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Infinity

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Carmen Fodoreanu / Written Statement

My current paintings are not finite objects. They test the quantum world of possibilities by exploring the idea of continuity and change. They generate, with each viewer, a state of self-reflection that in exchange promotes a wide range of unpredictable feelings and reactions that became thoughts and beliefs. For a painting of mine, there are multiple or infinite solutions and I, along with the viewers, search for answers. To suggest this state of infinity I extend the paint from the actual canvas onto the walls that host it. My paintings present no borders, no frames: just fluidity.

With each new wall the same painted canvas becomes a reiteration and it is perceived as an integral piece, yet each completed version presents also a new beginning or the start point for its continuous reprise. This process allows my work to embody the idea that in one's life, the only constant is change. One cannot unlearn something that once was learned but rather adjust, modify, rephrase or change the lesson into a different one. External support such as family, friends, peers and a multitude of contextual events or situations play an important role in ones changing process. The walls and the space of the gallery constitute the external support as change generators of my works. Yet, at what levels, how deep or shallow these changes occur, stands at the base of my practice.

The four elements I work with are washes, bare canvas, fine line drawing, and thick, half-circular brushstrokes of acrylic paint. These elements interact with one another, continually changing with each new version while allowing a potentially infinite series of future transformations. Each resolved painting gains a new title. Most titles echo a concert of psychological instruments such as hypnosis, psycho-dynamic and cognitive-behavioral. The

titles mark the changes that occur in the work and they create, in time, a psychological lineage or history of that particular piece.

The arcs that I paint suggest full circles because their implied motion is continuous and carries its momentum to complete the circle. The tactility, scale and delicacy of the drawings invite the viewer in for a closer look. In contrast with the speed implied by the circular brushstrokes the seductive lines unfold slowly, at a gradual pace that is more conducive to contemplation. Through this, my paintings invite viewers to experience, simultaneously, a state of high velocity and slowness. This places viewers in a time split or conflict, their eyes registering the entire picture while their brains slowing down to take in the details. This incites an ascend-descend movement that mirrors the shift between sensorial and cognitive states. According to Larsen, McGraw and Cacioppo, it is impossible for human beings to experience two polar opposite emotions or states of mind at the same time. In front of my paintings, the subconscious is invited to take over. As a result, a viewer's optic nerves and perceptual systems take center stage and the paintings become a refractive surface.

My works overtly propose a paradoxical paradigm that covertly promotes the thought that change occurs as a result of an intrinsic-extrinsic conflict. The painted canvas embodies the intrinsic, multi-faceted and self-contained space while the paint that extends onto the walls of the gallery constitutes an extrinsic reach, perhaps outside of its own comfort zone. The gallery walls and my canvases are two separate entities each one with different purposes. In my practice I create an interconnection between the two elements. The acrylic paint from the canvas seamlessly transits onto the gallery walls while the white commercial paint from the walls extends onto the canvas. My practice is not about the painting that struggles to contain an image within its borders but rather about the painting that contains each new space within its infinity.

