

Art and Time: A Relationship With Material

by

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Submitted to the Department of Film and Media Studies
School of New Media
in partial fulfillment of the requirements
for the degree of Bachelor of Arts

Purchase College
State University of New York

May 2021

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Objects in our daily lives can contain surprises. An artist can look at a fork, for instance, and see it as another entity. Transforming a fork into, for instance, hands on a clock, moves it from its original purpose into a new material. Artists such as Marcel Duchamp, Susan Cianciolo, and Takeshi Murata engage with this transformation, incorporating and refining what materials and compositions are considered “art”. Through close examination of their work, we can understand the role found material has played in art over the last 100 years. Everyday objects can become transformative pieces that break traditional notions of art.

Marcel Duchamp first came to prominence through his abstract paintings like *Nude Descending a Staircase* (1912), though is best known with his creations of readymades. Readymade sculptures are composed of manufactured objects, and can often be combined or arranged with other objects. In turn, these creations are then presented to the public as works of art like Duchamp’s *Bicycle Wheel* (1913/1951) and *Fountain* (1917/1964): the former a bicycle wheel fixed atop a stool and the latter a upturned porcelain urinal signed by “R.Mutt”. His readymades “involve a re-envisioning, a destabilizing of what was known to map new meaning, a deconstructing of concepts such as work, art, and function” (Gildersleeve, Ryan & Guyotte, Kelly 2). By extrapolating these objects beyond their origins, viewers start to reconsider the way we inherently view the functionality of items within our society. An artist’s intervention can be as simple as turning an object upside down, appearing as something else. Another intervention, as seen in Duchamp’s practice, is when an artist reconfigures not the object but the context in which the object exists or is presented.

Bodden 2

Found objects have made their mark with artists like Pablo Picasso's works such as *Bull's Head* (1942) of a bicycle seat and handlebars or Salvador Dali's *Lobster Telephone* (1933), a plastic lobster upon a rotary phone. Similarly, found objects have had their place within other genres of art like *assemblage* or smaller pieces such as in Picasso's cubism collages. Items incorporated within found object works range from common articles like blocks of wood and canvas sacks or to the extreme such as an artist's own bodily excretions (Tate). In the various ways artists have manipulated these materials, the materiality of the art landscape has been redefined and the way we interpret and use scavenged pieces in art has expanded. Artists' explorations of common objects allowed for conversations to be held beyond the art itself reflecting on culture, history, societal norms and value. By addressing how institutions and the people view what is and isn't art, artists can deconstruct these old notions and ideas.

Turning something on its head and presenting it within a gallery alongside "fine art" can challenge the status quo by opening up conversation about the value of art and how it's determined. Do we consider a readymade's value inherently equal or lesser to a Van Gogh simply because of the materials it's made from? Does the validity of art have something to do with the technology used to create it? Or can we redefine the value of "worthless" items? Duchamp's work encourages the viewer to struggle with these thoughts. As stated "Duchamp pro-vokes the mind as it nudges viewers to consider how such "work" could find its way into galleries, museums, and art history textbooks, and how such "work" could challenge capitalist notions of work (of serious work)" (Gildersleeve, Ryan & Guyotte, Kelly 1). As a result of creating these types of works the art world has expanded and grown in different directions.

Whilst technology evolves to allow the mass production of goods, the same holds true for art production. Because art can be produced en masse or even just found alongside a road or

Bodden 3

bought for cheap in a big box store, is the art product not as valuable because there is more of it? If there is more art being produced, society gains greater access to the arts, therefore, the general consensus of how the works are viewed changes. In that transformation, from readymade to art, art becomes a commodity whose meaning is determined by a superficial consensus. Duchamp warns about using symbols in a cliché manner when discussing and putting together readymades:

If an artist uses ready-made symbols his work will not be true art, but only pseudo-art. If an occultist begins to use ready-made symbols, his work will not be truly occult, for it will contain no esotericism, no mysticism, but only pseudo-occultism, pseudo-esotericism, pseudo-mysticism. Symbolism in which the symbols have definite meanings is pseudo-symbolism. (Moffitt 228)

Taking objects at face value without true transformation goes against and upholds the limitations and boundaries Duchamp sought to break down within the art world.

Duchamp was able to destabilize and rework the boundaries set by society, allowing for a greater discussion of art's influence beyond the gallery space. More than the art, artists themselves were challenged to "move from artist-as-maker to artist-as-chooser... as the status of the artist and the object are called into question" (Tate). Readymades became pivotal in raising the question of what is considered to be "traditional art" and how artists can blur that line.

Although the concept and execution of the readymade can appear random, the intentions presented are more than meets the eye. The selection of the items becomes a craft within itself; a process of reassigning function by introducing new context.

Bodden 4

The majority of the ready-mades certainly have a “subject,” a kind of more or less literary argument to narrate, and I daresay that this was important for Duchamp. . . . The diverse ready-mades do reveal themselves to be something like episodes or partial experiments linked to [some kind of] a global purpose or intention. (Moffitt 225)

By removing the original purpose of each object, interpretations from the viewer latch on and create a new sense of being for the piece. Is it possible to rewrite what we already know about the purpose of objects?

Simply put, readymades are art that links value and tradition within a new light. By transcending established barriers within the art world, readymades opened the door for other art movements like Arte Povera, meaning "Impoverished Art" or "Poor Art". Artists of the Arte Povera movement made use of everyday materials that were considered garbage to subvert the futility of institutional and commercial art. The movement included Italian artists such as Lucio Fontana, Mario Merz, and many who created small communities to experiment with nontraditional methods of creation. Merz's work *Che Fare?* (1968-73) consists of a long two-handled oval aluminium tub filled to the brim with yellow beeswax and a light blue neon sign placed upon the wax reading 'che fare?' meaning 'what to do?' or 'what is to be done?' (Burgon). These everyday materials are a core aspect of Arte Povera. In Merz's case, the use of the neon sign combined with the wax, elevated the work far beyond their separate origins. The warmth emitted from the sign melted the wax, imprinting the words upon it. It is simple, yet the words emulate a sort of playfulness and childish intrigue. It constantly asks questions like that of a grade schooler, remarking further that those questions presented are something he asks himself as well. This practice allowed artists like Merz to break through the restraints of traditional art

Bodden 5

practices and materials. This idea that anything can be used to make art is a crucial feature in the practices of artists since, and still has profound effects on artists working today.

In the same way readymade artists had forgone traditional art, Susan Cianciolo has incorporated casualness into her work. Her style sits at a crossroads between socially acceptable and experimentation. Cianciolo's style combines a vast array of found objects from stores, the street, and even her own household. Any and everything within her reach can be brought into her works.

What other artists would guard as archival matter, she uses as material: whether letters or magazine tear sheets, or drawings and other musings by her nine-year-old daughter, Lilac Sky, who is occasionally referred to as her collaborator. Books sometimes serve as filing cabinets of a kind. (Krasinski)

Mass production has given an abundance of single use products with the boom of technological innovation. Terms like "reduce, reuse, recycle" are used more and more with the waste generated from this increase of production. Objects used in early readymades were not as commonly held in households. Now it would be impossible to not see bikes or soda cans from a walk outside incorporated within these works. Plastic bottles, discarded tissues, and all the like are becoming staples within the contemporary artist's practice.

Cianciolo focuses her works upon and around the body, shaping how and what it means to exist within the world. Common themes of her pieces touch upon the reflection of the soul's expression and engagement, how to nourish the mind and body, and information collecting. *RUN PRAYER, RUN CAFE, RUN LIBRARY* is large scale work that address how we interact within

Bodden 6

the world. Our minds can fill in the blanks of what is missing from a puzzle and Cianciolo's combinations serve in that same function. Although we might not notice our place within the world, she aims to give a grounded space to explore and discover this meaning. Unlike readymades that are purely for observation, we are invited into these curated spaces and told to touch, sit, and feel the space created, breaking the way traditional art performs. It allows for the viewer to further insert themselves into art that they normally wouldn't have the opportunity to. These spaces within the exhibit as well are open and without structure, rooms freely flowing into each other.

Artists like Cianciolo are able to further transverse the artistic landscape without the binds of formality. Collages like *Thank You*, 2020 and *Restlessness and Life Does Not Exist*, 2019 capture a flow like mentality but with familiar materials. Each piece seems thoughtfully placed and connected together with a focused intentionality. Whereas readymades still capture the commodification of the objects and inherently make them more valuable than they were originally, Cianciolo's aim is to blur the lines within the hierarchy of craft and art. "Cianciolo positions making in a way that isn't so much precious as it is respectful, honoring a very personal and unpretentious approach to assembling, one that is being exalted in the world at this very moment, as we return value to what we are able to make for ourselves." (Whittick)

In this booming age of social media Cianciolo's works aptly capture this feeling of "pseudo-art", an idea proposed by Duchamp, to the outside observer. She creates the fine and meticulously constructed works of art that otherwise would seem like an unsightly homogeneous pile of materials put together without any further meaning. Ornamentation is easy to do, but for Cianciolo, the process of creating a unique experience lies not only in the materials itself, but the

particular and well thought out assembly. Her work “balances the emotion of practicality with the sweetness that drives the pursuit of ornament.” (Whittick)

Within this reimagining of art, ordinary objects aren't the only thing to become the focus of this upcycling critique. Where the line of appreciation and appropriation lie, some might say taking already established artworks is a grey area. Serkan Ozkaya aims to take the known as his own, centering his work around copy, authorship, authenticity, and capitalist networks. He forgoes the same commodification that most works of art typically hold to instead invoke philosophical questions. By bringing up these questions, he remains highly critical of the surrounding world and challenges common notions that have been preserved through fine art spaces. In this aspect, Ozkaya favors the mindset of materialities that readymades hold, finding purpose out of odd and ends while looking to alter the perception of these resources.

In works like *Mysterious Painting*, Ozkaya arranged panels of silver and gold across the gallery space, their reflections cascading within the room. Upon viewing this work questions about material value are raised and how it's determined through different factors such as space. Can the viewer truly tell if something has value, especially if it's legitimate or not? This begs the question even further to how society is driven to assign value and if it's justified based on the opinion of others. By appropriating items from their original function, artists can remove that value if they truly wish to through the means in which they allow it to transpire.

Ozkaya touches upon copyright and ownership in his work *We Will Wait*, a recreation of Marcel Duchamp's *Étant Donnés*. His installation employs Duchamp's original peephole, (what some have called a camera obscura), showing a found self-portrait of Duchamp in his alter ego Rose Sélavy. “Mr. Ozkaya sees his installation as furthering the sly, in-the-eye-of-the-beholder game Duchamp played throughout his career” (Mewshaw). His own take on the pre-established

Bodden 8

work is inherently no different than that of Duchamp's own artwork: it has all the makings of a readymade.

Though it may not be an object but preexisting art, we can attest that there is both a new interpretation created from the work, but as well, a reimagining of the original work with Ozkaya's own spin to it. Ozkaya believes in provoking his audience whilst looking upon his art.

Just as Duchamp invited viewers to complete "Étant Donnés" by imposing a meaning on it — and just as he left it to his audience to imagine mass-produced objects as artworks... "The portrait exists thanks to a collaboration between the reader, the author and the work," he said. "It isn't there by itself — you have to activate it." (Mewshaw)

Takeshi Murata embraces this concept of redefining the known within a contemporary age throughout his works such as *Bernie's* (2012). In a finely crafted 3D digital landscape Murata places a bike with bent wheels laid on the floor against a Greek column, surrounded by dollar bills scattered on the floor, torn peach lace curtains hanging in the background with a tall potted plant, telephone, and sunglasses in the foreground. Although these virtual objects seemingly have no connection, through their placement and alteration we have an abstracted version of a readymade: we have a "subject" presented from items reimagined from their original purpose.

Further seen in his other works, Murata embraces the digital world with his reassembling and creation of photographs, common everyday objects, and his "glitch art". His image making process raises a lot of questions on how we view art within a contemporary landscape. Though technology is ever evolving, familiarity through innovative means such as digital modeling and

reconstruction are on the rise. These manipulations can vary from being heavily stylized and abstract, seeming otherworldly, to the hyper realistic and nearly indistinguishable from the real world. How we then use this technology becomes increasingly interesting when it comes to creating art. Do we aim to replace what we know? Or do we try to improve upon it? Murata's works seem to skirt between this gray line of intention and parody.

Get Your Ass to Mars invokes a jarring look through its composition, getting lost between a digital reality and the real world the longer you gaze upon it until realizing it's a CG rendered piece. It's aim in this illusion works well even after discovering it from its high attention to detail, shadows, and overall rendering. Where we feel safe in familiarity, the illusion presented unknowingly breaks us out of this and alludes heavily to the concept of the readymade. As Franklin Melendez states "the artist has always used new technologies to give new life to the discarded." Although strikingly different in composition, we can still take away these key concepts and apply them to Murata's brilliant project. Materials that could be laborious to obtain or difficult to normally use can now be adapted within a new medium unlike before.

As time passes and technology changes, the concepts of transformation around found materials stay the same. Extrapolating the concepts of readymades has given me a new lens to examine non traditional art practices.

I was influenced by the ideas explored by these artists in my recent series, *Away From Home*. The works *In Away From Home* use recycled, everyday objects— such as old works, scrap paper, cardboard —that reflect our current state of mind. Certain constraints were also incorporated within the project such as strictly limiting purchased materials being used within the various pieces to a minimum and only using what I have on hand within my home. I aimed to

Bodden 10

explore struggle, reuse, recycling, sentimental value, and consumerism. Once created, the physical works were photographed, and presented within a [website](#), where they can be scaled and moved around, combining to be one larger piece. In the center around the movable works is an original video collage that features different elements used in the collection of works.

“7”, a flat layered cardboard collage overtop a black painting canvas, drew inspiration from Robert Rauschenburg’s works while incorporating a DIY style in the construction and execution. In preparation for this piece, I had gathered different pieces of cardboard (from packages, old cereal boxes, and soda cans) over a couple of months. Laying the pieces out on the floor, slowly layering each piece until the composition for each section was right was the most satisfying part of the process. After finding the right combinations for the base, a black painting canvas with an offset center cut out was procured. Although the contents of the canvas would eventually be covered, it still felt incomplete to leave what was on it before. Some boxes were sliced down to create overlapping layers, building the composition slowly over time. The cardboard was secured together by hot glue with careful consideration to hide any excess (though it is visible here and there). Slight imperfections to the cardboard such as rips and tears give life to the work where the yarn in the center then becomes a physical and metaphorical that ties it all together.

In this first piece, I gained a lot of insight that developed my craft further. Seeing the evolution of the work from start to finish let me discover how to take simple materials and bring them to another level. Over time, I could sit and adjust a part here or there and come back the next day and change it if I pleased. The versatility came with the realization of how therapeutic my process was. Being able to use physical mediums has always been a preference of mine due

to how much easier the manipulation of the materials were and the sentimental value placed behind each object.

Many of the later works within the collection, such as “5”, “3”, “2”, “1”, and “Dreaming”, were derived from older works that I had loved, but wanted to reinvent. They were scraps and pieces and yet still had life within them.

“3” was a collage of construction paper prints, cutouts, and leftover scrap paper combined together with staples. Layered on top of one another, certain motifs and images stick out from cuts and angles giving a depth to an otherwise 2D piece. The construction paper prints were originally tests, mostly trying to figure out composition and positioning of each image or word. Plain printer paper pieces were scans of magazines, books, and various media that were then used to make the construction paper prints. By having the two combined, it brings together the whole “cycle” of these materials from start to end. Trying to make works that reduce the waste produced from my work was one goal in creating the collection. Having given life to what would have been thrown away, I was able to produce something new and re-contextualize it. The emphasis is not on the images themselves but rather the shape they create as a whole, the shape of the number “7”. Keeping a similar silhouette made adapting them for the website a lot easier since I could think of them as puzzle pieces rather than stand alone works.

“2” follows this same logic as well, using similar materials, while being held together by safety pins. Flow and movement were the main guiding principles for this composition. Having multiple copies of each print, I intended to make a cascading pattern, alternating between each color and style. Once I found a combination I liked, I then loosely assembled them with pins, wanting them to still have some way to float and freely move. Having that movement was important to me since otherwise it would be difficult to emulate such a thing once it became

digital. I wanted to keep pushing the theme of reuse, knowing that these simple pieces of paper could become something greater than their use.

“1” became a similar labor of love in its creation from start to finish. It began with the leftover foam scraps from “5”, collecting various markings from acrylic art pens to make the trippy, color patterns. After I decorated the sheet of craft foam, I then slowly started cutting out various shapes with the intention of preserving most of the pattern combinations that looked interesting or unique. Once I had settled on the parts, they were then put together with light blue craft yarn. Although not significant in any specific way, it worked well to balance the bright colors and bring the pieces together. To hang each strand of yarn a plain wooden hanger with a metal hook, bar and two clamps on each side was incorporated. By clamping the strands on each clip, the hope was to emulate the cascading effect from “2” that’s also seen in “5”. Drawing inspiration from Duchamp and his readymades, it felt almost criminal to not implement his ideas in a literal sense within the collection. It’s plain design and metal elements draw several points of focus, such as the tag, clips, and wood itself. Although I cannot display these works in a traditional manner, I can infuse the ideas presented by my research in various ways. Focusing on redefining elements from their context, I finalized this work by having the different clusters hang by the clips with consideration to keep the artwork front facing as much as possible.

Other works like “5” aligned more closely with the playful colors and ideas of the artist Sydney Shen. Shen uses various objects in her sculpture and installation works that touch upon the occult, mortality, and sublime horror. Continuing the draping technique I used in other works, “5” features an alien girl with long tendrils of yarn sprouting from her neck. In my process the long, flowing yarn became an obsession of mine: I wanted to see how far I could push the silhouette. Each piece was cut with careful consideration to ensure that once assembled there

would be multiple layers. Once the hundreds of strands were cut, they were then attached section by section to the craft foam through holes. Although starkly contrasting from the other works, it still finds its way through context regardless of the composition from its unique silhouette.

With many of the compositions it was rather difficult to choose what side to display with so many elements that could make or break it. It felt very dependent on the positioning since such small details could get lost easily. Under normal circumstances, displaying these works in a gallery would have allowed for all sides to be shown. The need to be selective with how the work would be presented, removed some of the context of how the materials were sourced and incorporated within the pieces. In “7” you can see exactly what boxes were before, almost becoming a walking advertisement rather than artwork. It felt too commercial, having all of the labels front facing that removed the unknown aspect where exactly everything came from. In cases like “4”, the work was dependent on what side was being shown. The text was bold and plain enough to be almost generic in its sourcing. It wasn’t distracting or playing to capitalistic ideas, rather emulating a flyer or post you’d find on a corkboard that’s been battered by the wind.

In the creation of “4” I aimed to emulate the similar layering of cardboard of “7” while attempting to have a bigger focus on the logo as a centerpiece. Working on a larger scale forced me to take into consideration the composition before anything else. With no room for error, it made it all the more difficult to find ways to balance the smaller strips around the text without obscuring it too heavily. With the material being slightly tougher than what was previously used, I opted for paper clips and staples to bind the cardboard together.

Works like “6” that were created early on in my process were simple to execute and felt satisfying to create. Cutting and gluing the bright red rope on the plain unwrapped canvas was a therapeutic experience. It’s partial state was also an unintended reflection of my life during that

moment. Due to the circumstances of the pandemic, my living situation brought me back to my hometown and thus turned my home into a school, art studio, and place of refuge. With all these different spaces combining together suddenly at once, a slow, steady decline of my mental state began to show when the progress of my work slowed. Pieces that I once found refuge in, began to distort themselves before my very eyes. Struggling at home, creating art transformed into a daunting task rather than a comforting practice. Having “6” be in such an incomplete state, I kept traversing between wanting to “finish” it or leave it as it is.

One piece helped me overcome the situation. “Dreaming” was a collection of different works that I had photographed and put together in a video collage. Parts of “1” were the main focus in the first half, while the second part consisted of a distortion of works of art I had seen at the Whitney Museum the previous year. Mixing and matching these elements allowed me to take something I had already loved and make it even better. Sitting and cutting apart the elements, though digital, felt the same, if not better than doing it in real life. Even so, it was rather difficult to sit down and “make”. A lot of time and consideration was involved with making the collection, despite the simple nature of most of the works.

Breaking through such a rut let me rediscover my love for mixed media works and in the same vein, my passion for art and the creative process. Admiring the works of Sydney Shen for so long, it was exhilarating to channel that passion and inspiration alongside the research that I had done. In the beginning stages the process was daunting, as most of the materials felt simplistic and didn’t read as “art”. Being able to overcome that mental barrier, and redefining what I saw as valid art processes was difficult. Some days the pieces aligned themselves to my thesis while other times, they didn't quite land where I wanted them to be. In those moments I had to force myself to keep working through these ruts in order to find a new perspective to look

at the project again. As troubling as it was, this struggle only served to redefine my strengths as an artist.

Keeping such tight parameters was another cause of struggle and achievement within my series. Being dependent on the materials as the basis of the works, there were times where I would go weeks without touching or working on a piece simply because it didn't have the right look or there was nothing on hand to compliment the work in progress. Using sentimental objects as Susan Cianciolo does proved to be more troublesome than I had originally thought. In my process I wanted to emulate a sort of perfect carelessness, where things seemed to fit just right in a tidy mess. However it was a constant back and forth of wanting to be loose or hyper specific in the placement and types of materials used. As well, I was stuck in a mental block where it felt almost wasteful to not use everything I had selected, even though most of the materials were scraps or garbage.

With the core of my work being found and reused materials, it was only natural that my personal circumstances would be influential in how I approached each work. In my experiences growing up in a poor lower class family, you learn to appreciate and use all that you have, whether it be hand-me-down clothing or small toys from the Salvation Army. Over the years I collected a large amount of art supplies, odds and ends, or anything peculiar I found from thrift and discount stores which fueled my drive to create and become an artist. The mindset that was once a way to survive was now a tool used to reflect and criticize how we view all that we interact with and own.

While these parameters set can and did net great results, in turn, it made it all the more frustrating to get stuck in these ruts constantly. Walking away for a few days at a time was one way to cope but it never was satisfactory to do so. Thus my solution in the end was to work on

multiple projects at once, starting a new piece and looping back to the last one when I'd get stuck or finished on the current one. Giving myself a bit of wiggle room aided in the stress that came with the process.

Once the process of the pieces themselves were finished, I was faced with the daunting task of displaying and arranging them.. Due to the circumstances of the pandemic it was unfortunate that these works would not be displayed in person, and thus, would have to find their way online. Traditional ways of displaying artwork in a gallery has always seemed rather stale, even with great and unique works. It's difficult to translate the context of a piece from a gallery to existing online where the location and time period are often a factor in the creation of the artwork. Whereas readymades break down this institutional barrier, the digital landscape is a very different system that both incorporates and pushes against those barriers. Thus I wanted to create a space online that would contain my works that can also become work itself.

The first step in this process was to digitize the completed works and find a manner to display them that was unconventional while still aligning with the explored themes. Pinboards were a digital DIY that spoke to me the most due to how versatile they could be in displaying the works. Pinterest was one website that came to mind with their mood boards but I disliked the static nature of images and how little the customization was. Tumblr had a similar design where you could emulate a "Pinterest-like" blog and featured HTML that allowed you to change how the images were displayed. Combining these ideas along with drag-and-drop CSS allowed for the creation of the *Away from Home* website. Each image could be altered and dragged around the webpage, thus existing as both individual elements and parts of a large collective piece. However once the page was refreshed, the composition that was created would be reset, allowing for endless possibilities for the work to exist and evolve overtime. Having *Dreaming* be in the

middle of the page gave the users the freedom to choose if they wanted the smaller images to center around it or to be hidden.

In order to have this composition be the most effective the images were photographed and photoshopped into transparent PNGs so only the artwork itself would remain. This was a challenging and tedious process due to the tiny details in several of the works and the works eventually were cut down and resized. Once completed, I uploaded the works to the website to test. In all, the composition was ideal but lacked any real depth due to how empty it felt to have the few pieces float around the video. I worked through this blockade when I found that having multiple copies of the same work made the collages come out a lot fuller. Works like “1”, where having several copies of the singular piece, aided in developing this digital DIY.

Though it was not ideal, this dynamic display could only be achieved through the current circumstances and allowed for the work to prosper in a way that couldn't have been possible otherwise. By being liberated from the confines of a traditional art space, my work gained a deeper, more complex meaning through the digital space. Each refresh allowed for the context to be rewritten, making for an infinite amount of new works to be birthed. It was exciting to see the fruition of my ideas and the future life they could hold. While these works could behave in the same nature in person, the condition they will eventually end up being in would eventually confine to a traditional works within gallery space, thus losing their immortal versatility.

Being able to touch and move the works as one pleases was another concern of mine that was solved by living online. With material choices being a prime motivator of these works, it was important that others could experience this same phenomenon. In normal spaces you cannot enter and move the art as you please or insert yourself further within the works. Liberation of these confines creates a personal journey with the art for the artist and viewer that couldn't be

obtained otherwise. Being able to give others that experience was a factor in how the collection evolved online. DIY is all about freedom and it became clear the type of irony that could occur holding these ideals whilst restricting others from experiencing what I did. These works were transformative in my growth and changed the very way I approach the way I create. Although not every emotion or moment can be captured online, what we can witness can later be brought back in person as inspiration.

Reflecting back on the series, I achieved much of what I wanted and more. It was a journey of endurance of strength from start to finish, but in all, I was proud to explore and discover new ideas alongside making exciting artwork. Making physical works has been a passion of mine and allowed me to improve and grow in that regard while learning new techniques and ideas along the way. In my creation, I was able to push against and create a dynamic space for my work to exist beyond the confines of a traditional space. Materiality was an incredibly important factor in the making of the collection and finding a way to interpret that for a digital space was challenging yet rewarding. It pushed me to my limit that no other project had before. In our world where everything exists online, it begged the question if what I wanted to create could remain the same both there and in person. Even if there was an opportunity to display my works in an in-person gallery, the end result would have completely removed the struggles and accomplishments gained versus it existing online, thus not being something I would choose.

In many ways than one, we can always seek out different ways to interpret the world around us. Art allows for the greater culmination and understanding of where we are placed within the world. The everyday transforms into a perspective unknown to us before. In materials

Bodden 19

that once held no meaning, now can become something new, something that breaks traditional notions of art and their inherent meanings.

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