

STUDIO OBSTACLES

**A THESIS
PRESENTED TO THE FACULTY OF THE GRADUATE
SCHOOL
OF CORNELL UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF
MASTER OF FINE ARTS**

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Working inside the lexicon of abstraction, my grounding in painting has led me to push at the boundaries of critical classifications set within the discourse. Thus, gender, humour, philosophical enquiry and material investigation assert themselves within my practice, in search of the uncanny and unspecific.

A Painting is more than a picture plane. Equal value is attached to the various components of my paintings, from colour to support. The form therefore operates as an integral whole rather than as a collection of materials designed to support an illusory two-dimensional surface.

The physical shifting and replicating within the wall works echos a gestural painting language. The intention is not to diminish or negate the traditionally 'painterly' elements—colour and form are essential to the works' effect—but rather to elevate those that traditionally and culturally have become hidden from view in favour of the image.



Mutant Shift (Silver), 2019. Oil on Help Linen. 23 x 85in approx



Installation Shot - *Saturday's Studio Obstacle (Red/Red)*, 2019. Rubber on Plaster. 30 x 8 x 7in, *Wednesday's Studio Obstacle (Aqua/Aqua)*, 2019. Rubber on Plaster. 17 x 8 x 7in. *Visual Obstacles*, 2019. Vinyl. 4' x 24'

STUDIO OBSTACLES —address sculptural concerns such as volume and weight as well as the tangible relationships between materiality and form. Expanding the language of Minimalism, I am working with serial continuation, scale, space and the phenomenological experience of the viewer. The combination of seemingly heavy polymorphic forms made out of perceptibly weightless materials with bronze and plaster casts of inflatables, distort and play with the formal preconception of a material and create an ambiguous interaction that challenges the viewer to re-examine the familiar or predetermined.

The varying scale of the work demands attention. From a small intimate encounter, in which the work is placed on the floor—to an overt confrontation, where the scale is that of the body or one which dominantly fills the space, these obstacles hold a sense of power over the viewer.

These works—both optically and formally—fluctuate, glitching between concave and convex both encompassing what could be perceived as *female* and *male* forms. They have the possibility of a containing multiple identities.

STUDIO OBSTACLE - A specifically non-specific entity, that takes up physical or mental space that one attempts to overcome or contend with, when in or as a product of the artist studio.

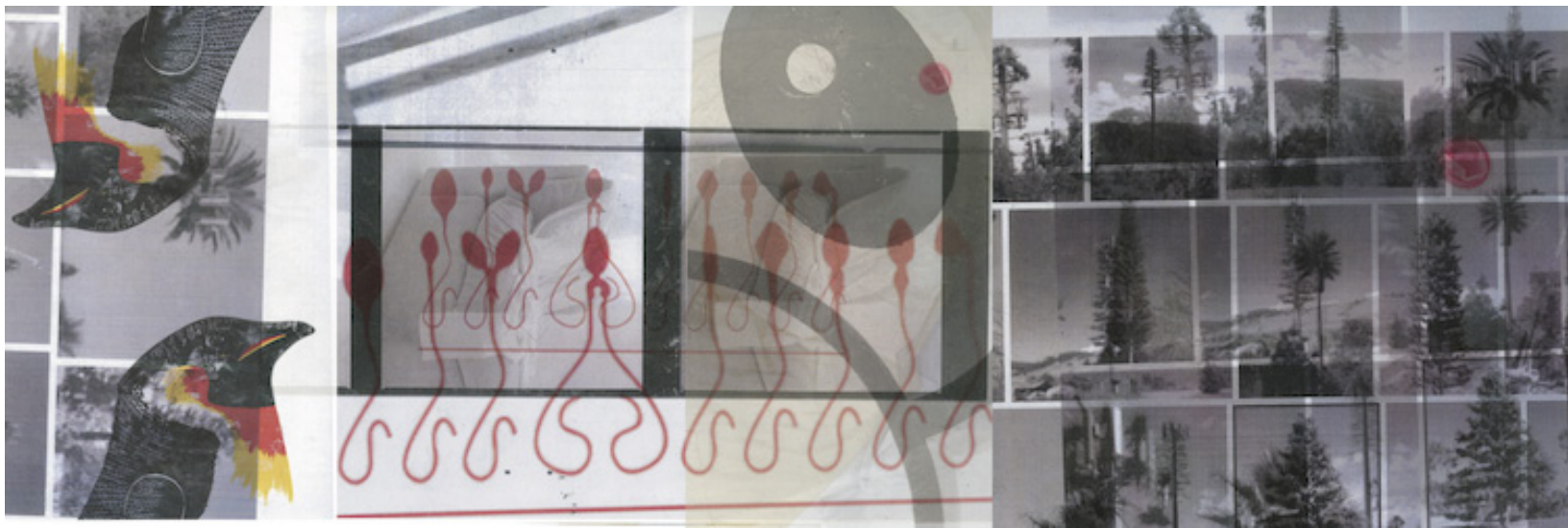
Sculpture is something you bump into when you back up to look at a painting — (Ad Reinhard 1913–1967)



Mutant (Yellow/Green), 2019. Oil on Hemp Linen. 50 x 83in approx



Friday's Studio Obstacle (Black/White), 2019. Rubber on Plaster. 22 x 8 x 7in. Friday's Studio Obstacle (Yellow/White), 2019. Rubber on Plaster. 23 x 8 x 7in



The working process is revealing—a vulnerable gesture exposing what otherwise would not be. In this case the wall vinyl (*Visual Obstacles*, 2019. Vinyl. 4' x 24'), risks revealing where the forms originate—shapes become paintings, inflatables become forms. This self-exposure also has a level of obscurity, distorted by the layering and shifting of photocopied imagery, camouflaging the source material by turning it into a wall paper and thus becoming another skin, over saturating the blank wall.



Visual Obstacles, 2019. Vinyl. 4' x 24'

The work has a linear progression continually informing itself—re-moulding the mould.

