

Fall 2023

Expanses

Austin J. Buchanan

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EXPANSES

by

AUSTIN BUCHANAN

(Under the Direction of Jeff Garland)

ABSTRACT

This document will explain the nature of Austin Buchanan. This will go over the ideas, process, the executions, and the theories of my artwork. Explaining the ideas of space within, on, and around (outside), the picture plane.

The work included focuses on how a manipulated 2D surface evokes an experiential reaction. This manipulation enhances the actual experiences of real space that happens once someone becomes an observer of a 2D artwork and the conceptual idea of window space. This work challenges the ideas of the traditional picture plane illusion and the Flatbed surface or “Flatness” by expanding the picture plane into a wider scope by connecting and interacting with everything that exists within, on and beyond the picture plane. These interactions expose the conceptual ideas of the piece that act on levels of real spatial interaction between the elements. This work reflects research from the surreal era of artwork and into the ideas of different spaces from the minds of Leo Stienberg, David Summers, and other artists within the art world who deal with spatial concepts.

This idea of an expanded Flatbed Picture Space pushes the interaction between the viewer and the picture plane. The Flatbed picture plane and ideas on surrealism will be investigated in an in-depth manner to explain how these relations and thoughts assist in the execution and completion of my works of art. In turn this will dispel into how those ideas that transpire into artworks change the experience of viewing artworks and how they force other objects in space to operate functionally.

INDEX WORDS: Space, Sharpie, Expanded, Flatbed, Picture,

EXPANSES

by

AUSTIN BUCHANAN

B.A., ILLINOIS COLLEGE, 2018

M. F. A., Georgia Southern University, 2024

A Dissertation Submitted to the Graduate Faculty of Georgia Southern University

in Partial Fulfillment of the Requirements for the Degree

MASTER OF FINE ARTS

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EXPANSES
by
AUSTIN BUCHANAN

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Electronic Version Approved:
December 2023

DEDICATION

In loving memory of Ruth Anderson, Patricia Buchanan, Patrick White, Matthew Vander Velde, and my Father James Alan Buchanan.

Thank you for all your endless love, support, and guidance.

ACKNOWLEDGMENTS

I want to give a special thanks to my committee members Jeff Garland, Matt Mogle, and Jason Hoelscher. Every single class, meeting, studio visit, and critique with you all have been insurmountably valuable for my growth in this program as well as the making of this paper. I appreciate the patience, and grace you have all given me over the years as well as in this last semester. Thank you for all the chances and opportunities you all have given, it is more than appreciated and most definitely recognized.

I would also like to thank my mother Kimberly Buchanan and my stepfather Charles Thomas for unequivocally supporting me throughout my years of undergraduate and grad school and in life, and always making sure I am always taken care of, I owe you two the world. Thank you to all the other faculty members in the department for all your good feedback and help over the years. I also want to give a very special thanks to the Tuttle and Sanford Families for your unwavering support and belief in me.

Lastly thank you to my classmates for your support over these last few years.

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CHAPTER 1

INTRODUCTION

My work explores how the two-dimensional artworks operate on a three-dimensional level outside the picture plane, altering the viewing experience by combining both spatial modes. Does 2D artwork only deal with two-dimensional qualities or does it allow the viewer to occupy the three-dimensional space that it is creating? Essentially, the *mental* space of the viewer and the *physical* space of an artwork are occupied simultaneously. A two-dimensional artwork is limited to the flatness of the wall. The three-dimensional space is an open space that a viewer can freely move in, without limit to an extent, a space that is not static. Sometimes this interaction of movement in front of the picture plane alters the vantage point of the 2D work they are viewing. My interest is how this relationship varies and if one can exist within the other successfully in terms of what 2D artwork does for the viewing space.

This body of work deals with the interaction of space in, on, and around the picture plane. The formal qualities that "make space" on a picture plane play a distinct role in controlling this perceived window of viewing. However, it looks to explore space in an informative but questionable way outside of the picture plane toward the flatbed and beyond.

My work articulates how artworks' interaction with space can alter the viewing experience no matter the background or age. The formal qualities of the work start to inform the viewer to look for space within the picture plane while other works obligate the viewer to approach the piece and the space it is occupying from a different perspective which will be called the expanded flatbed picture space. This questions how two-dimensional works of art exist within their own space of the picture plane and to exist as three dimensional in the way they challenge the viewing space. Working directly with perspective and scale, the range of work challenges the viewer to

question the depth of the picture plane as an illusion and in others as an object/experience. Both scenarios look at the importance of space from different perceptions, one not being held higher by the other but an exploitation of how these ideas can affect the active viewing experience of an art piece.

What ways does two-dimensional art change the space between objects and viewing space it is presented in? Is space an object, or is it an absence? What can that mean for the picture plane and how the viewer interprets them to cater to their own individual experience? Can an art piece contain multiple picture planes or how does that even get classified?

CHAPTER 2

METHODOLOGY

All creativity starts from knowledge. An artwork starts in this process of intuition, and then to the execution. The mental process of my pieces is always generating and changing before it even hits the paper. Regardless of being unprompted or impulsive, these thoughts and ideas are always present when deciding how to come up with a new piece of work. Experimentations may reveal a different path in terms of generating ideas.

These experiences relate to how my work is created when delving into mediums that require more construction and materials. I seek to articulate the picture plane to inform my viewer or to propose an obligation to my viewer. Do I want the spectator to automatically understand what's being viewed or do I make it unusual for my viewer and harder to decipher, requiring more time? Those indicators rely on how the expanded flatbed picture space is constructed.

Another way the work is created to try and contradict this mental process is by striving to ignore all the ideas and thoughts already implanted in my head. Making moves against the intuitive thought, trying to minimize the time of actual cognitive thinking, before making the next move on my surface. I believe limiting time plays such a huge part in this process. Not having the time forces you to just act and exist in motion with the work. So of course, my brain is directing these movements and actions but it's what the brain is thinking about at the time of that moment of stroke and placement. If there is not a plan of action, or an ideal process of the specific piece being worked on, then the absence of cognitive thought can exist.

My process over time has been a combination of intuitive execution, an extended consideration of thoughts and ideas at different stages over time, and planned perspective. This relates heavily to Automatism which can be defined as a state of mind where all other perception of time and

thought are disregarded in the moment of pure concentrations to perform without judgement.

This allow the play on the opposite side of what is the conscious state of mind. The less controlled unconscious mind that isn't structured by ideals or direct relations to anything.

The most important part of my process is my state of mind. I believe to truly be able to execute in the studio, the artist must be able to control their headspace. My ideal is to have a clear mind so I'm not able to think when I need to and when I need to be automatically consistent with my time in the studio. But that isn't to say a cluttered mind is bad for the studio because some of my best works have come from a very fragile overwhelmed mind-state.

The main materials of choice are pencil, sharpie permanent marker, and paper. Sharpie is the main tool used to express ideas and thoughts onto paper, and for quite some time it was only sharpie being expressed on paper. The sharpie works have a specific process depending on the content. I use pencil and sharpie on paper because it is the fastest way to transfer thoughts or data from the mind to actuality. Paper can be manipulated and used as a blank canvas to create objects, folded into space, or added on, taken from, cut into, and so on. Paper is a versatile tool that can handle many situations and takes many shapes and forms across the creative universe. Newer works are expanding beyond paper and into materials that can be manipulated with a laser, like wood and plexiglass. The laser itself can change the viewing experience by shaping the picture plane as well as holding true to my linear mark making on a two dimensional surface. To strengthen this idea, I use acrylic, gloss medium, and spray paint as a finalization which sets up an idea by color, shape, content, and form on how to view the specific piece of work. The material is an extension of the capability of the piece's idea/content.

Surrealism is a large part of my work and style. Over the course of my timeline creating art the idea of evoking a surrealist shock effect or curiosity from the content I choose to portray has always been an interesting thing to dive into. That shock effect being a culmination of the overall subject matter or maybe strictly based off the unorthodox placement of elements. Which in turn has caused a lot of my works to have these surreal aspects within them or be based on the purity of surrealism. Surrealism by Definition as described by Andre Breton in his Surrealism Manifesto (1924) *Ann Arbor Paperbacks*. “Breton_Andre_Manifestoes_of_Surrealism.” *Monoskop.org, The University of Michigan Press, 1924, monoskop.org/images/2/2f/Breton_Andre_Manifestoes_of_Surrealism.pdf. Accessed 19 July 2023.*

“pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.”

Surrealism can also be seen as an aim to revolutionize the human experience. Using the unconventional and the unthinkable to convey beauty and narrative. It challenges the rational vision of life with one that promotes the unconscious dreamlike state of mind. Artwork that pushed the idea of what was normal and persuaded the idea of “What If?” and “Why”.

Surrealism aimed to combine the conscious and unconscious realms of experience into one



Figure 1: Beksiński, Zdzisław "The Tables" Oil Paint



Figure 2: Buchanan, Austin "Conflict of Time" Sharpie, Acrylic, Tempera on paper

seamless reality that conveyed the more unseen side of the human mind state.

The example above is a work from Zdzisław Beksiński titled "The Tables". Beksiński was a Polish painter and photographer from Poland who specialized in Dystopian Surrealism. And on the right a piece by myself titled "Conflict of time". Beksiński's work creates a sort of dystopian atmosphere using his depicted landscape and structure of elements, rocks with symbols and indicating carvings that reside back into space in the picture plane. Using ideas that the viewer can relate to (rocks, horizon line, symbology) but setting the scene up in a way that feels foreign or feels unparallel to the normal ideas of those same identifiers for the viewer. In turn creating an atmosphere that feels uncanny and almost dreamlike from the ability to question what is even happening. Aside from mediums my work on the right uses the ideas of landscape, figure, and orientation with horizon line to familiarize my viewer with parts of the work but creating that question of why when all these elements are put together. The elements point out the idea of a

place, but its not a place easily recognizable or memorable which increases this fantasy of where such a location could be. Other works of mine do this in other ways, more in the “this does not belong here” way, promoting the element of surprise and unorthodoxy that fights against the normativity of what we expect to encounter in our everyday lives.



Figure 3: Magritte, Rene “Golconda” Oil Paint



Figure 4: Austin Buchanan “Void Zone: Selachimorpha” Sharpie on paper

The examples above show the ways surrealism led artists to place things or people out of place to further question the idea of reason and fantasy, or to convey ideas about social constructs or life. On the left a Rene Magritte painting titled “Golconda” which plays on ideas of group association and individuality, at the same time displacing the idea of the human body and detaching it from one way we are always used to seeing humans (on the ground floor) and applying the figures as a grid in almost a patternlike nature. Again, bringing more questions to the viewing of what is opposite from our usual train of thought. The piece on the right I created, titled “Void Zone: Selachimorpha” aims to do the same thing in its own sense. Taking something ordinary and familiar but misplacing it in another setting enhances the questionability of the situation. Why are they in space? Is this still underwater? Why tentacles/spikes? Creating a setting with elements that do not make immediate sense which will induce the feeling of an otherworldly state of consciousness.

This goes back to the cognitive and starts to relate back to the mental processes of my work. All the different types of work I create lead back to surrealism in some way. By expressing the pure nature of imperfection, the relatable view of emotions from a very unfamiliar source. All the way down to the ideas of landscape and geometry allowing my viewer into spaces they are not used to or have not experienced before. A stark contrast compared to what one walks around and sees in their daily life. I use surrealism as part of my work and process because I think it's some of the most interesting things you can do within a creative process. It looks to ignore the normativity of a "process" and opens the door for things to flourish that are genuine without associative pre-planning. It causes the "umph" factor in my works that gets complimented or enhances the medium expressing it. Almost as an attention grabber for the viewer, to ask the questions "Why?" and "What?". Surrealism has slowly become more and more of a factor in my work, and every day I find new ways to implement aspects of surrealism in each work no matter the attachment to a specific medium or technique. This has always been a part of my work even at the early stages of my creative experience growing up. This idea of surrealism will often tie into the different kinds of pieces I make, ranging from the more Stranded like pieces with pure line usage, to the more Void like pieces with more open spaces, as well as the Faces of Fear.

I find line, or linear strands, to be one of the most important elements of art since it's the main factor in representing and creating anything the human mind can think about. Being purely a human expression, but one that we constantly come back to in need of. Linear strands are present in many forms. There are connections to our human body in our DNA, muscle structure, skeletal system, hair, and our blood flows through linear strands. It can also be related to the way we see as humans; we are always looking directly at something in a linear path. Beyond the human body

everything else around us can be related back to this linear concept. Our phones, cars, houses, TV's, road systems are all made up from linear movement that act as lines. If any of these things were to be broken down to its most minute form, we would slowly get back to how strands of materials make up all of these items and how we use and observe them in everyday life. We even understand time as linear, always moving forward, day followed by night and never changing that linear pattern of course.



Figure 5: Buchanan, Austin "The Similar" Sharpie on paper

These linear strands of life inspire this work that consists of mostly pure line. The repetitive use of line whether it be geometric, or organic usually results in strands which consist of a set of lines and the negative spaces created between. This work titled "The Similar" consists of only geometric line configurations on the picture plane manipulating the flatness of what would be seen as the depth within the picture plane. Using a mix of perspective and direction to allow depth for the viewer.

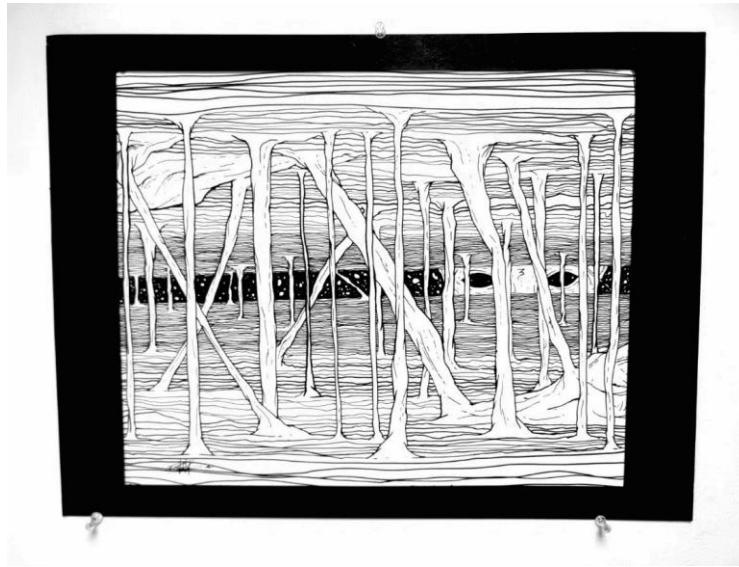


Figure 6: Buchanan, Austin "AsFarAsTheEyeCanSee" Sharpie on paper

This piece titled "AsFarAsTheEyeCanSee" is primarily made up of organic lines that creates a surreal landscape. The opening of this passage is essentially the picture plane that narrows down the further you investigate the plane, pointing out the ground plane and the horizontality of itself as well as calling out the horizontal space we exist in as humans. The similar resemblance of a humanlike figure in the background sets up the space that goes beyond the picture plane, and into the expanded picture space, becoming a viewer of the viewing. This piece drags the viewer in with linework only to reflect on the actuality of space between them and this figure beyond the line work and into a linear line of sight.

Line expresses totality. It is always apparent in life and always for a reason in relation to something. My work points out that line is inevitable, no matter the use of it, and how line can dictate space in an organizational structure – or rational system as an element on the two-dimensional surface. In my Stranded work, line acts as the structure, dictating how spaces are meant to be seen in specific ways and the space being conveyed.

The “Void” is the part of my work that resembles outer space. It is covered in black with dotted specs that represent stars in a specific atmosphere. This piece titled “TheStarOfAgronevron”



Figure 7: Buchanan, Austin “TheStarOfAgronevron” Sharpie on paper

depicts the Void, filled with stars and other indicators of objects floating in space. This picture plane creates depth through the placement of objects and spatial cues that promote its position in the foreground or background. The Void is highly abundant and helps build the spatial cues around the rest of a piece. Allowing the viewer to use that mass of space to relate to what may be a land like surface or a certain object that is placed within this mass of outer space.

Some pieces minimize the mass of Void to prompt a setting at first glance, while others maintain this mass to transverse the viewer into that outer space that's detached from the viewing space they rely on and are grounded in. This induces the explorative nature of my work and that my work wants to persuade the viewer to indulge in. The void may be an indication for setting in my works, but it is always an invitation to look think deeper. The void also serves as a resemblance to human life. The polarities of good and bad which can be related to dark and light and in this

case of the void, black and white, the stars within the void representing light for the resemblance of the better, always being there in this mass of darkness and unknowing, and then the mass of unknown black, the dark uncertainty that will forever be a part of life and consciousness.



Figure 9: Buchanan, Austin "Organic Geometry 2" Acrylic, tempera on paper



Figure 10: Buchanan, Austin "Organic Geometry 1, 2, 3" Acrylic, Tempera on paper

The works above are titled the "OrganicGeometry" series. These works exhibit a geometric formation positioned in space within the picture plane, with a minimized black void encompassing it. The absence of light in the void in these works promote the formation and color scheme of the geometry and allow the viewer to explore the spatial cues and occurrences within this geometric figuration. This allows a specific view into the picture plane space that is overall

created and represented by the formation. Each form creates space, as well as how much space is thought to be consumed around these formations, like dying stars in black holes. Different forms and relationships with the actual picture plane alter how space is controlled between all three pieces while still encompassing the same spatial feeling almost as like looking through a glass window at an object hoisted up in a glass box, while still acknowledging its flatness as a 2-dimensional art piece.

In rare cases, like the pieces shown above, there are not any light or stars within the mass of the Void. This signifies situations where there isn't any light or good available, and the only way through that situation is through the dark. This viewing experience is to create the feeling of not knowing the outcome.

The "Void" just like the "Stranded" has a surface meaning for operation as well as a deeper meaning that can be related to each viewer no matter who the work is being presented to. The overall feeling and encompassment of the two will nonetheless make room for the viewer to create their own conversation regarding the matter. In tandem, these styles allow me to alter space in a variety of different ways to convey numerous spatial cues and interactions, between the pieces themselves, as well as between the viewers sharing space with these same pieces. Being able to exist on their own is possible, but the inclusion of one with the other starts to really put space into perspective for the viewer. This viewing experience depends on how the use of the stranded is executed, with the void coming to occupy what the stranded does not.



Figure 11: Buchanan, Austin "The Relevance of an Opening" Sharpie, Acrylic, tempera on paper.

The work titled "TheRelevanceOfAnOpening" combines the organic use of the stranded as well as the empty pitch-black use of the void. This is meant to convey a setting of a landscape, mountains and stalactites that fill up what seems to be a chasm deep in space. There appears to be another opening within the picture space to allow the viewer to explore the piece further. It opens to what seems like another realm beyond the cave like chasm introduced in the picture plane. This piece combines the two styles to create a visual narrative of an unknown place that is foreign, but relatable from the natural forms that we are used to seeing in our own lives. Each

style able to exist and depict space on their own terms but when utilized in tandem it heightens the possibility of the creation of space by multitudes.

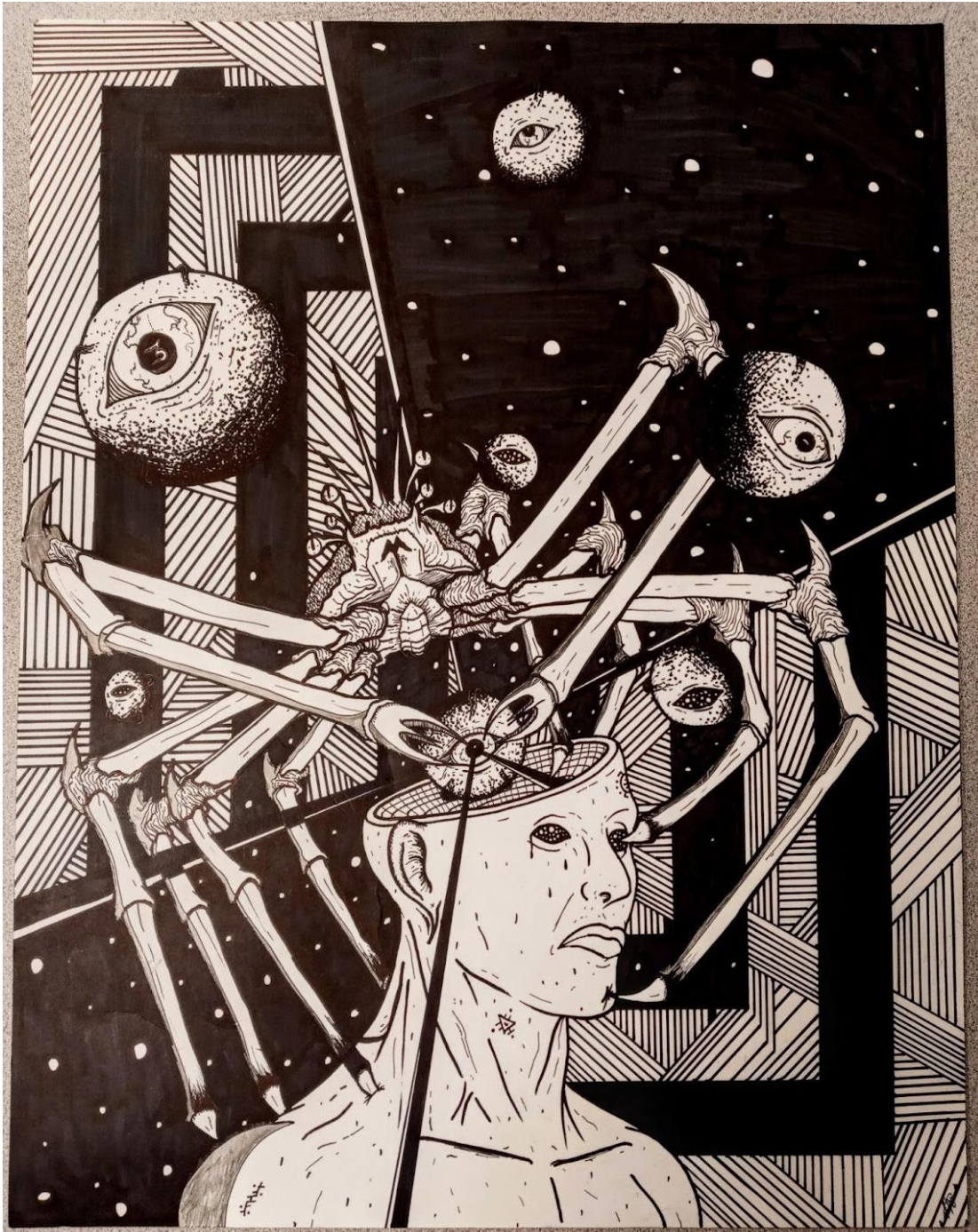


Figure 12: Buchanan, Austin "Awakening" Sharpie on paper

Another piece that uses the Void and Stranded in combination is above, titled "Awakening". The background is split diagonally, one part Void, other part Stranded. This surreal piece is focused on the foreground with a humanlike figure and a crab. The human being is subject to the crabs' activities of natural feeding and just happens to be within this human's mind. In this work the

human isn't awake. The awakening is the eye that the crab is scavenging for which also acts as the catalyst and center for the change of background, allowing it to exist in the background and foreground simultaneously. This lets the viewer see the layers of the piece while always being redirected to the foreground by the blatant centering of the eye and its connection to the main figure. This piece allows for question of space, exploration of space within the picture plane, and the surreal qualities help keep the viewer invested in the “Why” which allows for the space to be continuously explored in terms of how these elements exist with each other.

CHAPTER 3

CONCEPTUAL

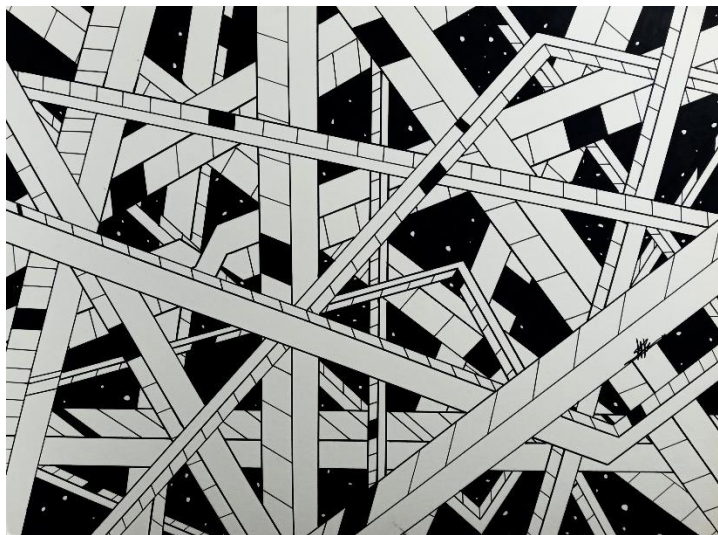


Figure 13: Buchanan, Austin "Voidwalk" Sharpie on paper



Figure 14: Buchanan, Austin "Terror's Passage" Sharpie on paper

The more geometric works look to challenge the picture plane by compressing and expanding space. The “landscape” pieces are world building to create a narrative through scenic unusual experiences. Other mediums have expanded the use of the paper as a flatbed picture plane. Color was added to my sharpie mark making as I started to include the use of color with acrylic paint and spray paint. Originally, the absence of color was to allow the viewer to focus on how space is created by my formal choices. Color was slowly added as I began to understand how it influences space.

Color is used to evoke an emotional response from my viewer. Once a viewer notices color, there is always an associative connection that happens depending on how the observer interprets it. The additions of color in my work aim to promote interaction between the observed (artwork) and the observer (viewer). Pieces with color force the viewer to try to understand how it applies

itself to whatever space is being portrayed within the contact of the picture plane. It relates to the viewer on a deeper level pending on the pigment and the background of the specific viewer, but also relates to the artwork and its elements creating a sort of dual conversation between the viewer and the work.

Building space within my works are executed to show the possibility of real spaces within virtual Spaces.

In addition, color adds a third type of space into these executions and makes way for close knit relations with the viewer in actual space. Virtual on the object, real in the fact that a viewer shares a space with the piece and its tangible, and then personal on the connection of color. Color may be utilized to show that idea of real spaces while other pieces and the addition of color confuse those same set of ideas of spatial interaction to induce the surreal ideas of fantasy and that freedom of choice in artwork that can bring question to the observer. Fighting the ideas of what is viable and what is not regarding the normative readability of artworks. Acting as a challenge for the viewers. How will viewer respond to a familiar space due to the structural aspects or color relations? But then the overly contorted aspects of overlap and merging that throws those same aspects away? It is this interaction that intrigues me.

For space building to be successful, I believe the illusionistic or constructed space must either cause a viewer to inherently feel a part of that space or be able to depict themselves or something from actuality being able to exist within the imagined space. Through the ideas of position and posture or allow the viewer to explore that space with disregard or conceptual absence of real space they are viewing it from.

The physical space that I hang my work sets up the parameters of how it should be viewed in the expanded flatbed picture space. The physical aspect of my work consists of the two-dimensional viewing experience, materials being used and expands into the location. Which goes into the conditional idea of my work. I think most of my paper works are Site Dominant works, As explained by Robert Irwin in his “Being & Circumstance: Notes Toward a Conditional Art”

Site Dominant work embodies classical tenets of being permanent, it rises out or IS the occasion. These works are recognized, understood, & evaluated by referencing their content, purpose, placement, technique, etc.

Being and Circumstance: Notes towards a Conditional Art: The Pace Gallery, New York, 13 September to 12 October 1985, San Francisco Museum of Modern Art, 29 September to 24 November 1985. Museum of Modern Art, 1985.

My work relies on being recognized by its content and placement. The content will inform the placement and the placement informs the physical space. The physical object is seen first which indicates the idea of it being a creative work of art and that is further strengthened with the idea of placement. Then the content allows the viewer to start to decipher what's happening and then the content will do its informing for whatever that piece wants to convey in terms of space or how the viewer needs to operate.

The work could also be considered site adjusted. Robert Irwin explains this as “art that



Figure 15: Buchanan, Austin “Faces of Fear” Wood Installation 1, Acrylic, Spray Paint on Wood

compensates for the modern development of the levels of meaning-content being reduced to dimensions. Works that mainly consider adjustments to the setting of presentation, scale, placement in that setting, and appropriateness. This type of work is still made and executed in the studio and transferred to and assembled on site. With more of a developing emphasis on referencing the artist.”

Being and Circumstance: Notes towards a Conditional Art: The Pace Gallery, New York, 13 September to 12 October 1985, San Francisco Museum of Modern Art, 29 September to 24 November 1985. Museum of Modern Art, 1985.

Certain Installations of mine also veer into site specific and site determined. Site specific installations directly conceived with site in mind that stands as the reason for the placement of the piece. Also, Site Determined Installations that consist of works that get a response from its viewer drawing all cues from the surroundings and setting the work is in. This work heavily

relies on knowing the site, the operations and foot traffic of the site, scale, direction and so on of that place in relation to the piece.



Figure 16: Buchanan, Austin "Gate of Fear" Installation. Sharpie on paper



Figure 17: Buchanan, Austin "Gate of Angles" Installation. Spray Paint on folded Paper

The picture plane serves as a conduit to the content within the edges of whatever surface is being used as the substrate, regardless of if it is a piece of paper, a metal sign, or a wood board. Most of my work specifically deal with the creation of depth inside this pictorial surface. The picture plane also stands as a boundary, a boundary that allows the receptor to identify information whether it be the whole or as in part. It allows me to further control what the viewer is allowed to see by its restraint like boundaries.

Can this boundary be enlarged? Yes. Although, it is solely on the artist to use that boundary to one's own control. That is why some content inside of these picture planes are fully visible, and

some partially. It sets up the question of what is visible and not and why, those thoughts combined with the direct visual content creates a meaningful conversation of composition and effect of presentation. The picture plane sets up an idea of another place, one that is still attached to the visible spectrum of the world, but conceptually detached to start. A piece of “Art” hung upright on the wall will always drive that initial idea, especially in a gallery sense. It's an opening to a grid of information that will tell you one thing or another. I believe whatever is a two-dimensional boundary that promotes the use of creative endeavor can constitute as a picture plane, no matter the shape, it is still the outer edge boundary of a two-dimensional surface.

My use of the picture plane stems from the idea of the creative ability to show and pursue space within the context of the boundaries of the picture plane, the expression of depth in the 2D surface. I have also been vastly interested in the idea of replications of pictorial space in the 2D atmosphere, which heightens the explorative notion inside of my works. How deep can the viewer's eye travel within this picture plane. This may be done with perspective, overlap, size contrasts, etc. Each piece looks to invite the viewer into the conceptual part of the picture plane, the exact content that is drawn for viewer consumption. Whether that be into a scenic space, an abstract space, all by using different techniques to express space within the elements of the work. Many works will have different types of space depicted in the picture plane that were executed with different techniques, but all those instances share the same goal of exposing space within the flat accord of the 2d surface.

Going into the content of the picture plane these works seek to set the viewer in a position to understand the space, taking the picture plane that is expressed upright on the wall, and once

again conceptually laying that plane down to see how that space is acting as if one were standing in the image itself. Pictorial space within the plane. The actual idea of depth. This puts the viewer into a contrast from the setting they are in, and allows actual exploration conceptually into another active realm that some may deem inactive just because of the stillness of traditional art. My picture plane's suggest information to be received by the viewer that helps the understanding of the initial approach of the artwork. It serves as a gate into the potential of the medium's canvas. It also serves as an indicator, a picture plane more times than not indicates an object that is at focus, either paper, wood, or projection. It shows attachment to something visible and tangible. Those indications allow a process to happen within viewing the piece. Firstly, deciding what one is looking at, secondly assessing the parameters of the thing one is viewing, thirdly looking at the actual content, and fourthly that decision of what the content is will filter more ideas and connections with the viewer.

First decides the object (is it 2d or 3d, what material, etc.), second looks at the boundaries and what is the whole (usually the picture plane gets introduced in this step), thirdly what am I looking at (content of the artwork, the message), fourthly how does this apply to me, the space, setting, etc. This process happens almost involuntarily by how we process our complex environments as humans, filtering out the necessary information to survive. Once the picture plane introduces itself a space is introduced, one different to the space the viewer is standing in, those spaces can be other spaces that challenge the conceptual idea of the picture plane, or spaces that mimic or mock and challenge the space the viewer is present in. Once the space between the artwork and the viewer begin to question one another and force a reaction from the viewer that alters their viewing experience, the picture space within the picture plane becomes expanded. It

is this interaction of realization that the space around a viewer is altered by a piece of artwork, the viewer is then aware of the space that the piece is exploiting or trying to promote. This inclusion in the arts spatial experience is meant to challenge the viewers original standard for what space is. Literally and conceptually.

The other side intends to display an array of information within the picture plane to create more space for the viewer to investigate and at times destroying that space to confuse the flatness, so the viewer starts to question what they are looking at. Whether it be the experience or a formal choice of mine, I think my work explores, attracts, and exploits spaces. Actual space, literal space, positive and negative space, perceived space, relational space, personal space, and cognitive space.

Some intend to inform spatial information such as pointing out how the piece should be viewed. These pieces dictate where you should be in relation to the piece and exposes the contrasts of the space the viewer is occupying compared to the space that is being conveyed within the picture plane of the piece itself. The work might inform its viewer to look up closely at the content or point out if you look that closely at the piece you surely won't be seeing much, informing the viewer to step backwards to view the totality of the work. Pieces that operate in multiples may be set up to guide the viewer along an array of pieces in a certain order, experiencing the space of each piece in a specific manner to drive the experience. So, Triptychs, Diptychs, Quadriptychs have a very important role in being able to control the viewer's viewing process and how they determine that space by the ways you can arrange and set them up before viewership interaction happens. Another way my work informs spatial information is within the picture plane, the

content will explain the depth, or amount of space, visible within the picture plane, and also inform how the piece should be accepted in terms of if the object space is the first essence of space to be seen with maybe alterations to the Flatbed, or if it's solely focused on the conceptual part that will tell the viewer look within and not on the surface. Pointing out the picture plane on the forefront. The pieces that intend to inform spatial information usually rely on formal cues and placement of presentation to get that idea through to the viewer.

The pieces that challenge take different ideas of space, space within the picture plane, space *on* the flatbed, and expanded picture space beyond both of those planes, and mesh them in tandem to challenge the viewer's idea of what space is being created or worked with. For example, a piece that uses both 2 point perspective inside the picture plane to dictate depth, and the use of the flatbed area, by either texture, or collage sets the viewer up to question what they see, both different uses of spaces on these different planes cause the viewer to try to understand the underlying meaning of the connection of the 2 spaces, and how that relates to the whole. It challenges the idea of the viewer's understanding of Location and relation, it's not laid out perfectly to instantly understand, but causes question and doubt on what is occurring within the work. Seeing one idea of space sets a tone, with the introduction of the other idea of space questioning that tone and setting up a conversation of how the 2 interactions allow understanding between them to either create new space or destroy the space intended. The viewer has a set idea of what space is, whether they understand how it operates in artwork or the literal sense of space and what's beyond the earth's atmosphere. These works challenge the ideas of where space can exist and to what extent it can exist through the means of artwork, they challenge how large or small a space can change or be dilated through formal interactions on a piece of paper, in relation

to the environment it is placed in. These works try to force the viewer into a question that opens their mind up to postpone their ideas and beliefs of what space is and what it can do and allow exploration of space through different means and see how that conversation can point out new issues/observations of spatial interactions. Can these works challenge the viewer to see space differently, at an object, as a capacity, as a restraint, or even as simply just a field of information.

Other works intend to portray a space(s) that can give room to creating a narrative.

This refers to pieces that explore the depiction of a setting within the picture plane. These works use purely formal content to set up the type of area in the work promoting a scene of some sort, the valleys of a planet in space, deep space in the astronomical sense, a cityscape with a certain perspective attached to it. So, they inform the viewer of space from the place which is the setting in this context. In these works, there is usually a repetition of clues to suggest some sort of time frame within this location or general area. These clues might include the presence of a humanoid figure to further help suggest the space and location, or the repetitive use of a landscape type such as valley, plateau, thorns, to suggest the type of location for the viewer. These usually happen across a span of pieces, mainly in triptychs to help the viewer understand these are events happening over time; that specific notion also relates heavily to the Worldbuilding concept.

Some works such as the installations push for more interactive experiences that allow the viewer to feel immersed in or intruding on or in the space. Some works just simply occupy the space to try to transform the idea of that space. The *Faces of Fear* installations push the space onto the viewer. Manipulating the area that the viewer is present in just by presentation and promoting a

change of environment. The faces then allowing the viewer to regain the idea of space but going from environmental based on the installation setting to emotional due to the amass of various faces put onto the viewer to see all at once, it confuses the viewer on how to read it when the faces come into question, otherwise the alignment and placement of the panels of paper the faces are drawn on is the indicator on how to originally read the installation.

A large part of my work aside intends to explore itself and bring the viewer along just to do that, to view. I create places that become locations and relics in time on these traditional surfaces as part of its own worldly universal discourse, its own feeling of space, setting, presentation, and style and mark. So, it takes my viewer even further into the space and the potential space of the picture plane.

CHAPTER 4

PROCESS

My materials have mainly consisted of dry medium, Ink in the form of Sharpie, pencil, and paper. Expanding to the use of Luan and MDF wood, and further on to plexiglass and digital medium in the form of animation and projection. Starting with my chosen materials of paper and pencil, a more traditional approach of creating artworks. This is very important because in today digital art is immense and ever growing and a lot of artists are utilizing digital tools to create works of art for them. I believe my use of traditional mediums is important because it conveys a piece of artwork that was created based on tools and pure skill and knowledge of the mediums used. Aside from working digitally where you can use all the different tools and techniques of traditional arts all with the switch of a button. For example, going from a large stroke mark with pencil to a very minute stroke mark in maybe ballpoint pen texture. It allows for such a quick transition that ignores the origin and learning of each of those individual processes. Like how to get a different stroke mark with just a pencil, or ink pen, or how to create texture of your own or from experience and the actual knowledge it takes to know how to consistently repeat a stroke to create that texture or pattern. Being able to present my artwork and obligate/exploit its traditionality of being hand made through in and out shows my viewer the actual process as well as practice, it has a chance to allow the viewer into how I concoct these pieces of art. By allowing to see the different handmade strokes and the changes of direction slightly in each line. The determined marks versus the cautious marks. To be able to see the reality in the mediums, as in the sharpie or the ink fading and the paper deterioration through time becoming less and less stable. These things matter and it's an open door to connect the viewing experience to the creative process of the artist. There leaves no room for questions like digital art does. This is not

to put down digital art because I do work digital, but it is to only show the difference of the two sides. Digital art bypasses a lot of the process of traditional artworks. The process it takes to create pattern and texture, or the process of shading and all the different ways to shade. It is simply just click and you have what you desire. There's a lot of knowledge that gets ignored in that process. Traditional art also looks to be based off reflection and not emission. You can see more of the direct attachment of style and purpose of traditional art instead of feeling just produced and feeling like an ever flat poster behind the screen.

Sharpie and paper are the base form of my artwork. It is my work at its very core form. Sharpie being the tool for me to manipulate my picture plane with. Paper being the canvas for exploration, my picture plane. As well as another tool, just as I can dictate moves and ideas with the sharpie, the same applies to paper. Maybe through rips and tears, the shape of the paper, or the form of it, am I using a flat paper for a singular picture plane? I find that paper isn't limited to its flatness because it can construct itself into different shapes and forms to give off an altered viewing experience different from the flat on the wall reception the viewer is always used to. Alone these two materials have a strong relationship already, being the highest form of contrast, black and white. This high level of contrasts that happens as soon as the sharpie touches the paper stands as a relationship of its own to be explored. Full works completed with sharpie and paper may be questioned as to why the absence of color and why just the black and white contrast? Black and white contrast capitalizes the attention on a subject, concept, or form. It is extremely upfront and accurate as to how it wants to be observed. It doesn't hide anything, I also think black and white is important to my style, it doesn't allow color to alter anyone's idea of what they are seeing which allows my work to still be explored in curiosity and uncertainty. So,

when color IS finally utilized in some of these pieces, it yields a stronger reaction and option to allow the viewer to a wider aspect of the “why” this color may relate to the medium of the sharpie or the content of the piece in whole.

The process of transferring my digital ideas to other mediums such as wood is similar, in mental terms. With wood You always must consider its form. This process starts always analog and on paper, then digital, then back to the wood in sort of an alteration process. So even though it’s a different medium it does go through another type of process before the actual hands-on process which consists of the painting. Laser etching my designs made by hand on paper, onto wood allows the wood to serve as an extrapolation into another type of space with my 2Dimensional work. This process is mainly used for the Faces of Fear. It takes the ideas of the Flatbed picture plane and extrudes that idea into an actual object, not just a picture plane seen as a potential object, but an understood. Doing so the viewer can now assess a new picture plane, one that is unattached from the ordinary boundaries of the square/rectangular/4 wall idea of a picture plane. Now whatever form the faces take is the boundaries of the picture plane. This allows an interaction that is pure observational looking at or on the surface. As opposed to looking in at the surface at whatever conceptual content was created with the sharpie. The piece isn’t occupying just a space within its substrate, but it is occupying actual space as the material substrate. The wood still informs the process, initially by its smell, the Luhan wood after being under the laser has a distinct burnt smell, and the marks on the edges of the natural wood show the cuts made from the laser, it’s also heavily seen within the engraving and etching within each face at different depths, deeper and more accurate on the smaller panels. Larger and much flatter, seen more as actual burn mark aside from engravement in the very large faces. The wood also points

to the analog process of the drawings on paper with sharpie. What once were the lines created by my hand and the marker, is not the engraving made by the laser cutter machine. I have landed my process of drawing these exact figures to the machine to re implement on this new medium.

The digital process is different but still retains its relation to the analog process. There are different processes for different intentions of different pieces, it is very dependent on what you specifically do on the computer. One of my digital processes is animating my work. The animation process is a repetitive drawing process across frames that will eventually work in sync after one another to create this reel of pictures that create an animated version of whatever you are drawing, allowing it to move from its forever set in stone history on paper to a newfound way to move along from that original position drawn from or in. The process of animating relates to me drawing on paper. Instead, the picture plane is now at my eye level where usually the finished piece of any hand drawing ends up, in the vertical position. So instead of working on the actual flatbed while viewing the piece on the flatbed in observation, I am working on the flatbed with my hands and viewing the piece and the picture plane upright.

This is interesting because there is a switch in usage of tools as well as perspective. Working on paper requires a hand eye coordination reasonable enough to construct the picture plane with whatever tools used, in my case ruler, and pen or pencil, and the freedom of that practice is about as free as one can get creatively, as in not needing to do anything but put the ink to the paper. Digitally some of that process is cut out or less free because of preconditions you must commit to allow the software to know there is a change of events going on. If I want to rotate my surface, it requires a button, maybe another. If I want to erase, press the button, erase, press another button to draw again, draw. You can't just flip your paper sideways or look closer as easy

anymore. Everything must be chosen first in order to be done first. This is just how things are, not to say this is a horrible thing because I obviously have my own digital process. There is just a vast difference between the 2 sides, and this is pointing out the difference in each respective practices process. Working digitally also allows more access to information while in process, don't know something? pull up a tab and you will find what you need. Which serves as a useful crutch to fall back on if you happen to immediately need information to continue your work. As with working analog it's more of a thought process unattached to the idea of having that information readily available. I think working digitally entices one more to use its other features in case of that issue arising, as when you are hands on working analog you sit through and do more self-inquiry to how something can be solved or changed. Nonetheless the digital process is rewarding, being able to see the actual steps in your process at any point is another difference from analog. When working on paper directly your marks become the piece in whole. You never see the steps of those marks pointed out individually. Digitally, specifically in animation you have that luxury, which I do believe changes the outlook of the end piece. Overall, the process is different to that of direct paper to hand contact. It is still the same idea, drawing on the surface, but now the perspective is changed, and you see your hand working through the eyes of the mouse and keyboard, but only sometimes. Now we can actually draw on digital surfaces which exactly mimics the analog process but still includes the repetitive notion of having to re-check in with the software to change strokes, color, etc.

Materials digitally is a very interesting concept to think about. What is the material when working on the computer? Is the Computer itself the Material? is it just what we use to direct the creation of something digitally such as the mouse and keyboard? or is none of those things, is it

the software we are using for the specific project? or is it the listed tools in each of those said software's that are the actual materials, or what comes from the digital process. I believe since the medium is Digital, if it remains digital, such as animations and gifs, etc. It is the software it's used in. Most digital work never leaves the digital realm. The pieces that do leave the digital realm are usually some forms of print, in which the material ranges from fabric, to wood, to paper again because naturally we print on paper. My specific materials in terms of digital work ends up being Wood. Wood is the material that is placed into the laser and the computer digitally transfers the drawing from the screen to the wood. As far as animation goes I want to say the materials are all the icons used to dictate different things in the piece, such as picking something for the insertion of shapes, and other icons to choose the colors you want, but since it is all digital and these are all limited to strictly what's inside the computer, all behind the flat screen of the digital picture plane I'm leaning toward the software that the digital piece was created from.

Combined these different processes make room for me to express my work in a variety of ways that isn't just locked down to one medium or type of artwork. Within each of these processes it's apparent that the type of work done in each process, or content, isn't just limited to that specific process. Giving room for different types of work I would do with one piece, to be expressed in another process through a different medium. So, I believe one process helps the productivity of the other processes. Also, the outcomes of the different courses allow the works to operate and occupy space within their own accords that allow the viewer to have a better understanding of the work shown in different mediums, whether that increases the knowledge or encompassing the feelings of the portrayal of the work. The combination of the outcomes of the process set the viewer up to not just understand the piece for what it is but to express the idea of the difference

of process which strengthens the overall idea of the works of art that do occupy not just one but multiple sections of my processes.

CHAPTER 5

FACES OF FEAR

The Faces of Fear are a part of my artwork that has been with me the longest, so there is a lot of personal history throughout the younger years of my life leading up to now having started these line drawings dating back to middle school around 2008. Starting out as doodles to pass by time, using that time to privately express myself over whatever else I was supposed to be doing while in wait. Being able to quickly execute these doodles dispelled into multiples one after the other,

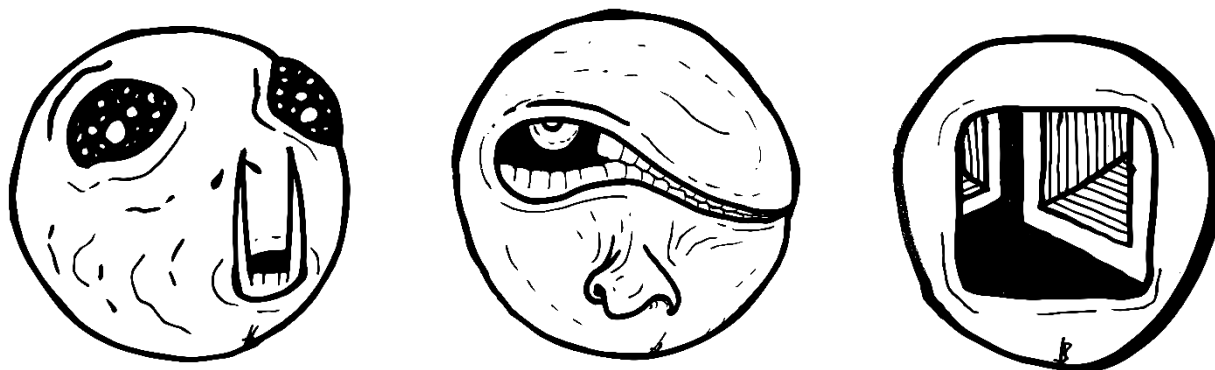


Figure 18: Buchanan, Austin "Faces of Fear #103, #110, #344" Sharpie on paper

each with its own specific uniqueness making it its own original version of what we know as a face.

Each of these faces having its own idea of a background or expression that is conveyed to the viewer, firstly that viewer was only me due to the private nature of doodling and location all residing within personal notebooks only I would ever look into or be using for class. Growing as an artist and maintaining these ideas of faces stemming from classroom doodles, it became its own part of my work, now existing outside of the personal notebook onto its own individual surfaces giving them their own space with their own picture planes and atmosphere. Faces became somewhat easy to draw, similar structures, shapes, but the challenge became how different each face had the potential to be. Slowly but surely the introduction of phrases with

specific fonts tiered towards the emotion of the face, mental health issues, pop culture references all started to become a part of these faces.

These faces now are meant to convey the highest form of self-expression through the means of each ones facial recognition. Based on the shape, the eyes, mouth (or mouths), etc. The same way we recognize our own face and the faces of those around us and the ones we hold dear.

My original goal for these faces was to push the idea of what constitutes as a face, since then I have amassed over 800 unique individualized faces, each representing their own ideations of emotion, as well as hints towards real life occurrences such as mental stressors and disorders, all the way to representing ideas and icons from pop culture and history. Each face has the chance to resonate with a viewer from any background, whether it be in relation to one of those topics just listed or purely based on the emotional content of the actual face. Others may resonate more with the overall idea of community that the faces bring by the way that they are all hung together,



Figure 19: Buchanan, Austin "Faces of Fear" Show Installation 1

promoting the idea of how these facial emotions intermingle with each other when all put on the same level on the flatbed which would be the wall they are arranged on.

On that note, I believe that the faces have the ability to be arranged in a large array of ways that can either promote the idea of individualization or the idea of community, either way still allows the other idea to be explored due to the fact that all these faces are made up of their own singular 7-inch squares. They already have their own space on their own picture plane, but this allows them so still retain that solidarity in isolation but still play a larger part in the overall communal idea of installation that the mass of faces start to offer once organized in that manner.

Just like the drawings I have talked about that explore space within, on, and around the picture planes, these face drawings attempt to do the same thing but in a larger scale with the sheer amount of repetition of pieces along with the additional layer of emotional space that is brought to the table through this idea of facial recognition. With these ideas at work I aim to use the installation to help sort of guide my viewers to find these resonations, whether it be that idea of community that maybe emphasizes the importance of space through the overlapping tight nit fitting of these different facial personalities that can express the issue of personal space and that boundary. Or the ideas of how individuality sets up that boundary of how we want our own spaces for our own feeling and not allowing others into that space. The installation plays a part of those same ideas to an extent, the extent being the space I set the work up in. Some activating that claustrophobic idea of space. These images are from my Gate of Fear installation.



Figure 20: Buchanan, Austin "Gate of Fear" Installation 2

This installation shows how the ideas of space stressed out by the hanging placement and organization can also play in tandem with the installation setting to further correlate the ideas of community and claustrophobic encounters in this case. The faces being scattered all amongst one another with no space being left to be seen of the elevator walls, playing on those ideas of personal space but also letting the faces themselves guide the idea of that spatial interaction for the viewer pending on the specific faces that introduce themselves to the viewer. As well as being set in that same type of space, a small, tight, space with not much room to venture around in. This is just one capability of the potential of the installation for these pieces.

With the large mass of the faces on paper, I believe that these ideas of faces are concrete to that one medium, being drawn or painted upon a 2d surface.

Wanting to get more of an actual 3d replication of these faces I ventured off into the Laser Cad software, being able to turn these drawings into digital files to then feed into the software and use a laser printing machine to etch and cut these faces out for me in other mediums. Doing this method allowed for the laser in the machine to become my hand for me, drawing out the exact same lines and marks I did with the paper editions, into Luan wood, as well as plexiglass. Furthermore, giving these faces an added layer of 3 dimensionality while being able to retain their 2-dimensional mark making and traditional qualities.



Figure 21: Buchanan, Austin "Faces of Fear" Wood Show Installation



Figure 22: Buchanan, Austin "Faces of Fear" Plexiglass, Wood, and paper installation

The use of the wooden material gives me the freedom of using spray paint to add color with, or acrylic, and most times I use both. One to layer and one to detail. While the use of the plexiglass allows me to manipulate the light that shines through it to project the faces onto the walls at specific angles and distances. The colors to the wood also help drive that idea of personal space when emotion gets tied into one of these from the viewer's standpoint. I believe using these three different mediums in sync allow for the installation to speak to the viewer how it needs to, in terms of being able to open that idea of personal resonance through the different faces, the

different sizes, and colors according to the faces which may strengthen the emotion of the face or unify the visual connection with other like colors. I believe there is still more mediums these faces are meant to reach and be expressed as; this is merely just a start. The mobility of these faces is key to each installation and presentation as well. All 700 paper faces are able to fit into a box and can be moved around comfortably by just one person. Making the installation a lot easier than one would come to think, also the fact that they are all individual pieces of paper, meaning I have all the room to explore and play around with different arrangements on the floor,



Figure 23: Buchanan, Austin "Faces of Fear" Show Installation 2

wall, or even ceiling in a gallery.

These faces have the potential to never be shown the exact same way, but vastly different each time with different intentions, different mediums, different intentions according to the installations, and have the capability to fill up virtually any space they came across. Throughout the show many people would talk to me about specific faces and specific features of the faces with messages they picked up on or how the multitude of different faces reminded them of something they experienced in their own life. Showing me that regardless of the number of faces I do, someone, somewhere, from somewhere, will see a connection that they can take with them. This install for the show specifically shows the stages this overall piece went through as I accumulated more and more faces. Going from grid based format on the large wall, to more of a sequential split up grid on the next wall, and lastly that same grid idea breaking free into its own placements and orientations on the final wall in the gallery, giving the viewers who have not seen any of these installations a taste of all the different set ups I have explored over the last 3 years.

CHAPTER 6

EXPANSES

My show was done with both the Contemporary gallery and University gallery at Georgia Southern. The Contemporary gallery contains all my spatial, larger works and ideas. The University gallery contains the entirety of my Faces of Fear work. This show was specifically set up to express my ideas of spatial interaction within and outside of the picture plane. While also separating both galleries to emphasize the differences of both sets of work. I will speak about both galleries in detail on my intentions.

The Contemporary gallery titled “Expanses”, contained 18 complete pieces, including my early sharpie works, a variety of acrylic paintings, and lastly pieces that are mixed media. My goal for this gallery was to essentially show the transformation I have had throughout these pieces,



Figure 24: Buchanan, Austin “Expanses” Show 1

starting with the left side of the gallery which shows my earlier works on sharpie as well as my introduction to the commitment of using color in my works.

The corner piece titled *The Zone of The Unknown* was installed to attempt to activate that corner space, a space usually forgotten and not often taken advantage of in gallery spaces. With the 25 panels available, I was able to fully decide on how much space I wanted to encompass with the piece utilizing the space between each panel. I wanted it to feel huge, expanding like a space you could walk into both physically and emotionally. These individual panels help to unite this space and combine to expose a larger space placed on both walls meeting at the corner. Both the ends of the furthest panels on each wall makes a diagonal connection one may read as the actual stepping into the space that is that picture plane where those ends meet implicitly from a head on view of the corner, in sort of its own triangular expanded picture space.



Figure 25: Buchanan, Austin "Zone of The Unknown" Installation. Sharpie on 25 paper panels.



Figure 26: Buchanan, Austin "Expanses" Show 2

Altogether this piece encourages that exploration within the picture plane (in this case various, within a whole one) and uses the installation to activate its picture space potential on the flatbed plane, altering the space for the viewer to further look and step in to make further inspections and inquiries on.

The other side of the room contains more of my recent works that delve into the usage of color schemes to help further dictate the idea of virtual space within the picture plane. Larger pieces still carrying on the aspect of scale to add as an enhancer for those formal ideas. Along with the large street sign between the doors, serving as a conduit to the real space we exist in, whether it is recognized by the size and shape or the partial paintings of the letters of the words of the sign,

“Road Work Ahead.” Which then may possibly cause the viewer to position themselves at a distance to see its whole as we usually see these signs from a distance in our cars. The following pieces on the wall with the opening continue the exploration of different ideas of virtual space.



Figure 27: Buchanan, Austin “Expanses” Show 3

Lastly the final wall next to the one above, pictured below, shows more of the work I completed involved with the ideation of picture plane manipulation with sharpie as well as acrylic on paper.



Figure 28: Buchanan, Austin “Expanses” Show 4

The final piece of the show is a complete nod to my idea of the expanded flatbed picture space.

Titled “Stretch”, sharpie on canvas. The placement being on the ground and not the wall strips away the convenience every viewer usually has of being head on with the piece on a wall or a pedestal and having the ability to see it from every angle. There isn’t any head on access that gives you a clear view of the center, its always going to be skewed, which causes the viewer to approach it from many different angles. Some viewers came up very close and squatted down at it, others looking at it from afar and some continuously walking around it to find the right idea of position or orientation. This piece not only activated the picture plane space but also the flatbed being placed on top of the floor, and the expanded space the viewer exists in. Becoming a boundary for that seven foot rectangular space on the floor and not having a set position changing the way a viewer approaches and reads it, extending that spatial interaction of the picture space with the viewer.

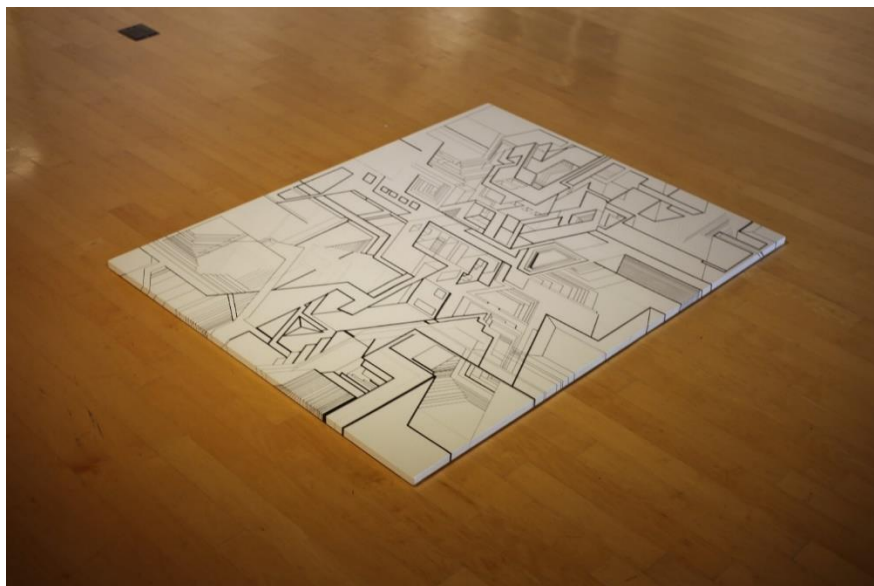


Figure 29: Buchanan, Austin “Stretch” Installation 1. Sharpie on Canvas

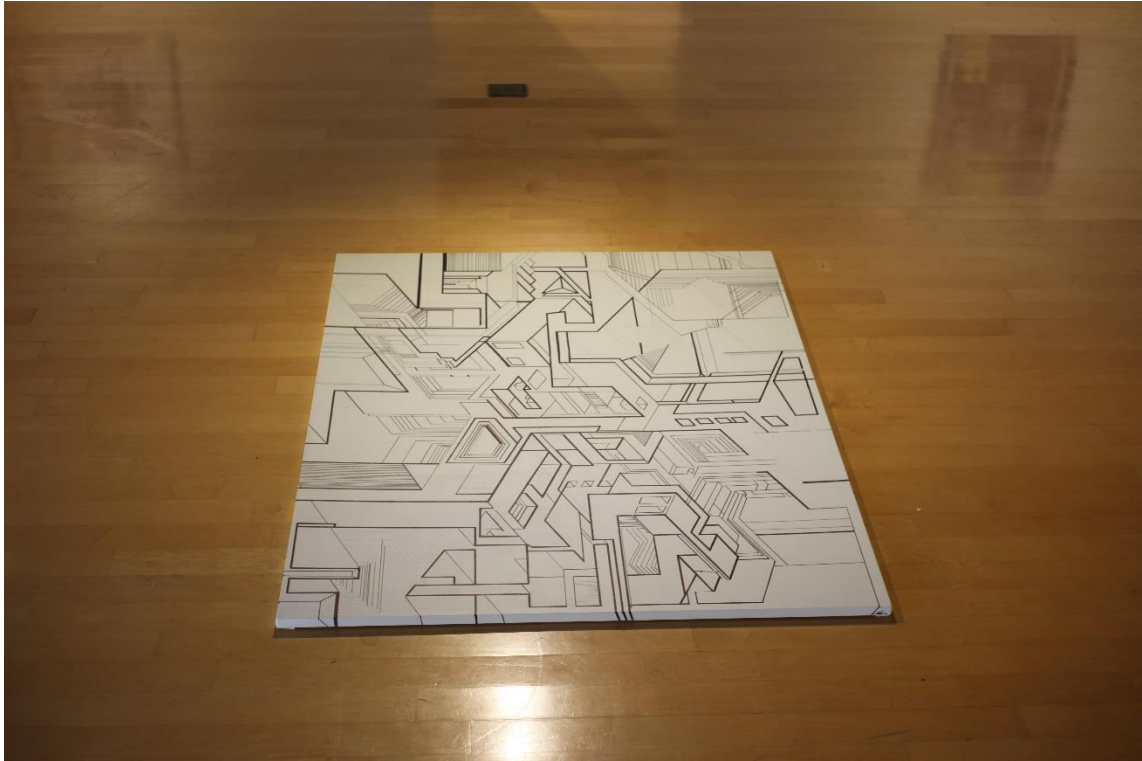


Figure 30: Buchanan, Austin "Stretch" Installation 2. Sharpie on Canvas

This setup of the show plays off the title "Expanses". Having the chance to see each works ability to show an expanse of space within their own realms but also the expanse of all my work and the journey of these ideas of space and its interactions across my three years at Georgia Southern. Two gallery spaces expressing all these ideas own their own but at the same time all in comparison to one another and how those differences express these ideas of the ins and outs of the 2D surface overall. To show that dedication to the medium and growth gained from that commitment.

CHAPTER 7

FACES OF FEAR SHOW INSTALL

I touched on the meaning and intent of the Faces of Fear ongoing series in chapter 5. Here I will just explain the purpose of the installation of the show in the adjacent gallery to the Expanses show. Over the years here at the Art program at Southern I have installed the faces in multiple grids and organic presentations according to the growing number of them. Knowing most of the viewers at the show didn't have that same privilege of seeing the work in all those different set ups like my fellow grad students, I decided to do a mix of installs.

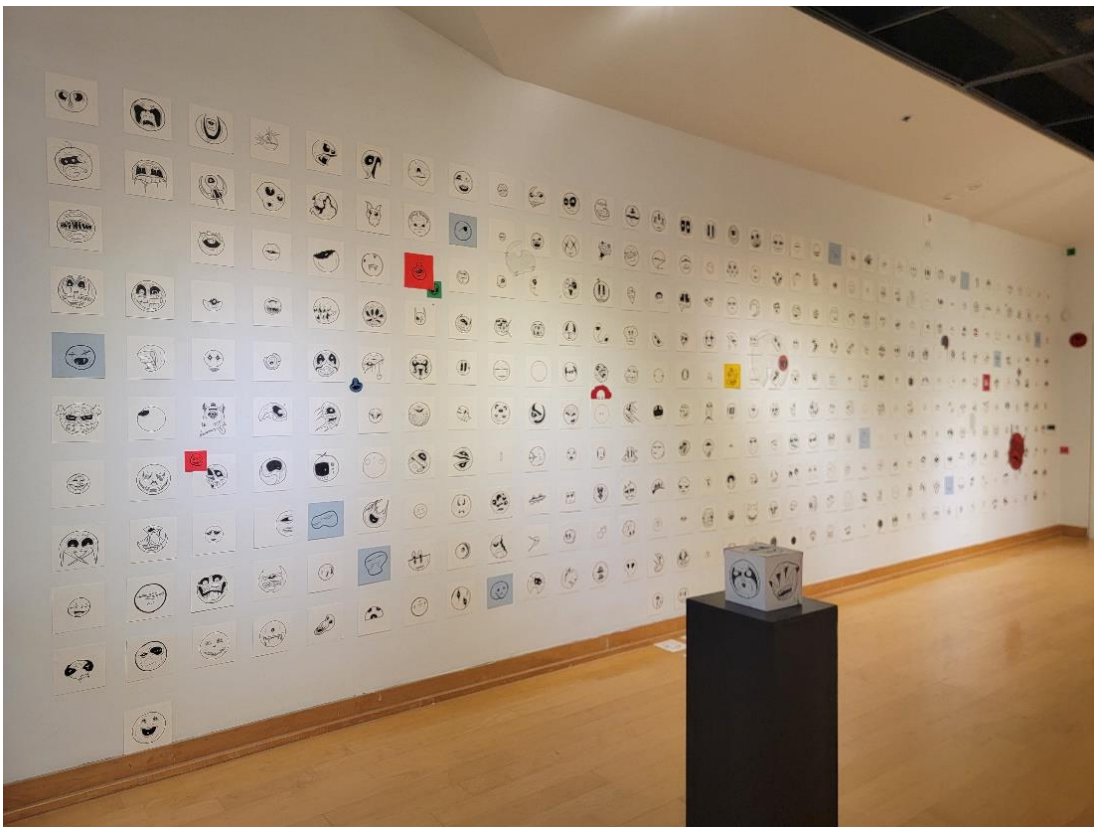


Figure 31: Buchanan, Austin "Faces of Fear" Show 3

First wall being related to my first install of 100 faces, a rectangular grid composed by the hundreds, this wall containing 400 paper faces. All with a 3 inch barrier between. The next wall showing more of a split window idea of a grid, allowing spaces for the wood panels and



Figure 32: Buchanan, Austin "Faces of Fear" Show 4

paintings to be installed in while retaining their unity with the faces on the grid. Last wall with the opening going from a triangular grid format to a more open freeform placement of the faces which is how I arranged them onto the wall my 3rd and 4th time showing these in my last 2 semesters of the program. All these different installation ideas I wanted to show the range this series has in terms of possible installation scenarios according to whatever space it may fill up. The wood panels add to that by being placed all across between the faces as well as some larger one fitting right into the grids. Some wooden faces and glass faces being placed not too far from the original paper drawings, allowing the viewer to pick up on that and see the process from one medium to another and how they act differently in space once presented. The intermingling of facial expressions mixed with the different colors of other 3d wooden faces also heightened the emotional aspect of the series by being able to show how the differences of hues places with certain depictions of feelings drive that personal interaction.



Figure 33: Buchanan, Austin "Faces of Fear" Show 5

CHAPTER 8

CONCLUSION

Every day we encounter spaces of all sort in our own individual perspectives. Spaces according to location, mental spaces that only the singular person occupies, virtual spaces within signs, digital interfaces, and photographs/videos, and real spaces we walk around and exist in socially.

My artwork looks into how deep these ideas of virtual spaces go and how that may affect our idea of real space once that encounter surfaces from the viewer to a piece of artwork. It looks to allow the viewer to explore and conceptualize these different ideas of virtual spaces in terms of abstraction, representational landscapes, and mental spaces with ideas of emotion using color and other formal choices.

This body of work expresses how I think about space and its possibilities within two-dimensional artworks, how deep can my marks alter the surface of a paper, and how can that drive an experience for whatever viewer to see something new and discover new ideas of otherworldly realms and unorthodox spaces of architecture. These works stress the strength that traditional artwork can have beyond its own normative thoughts of just wall space it's hung on. Through the use of the artists marks and what those marks do to convey different images and ideas. This lets the viewer freely approach these works and simply explore what the picture planes have to offer, and see what connections can be made to them and their backgrounds conceptually and physically how they interact in that space once in front of one of these works of art. My work in this show is meant to be seen as a whole, to understand the depths and differences of my ideas at play, and how these different aspects altogether express the unity of the concept I have over time built to be the core of my work. The work also aims to inspire others, those who may be unsure

of their art, and to see that if you just follow your lead and believe in what you do, you can make compelling pieces and accumulate work to encompass two large gallery spaces. The visual connections and different realms of the works will show viewers that space is inevitable, and how we create it and control spaces around us and within us is ultimately our own choice.

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