

Lee Gallery

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Exhibition Archive - Kat's and Dawg's: Master of Fine Arts Thesis Exhibition

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November 27th, 2006 - December 8th, 2006

Kat's and Dawg's: Master of Fine Arts Exhibition includes paintings by Kat Hutter and Adrienne Raxter.

The reception for the artists will take place on Friday, December 1, 2006, 7:00-9:00 pm.

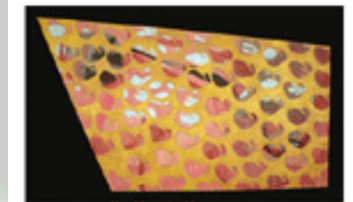
The event is free and open to the public.

Kat Hutter's Artist Statement:

From our daily routine to the way we organize our thoughts some form of pattern exists, which is both based on, and altered by something that came before. This is how the familiar works in my paintings. The objects used and repeated rely on both their familiarity to the viewer as well as their altered state/environment. The shapes used to frame the work are intended to provide eschewed structures for the absurdity and whimsy contained within. They become bizarre, humorous fragments of a larger visual puzzle. The objects I chose to repeat are banal, but familiar, but I organize them, layer them and ultimately alter their context to give them life. For example in much of my work I use an egg, a scissors, a spray bottle, and discarded material that I repeat in a pattern that I obliterate by imposing another pattern of a different type on top of the previous pattern. The idea behind the aforementioned process is both a physical alteration of the shape, but also a perceptual alteration of our idea of pattern. A consistent, characteristic form, style, or method becomes modified and altered as almost unrecognizable as each layer builds. It becomes difficult to focus on one pattern or the other as they merge and diverge from one shape to the next.

Another aspect of the familiar is the color injected into the surfaces through paint and chosen fabric. The fabric I choose to paint on is based on a certain tackiness found in contemporary American Culture, for example the fabric is bought at Wal-Mart in the clearance section. The fabric, once "demoted" or taken out of context then becomes oddly seductive. Some of the seduction occurs through the texture, but most from the color and striking pattern. The colors chosen for the imposed pattern are based on obnoxious, "consumerist color," color having strong connotations to marketing, visual stimulation, and contrast.

I believe this expresses our visual culture that has so much stimulation and visual information that it becomes difficult to focus on any one thing; the patterns become lost. The P&D painters also created an overload of visual stimuli, which included everything. The P&D painters wanted to make their work egalitarian through inclusion. While my work also invites this association, it also, like the work of contemporary artists Polly Apfelbaum explores visual overload in consumer society. Apfelbaum's "painting installations" involve dyed fabric and cutout shapes placed in



large installations dealing with issues of space as well as color, repetition, and form. There are hints of domesticity like her P&D counterparts of the 70's as well as contemporary issues of mass-production and visual overload. "These works transform the colors of mass culture-of television, saturated magazine ads, bags of Wonder Bread-into wild, oscillating spectra bordering on the organic" (Institute of Contemporary Art "Polly Apfelbaum).

Adrienne Raxter's Artist Statement:

In the current body of work, I continue to generate my ideas and imagery from the interaction and motivation from the environment around me. I am interested in bringing materials and objects from my experiences and activities into the work. The work becomes an environment for these forms to function, placing emphasis on visual modes of representation and my creative process.

One important aspect of the work is identifying an experience that offers a way to talk about the perception of visual material in my surroundings. The experience I identify is selective to a fleeting occurrence of natural objects in the landscape, as well as ephemeral processes of making. I make this connection to the work by reflecting my recognition of materials in such an experience. In the work, these experiences result in locating and observing objects such as berries, folded paper, and decaying leaves that are transformed into a unique and intriguing experience in the piece. This process becomes analogous to my perception of the form in my environment that points to the recognition of potential importance and peculiarity. The objects become components for representing that moment and my experience. A similar process occurs during the physical manipulation of materials during the creative process, locating and emphasizing the awareness of unique form, mark and gesture.

The second aspect in the work is engaging the role of time. This aspect is revealed through constructing the work as a record or history of experience, using found objects that embody time, and creating contemplation through sensory observation. The creative process of painting is evidence of my engagement and experience with the work as it transforms with time, being built up, covered up, and scraped away. I use the landscape as an avenue to explore and express material and the process of looking, finding, observing, and revealing. In combination, I create an environment that allows the viewer to search and find, as subtle nuances of form are buried and revealed.

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Lee Gallery

G-50 Lee Hall

(864) 656-3883

Box 340509

Clemson, SC 29634-0509