

Relative(s)

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MFA University of Georgia

**A report submitted to the Lamar Dodd School
of Art of the University of Georgia in Partial
Fulfillment of the requirements for the degree**

MASTER OF FINE ARTS

Athens GA 2005

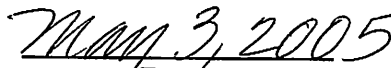
Relative(s)

Cody VanderKaay

Approved: /



Major Professor



Date

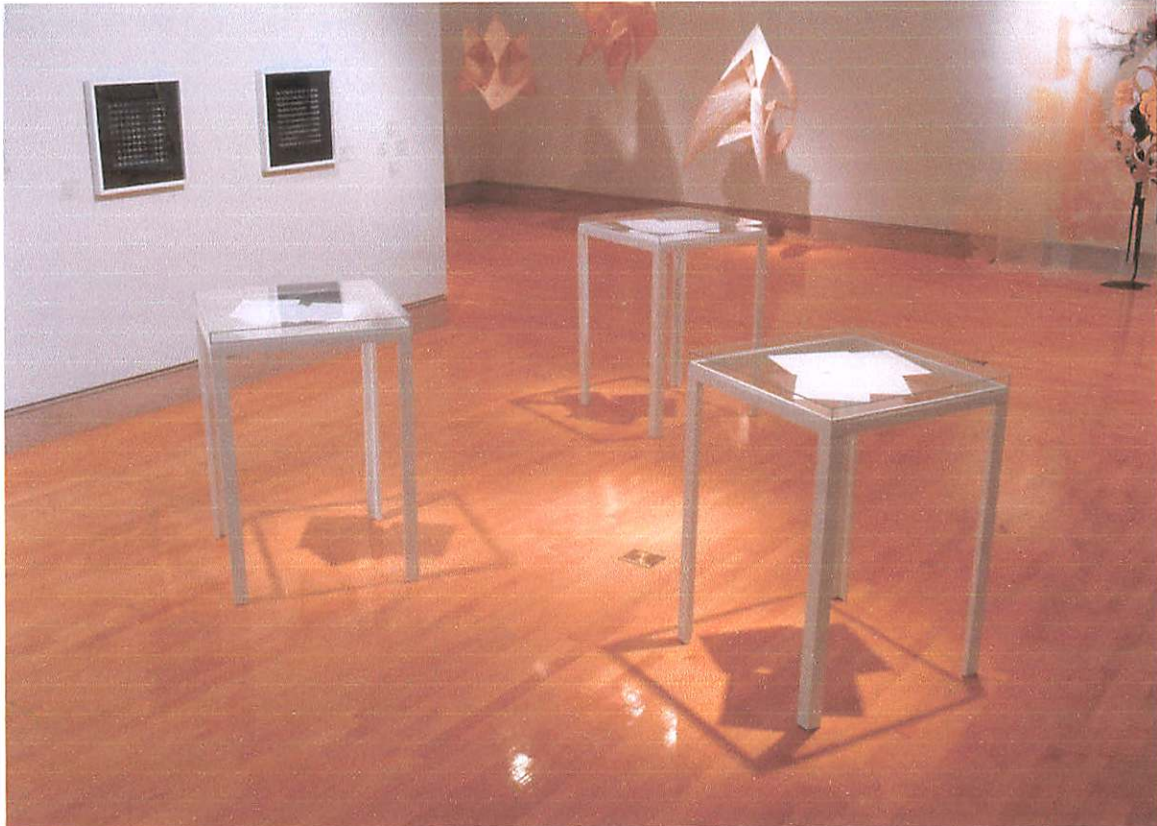
A hard-shelled but fragile object cracked open for a meal loses its original identity and displays a new one. When, and if cooked gives new odors, sounds, smells, and tastes outside of the familiar, and often a sense of sight taken for granted. Now involved in the experience, the *as is*, and the *can be*.

Thinking of cooking while working in the studio I take inventory of the possibilities. The endless recipes derived from one preference to another become the *what if* and *why not* that flavor my day and the day of those I encounter as well. Leftovers and re-heats in the form of new or unfinished ideas and concepts bring back issues of technique and tools. Should I fry it or microwave it, will the toaster oven burn the cheese etc... The toaster is only reliable if unused, why should I expect to not eat a piece of slightly burned toast, a new taste and texture.

The eventual description and circulation of discovery takes place almost as it is happening. To keep such a *thing* secret shares nothing but space with the eventual molding, freezer burn, or spoiling. Consuming the open dialogue, description, and reexamination of the facts feed the preservation and potential acceptance of new idea. Stimulating the senses mobilizes potential and inspires new ways of understanding.

Those situations that produce objects, images, and experiences function in a visual, physical, social, and sensory world. Opportunity equals productivity in art-related and non-art-related situations, and I rarely separate the two. In a situation such as the one created by school or really any situation at all, there is a level of expectation. By assuming a set of expectations prior to any situation, one might in fact follow them through if the variables work, or in fact set up for uncertainty.

Daily uncertainty is what I have as a student, artist, and more importantly the person I am view as education. This accepted *on your toes* organic form of communication and understanding (both in art related and non-art related opportunities) assists my ability for day to day problem solving and points out overwhelming preferences. Knowing that a person's preference can grow from bias, careful attention is given to daily routine so that any task can be seen as an opportunity for new thought while performing.



MFA Thesis Exhibition

"No Title" *Display from Notebook Series* 2005

Poplar Wood, Laquer, Plexi-Glass, Hand-cut Paper, Felt-tip Pen, Pencil, (3) Double-sided Drawings

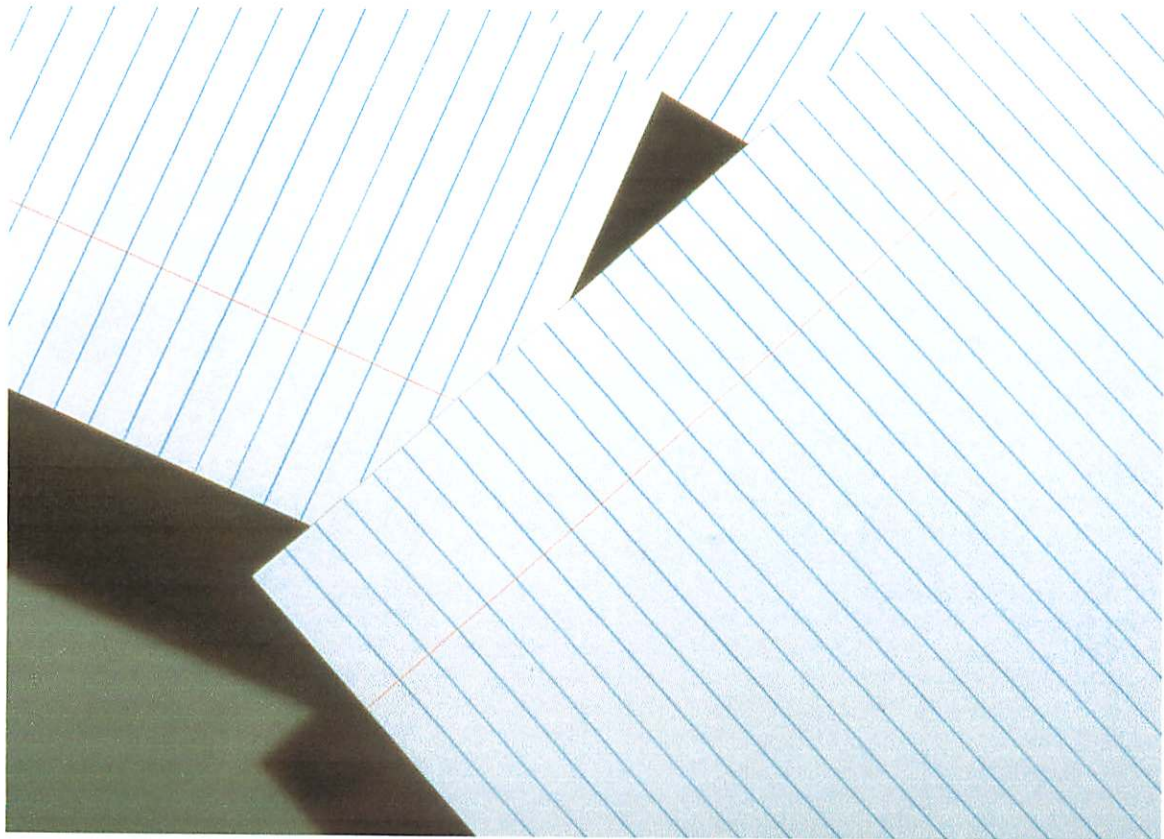
(3) Cases each 27" X 27" X 40.5"

"Backwards" 2005

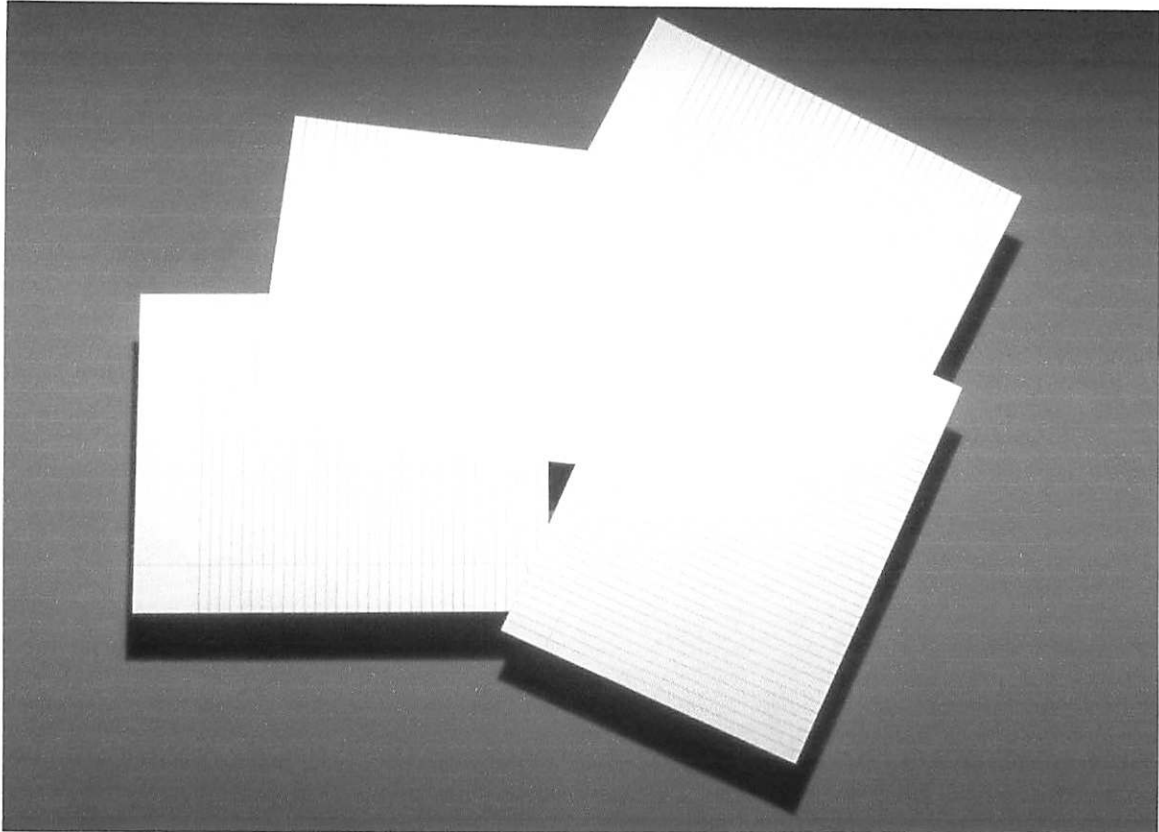
Xerox on Paper
20.5" X 20.5"

"Forwards" 2005

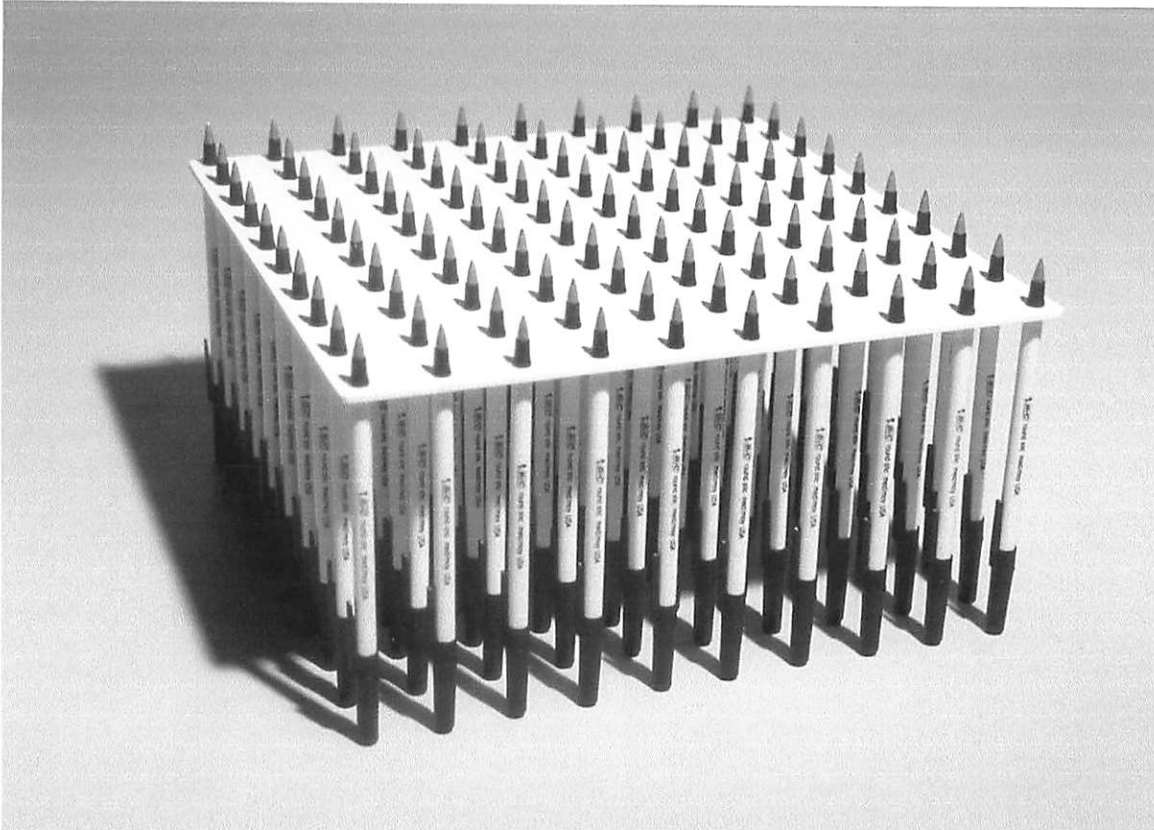
Xerox on Paper
20.5" X 20.5"



"No Title" (Single Sheet #7) *DETAIL* 2004
Single Sheet of Hand-cut Paper, Felt-tip Pen, Pencil, Double-sided Drawing
26.25" X 20.75"



"No Title" (Single Sheet #7) *From Notebook Series 2004*
Single Sheet of Hand-cut Paper, Felt-tip Pen, Pencil, Double-sided Drawing
26.25" X 20.75"

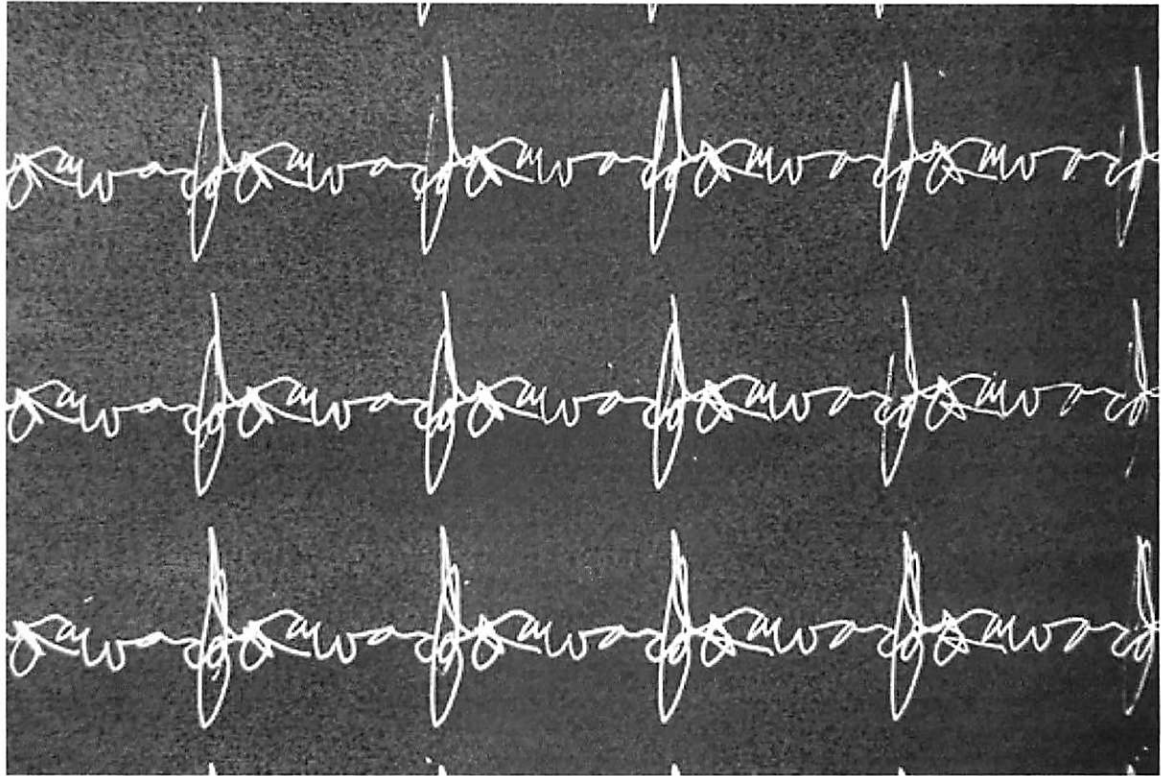


A device used for making repeated marks and text.

"Device #2" 2005

Ballpoint Pens, Aluminum, Lacquer

12" X 12" X 6.75"



Words written with "Device #2"
"Forwards" DETAIL 2005
Xerox on paper
20.5" X 20.5"