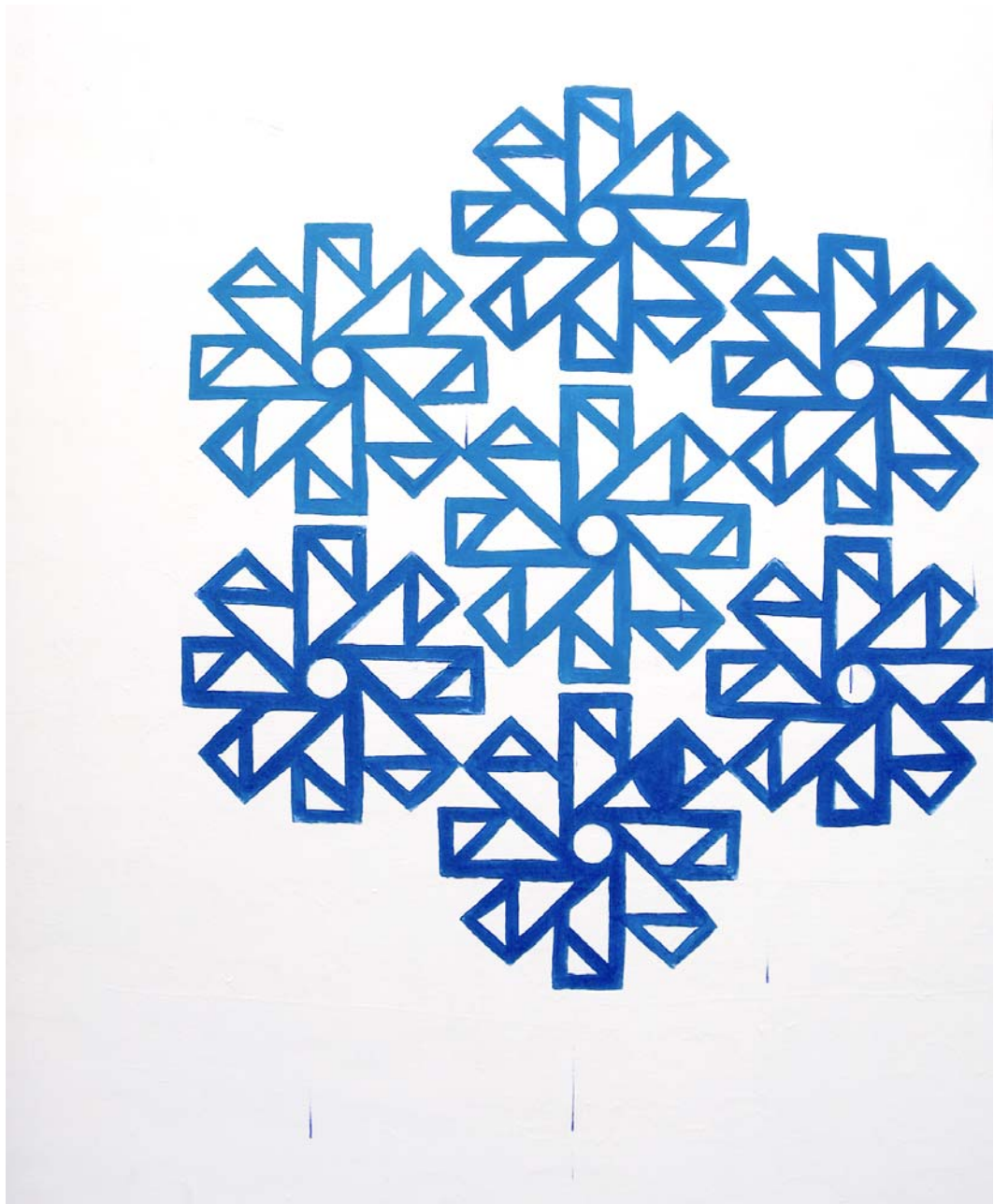


Fig. 1 *Modus Operandi*, 2009



## **The Dull Impulse**

*If at first, the idea is not absurd, then there is no hope for it.*

Albert Einstein

Abstraction, as stated by artist Annabel Daou, “is a mental process where the artist extracts from and creates form...You can take anything as a starting point—abstraction lets you do that. Then it becomes its own world, and it’s like being inside the work” (MacAdam pg. 110). It usually begins with a dull impulse—that motivation, a level of engagement, which seemingly comes out of left field when you begin to collect and compile stuff that for some reason strikes your curiosity. Many times this dull, absurd impulse is just a passing fancy, but other times it becomes an obsession. Once the obsession is made real or elemental in some way, as related to an idea or procedure, it can become the basis of artistic investigation. William Davies King, in his book *Collections of Nothing*, acknowledges collecting as a means to find “order in things, virtue in preservation, knowledge in obscurity, and above all it discovers and even creates value ” and that there very well could be “something in nothing” (King 7).

“Modus Operandi” is a presentation of the resulting images and artifacts premised on just such a dull impulse relating to the artistic investigation of the found patterns of tinted security envelopes. The works in this exhibition are not mere formal, reductionist exercises, but very self-conscious investigations of abstraction that signal both its history and poetic possibilities. As I began to collect the patterns, mostly through “junk” mail at first, but then taking advantage of the internet as a research tool, I had no desire to produce works of art based on the patterns. As my collection began to grow, however, I began to recognize that many of the patterns alluded to painting through their

geometric and gestural aspects. Many of the patterns seemed to reference specific modes of abstraction, though the envelope itself, the site of the pattern, is banal and nothing more than ephemera—transitory, mechanical, mass-produced, and not intended to be retained. I became increasingly interested in the idea that when removed from their common, everyday usage these patterns could be mistaken for serious critical investigations of abstraction. The displacement of these patterns is one of mindful fragmentation redirecting the attention on the pattern away from the context of the envelope to reposition it in the rubric of abstraction. The works included in the exhibition engage a theoretical dialogue, representing an awareness of the language of patterning and abstract painting and offer some possibilities of its future recalling that “painting is more than an act of remembering the conditions of daily experience; it is an exercise in looking; a subject in itself” (Grabner 25).

Based upon serial strategies and procedures, the individual works of art included in the exhibition, along with this and any other supporting documentation, are subdivisions, which collectively offer a broader understanding of the investigation. In his 1966 essay *Serial Project No. 1 (ABCD)*, Sol Lewitt describes serial works as:

multi-part pieces with regulated changes.... If some parts remain constant it is to punctuate the changes. The entire work would contain sub-divisions that could be autonomous but comprise the whole.... The serial artist does not attempt to produce a beautiful or mysterious object but functions merely as a clerk cataloguing the results of the premise (Meyer 226).

I utilize the postmodern strategy of appropriation as a prominent aspect of my process. The appropriation strategies that I employ as part of my creative process do not engage the philosophical and cultural critique associated with certain types of appropriation. As Jasper Johns has stated, “I’m interested in things which suggest the

world rather than express the personality.... The most conventional thing, the most ordinary thing—it seems to me that those things can be dealt with without having to judge them; they seem to me to exist as clear facts, not involving aesthetic hierarchy.” My utilization of appropriation is aligned with this Pop sensibility towards the critique of art history and modernist art making rather than the sexual/racial/social politics associated with the appropriation artists of the 1980s. Cindy Bernard, a Los Angeles-based artist who uses security envelope patterns in her photographic works, speaking on the appropriation of envelope security patterns, states:

[The envelope patterns are] not already heavily encoded with the weight of culture in the way that media imagery is, so I don't feel that my work poses the same problems that appropriation now encounters.... I blow them up on a Xerox machine before I shoot them so that the photograph is a flat reproduction of relatively minimal patterns. The emphasis is not so much on the quality of the image but on the context...and the way it is ultimately used. Abstraction is camouflage (Selwyn 111).

The purpose of the patterns' existence within the envelope is to hide the contents of the envelope—to obscure information and render the envelope opaque, and to function as camouflage. The appropriation of the pattern and the act of removal of the pattern from its found source does not distort or change the content of the pattern, only the context.



Fig. 2 *Absent Without Leave*, 2009

## **Pattern Recognition**

*Modern painting is invaded and besieged by photographs and clichés that are already lodged onto the canvas before the painter even begins to work.*

Gilles Deleuze

The history of abstraction is rooted in the avant-garde and its oppositional rhetoric. Modernism, as argued by Clement Greenberg and others, is defined through abstraction's rejection of narrative and any outside influences in search of a deductive and self-referential object whose content is solely defined by its form. Ideas and attitudes towards abstraction have changed over the years. Its focus is no longer framed by the logic of essentialism, but is:

A given, an option that is taken for granted as one chooses rather than fights to become an abstract painter. It is a choice, however, within a discipline that has become a field of specialization by virtue of taking on the characteristic of language...then under the aegis of postmodernism, painting's history is a finite collection of styles readily offering itself up for quotation. In other words, paintings are read in and through reference to other paintings...(Walker n.p.).

When recognized as a language system, the history of painting is subject to rearrangement through abstraction.

Many of the abstract patterns found inside security envelopes are dense and intricate. The patterns, though non-specific, offer extended references to the whole history of patterning, from textiles, to wallpaper, tiles, and architecture. Each pattern has the implicit potential for infinite repetition. The patterns can be organized into categories, ranging from circles and dots, circles and squares, diamonds and squares, code, stipple and stucco, hatch and cross-hatch, straight lines, not-so-straight lines, lines in columns, plaid, flakes and stars, images and logos, floral and wood-grain, solids, and so on.

Many of the patterns evoke sentiments of art-nouveau in their swirling, free-flowing organic imagery. Still others aesthetically evoke Victorian Era pattern and decoration—marked for its eclectic interpretation and revival of Gothic and medieval aesthetic styles in combination with Middle Eastern and Asian influences—which included an abundance of ornament and surface variation. “Victorians themselves had been pattern-makers,” Jessica Feldman, Professor of Modern Comparative Literature at the University of Virginia, comments, “reimagining a Romantic organic unity as a process of bringing internally linked complexities into expanding sets of relations with external complexities” (Feldman 456).

The envelopes’ patterns are merely a decorative component added to the inside of the envelope providing a tint which functions as a visual barrier to the inside of the envelope. The presence alone of the pattern provides the security feature, which veils the contents of the envelope. The patterns themselves, however, are superfluous and not deeply encoded in meaning—offering an extraneous decorative element to the otherwise mundane white envelope—ephemeron that is not typically valued; banal artifacts of culture that are more destined for the landfill than the museum. Artist Robert Kushner offers a reminder however, that “It’s a big world, look at your grandmother’s quilt, look at the carpet you’ve been standing on, look at the ornament outside your building,” look inside that envelop, and “Enjoy it. It’s a huge rich visual feast out there” (Swartz 12). Kushner’s optimistic, pluralistic view offers that it is not simply painting’s history made available for quotation through abstraction, but that the whole of visual culture, even the most banal or trivial, and the most marginalized patterns and decorative motifs can become symbolically, even poetically, vested with meaning.



Fig. 3 *Still Waters*, 2009

## **The Icon**

*Out of one's trash, one tries to make treasure, or at least a less stinky form of trash.*

William Davies King, "Nothing to Speak About"

Typically, the aesthetic experience of pattern is one that promotes focus on the structure. Its clear surface orientation makes pattern conceptually easy to understand. Works of art that traditionally deal with patterning, like those created by the Pattern and Decoration (P&D) artists of the 1970s and early 80s, utilize its qualities to emphasize technique and craft. P&D was a short lived movement in twentieth-century art whose optimistic and progressive vision looked towards visual pleasure and the beautiful as a counter-argument to the restrictive aesthetics of the art world that Minimalism had imposed.

The concepts and motivations behind the works included in "Modus Operandi" have strong similarities to the approaches adapted by the P&D artists. My works however are less focused on the emphasis of craft and technique. My work however does not share in P&D's, arguably, progressive, and transgressive spirit. I am not directly concerned with the romantic notion of elevating decoration and ornamentation to the status of high art. I do however share in the P&D concern for abstraction's ability to engage a broader dialogue, and that patterns, as stated by artist Tony Robbins, "when juxtaposed, superimposed or interpenetrated (can) establish spatial complexity" and can act as a "metaphor for contemporary experience" (24). And, that in exploring referential abstraction through these found patterns offers both an affection to both abstraction's history and an affection towards the everyday, and can perhaps humanize and make colloquial a language that Postmodernism made stale (Grabner 23).



In works like *Modus Operandi* (fig. 1) and *Absent Without Leave* (fig. 2) I employ the strategies of superimposition to give a visual and conceptual complexity to what could easily be understood as simplistic, minimal, investigations of Form. Both works, with their painted, textured surfaces and absent of figuration or representation, immediately assert themselves as paintings. The overtly painterly aspects of the work are further announced through the naïve immediacy of the handling of the materials and the clear lack of interest in craft or technique. The drips of paint, the inconsistent application of the paint, along with the revealed pencil lines inscribed on the canvas, only emphasize that these works are indeed made by the hand of the artist. The star elements of *Modus Operandi* are pushed to edge of the composition and marginalized while the composition of the black façade in *Absent Without Leave* is both open and closed—a statement both complete and incomplete simultaneously. The naivety of the painting subverts the idea that these works are serious investigations of strictly formal concerns and undermines the autonomy of the paintings.

The dominant visual component of each painting is an isolated repeatable unit from an envelope superimposed over a white ground. Revealed through the chalky whiteness, are the underlying textures and presence of complimentary patterns. By isolating the repeatable unit from the envelope pattern, the paintings allude to the presence of an extended reference without revealing the pattern's direct relationship to the envelope. The single unit becomes iconic of the source pattern only through its symbolic relationship. The re-presentation of these iconic representations of the original pattern allow for the “deterritorialization of the original,” to cite Boris Groys. “By means of bringing it closer represents... an invisible and... devastating employment of violence,

because it leaves behind no material trace” of the source material (Groys 62-3). The resulting icon of the pattern is both ambiguous in its reference and strikingly familiar, but without the reference to the envelope, the icon sheds its autonomy and becomes both deceptive and elusive. As metaphor, the pattern is enabled to take on symbolic meaning or even poetic reference and is open to recombination into new patterns, to new points of reference. By forcing the metamorphosis of “the repetitive into something unique” (65), I am able to transform that which is reproduced and artificial into something living and original, thus allowing for an original to emerge out of a copy thus humanizing and making it real and meaningful.

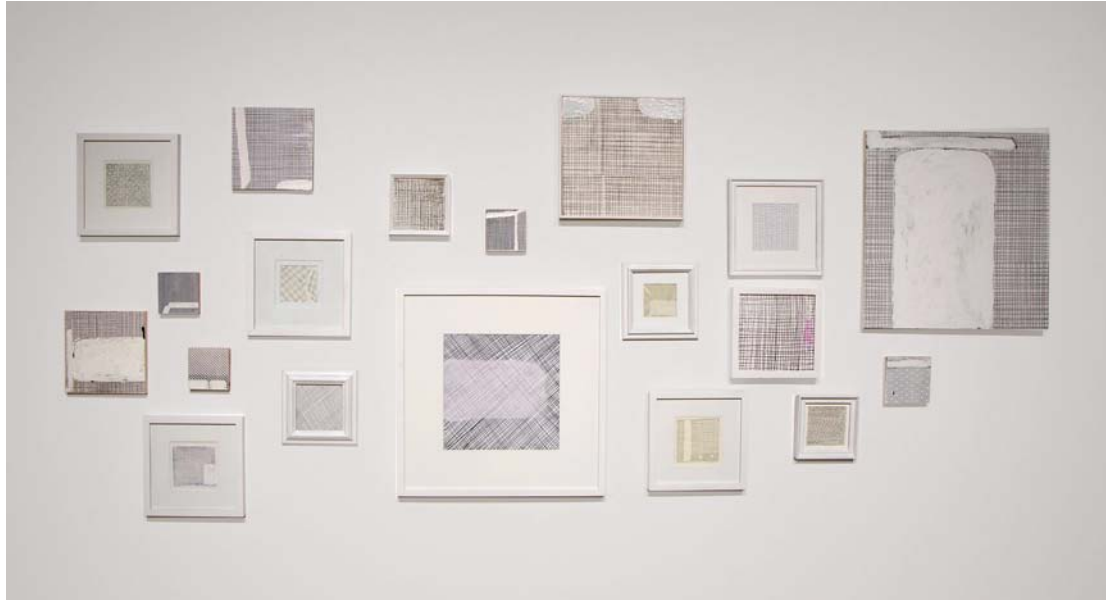


Fig. 4 *Grids*, 2007-2009

## The Grid

*It's a nice thing, a nice contrast visually—the horizontal and vertical lines crossing each other....*

Robert Ryman

Perhaps there is no other form as essential to the Modernist aesthetic as the grid. Artists like Piet Mondrian, Agnes Martin, Sol Lewitt, and Robert Ryman have made careers out of exploring the possibilities of the grid. The grid itself is a visual anchor—an arbitrary framework upon which form and content can be assembled. It is a means of organization rather than an end in itself. The grid is neutral. As Lewitt comments: “The grid system is a convenience; it stabilizes the measurements and neutralizes space by treating it equally” (Lippard 9).

By its nature, it represents order and stability. It is both direct and allusive, closed, but open to reference and association, forever linked to the language of and emblematic of the modernist philosophy. As Rosalind Krauss, in her 1978 essay *Grids*, describes:

In the spatial sense, the grid states autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back on nature.... In the temporal dimension, the grid is an emblem of modernity by being just that: the form that is ubiquitous in the art of *our* century (Krauss 9-10).

Lucy Lippard provides an alternative to Krauss’s discussion of the grid, by recognizing that as “specific as the grid may seem, it is obvious that it lends itself primarily to generalization, even ambiguity. Not incidentally it has traditionally been a game field, an arena for mental and physical exercises ranging from chess to tic-tac-toe to football” (Lippard 13).

In its simplicity, the grid provides the major organizational feature of most of the patterns utilized by security envelopes. It allows for the basic elements of the pattern to

be repeated in a uniform and consistent way. In many cases the pattern itself is a grid— simply a series of horizontal and vertical lines in which the distance between the lines provides adequate coverage of the envelope lining to provide the necessary security feature. Many of these grids exhibit interesting gestural qualities by appearing as if they were hand drawn. The lines are not mechanical, but instead weave and meander across the surface of the envelope—giving a sense of warmth and life to a form traditional seen as cold and reductive. The lines do not always run parallel, they sometimes slide into other lines; a type of slippage occurs when the lines collide, and their weights and densities change, providing an organic figurative component to the sterile convention of the grid.

*Grids* (fig. 4), included in “Modus Operandi,” is a presentation of nineteen individual, modular components, which incorporate the grid as their visual anchor. In each piece, the grids extend both horizontally and vertically with slow insistence. The grids are open and extend beyond the physical boundaries of the picture plane. The individual elements of the composition are connected through the persistence of the grid, and appear to be mere fragments of a much larger grid. The installation itself is based on the logic of the grid as a systematic means of organization. The grids in these pieces are not strict horizontals and verticals but are instead direct references to, and in several instances direct appropriations of, the *hand-drawn* grids of specific envelope patterns. The grid, in *Grids*, is not treated as an autonomous structure, but instead more like Lippard’s playing field, with each component being a site of investigation and experimentation. In several of the pieces the grids are disrupted by painted white shapes, whose application is a thick, haphazard impasto. These shapes are representative of the

window openings of the source envelope, whose presence disrupts the flow of the grids. The overtly “hand-painted” quality of the shapes is in sharp contrast to the mechanically reproduced grids, and a direct embrace of the gestural associations of the appropriated *hand-drawn* grids.

The individual components that make up the whole installation demonstrate a variety of approaches to the re-presentation of the found grids. Ranging from digital reproductions used as collaged elements to small drawings of ballpoint pen on paper, each piece of the complete work offers a sense of innocent play in the artistic investigation. *Grids*, seems to take John’s sketchbook note, “Take an object. Do something to it. Do something else to it. Do something else to it...” quite literally. In the work *Grids*, the grid is not considered an autonomous element in itself, but instead as an armature upon which to engage the activity of painting. The interest is not in the result of the experience, but in the experience itself. Though each component that makes up the work could exist autonomously as a work in its own right, the pieces are seen as a collective and their ultimate meaning lies not in the individual but in the whole.

As the first work the viewer encounters in “Modus Operandi,” *Grids* offers a generous glimpse of the work that is to come as he or she continues through the exhibition. In its generosity, *Grids* reveals itself, perhaps, more as a glimpse into a sketchbook rather than a complete statement. It is a work that poses the questions that need not necessarily be answered. I am reminded of the Jasper Johns quote: “When you work you learn something about what you are doing and you develop habits and procedures out of what you're doing,” *Grids* is a work that is not shy to show that the envelopes and the patterns, which provide the source for the serious play of artistic

investigation, are themselves subject to arrangement and rearrangement through an understanding of abstraction and, ultimately, the history of painting. It is a work interested in revealing an interest in pluralism, offering itself as a complete image through which past sensibilities have been filtered through the experience. In its pluralism it is interested in inclusion rather than exclusion and that this dialogue recalls, again to quote Johns, “A painting should contain more experience than simply intended statement,” and that the act of looking, again, can be a subject in itself through painting.

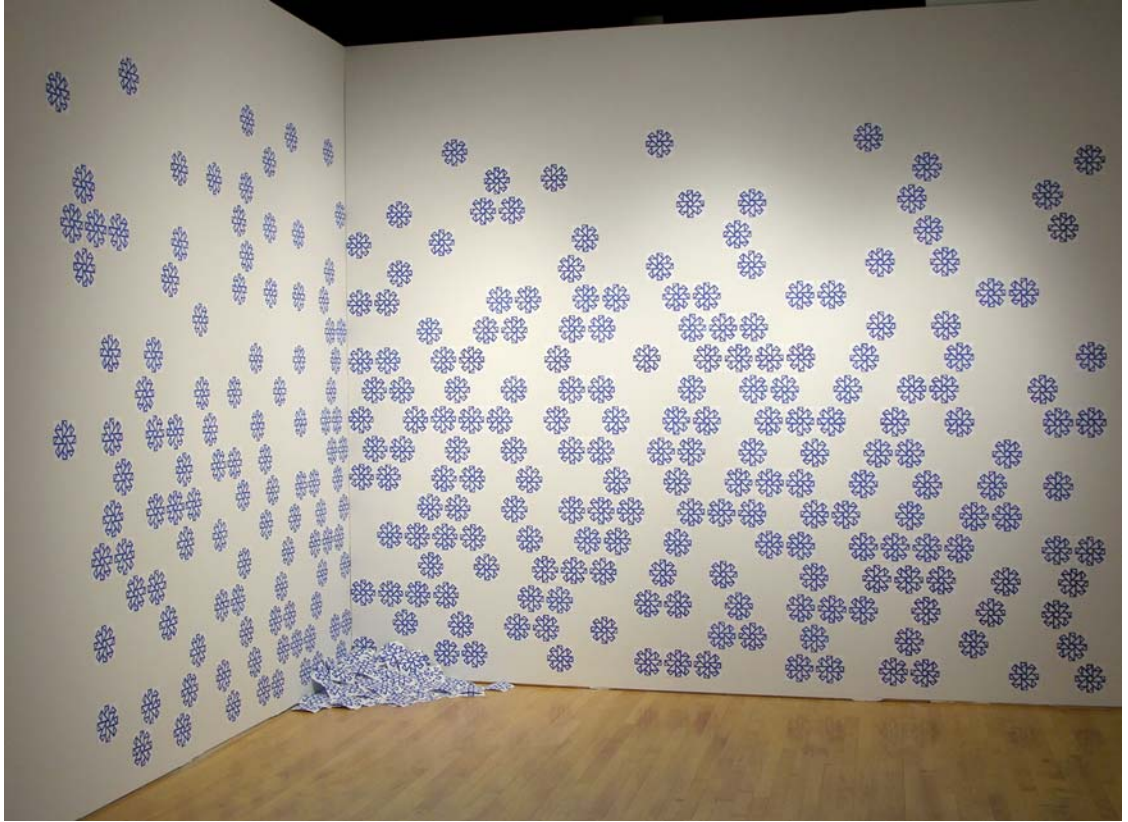


Fig. 5 *Snowflakes Make the Sidewalk Softer*, Installation View



Fig. 6 *Sisyphean Camouflage*, installation view



## **Snowflakes and Camouflage**

*Ornamentation was everywhere...they used stencils to paint flower patterns on their walls...My grandparents refused to live in bleak empty rooms and decorated everything.*

Rahway Zakanitch (Danto 8)

The isolation and recombination as means of transformation of the icons of the patterns is clearly reflected in all the works included in “Modus Operandi,” but I would like to focus the discussion on two specific works which also extend further into symbolic and poetic reference: *Snowflakes Make the Sidewalk Softer* (fig. 5) and *Sisyphean Camouflage* (fig. 6). Though contradictory in their approaches, both works offer extended poetic dialogues utilizing found patterns which recognize that meaning can be arrived from even the most absurd of starting points.

*Snowflakes Make the Sidewalk Softer* is an obsessively constructed installation, made of several hundred “star” icons isolated from the pattern of a security envelope, which are screen-printed on polypropylene. The elements are arranged in a grid to reflect the arrangement of the pattern found in the envelope and adhered directly to the gallery wall. The overall grid, however, is incomplete. There are gaps and spaces between the elements that disrupt the overall pattern. Some of the elements are arranged on the floor, as if they had fallen off the wall and begun to pile up at the intersection of the floor and the wall, thereby giving the impression that the entire piece could succumb to the force of gravity—or that the entire piece could slowly disintegrate into a pile on the floor. Though static, the image created by the installation is made fragile and ephemeral like snowflakes, as the title of the piece suggests.

Unlike snowflakes however, each “snowflake” in the installation is exactly the same as every other “snowflake”—they lack any uniqueness that would make them

individual (except for minor, slight imperfections in their printing). The “snowflakes” are mechanical reproductions and iconic representations of the original stars of the source envelope. Even when arranged in a grid, they lack the aura, to use Benjamin’s term, of the original star and pattern of the envelope. As a copy it lacks the authenticity of the original—these snowflakes are artificial. Their coldness is not one of temperature but, instead, their sterility.

Through their form and their flatness, these “snowflakes” of the installation, are not only iconic of the source envelope pattern, but are emblematic and historically linked to modernist approaches to formal abstraction. These “snowflakes” are mechanical, produced not through nature, but through mechanical means. Their substrate—polypropylene, an engineered thermoplastic polymer that is durable, flexible, and very resistant to fatigue—is man-made. The image printed on the material is screen-printed, again emphasizing the mechanical nature of the piece and referencing the icon’s relationship to its mechanically printed source. The screen print allows for unlimited reproduction, for the production possibility of an infinite number of snowflakes.

Actual snowflakes often soften sidewalks aesthetically. The title of the installation alludes to the poetic image of snowflakes slowly accumulating and softening the rigidity of the concrete. The reality of the soft, powdery, stark, virgin whiteness of snow is quickly rendered gray as sludge within hours, so the experience of the poetic visual is temporary. The existence of the image remains only as memory. The “snowflakes” in the installation engage in a serious play with their symbolic relationship to their actual temporary existence. The arrangement is composed, but arbitrarily so. The material and

the mechanical processes that determine their existence allow the “snowflakes” to be but a collection of things subject to rearrangement.

The title of the installation, *Snowflakes Make the Sidewalk Softer*, is taken from a line in the song *The Fastest Year* by the New York singer/songwriter, Gerritt Reeves from his 2005 album “The Great American Novel.” The song begins: “She’s sleeping now/ As moments turn into a lifetime/ When it got dark she thought the/Sun had lost its shine/But I assured her that/Its somewhere all the time.” There is a beauty to the uniqueness and the ephemerality of a snowflakes existence. The snowflake is made beautiful through its momentary life. The sun melts the snowflakes so that their physical existence is replaced by a presence that then exists only in memory.

The sun often represents the mythological, Greek figure, Sisyphus. Sisyphus was a king, credited for his clever, quick-witted nature. He betrayed Zeus by divulging his secrets and as punishment, was killed and then banished to the underworld. Even in death Sisyphus lived up to his reputation for slyness and cheated death by escaping to the world of the living. Once recaptured, Zeus displayed his own cleverness by binding Sisyphus to an eternity of frustration, forcing Sisyphus to push a giant boulder to the top of an impossibly steep mountain. The task was both tedious and impossible; when nearing the top of the mountain, the boulder would slip from Sisyphus’s grip and roll back to the bottom of the mountain, forcing him to begin again.

The French writer Albert Camus recognizes Sisyphus as the absurd hero. In his 1942 essay “The Myth of Sisyphus,” Camus introduces his philosophy of the absurd: man’s futile search for meaning and unity in an unintelligible, absurd world. Camus’s absurdism is form of reasoning, which is characterized by an acknowledgement of the

mundane nature of world. The only thing that remains is to continue to search for meaning, no matter how futile, because the search itself can provide the necessary meaning in the absurd world. The absurd character of Sisyphus spends his eternity performing a task devoid of meaning. However, Camus focuses on Sisyphus's state of mind during each half of his task. Camus claims that when Sisyphus acknowledges the futility of his task and the certainty of his fate, he is freed to realize the absurdity of his situation and to reach a state of contented acceptance. When he is pushing the rock uphill, he is facing the struggles and difficulties of life that we all endure. When the rock is rolling downhill, he is aware of the uselessness of his task. Sisyphus is clearly conscious of the extent of his own misery. Through the recognition of his destiny, Sisyphus transforms his struggle into "absurd victory" and finds meaning, if not happiness in the meaningless. Camus concludes, "all is well," that:

One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world. The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy (Camus 111).

"The Myth of Sisyphus" provides an allegorical context for the work *Sisyphean Camouflage*. The work is the re-presentation of a particular pattern of a security envelope as a large wall painting. The icons of the pattern re-presented are enlarged to such a degree that the piece envelopes the space as the installation extends nearly thirty feet and is the full eleven-foot height of the gallery wall. Painted directly on the wall, the work asserts itself with a concrete authority. It is not contained by the gallery space, but instead transforms the space of the exhibition and the works within. Unlike *Snowflakes Make the*

*Sidewalk Softer, Sisyphian Camouflage* does not feel ephemeral. The two distinct repeating elements of the pattern are like Sisyphus's stone; enclosed, as square boulders, they are arranged as a grid but at a slight incline to the corner of two walls. The pattern aspires to extend beyond the gallery, but its presence is fixed to the walls of the gallery. As an artifact of artistic experience, the life span of *Sisyphian Camouflage* is determined by the duration of the exhibition. When the exhibition closes, a fresh coat of white paint will erase all physical trace of the work—similar to the sun melting the snowflakes.

Pointless or interminable activities with no conclusive outcome are often described as Sisyphian. Conceptually speaking, *Sisyphian Camouflage* is as a Sisyphian project. Though its construction utilizes stencils as a means to expedite the physical labor of the work, the piece is still hand-painted. In contrast to *Snowflakes Make the Sidewalk Softer, Sisyphian Camouflage* is not created by means of mechanical reproduction. The work is created to be erased, to be remembered only through documentation of its existence. Though it can be recreated, each manifestation will be one of “starting over,” perhaps with a Sisyphian smile, and the result will be one that is unique.

## **Concluding Notes**

“Modus Operandi” should not be seen as the beginning or end of a specific project. The general ideas and concepts that informed and motivated the works of the exhibition can be pursued ad infinitum and are in no way limited to the exploration of envelope patterns. Visual artists are “meaning makers not just image makers...and it is not just that (they) recognize images...it is that (they) constitute meaning out of things and...learn from others how to do it” (Danto 10). There will always be that dull impulse as the motivation behind creative endeavors and inspiration can come from all sources—but perhaps the richest most meaningful of these begin with the most simple and the most mundane of sources.

## Exhibition Checklist

1. *Absent Without Leave*, 2009  
Acrylic on canvas  
72 x 60 inches
2. *C'mon*, 2009  
Acrylic on canvas  
20 x 16 inches
3. *Grids*, 2007-09  
Mixed Media  
Dimensions Variable
4. *I Feel Mysterious Today*, 2008-09  
Acrylic and tempera on canvas  
40 x 60 inches
5. *Modus Operandi*, 2009  
Acrylic on canvas  
66 x 54 inches
6. *Sisyphean Camouflage*, 2009  
Latex  
approx. 138 x 324 inches
7. *Snowflakes Make the Sidewalk Softer*, 2008-09  
Screen prints on polypropylene  
Dimensions Variable
8. *Still Waters*, 2009  
Acrylic on canvas  
28 x 22 inches

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