Rhythms of Light

Jessica R. Csanky
Claremont Graduate University

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251 E 10th Street
Claremont, CA, 91711
www.cgu.edu/art - (909) 621 8071

Jess Csanky
Rhythms of Light
MFA Thesis Exhibition

Exhibition Dates: March 9 - 13, 2020
Opening Reception: Tuesday, March 10, 2020
Artist Talk: March 10, 2020, 7 - 8 pm
Gallery Hours: Monday - Friday, 10 am - 5 pm

csankyart.com
Rhythms of Light

Jessica Csanky

My works are visual expressions of a true love for movement, rhythm, and saturated color. In making art, I present lived experiences that are rendered abstract. These formal representations originate from an energetic space or sensory association and express a connection to places I have been, whether physically or emotionally. Integral to my practice is the uninhibited exploration of materials and tools. I am committed to deepening my understanding of what paint can do when combined with drawing and installation techniques.

My works are colorful, architectural, and bold. They are comprised of large painted gestures but also celebrate a variety of hand-drawn patterns and tiny details that are only comprehended close-up. The energetic compositions strive for balance and enthusiasm while referencing a sense of place.

My compositions address architecture, landscape, memory, as well as psychological and physical spaces that we move through during our lifetimes. These works process my journey as an individual interacting with places and people, and what it is like to move through the seasons. I utilize line, color, and form to communicate this.

While working, thoughts, memories, sensations, and curiosities transform into visual representations. The ground on which I work is treated as a space that will allow for a mood, memory, or energy to come through. For instance, what does a breathing rhythm look like in gesture
form? What did it feel like to ride the train across Hungary at sunset? Where is this winding road leading? How does color harmonize or clash when spread across a 30-foot piece of paper? I transform questions like these into visual arrangements. By doing so, I set up experiential scenarios for viewers to interpret my work based on their own associations.

The tangible, physical processes of taking action are paramount for me in rendering these works. Each piece of art begins as an act of improvisation, based on techniques previously learned through experimentation. This open-ended journey comes together as a whole, only after a candid exploration of process. This method of making requires solitude, freedom to make mistakes, and staying completely present with the materials. Once a work has had time to develop, I go back into the compositions and incorporate revisions, contingent upon the last conditions.

I begin a composition by choosing a color that will serve as the anchor. I then visualize a rhythmic gesture and begin the work of art using a squeegee to spread paint across paper, choosing subsequent hues as I go, repeating the first step until the structure of the painting is in place. While doing so, I am constantly investigating how color, form, and line interact and talk to each other. In a balancing process, each mark layered upon the painting thereafter is in response to the colorful foundation and previous mark. A work is not finished until the paint, drawn elements, and forms are tied together and in conversation with one another.

Flowing movement is important to me when creating. I am after
fluidity and immediacy and rely upon materials that allow me to work in this manner. Hot-pressed paper is the medium most compatible with my practice, as its smooth surface allows for an easy flow of ink and for transparent paints to overlap. The white of paper also serves to backlight the saturated colors that are spread across the sheet. The absorbency of paper is important for my mark making, as it allows for me to transition between transparency and opacity of paint, while creating optical dimension.

In compositions, the materials do not reach the edges of the paper; this open space is meant to give breathing room to the form within so that the overall configuration can be interpreted as whole or road map, with a beginning, middle and end. This idea of mapping is intended to direct the eye upon a sensory path and visual experience. The central formation becomes part of a larger perceptual field, either on paper, canvas, or a wall—one that I hope takes viewers on a journey through the micro and macro of my process.

My artwork is about both the 2D and 3D. I am concerned with how two-dimensional artworks can be presented as installation—and how an architectural or landscape-like composition might allow for an immersive viewing experience. My 2D works inform and become the installation practice and vice versa. Both are rooted in formal elements of composition and dealings with space while pushing the boundaries of what is possible within the confines of a room, canvas, or paper.

In making sense of lived experience through the act of creating, I set
up scenarios for viewers participate and interact with my art openly, freely, and accessibly. For me, the path is illuminated in the doing—it is in the unfurling process of exploration and mining for details that my work comes alive.
Jess Csanky  
*Rhythms of Light*

1. *Rising Light*  
2020  
Acrylic and ink on paper  
360" x 48"

2. *Six Stories*  
2020  
Acrylic on paper  
24" x 19"

3. *Chartreuse Heart*  
2020  
Acrylic, ink, vinyl, and colored pencil on paper  
24" x 19"

4. *Light Play*  
2020  
Acrylic on paper  
24" x 19"

5. *In Motion*  
2020  
Acrylic, ink, vinyl, and colored pencil on paper  
24" x 19"

6. *Colorful Journey*  
2020  
Acrylic, ink, vinyl, and colored pencil on paper  
48" x 360"

7. *Crossing the Danube*  
2019  
Acrylic, ink, graphite, and colored pencil on paper  
16.5" x 11.75"

8. *Let it Roll*  
2019  
Acrylic and ink on paper  
11.1" x 8.25"

9. *New Horizons*  
2019  
Acrylic, ink, graphite, and colored pencil on paper  
11.75" x 16.5"

10. *Gossamer Vision*  
2019  
Acrylic and ink on paper  
16.5" x 11.75"

11. *A Quiet Breeze*  
2019  
Acrylic, ink, and colored pencil on paper  
8.25" x 11.1"