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Statement

I fossilize objects and materials so they may have intercourse, absorb one another, marry and create compositional lineages like a river delta of seminal vesicle fluid conceiving applicable tributaries inhabited by thriving sub-species of the parent genus. Fossilization is timelessness; the transfer or metamorphosis of the organic into hardened mineral form has the ability to penetrate millenniums. Fossilization is framing, fixing and specimenizing. Art and fossils question permanence, encompass and annihilate the self and embody the mystery of incompleteness and potential.

The use of texture and different surface treatments, such as duplicating and replication, creates a positive charge, reinforces the continuum and realizes the human inability to see outside of itself by creating a fabric of monotony within its own application. It is curiosity's ignition, mimicry of nature's language; hinting to the works' conceptual spectrum, empty shell or complicated pregnancy. The replication of surface material suggests hybridization and implementation of the "individual," the artist, in result, personifying the object and highlighting our basic need for reference and relationship.

I rely on the metaphorical and applicable nature of the object. My attention to the self is expanded and atomized through the nebulizer of history, symbolism and experience of the material and the objects nature. The digestion of this tincture of aesthetic and cognitive semiotics develops into a play of language, much like nature is a language, reading like the aposematic patterns of the poisonous dart frog, the brightly colored amphibious jewel's exterior signs directly to the vessel's inward potency. The cyclical rhetoric of sign' and language- play induces' a paronomasian vortex around the work, containing the piece like the symbolic layering, concept within concept and multiplicity of a Russian nesting doll. Personification of object and materials and not the physical self allows for naked honesty and the genesis of humanistic truths.

The materials and objects that make up the work have purpose as inspiration and origination in the visual conception. It is of no concern to me if the composition of the objects' and materials' language is read one way by the viewer. It holds agency in the work's conceptual genetics, aesthetics and activates the catalyst for quixotic fantasy. This fuels my process. Sterility is a by-product in certain pieces having to do with the work being as inward as it is outward. It is mechanically uncanny in the Freudian sense; the transformation of object and material can be deceptive and seductive like a punctured can of WD40 in a recently stocked trout lake. A fish-eyed inspection feels like it may be rewarding, although, the material recognition is often abrupt and odious, in effect, creating a cognitive dissonance. The simultaneous switch from attraction to repulsion culminates in an innately human inward uneasiness. It is a shared purgatorial psychological response where viewer meets artist; brutal honesty and vulnerability exist in conjunction with the viewer. It is the place where humor surfaces in the work. It is the punctum denoting the wounded touching detail that establishes a connection among object, materials, artist and viewer. It is the humanistic pith of my process.

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