

Catch/Trap

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A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts

University of Washington

Graduation Year 2018

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Program Authorized to Offer Degree:

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Abstract

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This work began as an exploration of technology that is timeless but forgotten or ignored, though still poignant and useful today. Nets are ubiquitous, made and used by humans worldwide throughout history. The net can trap prey, carry goods, or be used as a safety device; it is both threatening and comforting, a duality dictated by the intention of the maker.

The formal qualities of these works are underlaid by questions about the implications of technological discoveries, like the net or the farm, that pushed civilization towards industrialization and capitalism. What is the result of a culture that hurdles forward through time, not looking backwards for inspiration, advice, or direction? What is the outlook for a culture that does?

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Research: Year 1

In 2009 I received a grant to pursue a photo project about cycling the Pacific Coast from Bellingham, Washington, to San Diego, California. My interest was documenting a subculture that formed each summer along the coastal highways. At that time gas prices were reaching record highs, and I believed that a cycling trip was an economic alternative to the classic American road trip, which was becoming unimaginable in a failing global-economy. After completing that trip and graduating from college, I cycled across the states with two friends on a 5,500 mile, four-month trip that began in Seattle and ended in Washington D.C. These two experiences are essential in my thinking. I spent months living happily on ten to twenty dollars a day while traveling between 60-100 miles, hauling 80-100 pounds of gear, which included my bicycle, food, camping stuff, and etc. Simplicity became the goal, as I could not physically carry around more clothes than was necessary, though I normally had 4 books tucked away in my panniers somehow. My biking companion Sam became obsessed with downsizing his gear, eventually trading his tent in for a bivy sack and ditching his front panniers. The privileged position that being a bike tourist provided was an outside view of culture. We were seen as poor, crazy, and foolish; however, because people saw us in a place of need, we were offered all kinds of help and invited into many homes along our journey by all kinds of folks.

I admire the self-sufficient ethos of artist Andrea Zittel. Her work often leads her to conduct experiments in minimal/self-sufficient living. Zittel believes that challenging the necessities she needs to live has helped free her from material obligation. The autonomous living units Zittel has made allow her to be independent of contemporary day life, but ultimately isolate her from society. Zittel's work emphasizes the process/use of an object; for example, the uniform project which dictated that she wore only one handmade outfit a season. The uniforms were created from a single strand of yarn or from rectangles of fabric; a homage to the Russian Constructivists who believed that a rectangle was the natural shape of woven fabric, and that cutting into the fabric destroyed the integrity of the object. Andrea eventually got tired of wearing only squares and rectangles, but still wanted to follow the ethos of the Constructivists by using only one continuous strand of yarn to crochet her uniforms. The paring down of essentials relates both to the ideals of modernism, a huge influence for Zittel, as well as to pair down the stuff necessary (both emotionally and physically) needed for life.

The physical and meditative act of walking became the focus of Long's artwork. The record of each action was a photograph, often of a pile of stones or sticks. Other images show a path forged into turf by repeatedly walking back and forth. Like Zittel, Long's process became his work, the record only an artifact of the process. "There was a moment in the 1960's when the idea of filling the world with more and more objects became questionable... You could argue that *A Line Made by Walking* (1967) is the ultimate Arte Povera work; it's made of nothing and disappears to nothing. It has no substance, yet it's a real artwork."¹ Long made a choice to turn away from consumer culture by focusing on the simplicity of walking to make a quiet statement. His hikes also demonstrated a fascination with autonomy, as the artist would carry everything he needed with him on his back.

As our impact as a species on the planet becomes ever more obvious, artists have begun to question their relationship with industrialized culture and capitalism. For her book, *Conversations Before the End of Time*, author Suzi Gablik spoke with artists, critics, curators, and gallerists about what role contemporary art has with culture at large. "I began to see how the model of the lone genius struggling against society, which has been the philosophical basis

¹ Richard Long, *Heaven and Earth* (London: Tate Publishing, 2009) 172.

for Western culture, has deprived art of its astonishing potential to build community through empathic social interaction.”² Some artists felt that the work they were doing creatively did not do enough to face the challenges of environmental damage and climate change and retreated into the woods to become survivalists. Others saw the system of commercialization, or development of a brand, as the enemy of their personal practice. The white cube gallery or museum as agent for true art limited the scope and power of artists. “Art becomes defined by the aesthetic attitude – that is, by the idea of a disinterested, distanced, formal contemplation of the world and of the art work... the aesthetic attitude implies a sort of social and intellectual distinction.”³ The collapse of critique, or the focus on pluralism, as Hal Foster details in his book, *Recordings*, is a response and reaction to the failing dynamics of the art world. The challenge now is to make artwork that can succeed both formally and socially, building upon a rich visual history and addressing the ever-changing tide of culture.

The work of Christo and Jeanne-Claude questioned the object as the primary subject of artwork. Their projects created a temporary framing of social space that altered a community's understanding of place. The first large scale outdoor work that Christo and Jeanne Claude completed was *Valley Curtain*, a 1300-foot long cloth stretched across the Rifle Gap in the Rocky Mountains. To fund their projects Christo sold collaged drawings that were plans for the installations; the duo accepted no outside contributions so that they could retain complete control of their projects. *Valley Curtain* was installed for roughly 24 hours before being destroyed by a gust of wind. Film director Albert Maysles produced the work, *5 Films About Christo and Jean Claude*, which followed the process of creating, financing and installing *Valley Curtain*, *Running Fence* (in central California), *Surrounded Islands* (in Florida), and *The Umbrellas* (3,000 umbrellas installed in both California and Japan). In the film about *Running Fence*, we see that the negotiation process with local governments and private landowners was a central part of the artwork. Completed in 1972, the work spanned roughly 25 miles and stood for 14 days. The legacy of this and other of Christo and Jeanne-Claude's works was the relationships created during the planning and installation, which became more valuable than the final object itself.

Hans Haacke's system works sculptures were developed between 1964-1972, and have a sense of wonder and play that his socially critical work lacks. In an interview with Jeanne Siegel, Haacke remarked, “I use the word 'systems' exclusively for things that are not systems in terms of perception, but are physical, biological, or social entities which, I believe, are more real than perceptual titillation.”⁴ Works such as *Condensation Cube* and *Blue Sail* were about the movement within the system rather than the object itself, allowing the gesture to become the subject. “I've questioned Haacke on the salability of such works. After all they are fragile systems not stable objects. His reply is that he is fortunate to have a gallery that can understand the importance of non salable works and that they have to be made in spite of what happens to them later.”⁵ The standard gallery practice of commodifying an object did not fully realize Haacke's vision for his work, and this initial disruption of the gallery model led the artist to more socially critical projects.

Capitalism inherently favors those with economic means, as made obvious by the Great Depression which drastically affected the lower and middle class. In 1932 Helen and Scott Nearing moved out of New York City to pursue a life that fit with their principles. “When we

² Suzi Gablik, *Conversations Before the End of Time* (New York: Thames and Hudson, 2002) 17.

³ Suzi Gablik, *Conversations Before the End of Time* (New York: Thames and Hudson, 2002) 252.

⁴ Hans Haacke, *Hans Haacke for Real, Works 1959-2006* (Dusseldorf: Richter, 2007) 252.

⁵ Rachel Churner, *Hans Haacke* (Cambridge, MA: MIT, 2015) 11-12.

moved to Vermont we left a society gripped by depression and unemployment, falling prey to fascism, and on the verge of another world-wide military free-for-all... The ideal answer to this problem seemed to be an independent economy which would require only a small capital outlay, could operate with low overhead costs, would yield a modest living in exchange for half-time work, and therefore would leave half of the year for research, reading, writing and speaking.”⁶ The Nearings had three objectives in mind for their new rural life: 1) They sought depression-free living, independent of employers, politicians and education administrators. 2) They wanted to maintain and improve their health through labor and home-grown food. 3) They wanted to disassociate themselves from the systemic exploitation that was ruining earth's natural resources and enslaving the population in debt. “Simplicity should take the place of multiplicity, complexity and confusion.”⁷ *The Good Life*, written by Helen and Scott Nearing in 1970 (re-issued with a revised introduction in 1989), became the genesis of the back-to-the-land movement, which still exists in the form of *Mother Earth News*, and many other examples. These texts are not explicitly theories of economy, but instead are detailed plans for making and building a simpler and more self-sufficient life.

The experience of artwork has the power to move a viewer physically and psychologically, ideally putting the audience into a place without direct and simple language. Successful artwork builds a new experience, develops a dynamic conversation, creates a duality of understanding, enlightens a greater tone of grey, etc. *The Gift*, by Lewis Hyde, bends the value of artwork away from fiscal economics, focusing on how native cultures used aesthetic objects. “Works of art exist simultaneously in two 'economies,' a market economy and a gift economy. Only one of these is essential, however: a work of art can survive without the market, but where there is no gift there is no art.”⁸ For Hyde, the potential of artwork lies in the intent, or the idea, not the value of the physical object. A gift must always be moving, because the power of a gift is in the giving or receiving, not in the ownership of the object. This idea was hard for European settlers of North America to come to grips with, and it is where the term “Indian-giver” became colloquialized. The settlers were accepting gifts but not circulating the objects by giving them away again. “The opposite of 'Indian giver' would be something like 'white man keeper' (or maybe 'capitalist'), that is, a person whose instinct is to remove property from circulation, to put it in a warehouse or museum (or, more to the point for capitalism, to lay it aside to be used for production).”⁹ The gift of an artwork can be many things, it does not necessarily have to be an object that is being given away, but could simply be an experience shared.

I do not believe that it is possible to escape capitalism in our current world, and compromise is a necessary negotiation between the ideal of an artwork and the reality of the economy. Gardening, for me, is an escape from the pressing demands of modernity. The garden helps me to focus on time with a seasonal scope, instead of weekly, monthly or even hourly. The power of gardening is in the work and the process as the goal, not the market value of the final object. Being patient is counter to the immediacy of contemporary culture, but for me the gift of patience is the realization that small amounts of change over a long period of time add up.

During the late 1960's a group of French painters embraced Mao Zedong's philosophies and began making work that was portable and large, when installed. The Supports/Surfaces artists, such as Claude Vaillat (fig. 3) and Patrick Saytour (fig. 4), made work that responded to

⁶ Helen and Scott Nearing, *The Good Life* (New York, NY: Schocken Books, 1989) 3-4.

⁷ Helen and Scott Nearing, *The Good Life* (New York, NY: Schocken Books, 1989) 6.

⁸ Lewis Hyde, *The Gift* (New York, NY: Random House, 1973) xi.

⁹ Lewis Hyde, *The Gift* (New York, NY: Random House, 1973) 4.

both Arte Povera, Minimalism, and color field painting. “The portability of these easily folded and rolled works suggests an interest in nomadism, one that echoed aspects of 1960s counterculture, while conveniently allowing for cheap and easy transportation of work—very desirable for struggling young artists. Viallat, especially, embraced the idea of nomadic art, inspired in part by a visit to the Plains Indian exhibits at the American Museum of Natural History in New York in the early 1970s.”¹⁰ The recent interest in the Supports/Surface artists was led by two retrospective shows during 2014, one in Los Angeles at The Cherry and Martin Gallery, and another at Canada Gallery in New York. The relationship of this work to contemporary abstraction is intriguing, as the movement did not receive much critical acclaim while they were together in the 1970's. The materials emphasized and the social goals of the Supports/Surfaces artists circle around the idea of the nomad, the impermanence of their structures, and a critique of traditional forms of painting.

Lee Ufan's sculpture and painting relies heavily on the viewer's patience and perception of minute and subtle details. The relationship between objects is valued above all, not necessarily the quality of the objects themselves. “The condition that gives life to sculpture is the degree to which it can interact with the surrounding space and thereby liberate itself. In other words, works of sculpture must be organic structures with many gaps that let in a larger world. This is because a work of sculpture naturally avoids completion and prefers the state of a temporary assembly.”¹¹ “My approach to art is an expression of curiosity and an exploration of infinity. Infinity begins with the self but is only manifested fully when connected with something beyond the self.”¹² Ufan's work serves to mediate between the human produced object, often steel or glass, and the found stone by using the interior space between the objects as active staging for a relationship, or encounter.

Fred Sandback was interested in creating sculpture that defined a volume without closing the interior area off from the viewer. His yarn constructions are weightless planes that are activated by the audience. “My three-dimensional pieces are physically unstable – some exist for a day or so and then are finished. That's the right scale for me. A piece can always be remade.”¹³ The accessibility of the material and the temporal nature of Sandback's sculptures deny the traditional art market by putting the experience of space first and foremost. “I don't make 'dematerialized art.' I complicate actual situations, and this is as material as anything else. It's the same false distinction of paring away the matter to get at the idea which allows people to talk of something getting 'dematerialized.’”¹⁴ The lack of object pushes the viewer to pause and relate in a purely physical manner. Art without objects, but still about volume, creates a dissonance that is hard to explain. Andrea Fraser wrote about her unique experience with Fred Sandback's work in her article, “Why Does Fred Sandback Make Me Cry,” written for the Artists on Artists lecture series in 2006 for Dia:Beacon. Fraser examined her experience with Sandback's work, probing what had caused such an emotional reaction to simple and direct sculpture. “I can describe Fred Sandback's work as beautiful. I can talk about the way it brings space alive by creating shimmering virtual planes. I can talk about the way it makes me hum in empathy with the visual vibrations created by the yarn. I can talk about the feeling of calmness

¹⁰ Raphael Rubinstein, “Theory and Matter,” *Art in America*, 2014.

¹¹ Lee Ufan, *The Art of Encounter*, trans. Stanley Anderson (London: Lisson Gallery, 2004) 31.

¹² Lee Ufan, *The Art of Encounter*, trans. Stanley Anderson (London: Lisson Gallery, 2004) 12-13.

¹³ Fred Sandback, *Fred Sandback*, ed. Friedemann Malsch and Christiane Meyer-Stoll (Ostfildern: Hatje Cantz, 2006) 94.

¹⁴ Fred Sandback, *Fred Sandback*, ed. Friedemann Malsch and Christiane Meyer-Stoll (Ostfildern: Hatje Cantz, 2006) 90..

brought on by the precise perceptual focus his work requires. But why would those things make me weep? Sandback's work is an art of absences, an art that's only just barely there to be seen."¹⁵ "An art of absences" is an eloquent description of work that avoided materiality. Fraser goes on to describe the absence as a longing for what we imagine primal cultures had in their artwork. Another way to frame this idea would be Lewis Hyde's gift economy, which dictated the value of indigenous artwork as being circulated, or non-static. "The extreme reticence of Sandback's work is not something I experience as an act of withholding but rather as an act of extraordinary generosity. By removing himself to the extent that he does, he makes a place for me."¹⁶ This idea relates to Lee Ufan's work; both he and Sandback seek to disassociate the self as means to bring greater empathy from the viewer. Fraser's last thought in this article sums it up: "It is an art of objects without shadows."¹⁷

Agnes Martin's paintings achieved a similar disassociation of the artist. Her goal was always to get out of her own way and allow inspiration to be the guide. For Martin, the untroubled, or childlike mind was the source of her work. She was an eccentric person, following bizarre diets while living alone on a mesa in New Mexico after moving out of New York in 1964.¹⁸ Martin sought quiet and solitude both physically and mentally, and strove for that in her paintings. "My interest is in experience that is wordless and silent, and in the fact that this experience can be expressed for me in art work which is also wordless and silent."¹⁹ The grid-like structures and simple bands of color that composed Martin's paintings avoid direct association and force the audience to be still with the work. The viewer must take a meditative frame of reference towards the paintings, which actively denies language in favor of a quiet experience. Martin's paintings were about the evidence of her hand, the point where the line begins to wavers. "I hope I have made it clear that the work is *about* perfection as we are aware of it in our minds but that the paintings are very far from being perfect – completely removed in fact – even as we ourselves are."²⁰

¹⁵ Andrea Fraser, "Why Does Fred Sandback Make Me Cry?" *Grey Room* 22 (2006) 37-38.

¹⁶ Andrea Fraser, "Why Does Fred Sandback Make Me Cry?" *Grey Room* 22 (2006) 45.

¹⁷ Ibid

¹⁸ Nancy Princethal, *Agnes Martin, Her Life and Art* (New York, NY: Thames and Hudson, 2015)

¹⁹ Agnes Martin, *Writings*, ed. Herausgegeben von Dieter Schwarz (New York, NY: Distributed Art Publishers, 1991) 89.

²⁰ Agnes Martin, *Writings*, ed. Herausgegeben von Dieter Schwarz (New York, NY: Distributed Art Publishers, 1991) 15.

Research: Year 2

When I'm working, at a certain point I need to feel that something convinces me, that something is good rather than bad. I wonder to myself how I know, why I know, and in what way I can decide that it's good or bad, other than it being a matter of taste. I came to realise that I could and did recognise something in a work, but what was it that I was recognising? I thought it must be some kind of reservoir, as it were, that is filled without my being aware of it, a sort of store of unidentified experience. That became the way I could accept, say, the 'Curve' paintings: for the sensations they generate belong to all of us; those sensations of shine and shimmer are amongst our most common visual experiences. By recognising that what I had brought about in a purely abstract context was something that, in ordinary life, we share, though mostly unconsciously, it therefore became valid.

Bridget Riley¹

Bridget Riley's paintings function without our understanding of the function. Bridget Riley's paintings work between our brain and our eyes, but certainly not deep within our brain. They function right in the front of our subconscious, in a spot that is not accessing other fundamental cultural knowledge. They hit everyone the same because of the biology of vision. This interests me because it is a modernist idea, a technique to achieve a sort of universality; It shows our similarities as human beings. I think Bridget Riley found a way of affecting most people equally, without their past history or their cultural relativity coming into play. Opticality is a simple and effective tool. I want to make work that is accessible to everyone, and I think that optics is a great equalizer. Infants can perceive that something is going on in the same way that adults can. Adults that look down on optical work are afraid of it because it is so visceral- it is seen as uncultured. To feel something viscerally, to feel something physically, is a moment of exposure.

My interest in modernism, and my faith in what modernism was trying to say, was that elementally, we are all the same. The ideals were that we are all the same and we can live together in harmony, though in practice this causes problems. I detach from modernism if it dictates how others live their lives and is used as a tool to tell people what to do. I am interested in the modernism that wanted to unite us all in an experience of some parts of sameness, or creating a place for understanding and dialogue. We are not all going to be the same but we share something. When you can share some common ground with someone you become a better listener, you become a more involved community member. I think that my yearning for accessibility is to help everyone find a common ground, in a way through optics. Optically engaged work unites us through the biological function of vision.

The goal was not the imitation of the surface likeness of things, nor the evocation of some hidden and transcendent essence, but rather the encouragement within the work of the all-pervasive energy circulating within nature, which was thereby conveyed to the beholder who could feel conjoined through participation. An attitude was fostered that

¹ Bridget Riley, interview by Lynne Cooke in *The Eye's Mind: Bridget Riley* ed. Robert Kudiellka (London: Thames & Hudson, 2009), 320.

saw painting as the expression of an ongoing process the goal of which was the achievement of an overlapping between the self, the world of others, and nature.

Simon Morley²

I'm not interested in a Donald Judd minimalism, corten steel from the factory to the gallery. There is a physicalness that I want to imbue, a personal physicalness, that comes from me doing the work. I enjoy the processes of building, of tying nets, of solving problems in the studio. It feels more responsible to do it myself, and that has been an ethos of mine since I was a kid.

"We use our bodies consciously and without violence or force. It is difficult to talk about Dansaekhwa without talking about how it is created by the actions of mindful bodies"

Lee Ufan³

Lee Ufan's work was about bodies experiencing space, not centered on the artist's experience, but trying to relate with everyone through artwork. The Dansaekhwa artists saw their work as a continuum, while the American minimalists saw their work as a reaction against. The Korean minimalists made everything by hand, the touch of the artist was important in their work. Craft became important, and made them accountable to the object and to the viewers.

Very early on, Morellet set out to purge those elements of personal taste - which seemed to him akin to the worst aspects of European postwar abstraction - from his systematic approach.

Yve Alain Bois⁴

Until then (1958), even if he [Morellet] was skeptical about its grand rationalist claims, about the cogito ergo sum of geometric abstraction, the artist had not yet identified the root of the problem - namely, that one cannot entirely suppress choice, arbitrary decisions, and thus composition. That, as long as the painter retains total control of his canvas, even if the system he devises is entirely impersonal, he cannot but subscribe to a romantic dream according to which, through the example of his art, through the rational and relational ordering of his canvas, he is helping to shape the universe, or at least he proclaims such a mastery to be possible.

Yve Alain Bois⁵

"I would say today that I was in fact more attracted to logic than to rationalism. Rationalism is, according to my dictionary, a doctrine, a belief, while logic is a science and most of all it goes hand in hand with the absurd and does not imply something 'reasonable.'"

Francois Morellet⁶

² Simon Morley, "The Translucence of the Transhistorical: The Case of Korean Dansaekhwa," *World Art*, doi: 10.1080/21500894.2017.1370609

³ Lee Ufan, *The Art of Encounter*, translated by Stanley Anderson. (London: Lisson Gallery, 2004), 31.

⁴ Yve Alain Bois, "Francois Morellet/Sol LeWitt: A Case Study Revisited," in *OCTOBER 157, (Summer 2016)*, 164.

⁵ Yve Alain Bois, "Francois Morellet/Sol LeWitt: A Case Study Revisited," in *OCTOBER 157, (Summer 2016)*, 168.

⁶ Yve Alain Bois, "Francois Morellet/Sol LeWitt: A Case Study Revisited," 170.

"In a logical thing each part is dependent on the last. It follows in a certain sequence as part of the logic. But, a rational thing is something you have to make a rational decision on each time... you have to think about it. In a logical sequence, you don't think about it. It is a way of not thinking. It is irrational."

Sol LeWitt⁷

Morellet and LeWitt worked from a logical system as a way to escape their hand. They were trying to get away from the subjectivity of their own choice because they felt that smart subjective men had enslaved the world, had created internment camps, had created the atomic bomb, had wrought so much evil. I see a relationship to DADA here, because Hugo Ball also saw a crisis of people making rational choices in the world, following traditions of the way things are, aristocracy, etc., which led to WWI. The Zurich dadaists aimed to counteract with a different strategy, which was nonsense. The primal, destroying tradition, taking down boundaries between the different fields of art, mixing them all together, no rules, that was their philosophy.

In the end, however, the artistic lineage that Genzken reanimates is that of Berlin and Zurich Dada, for she, too, practices a mimetic exacerbation of the emergency conditions around her: if those of Dadaist exaggerated the subjective effects of both military collapse and political crisis, both mechanization and commodification, Genzken pushes the distracted-compulsive behavior of the contemporary city-dweller of consumerist empire to the edge of breakdown. 'The Dadaist suffers... from the dissonance (of the age) to the point of self-disintegration,' Ball wrote in his diary, and Genzken embraces this effective diagnosis of our times, the beer belly of post-1989 Germany and post-9/11 America cut and probed with her distinctive kitchen knife.

Hal Foster⁸

I had always understood minimalism as the pendulum swing in taste, a reaction to pop art, but lately I have been thinking in terms of systems and constraints- of taking the artist out and installing chance, or formula, as the ruler in order to avoid negative outcomes. But, as interesting as that is, follow it through, and you get to a place that begs the question: where is the accountability of the artist? So you've done no harm because you've not made any choices, but who chose the formula? You're still the puppeteer, you're still making the original choice. When you take yourself out to just see what happens you are then losing all accountability. The actual making of the thing, the making of the particular choices is the accountability for me.

If a "pure" work of art could have no content, then the artist could not express formally the self-consciously distanced critical stance toward content - issues, events, concepts, conditions... In abandoning content and abdicating the self-conscious stance to the critic, artists abandoned the responsibilities of conscious control over their creative efforts and their meaning.

⁷ Yve Alain Bois, 171.

⁸ Hal Foster, "Fantastic Destruction," in *Iza Genzken: October Files* ed. Lisa Lee, (Cambridge: MIT Press, 2015), 199.

Adrian Piper⁹

The cognitive and formal strategies of minimalism, and their evolution in the work of Sol LeWitt and first-generation conceptualists, reestablished the link with European modernism by restoring distanced self-awareness as a central value of artistic production - a self-awareness that is inevitably as social, cultural, and political as it is formal in its purview.

Adrian Piper¹⁰

I painted very expressionistically in the past, but I came to feel that the weight of each of those choices was too much. It didn't feel like I could be accountable. In paintings from 2014, my whole thought process was to come back through and circle each individual mark. How do I become accountable for this somewhat random process, this pattern that I have created? I was trying to respond to systemization, but then the lack of accountability within the system. I had made a system, it got out of hand, but then I forced myself to circle every one of the marks that the formula created. The viewer doesn't have to know why, it's understood visually, beyond language, because of the time invested in the process. I was thinking a lot about environmentalism, or the way that we have messed up the planet, and how to account for those systems that were put in place.

I have been using nets as a way to look back in time, by taking a really old idea, an old technology, and thinking about the effect of it, or the result of it, and ultimately the aestheticization of it, to the point that it is no longer an effective thing. It's certainly not accountable in the same way as circling each one of the marks I had made, but I wanted to try to account for, or to understand, humanity's growth thought process.

A net is a good tool to capture things, or to carry things. I remember being enchanted by a net at the 2015 Lake Tahoe retrospective, at the Nevada Museum of Art, that was made by indigenous people of the Great Basin. The unbelievable patience and precision of the knot tying, as well as the weight and spacing of each pore of the net- it was stunning to me. It was paired with pine needle woven baskets that had become highly sought after in the early 1900's, which turned them into over-aestheticized objects that lost their use value. The net was interesting because it seemed to be a functional object that was undergoing the same transition to 'art-objecthood' before my eyes in the context of a museum.

What I loved about that net was the meticulousness. Tied with a gauge, in a sense circling empty space. I respect time invested in a physical project and I value hard tedious work. I think the individual knots in the net, and how they circle empty space, share a relationship to my paintings. I'm interested in an individual artist making an object, instead of an artist having an object fabricated for them. My work is about the making, not simply about the formula.

Janet Echelman's nets, (in downtown Seattle, Phoenix, and the SF airport), are fabricated by commercial net tying machines. They are wonderful sculptures, but the making

⁹ Adrian Piper, "The Logic of Modernism," in *Conceptual Art: a Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 1999), 547.

¹⁰ Adrian Piper, "The Logic of Modernism," in *Conceptual Art: a Critical Anthology*, ed. by Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 1999), 549.

changes the artist's intent. The work put in is design related, it's not physical labor. I make the systems, I do it myself, that is a kind of accountability important to me and my work.

The idea of constraint is essential. When I make choices, for example, choosing what color to use, or fiber, they become extremely important. I'm not being as strict as Sol LeWitt about following a formula. I don't want to follow through on an idea in a dispassionate or uncaring way, letting the logical become irrational. I am passionate about the process of making the work, and I believe that being a good infrastructural member of a larger dis-passionate system is what my artwork tries to be, or what I try to be.

I began to recognize the difference between imagery and physicality, that everything had both an imagery and a physicality, and furthermore that for me, the moment a painting took on any kind of image, the minute I could recognize it as having any relationship to nature, of any kind, to me the painting went flat... Imagery for me constituted representation, 're-representation,' a second order of reality, where I was after a first order of presence... It could be looked at essentially as turning the entire question upside down: moving away from the literate, conceptual rationale and really reestablishing the inquiry on the perceptual, tactile level.

Robert Irwin¹¹

We're talking about a mental construct to which the whole civilization has deeply committed itself. And what it says, simply, is that as I walk through the world, I bring a into focus certain things which are meaningful, and others are by degrees less in focus, dependent upon their meaningfulness in terms of what I'm doing, to the point where there are certain things that are totally out of focus and invisible. We organize our minds in terms of this hierarchical value structure, based on certain ideas about meaning and purpose and function. And perhaps more than anything else, modernist art as a movement has arisen as a critique of that hierarchical structure. When art begins the process of taking all the pictorial out of the pictorial, taking all the symbolic meaning out of the mark and the line, what it's really doing, essentially, is flattening that value structure. pg 108-109

Robert Irwin¹²

Artwork is a visual thing first, and a conceptual thing second, and a visual thing last. I borrowed this idea from Robert Storr, and his descriptions of Robert Ryman's paintings. For me, the process of looking is most important. It's asking a visual question, or causing a moment of intrigue, a moment of pause. When I'm in the studio and trying to figure out what to make I try to reach beyond my own descriptions. I make things that I want to see because I can't play the formula out in my head to the end goal, or I can't think of associations or relationships that make the work present elsewhere, like in the context of pop culture or something. I make things because I don't have the critical language for them, just a feeling or a curiosity about them. When I made the light-blue net that used seven incremental steps, or gauges, that progressively got larger towards the middle of the piece, I did not know how that net would hang down into

¹¹ Robert Irwin, interview by Lawrence Weschler in *See is Forgetting the Name of the Thing One Sees*, (London: University of California Press, 1982), 61.

¹² Robert Irwin, interview by Lawrence Weschler in *See is Forgetting the Name of the Thing One Sees*, 108-109.

space, or that it would even be suspended above the viewer, I didn't know what would happen. I was interested in messing with the gauge system of how nets are tied. Sort of thinking like a crocheter or knitter, playing around with the system. And then the end result has language, and the context of the piece grows as more associations are made.

I believe we are always choosing the unknown but that we have tricked ourselves into not thinking we are. People make choices because of the end goal, like going to college to get a good job and make more money. We create all of these structures within our lives to believe that we are going to win at the next gamble. I had a vision for my life until I was maybe 20 or 21, I had figured on being a professional baseball player or a lawyer when I was in middle school. But once I turned 21 and realized I was doing all the things I wanted to be doing in my life, I stopped thinking about what my future vision was and just kept living my life presently. I still do that. I don't know what's going to happen in the next six months at all, almost ever. It's a part of being an artist, and not having a stable income. It seems obvious that would be reflected in the way my artwork is made, just moving through, choosing an unknown.

In making artwork the gift is surprise or bewilderment and the joy of being forced to think in a new way, to find a different balance. How can you ever weight your present happiness against your potential future happiness? I never understood that, and it's never been an equation that I have wanted to participate with, because I think you are negating current happiness and current life by continuing to wait for the goal to be achieved. People often make artwork in that mode, especially painters. They have this image in their mind, yes it changes through the process, but there is an end goal, and an exhibition of artworks. It creates this empty feeling when you reach the goal, even when the work looks just as great as you had imagined. I know painters that won't paint for a year after a big show, and I don't understand that mentality. Making artwork is asking questions without having the words to ask them.

I was really interested in the constraint of making things that were both small and large, because of moving to Seattle, where all of a sudden it felt necessary to think about the politics of space. Especially having moved from Nevada, which has the largest percentage of BLM land in the country. Here, the economics of space have become constricting, causing displacement of the lower and middle socioeconomic classes. Nomads, or economic refugees, unable to own a home but forced to work in the city. I was also thinking about the gig economy, and my personal finances as an artist and the impermanence of jobs. Not permanent in the way that making a big Richard Serra feels very permanent. But how can you affect that same amount of space as a Richard Serra sculpture, with something that you can have in your backpack. Tension, gravity, balance, those terms are like accountability. How do you keep yourself in balance, how do you balance your life with the world. Those notions were where I started with when I began making sculptures in graduate school.

Dismissing the notion that any artist should attempt to (or possibly could) illuminate the workings of an entire social context, Piper makes the point that it is by concentrating on the very limited (i.e. closed) parameters of art that she is able to tap into social, ethical, philosophical and political values, and thus suggest the conditions of the society... For Piper, the less decision-making imposed upon a work of art, the better. Indeed, for her, the real limitations to art were those compelled by the criteria - and the contrivance - of personal tastes. She writes, 'Choices made through the criteria of subjective likes and

dislikes art to me nothing more than a kind of therapeutic ego-titillation that only inhibit further the possibility of sharing an artistic vision (as if it weren't difficult enough a thing to do as it is).'

Johanna Burton¹³

What can I do within constraints? The constraints mimic life, an easy to understand metaphor. I think most people have had a moment where they have to do something creative within small constraints, that is kind of the human condition in one sense. The use of constraints in the projects aims to relate with social structures. My artwork is about trying to figure out how much one can do within these small constraints.

Systems, similar idea as a constraint. The system is a constraints idea where I give myself a formula and follow it to the final moment. The nets show the process more than the paintings did because they show it physically, existing in space, beyond the 2-D. The idea that the artist is removing choice from the work, removing free will, with the formula is a farce. I'm trying to direct free will, or pair down the choices, because the constraint is how the work relates to the viewer.

The grid announces, among other things, modern art's will to silence, its hostility to literature, to narrative, to discourse... The barrier it has lowered between the arts of vision and those of language has been almost totally successful in walling the visual arts into a realm of exclusive visuality and defending them against the intrusion of speech."

Rosalind Krauss¹⁴

In the cultist space of modern art, the grid serves not only as emblem but also as myth. For like all myths, it deals with paradox or contradiction not by dissolving the paradox or resolving the contradiction, but by covering them over so that they seem (but only seem) to go away. The grid's mythic power is that it makes us able to think we are dealing with materialism (or sometimes science, or logic) while at the same time it provides us with a release into belief (or illusion, or fiction). The work of Reinhardt or Agnes Martin would be instances of this power.

Rosalind Krauss¹⁵

Although the grid is certainly not a story, it is a structure, and one, moreover, that allows a contradiction between values of science and those of spiritualism to maintain themselves within the consciousness of modernism, or rather its unconscious, as something repressed. pg. 55

Rosalind Krauss¹⁶

By virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric. Thus the grid operates from the work of art outward, compelling our acknowledgment of a world beyond the frame. This is the centrifugal reading. The centripetal one works, naturally enough, from the outer limits of the aesthetic object inward. The grid is, in relation to this reading a re-presentation of everything that separates the work of art from the world, from ambient space and from

¹³ Johanna Burton, "Mystics Rather than Rationalists," in *Open Systems: Rethinking Art c.1970* ed. Donna De Salvo (London: Tate Publishing, 2005), 68.

¹⁴ Rosalind Krauss, "Grids," in *OCTOBER 9, (Summer 1979)*, 50.

¹⁵ Rosalind Krauss, "Grids," in *OCTOBER 9, (Summer 1979)*, 54.

¹⁶ Rosalind Krauss, "Grids," in *OCTOBER 9, 55.*

other objects. The grid is an introjection of the boundaries of the world into the interior of the work; it is a mapping of the space inside the frame onto itself. It is a mode of repetition, the content of which is the conventional nature of art itself.

Rosalind Krauss¹⁷

I use the grid because it gives a framework, a way to move forward without being bogged down by choice. I'm thinking of a really physical framework, that it is what it is, and that fascinates me because the grid can contradict itself. If the grid is a metaphor for social/political structure, then using it in your artwork is contradictory of that social-structure because you are no longer participating in that way of making choices and living in the consumer world. Art as an economic object functions uniquely, outside of traditional capitalist models. It's an anti-individualism stance but being pursued by an individual artist.

Interpretation takes the sensory experience of the work of art for granted, and proceeds from there. This cannot be taken for granted, now. Think of the sheer multiplication of works of art available to every one of us, superadded to the conflicting tastes and odors and sights of the urban environment that bombard our senses. Ours is a culture based on excess, on overproduction; the result is a steady loss of sharpness in our sensory experience. All the conditions of modern life - its material plenitude, its sheer crowdedness - conjoin to dull our sensory faculties. And it is in the light of the condition of our senses, our capacities (rather than those of another age), that the task of the critic must be assessed. What is important now is to recover our sense. We must learn to see more, hear more, feel more.

Susan Sontag¹⁸

I've never been interested in Duchamp but I think his work, or the way that contemporary artists use his legacy, is to strip an object of all its meaning to make it art. Or Duchamp made it art so it is then stripped of meaning. Something becoming art means it loses a use value, its functional value.

Ultimately the value of art is still aesthetic. Art is an aesthetic object first and foremost. What are the things that are more important than art that I'm not willing to make into an artwork? Why is that I can justify making nets into art?

My turn to painting was a turn towards making art objects. I felt that sticking squarely within the canon of art, working within the canvas, was the most responsible choice. Nets becoming art is different, and that has been the question that has fascinated me. I didn't want to make long allegories or thin metaphors between crop spacing and tick marks in the my paintings. For me, crop spacing is really important. When my dad plants out all his tomatoes correctly, that is just as sensitive a touch as making an excellent painting..

Duchamp has proved that coopting something and turning it into art negates its real world value. I'm always really nervous about projects that are outside a canon of art. For example, with the nets, I'm concerned that I am taking an indigenous knowledge and stripping it of use value for the sake of aesthetics. Catching stuff, holding stuff, being in a hammock, those

¹⁷ Rosalind Krauss, 60-61.

¹⁸ Susan Sontag, *Against Interpretation and Other Essays*, (New York: Octagon Books, 1982), 13-14.

are important functions, but by presenting it as artwork am I saying that nets are now functionless? What are the social implications of me aestheticizing this object? I still don't know.

I'm hopeful that the material choices for the nets imply that they weren't just simply purchased. A mohair net is kind of ridiculous, where as if you're making a true fishing net you use bonded nylon twine, and a set single gauge for the spacing. Part of the reason I wanted to make the "net drawings" was to think about hierarchies of materials, and how the color/weight of the individual strands of net push against each other. The yarn becomes a piece of paint, a colored line responding to the net around it. The "net drawings" started as thinking about Gego's wire drawings, a means to use different colors, weight of line, wire, and monofilament in the work. All these playful little elements within the pieces, that was the point I started asking myself, is this salvage accumulation?

Salvage accumulation is turning indigenous knowledge into capital

Matsutake picking is searching. It is looking for your fortune, not doing your job.

We mostly do have to work within our disorientation and distress to negotiate life in human-damaged environments. We follow salvage rhythms, whether of the market for scrap or of the entangled histories of foraging for matsutake mushrooms. By 'rhythms' I mean forms of temporal coordination. Without the singular, forward pulse of progress, the unregularized coordination of salvage is what we have.

Anna Tsing¹⁹

Alienation is that form of disentanglement that allows the making of capitalist assets... alienation makes possible accumulation - the amassing of investment capital. Accumulation is important because it converts ownership into power. Those with capital can overturn communities and ecologies... Capitalism is a translation machine for producing capital from all kinds of livelihoods, human and not human.

Anna Tsing²⁰

Searching with all the senses creates alertness. It is a form of forest knowledge and appreciation without the completeness of classification. Instead, searching brings us to the liveliness of beings experienced as subjects rather than objects.

Anna Tsing²¹

Private assets most always grow out of unacknowledged commons... privatization is never complete; it needs shared spaces to create any value. That is the secret of property's continuing theft - but also its vulnerability.

Anna Tsing²²

However, there is something peculiar and frightening in this dedication to salvage, as if everyone were taking advantage of the end of the world to gather up riches before the last bits are destroyed.

Anna Tsing²³

¹⁹ Anna Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, (Princeton: Princeton University Press, 2015), 131-132.

²⁰ Anna Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, 133.

²¹ Anna Tsing, 243.

²² Anna Tsing, 271.

²³ Anna Tsing, 274.

I felt that I had to loosen the constraints of my own thought process because I was limiting out too many options. This is why I was thinking about Robert Ryman, an artist whose work is about a play within the physical media or structure he was working on. Thinking about everything white paint can do, everything the square can do. All the drawings I just showed in the painting open house all of a sudden had more context then they ever have before, when presented with the physical objects.

I think the process has been working backwards in on itself, and now it makes more sense to make drawings of nets, and hang them inside on the wall. I wouldn't have come to the drawings unless I had made the "net drawings", because I had to start at the physical. Photographs of the work don't do it justice, the experience is more valid and important, and what gives you the best impression of the work second-hand is a drawing.

The physical nets when compared with the drawings goes back to beyond language. It's a visual flash card, a clue of how to look at it, a universal artist statement of what you are looking at. It gives each person two ways of understanding the same thing, like vision, with one eye you have no depth perception but with two you can see how far away something is. It's like Kosuth's chair, the physical one and the dictionary definition, because it makes you rethink the physical. David Joselit's article, "The Conceptual Art of the Press Release" proves that we no longer need the dictionary definition. We just need the photograph and the chair, and maybe someday we will just get back to the chair, or maybe the photograph of the chair.

If you're Edward Snowden, transparency is a good thing, but I'm not sure it's such a good principle for art objects. In fact, we might be entering a moment when the very purpose of art is to slow things down; to afford friction; to refuse easy translation into information. Perhaps, we are at the end of the era initiated by Conceptual art, since the astonishingly prescient principle of that tendency is now the standard operating procedure of global capital. If this is true, art's challenge (and that facing critics as well) is not to forego engaging with information, but rather to resist the allure of its transparency in favor of tracking its plasticity - in other words, the shapes of social governance and aesthetic speculation that its myriad overlapping channels assume.

David Joselit²⁴

The drawings with the nets say this is being used as art right now. They make it clear to an audience that when the nets are on a gallery wall this is how they are functioning. It doesn't go into the why, the why is probably the language, but it's nice to have the beyond language part define what it is.

A sculpture that physically reacts to its environment is no longer to be regarded as an object. The range of outside factors affecting it, as well as its own radius of action, reach beyond the space it materially occupies. It thus merges with the environment in a relationship that is better understood as a "system" of interdependent processes. These

²⁴ David Joselit, "Conceptual Art of the Press Release, or Art History without Art," OCTOBER 158 (Fall 2016), 168.

processes evolve with the viewer's empathy. He becomes a witness. A system is not imagined, it is real.

Hans Haacke²⁵

Most of the work I've made in graduate school is human scale. The majority is roughly six to seven feet square and hangs at about seven feet high, a little bit shorter than a door frame. The net I hung in the UW courtyard, people could physically be involved with it. I use scale to implicate the viewer. Not just in the size but in the time implication as well, by making all of these nets by hand. Scale in terms of production, scale in terms of labor. How long, how much? That is very important, because it is a point of relation, of gaining common ground. That simple thing is enough to warrant a second look. It's the same way that optics relates with everyone.

In the American model, however, one can say that philanthropy itself always has been a corruption of the political process: It is part of a system in which public resources (that is, foregone tax revenues) are channeled to privately controlled organizations that operate free of public accountability and oversight - a system that, despite the billions poured into art, education, health care, and other "good works," has served to perpetuate and legitimize the extreme inequality that underlies so many of the social problems philanthropic organizations would alleviate.

Andrea Fraser²⁶

To a very large extent, artists, curators, and museum directors similarly have been willing to overlook the political and economic agendas of art patrons because those patrons further their own professional and financial interests or the specific interests of their institutions.

Andrea Fraser²⁷

(After introducing Buchloh's essay, Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions) The art historian nominates the square (and its three-dimensional equivalent, the cube) the self-reflexive form extraordinaire. The square and the cube, with their recourse to spatial mapping and psychic administration, not to mention a vehement (if fictive) stance against illusionism, amounted to what Buchloh sees as the 'visual forms that correspond most accurately to the linguistic form of the tautology.' And yet, for Buchloh, here the inherently needless repetition constitutive of tautology did not drive it back in on itself indefinitely or rhetorically but, rather, extended smoothly into the fabric of capitalist culture.

Johanna Burton²⁸

Buchloh ends his essay by disclosing that Conceptual art, as far as he is concerned, ultimately failed, and not to his surprise. Its temporary usurpation of the aesthetic of administration, utilized to effect a strong critique of institutions, was borrowed back - enhanced and unstoppable - by the culture industry that had spawned it anyhow. Buchloh's lament (understandably put forward at the end of a decade that had seen the

²⁵ Hans Haacke, *Hans Haacke 1967*, (Cambridge: MIT List Visual Arts Center, 2011), 48.

²⁶ Andrea Fraser, "Trusteeship in the Age of Trump," *OCTOBER* 162 (Fall 2017), 33.

²⁷ Andrea Fraser, "Trusteeship in the Age of Trump," 34.

²⁸ Johanna Burton, "Mystics Rather than Rationalists," in *Open Systems: Rethinking Art c.1970* ed. Donna De Salvo (London: Tate Publishing, 2005), 68.

rise of Neo-Expressionist painting) seemed to occlude the possibility of an outside to the system of culture: to resist it was, all said and done, to feed it against your will. And yet, artistic resistances continued (and continue), nonetheless. How and why do they perpetuate - against heavily stacked odds and even while bound, we are told, to be unsuccessful?

Johanna Burton²⁹

²⁹ Johanna Burton, "Mystics Rather than Rationalists," in *Open Systems: Rethinking Art c.1970*, 69.

Artist Statement

This work began as an exploration of technology that is timeless but forgotten or ignored, though still poignant and useful today. Nets are ubiquitous, made and used by humans worldwide throughout history. The net can trap prey, carry goods, or be used as a safety device; it is both threatening and comforting, a duality dictated by the intention of the maker.

Handmade objects are a form of accountability. The time invested in repetitive actions, like tying nets, promotes subconscious processing. The square and the circle represent classical notions of perfection while also resisting directional pulls of either horizontal or vertical composition, instead favoring balance and symmetry. The light and shadow become active elements of the work installed outside, embracing the quality of a moment just before the rain sets in or right as the sun has come up. The gallery provides a sterile white environment to emphasize shape and color shifts. Nets illustrate space as full and encompassing but also porous and empty.

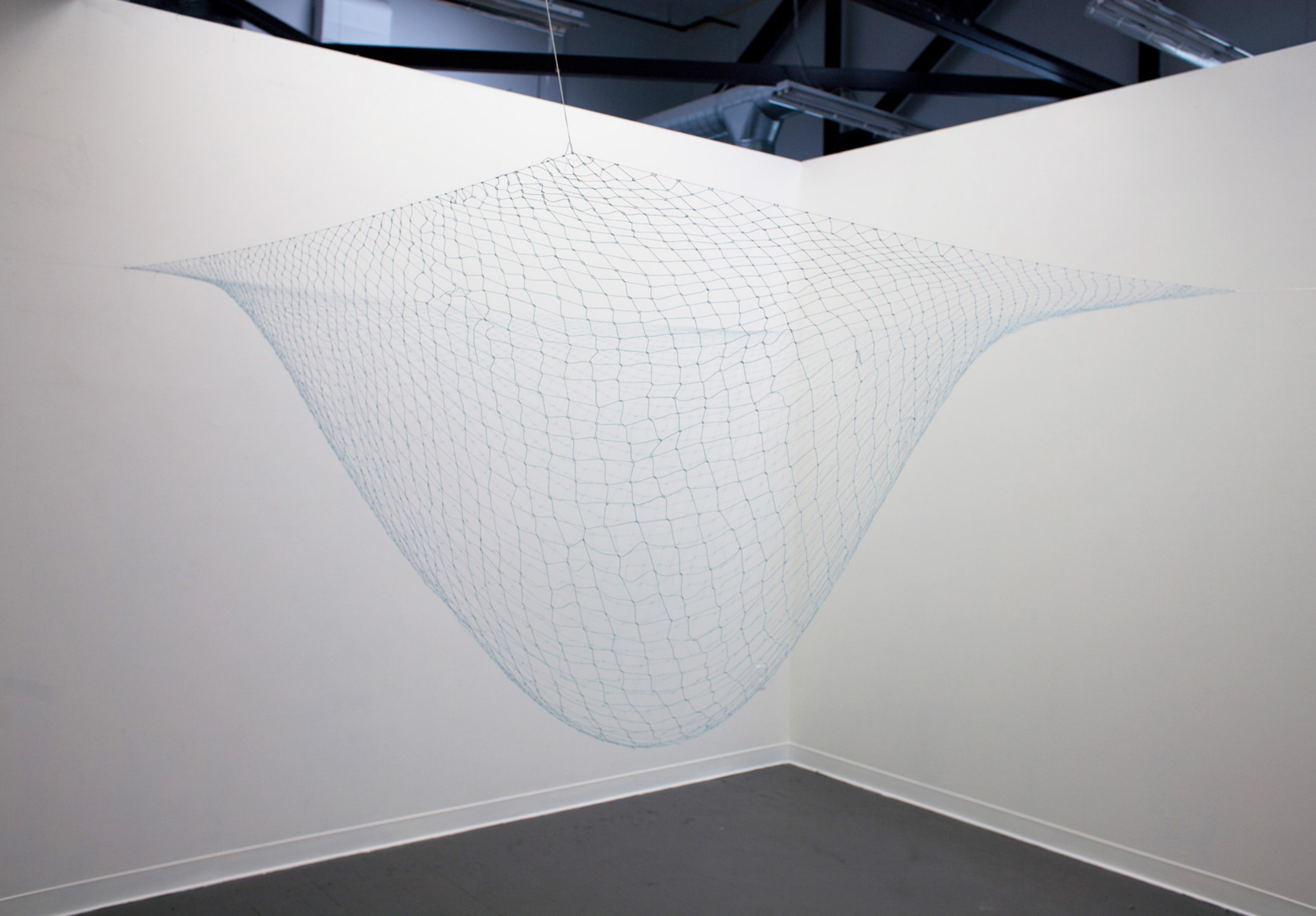
The process of tying nets relies on a structured system, similar to weaving, that creates a permeable surface both visible and invisible. The dialogue between the collapsed forms and the installed work challenge traditional notions of scale by using lightweight, fragile materials to embody space instead of stone, bronze, or steel. The material choices for these works are influenced by years of knitting and crocheting with my grandmother. Their ephemerality implies a delicate touch while leaving a small footprint ecologically and physically. This work is also influenced by cross-country bike touring and multi-day backpacking trips, where value is measured by the weight and function of a thing.

These pieces are meant to be physically experienced. They illuminate a specific amount of space free of narrative, similar to the clarity and peace one experiences after a long run, a full day of labor, a hike, or other extended, repetitive activities.

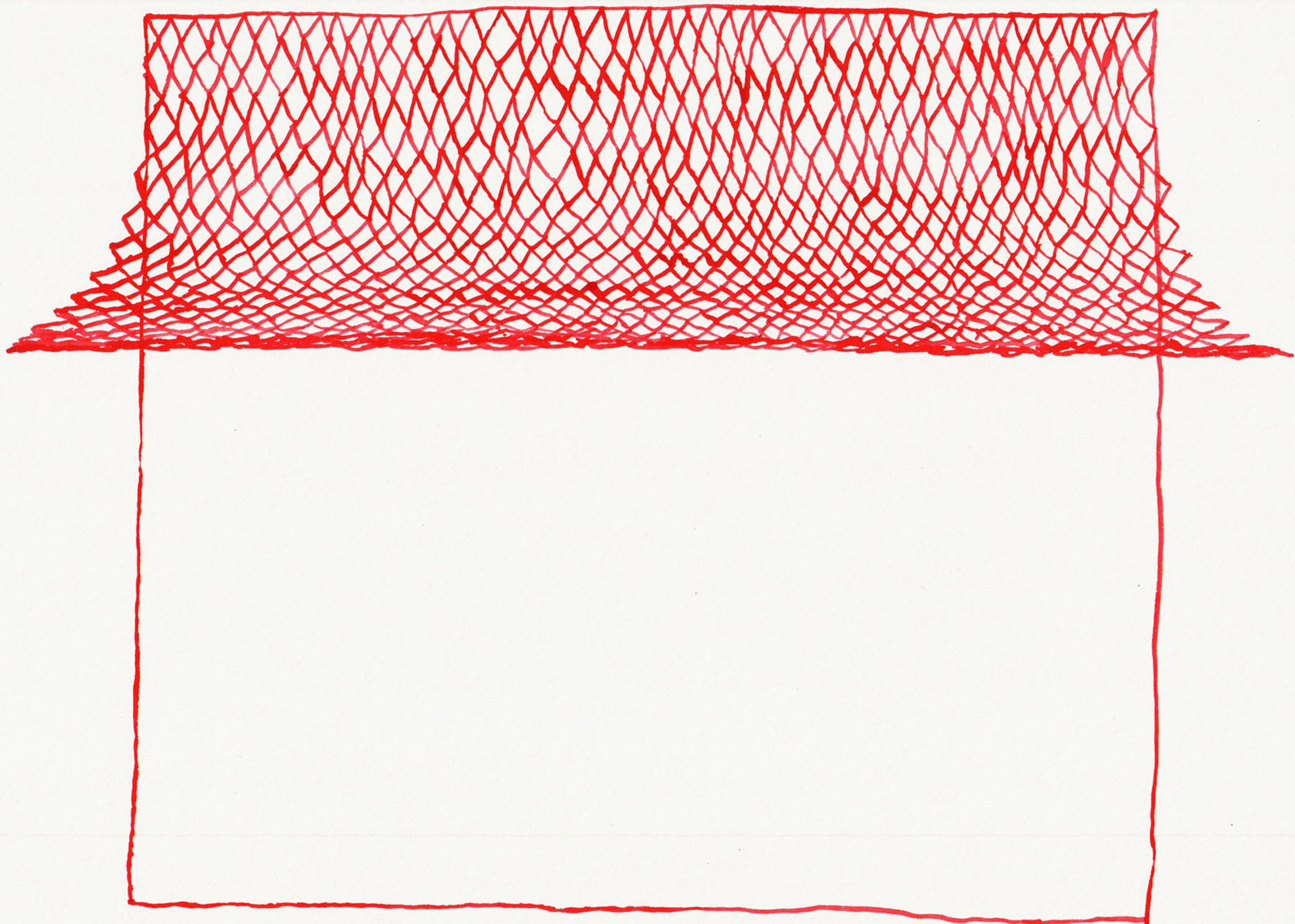
The formal qualities of these works are underlaid by questions about the implications of technological discoveries, like the net or the farm, that pushed civilization towards industrialization and capitalism. What is the result of a culture that hurdles forward through time, not looking backwards for inspiration, advice, or direction? What is the outlook for a culture that does?

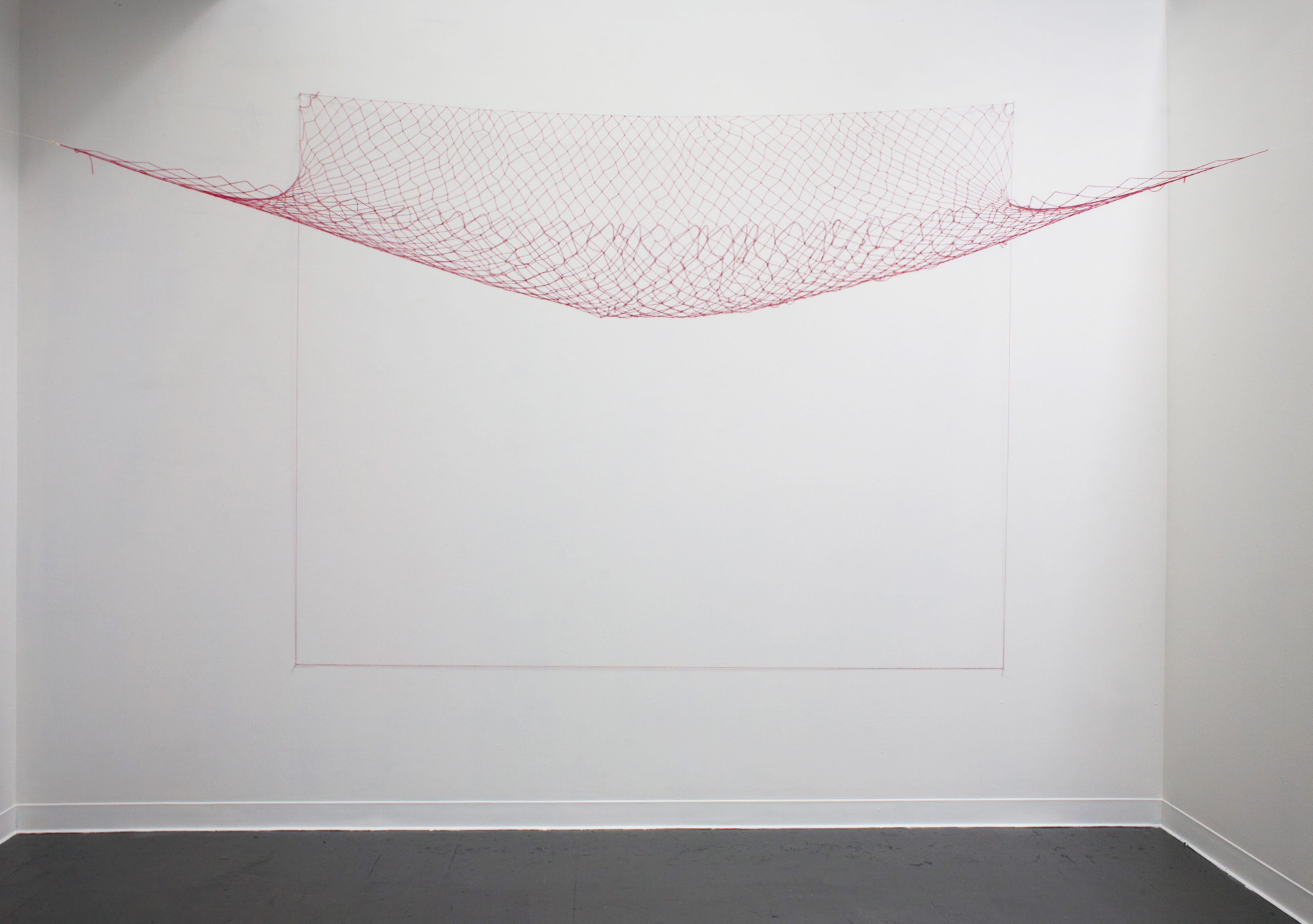
Nate Clark

MFA candidate 2018, University of Washington



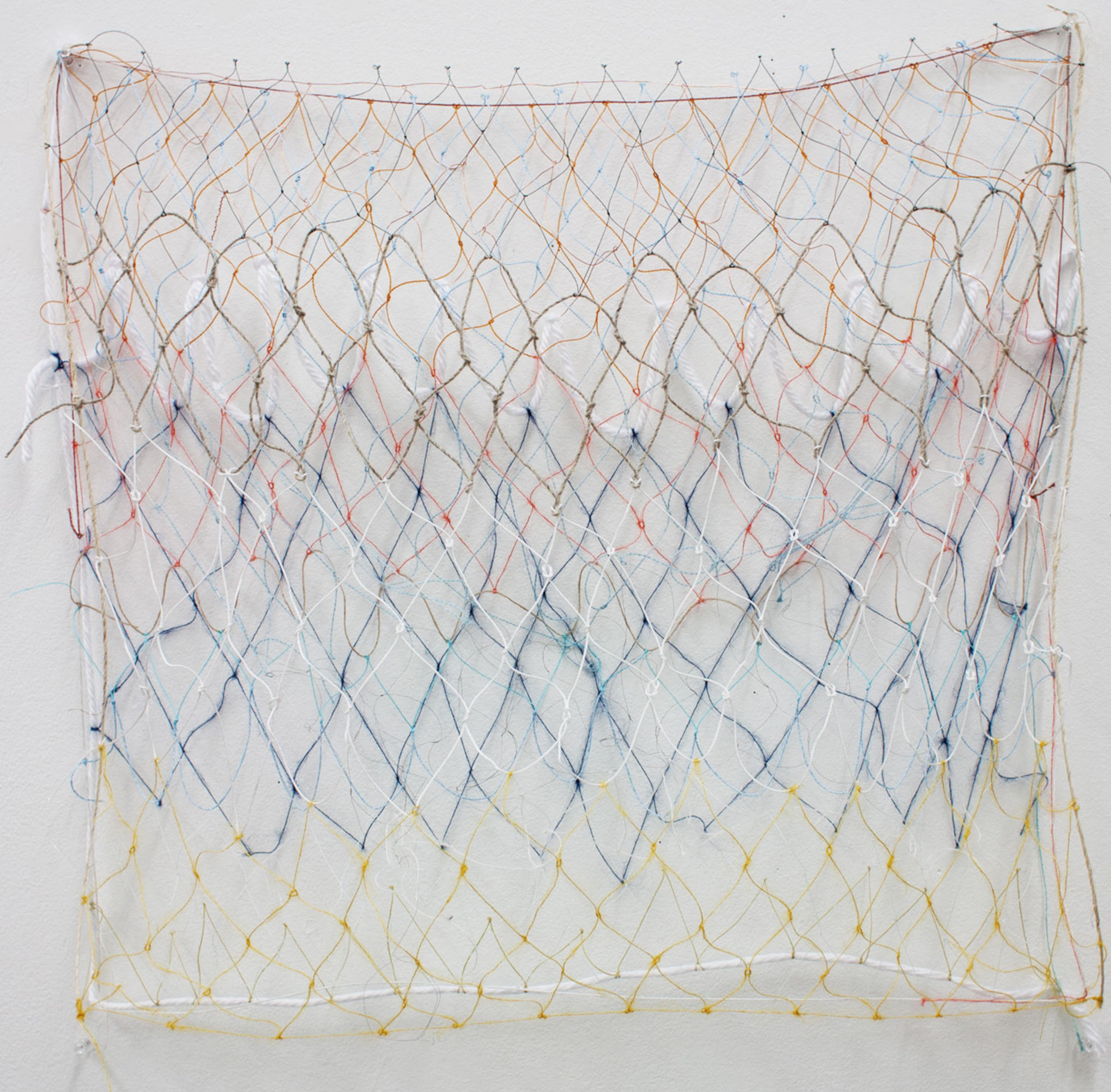


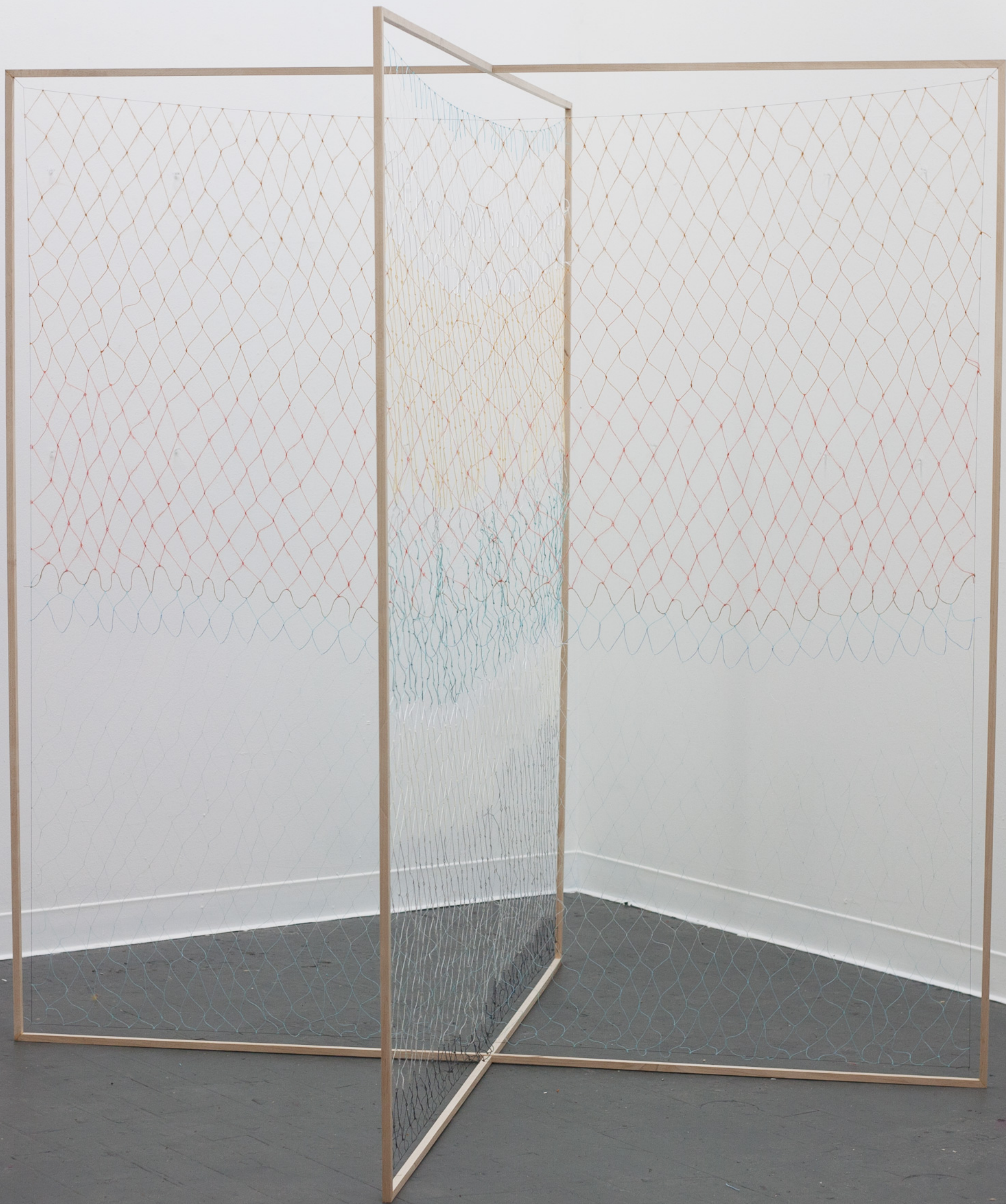




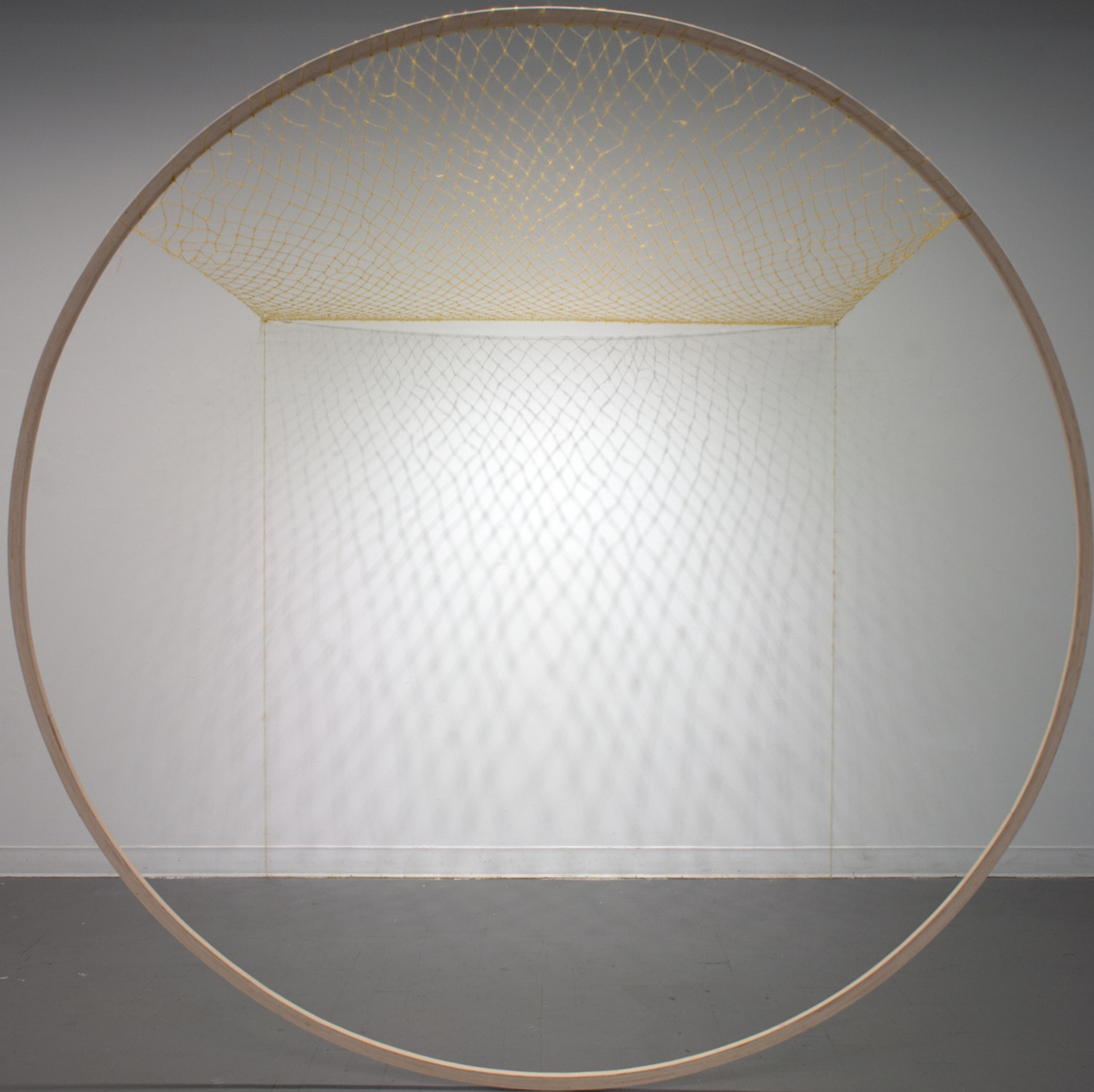




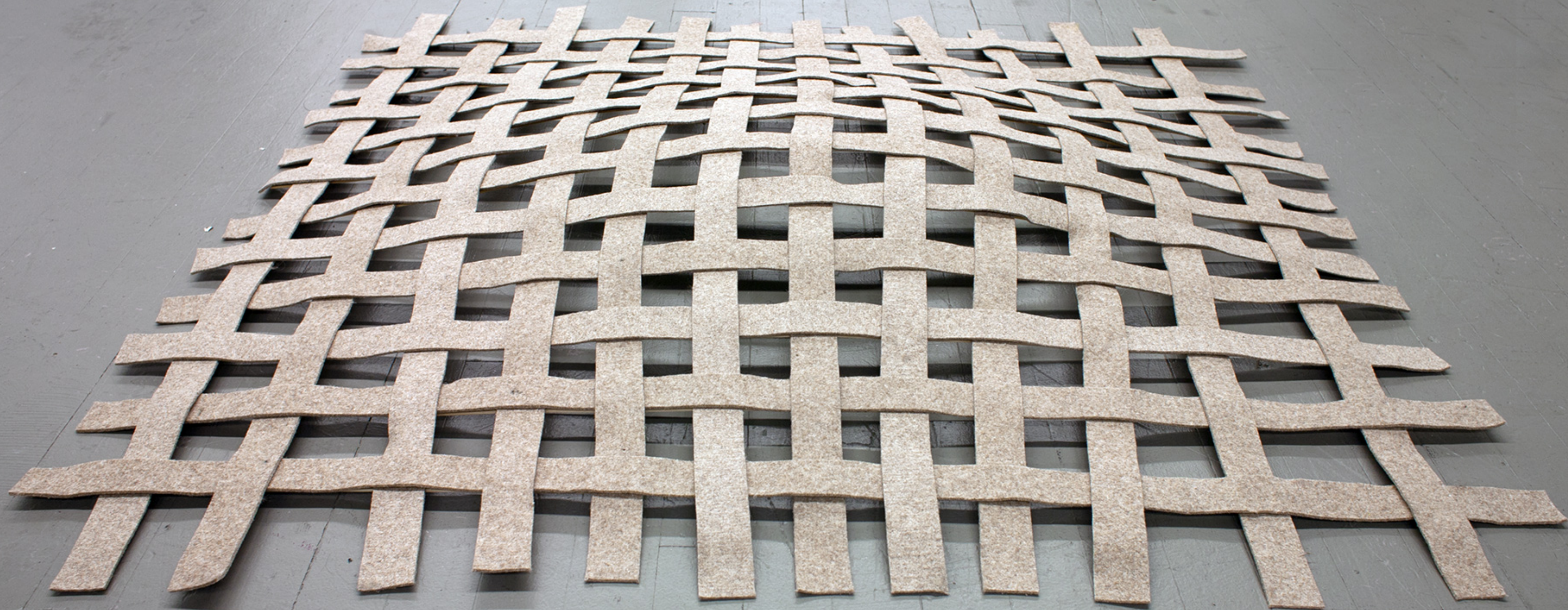


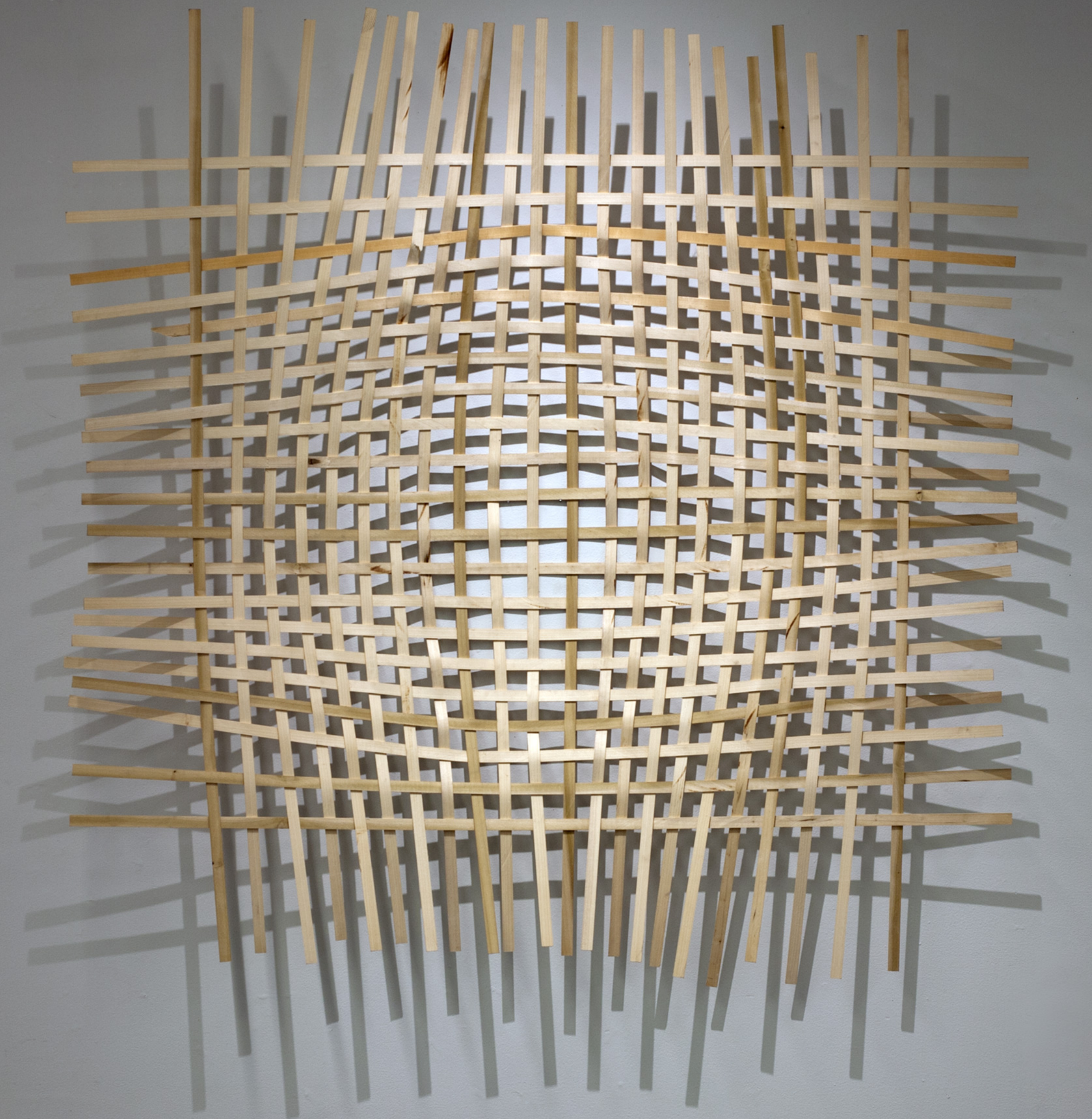


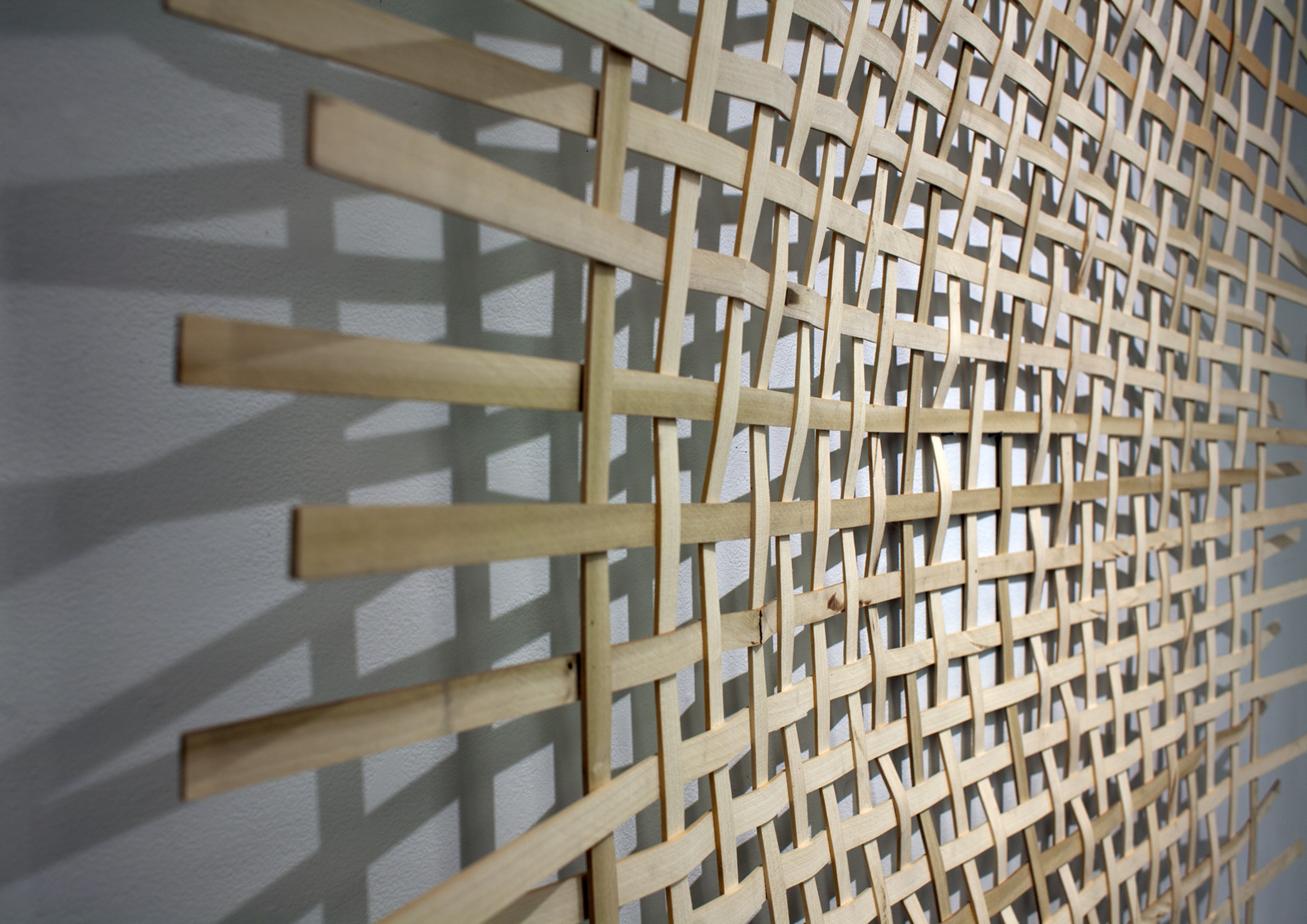












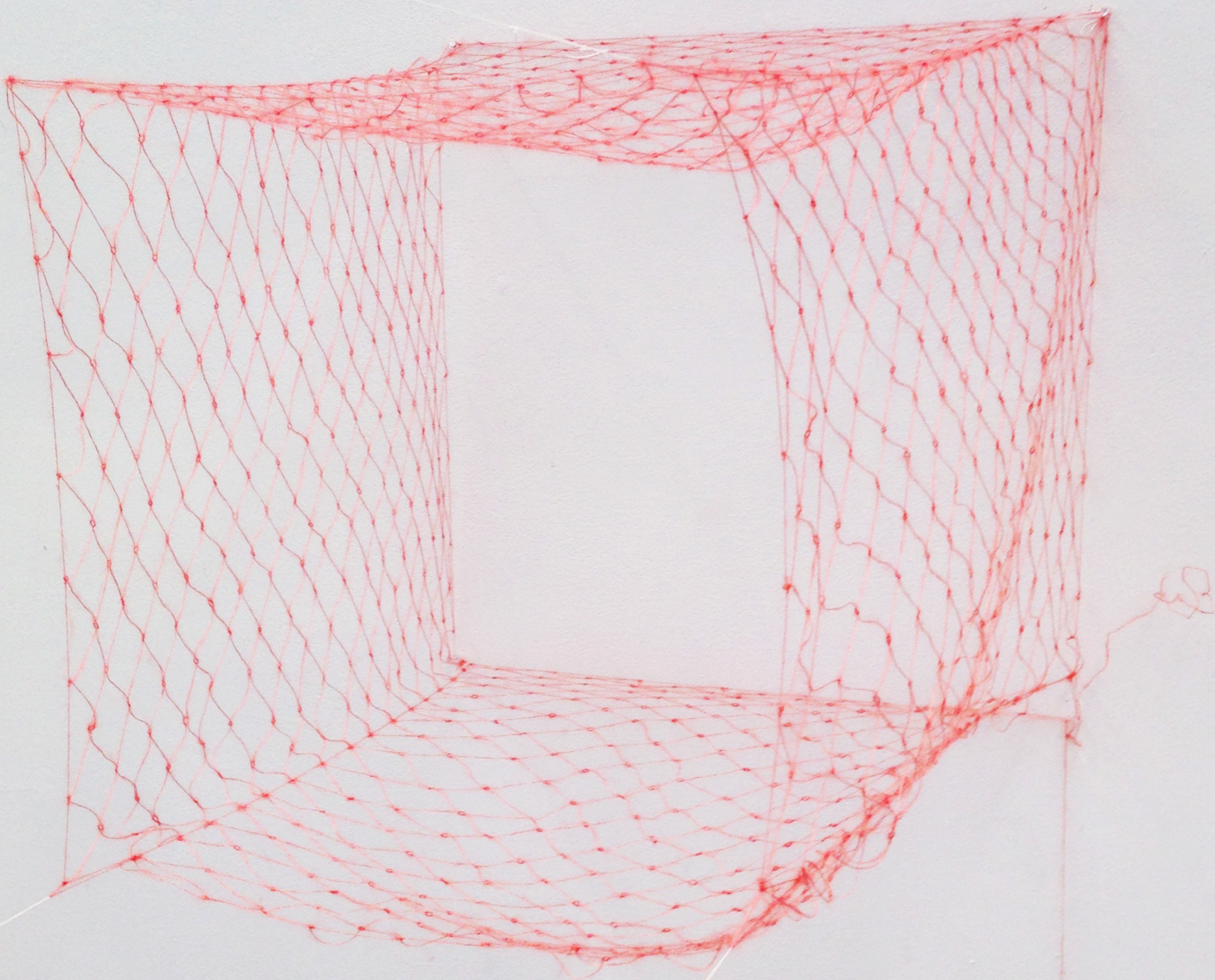








Image name - title - size (w/h/d) - media - year. description

1clark.jpg - "Blue net: 7 steps" - 84"x84"x48" - alpaca lace - 2017. When flattened this net is a seven foot square. Every five rows down and five columns in the pore size, or length of lace, was enlarged by sight/feel, causing the center of the net to expand four feet into space. Installed seven feet high.

2clark.jpg - "White catching yellow" - 120"x48"x120" - alpaca lace and mohair/silk yarn - 2017. White alpaca lace net suspended two feet above ground with a yellow mohair/silk net suspended four feet above ground.

3clark.jpg - "Study for red net" - 8.5"x9.5" - watercolor on paper - 2017.

4clark.jpg - "Red net: opening" - 96"x84"x60" - alpaca lace - 2017. Hand tied red alpaca lace netting suspended six and a half feet high allowing viewers to walk underneath the canopy.

5clark.jpg - "Net with a hole: study for outdoor installation in UW Courtyard" - 30"x30"x60" - silk - 2017.

6clark.jpg - "Net with a hole for *Material Performance*" - 168"x168"x108" - bonded nylon twine - 2017. Installed ten feet high in the courtyard of the Art Building at the University of Washington for *Material Performance*, Sept. 27 - Nov. 5, 2017.

7clark.jpg - Detail: "Net with a hole for *Material Performance*" - 168"x168"x108" - bonded nylon twine - 2017.

8clark.jpg - "Layered Net/Net with no knots" - 12"x12"x3" - mohair/acrylic yarn - 2018. Single strand of undyed mohair/acrylic yarn looped together. The structure is supported by the fiber overlapping from each layer.

9clark.jpg "Net drawings: color/weight material study" - 24"x24"x2" - nylon, silk, acrylic, twine, monofilament, alpaca, cotton, mohair, wire, and thread - 2018.

10clark.jpg "Two nets crossing" 72"x72"x72" - maple, nylon, silk, acrylic, twine, monofilament, alpaca, cotton, mohair, wire, thread, and sewing needles - 2018. Maple frames come apart at half lap joints at intersection.

11clark.jpg Detail: "Two nets crossing" 72"x72"x72" - maple, nylon, silk, acrylic, twine, monofilament, alpaca, cotton, mohair, wire, thread, and sewing needles - 2018.

12clark.jpg “Circle into Square (Moon Gate)” 84”x84”x72” - maple and mohair/silk yarn - 2018. Laminated 7-ply maple circle, 1½ inches thick and ¾ inches deep, suspended by a six foot square yellow mohair/silk net.

13clark.jpg Detail: “Circle into Square (Moon Gate)” 84”x84”x72” - maple and mohair/silk yarn - 2018.

14clark.jpg “Muddles and tangles: weaving felt” 60”x60”x8” - poplar and felt - 2018.

15clark.jpg “Weaving study: dish/basket” 60”x60”x8” - poplar - 2018.

16clark.jpg Detail: “Weaving study: dish/basket” 60”x60”x8” - poplar - 2018.

17clark.jpg “Suspend Cube (Lure/Trap)” 24”x24”x24” - mohair/silk yarn and cotton string - 2017.

18clark.jpg “White net: 7 steps” 60”x60”x40” - mohair/acrylic yarn - 2018. Installed seven feet high in Ravenna Park.

19clark.jpg Detail: “White net: 7 steps” 60”x60”x40” - mohair/acrylic yarn - 2018. Wind affecting the “system”. (Hans Haacke, *Blue Sail*, 1964-65)

20clark.jpg Detail: “White net: 7 steps” 60”x60”x40” - mohair/acrylic yarn - 2018.

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