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Weaving in the Third-Dimension

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May 2017

To the Dean of the Graduate School:

We are submitting a thesis statement written by Jill Gottschalk entitled "Weaving in the Third-Dimension."

We recommend acceptance in partial fulfillment of the requirements for the degree of Master of Fine Art.

Shaun Cassidy, Thesis Adviser

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WEAVING IN THE THIRD-DIMENSION

A Thesis Statement

Presented to the Faculty

Of the

College of Visual and Performing Arts

In Partial Fulfillment

Of the

Requirements for the Degree

Of

Master of Fine Art

In Sculpture

Winthrop University

May, 2017

By

Jill Gottschalk
Abstract

This thesis statement, along with my final exhibition of sculpture, is the culmination of my graduate studies at Winthrop University. My reflections upon my sculpture, as well as connections to other artists within the art-historical canon, have provided me with a foundation which will remain fast in the years ahead. Throughout my studies, my work has evolved and changed, yet commonalities remain. It is these commonalities, aspects of my own style that remain constant, that are explored: ambiguity, transparency, use of textile materials and repetitive units.

My recent body of work, and the subject of my thesis Weaving in the Third-Dimension, is focused on notions of “primitive” and “modern,” natural and unnatural, and simultaneous past and future. In particular, three-dimensional hand-woven constructions have provided the impetus for much of the work. While I have a personal history of closely working with textiles, this new work is unique from my previous sculptures. I have abandoned the use of readymades, in favor of unique hand-made objects, while my attention to form, color, and a process-driven studio practice have remained.
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Introduction

This is a thesis statement, entitled *Weaving in the Third-Dimension*, which serves as a written accompaniment to a group of sculptures created for my final thesis exhibition as a Graduate Student at Winthrop University. I use this statement to share my reflections upon my material choices and processes of constructing sculpture. The inspirations, philosophy, personal history, and psychological aspects that shape my art are investigated here in detail. Collectively, these influential factors are the foundation which informs my work as a sculptor.

Current Exhibition

Upon entering the gallery where my thesis is on exhibition, the viewer sees a family of sculptures, each separate and distinct, yet interrelated to one another through color and material. They are visual compositions in three-dimensional space. Through an experimental and playful studio practice, I allow material discoveries to lead me toward the creation of abstract sculpture. Tactility, transparency, form and color combine in compositions resisting obvious narrative, yet perhaps revealing a visual record of activity that the viewer feels compelled to analyze. I welcome this duplicity and purposefully strive for a sense of ambiguity that leads the viewer to vacillate between associations. The sculptures utilize hand-manipulation of malleable materials such as fabric, yarn, monofilament,
wire, and hand-formed soap. Textile constructions, such as knitting, sewing, and three-dimensional woven forms, are a strong theme throughout the work. In particular, the use of a handloom has been used to create multi-layered weaving techniques. Tubular woven structures that allow for a variety of manipulations serve as catalysts for sculptures. The structured process of weaving is combined with a more intuitive approach in which I respond to what I see as I manipulate the work off of the loom. This method has led me to develop a visual language of precariousness, creating textile objects on the verge of collapse.

**Personal History and Philosophy**

A connection to textile materials is part of my personal and professional history, and my interest in creating hand-made objects started from a young age. My first memory of sewing is as a child, about seven years old, making dolls from my father’s old handkerchiefs. I stitched eyes, a mouth, sewed on yarn hair, and stuffed them with cotton balls. At about nine years of age I learned to knit from an instruction sheet that was included with the purchase of a bundle of pink acrylic craft yarn, and a bit of help from my mother in deciphering the diagrams. In middle school, I learned how to sew on a Singer sewing machine in home economics class. Each student was expected to make a pillow following a sewing pattern with printed directions, utilizing various stitching techniques. We had a choice of various themes and mine was a telephone-shaped pillow, white with
orange felt squares for numerical dial buttons. Later, as an undergraduate student I earned a Bachelor of Fine Arts degree in Textile Design. The Textile Design curriculum involved both the study of hand-processes (such as printing and weaving fabric) as well as computer-aided design processes utilized within the commercial textile industry.

Immediately upon graduation, I began working as a textile designer in the corporate sector, and I continue to freelance as a designer. What began as a love of making things by hand when I was a child evolved into designing commercial textile products on a computer as a professional. This evolution provided, and continues to provide, financial stability, as well as personal and professional development, but the nature of the creative work is quite different from my earlier experiences of creating objects by hand. While the skillsets of color and composition are utilized in computer design work, there is a lack of direct physical interaction with material. This lack is rather ironic considering that, in this case, the item being designed is quite literally “material” fabric. The designing of textile product happens before the product is ever made. In the dominant contemporary culture of out-sourcing production, most commercial textile items are made several thousand miles away from their site of design. From a designer’s point-of-view the actual “making” of a product can be quite secondary to it’s conception and design, and this is precisely what produces within me a sense of dissatisfaction and isolation that is remedied through the
making of sculpture. My work as a sculptor empowers me as a “maker” once more. While the element of pre-conception, designing, and sketching occasionally plays a role in my sculpture work, the actual sculpture itself is always primary. This is, in my estimation, a healthy and fulfilling counterpoint to professional work as a textile designer.

The idea of the “simulation” dominating the “simulacra” as conceived by Baudrillard is of particular significance in relation to my professional design experience versus that as a sculptor. In Simulacra and Simulations, Baudrillard identifies the phenomenon of “simulations” (i.e. signs, symbols, maps, models, renderings) which are supposed to represent something “real,” but in actuality supersede the real thing itself, replacing it. Baudrillard uses the word “hyperreal” to describe the phenomenon of models and simulations that are without origin. He further explains:

It is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself; that is, an operation to deter every real process by its operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes. Never again will the real have to be produced: this is the vital function of the model in a system of death, or rather of anticipated resurrection which no longer leaves any chance even in the event of death. A hyperreal henceforth sheltered from the imaginary, and from any distinction between the real and the imaginary, leaving room only for the orbital recurrence of models and the simulated generation of difference. (Baudrillard)
Baudrillard’s conclusions are relevant to my professional background, which is steeped in “simulations.” I refer to his theory in order to provide gravity to my own conclusion about the important role of art-making in my life. In particular, the hands-on direct method of creating and manipulating sculpture has a grounding effect and serves as an antidote to the “hyperreal” digital world I live in.

**Previous Work**

My previous sculpture work relied upon the use of readymades, and my decision to move away from the use of readymades for my thesis was led by my desire to be free from certain associations that convey a particular time period. For example, the sculpture I created in 2016 entitled *Abc* used a store-bought child’s easel as a supportive structure for layers of green bubble-wrap (Fig 1). Upon recent reflection, I now feel that the use of a child’s easel in sculpture inherently conveys a particular time period, one in which there is mass-production of furniture, a certain level of economic stability, as well as leisure time. For example, the easel was most likely produced in China on a massive scale, a non-essential item to be used by a child that, thankfully, is blessed with the opportunity for expressive freedom rather than toiling away in a field or factory. Yet these associations were not of concern when I created *Abc* I was purely interested in the way the green bubble wrap was draped over the structure, the
detail of the edges stacked upon one another. I do think the use of the easel as a structure was interesting; in some sense it was transformed without disguising the true identity. My work with readymades in the past was contingent upon an element of honesty in that the item was allowed to be itself, undisguised, albeit unable to be used for its originally designed intention. For example, Xoxo is a sculpture I created during the same time period as Abc, and it is made up of a simple chair, painted white, with clear inflatable balls wrapped with plastic upon its seat (Fig 2). The chair cannot be used to sit upon due to the placement of inflatables, just as the easel could not be drawn upon due the placement of green bubble wrap. Two additional sculptures from 2016, Three Baskets and Manufactory, employ this approach as well. Three Baskets contained pink electric lights within readymade plastic wastebaskets (Fig 3). My interest in this work was primarily color. The color of the pink light when reflected within the soft blue baskets created a purple color. Again the ability to use the baskets, to put something in them, was negated. Manufactory was composed of a readymade laundry rack, interwoven with pale pink bubble wrap (Fig 4). The structure was no longer able to be utilized for its original purpose, yet its original function was not disguised. Here too, I was very interested in the quality of color seen in the pink bubble wrap, as well as the transparency of the material.

My most recent reflections have led me to realize there are associations with readymades that are inescapable. While I was previously comfortable with
this “side effect” of readymades, I am now interested in abandoning their use in favor of more specific control of the associative elements of my work. In particular, I am interested in creating sculptural objects capable of expressing the feeling of a time in which humankind exists in a more primitive way. The associations I am seeking to create in my current sculpture work involve both past and future simultaneously, with neither time period being the more dominant. This type of aesthetic interest, in my opinion, is best expressed without readymades.

Notions of “Primitive” and “Modern”

My sculpture *Primordial Giant* is made up of several elements, the main one being a hand-woven tubular structure composed of blue yarn, blue monofilament, and twenty-eight gauge galvanized wire. The use of wire in the weft direction during the weaving process give the structure stability without the use of a readymade. Open on one end, the tubular structure is largest at this opening and then becomes smaller along its length, leading the viewer into the interior of the form. It is undeniably a hand-woven, hand-made object, rather than mass-produced. The adjectives “hand-woven” and “hand-made” are used loosely, because I am also interested in instigating associations of animal and insect architecture. Is the structure made by a bird for example, or a human? The structure is both somewhat primitive and modern. The method of creation is
clearly non-mechanized, which reflects perhaps a “primitive” time, but the materials used (the bright cobalt blue yarn, as well as the monofilament and wire) reflect a time of modernity and advancement of material production. A hot pink fiber optic line weaves along the bottom of the structure and out toward the viewer, creating a line that leads both in and out of the hand-woven blue tube. The aesthetic function of the light is simple; it creates a linear element of glowing color. Conceptually it conveys a level of modernity and advancement of society.

Around the blue woven tube and pink light of Primordial Giant are small piles of various material in an array of colors. The inspiration I was working with in my mind while creating the piles was sparked by photographs I came across in a National Geographic magazine years ago. The article showed images of a bower bird creating a mating nest surrounded with piles of beautifully colored found objects, both natural and human-made, in order to lure a mate. The level of creativity, skill, design, and physical ability to manipulate materials was remarkable, as well as the bird’s simultaneous use of berries, leaves, and human-made materials such as aluminum cans. The cans were left as litter by humans, essentially human “garbage,” yet were specifically chosen by the bird for their color, form, and perhaps light reflecting properties. There was no discernment by the bower bird between a pile of beautiful red fruit, and a pile of cans; they were equal and yet unique, each chosen for exhibiting a unique property. In my selection of materials for the piles I created in Primordial Giant, I approached the
task in a similar manner as the bower bird. I consciously set aside judgment of high or lower materials, as well as natural versus man-made, and focused purely on color. One pile is composed of semi-transparent pink scraps from a block of soap that I carved for use in the sculpture Chopsticks, also currently on exhibition in the Patrick Gallery. The color is unnatural, a bright color created with food-coloring added to glycerin soap. Yet the forms, the shavings, have an organic quality, not unlike pieces of bark or twigs that can be found in nature. This duplicity and ambiguity is intentional in my current sculptures. Just as I am interested in creating visual elements that blend the primitive with the modern, so too am I interested in blurring the line between natural and human-made.

French anthropologist and ethnologist Claude Lévi-Strauss (1908-2009), in Myth and Meaning, put forth the idea that the “primitive” mind and the “modern” mind are the same in all cultures. He founded the concepts of what is now referred to as structural anthropology, including the idea that the underlying thought processes of any society can be understood by studying the kinship, myths and language of that society, thus leading us to an understanding of civilization itself (15-17). In studying the mythologies of primitive tribes, Levi-Strauss uncovered subtle systems of logic, proving that the rational mental qualities of tribal societies are as sophisticated as those of Western society. Even seemingly disparate cultures share common aspects, and there is a structural unity
that underlies all of humanity’s mythmaking (Rothstein). Lévi-Strauss’s viewpoint on the role of myths can also be found in *Myth and Meaning*:

> We are able, through scientific thinking, to achieve mastery over nature – I don’t need to elaborate that point, it is obvious enough – while, of course, myth is unsuccessful in giving man more material power over the environment. However, it gives man, very importantly, the illusion that he can understand the universe and that he *does* understand the universe. It is, of course, only an illusion. (17)

He further elaborates on the role of mythology:

> I am not far from believing that, in our own societies, history has replaced mythology and fulfills the same function, that for societies without writing and without archives the aim of mythology is to ensure that as closely as possible […] the future will remain faithful to the present and to the past. (43)

The final part of the above quote, “*the aim of mythology is to ensure […] the future will remain faithful to the present and to the past,*” is of significant influence to my thesis. I have developed a few conceptual guidelines in order to provide an element of unity and focus within my sculpture work. They are loose guidelines so as to preserve intuitive creation, which is important to me, and they function primarily as mental rituals to create a consistent mindset when I am working. One of these concepts is imagining a simultaneous past and present, and channeling this focus into creating sculptural artifacts reflecting a dual perspective. The other two concepts I refer to mentally while working in my
studio have been mentioned above, the ideas of primitive and modern aspects existing side-by-side, as well as the natural and the unnatural.

I connect with Lévi-Strauss’s reflections on mythology as a subject of personal interest. In particular, I find the roles of weaving and spinning in both mythology and folklore fascinating, strange, and empowering. Though I am not interested in creating sculpture with an obvious narrative that has a beginning, middle, and end, I am influenced by the story-telling aspects of mythology and have titled two of my works currently on exhibition after mythological themes. *Primordial Giant* is a sculpture, previously described above, involving a three-dimensional woven form. The weaving process created a wavy line along the form that I observed when first removing it from the loom. With the form placed on the floor, the unintentional line became an important detail to me, sparking ideas of landscape and rivers carving lines through land. This led me to think of the woven form as a body on its side, but not a human body, an imaginary body made of land and earth. During the weaving process I had been listening to an audio book on Norse Mythology, and the story of the primordial giant named Ymir. In the story it is said that Earth was formed from Ymir’s body, the oceans from his blood, the hills from his bones. While this association wasn’t something I set out to create from the beginning of the sculpture, it influenced what I saw during the creation process. Similarly, another sculpture in this series, currently in the Patrick Gallery, is titled *Apples of Immortality* after another myth I had been
listening to. This work is made from a steel linear grid suspended from the gallery ceiling, draped with a field of small green squares of soap. The squares are embedded with blue monofilament and are attached to the grid using this element. The monofilament is used in large quantity and this element stemmed from the creation of a weaving warp that wasn’t successful for weaving, and that I chose to repurpose in this work as a material element all to itself. This sculpture began as a process of making yellow soap squares, and evolved from there. I didn’t set out from the beginning thinking about “apples of immortality” the concept and the title idea emerged toward the end of the making process, influenced by the mythological story of the Norse goddess Idun I was listening to at the time.

Scale

I believe I have arrived, through trial and error, at an understanding of scale that successfully conveys my intentions as a sculpture artist. Looking back, I struggled in some of my early sculptures to find the right scale, often failing or falling short in work that attempted to be too large. I created a room installation with an earlier sculpture from 2015 entitled *Blockade*, adding elements, and expanding existing elements to make the piece be, as I thought at the time, more in keeping with the scale of the room. In the process of enlargement the work lost its relation to the human body, and along with this, its emotional power. Having worked through the myth of size and power, my interests now lie in creating more
with less, and finding a way to convey weight and mass with fairly ephemeral materials. There is also an aspect of practicality that I have decided to actively consider and embrace in my studio practice, allowing the work to be tailored to the resources available. Whether the resource in question is one of time, energy, studio space, or lack of assistants, there is opportunity for focused creation within a set of limitations.

Often what is first viewed as a limitation, limited space for example, can lead one into innovative expression. Particular circumstances can lead to unique solutions and the development of a signature scale. As an example of this, the series of sculptures by Jessica Stockholder (1959-) come to mind. Although she is perhaps better known for her site-specific, large-scale installations, in 2005 Stockholder exhibited a series of smaller “furniture-scaled” sculptures, ranging from about 2 to 5 feet in height, called *Kissing the Wall: Works 1988-2003*, at the Weatherspoon Art at the University of North Carolina in Greensboro (*Jessica Stockholder*). The origins of these works emerged when she was living in a small apartment in New York City with one space against the wall serving as her studio. In an interview with Gerhard Mack, Stockholder spoke of these early sculptures:

> They were kind of collages with newspaper and different kinds of objects. The first piece I made on the floor was a piece of furniture with paint wrapped around it and a light that was pointing at the wall. It was called “Kissing the Wall.” With that piece I had discovered a way to make an object that wasn’t all about itself. It was about the way it was in relationship to the room and to the wall. That opened
up doors to a whole way of working that I found possible. Since then I have been making smaller studio-based work and installations. (31)

Stockholder’s human-scaled sculpture assemblages emerged within her particular life circumstances at a certain point in time. They formed the cornerstone for a method of working that continues into the present day, alongside her large installation work.

The artist Richard Tuttle (1941-) has created sculpture that is a bit larger in scale to Stockholder’s Kissing the Wall series, but similar in the way it relates to the human body. Tuttle’s entire scope of work is greatly varied in size and medium, but I refer in particular to the scale of the work exhibited in What’s the Wind, his second solo show at Pace Gallery in New York in 2011. The exhibit was of six free-standing floor sculptures, varied in sizes spanning larger than 7’x7’. The press release for the exhibit stated:

Each sculpture is based on an outer “space-frame” and an inner assemblage of elements made from various materials. The intensely self-referential works are a synthesis of five decades of Tuttle’s work. These new sculptures, called “Systems,” conceive of sculpture as spatial interpenetration, rather than concrete, three-dimensional form. They are permeable, as you are invited in to see the fragments and out to see the whole. (Richard Tuttle)

Tuttle’s own reflections on the importance of scale can be found in an interview with Ross Simonini, featured in Art in America, October, 2014:
Each person, everyone ever born, has a unique scale. They have it like a unique fingerprint. You can decide to find your scale. The day you find it is a day you remember. It changes your life. Your parents may determine your size, but you determine your scale. Your creative dimension allows you to create yourself in a more significant way than how you are created by your parents. Life offers each of us that possibility. (165)

Both Agnes Martin (1912-2004) and Ad Reinhardt (1913-1967) chose to create painted canvases that related to the size of their outstretched arms. In this way their work related directly to the human body, and more specifically to their own unique body size, as well as having the advantage of being easily moved around the studio by the artist without the help of assistants. Martin said “It’s a good size [when] you can just feel like stepping into it. It has to do with being the full size of the human body” (Princenthal 101). Within my own work, I allow the scale of my own body (with all its physical abilities and limitations) to determine the scale of my sculpture. The result, I hope, is sculpture which is relatable to the viewer.

**Meditation and Repetition**

The first creative moment I can remember, before my first sewing project even, happened in kindergarten: paper plates were placed on an old turntable to create “spin art” paintings. Each student was allowed to take a turn, and with a little supervision from the teacher, dipped a brush in paint and applied it to the rotating paper. I remember loving the freedom and effortlessness of these
paintings. There was no “goal” or image I was trying to represent. The only objective, really, was to guide the loaded paintbrush to the paper. Once there, the rotation of the turntable took over and almost no movement on my part was needed. I enjoyed watching the colors get distributed, and also the mesmerizing quality of the rotation.

I can see a connection between this early experience and my “meditation drawings” of 2015, in which I used the full circular movement of my arms while sitting on a canvas to create a drawing composed of repetitive movements. I recorded the making of the drawings on video, and created still photos from the video. The entire piece was entitled Moving Meditation and was installed with one large-scale drawing hung on each wall, totally three, along with still photos from the video on the fourth wall. I chose not to show the video along with the work because I felt the stills were stronger, but I did include an audio recording taken from the video. The audio was the rhythmic sound of the pens on the canvas and sounded a bit like ocean waves. My current sculptures utilize sewing, weaving, and knitting as methods of construction, processes which hold similar meditative qualities for me, involving repetitive motion in the same way as my meditation drawings did. The theme of repetition is at play in my work not only in methods of construction, but also as repetitive unit objects making up a larger whole.
Materials and Process

The skills of sewing, knitting, weaving, and print design, which I gained in my undergraduate studies and professional work as a textile designer, are the techniques I most rely upon in constructing sculpture. While traditional textile techniques are used as a method of connection and construction in my work, I rarely use traditional textile substrates such as cloth as my main medium. I prefer semi-industrial materials with flexible properties such as corrugated plastic roofing, fiberglass window-screening, and bubble wrap. In a previous piece entitled *Blockade* (2015), white corrugated plastic sheets were cut down into multiple identical pieces, punched, and laced together with bright pink masonry line into a continuous undulating unit. In another previous work from 2015, *Dust to Dust*, window-screening is cut into uniform rectangles, then sewn together into small pyramid-like forms with chartreuse fishing-line, each form then sewn to another, creating a longer unit, with multiple units suspended from the ceiling (Fig 5). Both *Blockade* and *Dust to Dust* exemplify a marriage of traditional textile technique with non-traditional materials. The sewing action is used as a method of construction with non-textile material. My current sculpture work incorporates long willow branches that interact with a textile element in some way. For example, in *Curly-Q* a long branch, anchored with sandbags on the floor, is made into a curled formation by one long pink strand of high-visibility tape (Fig 6). Another branch sculpture, *Waiting*, is propped against the wall with
it’s tip curled toward the floor (Fig 7). Knitted forms are attached to the branch tip, however they are not knitted from traditional yarn, but copper wire.

The starting point of a sculpture begins when I find a material I am drawn to and feel I can manipulate and transform. This generally means the material has flexibility and can be cut with some type of hand tool. In cases where a material may be too thick or rigid to be stitched together by usual sewing methods, I have used a hand tool to punch holes, allowing units to be laced together. The material itself is unquestionably the driving factor of my work, rather than a preconceived concept or narrative, and sketches play a very minor role, if any, in my art. Small samples of material are often made into forms with various connecting techniques. These serve as tests to work out how to join repeating shapes. I respond to the inherent properties of a material: if it can coil upon itself or if it has a degree of transparency, for example, I make these aspects part of the work. Transparency can be found again and again, as seen in my previous sculptures *Dust to Dust*, *Xoxo*, and *Stratum*. I strive to create forms that seem to encapsulate air, and material such as window screening (*Dust to Dust*), clear vinyl inflatable balls (*Xoxo*), and pink bubble wrap (*Stratum*) allow for this effect. In my current work, I use transparency in the soap squares of *Apples of Immortality*, and in the knitted copper forms of *Waiting*. 


**Intuition**

The process of working used in my earliest sculptures (from 2013 to 2015) was more labor-intensive and time-consuming than the method I used for my thesis sculptures. The shift to a quicker method of working happened out of sheer circumstances: my bill-paying work and family schedule were leaving very little time for sculpture. I began making sculptures in mostly single blocks of time averaging about three hours each. I entered into the making process knowing my goal was to complete the sculpture, or come very near to completing it, within a short time frame, and this mindset directed my materials and construction method. I noticed my “making” became much more intuitive, and because I had a shorter window of time, I resisted all urges to edit and change direction during the making process. The result from these experiments is that I plan to continue on this path of faster and more intuitive sculpture.

**Influential Artist**

In addition to Jessica Stockholder, Richard Tuttle, and Agnes Martin, I have also been greatly influenced by sculptor Eva Hesse (1936-1970). I first discovered the work of Hesse as an undergraduate student, and was especially drawn to her use of textile materials as a sculpture medium. Hesse used rope and cheesecloth in innovative ways. The ambiguous nature of her forms was fascinating to me then and continues to engage my imagination today. Somehow
she managed to create forms that are simultaneously biomorphic yet geometric, solid yet ethereal, minimal yet emotional, whimsical yet serious, feminine yet phallic, and natural while incorporating unnatural materials such as latex and fiberglass. My mind cannot rest upon one association when I view her work, but rather jumps around trying to find a fit. Something about this ability to prevent the mind from settling is fascinating to me. Hesse created objects which cannot ever be fully known, or understood, or categorized in the usual way. This effect has been of great inspiration to me and is an element I strive for in my work.

**Conclusion**

My graduate school journey has been one of learning, through trial and error, what artistic processes are most effective in the making of my sculpture. As a result, I have grown personally and artistically. My current exhibition, *Weaving in the Third-Dimension*, hopefully reflects a level of mastery over materials, and an understanding of scale as it relates to the viewer as one moves around the gallery. My personal love of textile materials is undoubtedly evident in my work, along with my interests in color and form. The exhibition has been the fulfillment of desire to create three-dimensional visual experiences that elicit subtle associations of primitivism and modernity, as well as the natural and unnatural. Primarily non-narrative in nature, I have allowed elements to emerge that beg for
further explanation and struggle for placement in the past and future simultaneously.
Illustrations

Figure 1

Figure 2
Figure 7
References


