

Catharsis, Self and Identity, and Kinesis

A Thesis
Submitted to the Faculty
of
Laguna College of Art & Design
by
Daniel Catalano

In Partial Fulfillment of the
Requirements for the Degree
of
Master of Fine Arts

May, 2010

Table of Contents

Table of Figures	3
Abstract	4
Introduction	5
Methodology	5
Introduction to Methodology	5
Theme I: Catharsis	7
Bondage #1, #2, #3	8
Cuckold	9
Theme 2: Self and Identity	9
Reflecting Pool #1, #2, #3, #4, #5	10
Theme 3: Kinesis	13
Quanta #1	13
Kinesis #1	14
Research	16
Introduction to Research	16
Cubism	16
Simultaneity	18
Photo Effects	19
Science and Literature	20
Conclusion	20
Work Cited	22
Bibliography	23
Appendix A	24
Appendix B	36

Table of Figures

Fig. 1, <i>Bondage #1</i>, Daniel Catalano	8
Fig. 2, <i>Cuckold</i>, Daniel Catalano	9
Fig. 3, <i>Reflecting Pool #5</i>, Daniel Catalano	10
Fig. 4, <i>Reflecting Pool #4</i>, Daniel Catalano	10
Fig. 5, <i>Reflecting Pool #1</i>, Daniel Catalano	11
Fig. 6, <i>Reflecting Pool #2</i>, Daniel Catalano	12
Fig. 7, <i>Reflecting Pool #3</i>, Daniel Catalano	12
Fig. 8, <i>Quanta #1</i>, Daniel Catalano	13
Fig. 9, <i>Kinesis #1</i>, Daniel Catalano	14
Fig. 10, <i>Nude Descending a Staircase No.2</i>, Marcel Duchamp	17
Fig. 11, <i>Decent</i>, Sangram Majumdar	18
Fig. 12, <i>Eye-to-Eye</i>, William Kentridge	18
Fig. 13, <i>Blue Bathroom</i>, Alex Kanevsky	19
Fig. 14, <i>Tend</i>, Tim Lowly	19

Abstract

My current body of work, entitled *Kinesis*, is a series of large scale figurative paintings in which I bridge science and the visual arts as I examine the perception of movement of both subject and viewer. Through the use of overlapping and varied delineation the figures are set into motion, while multiple perspectives and vantage points suggest the movement of the viewer across or through pictorial space. Throughout the series, the figure's multiple states of being seem to exist simultaneously and are governed by the probabilistic mechanics of quantum theory, mirroring particle behavior as defined by the principles of quantum decoherence and superposition.

Introduction

During my MFA my work has taken on three progressive themes, mirroring my development through the program as I transitioned to a new process of working and began to understand the art I want to make. The themes Catharsis, Self and Identity, and Kinesis portray my aesthetic evolution as I experimented with new approaches to picture making until establishing a working process that would shape my new aesthetic and inform multiple ideas to explore. While the content of each series is in its infancy, my interaction with the image has matured and allowed me to examine more complex questions of formalism, materiality, time and space, and the perception of vision and movement.

Methodology

Introduction to Methodology

My ideation processes is a disorganized and disparate collection of thoughts triggered at random moments. Previously I relied on outside influences—philosophies, political discourse, art history—to quote in my imagery, but, as with the evolution of my process, my content has shifted towards my interaction with the spaces in which I exist on a daily basis. This has allowed me to hone my interests and engage the image with the energy derived from the personal significance of these spaces.

Each painting is an experiment of process from conception to final varnish. None are created in a linear series of steps; rather I continually adjust the process based on successes and mistakes in previous and concurrent pieces. As I am investigating what I ultimately want to paint, I am also experimenting with how the image can be built, and what processes successfully amplify my voice and inform my intent for the image.

Prior to this period of experimentation and expansion I worked with a systematic process based on historical academic traditions derived from my BFA curriculum. Much in the way Thomas Eakins worked, I would begin with elaborate mechanical drawings built on a perspective grid, transfer the drawing using scaling, seal and tone the canvas, work up the value system in an underpainting, and finally build up the light masses with minimal color. While this method works well as an instructional foundation and reinforces discipline, it has become less relevant to my current artistic intentions.

My process has evolved into a fluid and reactive sequence of calculations in which I interact and adjust to the needs of the composition as they arise. Unlike my previous method, in which I felt constrained by the transferred drawing and my inability to modify it, I am now free to react to the composition and explore solutions on the canvas. Along with my newfound method of formal construction, I have moved beyond tonal painting to explore color fully.

While form and contour remain in flux as I experiment with the paint, each work begins with photography as reference. The camera has become my tool for thumbnail sketches and preliminary drawings, allowing me to quickly see variations in compositional elements as needed. My background in photography and lighting gives me the ability to build the image I have envisioned. I shoot and reshoot material as needed throughout the process, working from multiple images to build the composition.

In my current paintings I begin drawing with paint on untuned canvas or blocking large shapes of color, moving elements and altering colors as needed to help the composition. I sand out or scrub over heads or entire figures, only to repaint them and repeat the process until confident in the execution. With each pass I can discover new solutions, incorporating line, edge

relationships, and spatial and optical phenomena. Moving through the painting I make decisions determining the level of resolution for each area based on the path I want the viewers eye to take, the amount of visual contrast needed in a particular area, or as a tool to suggest the passage of time. In my later paintings, the contrast of resolution creates a hierarchy of motion and focus within busy passages. The incorporation of line serves multiple purposes; either flattening forms at their edge or turning form depending on color and value, creating visual cues and directional lines as well as visual barriers, and emphasizing process and materiality. As I develop each painting I arrive at a point in which each passage has been realized individually and as a whole, and has addressed any questions that have arisen during the process. Several paintings have yielded fewer transitions and limited growth while others propelled me into multiple avenues of discovery.

Theme I: Catharsis

Ultimately, Catharsis is the byproduct of a brainstorming process gone awry. While trying to find the perfect image to make, I realized that I had used my sources improperly. My research and the books I had been scouring for ideas had been too literal, and resulted in illustration, not picture making. These ideas only served to create a kind of graphic novel of Salinger's *Catcher In The Rye* or DeLillo's *Americana*, a caricature of a character that was not mine. It was at this point that my selection of reading material itself would inform my idea. Plots of self-discovery and self-analysis would translate into the internalization of my imagery, as I painted myself and my psychic baggage.

Bondage #1, #2, #3

The series of paintings entitled *Bondage* never quite made the cut conceptually, as the depiction of a female bound was a loaded image with pornographic connotations. While transference was the catalyst for this imagery, pornography was all the faculty read. Whether this misreading was due to a generational gap or to my over mediated, desensitized, nihilistic tendencies I am still not sure. Ultimately the paintings have been abandoned as subject and process.

Bondage #1 began, ironically, as an image of anti-metamorphosis; only later could I realize its significance in my over all experience throughout



Fig. 1

my MFA. The image would depict a figure wrapped as if cocooned and struggling to emerge, all the while not really changing through the process. As work began on the painting; however, it was clear that the image had become a figure bound and gagged, and much more personal than intended. As I fought to justify the image, I worked on two smaller versions, but the idea of bondage only intensified as did my justification.

While this group of paintings has been removed from my MFA body of work, they are important to my growth as a visual artist and represent a period of struggle with how I make pictures. The images did not yield specific answers that would directly influence future paintings. The failures of the image, however, began the questioning process of how I make a painting. The most important of these questions being: do I continue the processes from my undergraduate education or investigate new ways of making a picture?

Cuckold

As I questioned my process and painting techniques I began working on a new piece with the intention of addressing the issues that had arisen during the bondage paintings. Departure from how I had been working proved more difficult than expected as I reverted back to old habits from a lack of confidence. It was not until this painting was on the verge of abandonment that I worked up the courage to deviate from my methods and explore new avenues.

Cuckold began with my previous method of laborious drawing directly on the toned



Fig. 2

canvas, using a limited palette for the figures and having no idea of how to approach the ground plane. Unhappy with the process and encouraged by my mentor, I began to destroy the cautiously built image with garish color, lost edges, wiping whole sections of the drawing, and flattening forms into shapes of color. After these changes, I began to rebuild the image with attention to color, contrast of shape, form, texture, and the interaction of the figure to the ground plane. Exploding the preciousness of the

painting was the catalyst for my change in process.

Theme 2: Self and Identity

After the success of *Cuckold* and shift in process, I began investigating the question of where I was now heading with this work. I found myself in a state of panic and devoid of any confidence in where these questions might lead me. In response to this state of mind I made a shift in theme to focus on the question of who I am as an artist and my vision. This series of

paintings would serve as a period to further develop a working process and regain the confidence to explore more complex imagery.

Reflecting Pool #1, #2, #3, #4, #5

The series of paintings entitled Reflecting Pool are images of my struggle to find artistic identity and solvency. I used images of myself drowning or reflected and distorted in dark water, obscuring and deforming the figure beyond recognition. Over the course of these five paintings I

experimented with my working processes and gave myself room to experiment with multiple approaches from paint application to formal solutions, as well as working on three paintings simultaneously.

When I began this project I did not have five paintings in mind, I had only one idea: me drowning. The collection of paintings that arose from this idea are the result of the multiple



Fig. 4

reference material stages during the project. I initially set up the photo shoot to capture the panic of drowning by submerging myself in a bath of water and expelling all of my air in order to trigger the panic, in a sense creating a performance piece that I would later adapt into paint.

From this first set of images I began working on two small paintings, each based on the same pose, but with two very different approaches to the paint. *Reflecting pool #4*



Fig. 3

is an examination of still water, in which no visible surface can be distinguished. The only hint of a submerged figure is the cool palette and light effects through the water, and the flow of the hair as the figure is oriented upside down. As a continuation of the picture plane solution from *Cuckold*, *Reflecting Pool #4*'s picture plane is an assembly of flat shapes, at times trowelled on the surface. *Reflecting Pool #5* examines the severely disturbed water surface resulting from the exhalation of the figure. The image of the figure is so disturbed that it is reduced to an abstract fracturing of the human form. To achieve this effect, multiple layers of paint were built up using palette knife and loaded brush.

I intentionally chose the two extremes of still and disrupted for the surface of the water as a study for a larger painting, in which I planned to use a half way disruption of the figure. This



Fig. 5

allowed me to experiment with multiple techniques and produce more pieces, so I would be better prepared as I scaled up to a new set of problems in the next painting.

Reflecting Pool #1 became the procedural archetype for how I would approach the setup and

execution of future paintings, by a series of reactions to compositional needs while in progress.

This reactive process is seen in the early versions of the painting, as I used a flat tiled ground plane similar to *Cuckold* and *Reflecting Pool #4*; however, it never quite worked. The tiling served no purpose other than shapes for shapes sake and effectively failed to activate the right half of the canvas. In an attempt to solve the problem I decided to add a figure's shadow in that space, enhancing both the concept and composition. Unfortunately the shadow was not

successful; it read more like a stain than a desired effect, and it prompted me to reevaluate the entire painting.

Improving upon the addition of the shadow, I decided to replace it with a reflection on the surface of the water. This prompted another reference shoot. In order to get the desired effect of a figure looking down on the drowning figure in the water I built a black bottom pool to

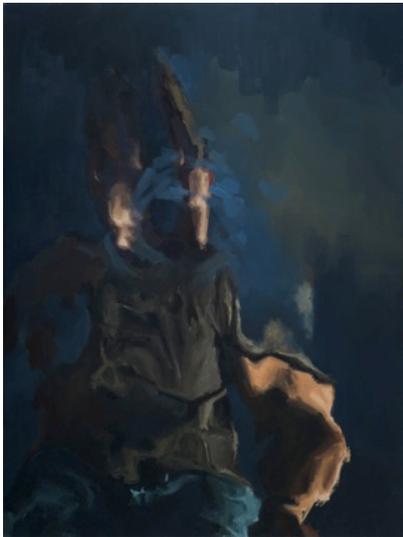


Fig. 6

photograph from. The resulting images not only produced a solution for *Reflecting Pool #1*, but resulted in the exploration of reflection on water in two new paintings. I proceeded to repaint *Reflecting Pool #1*, dropping the value to low key and shifting the palette to suit a dark water environment.

The source material for *Reflecting Pool #2* and *Reflecting Pool #3* was an accidental discovery while gathering images for the previous painting. As the surface of

the water was disturbed, the figure's reflection pulled apart into two opposed figure abstractions. This phenomenon happened to mirror my current dualistic theme exploring artistic self and identity, and created an interest in the idea of reflection and possible solutions for future paintings. The production of *Reflecting Pool #2* and *Reflecting Pool #3* marks an understanding and renewed confidence in my new process, from ease of completion to individual mark making, allowing me to further experiment beyond this level of comfort.

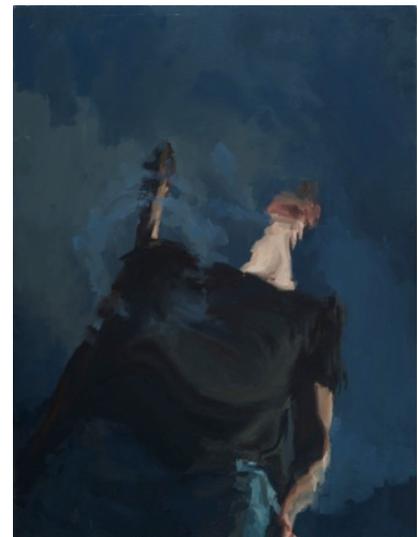


Fig. 7

Theme 3: Kinesis

After completing the group of reflection images I turned to a growing interest in motion, time and space as a source of exploration. Drawing from the sciences, specifically quantum mechanics, math, electronics, optical phenomena, film, and life experienced in motion, I attempted to bridge these interests and the image in large-scale compositions. The gradual progression and reaction to each successive painting to this point had revealed a common theme of time and simultaneity, from my reactive process of discovering the final image to the dualistic and refractive effect of water as it is moved. The theme of Kinesis represents the period at which I understood what I had been exploring in previous paintings, and the clarification of how I would move forward.

Quanta #1

Quanta #1 is a literal incantation of movement, a figure rising from a chair. My approach to this painting is derived from the phenomenon of ‘beta movement’ in which the brain perceives movement in a series of still images, such as film, as well as the ‘phi phenomenon’ in which



Fig. 8

movement is perceived in the absence of a still image in a succession. I began by repeatedly watching a figure rise from a chair while photographing incremental positions until gathering an incongruent sequence that would later be combined into a single still image on the canvas. I intentionally chose only one reference image from each instance of the model rising to create inconsistent continuity when viewed individually, but when combined, movement would be perceived despite the continuity issue. By

approaching the still images in this fashion I hoped to amplify the perception of beta movement.

After selecting a series of images I immediately began the painting process. I made the decision to not combine the three images into one collaged reference, but to only work from one image at a time in order to mimic still images viewed in succession. I would paint one position of the figure to a comfortable level of resolution before coming back on top and painting the next position, deciding what to subtract from either layer and where they might transition. After working through the three layers I would move between them, fine tuning their interaction and level of resolution.

Through the decision making process and compositional needs of the painting, I reference the phi phenomenon in the absence of information. Most notably in the severing of one of the feet from its body, forcing the brain to continue the connection between the two, as a ghost image of the movement. This severing also allows me to manipulate the space at which points the figure to ground plane can be interchanged, disturbing the spatial relationships of the image.

Kinesis #1

In reaction to the iterated and cinematic nature of *Quanta #1* and my mentor's suggested implication of multiple states of being in relation to quantum mechanics, I was inspired to explore the bridging of science and art. I began to investigate quantum decoherence and superposition and how I might incorporate these theories into the image, *Kinesis #1*.

Quantum decoherence is the mechanism by which



Fig. 9

quantum systems interact with their environments to exhibit probabilistically additive behavior, and gives the appearance of wave function collapse.

“First, we can say that the electron is not localized. It is nowhere in particular. It is spread over the entire interior of the atom, and its wave function shows how it is spread out. This statement focused on the wave nature of the electron. Probability enters when we consider the particle nature of the electron. Although the electron is indeed spread out and is simultaneously everywhere within the atom, it always has the possibility of manifesting itself as a particle” (Ford).

At the point of interference with the particle, the wave function collapses and the particle’s path is determined. This idea of simultaneity is reiterated in the property of superposition which states, “any single state of a particle or a nucleus or an atom—or of any quantum system—is also, at the same time, a superposition (or mixing) of two or more other states” (Ford).

From these fundamental properties of quantum mechanics I devised an image in which the figure is in multiple states simultaneously, moving into the image as well as moving out in different motions. A single state of the figure is at rest on the couch, signifying the moment of intervention when the wave function collapses and the particle’s trajectory is determined. The different states of the figure have been brought to multiple levels of resolution in a hierarchy of movement and compositional necessity. The interior space also references on the movement of the viewer as he experiences the scene from a fixed position while panning his head laterally. This is achieved by multiple vantage points converging in one space, in a sense bending the environment.

Much in the same way I approached *Quanta #1*, *Kinesis #1* was assembled from multiple images that were kept separate, but the initial lay-in on the canvas included every figure at once, rather than an incremental addition. This change to the process allowed me to work much quicker and to see compositional problems more easily. As I worked through the composition, figurative elements had to be changed, moved, deleted and reworked until arriving at the point of completion.

Research

Introduction to Research

My research during the process of this MFA program has mainly consisted of a survey of contemporary art as a means of defining my aesthetic in order to better understand what I have to say. The majority of my research is pedestrian, and only serves in creating a filter. Beyond questions of aesthetics, my individual thematic research has been sporadic throughout the process. Since a large portion of the paintings are focused on internal issues and the establishment of my process, my investigation of outside influences remained mostly superficial and materialistic. The paintings themselves informed what came next, limiting the need for research while in progress. After completing my body of work and deriving thematic overtones, it is possible to examine my visual language and correlations that can be made in the lexicon of art history.

Cubism

Correlations can be drawn from my work to the Cubism movement, in both process and theme. While I in no way approached the paintings in the guise of cubist ideology, similarities arise in the questioning process and formal dialogue with the image. In the first phase of Cubism,

or Analytical Cubism, Pablo Picasso and Georges Braque analyzed nature, reducing it to basic shapes and planes from multiple vantage points as a solution to representing the total mass of an object in two dimensions. The use of multiple vantage points of an object was not intended to suggest movement through space or the passage of time, only the totality of the object when flattened. Through the adoption of my new working process, objects and figures have been reduced to varying degrees of simple shapes and planes in contrast to more naturalistic passages.

My work can be closer aligned with Marcel Duchamp's brief involvement with Cubism, or his assault on Cubism as he included Futurism and film in the creation of *Nude Descending a Staircase*



Fig. 10

No.2. Duchamp breaks from the flatness of Cubism in an examination of iteration and movement through the space. In my later paintings *Quanta #1* and *Kinesis #1*, I am analyzing how I experience movement, time and space by examining the figures in iteration or multiple states of being. I am not constructing an object from all directions at once into a narrow Cubist dimension, but I am employing multiple vantage points and the selective flattening of space. Throughout the iteration, portions of the figure devolve into simpler shapes and fewer planes, toward the sign for figure.

Synthetic Cubism, characterized by the introduction of different textures, surfaces, collage elements, a large variety of merged subject matter, and the flattening of space through fewer planar shifts, is essentially the pulling together of an image from multiple parts. These sensibilities are found in the process and decisions made in representing a moving figure.

Throughout my entire body of work, I have established a collage process to build groupings of figures as well as the environments. As elements are added others are subject to re-placement or deletion.

Simultaneity

While working toward my new process, I was introduced to the work of Sangram Majumdar and William Kentridge, both of whom have influenced my process and pictorial discoveries.

In an essay of Sangram's work, the author, Jennifer Sachs

Samet, examines simultaneity in his work. "The contrasts tell a

story; it is a subconscious narrative evoked by our awareness of

the elements' passage through time and space, and the painting's overall plasticity." Sangram's

application of marks spliced together mirror the myriad of fragmented objects that comprise his compositions.

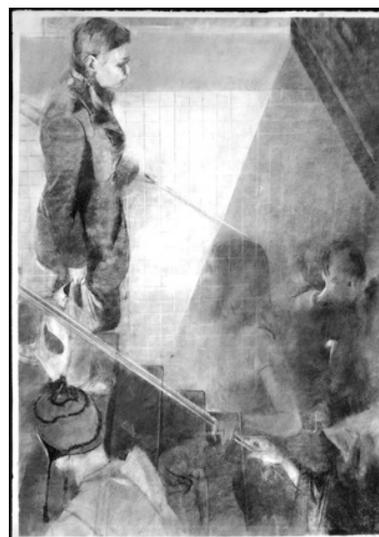


Fig. 11

Beyond the implied passage of time through broken objects and figures commuting,



Fig. 12

Majumdar's process of image in flux reveals traces of past decisions and physical history. This history is most visible in his drawings, as in *Decent*. Ghost images are left as elements are moved and erased throughout the picture. The use of ghost images is also found in William Kentridge's charcoal animations as he builds each cell on top of one

another, producing a persistence of vision over the path of an object.

Through the work of Sangram and Kentridge I have been able to understand issues of



Fig. 13

process in my own work, and evaluate how I incorporate formal elements of line, color, shape, and contrast. Most importantly, I was introduced to the idea of simultaneity and its catalyst in the exploration of time and space within the image.

Photo Effects

While my investigation of movement is derived from experiencing the world in motion, and

the phenomena of the perception of movement, other contemporary artists have been investigating movement phenomena resulting from the intervention of film. Alex Kanevsky's interest in the malfunction of film during the movement of the subject, has lead to a hybrid process of working from both live model and photograph, repeatedly alternating layer after layer.

Using long exposures, Kanevsky captures the model while in motion and exploits the film's interpretation



Fig. 14

throughout his process. Tim Lowly's use of the camera is more direct, as with the photorealists, copying the effects of movement through the camera verbatim. The ghost images of multiple exposure and fast motion are rendered as captured on film. In contrast to these artists' use of photography, I have tried to mimic how I experience motion and recall using an assembly of

incremented stills, and applying visual phenomena from observation of the moving model to the still images, as well as formal decisions that amplify these visual effects.

Science and Literature

As I finished work on *Quanta #1*, I began to explore the significance of quantum mechanics in an image of motion, and the possibilities of translating scientific theorem into my visual language. It was suggested to me by my mentor that I read Tom Stoppard's play *Arcadia* as an example of bridging science and literature, and to possibly inform my visual interpretation of the quantum world into a figurative scale. The play's use of multiple states of time existing simultaneously on stage through the accumulation of different scene props on a desk spoke directly to aspects of quantum theory I was investigating. In particular, my interpretation of quantum decoherence and superposition which account for the probability of a particle existing in every possible state simultaneously.

Conclusion

Throughout the MFA program I have successfully matured as an artist and picture maker, reinventing every aspect of my working process, and developing increasingly complex and engaging imagery. *Quanta #1* and *Kinesis #1* have examined elements of movement and quantum mechanics, as I incrementally introduced imagery in support of the idea. Each painting has increased my visual vocabulary, allowing me to ask more precise questions of the image. By broadening my visual vocabulary I have been able to introduce the use of line, varying degrees of delineation, and overlapping in support of the passage of time in a still image. The use of line

suggests process and its multiple layers that create an image, and through that process decisions of delineation and overlap define the motion and speed of the figure's iterations.

Kinesis #1 introduced the idea of the viewer's movement within space, panning across a wide interior at close range. I implemented this effect subtly by skewing the perspective of the room and offsetting the alignment of several objects to account for the distortions that occur as the viewer moves his head. This idea of the viewer experiencing the world in motion, while in motion himself, has sparked many ideas that I will continue to explore. I have begun preparation for the next large scale painting that will directly examine atomic structure and quantum phenomena presented in a world in motion, as the viewer might experience moving through a space. I have begun work on two smaller studies to investigate the pictorial questions of movement through a landscape space. These two paintings, *Kinetic Landscape No.1* and *Kinetic Landscape No.2* are the next stage in a series of questions that will bridge science and art and the perception of motion.

Most importantly, I have come to understand my process of ideation and its entanglement with my working process, and embracing the metamorphosis of the image. William Kentridge said it better than I ever could have while talking about his process in the Art 21 video series, "All the interesting ideas i've ever had, or interesting work i've done has always been against ideas i've had. Its always kind of been in between the things I thought I was doing that the real work has happened."

Work Cited

- Alex Kanevsky. *Blue Bathroom*. 2009. "Alex Kanevsky Paintings". 2009. 30 April 2010
<http://www.somepaintings.net/2009/DSC_6618.html>.
- Art 21: Season 5*. Susan Sollins. William Kentridge, Doris Salcedo, Carrie Mae Weems, Cao Fei, Mary Hellmann. DVD. PBS, 2009.
- Ford, Kenneth W. *The Quantum World: Quantum Physics for Everyone*. Cambridge, MA: Harvard UP, 2005. Print.
- Marcel Duchamp. *Nude Descending a Staircase No.2*. 1912. "UCSU: The Armory Show". 2003. 30 April 2010 <http://www.acsu.buffalo.edu/~jconte/Images/Duchamp_Nude.jpg>.
- Samet, Jennifer S. "Simultaneity: The Work of Sangram Majumdar." *Ettinger Gallery Exhibition Catalog 1* (2009): 1-4. Print.
- Sangram Magumdar. *Decent*. 2006. "Sangram Majumbar Paintings". 30 April 2010
<<http://www.sangrammajumdar.com/d6.html>>.
- Tim Lowly. *Tend*. 2001. "Tim Lowly Images". 30 April 2010
<<http://timlowly.com/resources/tend.html>>.
- William Kentridge. *Felix in Exile*. 1994. "Haifa Museum of Art Past Exhibitions". 2007. 30 April 2010 <<http://www.hma.org.il/Museum/UploadFiles/pgallery/1818623126.jpg>>.

Bibliography

- Brutvan, Cheryl A., and Miguel Fernández-Cid. *Antonio López García*. Boston, Mass.: MFA Publications, 2008. Print.
- Bukowski, Charles. *The Last Night of the Earth Poems*. New York, N.Y.: Ecco/HarperCollins Pub., 2002. Print.
- Camus, Albert, and Matthew Ward. *The Stranger*. New York: Vintage International, 1989. Print.
- Chbosky, Stephen. *The Perks of Being a Wallflower*. New York: Pocket, 1999. Print.
- Cooper, Douglas. *The Cubist Epoch*. London: Phaidon, in Association with the Los Angeles County Museum of Art & the Metropolitan Museum of Art, 1970. Print.
- DeLillo, Don. *Americana*. New York: Penguin, 1989. Print.
- Dolby Chadwick Gallery. *Alex Kanevski: Short Focus Paintings*. Boulder, CO: Dolby Chadwick Gallery, 2003. Print.
- Fry, Edward F. *Cubism*. New York: Oxford UP, 1978. Print.
- Ginsberg, Allen. *Howl and Other Poems*. San Francisco: City Light, 2002. Print.
- González, Angel, and Alberto Giacometti. *Alberto Giacometti: Works, Writings, Interviews*. Barcelona: Polígrafa, 2006. Print.
- J. Cacciola Gallery. *Alex Kanevski: Mediated Pleasures*. Philadelphia: J. Cacciola Gallery, 2003. Print.
- Kentridge, William, and Neal David Benezra. *William Kentridge*. Chicago: Museum of Contemporary Art, 2001. Print.
- Lord, James. *A Giacometti Portrait*. New York: Farrar Straus Giroux, 1980. Print.
- McCarthy, Cormac. *The Road*. New York: Vintage, 2006. Print.
- Moxey, Keith. *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History*. Ithaca: Cornell UP, 1994. Print.
- Murakami, Haruki, and Philip Gabriel. *Sputnik Sweetheart: a Novel*. New York: Vintage International, 2002. Print.
- Ramírez, Juan Antonio. *Duchamp: Love and Death, Even*. London, UK: Reaktion, 1998. Print.
- Salinger, J. D. *The Catcher in the Rye*. Boston: Little, Brown, 1991. Print.
- Steven Harvey Fine Art Projects. *Sangram Majumdar*. New York: Steven Harvey Fine Art Projects, 2009. Print.
- Stoppard, Tom. *Plays Five*. London: Faber and Faber, 1999. Print.
- Tomkins, Calvin. *Duchamp: a Biography*. New York: H. Holt, 1996. Print.
- Wallace, David Foster. *Brief Interviews with Hideous Men*. Boston: Back Bay, 2000. Print.

Appendix A



Fig. 1. Daniel Catalano. *Bondage #1*. 2008. 72" x 48". Oil on Canvas.



Daniel Catalano. *Bondage #2*. 2009. 20" x 16". Oil on Canvas.



Daniel Catalano. *Bondage #3*. 2009. 16" x 20". Oil on Canvas.

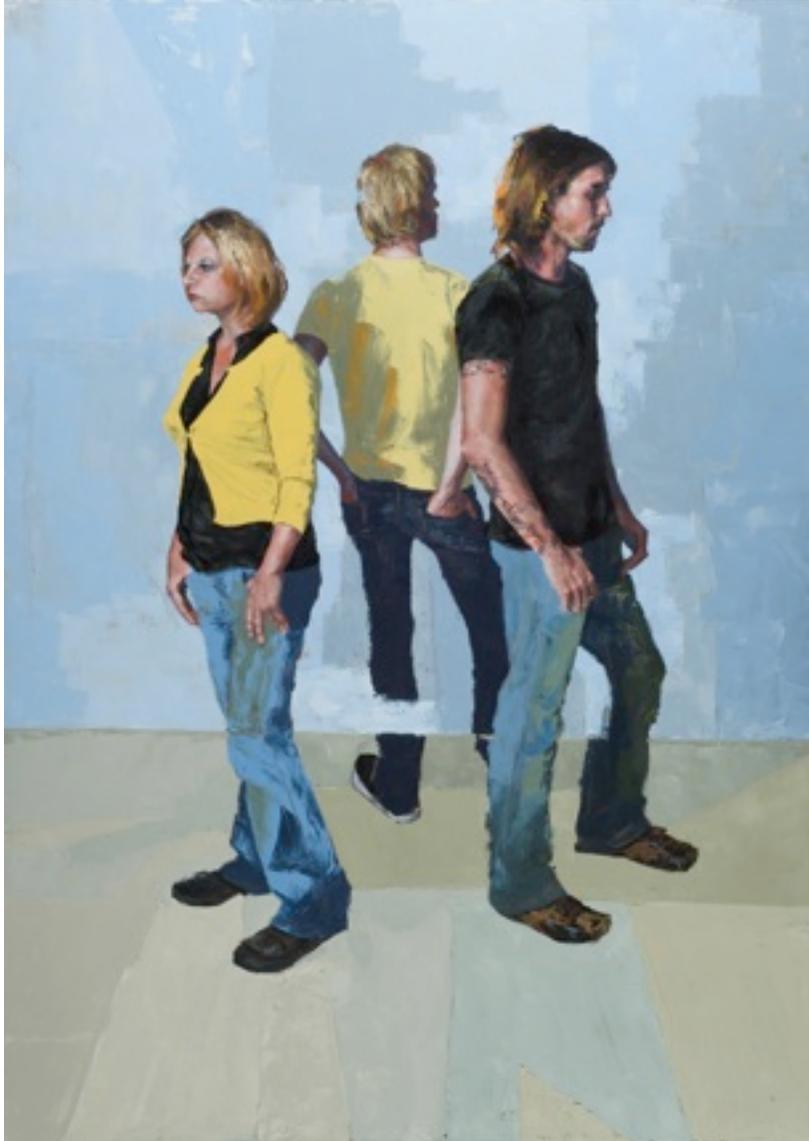


Fig. 2. Daniel Catalano. *Cuckold*. 2009. 36" x 48". Oil on Canvas.



Fig. 3. Daniel Catalano. *Reflecting Pool #5*. 2009. 14" x 18". Oil on Canvas.



Fig. 4. Daniel Catalano. *Reflecting Pool #4*. 2009. 14" x 18". Oil on Canvas.



Fig. 5. Daniel Catalano. *Reflecting Pool #1*. 2009. 48" x 36". Oil on Canvas.



Fig. 6. Daniel Catalano. *Reflecting Pool #2*. 2009. 30" x 40". Oil on Canvas.

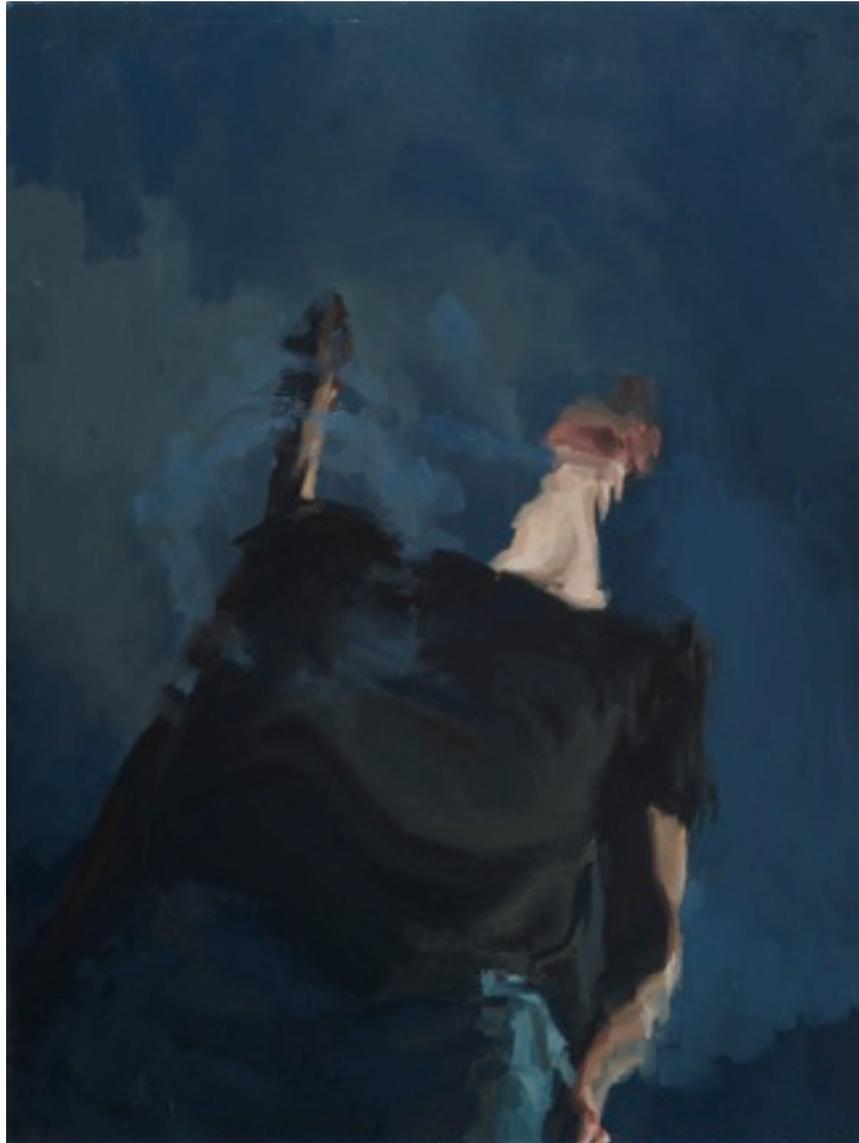


Fig. 7. Daniel Catalano. *Reflecting Pool #3*. 2009. 30" x 40". Oil on Canvas.



Fig. 8. Daniel Catalano. *Quanta #1*. 2009. 48" x 72". Oil on Canvas.



Fig. 9. Daniel Catalano. *Kinesis*. 2010. 60" x 72". Oil on Canvas.

Appendix B



Fig. 10. Marcel Duchamp. *Nude Descending a Staircase No.2*. 1912. 58" x 35". Oil on Canvas.

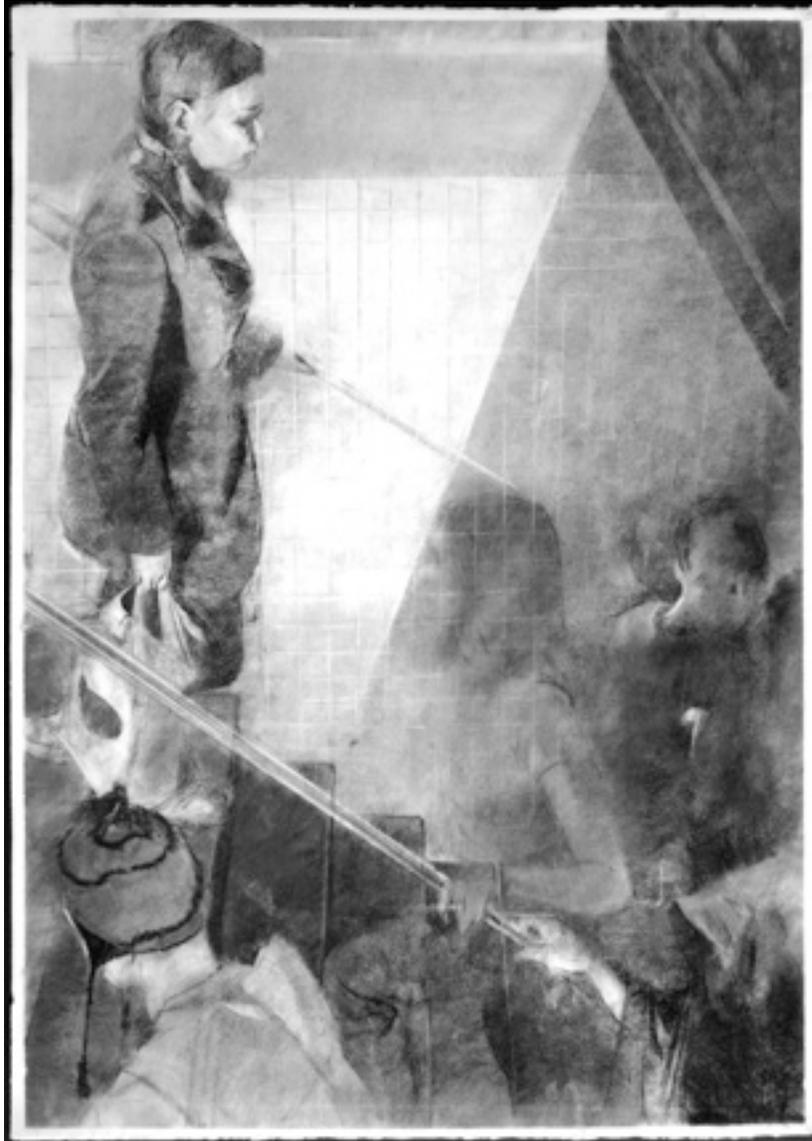


Fig. 11. Sangram Majumdar. *Decent*. 44" x 30". 2006. Charcoal on Paper



Fig. 12. William Kentridge. *Eye-to-Eye* (drawing for the film: *Felix in Exile*). 1994. 47 1/4" x 59 1/16".
Charcoal, Pastel, and Gouache on Paper.



Fig. 13. Alex Kanevsky. *Blue Bathroom*. 2009. 36" x 36". Oil on Canvas.



Fig. 14. Tim Lowly. *Tend*. 2001. 24" x 32". Acrylic on Panel.