

DRAWING...

By

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DRAWING...

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ABSTRACT

Drawing... is the culmination of my studies in relief works over the past two years. The work evolved from works mounted on painting stretchers to installations that incorporate the entire gallery space. Drawing, performance, and video are incorporated along with notions of deconstructivist architecture and Marxist philosophy.

VITA

Timothy Evan Harding was born on November 18, 1983 in Houston, Texas. He is the son of Barry and Judy Harding. He received his Bachelor of Fine Arts from Texas Woman's University, Denton, TX.

His exhibition record includes exhibitions at the Arkansas Arts Center, 500X Gallery, Craighead-Green Gallery, CADD Art Lab, and Gallery 414.

In 2009, he received the Kimbrough Fund Grant from the Dallas Museum of Art.

Drawing...

Drawing... MFA Thesis Exhibition, which took place during the third week of March 2010, was a site-specific installation. The title, *Drawing...*, indicates that drawing is the key discipline used to produce the work, although video, performance, and sculpture were also incorporated. The installation included the entire gallery space as a part of the artwork. Within the space there were three areas of focus: two areas of extension cord drawings and one constructed drawing. *100' Extension Cord Drawing* consisted of a single one-hundred-foot extension cord stapled to the wall (Plate I). *500' Extension Cord Drawing* consisted of five, one-hundred-foot extension cords stapled to the wall and ceiling (Plate II). The constructed drawing, *W.D. #10*, consisted of paper, graphite, fluorescent light, electrical cord, sound and video (Plates III, IV).

All work was created on site. First, the gallery space as a whole was addressed. Windows were blacked out and walls were arranged to bracket *W.D. #10* (Plates VI, VII). All materials were brought into the space and the process of installation began (Plate VIII). *W.D. #10* was the first work created. The fluorescent lighting was the first element added to the space (Plate IX). Lights were placed in a way that created a dialogue with other rectilinear elements present on the paper. The paper was treated, before hand, with gesso to give more rigidity and allow the paper to be handled more stressfully without tearing. The paper was prepared in multiple ways; some having linear patterns gessoed in layers. Drawn shapes, such as rectilinear ones, Greek-key patterns,

rectangles, and other freeform tracings are present on others. Solid graphite covered and undrawn paper was also utilized. The paper was then cut based on the drawn patterns allowing various layers to be seen. A video camera was then set up to capture the rest of the installation process of *W.D. #10*. Next, paper was added on top of the fluorescent lights. The paper was stapled to the wall and folded in ways that cause the work to move into the physical space of the gallery (Plate V). This was done until there were many layers of paper and little of the gallery wall left showing. The video with an accompanying audio record of the installation was projected to exact scale on top of this construction.

The extension cord drawings were created in a way that relates to the forms that are drawn on the paper. These drawings were created very rapidly. Extension cords were used because they are present in the constructed drawing and to give the illusion of electricity running throughout the gallery space.

The gallery was approached in a way that maximizes the space for full interaction. Walls were placed on each side of the constructed drawing to act as a frame for the piece to exist within. As a container, this frame gave the chaotic nature of the paper something to act against, resulting in a dynamic feel of potential energy. The fluorescent tubes provided the only light source, allowing the artwork to have a more intense interaction with the space. All elements combined to create a full experience for viewers to encounter through their visual and auditory senses. Photographic documentation cannot fully convey the experience of being in the space.

In *W.D. #10*, paper was used for multiple reasons. One, it evokes, the history of painting and drawing. Two, it allows for spontaneous responses in the process of constructing the work. Three, the color of the paper, white, allows for a cohesive transition and an immediate interaction with the white gallery walls to occur. Fluorescent light fixtures functioned as linear elements in addition to illuminating the gallery space. This allows the lights to have a formal dialogue with the drawn line, cut geometric shapes on the paper and the gallery space. The functionality of the extension cord was its primary purpose; not only was it a source of electricity, it served as a drawing material not typically used for such purposes.

Process of construction was evident on multiple levels. The artist's fingerprints were present on the paper and walls from the installation. More noticeable was the sound recording audio of the installation process. Stapling the paper to the walls, the staple gun's bangs echoed in the partially empty gallery space. This was presented at high levels to accurately recreate the artist's experience of working in the space. The video projection of the process was subtler. The inclusion of the artist in the process gave the viewer an indication of what it took to live within the space and create this work on site. It was evidence that the act of creation was mostly improvisational.

The materials and formal elements of the installation were influenced by deconstructivist architecture. Known for his curved, titanium-clad structures, Frank Gehry is the most influential of these architects. Formally, deconstructivist architecture is known for its use of curvature and exaggeration of shape. Gehry's

home demonstrates taking an already present form and adding a new shell to it. This is similar to the approach the artwork takes within the gallery. This installation was a shell for the lights and projection, within the frame of the walls and gallery itself. Gehry's home incorporates common, undisguised materials, such as chain link fencing and plywood that are both functional and exaggeratedly formal. A similar attitude is reflected in *W.D. #10*'s use of fluorescent light and extension cords that are not hidden or disguised. These materials are modified to have an additional formal function within the artwork.

In its use of common materials and readily comprehensible forms, my work is inspired by Marxist philosophy. Rather than producing a product for the marketplace, I am interested in art that resists commodification by creating an artwork that is temporary. It exists only during its presentation in the gallery and is then destroyed, never to exist in that specific form again. Because the audio and video components exist in time, lasting approximately 120 minutes before repeating, each viewer may have a unique experience, depending on the time spent in the gallery. This combination of the subtlety of the video and the jarring sound of the audio makes it difficult to focus on any one element of the artwork. This is intended to invite multiple viewings of the artwork. While some may not "understand" the work, it is intended to be visually engaging at its lowest level. At a higher one, the temporality of the artwork addresses ideas of commodity along with the presence of the artist that can be read as the proletariat in Marxist philosophy.

Every moment of every day contemporary people are constantly bombarded with imagery and information. This abstract artwork is intended to compete with this bombardment of imagery. In order for people to take notice, something must have a strong presence, which I believe this work has.

This exhibition resulted from two years of intense studio explorations. These explorations evolved from small to large-scale works. Earlier works moved away from a pictorial format through investigations of non-rectangular structures and environments. Their evolution led to a return to a rectangular format, now provided by the actual walls, architecture, and three-dimensional space of the gallery itself.

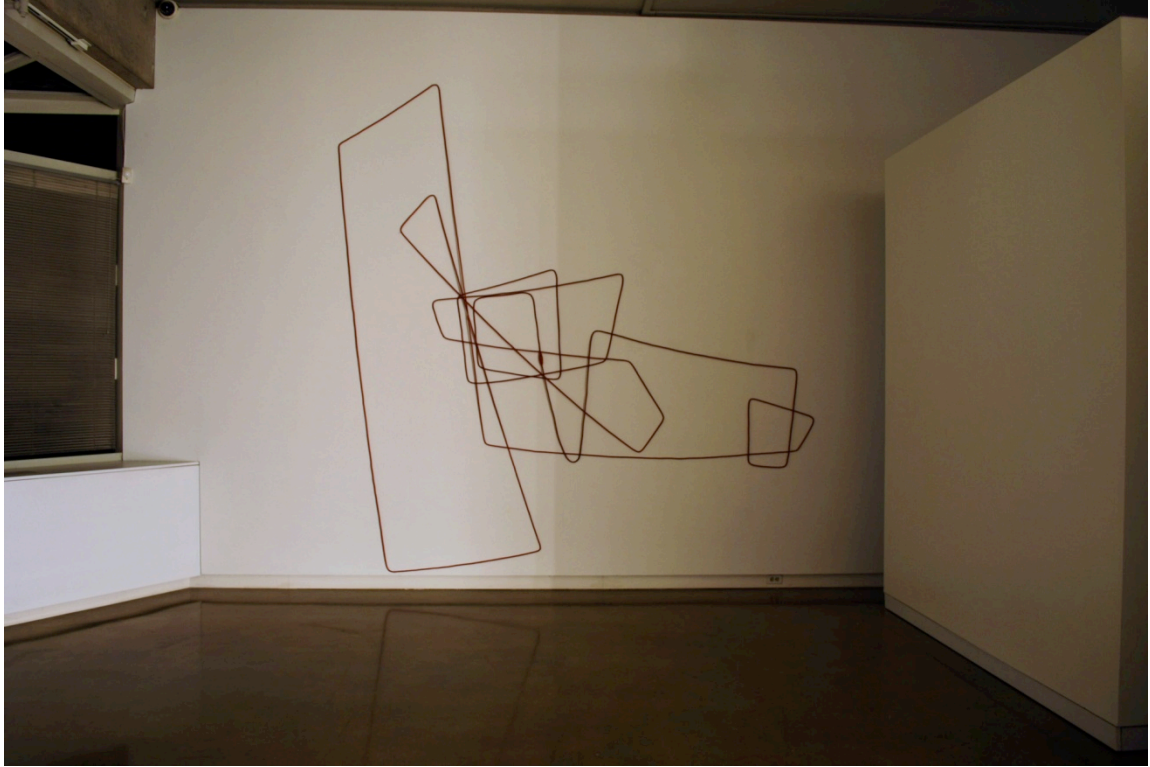


Plate I

100' Extension Cord Drawing, 2010.



Plate II
500' Extension Cord Drawing, 2010.



Plate III
W.D. #10, 2010.



Plate IV
W.D. #10 (detail), 2010.



Plate V
W.D. #10 (detail), 2010.



Plate VI
Blacked-out Windows



Plate VII
Arranged Walls



Plate VIII
Equipment

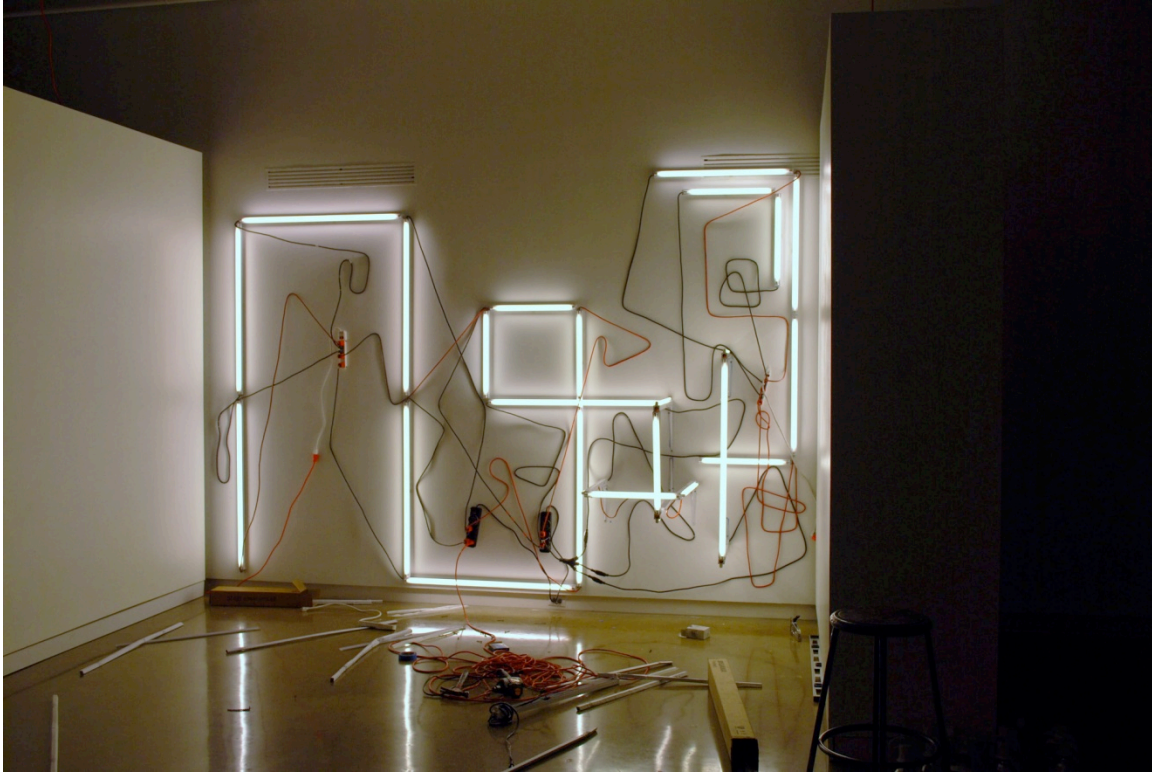


Plate IX
W.D. #10 (lights), 2010.