

THESIS

THE ONTOLOGY OF THE INEFFABLE

Submitted by

Zachary Miller

Department of Art and Art History

In partial fulfillment of the requirements

For the Degree of Master of Fine Arts

Colorado State University

Fort Collins, Colorado

Spring 2018

Master's Committee:

Advisor: Johnny Plastini

Co-Advisor: James Dormer

Ajean Ryan

John Didier

Copyright by Zach Miller 2018

All Rights Reserved

## ABSTRACT

### THE ONTOLOGY OF THE INEFFABLE

In this essay, Taoism and other philosophical references are juxtaposed with contemporary art historical figures to supplement Zach Miller's explanation of his own artwork. Themes explored include the relationships between language, creation, destruction, positivity, idealism, negativity, sense and manifestation. Miller argues that sense transcends the functionality of the linguistic notions of signification, especially in relation to translating ineffable qualities of experience. Conceptual influences are balanced by explanations of aesthetic processes involved in the creation of Miller's work to show similarities between ideas and artistic behaviors. Zach reveals the potential liberating experiences of creating artwork in the face of the meaninglessness and impossibility of the objective knowledge of reality.

## ACKNOWLEDGEMENTS

First and foremost, I would like to thank my family for their unwavering support throughout my academic and artistic career. I also want to thank everyone on my committee: Johnny Plastini, Ajean Ryan, John Didier and James Dormer. Their shared knowledge combined to form invaluable dialogues about the experience of life and art. I would also like to extend thanks to Scott Kreider, his knowledge of technological tools and machinery was essential to the creation of my research. Marius Lehene, Emily Moore, and Eleanor Moseman for their wonderful seminar courses, valuable insights and reading recommendations. I also want to thank Kathleen Chynoweth, Elizabeth Sorensen, Maggie and Cory Seymour, Michael Highsmith and Suzanne Faris for everything they do to keep our department alive and thriving.

## TABLE OF CONTENTS

ABSTRACT .....	ii
ACKNOWLEDGEMENTS.....	iii
THE ONTOLOGY OF THE INEFFABLE.....	1
FIGURES .....	15
BIBLIOGRAPHY.....	28

## THE ONTOLOGY OF THE INEFFABLE

The tension created between the paradoxical inability to distinguish creation from destruction and positivity from negativity create major conceptual influences that fuel my artistic practice. The goal of my practice is not to successfully represent reality through the distance associated with aesthetic realism, or to refer to the autographic mark, but to produce art that is representative of the sense of manifestation itself as the result of both indirect and direct material engagement with the world. Taoism provides a means and language that allows me to understand, discuss and enact artistic tendencies that are often ineffable, unpredictable and rhetorical. Lao Tzu, the author of the *Tao Te Ching*, explains a harmony of life alongside a way of being where “Nothing is done because the doer has wholeheartedly vanished into the deed; the fuel has been completely transformed into flame. This ‘nothing’ is in fact, everything.”<sup>1</sup> As in Taoism, my art comes to terms with reality through a paradoxical production of sense and meaning.

In ancient China and today, Taoism functions as a personal philosophy intended to relate the individual directly to the cosmos, allowing room within the social order for alternative viewpoints and discrepancies within the larger community.<sup>2</sup> In *Disputers of the Tao*, A.C. Graham explains that the explicit anti-rationalism of the Taoist text *Chaung-Tzu* was an immediate reaction to the birth of Chinese rationalist philosophies like Confucianism, who’s author Confucius sought to enact a “correction of names”.<sup>3</sup> Graham also explains that for Confucius, naming is primarily that act which, in calling somebody or something a name ordains

---

<sup>1</sup> Stephen Mitchell. *Tao Te Ching: A New English Version*. (New York: Harper & Row, 1988), iv.

<sup>2</sup> A.C. Graham, “Disputers of the Tao: Philosophical Argument in Ancient China,” La Salle (Illinois): Open Court, p.6.

<sup>3</sup> Graham, “Disputers of the Tao” 7, 23.

its social function. Chuang-Tzu, on the other hand, rejects all conventional values, including words (and names), often employing them to mean the opposite of what they ordinarily mean in order to demonstrate their essential meaninglessness.<sup>4</sup> Similarly, Robert Eno explains that “Zhuangzi attempts to show not only the way that words ‘slice up’ the unity of the cosmos, but also the way our faith in words gradually undermines our sensitivity to lived experience.”<sup>5</sup>

The problem of understanding the creation of art and poetry lies in the idea that the notion of meaning is transcended by sense. Sense denotes an ontological understanding and a subjective learning through lived experience by not only the creator but the spectator *and* the object of creation itself. Sense also transcends the functionality of the linguistic notions of signification. Creation does not belong to the order of specific material causalities, but to the entanglement of actors, techniques, language, and inclusions or exclusions of matter in general.<sup>6</sup> There is no magical language to wholly communicate referents and congealed senses of meaning maintained in our direct experiences. Alain Badiou explains that,

Poetry, for example cannot name its own “consistency”: there is no metalanguage with which it might name language itself. Poetry, the subjective manipulation of what language can do, cannot know what language is: ‘Precisely because the poem is addressed to the infinity of language..., it cannot determine this infinity itself. Only the absence of a definitive name permits a perpetual process of autonomination.’<sup>7</sup>

To continue creating positive tasks for myself in relation to this idea that humans are arguably unable to *completely* express their notions defines the relationship that my work has not only with language but with my thoughts and feelings about rationality and irrationality.

---

<sup>4</sup> Chuang-Tzu, *Basic Writings*, trans. Burton Watson (New York: Columbia University Press, 1964), p.7.

<sup>5</sup> Robert Eno, “Zhuangzi: The Inner Chapters,” Indiana University, accessed Feb 1, 2018, <http://www.indiana.edu/~p374/Zhuangzi.pdf>. 19.

<sup>6</sup> Tatsiana Silantsyeva, “The Triads of Expression and the Four Paradoxes of Sense: A Deleuzian Reading of the Two Opening Aphorisms of the *Dao De Jing*,” *Dao*, (2016): 358.

<sup>7</sup> Peter Hallward, *Badiou: A Subject to Truth* (University of Minnesota Press, 2003), 207.

Works in the body of my art practice function individually under a larger umbrella language of print and its non-hierarchical taxonomy. The multiplicity of printed material becomes a catalyst for dialectical habit forming and habit breaking over extended periods of time. Each artwork is in every moment at risk of becoming perceptually transformed and recycled into raw material to be used in further engagement with the material world. Digital processes and traditional media share equivalency and bleed into one another; a digital photograph transforms into drawing, a drawing acts as material for printing, which in turn becomes material apt for ephemeral sculpture, collage or deconstruction. My artworks operate in the gaps between immanence, singularity, idealism and negativity. The processes used to reach artworks in my practice are driven by a dualism that marries personal autonomy with unpredictable elements of material and alchemical entanglements.

My work is a celebration of the transience of identity of my own subjective perceptions, the art I create and my notions about the objectivity of reality. My art continues not only because of its own configurations, but also as an integral part of reality. My perception of the nature of existence is described by the feeling that what never changes is that existence is in perpetual flux. In a similar way I perceive my existence and experiences building upon themselves, changing, growing, or even falling apart, forming new forms and new perceptions as a result. One way I repeatedly catalyze these perceptual changes in my art practice is through negation.

Negation is a mode of interpretation that helps me come to terms with the end of an experience. I use the word negation because I am denying the artwork its ability to fully arrive, because to arrive is the death of experience itself. I want to traverse this mode of thought by saying yes to creation and saying no to arrival, not in a way of denying mortality, but more as a



way of prolonging life from this desire to keep open the creative space. The negation of a work simultaneously destroys its content of autonomy and produces a level of separation from the first image; its new content is that of negation itself, and sometimes even a negation of negation which, strangely, in an artistic process does not take one back to the beginning. The destruction of the artwork isn't malicious as much as it is a catalyst for evolution, openness, and change through positivity. Through this habit I can engage with my art's acquired lack of content as a means of assigning it a content of freedom and renewal by autonomously organizing its new raw forms positively.

My experimentations with negating an artwork and then reusing its fragments as materials for optimistically organizing new forms, compositions and ideas has led to the accumulation of a significant body of work. Working in this manner allows the former value associated with the work to transform and change, thus opening pathways of potential and realization. For example, my piece titled *Interstice* (figure 1) was subjected to multiple physical alterations. It was repeatedly shredded and folded as a way to reorganize it from a two-dimensional print into a three-dimensional sculpture which was then documented via photography and transferred digitally onto a matrix to be alchemically etched in nitric acid and hand printed, as seen in *Fissure* (figure 2). The cycle of making, documenting stages of destruction and reformation is repeated and temporally reinvented as new artwork comes into being as a result, as seen in *Verge* (figure 3).

My work depicts a visual struggle between language, thought and form by presenting moments of harmony, masking, unmasking, chaos and transfiguration. Art can elevate through negation. It can also disintegrate, evaporate, and dissolve back into nothingness through negation. Negation is a two-way street. Friedrich Schelling describes this street by explaining

The imagination functions by resemblance. In fact, there are not two forms of imagination but one imaginary that opens in two directions. On the one side, it gives in to the depth, which is a bottomless chasm destroying the very possibility of sense, while, on the other side, it can stabilize itself into a clear image which can be the origin of a work. Against the dispersion in endless repetition, the other aspect of the imaginary is the possibility of fixing a single, identifiable image. Such an image does not re-present a more truthful articulation of the world— how could it, since there is no such thing at the depth of the image that is the origin of the image—but it can present a sense by itself and hand it over to new repetitions through which the image can orient an experience.<sup>8</sup>

Schelling's notion of the finished image lending itself over to becoming a catalyst for new experience for its viewers is something I repeatedly use as an inspiration. I often see a fixed image as a starting point for further exploration instead of a stopping point for the individual work itself. Badiou describes the two-way street mentioned above in a similar way by distinguishing two general ways in which poetic truths escape the mediation of knowledge and habit: through lack or excess. Either

[...] the object is subtracted, withdrawn from presence by its own self-dissolution. Or it is uprooted from its domain of appearing, undone by its solitary exception, and from that moment rendered substitutable with any other object. At the same time, the subject is annulled- either made absent or made effectively plural.<sup>9</sup>

This conception by Badiou is of conceptual proximity to the many ways in which my art practice functions. The oscillation between my art objects facticity and its potential for development or replacement is always fluctuating based on my current state of mind in relation to the receptiveness of the work and the state of the world. I often feel that my work is not enough and drive it into excessivity. Other times the work begs for its own undoing so that it might be reborn as a new object entirely.

---

<sup>8</sup> Susanna Lindberg, "On the Night of the Elemental Imaginary," *Research in Phenomenology* 41 (2011): 176.

<sup>9</sup> Hallward, *Badiou: A Subject to Truth*, 198.

My practice involves a manner of making that has its roots and inspiration in how traditional forms of art (painting, drawing, sculpture, printmaking and photography) can be utilized. Using these tools and techniques of making has challenged me to invent new modes of behavior within the environment of the studio. Engagement with the materials and world around me define my studio behavior in a way that denies any sort of detailed planning or preconceived objects. My art is a result of not only its own improvisation, operation and processes, but how my daily life outside the studio informs each decision in every moment. In the creation of my work there is always a battle between letting go of my ego, losing myself in the project, and this other voice defined by self-consciousness that wants to immediately undo every action. Against being engulfed by either habit, a balance must be practiced and formed.

In *The Ethics of Ambiguity*, Simone De Beauvoir explains that “men have always striven to reduce mind to matter or to absorb matter into mind.” De Beauvoir elaborates on the human condition when she says that “It has been a matter of eliminating the ambiguity by making oneself pure inwardness or pure externality, by escaping from the sensible world or by being engulfed in it, by yielding to eternity or enclosing oneself in the pure moment.”<sup>10</sup> In my practice, these attempts at eliminating ambiguity are bouncing back and forth all the time. The choice to act is defined by my repeated desire to refuse feelings of incompleteness of both myself and my work by engaging in risky aesthetic behavior. In *Being and Nothingness*, Sartre tells us that “Man is a being who makes himself a lack of being in order that there might be being. His passion is not inflicted on him from without, he chooses it.”<sup>11</sup> To feel complete, satisfied,

---

<sup>10</sup> Simone de Beauvoir, *The Ethics of Ambiguity*, (New York: Open Road Media, 2011), 7.

<sup>11</sup> Beauvoir, *The Ethics of Ambiguity*, 10.

satiated by your work is in my opinion a goal to be strived for and to be reached only occasionally and temporarily. Beauvoir states that

Sartre's notion could be considered Hegelian in a sense that it encompasses a negation of negation. In this double negative a positive is arguably reinstated. In denying the lack in himself, man can affirm himself as a creative and positive existence. Man then supposes the failure and at the same time the condemned action finds its assurance as long as it is a manifestation of existence.<sup>12</sup>

What I am trying to communicate with my work is of a similar notion. Sisyphus may have been condemned to push the boulder up the hill again and again, but the repeated action gives his condemned life meaning, purpose, and positivity. Finding new ways to push the boulder, or to run down the hill chasing it with enthusiasm affirms action and continued manifestation of existence. In my work, the possibility of pushing the boulder over the hill is in each attempt ridiculously renewed with a faith in the ambiguity of experience itself. In this way Sisyphus and the boulder give each other a sense of agency, a sense of purpose. Similarly, in *The Restlessness of the Negative*, Jean Luc Nancy eludes to Hegel's philosophy when he explains

The point of the present is neither to be "believed in" nor "known." It is to be *experienced* [...] The point is the passage. It is not only the passage from a "one" to an "other", but the one, in this passage finds its truth in the other [...]: the significance of becoming, as of every becoming, is that it is the reflection of the transient into its depth.<sup>13</sup>(...) What is asked of thought, consequently, is nothing other than this: to not give up on the inscription of the absolute in the present, such that no present, whatever its form (past, present, or to come), is absolutized.<sup>14</sup>

An example of how this trajectory of thought reveals itself can be seen in one of my recent works titled *River* (Figure 4). River is the result of months of work in the Intaglio

---

<sup>12</sup> Ibid., 12.

<sup>13</sup> Jean-Luc Nancy, *Hegel: The Restlessness of the Negative* (University of Minnesota Press, 2002), 14.

<sup>14</sup> Ibid., 28.

printmaking process. I gathered several of what I assumed to be complete artworks titled *Collapse (Figure 5)*, *Transmission (Figure 6)*, and *Radiation (Figure 7)* and inserted them into a laser cutting machine, creating a heap of consistently cut curvilinear scraps of material.<sup>15</sup> Watching my work disappear before my eyes in the laser cutter creates a feeling of acceptance and excitement in a way that is equal to watching work manifest for the first time. These paper scraps were then used as a foundation for new experience and experimentation with the acquired raw material. Each of the individually de-assembled prints were eventually merged with one another to create an immanent work whose invention was the result of risks taken and improvisational investments. *River* represents months of trial and error, failures and successes, days of both despair and joy, presented as a woven conglomeration of experience. It's wave-like qualities reflect the flow of life and the breath of reality. The piece has been left in its current state for the time being, but the experience of its creation has offered insight to be carried on in the technique of forming new artworks in the future.

Beyond learning from my own aesthetic experiences, I am constantly searching for relevant art historical inspiration. A contemporary artist who I find especially intriguing is Christopher Wool. I was blessed enough to be able to meet Wool in 2014 and watch him create work in a studio environment fitted for printmaking. The day before Wool's arrival I had seen his retrospective at the Guggenheim in New York. Wool's creative choices in the print shop ran counter to traditional notions of print etiquette. Wool was more interested in squishing blobs of ink between cardboard found in the trash from atop a ladder than any other form of usual behavior. I realized later that this part of his process was raw preliminary experimentation, sketches for a disembodied future image. Watching Wool work that day expanded my

---

<sup>15</sup> Examples of similar veins of research in this mode can be seen in Figures 4,7, 9 and 10.

perception of what a print could be and mean. It provided me with a new vocabulary of possibilities. Wool incorporates the language of print throughout various bodies of work, but his series of ‘grey paintings’ has always stood out for me and remain a fresh personal inspiration. The whimsical spray-painted lines of his gray paintings are cut apart, negated, erased with large turpentine-soaked rags, or covered with thick white smears of paint and then photographed and re-presented through printed layers; removing the artist’s hand completely.<sup>16</sup> Each work becomes original through changes caused by positive negation (‘yes’, ‘but’) of each mark or act. This is exemplified in the way that much of Wool’s work seems to be derivative of some other layer of work. This element of Wool’s process, although derivative, is not chronological in that he may appropriate a work from the distant past as opposed to the work created just previously. As Marga Paz has claimed, his work in this series essentially *creates itself through its own destruction*.<sup>17</sup> I find it both fascinating and hilarious that in the 1980’s painting was being declared “dead,” and even more fascinating was the language surrounding Wool’s work at the time. Wool was keeping painting “alive” through its radical erasure.

In early 2017, I visited an exhibition featuring contemporary artist Mark Bradford and the Abstract Expressionist artist Clyfford Still called *Shade* at the Denver Art Museum<sup>18</sup>. *Shade* underscored the legacy of Abstract Expressionism and Bradford’s exploration of abstraction’s power to address social and political concerns.<sup>19</sup> The show featured works by Bradford that were less focused on his usual presentation of literal language in favor of highlighting the way he chose to juxtapose values, contrasts, and textures of his materials. What inspired me about this

---

<sup>16</sup> Examples from this series of work by Christopher Wool can be seen in Figures 12 and 13.

<sup>17</sup> Casaban, Paz, Rimaneli. 6 de abril-21 de mayo de 2006, *IVAM Institut Valencia d’Art Modern*. (Strasbars: Editions de Musées de Strasbourg, 2006) 221.

<sup>18</sup> An example of work from this exhibition can be seen in Figure 14.

<sup>19</sup> “Shade: Clyfford Still/Mark Bradford,” Denver Art Museum, accessed Feb 9, 2018, <https://denverartmuseum.org/exhibitions/shade-clyfford-still-mark-bradford>

exhibition was Bradford's use of paper as a medium to point to his politics and his aesthetic choices that were filtered through collage, *décollage*, layering, and excavation. In an interview with ART21 Bradford explains

My practice is *décollage* and collage at the same time. *Décollage*: I take it away; collage: I immediately add it right back. It's almost like a rhythm. I'm a builder and a demolisher. I put up so I can tear down. I'm a speculator and a developer. In archaeological terms, I excavate and I build at the same time.<sup>20</sup>

To excavate can be to look deep into the past or to delve into the moment just before the present. Excavation can also be metaphorically pensive, to reveal what makes an object, mind or situation *work*. To remove material suggests both an emptying and a replacement, either of the void created by the removal or to a new location entirely. Where the removed material lands or what happens to fill its place is a matter of phenomenal intuition towards necessity. In the same interview Bradford states that "It was revolutionary for me that you could put things together based on your desire for them to be together. Not because they were politically correct, not because they are culturally comfortable or sociologically safe, but because you decide they're together."<sup>21</sup>

My work also evolves through the dilation and distillation of past experiences by excavation. The fragmented remains of my past experiences leak into the present in ways that prevent them from coagulating into aesthetic law by the ways in which they change through each act.<sup>22</sup> Excavation can happen both as a localized instance or be utilized to transfigure previous works into perceptually fresh forms. Simon de Beauvoir explains clairvoyantly that

The goal toward which I surpass myself must appear to me as a point of departure toward a new act of surpassing. Thus, a creative freedom develops happily without ever

---

<sup>20</sup> "Politics, Process, and Postmodernism: Mark Bradford," Art21, accessed February 10, 2018, <https://art21.org/read/mark-bradford-politics-process-and-postmodernism/>

<sup>21</sup> *Ibid.*

<sup>22</sup> A visual example of how I integrate excavation into my work can be seen in Figures 7,10 and 11.

congealing into unjustified facticity. The creator leans upon anterior creations in order to create the possibility of new creations.<sup>23</sup>

My stance is that the chain of signification for the visual language germinates laterally around a void of historical grounding. Each act of upheaval and reuptake has in its sights the possibility of creating a new foundation, a new beginning. In the process of reaching for revelation what is realized is that the act of creation is the very ingredient for the alimentionation of the propellant void. In a similar way, Bruno Latour's reflections on Etienne Souriau's *Modes of Existence* suggest that "...we perhaps try *alteration* as a mode of *subsistence*, instead of always going back to look for the substance lying beneath the alterations."<sup>24</sup>

The process of continually sending digital information and physical materials on journeys through various aesthetic gauntlets enables the discovery of a multiplicity of phenomenological surprises previously unbeknownst to the direct reality of the human mind. What is revealed in these art objects is the inherent life of manifestation presenting itself as worldly emanation of the one and the other. Bodies are formed as images or objects and the qualities of these bodies reflect the experiences collected in their transition towards creation or into nothingness. Each artwork dialogically translates a memory of interactions and experiences of its own *life-lived*. The artworks inhale and exhale. Their aesthetic suspension fights itself, bulging and contracting in the attempt to break free into movement towards or against organization and conclusion. In their static state they *suffocate* and gasp for the metaphorical oxygen of creation or destruction, begging their spectator for visual and material re-activation through the reflexivity of a situational body or mind. Their existence is paradoxical in the way they instigate directional confusion towards optimism or pessimism in their viewers. Are these artworks formed or

---

<sup>23</sup> Beauvoir, *The Ethics of Ambiguity*, 28-30.

<sup>24</sup> Bruno Latour. *Reflections on Etienne Souriau's Les Different Modes d'Existence*. 12.



deformed? Are they growing or decaying? Is reality collapsing or expanding? What protects us from our own dissolution and the other from divulging itself?

My work manifests in form what language is unable to announce. In turn, the work is susceptible to transition towards an explanation. What follows is often an exercise of *retraction*. According to Giorgio Agamben, "...*retraction* supposes that the author can continue to write the books he has already written, as if they remained until the end fragments of a work in progress, which for this reason tends to blend with life."<sup>25</sup> Agamben also asserts that "creation was not accomplished on the sixth day but continues infinitely, since if the world ceased to be created even only for one moment, it would be destroyed."<sup>26</sup> The importance of this point is that the author (or the artist) is treating their material anew. This Western notion of manifestation and creation translates directly into what inspires me about Eastern thought and Taoism. It is the idea that the origin runs through-and-with each passing moment and object of manifestation into infinity.

The Tao is like a well that is never used up and the more you say about it the less you understand. Chuang-Tzu experiments with the limits of language when he states

There is that which has begun; there is that which has not yet begun to begin; there is that which has not yet begun to begin to begin. There is that which is; there is that which is not; there is that which has not yet begun to be that which is not; there is that which has not yet begun to begin to be that which is not. Suddenly, there is that which is not, but I don't yet know whether being that which is not is being or not being.

Now I have said something, but I don't yet know whether what I have said has actually said anything or whether it has actually not said anything.<sup>27</sup>

---

<sup>25</sup> Giorgio Agamben. *The Fire and the Tale*. California: Stanford University Press. 91.

<sup>26</sup> Ibid.

<sup>27</sup> Eno, "Zhuangzi: The Inner Chapters." 19.

It seems as if the goal is to translate the loudest silence, the ineffable, even though the very nature of the task is presupposed an *undoing*. In reaching for and trying to explain attempts towards transcendence and right living we are limited to sharing our notions with words and form as our mediums. Trying to name that which is characteristically unnamable is an infinite endeavor of servitude and relationship with the one and the other. Agamben eludes to this naming when he explains

It is this lack of a name that makes it so difficult for those who would have something to say to take the floor. Only the cunning and the stupid speak, and they do it in the name of the market, the crisis, pseudo-sciences, acronyms, institutions, parties, ministries, often without having anything to say.

Those who, in the end, are brave enough to speak know that they speak—or, if need be, keep silent—in the name of a name that is missing.<sup>28</sup>

Here we get the notion that to name is to be complicit. How can we not be? We are finite beings. Our bodies and minds only allow us to travel in the modes and senses available to us. It is through these limited pathways that my work squeezes its paradoxical content against finitude into aesthetic allusion. Not only this, but my works availability towards nothingness allows its metaphorical exclusions, dissolutions and obscurations to promote an awareness of what is missing. This body of work has revealed that in practicing the creation of art, cyclical relationships emerge, patterns form and deform, and awareness is always fluctuating. My work is only one piece of a puzzle formed by the relationship it has to a multitude of discursive practices, material entanglements and subjective accounts. The point has become to push and reconfigure our individual doings, beings and experiences to their limits of dissolution. The slices we have created in both the world and our minds separate the way we each conceptualize consensus reality by individualizing it. Against doxa, singular entities bring something

---

<sup>28</sup> Agamben. *The Fire and the Tale*. 67.

individual and unique to the table. The entirety of these different individual elements forms a picture that eventually reveals commonalities within a bigger plane. This formation allows us to see time and existence all at once, but its edges are undefined and new pieces of it appear every day. My job is to continue putting them together.

FIGURES



*Figure 1, Interstice, Intaglio, 19x19 in. 2017.*



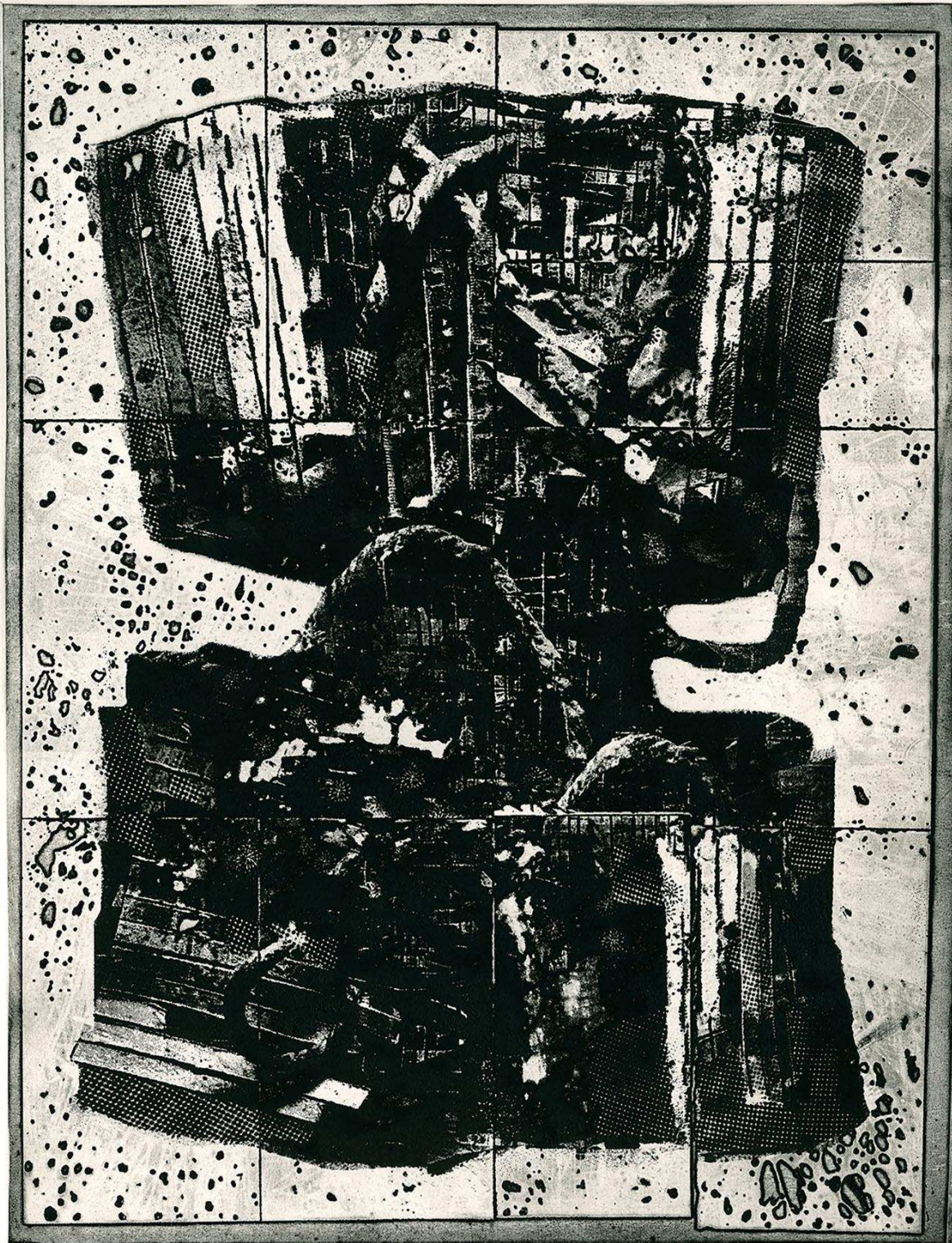


Figure 2, *Fissure, Intaglio*. 20x16 in. 2017.





*Figure 3. Verge, Mixed Media Collage, 20x16 in. 2017.*





*Figure 4. River, Mixed Media Collage. 48x60 in. 2017.*





*Figure 5. Collapse. Intaglio. 20x20 in. 2017.*





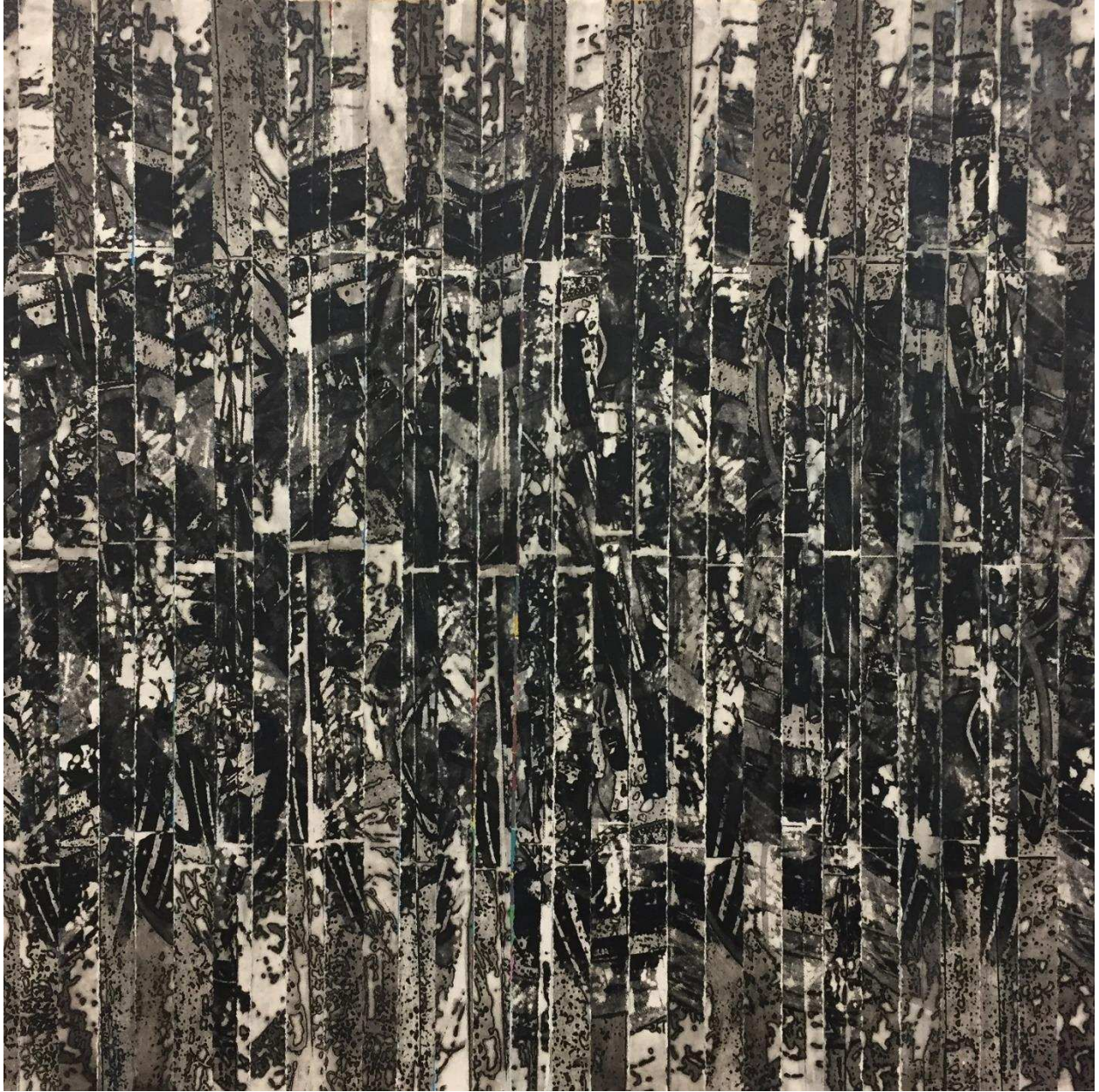
*Figure 6. Transmission. Intaglio. 20x20 in. 2017.*





*Figure 7, Radiation. mixed media, 24x24 in. 2017.*





*Figure 8, Untitled, Intaglio Collage, 24x24in. 2017.*





*Figure 9, Bulge, Intaglio Collage, 16x16, 2017.*





*Figure 10, Untitled, mixed media, 20x20 in. 2017.*





*Figure 11. untitled, mixed media, 24x24 in. 2017.*



Figure 12. Christopher Wool, *Untitled*. 2009. Silkscreen on linen, 126" X 96". <http://wool735.com/cw/images/>(Accessed May 2016)

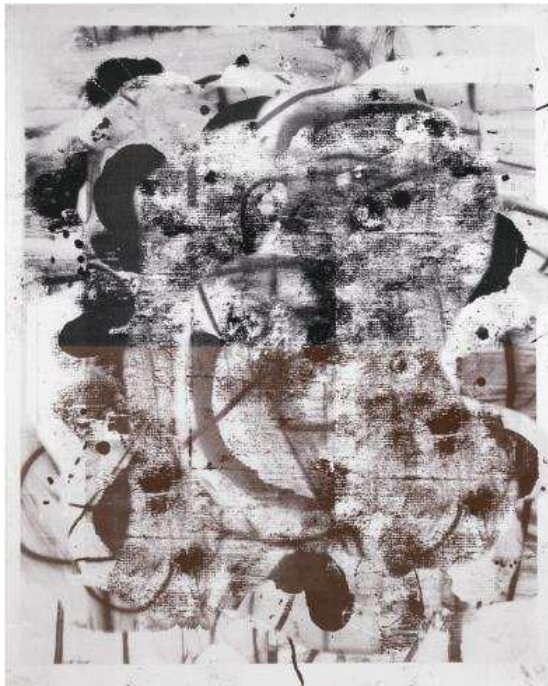


Figure 13. Christopher Wool. *Untitled*. 2009, Silkscreen ink on linen, 120" X 96". <http://wool735.com/cw/images/>. (Accessed May 2016)



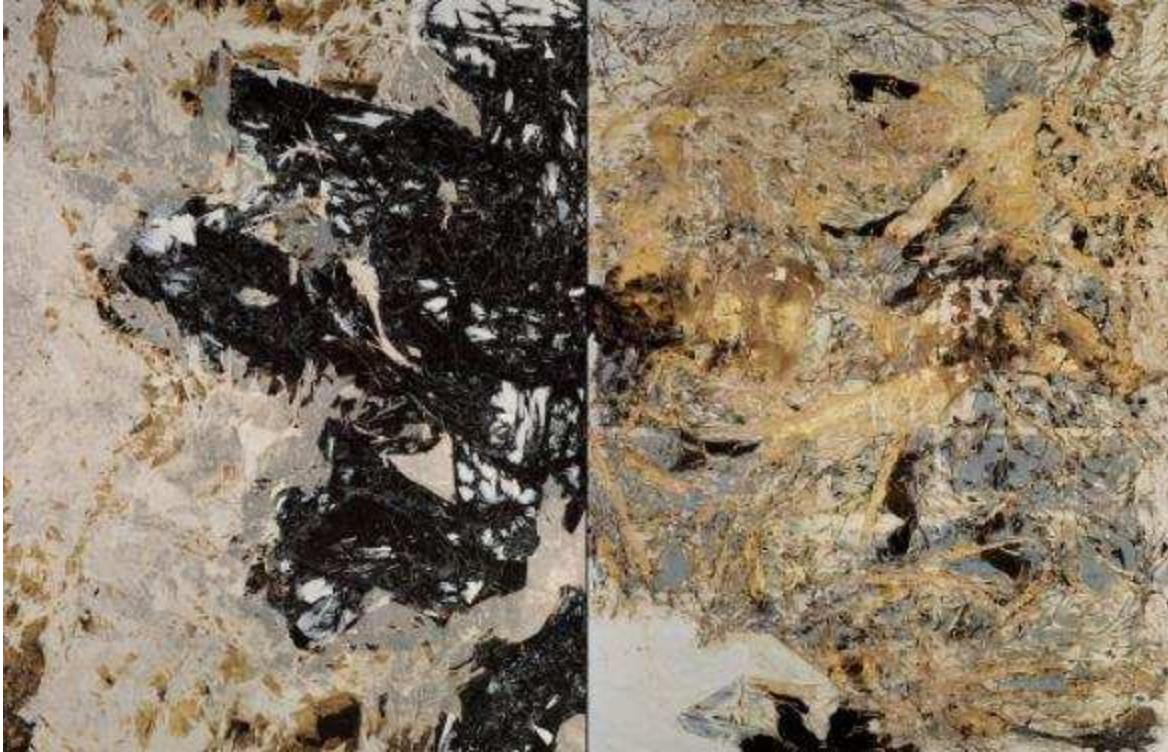


Figure 14. Mark Bradford, *Realness*, 2016. Mixed media on canvas; 108-1/4 x 168-1/2 in. Denver Art Museum Collection. Accessed Feb. 2018. <https://denverartmuseum.org/exhibitions/shade-clyfford-still-mark-bradford>



## BIBLIOGRAPHY

- Agamben. *The Fire and the Tale*. California: Stanford University Press, 2017
- Art21. "Politics, Process, and Postmodernism: Mark Bradford." Accessed February 10, 2018.  
<https://art21.org/read/mark-bradford-politics-process-and-postmodernism/>
- Beauvoir, Simon. *The Ethics of Ambiguity*. New York: Open Road Media, 2011
- Casaban, Paz, Rimaneli. 6 de abril-21 de mayo de 2006, *IVAM Institut Valencia d'Art Modern*. (Strasbars: Editions de Musees de Strasbourg), 2006
- Chuang-Tzu. *Basic Writings*. Translated by Burton Watson. New York: Columbia University Press. 1964
- Eno, Robert, "Zhuangzi: The Inner Chapters," accessed Feb 1, 2018.  
<http://www.indiana.edu/~p374/Zhuangzi.pdf>
- Graham, A. C. *Disputers of the Tao: Philosophical argument in ancient China*, La Salle (Illinois): Open Court, 1989
- Hallward, Peter. *Badiou: A Subject to Truth*. Minnesota: University of Minnesota Press, 2003
- Latour, Bruno. "Reflections on Etienne Souriau's Les Different Modes d'Existence." *The Speculative Turn: Continental Materialism and Realism*, re.press (2011)
- Lindberg, Susanna. "On the Night of the Elemental Imaginary." *Research in Phenomenology* 41 (2011)
- Mitchell, Stephen. *Tao Te Ching: A New English Version*. New York: Harper & Row, 1988
- Nancy, Jean-Luc. *Hegel: The Restlessness of the Negative*. Minnesota: University of Minnesota Press, 2002
- Silantsyeva, Tatsiana. "The Triads of Expression and the Four Paradoxes of Sense: A Deleuzean Reading of the Two Opening Aphorisms of the Dao De Jing", *Dao* (2016)