

Claremont Colleges

Scholarship @ Claremont

CGU MFA Theses

CGU Student Scholarship

2-16-2010

Shhh... Say Nothing

Luis Rendon

Claremont Graduate University

Follow this and additional works at: https://scholarship.claremont.edu/cgu_mfatheses



Part of the [Art Practice Commons](#)

Recommended Citation

Rendon, Luis, "Shhh... Say Nothing" (2010). *CGU MFA Theses*. 29.

https://scholarship.claremont.edu/cgu_mfatheses/29

This Thesis is brought to you for free and open access by the CGU Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in CGU MFA Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

Luis Rendon

My art is the foundation I use to commune with myself and bridge the gap to the rest of the world. A gap created by everyday being surrounded by information, so much so that it is easy to become numb. I do not want, because of my inability to filter the relentless onslaught of information, to walk through life tuned off. All that undigested knowledge leaves me feeling distant from myself and unable to connect with others. This leaves me with the sensation of not knowing myself.

My non-representational paintings are the residue of this experience. The marks are not pictorial. The process is continually evolving, in order to challenge my senses and to combat redundancy. Once something is done too many times it becomes routine. The unexpected and unpredictable engage me, completely immersing myself into painting, free of thought and free of expectation.

When working alone, inhibition can be lost and self-doubt eliminated. For me, that is where the greatest knowledge is learned, understanding flourishes, and the potential for growth exists. I set parameters for myself in order to eliminate such aesthetic choices as media, colors, duration, order of application, physical approach, and even time of day. I make all the choices before I begin, so that I can be in the moment, not in what will come next. My paintings contain many types of media, applied individually in layers. Each medium possesses its own unique tactile quality. If I try a new medium and it does not present a challenge, I will not use it again.

The gestures that create the marks are tied to the expressions of my body, and are intimately related to its motions. These gestures manifest themselves as a combination of additive and subtractive marks. Depending on

the media used the nature of the gestures change. The end result is the convergence of my body and the media.

In creating my work, I search to find clarity through that bombardment, and I strive to get so involved that there are no decisions being made. Aesthetics and messages are not my purpose; instead, I endeavor to be in the moment with the experience. The residue let behind for the viewer in the painting is not meant for them to understand the event of its making. I more closely liken the painting-viewer relationship to that of meeting a stranger. The possibilities of this encounter, however brief, are endless and without expectations. The clarity is for myself in the moment, but I push myself so that the “knowledge” gained can be carried with me throughout my everyday life.