

THESIS

FORMAL COMPLICATIONS

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ABSTRACT

FORMAL COMPLICATIONS

This thesis is concerned with the experiential understanding of the everyday-tactile environment. From public to private, infrastructure to daily-use objects, the things that exist in the constructed environment around me compel my investigations of material, form, and function. Specifically, how these qualities work in concert to inspire associations of purpose and value. Inhabiting a variety of formats from jewelry to sculpture to installation, the work allows me the space to pose questions about what makes an object important, and how that may be determined. The responsive decisions I make are informed by my experience with, and a sensitivity towards, materials and objects associated with packaging, adornment, domesticity, and industry.

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INTRODUCTION

Prior to attending the Masters of Fine Arts program at Colorado State University, my artistic practice was primarily concerned with wearable jewelry and functional pottery. I attended the University of Wisconsin-Whitewater where I received a thorough (and what I would consider to be a traditional) education in Craft-based practice. By this I mean that I was focusing more intently on the formal and functional specificity than the conceptual possibilities of the objects. Working within the format of jewelry and pottery presented a comfortable safety in the parameters dictated by use and function. This engagement allowed me to develop a sensitivity to form, material, and surface, as well as softened me to the idea of a career as an artist (which for someone who was raised in a middle-class midwestern town was not a realistic path). I was interested in the accessibility of the Craft-based disciplines, as I felt that regardless of conceptual appreciation of the work, no one could deny the success of an object if it did what it's supposed to do, especially if it did its job well. It would be misleading for me to omit the fact that I was also quietly smitten with the notion that I might be able to *sell* objects with use-value to a wider market.

As I imagine many people at my age would be, I was seeking to answer questions about my role in the world and maybe more specific to me – deeply considering my own value. I am sure that I wasn't self-aware enough at the time to recognize this, but it seems clear to me now that I was investigating the value of objects in a consumption-based economy as a surrogate for an existential search of a way to feel valuable as a person. Operating as a producer of things rather than exclusively a consumer enabled me to feel as though I was contributing in a meaningful effort to create alternative everyday experiences with objects. Participation in the

economic system that I was dissatisfied with gave me the sense that I was in control of a small piece of something wildly complex and uncontrollable. Making cups and earrings meant that I was broadening consumer choice, potentially even changing the relationships between people and their belongings. This made me feel valuable.

After six (and a half) years of incubating in the nest of undergraduate school I was released into the wilds of southern Wisconsin with my Bachelors of Fine Art degree and a few leads on jobs in the various art communities across the country. I was promptly rejected from all of them, and instead found a job working in the awards and personalization industry running laser engravers, sublimation printing, and what *we* referred to as graphic design (a real Graphic Designer would disagree, maybe even hit me for insulting their field in such a way). While my skills and perpetual desire to continue to learn new processes made me a good fit, and the work initially exciting, the position was production in the purest capitalistic sense. The bottom line was the only thing that compelled our actions. To be fair, this *was* a business - the literal purpose is to generate profit.

Once the glitz and glam of holding a real job where I was also able to make things faded away, I had an abundance of time to process the ideas and concerns that my undergraduate work was scratching at. There was a lot of time to do this while engraving an order for 400 medals or beveling all 4 sides of 3000 plastic shelving labels for a local storage solution company. I came to realize that I was attempting to make work from a perspective that I truly couldn't understand, as I had not yet experienced "real" life until the time I spent working in an industry. While my pursuits regarding the desire to feel control in a consumption-based economy and my ability to be useful in it were sincere, my grasp of the content was mostly theoretical. Producing things faster and better and faster and better for this business, while still with my own hands, didn't

elicit the same pride, purpose, and curiosity that making pots and wearables did. In fact, it was quite the opposite.

Tucked throughout the rat's nest accumulation of a 40-year-old business that grew slowly over time to take over two entire side-by-side store fronts were markers of a past wherein things were made more wholly. From the full but defunct woodshop for manufacturing hardwood plaques, to examples of hand engraved plates, and the stockpile of discontinued products that were too expensive to compete with the newer, cheaper, iterations – and yet represented too great a financial sin to discard. The stuff that I was producing was markedly *different*. Like most industries, the competitive drive to keep costs low resulted in stark shifts in the quality of the products and material, as well as a reduction in the skill and artistry that was required to make something.

I was extremely uncomfortable about the industry-wide acceptance of a tremendous amount of plastic and Styrofoam refuse in not only the shipping practices, but also the ubiquitous shift towards plastic and resin products. Products that were manufactured so poorly and inexpensively that suppliers had a very generous evidence-free replacement policy for items that arrived broken. If an acrylic award arrived scratched, the protocol was to dispose of the object *regardless of whether the damage was repairable*. My first experience with this mandate proved to be a pivotal moment in recognizing how incomplete my perspective was while previously exploring commodified objects. It was clearly explained that any amount of time it would take to repair the piece would cost the business more than if we simply threw it out. The object itself while manufactured by human hands outside of America, was an insignificant loss in comparison to my own nearly single-digit hourly wage that I was afforded. I got what I wanted – I was

valuable and had empirical data in the way of accounting spreadsheets to prove it – and it felt like a part of me died.

Recognizing that I was producing things with little to no inherent value, and that in fact it was simply the cost of my employment that determined value, was deeply unsettling. I was participating dutifully in the economic system that I aspired for my artistic pursuits to question or challenge. Unfortunately, this was further reinforced when customers with boxes of old awards would come to us in hopes that we could recycle them – but we would not. We could, but we wouldn't. This would cost more than making new ones. Beyond my bitterness towards our refusal to reuse materials, there was also something revealing about the customer's willingness to expel these objects from their lives. I was surprised that these objects that marked experience, triumph, and tenure were essentially meaningless to the owner, despite their explicit function to *be meaningful*. Souvenirs of kind. Susan Stewart's work in her book *On Longing* details the power that objects in the form of the souvenir can carry. They have the ability to connect us to our past in a number of ways:

We might say that this capacity of objects to serve as traces of authentic experience is, in fact, exemplified by the souvenir. The souvenir distinguishes experiences. We do not need or desire souvenirs of events that are repeatable. Rather we need and desire souvenirs of events that thereby exist only through the invention of narrative...The souvenir speaks to a context of origin through a language of longing, for it is not an object arising out of need or use value; it is an object arising out of the necessarily insatiable demands of nostalgia.¹

These markers, or souvenirs, can be literally anything. I am confident that right now you can think of that odd rock, or scrap, or doo dad that you have kept tucked away with a collection of other discrete things that connect you vividly, but incompletely, to a moment, person, or place in

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, (Durham: Duke University Press, 1993), 135.

the past.² The objects I was making, however, were so uninspiring that despite being usually engraved with a specific recipient name, date, and event - they weren't capable of being imbued with the personal significance that markers of experience typically are. We were producing trophies and awards specifically to mark the experience of triumph or achievement, yet their maximally efficient use of generic form, perceived value of material, and socially expected nature limits their ability to absorb or exude meaning; they were objects of consumption. I can even look to my personal experience with awards from all of the sports and things I participated in as a child. They have been stored away, out of sight long before I moved away from my childhood home. However there have always been things in my life, collected over time, that I cannot seem to let break from my orbit. The most notable for the purposes of this thesis being a cardboard packaging insert that I kept from a PlayStation 3 that I received in 2006 (Fig.1). I still have this piece of cardboard in my studio now, within reach; I do not have the gaming console. And that fascinates me.

Working in this production role not only clarified some of the ideas I was exploring in my undergraduate studies, but also provided the impetus for the body of work I have developed during my MFA candidacy at CSU.

My work is concerned with an experiential understanding of the everyday-tactile environment. I am curious about the ways I have been conditioned to expect certain materials and objects to be used for different things, and to communicate different ideas. From public to private, infrastructure to daily-use objects, the things that exist in the constructed environment around me compel my investigations of material, form, and function. Specifically, how these qualities work in concert to inspire associations of purpose and value. Inhabiting a variety of

² Stewart, *On Longing*, 136.

formats from jewelry to sculpture to installation, the work allows me the space to pose questions about what makes an object important, and how that may be determined. What makes something valuable, purposeful, or meaningful? How have the cultural and socioeconomic factors in my life influenced my disposition towards the physical stuff to be consumed? The responsive decisions I make are informed by my experience with, and a sensitivity towards, materials and objects associated with packaging, adornment, domesticity, and industry. The detail-oriented compositions of odd pairings invite close inspection, presenting questions about everyday things that reveal themselves through the making process.

MATERIAL & ASSEMBLAGE

Material itself is a driving force in my practice. I am interested in its potential to communicate complex ideas beyond its expected use. The social conditioning that we have consciously and unconsciously received is responsible for the way we understand the possibilities of material, and I am specifically interested in how these are developed. Countless philosophers have tackled this question and ones like it, but Martin Heidegger's definition of *coping skills* provided me with a theoretical entry point to these ideas. Heidegger uses this terminology to discuss our immediate understanding and interaction with the objects and environments that surround us. *Coping skills* as he calls them are not necessarily an intentional reaction to specific events or stimuli, but rather are unthought social understandings that are the basis of all intelligibility.³ They are the commonplace understanding of the world we inhabit. They are the "mindless" things we know to be true without having a theory or any active stance toward. Our understanding of gravity, for instance, could be used to illustrate this concept. Even before the theory of gravity was hypothesized, people knew what would happen when if they picked up an object and then dropped it. It would fall back to the surface beneath it. There was no theory or understanding of gravity in regards to physics, or even the understanding that the earth was round, but that was a truth everyone knew through experience. And even though we now know precisely why this happens, we do not first theorize about gravity in our daily operations, we operate within our understanding in which we were socialized or conditioned.⁴

³ Huber Dreyfus, *Being-in-the-World: A Commentary on Heidegger's Being and Time*, (Cambridge: The MIT Press, 1991), 2.

⁴ Dreyfus, *Being-in-the-World*, 4.

This idea is important to the decisions I make in regard to the formal applications of material in my work, as I am seeking to reveal how these exact *unthought* associations we have developed can affect our relationships with our environments. Through experience and over time we solidify associations and expectations towards materials and forms. To illustrate this point, as I do in my work, we can think critically about the boundaries between public and private space. As a material, cement is ideally suited explore whether something belongs in a residence versus what belongs in a public park. A specificity of form and the way the surface is handled could inspire connections to a parking garage or kitchen countertop, two decisively disparate spaces and functions, with a material commonality that could challenge our understanding of both. The context in which we encounter material enforce and/or alter the way we perceive it. *Archway* (Fig. 2) – a sculpture of mine made in 2021 – uses cement, cardboard, graphite, marker, and pre-existing award-displays to engage in this dialogue. The columns and spanning cement form references architectural features, while the scale and the nature in which the cement form is grasped by the plate-holders set atop the columns invokes connections to a decorative element found in a domestic space. The treatment of the cement further complicates the interpretation, as it was cast into the same corrugated cardboard that composes the columns, and yet it has evidence of loose markings and residue more indicative of an immediacy of the human hand, reinforcing the qualities of packaging materials. While the piece as a whole may reference all these possibilities, it remains decidedly non-representative, allowing the materiality and formal aspects to communicate.

Jane Bennet writes at length on the topic of materiality in *Vibrant Matter: a political ecology of things*, and goes as far as to build a case that not only do inanimate bodies have the capacity to block or impede the will and designs of humans – but in fact are able “to act as quasi

agents or forces with trajectories, propensities, or tendencies of their own.”⁵ She argues for the recognition of the “vitality” of matter. Her ideas were influential in the formation of this body of work, and my experience in the aforementioned awards industry can attest to power that matter can exert; especially when in conversation with *other* matter. I spoke of the emptiness that came from producing things that had no inherent value, but there was another angle to that situation that has become a key feature of my practice; presentation and packaging. Depending on the retail cost of the awards, some orders were loosely piled into boxes unprotected, some were placed in paper bags before-hand, and some were individually boxed in usually ill-fitting third-party packaging. The few objects that I worked with that did have a slightly higher wholesale value arrived in significantly nicer packaging – which correlated with a *significantly* higher retail value. While the nominal difference in the cost for us to acquire the unmarked awards did impact the overall cost, the real shift in equation was the perception of value attributed to the *presentation* via the packaging. Separately the award and the package had a prescribed value, but together the overall value rose disproportionally to the actual cost of each. *The packaging*, with its specificity of form and insinuating material acted on the object to alter the appraisal of the whole experience of receiving the award. It was equally (and possibly more) responsible for the perceived value than the clumsily cut crystal piece itself, which was a revelation that still impacts my work. This phenomenon will be discussed later in regards to the idea of the supplement.

⁵ Jane Bennett, *Vibrant Matter: a political ecology of things* (Durham: Duke University Press, 2010), viii.

FORM

In the same way that material communicates ideas of purpose, longevity, and preciousness, form has the same ability to communicate ideas outside of their manufactured purpose. We can look to design trends to visualize this idea. “Industrial”, “modern”, “eclectic” – each of these overarching ideas refers to the way constructed spaces are addressed and filled, with “industrial” being the most interesting to me. The industrial aesthetic is often characterized by choices made to leave beams exposed, utilities visible, and to incorporate features that were previously unexpected in a residential or commercial space. HVAC, electrical, and plumbing systems are governed by their own set of rules and codes that ensure their successful accomplishments of specific tasks. These sorts of physical parameters are extremely evident in the alien looking sites where actual industrial processes take place, such as oil refineries (Fig. 3). In spaces designed for living or entertainment, “industrial” indicates a drastically different appearance. Rather than relying on solutions to hide these systems into the walls and ceilings of buildings, in an industrial aesthetic these elements are left visible, displayed for those interacting with the space. There is a kind of pleasant transparency in these designs that allows for the appreciation of complex systems we need in order to inhabit a space. However, the industrial aesthetic, while seemingly embracing an honesty of sorts, it is still a bit disingenuous. For anyone who has seen a drop ceiling torn out, it is clear that within the seemingly inflexible rules that arbitrate the installation of utility systems, there are choices made regarding their aesthetic qualities – *especially* within the industrial aesthetic. Intentionally exposed utilities look drastically different than when seen behind the curtain of the drop ceiling tiles. There is a variation in organization, appearance (consistency), and specifically *material*. The supposed

“unfinished” nature of the industrial aesthetic in residential and commercial spaces is in fact an approximation – executed in a way that is actually more aligned with a glorification of the formerly hidden rat’s nest of cords, pipes, light fixtures, and ventilation systems. The design choice of such exposure is a challenge to the formal boundaries that we have used to delineate space (Fig. 4).

It is this *reference* to the functional language of industry that holds my attention, as the use of form and material allow for the connection to and appreciation of industrial forms, without actually being them.

I am curious about the parameters of design and manufacture that are responsible for things that I interact with daily. Sourcing, manufacture process, labor, packaging, logistics, user experience, all impact the decisions required to realize a final product – not to mention the complicating ethical, environmental, and social implications woven into each of those components. All of these factors involved in mass production have led to the repetition of predictable curves, angles, scale, and material use. Josiah McElheny speaks to this in his 2007 essay *Readymade Resistance* published in ArtForum:

Whether by faking, borrowing, or stealing, artists today commonly produce works of art that employ the vocabulary of industry. This is not surprising if one considers the extent to which the broader contemporary language of form derives from the global corporate system. Unlike in earlier eras, nearly all products now draw on the collective labor of large numbers of people. We are supposed to be contented consumers of the factory-made wares of our brothers, sisters, and distant unheralded cousins in Asia. The message is that the individual can no longer be a producer of things except in highly circumscribed situations, and so artists must continually attempt to reclaim the territory of production or invent new relationships to it.⁶

⁶ Josiah McElheny, “Readymade Resistance,” *Artforum*, October, 2007, <https://www.artforum.com/print/200708/readymade-resistance-art-and-the-forms-of-industrial-production-15880>

McElheny's claims resonate within my practice as I am specifically interested in the "broader contemporary language of form" that he mentions. The forms that emerge in my work are influenced by this generality to a degree that allows them to embody a wide range of interpretations depending on the viewer's personal experience. When combined with other non-descript and recognizable objects the interpretation is complicated further by the implied relationship between them. My sculpture, *Three Cylinders*, illustrates my exploration of this idea (Fig. 5). The three non-descript cylinders are situated atop a solid cast cement form, held aloft by an elevated platform constructed out of steel. The cement form is then displayed on the mold frame used to cast the form itself. The three cylinders in proximity to another are reminiscent of silos or chimney stacks; however, the scale, material, and accompanying compositional choices complicate the interpretation of what it might be. In reality the entire piece was born out of the existence of the three cylinders, with the rest of the components created in response to their mutable form and detailed surface treatment. Appearing *possibly* functional, the work also engages the deep-seated questions about the role of use-value and function in art-making that I cannot seem to shake.

Howard Risatti's work in *A Theory of Craft* is specifically concerned with function and aesthetic expression, and has been extremely helpful in unpacking the questions about the expectations of Craft in the fine art discourse that I continue to return to. While I will not be wading into any Art Vs. Craft conversation here, I feel it necessary to mention that based on personal experience I can report that the perceived disconnect between the two is still preventing some smart, thoughtful people from grasping the meaningful work being put out by Craft-based artists. Despite this fact, I am still very interested in the parameters of function and use, and

investigating it how the format of jewelry and pottery fits into this responsive sculptural approach to material and form that I am engaged in. Risatti writes,

The advantage of approaching objects from the point of view of purpose is that purpose forces us to examine use and usefulness in relation to function; I am defining function as that which an object actually does, by virtue of the intention of its maker, in order to fulfill a purpose...Making a distinction between use and function in this way is important for craft when one considers that craft objects are often rather indiscriminately characterized simply as objects of use; in this sense use is seen as reflecting craft's purpose. But this position raises questions, not the least of which has to do with craft's relationship to other so-called useful, utilitarian, functional, or applied things. Are tools and machines craft objects or are they something else? If they are something else, how and in what way are they so? Furthermore, can the giving of pleasure by an object of pure desire be considered doing something in the same sense that tools and machines do something? Or asked another way, can fine art objects be said to be useful, functional, and applied since it is said they give pleasure? If so, does that mean that craft and fine art are the same category of objects? If not, does that mean they are necessarily mean they stand in opposition?⁷

Risatti's unpacking of the language we use to delineate Craft and art has always stood out to me as way to highlight just how porous the boundaries are between disciplines under closer inspection. I moved away from the comfort of functional and wearable objects at the beginning of my MFA candidacy in effort to challenge myself to identify what exactly was important in my work. Recently, however, I have been making an effort to reintegrate the formats back into my practice in a way that feels aligned with what I was doing in their absence. *Bound*, a wall piece completed in 2021 is an example of this (Fig. 6). I consider the piece to be sculptural; however, it contains a component that is an explicitly wearable necklace. The piece of adornment is being used to hold a thin slice of kerf-cut plywood into a "U" shaped form. This form in turn acts as a display for the necklace. Their relationship is symbiotic and blur the lines between display,

⁷ Howard Risatti, *A Theory of Craft: Function and Aesthetic Expression*, (Chapel Hill: The University of North Carolina Press, 2007), 24.

jewelry and sculpture. This is important to the work as it allows for the jewelry to enter a space that disarms preconceived notions towards wearable art.

PROCESS

My process relies on a responsive and contemplative approach to objects and materials. I think of my sculptural works as singular pieces; however, they are usually composed of multiple parts in conversation with each other. Drawing on my training as a metalsmith, the sculptures and installations are executed without the use of adhesives, and instead rely on balance, tension, and mechanical or fabricated connections. I find the challenge of joining parts together without the use of adhesives to be important to the work, as the decision speaks to ideas related to permanence, skill, and problem-solving. Permanence in relation to value is a compelling theoretical thread that drives much of my decision-making process. No adhesive is permanent. Even if some will take centuries to fail – they will still fail. Most will fail much sooner. The connections that I use to integrate the components not only offers the potential for real permanence, but also keeps *me* connected to the metalsmithing lineage that informs my practice at its core.

My insistence to work without adhesives makes it hard at times to pinpoint the moments that constitute the start and finish of a piece for me, especially as my practice has developed a somewhat call and response rhythm. At the risk of sounding contradictory to my concepts involving permanence, the methods that I use to assemble pieces together to form a larger composition actually allow for a lot of flexibility and spontaneity. Precisely *because* surfaces aren't fused together with glues and epoxies, I am able to add and remove components at-will, sketching three-dimensionally with different parts, seeking combinations that vibrate. Initially, I begin with a single idea or goal of sorts. This could be compelled by a pre-existing object, a particular material, or I may set out to make a discrete object with the intentions of it being a

finished work on its own. While occasionally this *does* result in a complete singular piece, usually this marks the beginning of something that I haven't yet identified as the object doesn't yet have the presence I expected, or I then have to grapple with how the object will exist outside of the studio. In the past I may have placed it on a pedestal and thought of it itself as a work of art. However, my exposure to Glenn Adamson's *Thinking Through Craft*, and specifically the section pertaining to autonomy and the supplement, led me to choose to make work in a way that did not require a pedestal to separate the object from the world. Adamson posits that one of the many issues Craft-disciplines have faced in their tenuous placement within the fine art canon has to do with the inherent supplementary relationship to the human body. "What a frame or pedestal does for a work of art, a piece of jewelry is supposed to do for the body. It stands apart from, but also points to, the character of the wearer."⁸ Adamson references Adorno's *Aesthetic Theory* to explain the philosophical underpinnings that have ruled over the fine art world since its inception; that,

Art, the argument goes, strives to stand apart from the interests that are everywhere manifested in the rest of the world. To the degree that it succeeds, it is a zone of free practice. Both at the level of the individual artwork and that of the total field (modern art itself), it can achieve independence. The separation means that art is in a position to critique other institutions and cultural bases, whether they be commercial, political, social, economic or religious.⁹

Because of my placement within Craft, I wanted to address this concern by leaning into the notion of the supplemental, creating objects that challenge the boundaries in both directions: the pedestal to object – object to the body. While I am slowly loosening the steadfast exclusion of the pedestal, it has been crucial to the development of this body of work. Without the white rectangular platforms to rely on, I had to address a whole set of practical and formal issues after

⁸ Glenn Adamson, *Thinking Through Craft*, (London: Bloomsbury Visual Arts, 2007), 21.

⁹ Adamson, *Thinking Through Craft*, 10.

creating a singular object. And specifically, how to do so in a way that wasn't simply making a fancy pedestal, but instead inventing solutions where there was no clear boundary between object and display.

My self-imposed avoidance of pedestals creates a situation that requires me to confront my own inclinations toward a component, and respond in order to erase context that indicates material or formal hierarchies. Objects I've made and especially ones collected enter a limbo of sorts, living in my workspace in view along with other things I've made and collected. Mingling. This time I spend with the pieces allows the nature of the object to be revealed to me over time – sometimes taking years before they make it into a sculpture or installation. This dormant period also reveals how different pairings and proximities to *other things* changes the aura of all of them.

Once a part is complete, I then set out to complicate the situation of said object with questions of function, perceived value, and formal associations in mind. These indicators derived from the forms and materials provide me information to respond to, and create physical and compositional problems to solve. I allow the working qualities and social implications of material to guide the making of a component, intentionally challenging or exploiting the expectations. For example, in *Elevated Brass* (Fig. 7), I began with a Styrofoam packing insert that I kept from a lamp because I found it to be intriguing. It's shift from the square form of the box it came in to a round form on top to accommodate the cylindrical body of the lamp gave it a mysterious specificity when removed from the context of its protective function. I repurposed the packing to assume a new role – as a weight to elevate a 6' long piece of 3/8" solid brass using neon green landscaping thread. Thinking specifically of the supplemental nature of the Styrofoam packing material, I wanted to change its purpose in a way that also freed it from its

secondary status to the lamp that generated its necessity. The foam becomes the anchor necessary for the elevation of the brass. This kind of maneuver is a key feature throughout the body of work.

CONCLUSION

The investigation of the concepts I have presented in this thesis began in a vacuum of sorts. I was focusing intently on the formal and conceptual possibilities within my developing artistic practice. While my work was informed by the real world, I felt that I was operating a degree removed from daily life in order to explore the nature of my understanding of it, as is expected of a fine art practice. I was adhering to Adorno's philosophical imperative that Art must be made in a position separate from life in order to critique it. Somehow, what I did not expect was just how impactful this separation would be in fundamentally changing the way that I actually experienced life on a day-to-day basis. My attention to material, form, and the power of objects that led me to make art has grown from a response to it, into a holistic sensibility that *affects* the way I engage with the world. From the kinds of purchases I make, to the way that I view the potential for things to act on their surroundings, and to the ways that I address the spaces I inhabit; just as my practice has aspired to blur culturally established boundaries, so too has the boundary between my practice and my lifestyle blurred to a point of erasure.

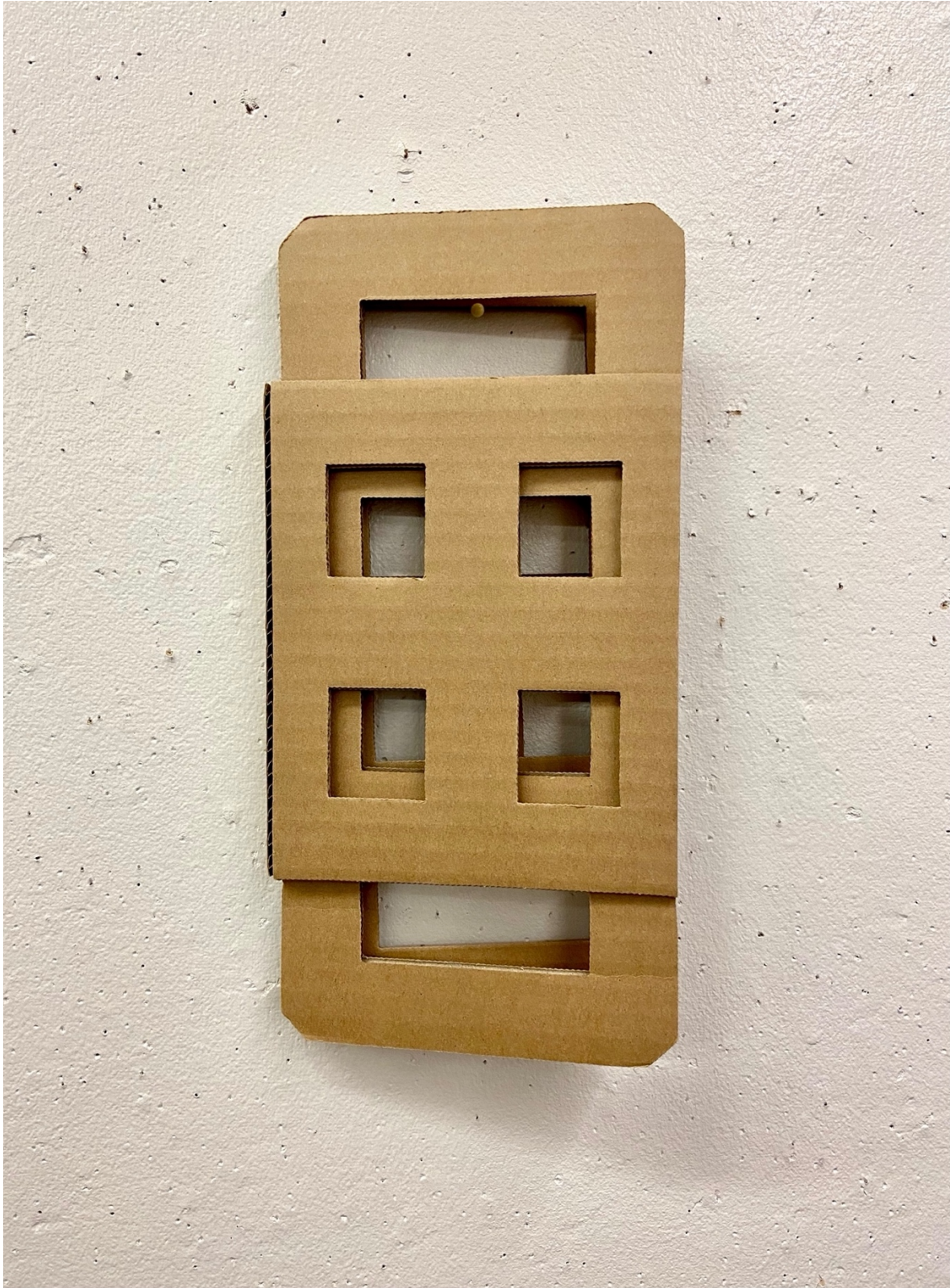


Figure 1.
Cardboard Packaging Insert
Photo: Alec Schweiger



Figure 2.

Archway, 2021

Cardboard, Cement, Pre-existing Plate Holders, Marker, Graphite, Tape

42" x 50" x 12"

Photo: Alec Schweiger



Figure 3.
Haifa Oil Refinery
Energy Education, 29 Aug. 2017,
https://energyeducation.ca/encyclopedia/Oil_refinery#cite_note-1. Accessed 24 Mar. 2022.



Figure 4.
Curated Interior, 5 Nov. 2020, <https://curatedinterior.com/industrial-decor/>. Accessed 24 Mar. 2022.



Figure 5.
Elevated Brass, 2020
Pre-existing Styrofoam Packaging, Brass, Cement, Nylon Thread
Dimensions Vary
Photo: Alec Schweiger



Figure 6.
 Three Cylinders
 Insulation Foam, Cement, Steel, Ceramic, Foam-Core, Paint, Marker, Cardboard, Rubber, Solder
 34" x 32" x 16"
 Photo: Alec Schweiger



Figure 7.
Bound, 2021
Plywood, Brass, Copper, Cardboard, Powder-Coat, Tape
10" x 22" x 4"
Photo: Alec Schweiger

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