SCRUNITIZING- SYSTEMATIZING- AND THE CLEAN-UP

By

Kate Windley

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Approved:

Major Professor

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I person- anti-factory- making objects liberates the 1 person from depending upon established ways of maintaining an occupation, upon intellectual property limiting public property, and upon enterprises equaling false individuality. 1 person- anti- factory- can tear down factory. 1 person-anti- factory- can work in a factory and be anti-factory. 1 person- can be postmodern- and anti-factory.

I work for Weyerhaeuser- a company that harvests pine forests- replants pine forests in rows- harvests pine forests- replants pine forests in rows- chips pine forests up into small wedges - boils, presses, and bleaches pine chips- sends them through an 800 pound roller, and eventually makes baby diapers or computer paper. I want to be an artist- making paper in a factory; wanting to be an artist. Watermark.

I work for Thornton Brothers distributing industrial cleaning materials so that sinks, urinals, and tiled floors in public buildings can stay sanitary. Each day I take orders over the phone, type in the requests, check inventory, and place shipments. Most of my day I look at the pictures of my family pinned up on a bulletin board in my office and make small talk with my co-workers. Degreaser.

I work for the University mopping forgotten dirt lines and cleaning instead of sleeping the night hours. A custodian on the night shift passing idle words- hello- good night- hello- good night- good evening- see ya. Watching the same hall- light bulb to change. I have a closet located near the back stairwell that has a small desk I sometimes sink away in- each night watching students with papers due- me with Thornton Brothers miracle spray. Towels.
Factory

Working- finding identity outside of working. Art in the middle of identity- People functioning- doing jobs yet still thinking. Picture not to liberate. Not the liberation force. Picture not to escape. Picture not the evacuation route with idle wild woods and ivy gated gardens. Picture to question factory; question the definition of the factory. Art to indicate the reality of a life entangled in a factory.

A day in the factory everything ordered- people with their functions working as procedures go as planned. People and function. People and function. People forgotten. Forgotten People. People and Family and Factory. People and Family and anti-Factory. The time in the studio harbored away from factory- pencil to paper at studio. Projects spinning out of control- against a day’s errands: post offices- gas pumps- alarms- picking up this, dropping off that, and talking to acquaintances, and lunch. A day moving about under surveillance- watching the unimportant transactions- street light stops- entering the store.
Dissolving Identity

(Disappearance) Vanishing so acutely be producing stuff. On a good day what is produced- three dirty cups- dirty clothes to be washed- burned ¼ a tank of gas- 20 gallons of dirty water- made an egg sandwich- ate a salad. Worked on the upper 1/6th portion of the drawing- drank coffee. On a good day what is produced 6 e-mails, 4 phone calls, misprinted 12 pages of 8 ½ x 11 paper. Took all this producing- all of it into the drawing- making it the subject of the drawing. To make art about more than glamour, flawlessness, and a factory finish- more than the heightened hours of the day sitting outside feeling the weather- more than the temporal exaltations of the body.

(Disappearance) becoming a vanished white woman in a white country with all white stereotypes looking at her. A white on white world. Whiteness. Dissolving identity causing a necessity to define ‘whiteness’ outside of factory. As the race- responsible for conducting social prejudices- the result - ‘whiteness’ having little scholarly investigation - little cultural identity- white factory. White identity to disappearing-measuring to inequalities rising- all cultures needing identity- all people needing to pull out of the homogeneity offered by the factory. Breaching ethnic barriers by demanding identity. Identity- ultimate force in anti-factory senses of self. Searching for an accurate sense of self. Self- scrutiny to locate self outside of factory. Art acting as agent for self-scrutiny.

Making drawings with reference to all the stuff produced- the paper- the phone calls that together- question: Read Sinclair’s The Jungle. No longer able to feel the urgency and helplessness that Jurgis felt. The fight to live against the factory gets dusty. Sedated – easy chaired Jurgis-
“They were tied to the great packing-machine, and tied to it for life; they would work on and on, night and day, as they were doing, year after year till they died, and there would never be the least relief, never an instant’s freedom, no better pay, no larger opportunity, no easier work, no hope.” (90)

Hopelessness becomes sedation. Drawing the results of sedated lives. Comfort equals sedation. Comforting making need for all the stuff- needing money.

All of the day’s production- day’s stuff- with people functioning - was drawn to scale- against my own sedation. Drawn to scale, to the accuracy of manufacturer’s labeling, or a 5’6” height. A lucky charms box, a record player, a valentine, a dog, a receipt, a shoe, a sea horse, a woman, a face, a man. Black and white copies placed in black and white drawing- xerox copies of an Icelandic fisherman, the upper part of an arm and a hand, a tape deck, a Shirley Murdock tape, and 4 coffee cups fade on the surface. This xeroxed/drawn stuff becoming used -trashed with charcoal and marks. It is a black and white drawing where value is blurred like the identities formed through factory goods. White images blending into the background- becoming indistinguishable; black images, ripped into the black paper. Gray images sub-shadowing and dissolving it all.

These drawings responded to Pop Art- with all the decomposing time. Only difference to Pop is the advertised sexuality was cut out. Only domestic sexuality. Husband and coffee cup. Plastic placed in the drawing- lots of music references. The drawing reaction to this factory-marketing. The drawings functioning in the form of American life (economy and excess). The viewer moves toward the drawing- looking- thinking- holding their attention span. Attention span, victimized in competition against factory-marketing.
Drawing summed up like a thrift store afternoon. Drawings of slightly used items, used identities, marked down, placed on racks, reused coat, not useless - just partially torn - the person shopping there - somewhere away from original yet still dissolving into cultural factories. Drawing - presents the subordinate reality of an American life that dissolving-working-functioning demands acknowledgement - recognizing the primacy of our non-social-overlooked-personal- psychological- anti-factory- anti-sedation- activities that form identity.
References


Work

2. Detail Wonderland.
3. Detail Wonderland.
4. Detail Wonderland.