

Sort of Specific

Thesis

Presented in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts in the
Graduate School of The Ohio State University

By

Elizabeth Foster, B.F.A.

Graduate Program in Art

The Ohio State University

2019

Master's Examination Committee:

Steven Thurston, Advisor

Carmel Buckley

Suzanne Silver

Copyrighted by
Elizabeth Foster
2019

Abstract

In thinking about time and memory, more specifically how they manifest for me via form, patterning, and material, I begin to find context for my practice. Repetition is a patterning in both the surface and form development of my work. The accumulation that develops is a meditation that provides a semblance of control. Through material investigations of clay and glaze, I disrupt patterns to question my sense of control, and in a way to confront issues I face in my work and life.

Dedication

To my studio mates throughout the years, I appreciate all of you.

Acknowledgments

A huge thank you to my committee: Steven Thurston, Carmel Buckley, and Suzanne Silver, for their wonderful encouragement and insight.

Vita

2007 Rush-Henrietta Senior High School
2011 B.F.A. Art, Alfred University
2016 to present Graduate Teaching Associate, Department
of Art, The Ohio State University

Fields of Study

Major Field: Art

Table of Contents

Abstract.....	ii
Dedication.....	iii
Acknowledgments.....	iv
Vita.....	v
Table of Contents	vi
List of Figures	vii
I. Sort of Specific.....	1
II. Memory Transformation.....	3
III. Time and Earth	9
IV. Grids.....	11
V. Polka Dots and Shadow	13
VI. Projection to Distortion	18
VII. Glaze	21
VIII. Control and Restraint	25
IX. Conclusion.....	28
Bibliography	30

List of Figures

Figure 1: <i>Pinnacle Pair</i>	2
Figure 2: <i>Radish Hatching</i>	4
Figure 3: <i>On Bricks Growing Spikes</i>	6
Figure 4: <i>Cylinder Composition</i>	8
Figure 5: <i>Moon Calendar</i> (section of 136)	13
Figure 6: Polka Dot Painting	15
Figure 7: Photograph of the sun casting shadows on curtains	17
Figure 8: <i>Radish Hatching</i> glaze detail	21
Figure 9: <i>On Bricks Growing Spikes</i> glaze detail	23
Figure 10: <i>Pinnacle Pair</i> glaze detail	24
Figure 11: September Display Case	27
Figure 12: Exhibition documentation, <i>Sort of Specific</i>	29

I. Sort of Specific

Occupying a realm that is “sort of specific” is really about being more than one thing at a time. For me, it is about the flow of thought and the flow of memories as they intertwine, and how time and repetition begin to merge. My ceramic forms begin as sketches rooted in fuzzy thoughts, flashes of memories, or something briefly glimpsed. “Sort of specific” is never just one thing but grounded in all those things as they merge, and the layers obscure the sources. As I explore form and pattern, the specificity transforms over time as sources move back and forth between two-dimensional drawings and three-dimensional forms.

Time and memory equally inform my patterns and forms. My process of repetition with multiples, projections, shadows and tracing illuminates the way I interpret the world around me. Awareness of time through repetition gives me a sense of control. The work is always referencing recollections, usually jumbled or skewed as they overlap and merge within the work. That is the sort of specific. These melded references are the foundations for the specifics to transform out of. Memories are fluid, working their way from one thing to the next in my mind and also within my work. Creating work that resides in the realm of the “sort of specific” is a desire to generate compositions that embrace sensations of familiarity, while distorting those associations within their translation and alteration through time, form, pattern, and material.



Figure 1: *Pinnacle Pair*

II. Memory Transformation

Nearly every ceramic piece I build starts out as a series of sketches done in my studio, a sort of planning process — two-dimensional sketches become three-dimensional form. I sketch the piece again after it is completed, continuing that cycle of sketching and building, each time abstracting and changing the form, pushing against its specificity. *Pinnacle Pair* (figure 1) demonstrates this process most readily. The taller piece came first, sketched in reference to natural sandstone arches and rock formations of the western United States that tell of the planet's time and material. The form took on a new image, something that referenced more a pair of cartoon pants than rock formations. As a result, that new shift occupied that "sort of specific" territory. The memory became fluid, it shifted as the forms took shape, transforming into something new. In response, the next round of sketches allowed the second sculpture to be something less specific. By adding a third vertical and cornering of the cylinders, the new form distinguished itself from the first piece while remaining in the same realm. This process enables me to test the limits of my forms and building habits.



Figure 2: *Radish Hatching*

The multiples that appear in *Radish Hatching* (figure 2) and also in *On Bricks Growing Spikes* (figure 3) originated as bunches of radishes I saw at a farmer's market last summer. The first versions of the "radishes" were bigger, almost ten inches long and pointed on the bottom as if they had roots growing into the ground. Overtime, and through the accumulation of them as form, my associations to the forms became more fluid. Their origin shifted from radishes to what initially felt like flower buds not yet bloomed attached to the top of a sculpture, almost growing out of it. Eventually my mind morphed them into rows and rows of "eggs" in my studio that referenced a reoccurring dream.

I see the eggs as polka dot patterns in three-dimensional form. As I formed more and more multiples of this shape, a new pattern developed. The original reference changed, becoming less egg or strawberry-like as they grew out of the surface in ordered rows. The polka dots provided new associations as the forms shifted again. They became smaller rain drop shapes, then even slimmer and sharper. Just like polka dots projected from an angle shift and become oblong ovals, I shifted or stretched these egg shapes into spikes growing out of the surfaces, like the natural spines of cacti. These spikes can be seen in both *On Bricks Growing Spikes* and *Cylinder Composition* (figure 4).



Figure 3: *On Bricks Growing Spikes*

Within these shifts reside “sort of specific” associations. All the layers merge into one moment. The separate pieces now share the same memories, the same form simultaneously in different ways. The eggs installed on the wall establish a different feel than they do attached on the surface of a sculpture as flower buds. On the wall they read as purposefully organized and on the floor piece they read as organically growing up to bloom — defining themselves as the same but different in relation to each other.

Declaring that these sculptures have elements “growing” out of their surfaces is an amusing observation. Fired ceramic is not alive, it cannot grow. Yet these lines of thought can

be blurred. Elizabeth Povinelli's first chapter of her book *Geontologies: A Requiem to Late Liberalism* discusses what she calls the three figures of geontology. The one "growing ceramic" can be related to most is the Animist. The Animist is an equivalent between life and nonlife, the lines are blurred between them. The Animist sees life where others might see nonlife. Life is the human, as long as humans keep on living. Nonlife is the extinction of humans, all biological life and the planet itself. Bringing the planet itself into nonlife shifts the focus back to a time before people, when there were just the geos. "The Animist insists that the difference between Life and Nonlife is not a problem because all forms of existence have within them a vital animating, effecting force."¹ Describing ceramic sculptures and bricks as growing or blooming can be seen through this lens. Ceramic pieces are not growing, they are not alive. But during the making they are imbued with the physical impression of my hands, my actions. Fired clay is a frozen memory of my actions that came before. These shifts between Life and Nonlife can be described in the Animist as a mix of both simultaneously.

¹ Povinelli, Elizabeth A. *Geontologies: A Requiem To Late Liberalism*. Durham: Duke University Press, 2016. pg 17-18.



Figure 4: *Cylinder Composition*

III. Time and Earth

I took a road trip across the United States a few years ago that continuously informs my method of working and how I see myself in reference to scale. Whether I was in the presence of unassuming boiling ponds, Old Faithful shooting up into the sky, or lost within the expanse of a place like the Badlands National Park, I was reminded of how small I am on this planet. For me, standing in what are truly alien environments, I was overwhelmed with how small I am to the world around me. That experience of being in and among those landscapes forever changed the way I understand and use material, and it greatly influenced my awareness of scale. All these things I encountered on that trip are things I still think about nearly every day. For me, it all comes back to the Earth and out of that, the time of the planet, and the time of myself living on it.

I constantly think back to the material of the earth I saw emerging from the edges of geysers in Yellowstone National Park. The familiar texture of mud (while shocking in colors of orange and blue) seemed like it could be dried out to be used as clay. Even in spots where the sun had dried geysers that were not very active, cracked mud evoked clay left to dry too long on plaster. I wanted to touch it, to scoop it up and take it with me. To pinch and form it into an object with my hands, leaving fingerprints behind. My practice focuses around the manipulation of ceramic material. I'm drawn to the tactility of clay, of leaving marks in the surface whether they be my fingerprints, marks I create with a serrated edge, or the seams left unblended between coils. The sculptures I create have the pinch marks and coils visible. The presence of my hand is evident in the work. I leave the coils unblended in my pieces so the layers of each are visible like a cross section of geologic layers.

Raw ceramic materials have been eroded or formed through years of sedimentation; they have the history of the Earth embedded within them because they came into being from such a slow process, time condensed in layers. I am aware of the contrast in the deep time of the planet that made these raw ceramic materials (millions of years,) versus the time it takes me to build something out of that material (the hours of my studio days). I see the planet as material for my ceramic objects, even though I am not personally digging up the ground². Stone fragments and materials are mined out of quarries. In his essay *The Quarry*, Joel Fisher describes stone fragments as “offspring [of quarries] beginning a transformative journey other places.”³ That is exactly how I think about my clay, as these materials eventually arrive in my ceramic studio ready to become something else. A sort of record of time emerges as I make something of myself from fragments of the planet. I pay careful attention to the time that passes in my studio as the objects take up space. I leave fingerprints in clay, fired to become ceramic. As material is fired and melts, it changes in both physical and chemical states — it shows a time passing or a moment frozen in time.

² Seeing the planet as material, as I have worded, has potentially problematic associations. I would like to forthright recognize that my romanticized thoughts on the planet above, and of the road trip referenced throughout, are highly idealized, Eurocentric views of the Earth and traveling west. (see Nxumalo and Cedillo pg.102)

³ Fisher, Joel. *Stone: A Legacy and Inspiration for Art*. London: Black Dog Publishing, 2011. Pg 39.

IV. Grids

My mother used to take me to the art museum in Rochester, New York when I was younger. She would often go to the Memorial Art Gallery to sketch some of the paintings and sculptures. She gave me my own sketchbook and pencils, or maybe they were pastels, so I could mimic her. On one particular trip I distinctly remember being enthralled with a Piet Mondrain painting, drawing it in my notebook and being so proud to show my mom. I really wanted her to know that I could do this too, and that I enjoyed it (a sentiment I still harbor). This is one of my earliest memories, and definitely my earliest of a painting. My earliest memory of art is a painting of a grid.

Throughout my day to day life I am surrounded by this pattern: lattice in the neighbor's chain link fence, of the trellis for my mom's plants to climb, or the grid in the grate over my house's air vent, the subway tile covering a bathroom, a window pane across the street. The grids of these objects act as a system to organize human made space by way of a boundary or to contain. From these boundaries, the goal is ultimately to control space or objects. Controlling space, organizing objects — grids (and lattice) have many functions in our everyday lives that I identify within my own work.

Grids have a history in modern art and Minimalism, first appearing in the beginning of the previous century. Artists like Sol LeWitt turned to geometric systems like the grid for a rational placement of units within a work of art.⁴ The grid opened up possibilities for artists of the

⁴ Rose, Bernice. "Sol Lewitt and Drawing." Lewitt, Sol. *Sol Lewitt : the Museum of Modern Art, New York : [exhibition]*. New York: The Museum of Modern Art, 1978: pg 39.

1960's to a new way of thinking about how to make art. Rosalind Krauss writes in her essay "Grids," that "logically speaking, the grid extends, in all directions, to infinity ... By virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric."⁵ Any grid that I have glazed onto the surface or made in clay is just a fragment cut off at a boundary. White porcelain lattices set a boundary around *Pinnacle Pair*, as the most obvious example in my work. But it is not only in how I have organized the pieces in the space, it is also in the surface patterns. Grids fade away at the edges as patterns wrap around forms or melt into another pattern. The system of repetition is interrupted as the grid is cropped.

I often think back to when I drove through South Dakota, with the windows down over little hills where thousands of warm yellow sunflowers and black asphalt were the only things I could see. They really went on for miles and miles, never-ending. It's my favorite memory from that road trip. That memory is a fragment. The sunflowers could have repeated over the rest of the country as far as I knew, but my vision had cut off that infinite possibility. It was cropped down to what I could see. I do the same things with the grid patterns. It could extend infinitely, yet I'm cropping it down to fit on the surface of a sculpture. Just like the sunflowers were cropped to my field of vision, the grid is cropped to perfectly fit a surface.

⁵ Krauss, Rosalind. "Grids." *October*, Vol. 9 (Summer, 1979): pg 60.

V. Polka Dots and Shadow

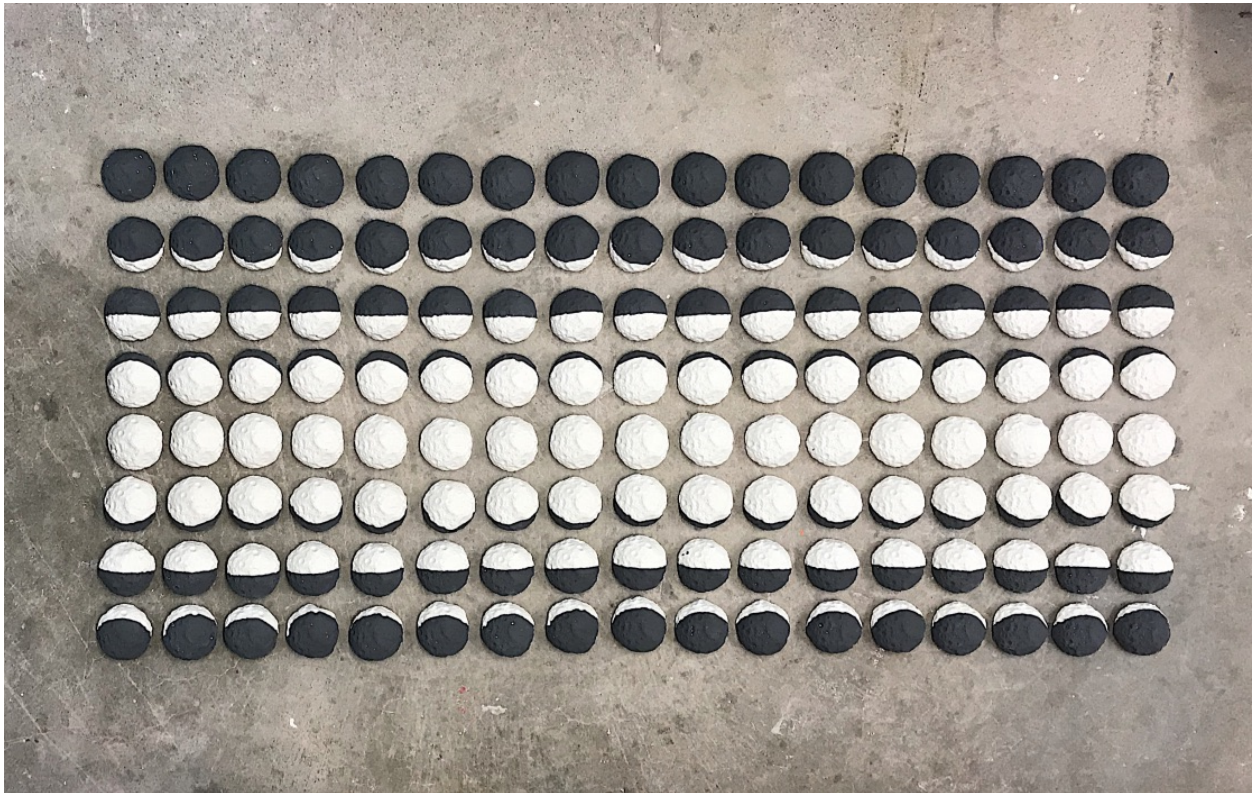


Figure 5: *Moon Calendar* (section of 136)

Grids paved the way for me to experiment with other patterns, first polka dots organized in a grid formation. Judy Ledgerwood's painting titled *So What* from 1998 was on view during a visit to The Art Institute of Chicago in 2017. A huge canvas painted with dots in the ordered rows of a grid, in whites/off whites of yellow or blue undertones. It really struck me in the gallery, for its size and also the repetition of pattern. I walked back to see it numerous times before

leaving the museum. Her use of polka dots in a grid really influenced the work I was making at that time. There is a push and pull with dots in my work — the order they invoke when in a grid system versus the disorder of a chaotic overlapping of two different polka dot grids, especially as they distort to oblong ovals.

Polka dots came to the forefront of my work as I began to realize how much time played a role. Manifesting as the moon very literally in the form of a calendar of my life in approximately 400 moons (figure 5), this occurred during a year of high anxiety and an obsessive need to count everything and track my time/life. I made a series of polka dot paintings as I moved on to the next step from the moons to bring the thoughts of time continuously into my work in a less representational way (figure 6). Ledgerwood is quoted in an interview with *Hyperallergic* talking about pattern: "I think a lot about the patterns that determine everyday life. The simple pattern of breathing, and your heartbeat, and the sun rising and setting, and how all those small everyday patterns determine the quality of life."⁶ It is bringing attention to the repetition of the sun rising and days passing, the repetition in my everyday habits. It is in the memories those habits invoke, whether in or out of the studio, that bring pattern to the forefront of my work.

⁶ Barcio, Phillip. "Judy Ledgerwood on Finding Pattern and Decoration in Everyday Life." 17 May 2018. *Hyperallergic*. March 2019.

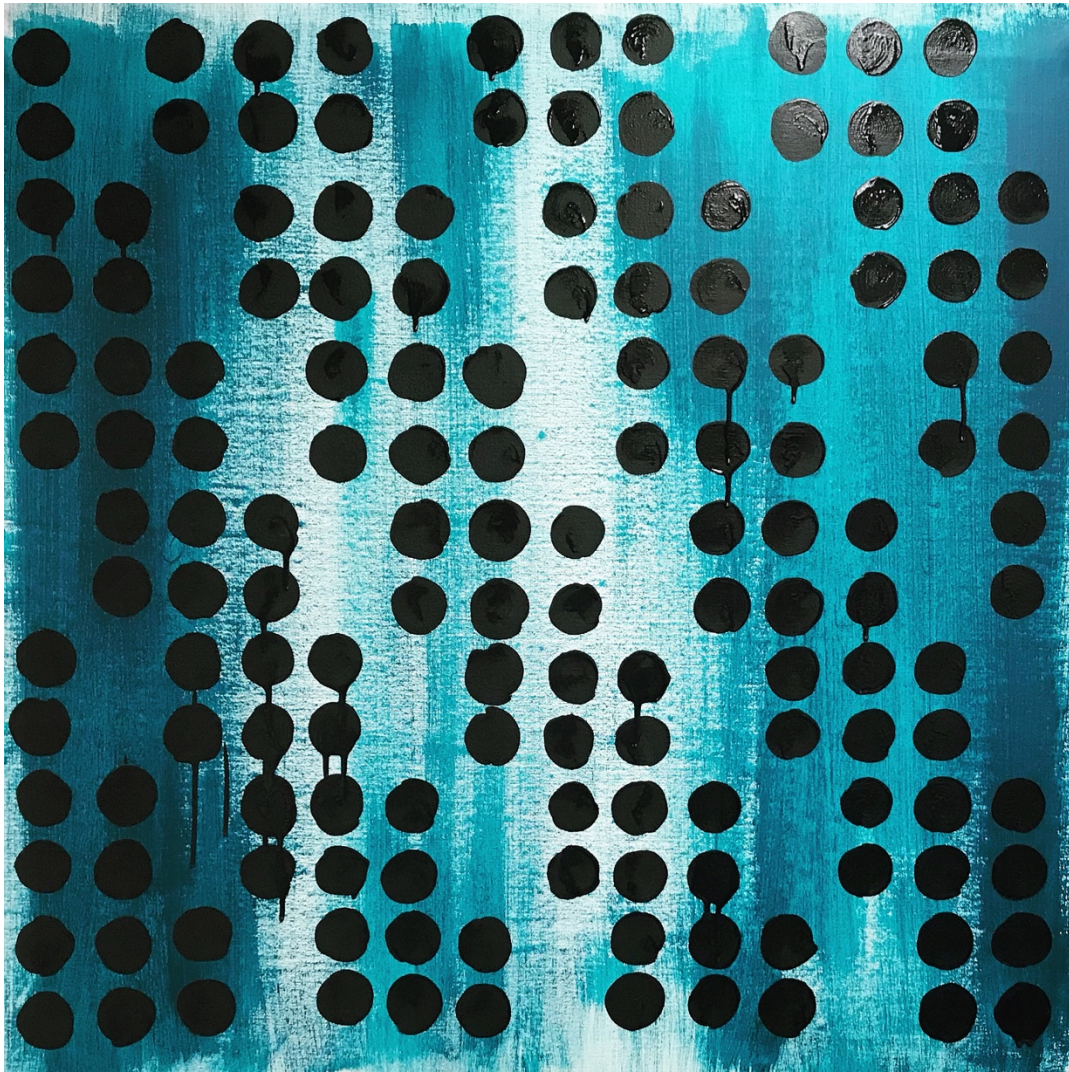


Figure 6: Polka dot painting

The last main pattern I have used is essentially a series of wavy lines. They originate from a photograph I took of the sun casting shadows through my bedroom's blinds onto sheer white curtains in early morning light (figure 7). It occurs at different times throughout the year as the sun does not shine on the front of my house at the correct angle or hazy brightness at the same time all year.

This phenomenon of time and shadow is mirrored in my own process — instead of the sun casting shadows I use an overhead projector as the tool to cast shadows. I am exploring the idea of time on a cosmic level, through the moon and the sun's shadows, and shrinking it down as I mimic it in my studio to become part of the hours of my studio days. We are able to see the moon because of the sun's light projecting off of it. The movement of planetary bodies orbiting each other defines our concept of time in the moon cycles. Always aware of the contrast, and at the same time the relation, that is at the forefront of my thoughts on time — the vast, unending time of the universe and the personal time of my life, so small in comparison.



Figure 7: Photograph of the sun casting shadows on curtains

VI. Projection to Distortion

Pattern helps to obscure the specific by masking forms and surfaces with overlapping layers. Using an overhead projector, I trace patterns in glaze over my sculptures. There is a contrast in the temporality of the sun's shadows and the permanence of the shadows I fire onto my surfaces.

Using a projector leads to a distortion that only looks perfect from one angle. Again, looking toward Krauss, perfect grids suggest an infinite expansion, continuing on forever. I have chosen to disrupt this. I have painted patterns in a way that wrap around forms and abruptly stop or fade out, overlapped in ways that hide or cover. These patterns are cast in shadow using several things: paper cut outs, patterns drawn onto transparencies, or tracings of photos I have taken. The images are skewed when cast in shadows over my sculptures. Round polka dots become oblong ovals and straight lines of a grid curve around anything in their path. When you position yourself from the exact angle, you see the pattern in its normal state. From any other vantage point these patterns are skewed and, in some cases, unrecognizable.

In the pieces that have the spikes and eggs on the surfaces, these additions act as another layer of distortion — they are a physical change in form to stand in the path of the projections. *On Bricks Growing Spikes* is a great example of this in the forms attached on the top of the larger piece. The patterns break up when cast over the egg/radish/bulb forms, furthering this glaze distortion. It gets so choppy that even standing from the original vantage point sometimes does not even piece the puzzle together.

Viewing *Radish Hatching* is vastly different up-close versus further back in the gallery. It is installed in a wide, dark-green rectangle painted on the wall. The piece as a whole is

reminiscent of a painting which almost asks to be viewed at a distance. When stepping closer, however, the nuances of the glaze come into focus and each individual form that makes up the whole is discernable. *Radish Hatching* consists of hundreds of multiples organized in rows onto the wall over a painted green rectangle. I glazed these forms in numerous different rounds with two patterns each having been projected before the first firing. These objects were then reorganized, never again to be in the “correct” orientation for their pattern. Leaving it up to chance, a different type of distortion of pattern happens at this stage.

The painter Louise Fishman is quoted in an essay featured in the catalogue for the exhibition *High Times Hard Times: New York Painting 1967-1975*, talking about her use of the grid and changing it. Coming from an era where only men in Minimalist practices used the grid, in the 1960s into the 1970s women started exploring geometric vocabularies and “revisiting this Minimalist thing with a vengeance.” Fishman said that her paintings “had come from a completely male source. The first thing I did was cut up the grid paintings and stitch them together, trying to come up with a language that was my own.”⁷ Fishman rearranged her grid to take ownership of it, to create a new trajectory for her work. When I rearrange my patterns, they are never again perfect grids. Every pattern is shifted over the forms creating dots and curved X’s. I am interested in this disruption of pattern and the grid, and the tension that happens between where the pieces “should go” and where they end up in a new grid based on form. How many times can I reorganize/reorder something until it becomes disordered? Using pattern as a way to visually organize these modules, with this piece I am toeing that line. Purposefully placing pockets of the same color or pattern, the eye is drawn to these places where the curved

⁷ Chave, Anna C. "Outlaws: Women, Abstraction, and Painting in New York, 1967-1975." *High Times Hard Times: New York Painting 1967-1975*. New York: Distributed Art Publishers, 2006. 123, 126.

X's line up and create a new pattern or where there is a grouping of brown half circles. Having these moments help keep the whole piece from reading as muddy or incoherent, even with the multiple layers of overlapping glaze.

I am making an active, conscious decision to skew or distort what I have habitually done. As I work, I often get into a type of flow state where I produce based on intuition. It is during these times the grid and repetition come to the forefront. I started the distortion a way for me to take a step back, reflect, and eventually decide to question this. The distortion of pattern is my conscious push back of the things I do based on intuition for their cathartic, meditative effects. In a meditative state the notion of time comes back into play. I can relate these instances to a loss of time or being unaware of it passing, which contrasts to my need for control and an awareness of time. It is a constant push and pull, a process to always work against or within.

VII. Glaze



Figure 8: *Radish Hatching* glaze detail

I will never forget the vivid colors of earth emerging around geologic geysers in Yellowstone. Boiling water gave off steam into autumn air, and I thought it would be from dark, soot colored earth. Yet most somehow encapsulated mud with pigments of light orange, blue, green, and even pure white, glimpsed through shimmering ponds of hot water. The majority of the colorants used in my glazes are ceramic oxides that are readily recognizable — like cobalt,

copper, and black iron. These colors all have earthy hues, firing to clear blues, rich blacks, greens, and reddish tones. My choice of these glaze colors goes back to those geyser memories. All the glazes show up exceptionally well on my porcelain clay, which fires to a warmish white with the addition of grog⁸. Porcelain pieces are contrasted by red clay bricks, bringing a warmth to the space and acting as a type of pedestal.

I set up surfaces to melt, run, and bleed, to change from methodically painted to something that is not always anticipated. This semi-unknown aspect of the glaze firing is an important output that lends an element of chance to my work. Meredith Malone, curator of the 2009 exhibition *Chance Aesthetics*, defined elements of chance within art making as “an intentional curbing of artistic agency, not as an absolute absence of cause ... critical emphasis on artistic processes that cede an element of authorial intent to circumstance, whether through internal or external forces, mechanical procedures, or the intervention of other agents.”⁹ The kiln takes up that role within my work. I glaze surfaces to move in the heat of the kiln but the exact way it melts, or the exact look, is always left a bit up to chance. This chance and distortion are a conscious effort to question the repetition and control of pattern (in building and on the surface) that I do on intuitively because of their meditative effects. To skew or distort what I habitually do, I take my familiar patterns a step further to push and change them into something different. I am interested in how these distortions activate or deactivate pattern. I am actively trying to subvert the repetition and control, to try to question it within the work.

Each piece is fired in the kiln multiple times. Runny glazes are applied to distort pattern, sometimes just slightly and sometimes rendering them unrecognizable, depending on the glaze

⁸ Grog is a grit or aggregate that can be added to clay bodies to help with drying and building strength before it is fired. Depending on the type used, it can leave a slightly speckled surface after the glaze firing.

⁹ Malone, Meredith. *Chance Aesthetics*. St. Louis: Mildred Lane Kemper Art Museum, 2009: pg 3-4

used. Two or three layers of glaze were used in the first firing, and one in the second, lower temperature firing. I used an underglaze in this lower temperature firing to lend a dryer, matte texture to break up the mostly glossy sculptures (figures 9, 10). This last layer served to redefine pattern on the surfaces. Multiple firings show a past that has been glazed over and over, layers upon layers of glaze. On both pieces of *Pinnacle Pair*, the runniest blue glaze is fully unrecognizable as the wavy lines of my blinds, and a white or grey polka dot pattern is layered on top to redefine pattern lost in the surface.



Figure 9: *On Bricks Growing Spikes* glaze detail



Figure 10: *Pinnacle Pair* glaze detail

VIII. Control and Restraint

The calming behavior of repetition in my studio habits gives me a sense of control: pinching coils around and around, pressing the same shape over and over, drawing and painting lines or circles of a pattern. These actions induce an aura of meditation and a feeling of satisfaction in both the end-product and in the act of making. I stay aware of the passing time by counting as I work, keeping careful count of multiple objects or how many coils I have used. Repetitive actions help me feel in control of my time. Knowing exactly how long it will take me to make certain objects helps to frame my studio time, structuring my day. Planning studio days around this way of working is how I have found I can be most productive. Accumulating the individual round forms that make up *Radish Hatching* was one of the most structured of my studio projects. I get the most satisfaction when I arrive at the point where I know exactly how long it will take me to make a certain number and I can plan everything else around a project. It is a controlled experience; it keeps me grounded.

Each of the floor pieces are paired either with bricks, lattice pressings, or both to sit on. These are pedestals of sorts, acting as horizontal counterparts to vertical pieces. Each lattice is unglazed — dry porcelain and red brick contrast in texture to the sculptures that have mostly busy, glossy surfaces. These elements purposefully framed each piece while defining their spot in the gallery. Increasing the footprint size of the pieces, these framing systems created new boundaries for each piece to be contained within. The wall paintings functioned in the same way for the pieces on the wall.

This containment was, in part, inspired by the display case installation I did in September 2018 (figure 11). Each piece had its own section of the case, each had its own counterpart in a

painting or ceramic form. This created a new way of thinking about my work. Each piece was seen in relation to each other, and all the pieces were organized as pairs. In the larger space of the gallery for the exhibition, I wanted to keep a semblance of this type of pairing organization that excited me, but to take a step forward. In the exhibition each piece had a pair (in a painting or ceramic “pedestal”), just like in the display case. In the larger space it read differently, the pieces had room to breathe not being one directly next to the other. Their space was defined while being contained to a larger, more spaced out area instead of on top of each other in a case. There was a level of restraint in my installation process. Instead of the space between pieces blending into one another like in the display case, it is held back. Each had its own space, its own individual spot in the gallery. I am restraining myself, taking control of my patterns and materials, of my time and theirs.



Figure 11: September Display Case

IX. Conclusion

I am purposefully taking control of my patterns and materials to create work that is tied to time, memories and surroundings. How those shift and transform is the basis for the shape of my sculptures and the patterns I am drawn to. Sources move back and forth between two-dimensional drawings and three-dimensional forms, and I am curious to push the role of the two-dimensional to play a larger role in my future installations. The work occupies a “sort of specific” realm where my memories and the time of my repetitive habits merge. I want to continue to question why certain memories emerge and why certain patterns evoke those recollections. I want to identify how much pattern is too much, and the parameters for how this will change day to day. Changing patterns like the grid, and my own working habits in the process, really shines a light on how much I do things over and over for a meditative effect. What else can I do to question these things in my studio work or life as a whole? At what point does the distortion morph into something meditative in the end because of how many times I have done it? There is a level of restraint and control I have gained through repetition and I want to recognize how to lose it, to confront it. I plan to build upon this foundation and break it down in my future work, to push my boundaries of what I think is comfortable.



Figure 12: exhibition documentation, *Sort of Specific*

Bibliography

- Barcio, Phillip. "Judy Ledgerwood on Finding Pattern and Decoration in Everyday Life." 17 May 2018. *Hyperallergic*. March 2019.
- Chave, Anna C. "Outlaws: Women, Abstraction, and Painting in New York, 1967-1975." *High Times Hard Times: New York Painting 1967-1975*. New York: Distributed Art Publishers, 2006. 123, 126.
- Cuff, Yvonne Hutvnhinson. *Ceramic Teghnology for Potters and Sculptors*. Philadelphia: University of Pennsylvania Press, 1996.
- Fisher, Joel. *Stone: A Legacy and Inspiration for Art*. London: Black Dog Publishing, 2011.
- Krauss, Rosalind. "Grids." *October*, Vol. 9 (Summer, 1979): 50-65.
- Malone, Meredith. *Chance Aesthetics*. St. Louis: Mildred Lane Kemper Art Museum, 2009.
- Nxumalo, Fikile and Stacia Cedillo. "Decolonizing place in early childhood studies: Thinking with Indigenous onto-epistemologies and Black feminist geographies." *Global Studies of Childhood*, vol. 7(2) (2017): 99-112.
- Povinelli, Elizabeth A. *Geontologies: A Requiem To Late Liberalism*. Durham: Duke University Press, 2016.
- Rose, Bernice. "Sol Lewitt and Drawing." Lewitt, Sol. *Sol Lewitt : the Museum of Modern Art, New York : [exhibition]*. New York: The Museum of Modern Art, 1978.