

THESIS

(RE)PRESENTING HABIT

Submitted by

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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION BY STEFANI M. ROSSI ENTITLED (RE)PRESENTING HABIT BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS.

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ABSTRACT OF THESIS

(RE)PRESENTING HABIT

In my work, I cultivate intimate encounters that invite people to contemplate the larger narratives in which we participate. I (re)present objects in order to create microcosms of these narratives. Over the last three years, my interest in stories revealed by artifacts of daily living, particularly those used in significant routines, led to my investigation of the lingering evidence of habitual consumption: receipts, wrappers, and disposable containers.

When recontextualized, these ephemera remain potently descriptive of the activities for which they were originally purposed. The things we live among, what we strive to possess, the detritus we try to eliminate—these all shape our notions regarding beauty, position, status, and belonging. Through staged scenarios that incorporate carefully rendered illusions of trash, sometimes incorporating the material presence of these leftovers themselves, *In Memoriam* construes habitual consumption to be an act of petition, a process of recollection, and an expression of devotion.

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In my work, I cultivate intimate encounters that invite people to contemplate the larger narratives in which we participate. I (re)present objects in order to create microcosms of these narratives. In the past, I did so primarily with glass and ceramic objects, lasting objects, arranged to suggest narratives of cultural intersection. Over the last three years, my interest in stories revealed by artifacts of daily living, particularly those used in significant routines, led to my investigation of the lingering evidence of consumption: receipts, wrappers, and disposable containers.

When recontextualized these ephemera remain potentially descriptive of the activities for which they were originally purposed. The things we live among, what we strive to possess, the detritus we try to eliminate—these all shape our notions regarding beauty, position, status, and belonging. Through staged scenarios that incorporate carefully rendered illusions of trash, sometimes including the material presence of these leftovers themselves, *In Memoriam* construes habitual consumption to be an act of petition, a process of recollection, and an expression of devotion.

Two antecedents provide the conceptual and formal basis for my explorations. The first regards still life painting as a mode of social commentary. The second relates to the devotional form of votive altars. Both relate to a practice of memorializing that which is highly valued.

Microcosms of Macro-Dissonance

In *Looking at the Overlooked*, Norman Bryson posits that still life painting is best understood as a series of genres related primarily by subject matter: inanimate objects.¹ One such genre that closely parallels my interests emerged during the seventeenth

century in the Dutch Republic. *Pronkstilleven*, or the still life of display, presents artifacts intended to simultaneously tantalize the senses and repel the conscience.² While this mode of still life functioned similarly to *vanitas* paintings,³ *pronkstilleven* used a different pictorial strategy, relying upon popular associations with desirable trade items in order to imply meaning.

Commissioned by and marketed to a rising merchant class, these displays were visual taxonomies describing the accumulation of luxury imports procured through newly established routes of foreign trade.⁴ Capitalizing on sensual appeal, and trusting in the



Figure 1
Still Life with Orange Peaches and Wine,
 1663, by Willem Kalf (1619-1693)

capacity of mimetic representation to evoke desire, the paintings enshrine and immortalize tables laden with spice, porcelain, unique serving vessels filled with beverage, and cut citrus fruits dripping with plenty. But *pronkstilleven* also reflect the deep ambivalence of a society at once obsessed with the acquisition of wealth and troubled by the inevitable social and moral conflicts it precipitates.⁵ Treasures balance on end or appear to be slipping off the boundaries of a

ledge, poised to shatter (Figure 1). The duplicity of desire and anxiety in the paintings is not accidental; they are both an acknowledgment, even a celebration, of material culture and an admonishment against it.

This type of image epitomizes Edmund Burke's concept of the sublime. To greatly simplify the complex argument set forth in his 1757 work *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, the sublime is that which, like God, is at once magnificent and terrible.⁶ Burke argues that the sublime can evoke the strongest emotions a person may experience, such as "awe, wonder, dread, fear, and terror," because it captivates the attention and inspires the imagination to the point of visceral astonishment.⁷

Images that contain such palpable dissonance and also possess strong commentative potential significantly influence my choice of subject matter and my engagement with the still life tradition. Similar to the Dutch painters, I chose to interpret the place and function of import commodities. However, rather than focusing on products that are almost exclusively the purview of economic elites, I investigated widely proliferated imports: chocolate, petroleum, sugar, and coffee (hereafter referred to as the tetrad). While many consider them commonplace, they are highly prized, significantly impact of the ebb and flow of global markets, and, like the wares that captivated Dutch attention, elicit desire.⁸ My interpretation of these subjects is guided by the tenor that surrounds their consumption.

Consecrating the Mundane

Karl Marx defined a commodity as "an object outside us, a thing that by its properties satisfies human wants," and acknowledged that such wants may "spring from the stomach or from fancy."⁹ He described Commodity Fetishism as the phenomenon by which goods are ascribed intrinsic value that is completely disassociated from the human

labor necessary for their production. Marx claims that commodities become “social hieroglyphics,” a language of symbols that bespeak more than economic realities.¹⁰ Once fetishized, a product’s value is determined subjectively, based upon some association with or perceived benefit granted by the commodity itself.¹¹

I and countless others regularly consume the commodity tetrad. We approach them without hesitation, without misgiving, and typically with great anticipation, as though a cup of coffee or chocolate bon-bon had the capacity to shift cosmic movements in our favor. These products are ascribed significance beyond their ability to satisfy tastes or pragmatic needs. Craving, compulsion, and heightened expectation factor into the reception and use of these particular goods.¹² As Marx described, their qualities become recognized as metaphysical.

It is for this reason that I began considering the use of commodities in a pseudo-religious paradigm, examining forms that echo those used in spiritual devotional contexts. Commonly accepted elements that distinguish ritual activity from other habits include: participants with defined roles, artifacts specific to the activity, some sort of scripted interaction between role players, a relevant audience who will witness the interaction, and lastly, an expectation or experience of transformation.¹³ According to this understanding of ritual, the act of purchasing and consuming any of the tetrad can be considered ritual activity.¹⁴ In this paradigm of ritual, rather than considering the commodity the artifact, the tetrad becomes one of the role-players, its status elevated to sacred. And the artifacts, the dispensable leftovers, become the evidence of repetitive attempts to access the divine.

Offerings and Exchanges

This leads me to the second antecedent of my work: votive altars and votive paintings, devotional forms still used today by several religious traditions. Rather than list the variants in type and method of use, here I will distill the essential qualities of votive painting and altars that I have appropriated and conflated with the commentative potential of still life painting.

Votive altars are spaces of interaction with the sacred. This interaction takes place predominantly through the offering of prayers and gifts, sometimes accompanied by the symbolic lighting of candles, an indication of the illuminating presence of the divine.¹⁵ Offerings are received by a divine representative, such as an ancestor, an element of nature, or the essence of a saint. Such altars tend to be intimate in scale, accessible to a broad demographic, and can be found housed in sacred spaces as well as out among the bustle of daily life.

Ex-votos are one type of offering. They are essentially painted prayers composed in response to one of three scenarios: petitioning the divine for a favor, offering gratitude for a miracle granted, and recollecting such favors with a sense of celebration.¹⁶ The paintings typically depict the divine representative to whom the offering is presented, the scenario about which prayer is being offered, and some sort of textual narrative that clarifies the desired outcome of interaction with the divine. Like prayers, these images are most often intimate, individuated representations of a moment in time. The object itself is both “token and mediator of thanks” offered.¹⁷ By offering the image in a sacralized context, exchange with the supernatural becomes activated, whereby petitions may be granted, thanks given and grateful memories received.¹⁸

Petitions

I consider the triptych *A Recipe for Love (parts 1-3)* an example of one type of petition—that of requesting favor (Plates 1-4). Here the interaction is with chocolate, and the request is for love. Ironically the compositions depict only wrappers, an indication that the act of consumption has already taken place. I chose to represent packaging specifically associated with Valentine’s Day, a hyper-commercialized holiday that attributes to chocolate the ability to garner affection and love. The scale of the work intimates an individuated experience. Much like the voicing of musical cords, maintaining a small scale allows the paintings to be intimate invitations rather than propagandistic shouts.¹⁹ Functionally, the smaller scale physically limits how many viewers may look closely at the paintings at one time, a strategy I return to in other works. Individuated viewing reinforces the sense of individuated narrative. It is likely that one person has accumulated these mounds of scalloped wrappers, far more than could fit into one box. And the three separate images infer the repetition of this request: perhaps the supplication remains unfulfilled.

Out, a series of twelve 8x8-inch panels, represents a second type of petition: requesting rescue from impending danger (Plates 5-13). In this case the product consumed is petroleum, only in two different forms: gasoline and soap.²⁰ It is both the source of danger and the promise of salvation. The request is offered to soap, associated with cleansing, both physical and metaphoric. The series depicts several rather generic soap bars in various stages of being unwrapped and used. As the soap diminishes, a stain of filth emerges and grows. Image transfers of my own gas receipts and the emerging stain add visual texture that whispers the scenario from which rescue is required: credit

debt, addiction to gasoline, and the saccharine invitation, “Thank you! Come again!”(Plate 13). Repetition in these images indicates the compulsive practice of both consuming and cleansing. This compulsion is reinforced by the title, an allusion to Shakespeare’s Lady Macbeth, who so poignantly demonstrates the frantic desire to expunge guilt.²¹

Thanksgiving

I explored this relationship between oil and soap from a slightly different vantage point in *Obsession* (Plates 14-17). Here I intentionally referenced my memories of Catholic votive altars in the form I constructed. Light becomes the primary animating element, and in order to examine the piece more closely, a viewer must physically modify his or her position either by bowing or kneeling. To amplify the connection between oil and soap, this time I imbedded my receipts²² in hand-poured soap bars. I found the methodical repetition involved in creating these objects congruent with the type of repetition required to accumulate the receipts; the process emulates the habit itself. When the resulting pile is illuminated from beneath, the soap emits an amber, antiseptic glow that attracts viewers to the altar. Mirrors create the illusion of the bars receding infinitely into space, an indication that they have been piling up for some time. Not unlike the *pronkstilleven* paintings, my intention was to present viewers with a paradox. The first encounter intrigues; upon closer inspection, however, the text of the receipts becomes a disquieting element. It is an altar of thanks, but to whom? The phrase, “Come again!” suggests that the viewer’s thanks is reciprocated by the commodity itself. Symbiosis ensues: consumer is offered thanks for their consumption at the same time that they offer

their conflicted appreciation for a readily available yet destructive product, systemically enmeshed with necessary tasks of daily life.²³

While sculptural, this piece is congruent with my paintings in several respects. It depicts leftovers, in this case the record of financial transaction. It also relies upon accumulation as a strategy for implying repetitive and compulsive practice. As I do for my paintings, I staged the objects, changing their context to transform them from functional tools to objects for contemplation.²⁴ I return to this strategy in later works.

As in *Obsession*, I wanted to explore a similar contradiction in the paintings *Empty*, *Cup o Jo*, *Breakfast of Champions*, and *Clean Plate Club* (Plates 18-24). Again, these are not enormous paintings intended to physically overwhelm a viewer. They are intimate spaces of invitation. Receipts envelop or pour out of vessels typically used in the act of consuming food: a cup, plate, and bowl. On the most essential level, consumption is the act of pursuing fullness. Whether the appetite is physical or metaphoric, the responsive action is to ingest, or devour, until hunger is sated. If satisfaction does not last, some interval of repetition emerges, cycle ensues, and the act of consuming becomes a habitual practice for renewing a state of contentment. Considered in light of the pseudo-religious facet of consumption, the receipt becomes the record of supernatural intervention: an offering was given, a favor was granted. The somewhat common accumulation of paper indicates that the request for favor has been revisited. They are collected, reexamined, and carefully rendered because the record of exchange is all that remains. The promise of fulfillment is seductive, yet it is a promise which commodity cannot ultimately satisfy.

Recollection

But what about cases in which the commodity petitioned does seem to deliver? I chose to explore this dynamic in regards to sugar and coffee. The installation piece *Just One* is comprised of two elements: a representation of a recontextualized, isolated chocolate cupcake and a precariously balanced stack of pristine baking cups (Plates 25-27). My intent in this piece was to convey the conflict between moderation and excess. Our bodies are predisposed to crave refined sugar and the physiological pleasure it triggers.²⁵ The painting functions as the Platonic ideal: Form of Cupcake (one step removed).²⁶ The wrappers, animated by light, then imply the number of times someone may have enjoyed consuming that which is idealized. They do not necessarily indicate an individuated practice. Instead, the wrappers could have been left by numerous people, paying homage to Cupcake, the pleasurable experience they had, and the connection that such experience gives them with a broader community.

Much, a compilation of small paintings of disposable coffee cups and used industrial coffee filters, directly appropriates an altar form (Plates 28-30). The filters, still textured with residual grounds, and with scalloped edges reminiscent of baking and candy cups, appear to be halos surrounding the represented cups. Each painting was completed within forty five to ninety minutes, the span of time I typically use to sip a cup-o-jo and experience its 'benefits.'²⁷ Coffee, like sugar, reacts with our body chemistry in a way that encourages pleasure, alertness and addiction. Coffee culture, additionally, encourages a psychological pleasure: it is not uncommon to use coffee as a means of developing social connections.²⁸ Therefore, I chose to solicit local coffee houses to furnish the used filters, creating work from items used in the collective practice

of coffee consumption. I also gathered used coffee cups from friends and students to use as references for the paintings. The materials in *Much* are the result of three months of accumulation, representing what was used to brew approximately half of the coffee consumed on the main drag in Old Town, Fort Collins.²⁹ I arranged the images and filters on the vertical plane to emulate Byzantine icons that depict congregations of saints. The arrangement infers that, like a saint, coffee has performed miracles and is now venerated for its history of conferring divine favor. Stacked beneath the haloed paintings, an abundance of additional filters balance precariously; they await some faithful attendant who, through the act of remembering past favors granted, will help them join the assembly of consecrated cups.

Afterglow approaches recollection from a slightly different vantage point (Plate 31). It depicts a closely cropped view of disposable coffee cups, clustered tightly, many crumpled, their utility exhausted.³⁰ The painting is much larger than its counterparts, making the cups monumental in scale and visually accessible to several viewers at once. The viewing experience parallels the cumulative practice that resulted in the pile. Visible text indicates the diversity of habits present; these vessels have been deposited by patrons ranging from the McDonald's devotee to the local coffee house loyalist. Here, the commodity takes on a quality of omnipresence: it is accessible to anyone, and can therefore offer to everyone rescue from fatigue, from isolation, and from deprivation. Light, a metaphor for divine wisdom and presence, is the principle animator in the image. Coffee is transfigured: its light bathes the cups, gratified as it surveys the offerings left on its behalf—waste and rubbish. Trash, the underbelly of consumption, becomes the gift received with appreciation by the divine.

Such rubbish is transformed in *Devotion* as well (Plate 32). Pristine coffee filters delicately balance to encircle a disposable coffee cup covered with gold leaf. With light emanating from its base, the scenario is reminiscent of a Buddha emerging from the Lotus flower, Christian saints residing in clam-shell niches, or the form upon which Botticelli presents his Venus. Gold, typically reserved for only the most valuable objects, is lavished on paper and plastic. The cup is no longer an offering. It has been canonized, remembered as a divine representative, and a means for attaining purity, clarity, and hope. In an absurd turn of events, the transient becomes everlasting, and worthy of reverence.

Experience with material culture is nearly inescapable. Receipts, soap, disposable containers, and empty candy wrappers are ubiquitous. Refuse, recontextualized in forms that signify religious devotion, becomes the vessel for the metonymic: coffee cups deliver the sustenance of life; bon-bon cups distribute love. Commodity supplants the role of the supernatural in the most basic pursuit of sating both physical and metaphoric hunger. The residue of consumption, of this interaction with the pseudo-divine, can easily be overlooked when considered only in its daily, individuated form. The aggregate, however, is arresting: revealing the supremacy of sensual appeal, and the alarming degree of misdirected social agreement regarding what quells the cravings of “stomach or of fancy.” In the physical and illusory spaces that I create, it is this sensual paradox that I intend to offer viewers, inviting them to look, to celebrate beauty, and to contemplate the unlovely that people might rather disregard.

¹ Norman Bryson, *Looking at the Overlooked* (Cambridge: Harvard University Press, 1990), 10.

² Julie Berger Hochstrasser, *Still Life and Trade in the Dutch Golden Age* (New Haven: Yale University Press, 2007) 1.

³ *Vanitas* paintings relied upon a lexicon of symbols in order to emphasize the transient nature of life. Human skulls, deceased insects, molding bread, recently snuffed candle wicks and wilting flowers are emblematic of decay, the fragility of life, and inevitable mortality. The images were understood as didactic reminders to conform to moral conventions, and to soberly avoid the deceptive promises of economic wealth. For more detailed discussions of *vanitas*, see Sybille Ebert-Schifferer, *Still Life: A History* (New York: Harry N. Abrams, Inc., 1999) 136-145, and Charles Sterling, *Still Life Painting: From Antiquity to the Twentieth Century* (New York, NY: Harper & Row, Publishers, 1981) 47-48.

⁴ Hochstrasser, 13-21.

⁵ Bryson, 112.

⁶ Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful and Other Pre-Revolutionary Writings*, Ed. David Womersley (London: Penguin Books, 1998) 86.

⁷ Ibid, 101; Alex Scott, "Edmund Burke's *A Philosophical Enquiry into the Sublime and Beautiful*" 2002 (accessed March 3, 2010) <http://www.angelfire.com/md2/timewarp/burke.html>.

⁸ The United States Department of Agriculture Foreign Agricultural Service website, located at <http://www.fas.usda.gov/commodities.asp> (accessed February 27, 2010), provides gives import statistics for soft commodities such as Cocoa, Coffee, and Sugar. The indexes clearly show that the U.S. is one of the top consumers of all three products. The EU-27 competes with the U.S. as consumer. I am still investigating the per-capita rate of consumption. My prediction is that even though the 27 countries that comprise the EU may consume more in aggregate, the U.S. will surpass them in per-capita average. Oil imports are compared at the Central Intelligence Agency's Factbook page <https://www.cia.gov/library/publications/the-world-factbook/rankorder/2174rank.html> (accessed February 27, 2010). The 2008 estimates indicate that the U.S. consumes 19,500,000 barrels of oil per day, an amount that exceeds the consumption of China, Japan, Russia, and India combined.

⁹ Karl Marx, *Capital* (Chicago: William Benton, 1952) 13.

¹⁰ Ibid, 32.

¹¹ I think it is important to note that Marx coined the term as part of a critique of Capitalism. His description of commodity fetishism makes clear that the phenomenon is not at all positive.

¹² A note about craving: In the Christian tradition, every era privileges one or two sins and pays close attention to them in text and image. Not insignificantly, the two versions of depravity that received heightened conversation in Northern Europe during the 17th century were *gula*, or gluttony and *luxuria*, or lust. In contemporary parlance the latter is understood almost entirely to regard sexual craving. But in the seventeenth century, *luxuria*, considered one of the most dangerous sins, referred to any sort of unbridled hunger that led one to dehumanize his neighbor, or interfere with his obedience to God. The focus was, in part a reformation critique of the Catholic Church. It was also a response to sociological trends. Given the rise of a secular class that became inextricably connected with systems of economic gain, the admonishments against gluttony and *luxuria* that permeate text and image are understandable.

¹³ Denis W. Rook, "Interesting Stuff: A Commentary on *Contemporary Consumption Rituals*," in *Contemporary Consumption Rituals: A Research Anthology*, ed. Cele C. Otnes and Tina M. Lowrey (Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers, 2004), 318. For the purpose of this argument, I am content to accept 'audience' as one role player in the equation; a crowd is not necessary.

¹⁴ Ritual roles may be as simple as patron and store clerk. In this simple case, the exchange of product for cash leads to the distinguishing element: expected transformation.

¹⁵ David Freedberg, *The Power of Images: Studies in the history and Theory of Response* (Chicago: The University of Chicago Press, 1989) 138. Fr. William Saunders, "The History of Votive Candles," *Catholic Education Resource Center*, 2003 (accessed January 30, 2010) <http://www.catholiceducation.org/articles/printarticle.html?id=2996>.

¹⁶ Hans Belting, *Likeness and Presence* (Chicago: University of Chicago Press, 1994) 82-88. Freedberg, 136-138.

¹⁷ Freedberg, p 154.

¹⁸ Ibid.

¹⁹ This is what I anticipate having the paintings significantly larger would accomplish. Because that is incongruent with my intention, I chose to maintain the smaller scale.

²⁰ Norman W. Henley, *Henley's Twentieth Century Formulas, Recipes and Processes*, 1916 (accessed March 4, 2010) <<http://chestofbooks.com/reference/Henley-s-20th-Century-Formulas-Recipes-Processes-Vol3/Petroleum-Soap.html>>. According to Henley, "the hydrocarbons (as petroleum, Vaseline, etc.) are boiled with a sufficient quantity of alkali to form a soap...." The oil's reaction with an alkaline base is what causes soap to lather. Ironically, the product that stains is necessary in order to remove stain.

²¹ The famous line, "Out, damned spot! Out I say!" occurs in Act V, Scene I of William Shakespeare's, *Macbeth*, written sometime during the first decade of the seventeenth century.

²² Due to the way in which soap interacts with most receipt inks, what is actually imbedded in the soap bars are reproductions of my receipts, laser copies printed on vellum.

²³ Consider: in the course of your day, how many tasks do you complete that have absolutely no connection with petroleum? Even if one chooses alternative transportation, there tends to be a 'back-story' that involves petroleum in just about everything: socks, clothing, food, post-its, etc.

²⁴ Martin Heidegger, "The Origin of the Work of Art," in *The art of art history: a critical anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, 1998) 422-423. The idea, essentially, is that in order to consider the aesthetic and conceptual value of those things we encounter in daily life, i.e. tools, they must be recontextualized. A painting of a soap bar or a stack of bars that have been intentionally altered accomplishes this.

²⁵ Alex Jamieson, *The Great American Detox Diet* (Emmaus, PA: Rodale Books, 2005) 67-68. After reading Jamieson's description, I wonder if the reason people become so addicted to sugars, which "release opiates in the brain," is because they are hungry for pleasure. When Jamieson published her book, her data record the average American consuming 63.2 lbs of sugar per year. The sources I found estimating the total for 2009 record amounts closer to 135 lbs per year.

²⁶ The cupcake I used as a reference for this painting was part of a birthday gift given to me in 2008. It was purchased from the Butter Cream Cupcakery, a local Fort Collins establishment whose marketing tag line regarding their product is "Just like heaven...only smaller."

²⁷ The paintings are executed in oil paint on unprimed vellum. This process and the coffee filters are not archival. The materials and process reflect the transient nature of votive offerings. In many instances, offerings are painted or written on paper and left at altars, vulnerable to the inevitable degradation of time and the elements to which they are exposed.

²⁸ This idea is pervasive, and reflected in the mottos and missions of coffee houses. Consider the tagline for Mugs Coffee House, one of the establishments that contributed to this project: "Community Through Coffee." Their mission statement also reiterates the idea that consuming coffee has the capacity to amplify human connection: "The company's objective is to establish locations around the world that provide a cultural hub for all walks of life encouraging social interaction, developing social capital while providing a quality product that is recognized and appreciated by all." <http://www.mugscoffeelounge.com/mission.html>

²⁹ I am deeply indebted to Mugs Coffee House and The Bean Cycle, two of the most heavily trafficked cafes in Old Town Fort Collins. For over three months the baristas working at these establishments collected their used filters for me. Without their dutiful and generous participation, *Much* would not have come into being.

³⁰ The depicted cups are like the piles of paper offerings deposited at altars in the Buddhist and Shinto traditions, or pictures left at memorials. What is left behind has more to do with the conscience and memory of the one who offers the gift than with a holy presence.

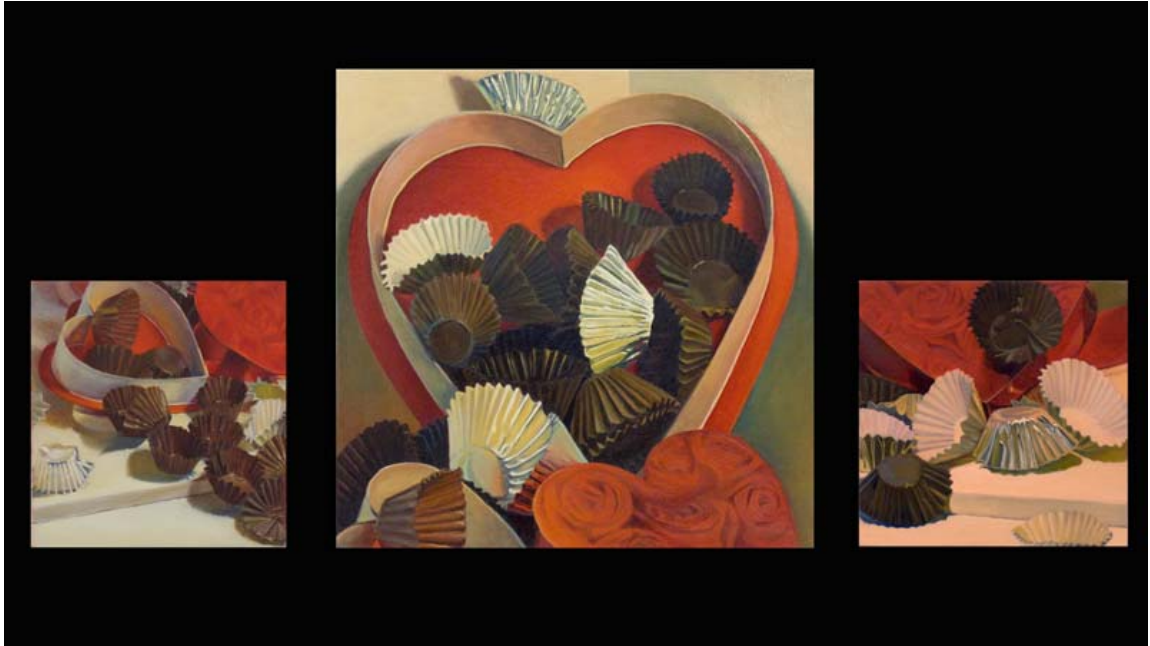


Plate 1: *A Recipe for Love (parts 1-3)*, 2009
Oil on panel, 13 ½ by 10 inches



Plate 2: A Recipe for Love (part 1), detail, 2009
Oil on panel, 5 $\frac{3}{4}$ by 5 $\frac{3}{4}$ inches



Plate 3: A Recipe for Love (part 2), detail, 2009
Oil on panel, 10 by 10 inches



Plate 4: A Recipe for Love (part 3), detail, 2009
Oil on panel, 5 $\frac{3}{4}$ by 5 $\frac{3}{4}$ inches



Plate 5: Out, installation view, 2008
Oil, image transfer, and cold wax medium on panel, 42 by 62 inches



Plate 6: Out, detail 1, 2008
Oil, image transfer, and cold wax on panel



Plate 7: Out, detail 2, 2008

Oil, image transfer, and cold wax on panel, 8 by 8 inches



Plate 8: Out, detail 3, 2008
Oil, image transfer, and cold wax on panel, 8 by 8 inches



Plate 9: Out, detail 4, 2008
 Oil, image transfer, and cold wax on panel, 8 by 8 inches

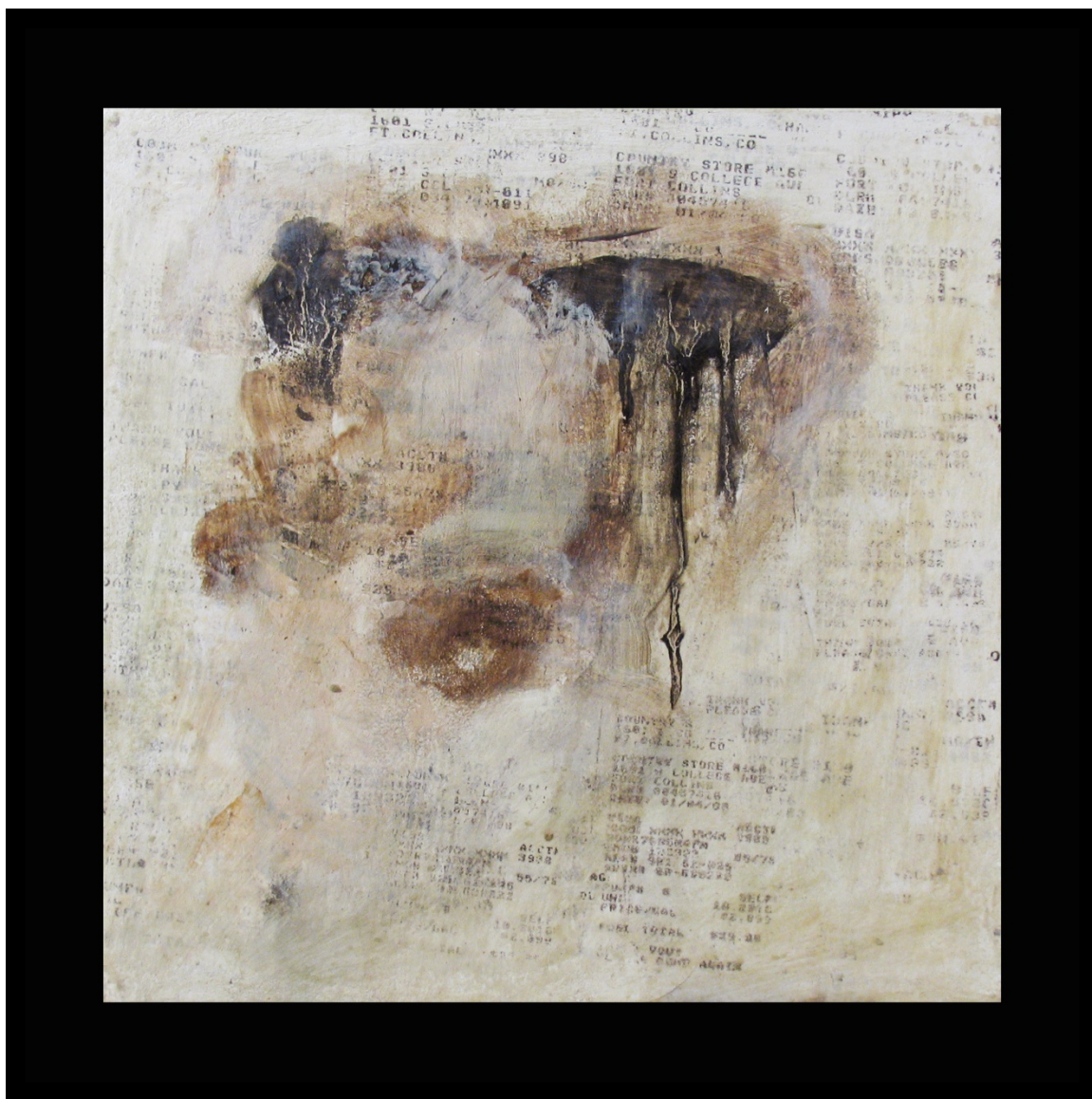


Plate 10: Out, detail 5, 2008

Oil, image transfer, and cold wax on panel, 8 by 8 inches



Plate 11: Out, detail 6, 2008
Oil, image transfer, and cold wax on panel, 8 by 8 inches



Plate 12: Out, detail 7, 2008
Oil, image transfer, and cold wax on panel, 8 by 8 inches



Plate 13: Out, detail 8, 2008
 Oil, image transfer, and cold wax on panel, 8 by 8 inches

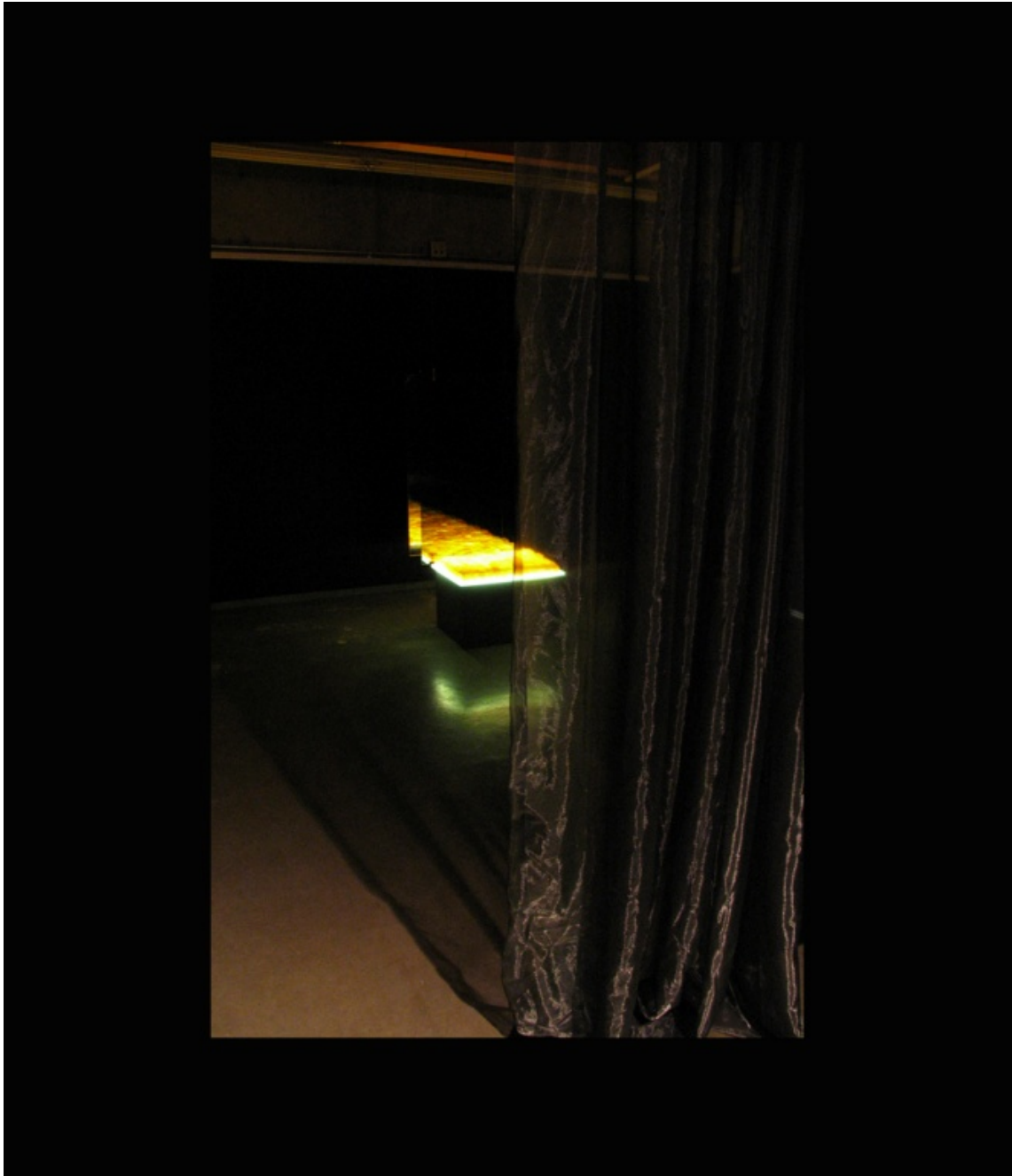


Plate 14: Obsession, installation view, 2008
Soap, gas receipts, light, glass, and mirror, 36 by 42 by 66 inches

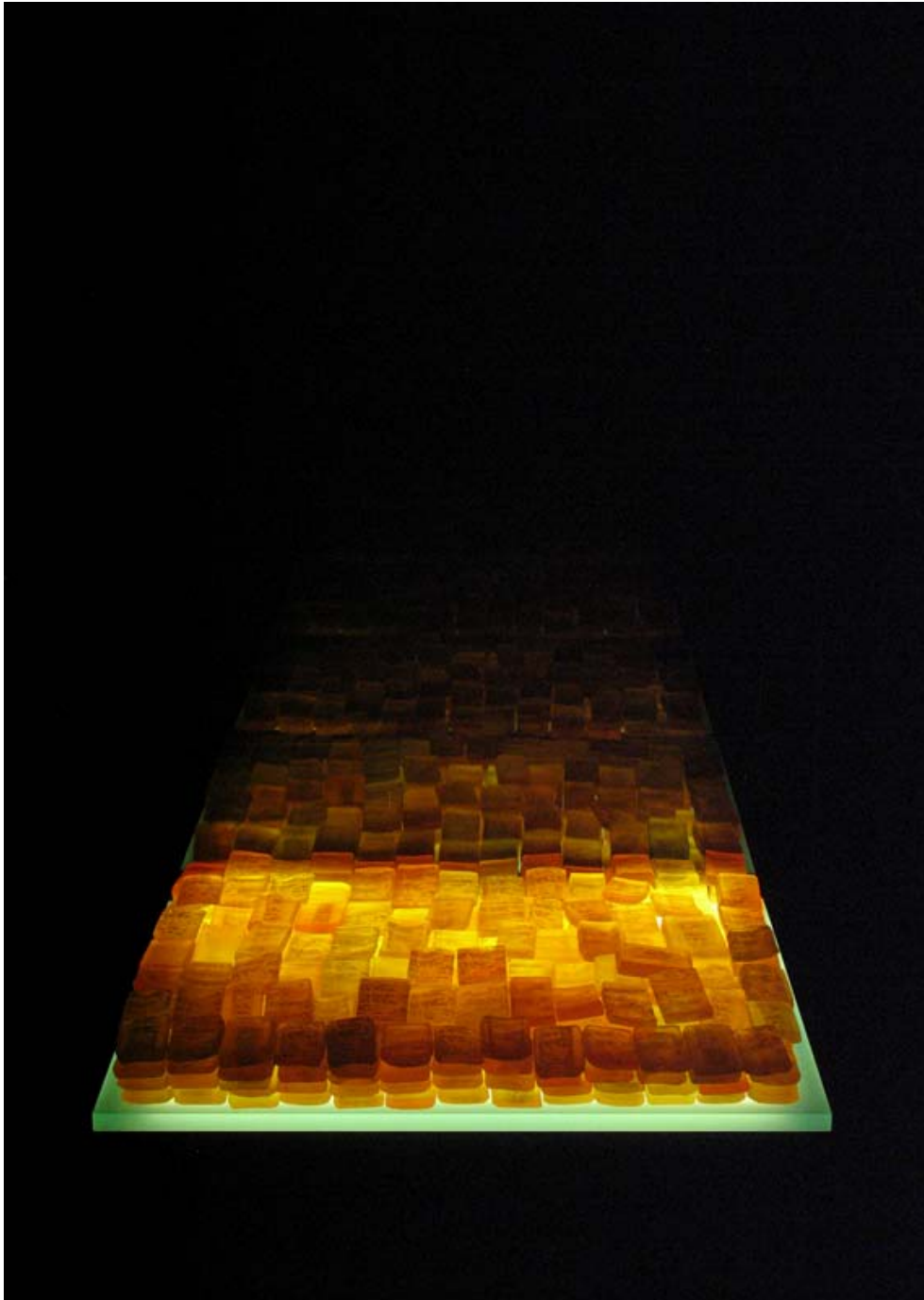


Plate 15: *Obsession*, detail 1, 2008



Plate 16: Obsession, detail 2, 2008



Plate 17: *Obsession*, detail 3, 2008



Plate 18: Empty, 2009
Oil, image transfer, and cold wax medium
on panel, 10 by 32 inches



Plate 19: Empty, detail 1, 2009
Oil, image transfer, and cold wax medium on panel, 8 by 10 inches



Plate 20: Empty, detail 2, 2009

Oil, image transfer, and cold wax on panel, 8 by 10 inches



Plate 21: Empty, detail 3, 2009

Oil, image transfer, and cold wax on panel, 8 by 10 inches



Plate 22: Cup-o-Jo, 2009
Oil on panel, 9 by 12 inches

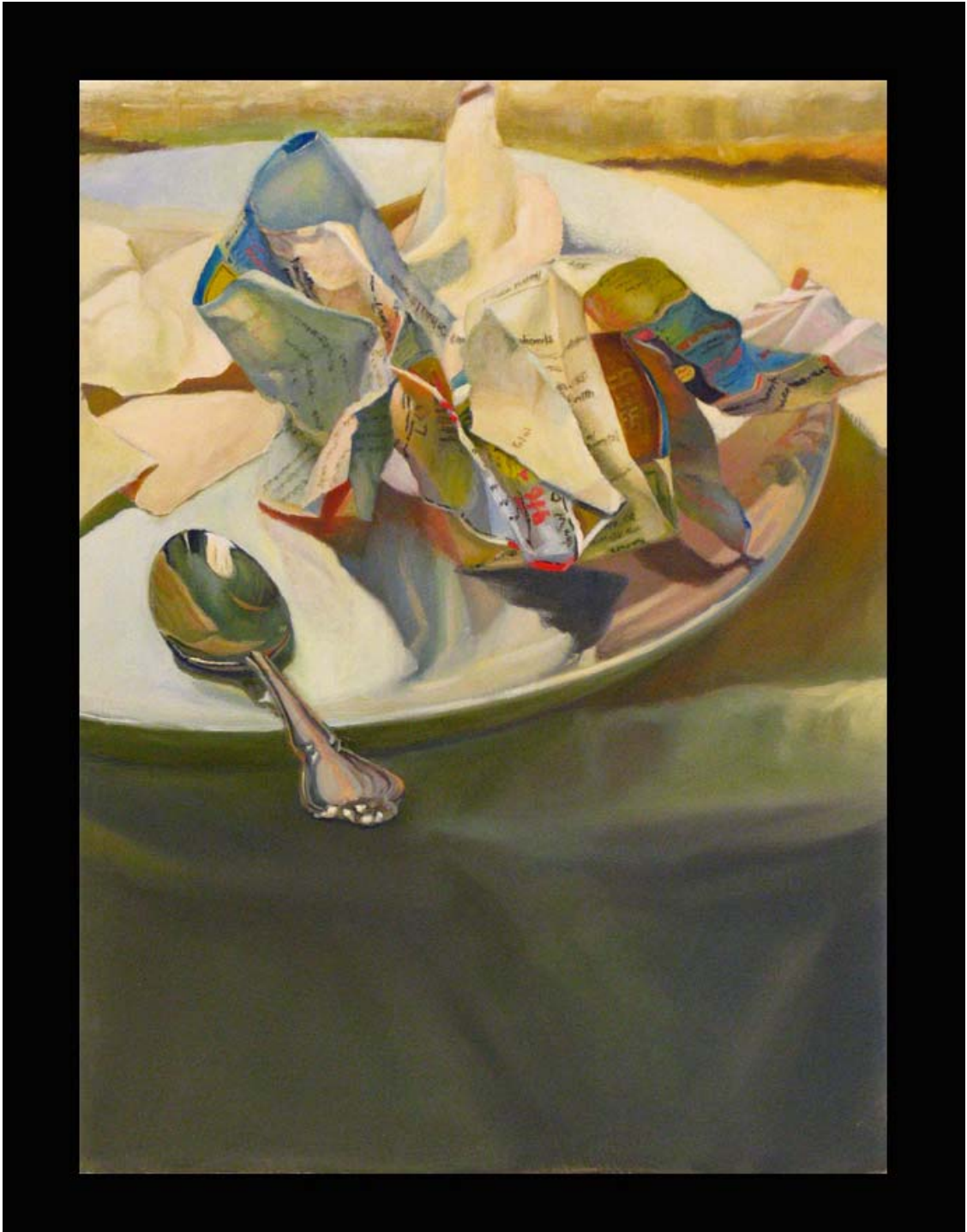


Plate 23: Clean Plate Club, 2009
Oil on panel, 9 by 12 inches



Plate 24: Breakfast of Champions, 2008-2009
Oil on panel, 9 by 12 inches

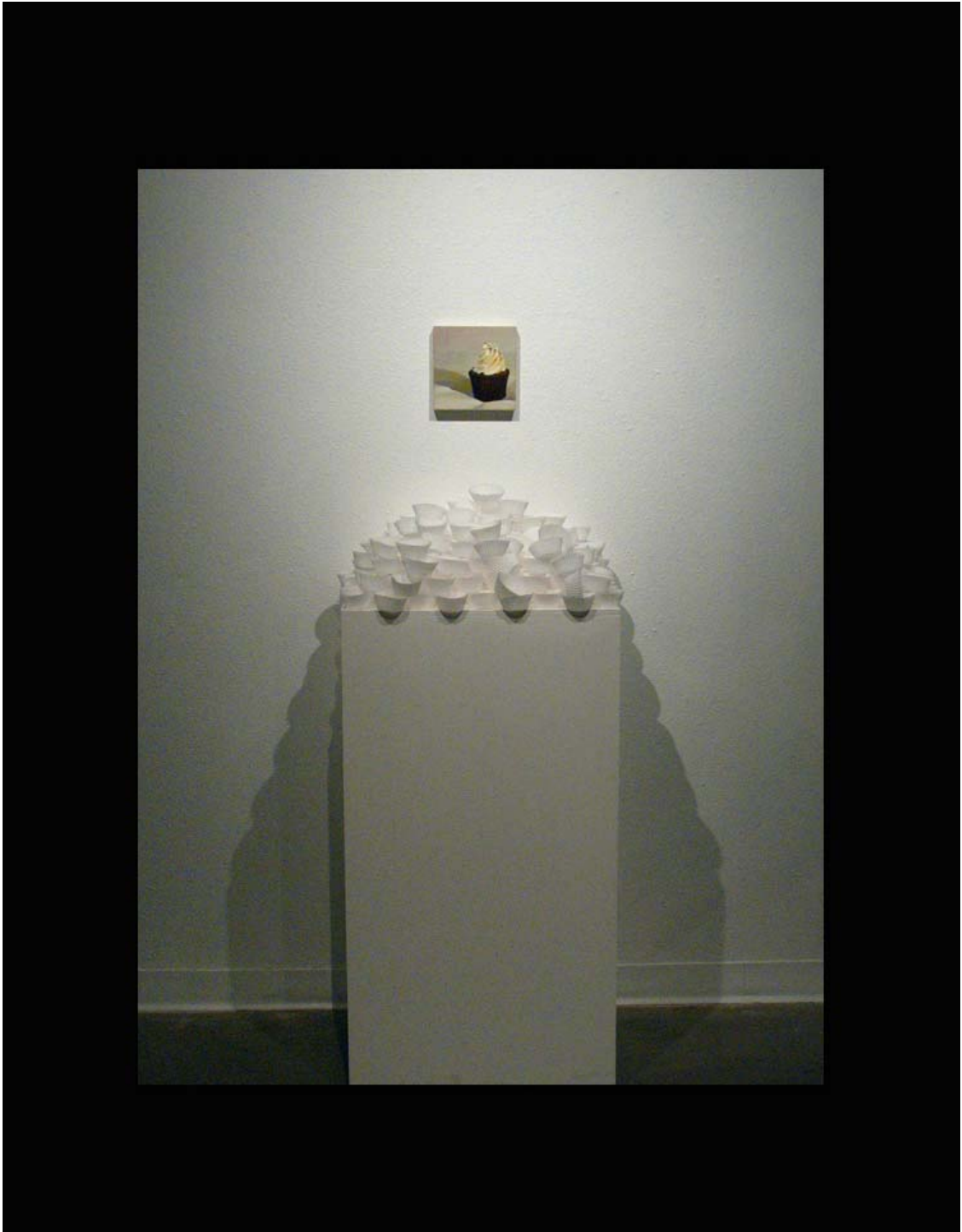


Plate 25: *Just One*, 2009

Oil on panel, empty baking wrappers, and light, 22 by 18 by 56 inches



Plate 26: *Just One*, detail 1, 2009



Plate 27: *Just One*, detail 2, 2009

Oil on panel, 5 $\frac{3}{4}$ by 5 $\frac{3}{4}$ inches

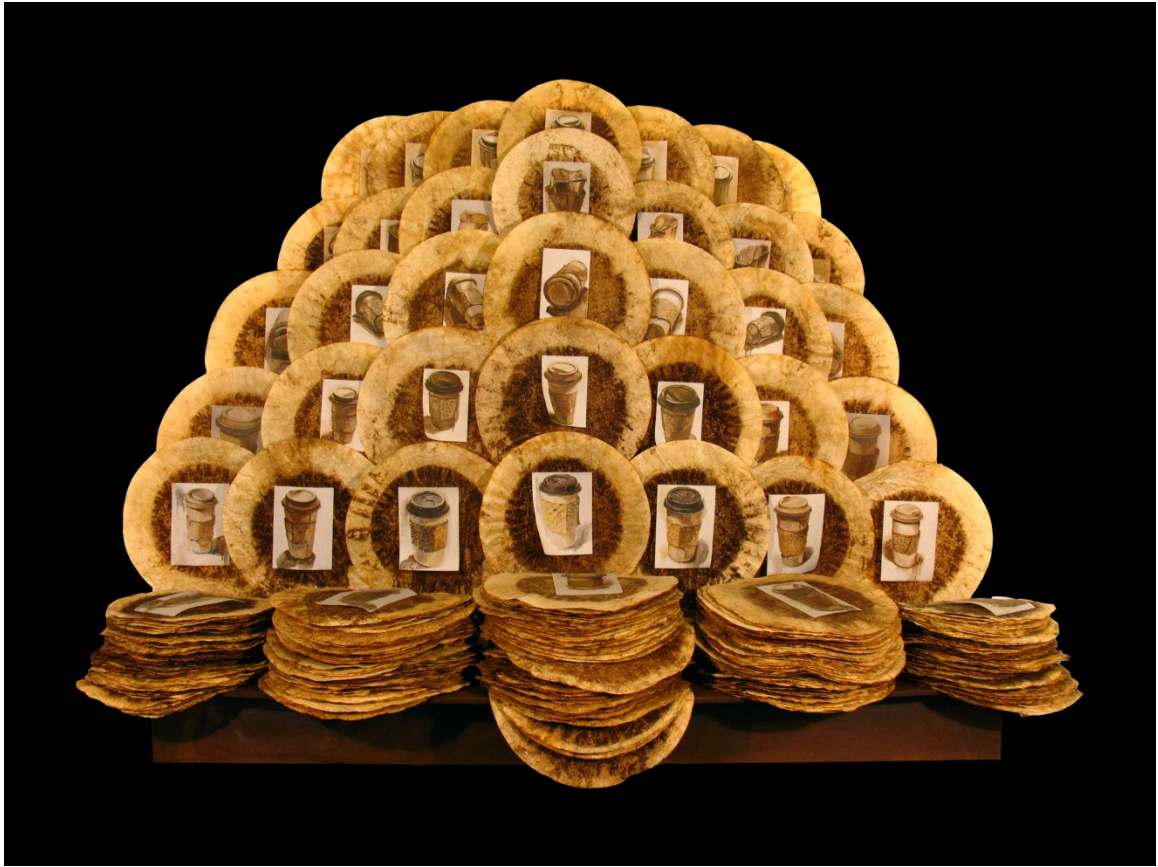


Plate 28: *Much*, 2010

Oil on vellum, used industrial coffee filters, gold leaf,
48 by 20 by 78 inches



Plate 29: *Much*, detail 1, 2010

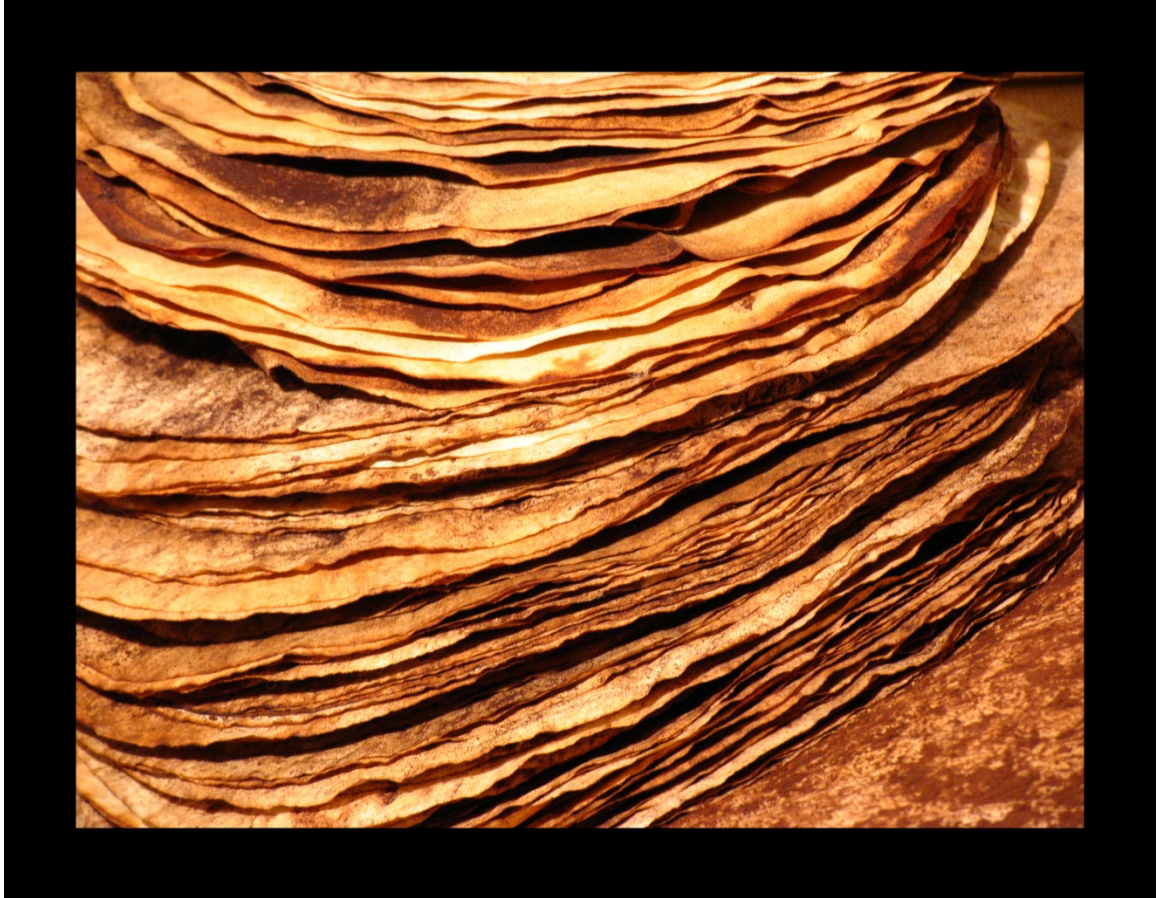


Plate 30: *Much*, detail 2, 2010



Plate 31: *Afterglow*, 2010
Oil on panel, 24 by 36 inches



Plate 32: *Devotion*, 2010

Coffee filters, bees wax, disposable coffee cup and insulator, gold leaf, light,
12 by 12 by 18 inches

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