

THESIS

EVEN FLOWERS CAN GROW OUT OF A MOUND OF SHIT

Submitted by

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In partial fulfillment of the requirements

For the Degree of Master of Fine Arts

Colorado State University

Fort Collins, Colorado

Spring 2018

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ABSTRACT

EVEN FLOWERS CAN GROW OUT OF A MOUND OF SHIT

In this paper, I attempt to explore the importance of flaws, trauma, and repression within the artistic process. I assert the need for self-scrutiny and cathartic expression of my inner struggles. Using surrealist methodologies, I flip the interior and exterior evoking concepts of the unconscious, abjection, and the Lacanian “real.” By asserting the need for positive coping mechanisms, I employ chance operations, bricolage, and an obsessive vocabulary of line work to sublimate these flaws. I am in the midst of cultivating a poetic openness within my work divorced from an ultimate definition. Confronting my desire for absolution, I contest that art becomes the only answer to make the world bearable. I encourage the pursuit of a personal becoming no matter how vulnerable and unfamiliar that outcome may prove.

ACKNOWLEDGEMENTS

First off, I would like to thank my partner Marjorie Lair for all her love and support during this wild roller coaster ride. I would like to thank my committee: Ajean Ryan, Camille Dungy, Erika Osborne, and Johnny Plastini. Without their guidance, I could not have progressed so far in my artistic career. I would also like to thank Marius Lehene who could not be here my final semester for the thesis defense but played an equally important role in my artistic development. I thank my friends and family for being so supportive and listening to my incoherent rants. Thank you to Scott Kreider for his Zen-like cool and mastery of the technical realm and for all the hours spent laser cutting and CNC machining on my behalf. I also want to thank Kathleen Chynoweth, Elizabeth Sorensen, and Maggie Seymour for their unwavering support and help with the endless paperwork needed for graduate school and, thank you to Cory Seymour, Michael Highsmith and Suzanne Faris for everything they do to keep our department blossoming. Finally, I would like to thank the staff at the Alley Cat for their friendly conversations, heartwarming support and a never-ending flow of caffeine for those late nights spent writing papers and preparing presentations.

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EVEN FLOWERS CAN GROW OUT OF A MOUND OF SHIT

My art stems from an insatiable appetite for new materials and compulsive ways I can explore new methods and processes. My work is highlighting the importance of flaws, trauma, repression, and the need for cathartic expression of one's inner struggles. By examining the distance between my identity and the repressed self, I evoke concepts of the unconscious, the abject, and the Lacanian "real." My process engages the following practices: 1) employing chance operations such as spills, stains, and bricolage; 2) developing an obsessive vocabulary using line work, papercut and collage; and 3) appropriating found objects. My artwork oscillates between poles of elaborately ambivalent excess and minimal austerity. In my early work I combined drawing, painting, paper-cutting, found objects, new media, and collage to create overwhelming masses of matter and meaning intended to be all-consuming. My most recent body of work is more concerned with formal elements and playing into a more minimal aesthetic.

I came into the graduate program asking how does one interact with memory, how does one access a memory, and how is it stored? I was hoping to recover knowledge from a by-gone era to satisfy my own cravings to better understand myself and my past, and also how it has shaped me into the person I am today. Through my questioning, I wondered if it is possible that memories were not just laminated files in the mind to be recovered, but a self-prescribed mythology. Once a memory is evoked, it is re-saturated with the subjective imagination; calling it into the present and manipulating it based on one's new knowledge and experiences¹. This

¹ Mark Linsenmayer, Seth Paskin, Wes Alwan, and Dylan Casey, "Jacques Lacan's Psychology," *The Partially Examined Life*, Ep 74, April 3rd, 2013, <https://partiallyexaminedlife.com/2013/04/03/ep74-lacan/>.

spurred a much larger investigation within my artistic practice which has branched, split, multiplied outward, piled on, spun out and looped back on itself.

Trauma shaped the very beginning of my existence. My parents had a very messy divorce with my two brothers and myself caught in the middle of their battle. While growing up, I was told by each of my parents that the other was the embodiment of evil and madness. I was unable to reconcile seemingly opposing and influential forces, which left me with more questions than answers. This fluctuation between polarities still echoes in my work today. My work displays my obsessions with flipping interior to exterior, back to front and high to low, as it is very much influenced by past traumas. At the age of six, I was hit by a pick-up truck while riding my bike and almost died while visiting my father in Maine. The accident caused my spleen to rupture and resulted in the literal exposure of my insides to the outside world. A little piece of me was removed by unknown hands (the surgeon) for the betterment of my being and for my survival. This event became integral in shaping my identity, placing me in contact with the fragility and vulnerability of life.

The piece titled “He Only Does It To Make Himself Look Better,” (figure 1) was an attempt to resolve both the trauma of my car accident and my view of my father from my mother’s perspective. The composition is comprised of thought bubbles, each one filled with a drawing based on happy vacation photos given to me by my father. The bike tire marks in the background is to symbolize the violent act of being hit by a car while riding a bike. This element is to bring a subtle reference into the piece that is in stark contrast to the cheery family photo moments presented. The title of this piece is a quote from my mother that expresses her disdain towards my father. The loss of my spleen pushed me to pursue a life which satisfied my own

idiosyncratic expectations. The scar down my stomach reminds me every day that life can end in the blink of an eye, which then pushes me to be fearless in my decision-making.

DRAWING ON TRAUMA

Coming into the graduate program, I was ashamed to reveal that I was actually making autobiographical work. I felt I had not suffered enough to complain and feared the vulnerability this position of transparency offered. In an attempt to transform these grievances into psychological and creative currency for the production of my art, I filled each piece of my early work with color, characters, and line-work until it becomes a wall of visual noise. By constructing multiple small compositions that cultivated a sense of overstimulation, I was able to purge my personal traumas while presenting impenetrable and obscure images to my audience. This process is evident in my six-foot-tall mixed media work titled “Perpetual Mirror Stage” (figure 2) and can also be seen in “Hold it Together” (figure 3). Flattening thought onto a picture plane allows me to materialize the internal into a fixed position, providing me with some level of discipline and structure to my disordered and chaotic life.

A coping mechanism is defined as “an adaptable behavioral effort to environmental stress that is based on conscious or unconscious choices that manage specific external and/or internal demands, enhancing control over behavior or giving psychological comfort”.² Drawing represents the manifestation of the psyche operating as a coping mechanism. Much like the concept of “stream of consciousness,” the importance of this technique lies in working through one’s own material and past, rather than parroting another’s suggestions. The act of drawing is likened to this psychoanalytic technique. It allows me to investigate the unconscious without reservation and to permit all passing thoughts into my work.

² “Coping mechanism,” Random House, Inc., accessed March 4, 2018, <http://www.dictionary.com/browse/coping-mechanism>.

This maximalist aesthetic is related to Hieronymus Bosch's "Garden of Earthly Delights." (figure 4) This triptych is full to the brim with impenetrable and obscure symbolism, which has caused wide debate over the meaning of this work. This amassment of imagery and of overstimulation has been a great inspiration to me. In my own work, malleability of interpretation leaves meaning divorced from ultimate definition. The compositions allow the viewer to navigate through my work and to generate associations based on how they would possibly unpack their own psychic baggage. The work is embracing continuous exchange between the disposition of the subject and all the possible configurations of the object.³

The things that I was fearful to speak about became the motivation for some of my most cathartic pieces. In the process, this has unshackled me from my concerns that my work is autobiographical. It has made me conscious of the importance of critical self-examination and the restitution that art offers me from my pent-up thoughts, emotions, and experiences. I do not expect the viewer to receive this same level of relief from my work, but hope that this non-hierarchical kind of making allows for unpredictable outcomes within the mind of the viewer.

Repression / suppression is an operation of obscuring and concealing which is connected with the insecurity of the content.⁴ The difference between repression and suppression is that suppression involves the conscious subduing of one's own flaws or thoughts, whereas repression is a rejection intent on censoring content that would be too painful for the individual. The process of releasing and thereby providing relief from strong or repressed emotions is defined as catharsis or in rare cases purgation. Aristotle defined art as therapeutic, that its effect is cathartic or simply pleasing.⁵ I am not inclined to disagree since my artistic process is likened

³ Umberto Eco, *The Open Work* (Harvard University Press Cambridge, 1989), 81.

⁴ Sigmund Freud, "On Dreams," Trans. James Strachey, 1953, in *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison & Paul Wood (Massachusetts: Blackwell Publishing Malden, 2014), 24.

⁵ Peter Hallward, *Badiou: A Subject to Truth* (London and Minneapolis: University of Minnesota Press, 1999), 194.

to an advanced coping mechanism, allowing me to transform and express agonizing thoughts. Trivializing Trauma (figure 5) can be seen as both an examination of trauma and as an effort to criticize the belittlement of pain through consumer goods. The work contains aggressive slashing marks and a tangled web of desires drowned in stimuli like soda and coffee. While highlighting the surface value twice over, and forgoing imagery in favor of the simplistic surface, I am making the viewer aware of flatness by cutting through that surface to show the “actual” world behind and through the piece. Rather than pointing to a reality elsewhere with illusionistic depth, it points to the reality of the artwork and of the trauma which still exists within me.

Obsessive line-work and collage are an attempt to contain uncontrollable elements both within my work and my purgative experiences. These methods allow my work to reveal itself with a distinctive residue of the hand and the hand made. I use mixed media to create a cacophony of imagery that is infused with the day-to-day. It is oscillating between phases of relaxed intuitive chance operation and obsessive drawing. My process is metabolic and unconcerned with clarity, and as a result is thoroughly chaotic.

FLIPPING THE FOUND

I am unable to let go of materials which I have welcomed into my fold because of this additive process characterized much of my earlier work. This cross-contamination of materials can seem like a mouthful of vomit; half-digested particles presented as a haphazard frenzied sprawl, but this all-purpose methodology that is prevalent in my work is represented by the use of found objects that I compulsively collect.

This underlying hoarder mentality dedicated to the art of accumulation must be understood as a tendency towards potential freedom. This type of practice, along side my maximalist compositional tendencies can be related to the contemporary artist Trenton Doyle Hancock. His work “The Former and the Ladder or Ascension and a Cinchin” (figure 6) encompasses every artistic move he has ever made into one piece, metaphorically and literally. This massive mixed media work incorporates fifteen years of artistic cuts-outs and salvaged materials from previous works of art dating all the way back to his undergraduate years. In an Art21 interview he says, “Just in my studio in general I don’t use erasure, I let the material accumulate so you can see the history of everything. The idea of erasure only happens with a knife, I cut back into material to breathe new life into it.”⁶ This re-contextualization of materials is prevalent in my work today and can be seen in works like “Wearable” (figure 7) and “untitled” (figure 8). Both pieces are created from fragments of previous works of art. This recycling of found objects or older pieces imbues my work with a multi-variant history.

My process is similar to Trenton Doyle Hancock but also to Surrealist methods and Arte Povera’s concept of bricolage; a do-it-yourself method of creation that uses all that is around

⁶ Ian Forster, “Trenton Doyle Hancock: “The Former and the Ladder or Ascension and a Cinchin” | “Exclusive” | Art21,” Ep 190, 2012, At James Cohan Gallery, https://www.youtube.com/watch?v=X1n-3_lqaco&t=198s

you. Focusing on a degree of human ingenuity, everything is at one's disposal to become a vehicle and material for the bricolage. This process gives a new and liberating way of thinking about materials and the conventions governing how they should be combined. Mundane materials transformed to become elements for the construction of an alternative language and social practice.⁷ "The return to simple materials reveals laws and processes deriving from the power of imagination, and is an examination of the artists' own conduct in an industrialized society."⁸ As Robert Rauschenberg reminds us, "All material has history. All material has its own history built into it. There's no such thing as 'better' material. It's just as unnatural for people to use oil paint as it is to use anything else."⁹

My hoarding temperament is just one way I cope with past traumas and childhood scarcity. I have developed an intolerance for waste, and a dislike of anything being thrown away. I feel immense pressure to cannibalize and use all potential art materials. This process embodies the self-congratulation of a lack of self-control. This idiosyncratic methodology embraces confusion, erratic versatility, improvisation, non-sequential compositions, and poses questions of aesthetic hierarchies through low-tech construction. The aggregate of cast off, ground-level, discarded trash mirrors the world of waste and consumption which dominates my culture.

This emphasis on accumulation and consumer materials is related to the contemporary artwork "Too Too-Much Much" by Thomas Hirschhorn (figure 9). His focus on political discontent, alternative models for thinking and anti-elitist aesthetics hold great resonance within my own practice. Incorporating found objects in my work is an attempt to utilize the material itself as part of the critique. This use of found objects comes together with my drawings is

⁷ Robert Lumley, *Arte Povera: Movements in Modern Art* (London: Tate Publishing, 2004), 41.

⁸ Ibid, 16.

⁹ Barbara Rosa, *An Interview with Robert Rauschenberg* (New York: Random House, 1987), 58.

evident in “Hold It Together” (figure 3). By repurposing found materials, I am tackling issues of consumerism, super-abundance, and the wasteful nature of our culture. Found objects hold the power of poetic un-sublimated salvage raising low to high within the artistic context.

The function of using salvaged refuse and other industrial consumer products occupies a paradoxical position within my art; engaging in both a celebration and a critique. Disposable commodities are both intimately linked with the consumer and totally enigmatic. (figure 10) The aluminum container is the perfect symbol for this paradoxical position. Painted, as I have done in many of my pieces, it is uncanny; causing a strange double-take of a mundane object. Nullifying evidence of cultural branding, it calls into question the pure form and triggers consideration of the anonymous history of a reproducible and indistinguishable disposable good. This object in connection with the consumer signifies brand identity and presents valuable information for corporations. As a painted object and separated from the consumer, it becomes severed from its previous history.

This material emphasis caused me to reflect on my own consumptive habits and lack of control to resist their allure. Probing ideas of trauma, coping, and addiction has made consumer products a large part of my visual vocabulary. This can be seen in the work “Flag (Record of Consumption)” (figure 11) which attempts to confront my desires while numbing myself from the world and my own complicity with toxic substances. A state of intoxication is often used as a coping mechanism, but is a less-than-adequate sublimation of one’s traumas and sufferings. Intoxication fragments the experience of suffering, suppressing contemplation of the root cause of pain.¹⁰ The act of creating can sublimate impulses to indulge in one’s vices. The healthiest

¹⁰ Ruben Berrios, and Aaron Ridley, *Nietzsche, The Routledge Companion to Aesthetic*, edited by Berys Gaut and Dominic McIver Lopes (London and New York: Routledge Taylor & Francis Group, 2002), 76.

coping mechanism I am capable of is manifesting these internal sentiments into pieces of artwork which embody a sense of the abject.

The psychoanalytical concept of “the Abject” was presented by Julia Kristeva in the Powers of Horror. It is characterized by signifiers of trauma, decay, and death; leaving one reeling in horror of our own mortality.¹¹ The abject in my own work can be seen in the piece “Fenced In” (figure 12) which is grotesque through the utilization of consumer elements like soda, coffee grounds and cracking glue. This brings to mind ideas of bumpy sticky split skin or vomit. The body is turned inside out, the subject literally debased and thrown out, replaced with a record of inputs and outputs. The rest of my body of work is not about representing something horrific. It focuses instead on amorphous interworkings of the mind highlighting the complexities of our inner world.

My work “Wearable” (figure 7) transforms junk and salvage into a representation of a psychologically abject self. The piece reflects a snapshot of self-hood, a materialization of everything that it means to “be” at that specific phase of my life. By repurposing refuse and the found into purposeless and yet playful altercations, I am then and only then transfixed in my own autobiographical and masturbatory state of collage and assemblage. The piece is assembled from the discarded projects of CSU undergraduate students, billboard flyers, magazines, and previously purposeless artistic gestures. It focuses on obfuscating and denying the unified self and displays a repulsive amalgamation of fragments. In a reductive sense, one is a mere collection of stories and experiences which are carried and retold in order to establish continuity. This amassment of self-referential artistic gestures is a metaphor for “being” and memory.

¹¹ Hal Foster, “Auratic Traces,” in *Compulsive Beauty* (Massachusetts: MIT Press Cambridge, 1993), 122.

PAPER CUTS AND “THE REAL”

My philosophy of artmaking is similar to Jonathan Meese. As a German conceptual artist, Meese works within a diverse practice that includes performance, installation, painting, and sculpture. (figure 15) He sees art akin to play, saying that “even humans are toys for art, and we must play with all the material we can find.”¹² He is known for his passionate semi-coherent rants about art, in another quote he proclaims, “I was not playing, art is playing with me. I am the toy of art, I am the decoration of art, art is the master, art is the chief, art is the leader, art is the objective leadership of my existence, art is not god, but every god is art.”¹³ Even my studio practice is comparable to his; which consists of rapid and chaotic action; often jumping from piece to piece with no rhyme or reason just pure instinct. “You have to be instinctive, you have to work through instinct like animals. They are not creative, they would be eaten up immediately. You don’t have to think you should just do instinctively what is needed, then you are a servant of art.”¹⁴ Meese states in an interview with Baad Art Center. Art is baby animalism, art is metabolism, art is as natural as breathing, eating, and shitting.

These instinctive playful characters can be seen in my newest body of work (figure 13) (figure 14). My paper cuts are like a nervous tick driven by a compulsion for bringing something to fruition without concern for content. They are counteracting my overactive mind and cultivating an in-the-moment kind of meditation by capturing a fleeting moment in a gesture. They are excrements of subconscious energy and emotions into calligraphic timelines. I trust my

¹² Andrew Wagner, “Jonathan Meese’s Irreverent Canvases Reimagine Sports,” at Galerie Krinzinger, Jan 7th, 2016. <https://www.artsy.net/article/artsy-editorial-jonathan-meese-s-irreverent-canvases-reimagine-sports>.

¹³ Jonathan Meese “Baad – 01.21.12 Jonathan Meese.” at Baad Art Center, Mar 21st, 2013. <https://www.youtube.com/watch?v=R0Q-clVi3II&t=314s>

¹⁴ Ibid.

intuition in order to make aesthetically informed and confident decisions based in my instincts and a life time of drawing. These works were crafted from up-cycled reclaimed scraps of paper of all sizes; embracing an element of bricolage. What was coming out as shameless self-expression in my previous work is now filtered into a harmony of object, concept, and formal elements; like line, movement, color, weight, shadow and material. It strikes a balance between hedonism and aestheticism; flipping my process and abandoning subjectivity while embracing a computerized depersonalizing removable mark. The work also possesses a quasi-graffiti-tag like quality through its' flatness and use of spray paint. I question how the audience might receive this open work and have formulated a few possible interpretations, but by no means wish to prescribe meaning to these open works. I believe a work of art can contain or hold an idea without directly communicating it.

These artworks can be aesthetically characterized as a series of works that are smoke covered, gesturally cut, and cast shadows with a soft glow of color. Each element symbolizes something for me. The smoke marks are the traumatic qualities of existence which inevitably shape one's reality. The delicate abstract line work embodies a personal vocabulary of what it means to "be". The operation of flipping these paper cuts and denying the audience a clear view of the illustrious color is an abject movement; literally flipping facade and rear. The light reflects off the wall and onto the colored paper which diffuses the hues onto the wall. This alludes to how we perceive the false unity of others. The audience is presented a fragmented misrecognition, denied the possibility of knowing truly what it means to be the other.

These paper cuts in relation to my "Null Trash" (figure 10) create content through their association. Trash is a very ugly thing and reminds one of pollution and litter. By the use of spray paint, this waste is made light-hearted and non-threatening; it is not necessarily happy but

is more appealing. I attempt to cover it up through the beautification of colors, but underneath it is still trash. This can be seen as a metaphor for the masking of one's own flaws and inner demons struggling beneath the façade of one's being. I endeavor to flip this concept within my life and my artwork laying bare insecurity, traumas, and flaws honestly. Presenting finished works covered in burn marks, imperfections, and scars; these pieces have a rough surface but are not trying to be anything other than what they are. The glowing underside has an enticing effect that exemplifies a sort of beauty and strength to this type of open vulnerability. Expressing vulnerability and insecurity on the surface level may be difficult and uncomfortable but shows an inner strength. I do not hide or cover imperfections, but keep them front and center as an integral part of my artistic practice.

My process at times can be likened to a “Freudian Slip” or what Lacan calls a disruption. An attempt to work through a trauma on an unconscious level to re-appropriate it, without consciously confronting it.¹⁵ These slippages erupted from “the real” and are transformed based on free association to fit the symbolic order of language but finds only fragmentary expression and always withholds a residuum. A symbolic structure like language represses true symbolization in favor of simplistic identification, reducing a network of inter-connection into a narrow sequence. My new untitled paper-cuts could also be seen as ideas of the “real” and as a sublimation of these repressed thoughts into a concise form. (figure 13) (figure 14) Lacan links the real with the concept of impossibility. The “real” is impossible to imagine, impossible to integrate into the symbolic order, and it is this character of impossibility and of resistance to

¹⁵ Dylan Evens, *An Introductory Dictionary of Lacanian Psychoanalysis* (London and New York: Routledge Taylor & Francis Group, 1996), 156.

symbolization which lends the real it's essentially traumatic quality.¹⁶ "I can never describe it, but I can describe the special feelings of this failure."¹⁷

This residuum described from the disruption of the "real" is an inexhaustible wellspring of inspiration for the creation of art; for no amount of art or struggling will ever fully hollow the "real" of its power. Much like how Nietzsche described existences as an "irreparable lack" or Novalis as an "eternal lack,"¹⁸ Consciousness is essentially a blind intensity which constantly struggles for an unattainable completion or a sense of absolution. According to Nietzsche, the fundamental character of the world is the pain of this irreparable lack. The perpetuation of meaningless striving creates the world of representation. Through this fundamental characteristic, we craft multiple refractions of existence.¹⁹ Art deliberately provokes incomplete experiences and frustrating expectations in order to arouse our natural craving for completion.²⁰ Thus spurring numerous refractions of existence and satisficing our intuitive nature.

Art provides the possibility of relief and momentary liberation from the world of total administration. Daydreams grant us the possibility to find the courage to pursue that private and very personal state of becoming no matter how strange and unfamiliar that outcome may prove.²¹ Through the act of creation philosopher John Dewey asserts: "Artist discovers himself, his body, his memory, his movement, everything that lives directly, and thus begins again to experience the meaning of life and nature, a meaning that implies the sensory, sensational, the sensitive, the sensible, the sentimental and the sensuous."²²

¹⁶ Evens, *An Introductory Dictionary of Lacanian Psychoanalysis*, 160.

¹⁷ *Ibid*, 6.

¹⁸ Kneller, *Novalis: Nature and the Absolute*, 6.

¹⁹ Berrios and Ridley, *Nietzsche, The Routledge Companion to Aesthetic*, 75.

²⁰ Eco, *The Open Work*, 74.

²¹ Gaston Bachelard, *The Poetic of Space* (New York: Penguin publishing group, 2014), XV

²² Lumley, *Arte Povera: Movements in Modern Art*, 15.

My artwork like Robert Rauschenberg's "Cardboards" from 1970 (figure 16) seems less about offering another critique of painting, and more about securing permission for artists to pursue every potentially interesting idea that crosses one's mind. I present artworks that court self-sabotaging strategies, sloppy craftsmanship, impenetrable obscurity, and attributes that would be considered "wrong."²³ Taken together, these flaws combine to communicate a spirit of disorder, indecision, and impoverished vitality. This conglomeration of seemingly disparate stimuli will always hold a certain level of absurdity or ambiguity of the aesthetic message. When confronting a message that deliberately violates the system of probability that the order ensures, one is then free to imagine temporary hypothetical systems of purpose.

²³ Raphael Rubinstein, "Provisional Painting," *Art in America*, 2009.

CONCLUSION

Artwork gives us a chance of releasing oneself. It reaches for what subjects could be, freed from any instrumental use. Art provides the “experience of alterity,” the chance to encounter the “other” hidden within ourselves.²⁴ “Art makes the world bearable. It interposes lies between us and the nihilistic truth we cannot bear. Art is better than morality; it has a broader scope. Art, as Nietzsche puts it, has “forgotten all sense of shame.”²⁵ This is not a negative connotation, but is a statement of a “freer grammar.” I seek to cultivate an openness within my work which resists any definitive manifestation. Open work tends to encourage “acts of conscious freedom” on the part of the viewer and places one at the focal point of a network of limitless interrelations.²⁶ Gaston Bachelard contends that “In this activity of poetic spatiality that goes from deep intimacy to infinite horizon, united in an equal expansion, one accumulates infinity within its own boundaries.”²⁷ The centralizing theme to my work is that it is more concerned about process than content and erupts from a point which can never be reached (i.e. the “real”). My content confronts internal struggles through surrealist methods and interposes line-work as a therapeutic coping mechanism. I employ chance operations and bricolage to overcome repression and reach equilibrium with my flaws. My process grapples with complicity within the excesses of contemporary consumer culture in search of a possible riposte to the issue while questioning aesthetic hierarchies through the inclusion of my own discarded materials. At my

²⁴ Martin Hielscher, *Adorno and Aesthetic Theory* (European Graduate School, 2014), 5.

²⁵ *Ibid*, 76.

²⁶ Eco, *The Open Work*, 4.

²⁷ Bachelard, *The Poetic of Space*, 204.

worst, I am left with a cathartic expression which allows me to cope with my existence. As Nietzsche puts it “we possess art lest we perish of the truth.”²⁸

²⁸ Berrios and Ridley, *Nietzsche, The Routledge Companion to Aesthetic*, 82.

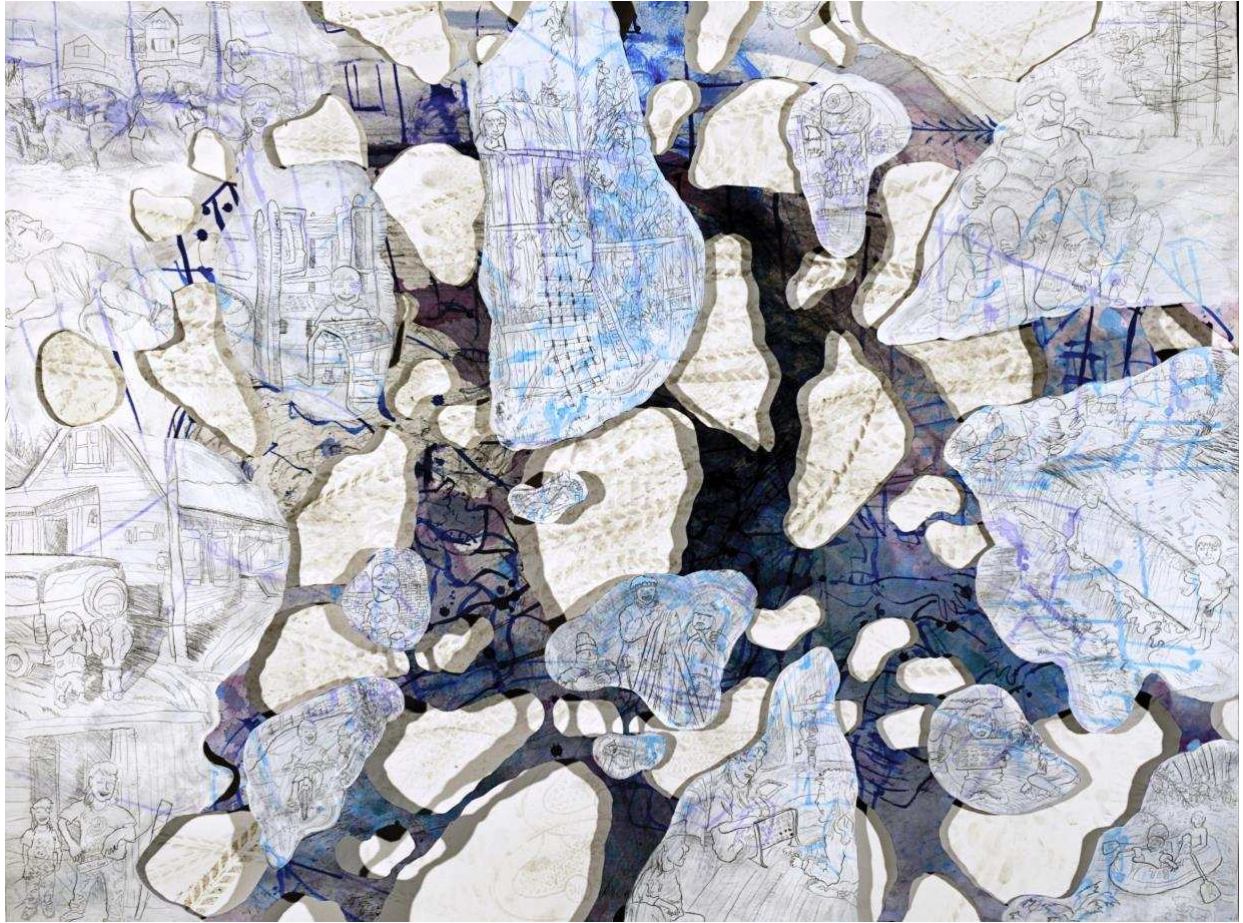


Figure 1. Kyle Vincent Singer, *He Only Does It To Make Himself Look Better*. Graphite, gesso, paper cut, ink, swept charcoal, and bike tire dirt. 38 x 50 in. 2016.



Figure 2. Kyle Singer, Perpetual Mirror Stage. Gouache, pen, ink, graphite, paint, chalk pastel, soda, and paper cut. 80 x 40 in. 2017.



Figure 3. Kyle Vincent Singer, Hold It Together. Mixed media. 29 x 22 ½ in. 2016.



Figure 4. Hieronymus Bosch, *The Garden of Earthly Delights*. Early 16th century. Oil on oak panels. 87 x 153 in.
The Museo Del Prado, Madrid. Accessed Mar. 2018.
https://en.wikipedia.org/wiki/The_Garden_of_Earthly_Delights

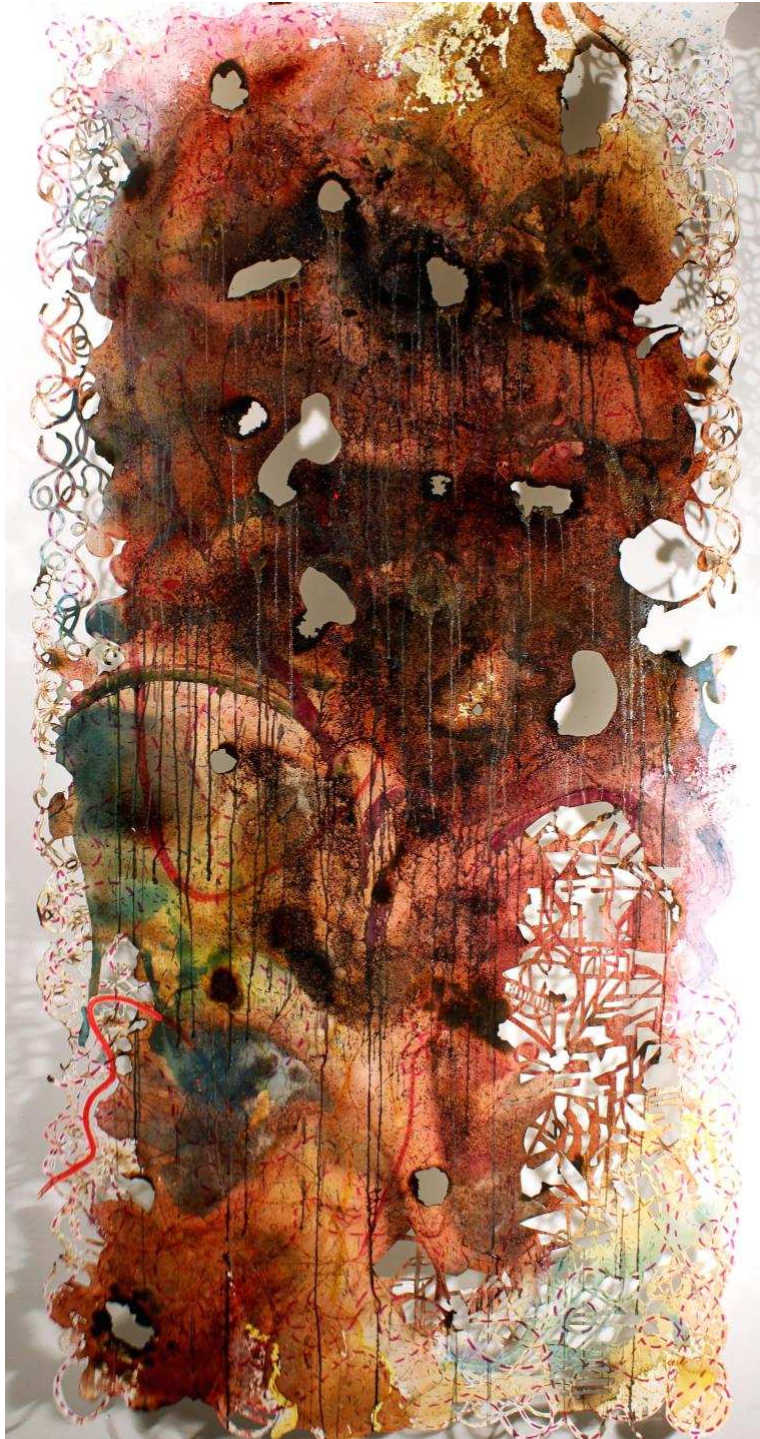


Figure 5. Kyle Vincent Singer, Trivializing Trauma. Coffee grounds, soda, gouache, pencil, sharpie, chalk pastel, glue, fire and paper cuts on paper. 86 x 40 x 6 in. 2017.

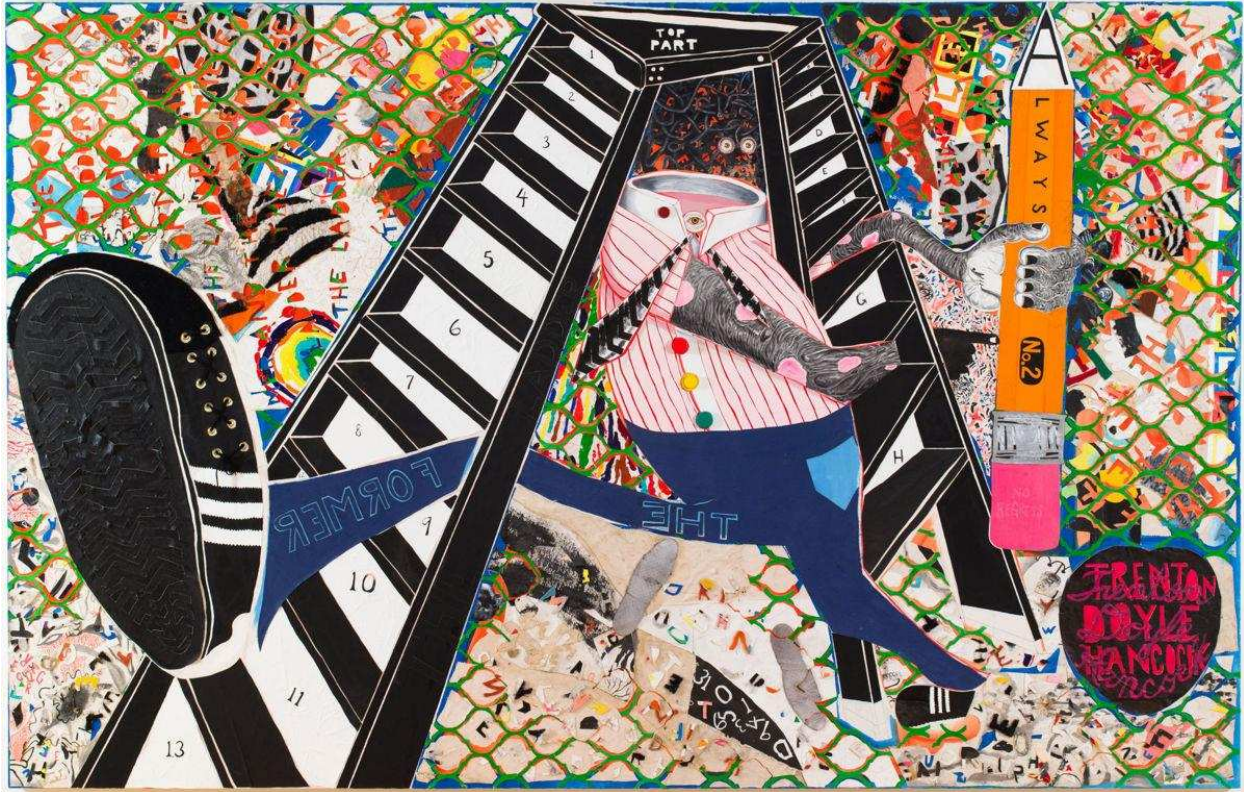


Figure 6. Trenton Doyle Hancock, *The Former and the Ladder or Ascension and a Cinchin*. Acrylic and mixed media on canvas. 84 x 132 x 3 in. 2012.



Figure 7. Kyle Singer, Wearable. Salvaged and cut paper, glue, ink, paint, graphite, cardboard, metal, and other assorted materials. 62 x 32x 32 in 2017.



Figure 8. Kyle Vincent Singer, untitled. Mixed media. 31 x 44 x 7 in. 2017.



Figure 9. Thomas Hirschhorn, Too Too - Much Much. 2010. Empty cans, tape, cardboard, furniture, mannequins. Museum Dhondt-Dhaenens. Accessed Mar. 2018. <https://www.artsy.net/show/museum-dhondt-dhaenens-too-too-much-much-thomas-hirschhorn>



Figure 10. Kyle Vincent Singer, Null Trash. Painted cans, bottles, and other trash. Dimensions varies. 2017-18.



Figure 11. Kyle Vincent Singer, Flag (Record of Consumption). Laminated cigarette carton box tops, pen and ink, grommets, zip ties, and chalk pastel. 160 x 180 x 3in. 2017.



Figure 12. Kyle Vincent Singer, Fenced In. Laser cut wood in frame made from reclaimed stretchers, soda, glue, staples, chalk pastels, acrylic, coffee grounds, tape, on paper.
24 x 17 x 1 ½ in. 2017.



Figure 13. Kyle Vincent Singer, untitled. Paper cut and paint. 21 x 13 in. 2017.



Figure 14. Kyle Vincent Singer, untitled. Paper cut and paint. 13 x 21 in. 2017.



Figure 15. Jonathan Meese, Preview: Jonathan Meese – Pump up the Vampire, Pump Up the Vampire, Pump Up the Vampire, Smell!. Glue Factory, Glasgow. Accessed Mar. 2018. <https://www.list.co.uk/article/65669-preview-jonathan-meese-pump-up-the-vampire-pump-up-the-vampire-pump-up-the-vampire-smell/>



Figure 16. Robert Rosenberg, Cardbird Door, 1971. Cardboard, paper, tape, wood, metal offset lithograph, and screenprint. 80 x 30 1/8 x 12 3/4 in. Gemini G.E.L. Accessed Mar. 2018. <https://www.nga.gov/collection/art-object-page.60491.html#>

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