Perspectives and Realities

Submitted to the Art Department, Allegheny College,

In partial fulfillment of the requirements for

The degree of Bachelor of Arts

Tory Burgett

April 24, 2013

Project Board:

_____

Sue Buck

_____

George Roland

Pledge:

_____

Tory Burgett

Artist Statement

My work is a representation of the mental processes that I undergo in order to understand reality. Like a puzzle, I work through interactions by breaking down bits of information and then putting them back together to get meaning. Despite my efforts, I frequently misinterpret things. It is incredibly difficult to explain my misinterpretations and I find myself wishing that I had a diagram that I could show people where my thoughts got misconstrued. My artwork acts as this diagram, showing my stream of consciousness in dissecting these experiences. In this way, my work is a window into my perspective.

Albert Einstein told us that “Reality is merely an illusion, albeit a very persistent one.”(Einstein) He could have gone on to explain in quantum physics how reality is an elusive concept, defined by your place and moment in time. On a personal level reality is what we believe to be authentic. Formations of reality are dependent on a person’s perspective which includes where they have lived, what they have experienced, and what they come to believe is true. The concepts of reality and perspective are intertwined, and are slightly different for each person. These are concepts that I focus on in my artwork.

My personal perception of reality is greatly hindered by my learning disabilities. I often completely miss some entire elements of my life and interactions, or focus on little particular aspects that mostly go unnoticed by others. It is as if my vision is dotted with black blind spots, but also heightened in other places with x-ray vision – supremely bizarre, and ultimately confusing. Given my difficulties in just understanding my own experiences, it should come as no surprise that I have difficulty explaining myself and my perspective to other people. In my senior comprehensive project, my artwork is a representation of the mental processes that I undergo in order to understand reality. Like a puzzle, I work through conversations by breaking down bits of information and then putting them back together to get meaning. Yet, sometimes when I put conversations through this process, I reach conclusions that were not intended. I misinterpret things frequently, and it frustrates me. It is incredibly difficult to explain my miscommunication amongst the speed of a normal conversation, and I find myself wishing that I had a diagram that I could show people where my thoughts got misconstrued in the midst of a conversation. My artwork acts as this diagram, showing my stream of consciousness in dissecting conversations – my explanations of how I overanalyze some parts of conversation,

and completely miss others. At the end of the conversation, despite my efforts, it is as if I find myself on a completely different plane.

An upside of having a bizarre perspective is that I have the ability to make creative connections. For example, one day in Geology 110 when we were learning how silicon molecules naturally bond to create the mineral, I was fascinated by the picture in my textbook of an isolated silicate tetrahedron (*fig. 1*) (Lutgens).While I admired this picture for its scientific purposes, I was also intrigued by the representation of the silicate triangle structure itself, especially because it was confusing – was the triangle protruding outwards or inwards? I connected the visual confusion of what the perspective of the drawing was to my own personal confusion about perspective. My first instinct was to try to create the same illusion with squares (*fig. 2*). I became obsessed. I would draw these shapes any chance I got – in class, in the library (when I should have been doing my homework), on napkins at the coffee shop, and even at the dining hall in my mashed potatoes.

When I added squares to the margins of my figure drawings (*fig. 3*), I was worried that the addition of these shapes was not helpful to my understanding of the figure. Contrary to my doubt my professor, Richard Sayer, encouraged me, realizing that the drawings helped me to express myself. He told me to explore this subject, and directed me to the emotional works of Francis Bacon, who used geometric shapes in his work to highlight his figures (Chiappini 60). By adding these shapes the overall emotional quality of his work is enhanced. In his self-portrait, *Study for a Portrait* (*fig. 4*), he is seated on a chair that is enclosed in a large, encompassing geometric shape. Within this, his head is enclosed again within an additional shape, reiterating

the idea that he is confined within these shapes. In fact, we can think of the canvas as another shape that held him as well. His distorted face is unreadable; it is impossible to judge what he was feeling. His body language is difficult to read as well; it appears that his arms rested calmly in his lap, his back was straight, and his left leg was set firmly on the ground. It is his right leg that alerts the viewer that he was not calm, and that he was aware of the structure surrounding him. An outline of his shoe is shown in mid-movement kicking the side of the prism. The distortions become horrifying, especially as you wonder what being inside these prisms has done to his psyche to present himself in this depreciating and grotesque way. He sat not in calmness, but nearly defeated, only a leg kicked at his cage as he is isolated in his loneliness. And what of his other leg? At first, I rejoiced for I thought he had one foot out of his cage and into freedom. But, upon closer inspection I see that his foot did not escape this, and see the line showing that his foot was crushed by the cage. His imagery is so strong, that at times I could not look at it. Francis Bacon understood the power that geometric shapes have in creating emotional works.

When I began drawing my geometric shapes, I described them as being “squares,” but this is incorrect. While a few of my shapes are technically squares, the majority of them are not. According to Wolfram Alpha, the Webster’s dictionary of the mathematics world, a square is “a geometric figure consisting of a convex quadrilateral with sides of equal length that are positioned at right angles to each other” (Weisstein). Yet, not all of my shapes had two parallel sides, any right angles, nor sides of the same length. The term that is used in mathematics to describe these shapes such as mine is a ‘trapezium,’ that is closed shapes that have four sides, and four corners. I pride myself in having my designs comprised of only closed trapeziums. In

my designs I do not close any other type of shape, and accordingly there are no triangles, pentagons, or hexagons. It is very important to me that my audience knows this and that they acknowledge that I use different sizes and variations of trapeziums.

As my obsession with these shapes continued, I searched the internet and social media for artists who explored this as well. On the blogging website tumblr, I stumbled upon a thumbnail of the featured artist of the day, Aakash Nihalani. Nihalani and I share a similar fascination with geometric shapes and the flexibility of perspective. He is known as an unorthodox artist in that his art is actually graffiti, yet he is not treated with the same stigma often given to street artists. This may be because many of his geometric constructions are tape installations, which are easy to take down (Paul). Nihalani uses tape to his advantage – not only does tape make solid linear lines, but it also is adhesive, which makes it easier to stay on his nontraditional 'canvases,' which include pavement, subway tiles, chain link fences and brick walls. What makes his work so interesting is that he works in a flat, two-dimensional way on three-dimensional canvases. In his work *Bench* (*fig. 5*), he used the geometry found in bus benches to construct a rectangle that created an illusion of space. He illustrated the edges of the box by strategically aligning them with the three horizontal bars of the benches. Though aligned, the benches do not connect, but the edges appear to make a continuous line regardless of the jump. From a certain perspective, it appears as if the box is floating in the area above the benches. It is only when one looks at the bench from another perspective that it is evident that the lines connecting the two park benches are actually on the fence behind the bench. By playing with perspective, his two-dimensional drawings create another layer, another

dimension which tricks the eye into believing that his drawings too are three-dimensional. It is as if his work is neither “2-D” nor“3-D”but “2.5-D.”

After several months of sketching and re-sketching my trapeziums, a fear struck me – were the things that I was making ‘art?’ Was I somehow failing as an artist because my drawings were not representations of actual things, but instead were a study on a concept that interested me? I struggled with the thought that my trapeziums were not “real art,” and felt silly trying to argue with myself that I was making art that was real. To a certain degree, this argument I had with myself was tinged with irony – I used this art to explore the concept of reality, and yet here I was arguing with myself as to whether this was real art or not. The fact that this question even came up at all set off warning bells inside my head, and I knew that this would be an important question to settle with myself. This art was so important to me, because I felt that it really helped me to express myself. If I could not validate my art, I felt as if that would mean that I could not validate myself and that I would not only be failing as an artist, but also as a person. This thought haunted me, and – unfortunately – rather than addressing this question head-on, I tried my best to file this thought away, not wanting this to depress me and discourage me in making my art.

“The world works in mysterious ways,” I have been told, and it truly must, because I found my deep, soul-searching answer to this question from a source where I would have least expected it - in the popular mock-news television show “The Colbert Report.” Stephen Colbert’s “Report” addresses reality in a very interesting way, by analyzing and finding the humor of the “embellished reality” our culture impresses on us. Colbert acts as a mock-news journalist, who

asks his guests simple questions, so basic that it makes for excellent comedy fodder and continues to drive the show. Yet his simple, basic questions are directed at the foundation of what his guests believe in, and they produce deep, meaningful responses.

The episode that captivated me and helped me address and answer my own concerns about my art was one in which Stephen Colbert interviewed Jeff Koons. After displaying an image of Koons's giant steel sculpture *Balloon Dog* (*fig. 6*), Colbert asked Koons what was inside his work. Instead of being taken aback and laughing at this question, Koons addressed it seriously. He explained that we hold an idea of what is inside the steel sculpture, and yet it is the outside of the sculpture that we can see (Colbert). So what is inside his artwork? "Information," he told Colbert. A rather cryptic response, what exactly does information mean? To Koons, there was no straight answer because the idea of 'information' is different for every person. 'Information' is our depiction of reality, our own perspective. Through art, we receive 'information' by asking ourselves questions which the artist forces us to consider. It is in this moment, Koons says, that we are consumed with a concept that goes beyond the actual object or image itself; it is in this moment that "art happens"(Colbert).

The same concept of spatial perspectives is echoed in the artwork of Lucas Samaras. In Samaras's "box works' he employs closed boxes; he makes a distinction between what is inside his boxes and what is outside, such as in his work *Untitled* (*fig. 7).* When closed, his audience holds an idea of what is inside his box, yet it is what is outside the box that is seen. Pins stick out of the box, not inviting itself to be opened. The distinctions of the box being closed and opened in *Untitled* reveal a sense of secrecy and privacy (Vanderlip 19). I felt a strong

connection to Samaras in particular because we share a similar subject of geometry: his boxes and my trapeziums. Yet, whereas he and Koons often choose to work sculptures in three-dimensions, I work with my trapeziums on two-dimensional planes. What we all share and address in our artwork is the issue of information, reality, and perspective. By my first asking the audience the question of “What is reality?,” viewers must consider that there is no immediate answer to this, and that the work will not be interpreted the same way by two different people. Upon deeper thought, these artworks will ask the question, “What is my reality?” which can also be phrased as “What is my perspective?” It is through these questions that we ask and define ourselves that elevate the object to being more than just an object, but an artwork. It is in these questions that ‘real art’ happens.

My midterm review was a turning point in my growth as an artist. My advisors challenged me to explain what I intended to communicate through my work. Was it simply interesting designs or was there a deeper underlying purpose to my art? I had trouble formulating an answer. I knew that I felt deeply connected to my trapeziums and that they expressed an inner part of me, but I had not thought how I could verbally communicate what this connection was. After my midterm review, I was again concerned that I was not creating 'real art', and that the artwork I was making fell short at communicating anything at all. In the end, it was these questions that inspired me to write about my artwork, and enhance my understanding of my own work. These shapes meant something to me, but I had trouble articulating what this was. I remembered reading about Mary Heilmann, and how necessary it was for her to write about her artwork in order to prioritize what it was that was important to her, and determine what she wanted to communicate.

Heilmann went for a very long time before she felt that she was respected as an artist. Her artwork was dismissed by the public largely for the fact that people had no idea how to interpret it. To a certain extent, Heilmann herself was not clear on what exactly she was trying to communicate with her art. Her mentor suggested that she write about her artwork to be able to communicate her works better. Initially, she resisted the idea - she disliked writing and thought that the art had no reason for needing a description because the art would effectively communicate itself. Despite being skeptical that writing would produce a better understanding of her own artwork, she began the assignment. Through it, she gained knowledge and realized that a better understanding of her intent resulted in artwork that was more effective at communicating ("Fantasy." *Art21*).

By writing, Heilmann fully realized the message she wanted to express. In her works, Heilmann challenges the thought that paintings contain a single, static perspective (Dumbadze 81). In *Twists of Fate*, 2005, *(fig. 8)* Heilmann creates multiple realities in a single plane. In one plane, there exists an array of black and white rectangles; and over this plane, another plane exists with red lines dividing more quadrilaterals. These two sets of planes portray two different perspectives, and show two different uses for the space they contain, yet are placed directly on top of each other. In between these planes is another plane, a red paint spill repeating the flat surface of the canvas. Suddenly, there are three planes we are given to consider and the plane we choose to focus on, determines not only how we see her artwork, but also how our perspective constructs our notion of reality.

Heilmann's mentor's advice resurrected her career. In a similar way, my mentors' questions resurrected my senior project. I knew that in order to get the answers to my mentors' questions I needed to write, too. Talking is easier than writing for me, so I began by recording myself talking about my artwork and explaining it to my friends. I used these recordings as inspiration for my writing. As a visual person, I realized that if audio did a better job of communicating my thoughts than the written word, then video would communicate better still. I turned to the camera to help me explain my art.

I found it easier to write scripts for myself explaining the plans, perspectives and images. For some reason scriptwriting was easier than explaining it in a formal paper. The combination of the dialogue in the films and the drawn squares overlapping the picture seemed to be a good portrayal of my ideas and could do more than pages of written words alone.

The video I used to describe my perception of reality is a conversation with my mother. After she confronts me about acting a little distracted and spacey sometime previously, I get a little distracted and spacey trying to remember when it was that we had this previous encounter. My distraction continues so much that I completely miss the point of the current conversation as well. I catch words, and make assumptions about what is said, hoping to stay plugged into the conversation. As is often the case, these assumptions can be very wrong.

I show two different versions of this video, first as an ordinary conversation and a second time with trapeziums and audio showing my thought process. By having two versions, I am offering two different perspectives. The perspective without the embellishments is

confusing because while we can hear clearly what my mom is saying to me, we cannot understand what I am thinking.

My internal thoughts are voiced in the second video. My perspective, and the connections I make throughout the conversation, are heard in my narration. It is in this video that the underlying purpose of the trapeziums is divulged. The boxes are a road map to our underlying thoughts. While my mother's thoughts, represented by the blue boxes, are logical and structured, mine, shown in yellow, are haphazard and abstract. My boxes move with my stream of consciousness and become increasingly abstract as my mind wanders. As the conversation evolves, my mother's thoughts clearly build one upon the other, while mine become more and more tangled. When I start to realize that I am not on topic, I am startled back to reality, and these trapeziums abruptly disappear. Green trapeziums appear as I develop a better grasp of the conversation, and realize that I have been zoning out. When I do finally realize what my mother was trying to tell me, the yellow and blue trapeziums gradually reappear in the video. By calling the trapeziums back into the video, I remind myself and the audience where our thoughts went in the conversation, and how mine went astray. When I suggest that my mother and I attempt a conversation again, the boxes remain within the video, illustrating our conversation thus far.

Picking up where the conversation in the video left off, the tape installation on the six windows in the art gallery continues this conversation and carries it further *(fig. 9).* In blue, yellow, and green, boxes appear coming out of the television screen and spilling onto the windows. These colors become intertwined, and unlike the video, some trapeziums have sides

with different colors. By having boxes completed with different colors, more than one perspective is considered. In the window design this can be seen in the panels of the two middle windows with the transition of yellow and blue boxes to green boxes. The green boxes serve a similar purpose to the boxes with different colored sides. As in the video, the green shapes represent a consciousness of the other person's perspective. By having shapes transition into green, the narrative in the video continues onto the windows as the shapes touch and become joined. This represents that there was understanding between the two parties, and it became possible to see the other person's perspective in the ensuing conversation.

In addition to the three colors seen in the video, the windows include two more colors, orange and red. By adding these colors, I sought to create a broader dialogue by encouraging my audience to insert themselves and their perspective into my artwork. I realized that I am not alone in having difficulties explaining my perspective, and that at some time everybody feels that they have difficulty explaining themselves. I wanted to invite the audience into the work to continue the conversation with their own meanings for the colors and shapes. I intended for the audience to fill these spaces with their own visions so that they can ask their own questions, so that they can find, like Koons suggests, their own 'information.'

My artwork shows that people do not see the world in the same way, and that a person's perspective is unique. Sometimes, I forget this and assume that others can read my thoughts and thus have the same perspective I do. After reading an interview with Pat Steir, I was relieved to know that there are other artists that have the same difficulty as well. Pat Steir

confronted this issue when she was not chosen to join a figurative exhibition she had entered. She decided to call the gallery director and ask why she was not included. After explaining that it was a figurative exhibition, she was told that "You don't make figures anymore (Ratcliff 1986, 38)." She insisted that she did, that her writing "I" in the painting was a picture of herself. Later, Steir would say that, "For the first time I realized that my way of seeing art – my own art, especially – could be completely different from the way other people see it (Ratcliff 1986, 38)."

Pat Steir's interest in examining other people's perspective would inspire her to examine the perspective of other artists throughout history. In *The Brueghel Series (A Vanitas of Style)* (*fig. 10)* she organizes multiple artists' perspectives by breaking down a large image into smaller rectangular canvases. On each canvas, Steir emulates the style of an artist. The end result is a portrayal of reality. It appears initially disjointed, and the styles vary vastly from each other. But after closer inspection, some of the similarities become apparent in color, shape, and movement. She said, "There are immense leaps between some of the panels, yet all these styles rose from shared perceptions, a unified way of seeing. The work coheres, though I'm still amazed at the range of individuality (Ratcliff 1986, 97)." Seeing her artwork, examining the larger image and then each individual frame, offers a window into the artists' lives and the complexity of the human perspective.

Like Pat Steir, Georges Rouault has the ability to create an image of a window with paint. While Steir's panels evoke the feeling of separate window panes, Rouault's paintings trick us into believing we are looking at a real window. Rouault's training as a stained-glass window artist impacted how he portrayed his subjects, and how he chose to compose his canvases. He

was greatly inspired by the narrative elements seen in stained glass windows in churches. The stories of injustice and martyrdom disturbed him, and his art made an effort to show that all people, regardless of class, deserve respect. He did this by trying to broaden his world view, and seek out those that were looked down upon by society and attempt to see things through their perspective. (Faerna, 5)This can be seen in his painting *The Old Clown* (*fig. 11),* where he took on the perspective of a clown. Clowns, who were looked down on by society, lived a difficult life and yet hid it so heartbreakingly well. He felt immense sympathy for clowns, who underneath their makeup and costumes were actually "suffering even when they appear to be laughing" (Faerna, 16). Here, the clown is neither performing his laugh nor revealing his sadness - instead he wears a neutral expression. He is devoid of color, his thick white makeup masking any blush he might feel, creating a mask to his 'real' self. Rouault saw himself within this clown, and realized how our perspectives are separate and distinct but can have similarities.

Rouault was inspired by windows to create artwork in an untraditional way. He was influenced by the stained-glass window artists he encountered. Rouault's paintings imitated these windows in the way he blocked colors and used thick black lines reminiscent of the bars in stained glass. Yet, he diverged from these artists by working on a different surface, canvas rather than glass. By changing his surface, he created his own message in a different and interesting way.

Like Rouault, I also was inspired by windows and an artist, Aakash Nihalani, to create artwork in an untraditional way. Nihalani's taped street artworks, like *Bench* (*fig. 5*), inspired me to use tape on a nontraditional surface as well. Yet, I had trouble deciding on the surface

that I wanted to tape. I tested several different kinds of these 'canvases,' such as mirrors, boards, walls, and actual canvases. One day in my newly assigned studio space, I decided to tape the windows behind me. I enjoyed taping these windows, and have continued to tape other windows since. Part of what makes windows such an appealing canvas is that you can see through windows. In my artwork, I want my audience to realize that my messages do not stay within the room, but are also applied to the world beyond the room.

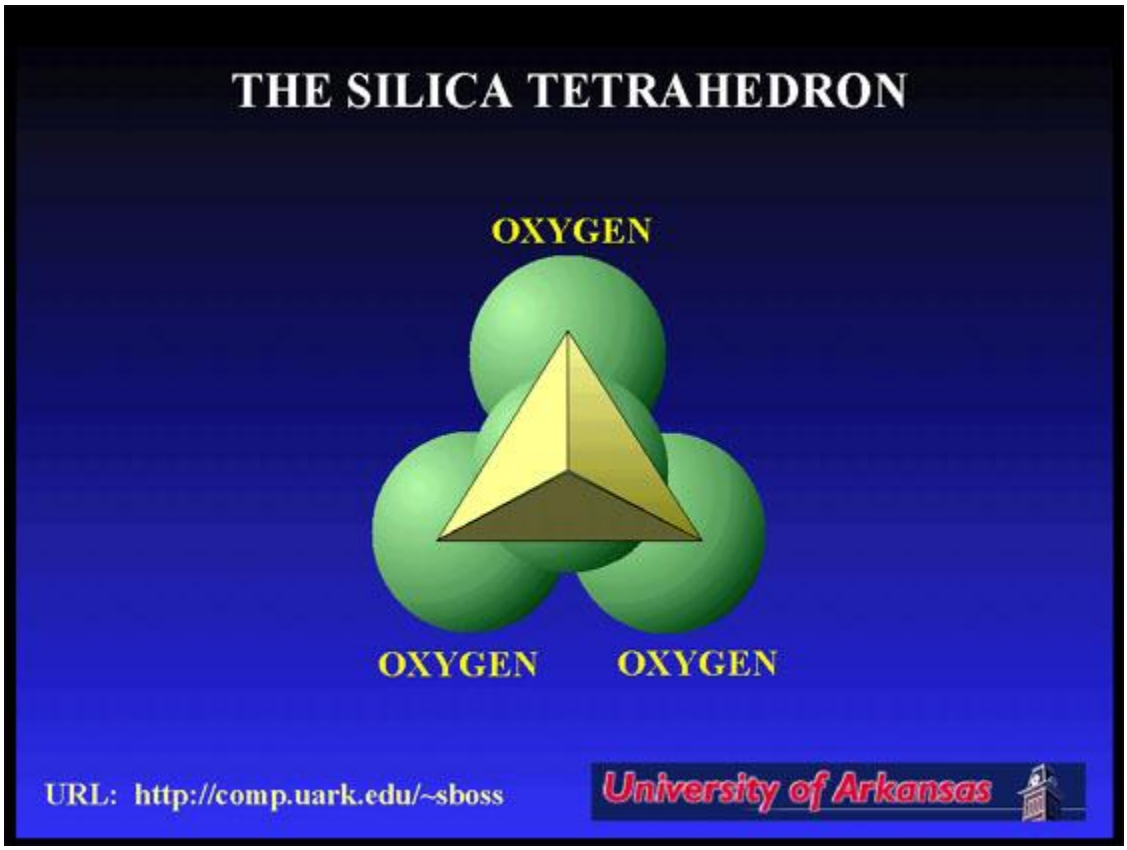
The thought of applying my message to spaces beyond my studio drove me to create artwork in a different place. I asked the board at the college coffee shop, Grounds For Change (GFC), if I could tape one of their windows and was met with an enthusiastic response. One weekend after GFC closed, I taped a window using orange Fisherbrand lab tape *(fig. 12)*. It was exciting to tape a public space, and overhear people talking about my artwork. During one of these conversations, I heard someone ask if the shapes were meant to extend outside of the window pane in which they were contained and into other panes. I had not considered doing this, and decided to attempt it. I taped the window directly below as if the tape had gone through the bars of the window frame and was pleased with the effect. I felt that this was appropriate because our thoughts are not something that can be contained within a panel, but instead extend outside of any frame of mind. I enjoyed the freedom of creating lines that extended through the bars of the window pane, and included this aspect in my work in the art gallery.

There were several things I learned after my work in GFC that helped prepare me for my installation in the gallery space. To start, I knew I needed to develop a plan of how to use the

window space. This plan had to consider both the aesthetics of the design and the assembly details of how much tape I needed, the size of the windows, and what tools I would need for the installation. By mapping out the six window panes on paper, I was able to calculate these details. On the installation day I taped these papers to the outside of the window and used them as a template for my design. In this manner I was not only able to install my art more effectively, but I was also able to conserve more tape thereby ensuring that I would have enough to complete the project.

If reality is merely an illusion, then our perspectives color that illusion. My personal perspective, though distracting and frustrating at times, is unique in the fact that I find interesting connections. For a long time my difficulties with communication caused me to be insecure of my own perception of reality, and to trust other people's accounts over my own. These insecurities bled into my own perception of my artwork as I began to question whether my work was 'real art' or not. Thankfully, I have the confidence to quash these insecurities and recognize that my perception can add creative and valuable input in conversations and in my artwork. Through this project I became more confident in communicating my own perspective to other people. I was also reminded that I am not alone in my struggle to communicate my perspective, but there are other people, even renowned artists, that have the same difficulty as well. I will continue to make artwork that depicts my perspective and my stream of consciousness through my trapeziums. I look forward to continuing this in more windows in different places, and to create more videos. As the author Jarod Kintz said, "Artists exist to show us the world. So do windows." (Kintz)

Figure 1

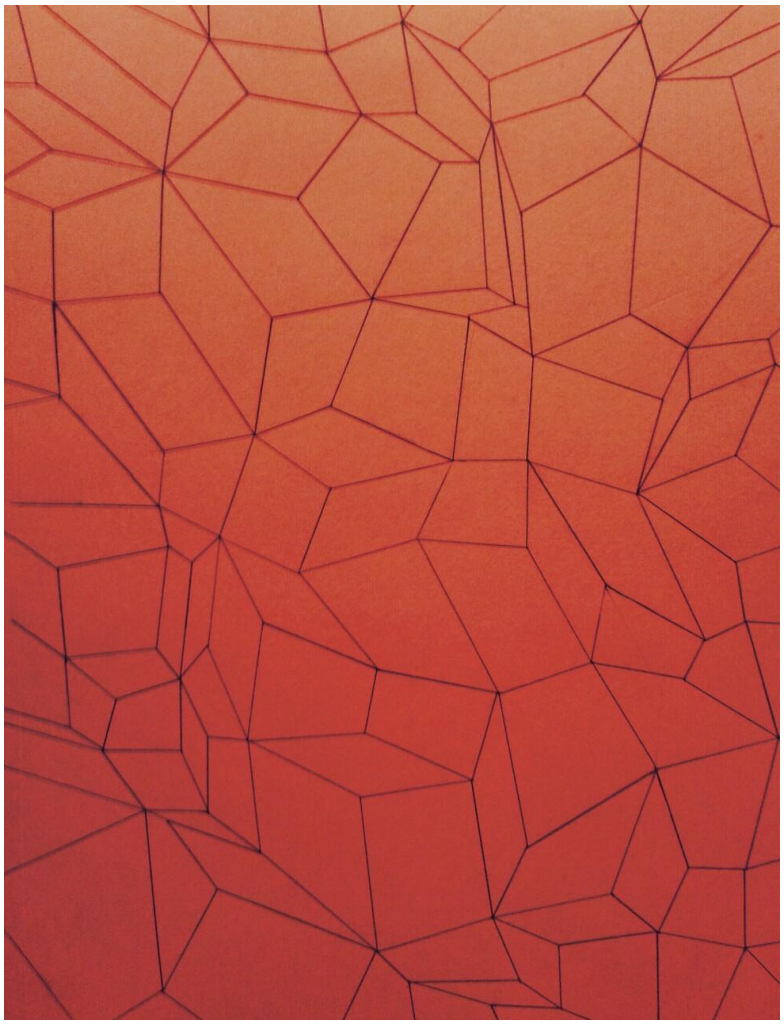


University of Arkansas

Silicate Tetrahedron

<http://comp.uark.edu/~sboss/>

Figure 2



Tory Burgett

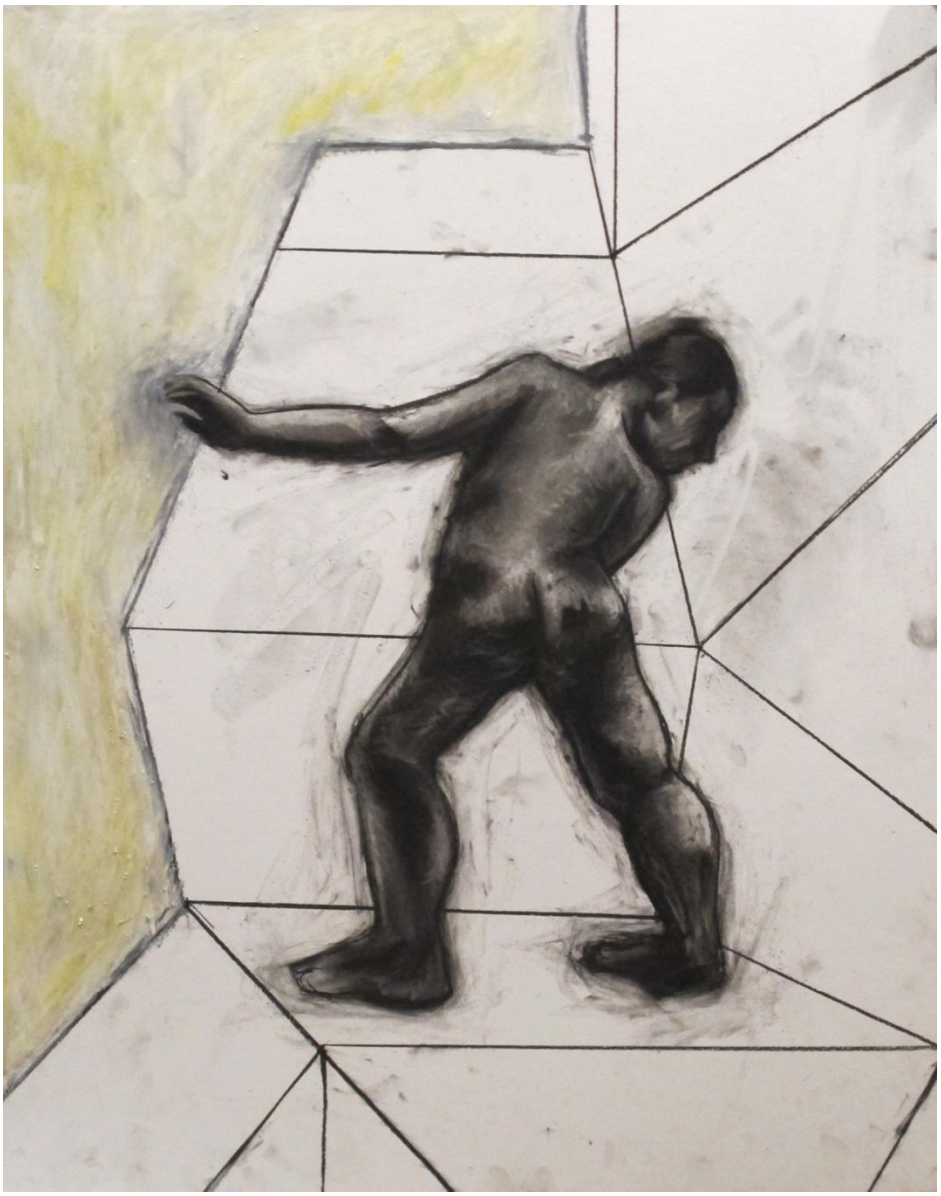
Red Squares

October 2012

Pencil on paper, and Instagram

9 x 12 inches

Figure 3



Tory Burgett

Figure and Shapes

December 2012

Charcoal and oil pastel on paper

18 x 24 inches

Figure 4



Francis Bacon

Study for a Portrait

1971

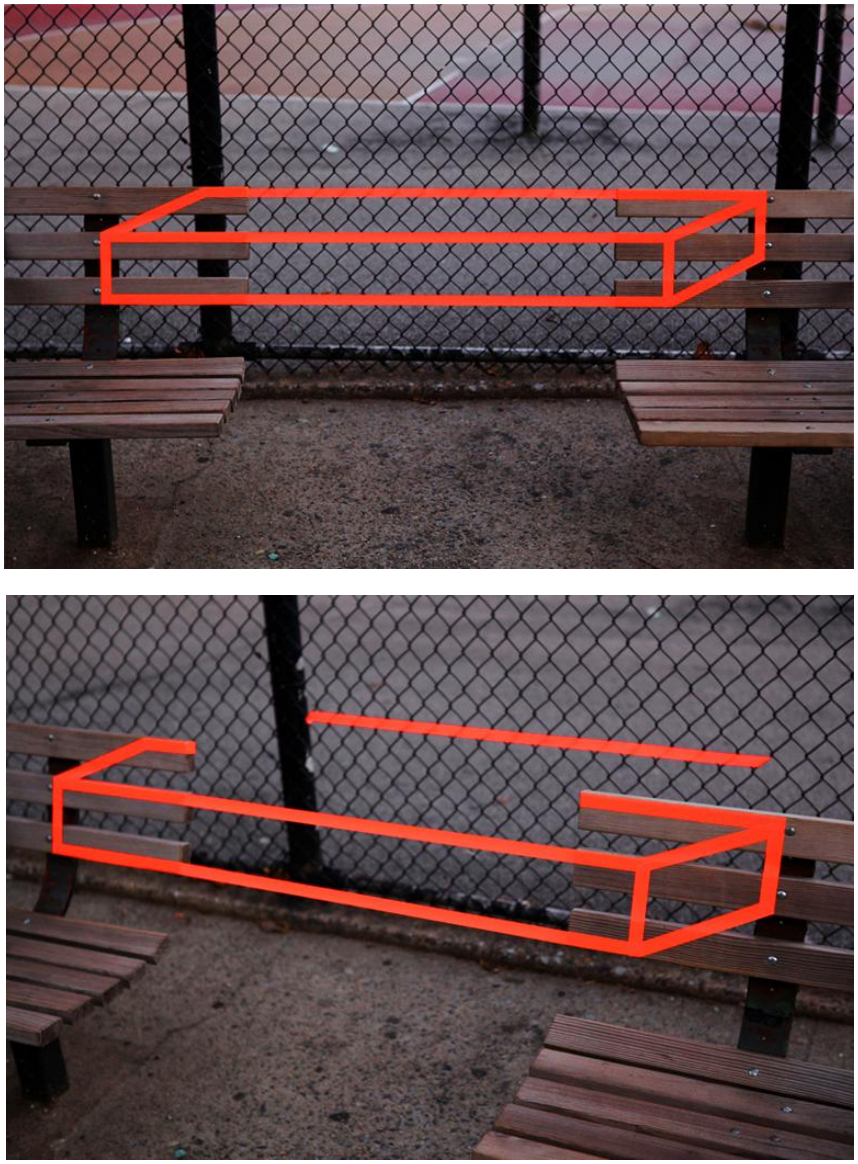
Oil on canvas

198 x 147.5 centimeters

Private collection

<http://www.artrepublic.com/attachments/image/663/13663/13663.jpeg>

Figure 5



Aakash Nihalani

Bench

October 2011

Tape

Unspecified size

Removed

<http://www.eyescreamsunday.com/post/11102643658/bench>

Figure 6



Jeff Koons

Balloon Dog (Yellow)

2008

High chromium stainless steel with transparent color coating

121 x 143 x 45 inches

The Metropolitan Museum of Art

<http://www.metmuseum.org/exhibitions/listings/2008/jeff%20koons>

Figure 7



Lucas Samaras

Untitled

1963

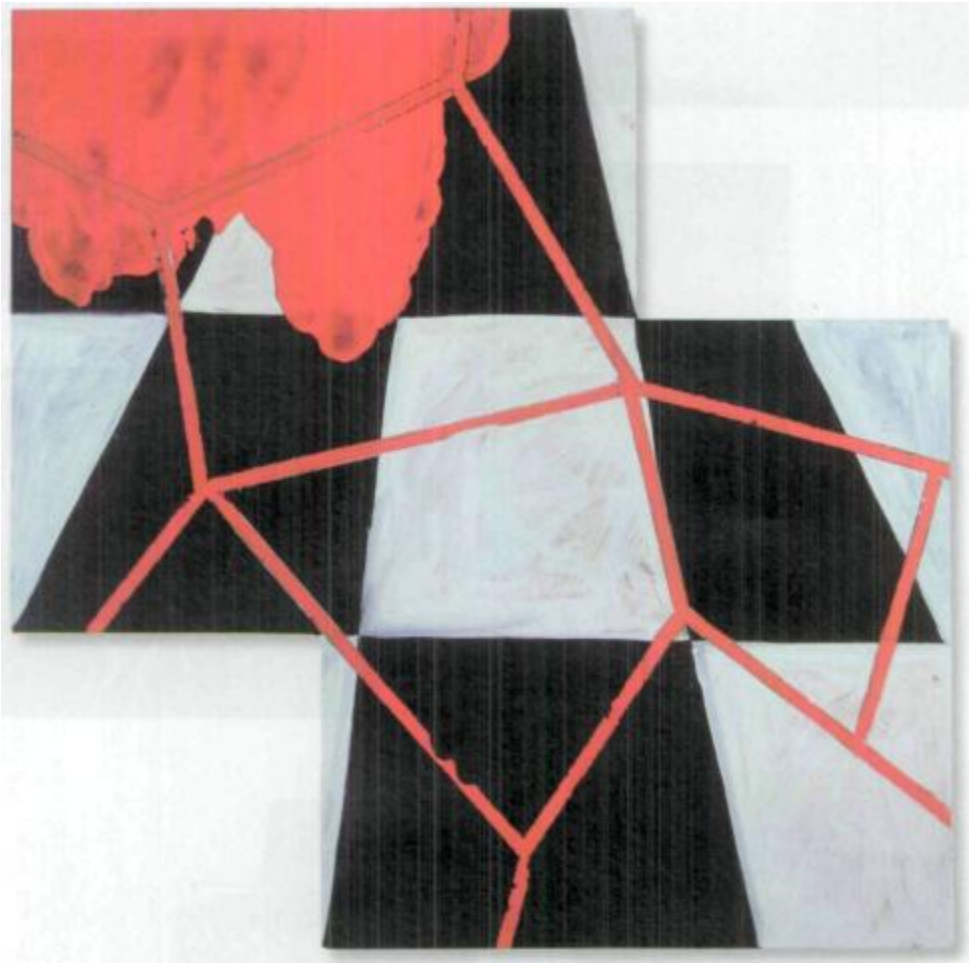
Box, photographs, pins, and colored yarn

10 1/4 x 14 3/8 x 8 inches

Los Angeles County Museum of Art

http://collections.lacma.org/node/189363

Figure 8



Mary Heilmann

Twist of Fate

2005

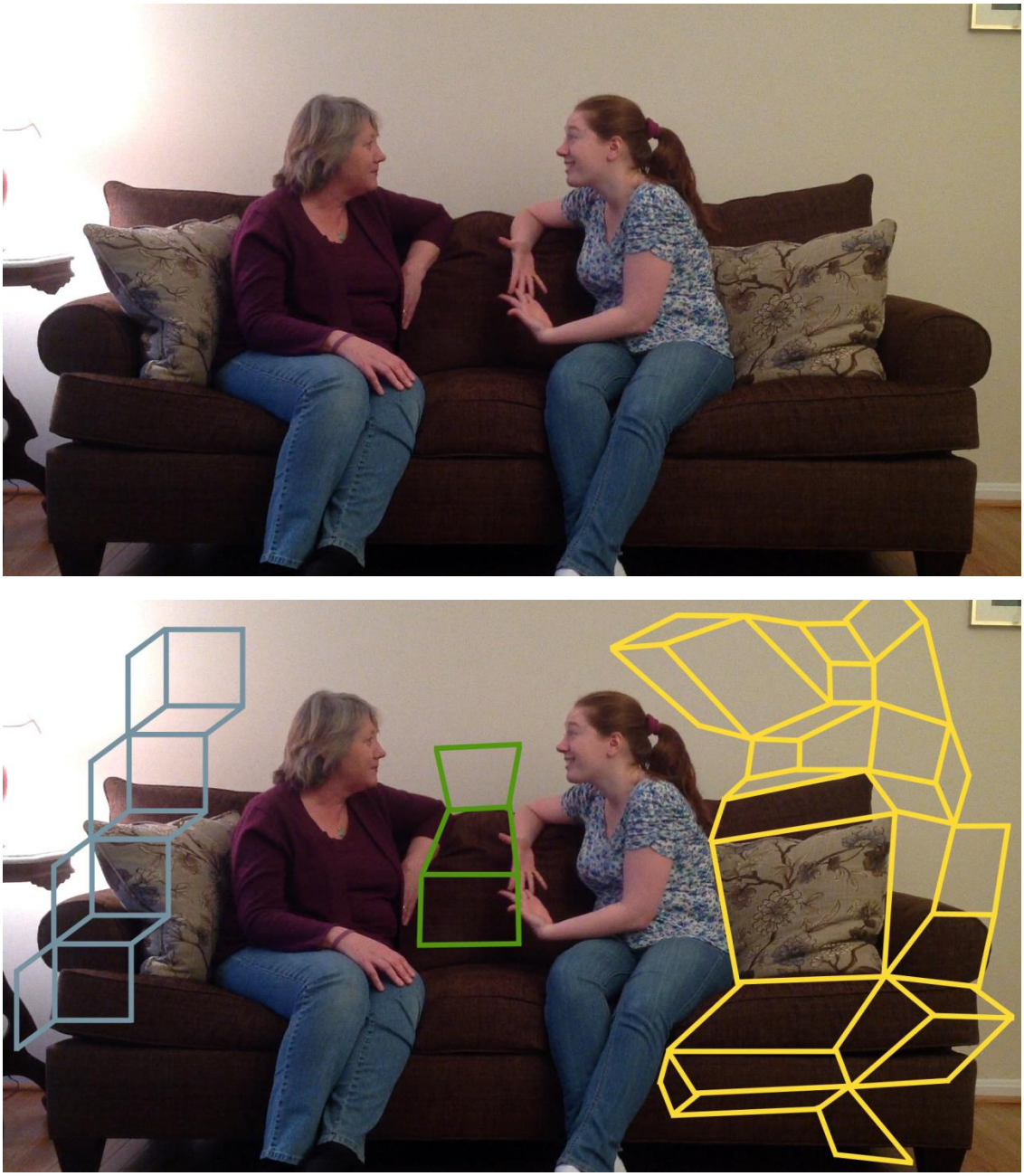
Oil on canvas

30 x 30 inches

Collection of the artist

Heilmann, Mary. “Obsessive-Compulsive Daydreaming.” Art Journal 70.2 (2011): 42-49. Art Full Text (H. W. Wilson). Web. 1 Apr. 2013.

Figure 9



Tory Burgett

Perspectives and Realities

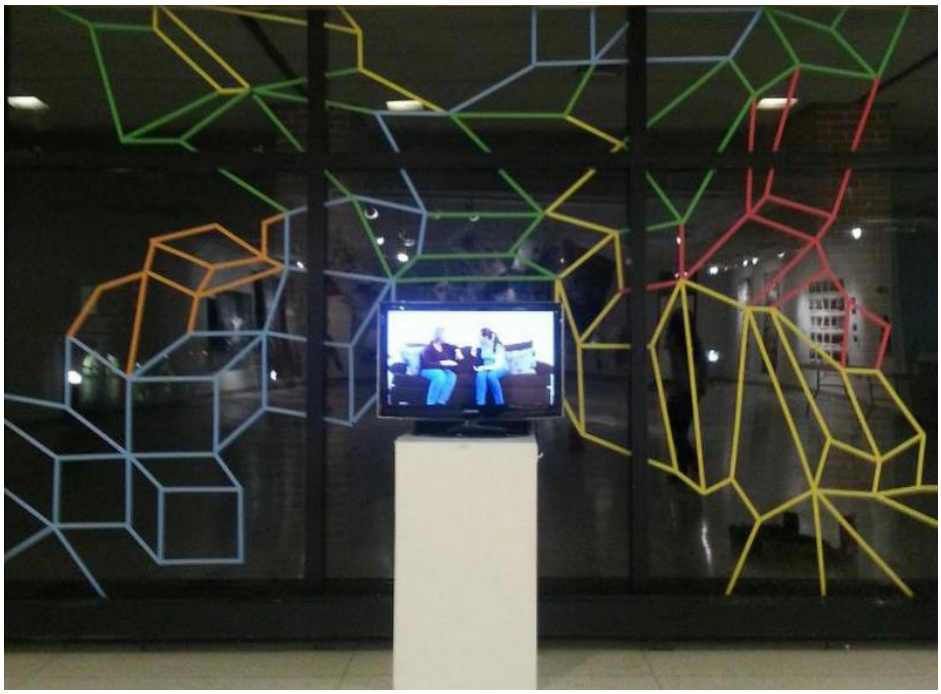
April 2013

Film stills

1920 x 1080 pixels

Figure 10





Tory Burgett

Perspectives and Realities

April 2013

Tape and film

14’ 7’’ x 9’ 6’’

Figure 11



Pat Steir

The Brueghel Series (A Vanitas of Style) Monochrome: 2nd Version.

1982-85.

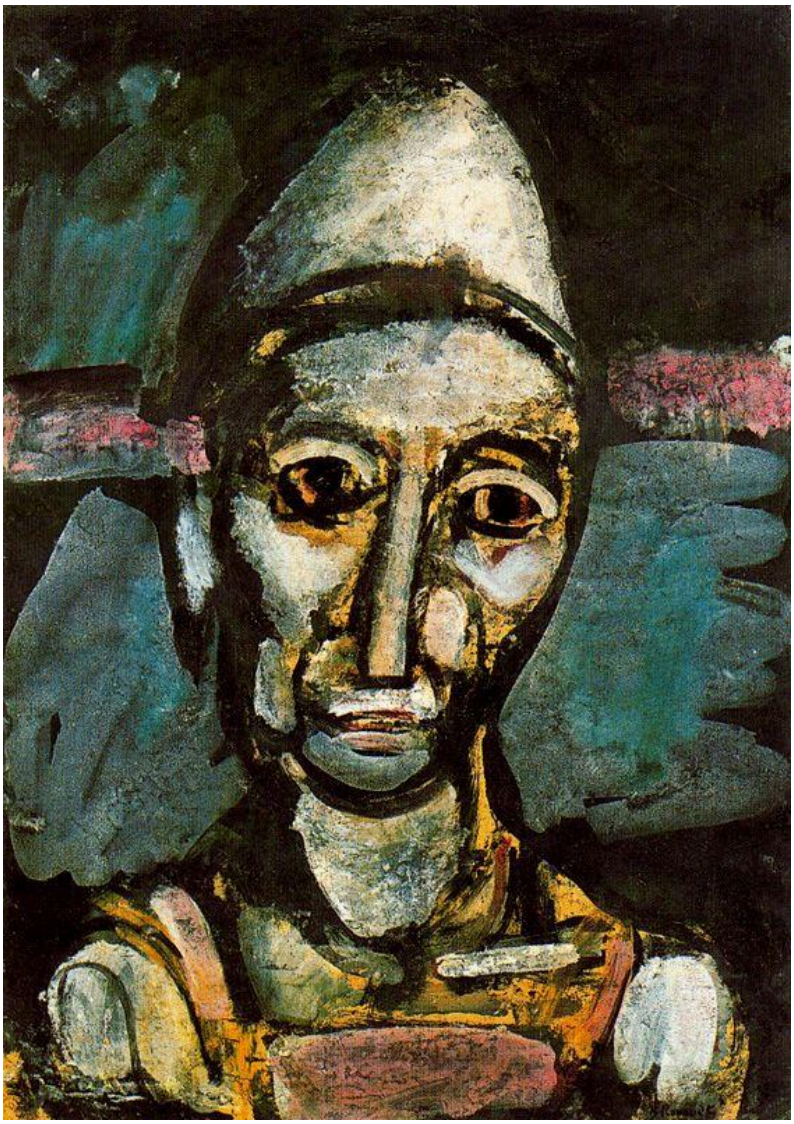
Oil on canvas

16 panels, each 26 ½ x 21''

Collection Agnes Gund Saafield, New York.

<http://plogger.itsanet.us/plog-content/images/alphabetical-artist-names/s/steirpatavanitasofstylethebrueghelseries1982-1984o-c64panelseach28.5x22.5.jpg>

Figure 12



Georges Rouault

The Old Clown

1917-1920

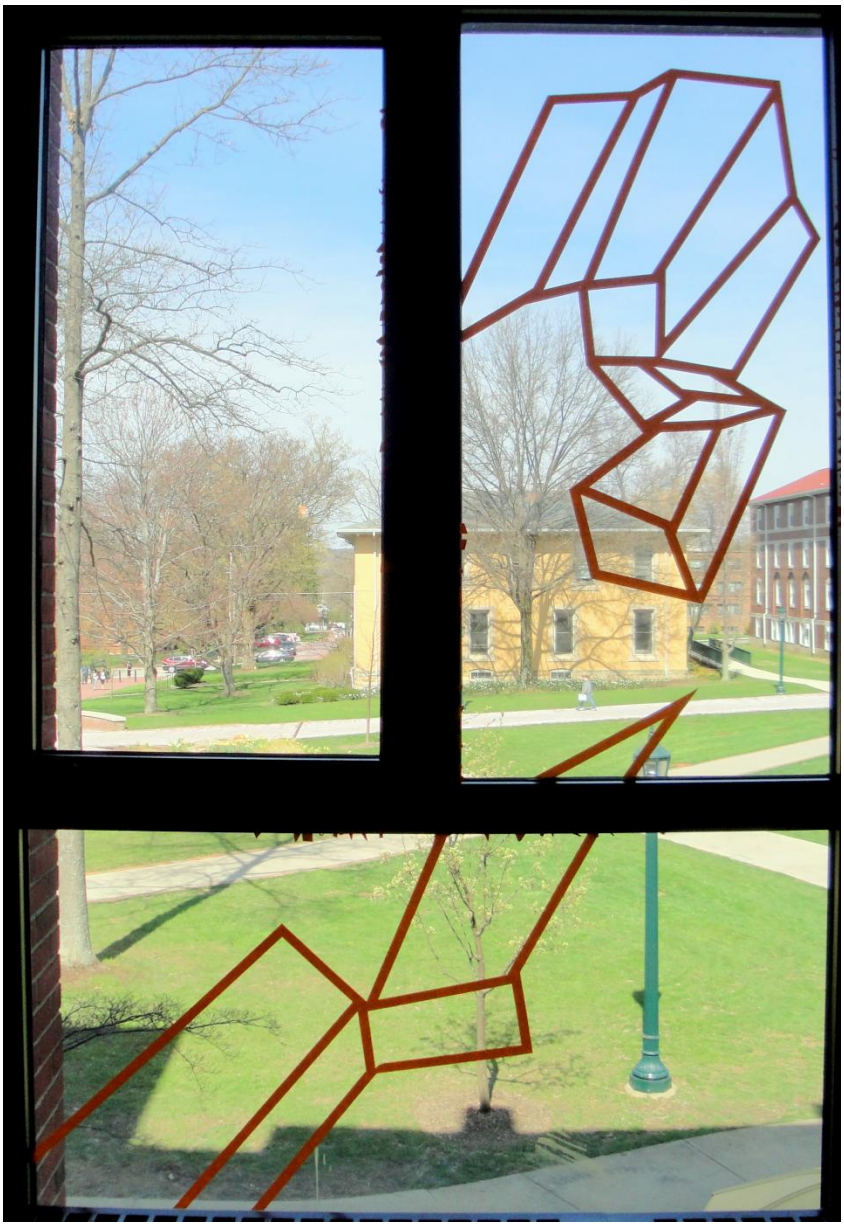
Oil on canvas

102 x 75.5 centimeters

Private collection

http://oseculoprodigioso.blogspot.com/2007/02/rouault-georges-fauvismo-expressionismo.html

Figure 13



Tory Burgett

GFC Tape Installation

2013

Tape

8 x 4 feet

Works Cited

Chiappini, Rudy. Bacon. Skira: Italy, 2008.

Colbert, Stephen. "July 31st 2012." *Jeff Koons*. The Colbert Report. Web January 10, 2013.

Dumbadze, Alexander. "Making It Look Easy: The Informal Formalism of Mary Heilmann." Modern Painters(2007): 80-83. Art Full Text (H. Wilson). Web. 17, Feb. 2013.

Einstein, Albert. "Albert Einstein." ThinkExist.com.1 April 2013

http://thinkexist.com/quotation/reality_is_merely_an_illusion-although_a_very/184098.html

Faerna, Jose Maria. Great Modern Masters: Rouault. Trans. Alberto Curotto. New York:

Harry N. Abrams, Inc., Publishers, 1996. Print.

"Fantasy." *Art21*. PBS. 2009. Web. January 10, 2013.

Kintz, Jarod. "Jarod Kintz." Goodreads. 1 April 2013.

http://www.goodreads.com/quotes/486977-artists-exist-to-show-us-the-world-so-do-windows

Lutgens, Frederick K. Essentials of Geology. Prentice Hall: Boston, 2012. Print.

Paul, Jonathan S. "Now Showing | Aakash Nihalani." The New York Times Style Magazine, http://tmagazine.blogs.nytimes.com/2008/11/21/now-showing-aakash-nihalani/, November 21, 2008. 1/10/13. Web.

Ratcliff, Carter. Pat Steir Paintings. New York: Harry N. Abrams, Inc., Publishers, 1986. Print.

Vanderlip, Dianne Perry. Lucas Samaras: Objects and Subjects. Abberville Press: New York, 1988. Print.

Weisstein, Eric W. “Square.” From MathWorld – A Wolfram Web Resource. http://mathworld.wolfram.com/Square.html

Works Consulted

Alberro, Alexander; Gever, Martha; Kwon, Miwon; and Squieres, Carol. Barbara Kruger. Rizzoli: New York, 2008.

Armstrong, Richard. Al Held. Rizzoli: New York, 1991. Print.

Beard, Lee, Adam Butler, Claire Van Cleave, Diane Fortenberry, and Susan Stirling. The Art Book. Phaidon Press Inc.: New York, New York, 2012. Print.

Campbell, Diana. "taped crusader." Vouge India, http://target.zinio.com/page/?issue=416186396&pg=117&categoryId=cat1960032 September 2011. 1/10/13. Web.

Davies, Hugh and Yard, Sally. Modern Masters Series: Francis Bacon. Abbeville Press: New York, 1986. Print.

Cantez, Edition. Nancy Spero. Ulmer Museum: Frankfurt, 1991.

Comini, Alessandra. Egon Schiele. George Braziller Inc.: New York, 1976.

Cruz, Amanda; Smith, Elizabeth A. T.; and Jones, Amelia. Cindy Sherman: Retrospective. Thames & Hudson: New York, 1997.

Ernst, Bruno. The Magic Mirror of M. C. Escher. Netherlands: Tarquin Publications, 1985. Print.

Faerna, Jose Maria. Great Modern Masters: Kokoschka. Trans. Diana Cobos. New York: Harry N. Abrams, Inc., Publishers, 1995. Print.

Faerna, Jose Maria. Great Modern Masters: Johns. Trans. Alberto Curotto. New York: Harry N. Abrams, Inc., Publishers, 1995. Print.

Faerna, Jose Maria. Great Modern Masters: Picasso. Trans. Wayne Finke. New York: Harry N. Abrams, Inc., Publishers, 1994. Print.

Grandin, Temple. Thinking in Pictures: My Life with Autism. Vintage Books: New York, 1995. Print.

Heilmann, Mary. "Obsessive-compulsive daydreaming." *Art Journal* 70.2 (2011): 42+. *Academic OneFile*. Web. 17 Feb. 2013.

Horowitz, Deborah E. Ai Weiwei: According to What? Hirshorn Museum and Sculpture Garden and Mori Art Museum. New York: DelMonico Books, 2012. Print.

Jardi, Enric. Paul Klee. New York: Rizzoli International Publications Inc., 1990. Print.

Klayman, Alison, Dir. *Ai Weiwei: Never Sorry*. Expressions United Media, 2012. Film.

Luke, Timothy W. Shows of Force: Power, Politics, and Ideology in Art Exhibitions. Duke University Press: Durham, 1992. Print.

Mellinger, Axel, and Susane M. Hoffmann. The New Atlas of Stars. Firefly Books Ltd., 2005. Print.

Newhall, Mary Anne Santos. Mary Wigman. Routledge: New York, 2009. Print.

Nihalani, Aakash. "About." *Aakash Nihalani*, http://www.aakashnihalani.com/, 1/10/13. Web.

O'Sullivan, Michael. "Weekend: Going Out Guide: Museums | Andrea Way: Retrospective 1982-2012: 30 years of rhythm and hues." The Washington Post. http://www.washingtonpost.com/gog/exhibits/andrea-way-retrospective-1982-2012,1248508/critic-review.html February 8, 2013. Web. February 9, 2013.

"Political Artist Ai Weiwei." CBS: Sunday Morning. *CBS: News*. 2013. Web. February 10, 2013.

Price, Richard. Robert Longo: Men in the Cities. Harry N. Abrams: New York, 1986.

Seuphor, Michel. Piet Mondrain: Life and Work. New York: Harry N. Abrams, Inc., Publishers, 1956. Print.

Wool, Josh. "The Creators of NYC: Geometric Artist Aakash Nihalani." Tumblr: Storyboard http://storyboard.tumblr.com/post/39035881918/the-creators-of-nyc-geometric-artist-aakash#the-creators-of-nyc-geometric-artist-aakash-nihalani, December 28, 2012. 1/10/13. Web.

Zelanski, Paul and Fisher, Mary Pat. The Art of Seeing. Prentice-Hall Inc.: New Jersey, 1988.