

3-7-2017

Fugitive Fragment

Diana Campuzano
Claremont University Consortium

Recommended Citation

Campuzano, Diana, "Fugitive Fragment" (2017). *CGU MFA Theses*. 143.
http://scholarship.claremont.edu/cgu_mfatheses/143

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.

Diana Campuzano

Artist Statement
Fugitive Fragment

It all began when I saw an image of nebula IC 5070. It was just a tiny image on my phone of a nebula over 2,000 light years away, but it was enough to spark my interest. I saw a nebula that spans 30 light years reduced to 2 inches. This image lured me in. I wanted more. I wanted to experience looking up to see the amazing nebula. I knew I could never make the whole thing, but a tiny fragment of it would be a start. My interpretation brings different elements together to enhance the original, but also creates a twist on it. I take bits and pieces from here and there to combine them in ways that is a nod to the source while also taking them further by layering different influences so that the viewer may see something new while embodying the inspiration.

The whole cosmos hangs above our heads and we hardly look up at it. I remember the power of the Sistine Chapel ceiling, and there is a certain feeling of awe looking up at the artwork. I see the ceiling as a privileged place, yet one that is forgotten or often overlooked. I want people to make the connection from the celestial body, to the ceiling, and finally to themselves. With the installation on the ceiling the groundwork for the viewer to have a physical and metaphysical experience with the piece is set. Causing them look up and around, in ways that we do not typically look at art. To take a moment and ponder the immensity of the universe and in relation how small Earth and humans are.

IC 5070 no longer looks like that image I saw. It is gone and has changed to something new, but I will never see that because of how far away it is. This is the fugitive beauty I work to capture in my art, but it is no more permanent than the original. I define

fugitive beauty as that which is slowly changing and has to be appreciated for what it is now, despite it being different in the future. Through my work I attempt to share this moment with the viewer, to draw them in, and let them linger.

While my sculptures usually consist of smaller units, it creates a large presence. The mass is something that cannot quickly be taken in but requires a viewer to investigate the whole and its many parts. Each unit to me is not an individual piece but a mark that makes up one whole. The flow between the whole and the parts and vice versa is essential to creating moments of complexity. The work should dominate the space, not sit there timidly. I seek for my work to have a bold almost overwhelming presence, drawing people in and letting them explore the hundreds of delicate pieces, each placed so carefully to be examined, savored, and pondered.

My art is about asking questions and provoking thoughts. The only answers that my pieces have are the ones that the viewer brings to it. My work is created along the lines of a conversation rather than a sermon.