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Andre Goeritz MFA Thesis Statement

Andre M. Goeritz

Claremont Graduate University

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I won't know what I'm doing until the end of my life. In the meantime, I focus on shapes, simple shapes; the simpler the better. I strive to make objects of no complicity—arranging smaller parts to create larger forms, or allowing the combination of parts to allude to narratives without linearity, foreshadowing, point of entry, point of attack, conflict, context, or catharsis; a state of sustained stillness until equilibrium is no longer a desired result, at which point the parts of the whole can be dismantled, reconfigured, made anew.

I think about repetition, words, rhythm, inflection, resonance or timbre, vocal dissonance, dismembered disjointed utterances, and repetition—somatic impulses guided by intent. Intention translates into action—an act of will, a willful act, an act of willful intent—a marker of making, solidifying and codifying an abstracted linguistic turn—turned into intentioned form—neither act nor intent as inception of the work, yet both accountable for the resultant iteration. Entropic forces encroach on seemingly stable forms that repeat, upward and outward—the expansion of volume extended in time playing on the senses in a collapsed field.

There is something about repetition that intrigues me; the endless, unavailing task of creating objects whose equal dimensions and visual acuity affect the sense of time, both for the maker and the viewer. I relate repetition to the universal characteristics found in sounding out words—a finite lexicon with infinite implications. I imagine words sounded out slowly with a sense of urgency, resolute in communicating meaningful intentions. The emphatic words are spoken as if to form and concretize what is fleeting and irresolute. I no longer feel compelled to make art about specific subjects, rather, trusting the genealogy of experience to guide my actions. Meaning-making is a complex affair and takes place over time within myriads of contexts and I gratefully acquiesce and leave interpretation to the discretion of the viewer.

I think in peripheral terms about semiotics and structuralism—the matrix of simultaneity that houses the possible creation of new meaning. Verbal icons, therefore, are made into visual ones and one cannot exist without the other—*langue* and *parole*. Meaning is formulated (more or less accurately), at any given moment, sometimes in the historiography of coherent linearity, at other times with jarring discordance that allows us, perhaps, to wake from the slumber of expectation.

