

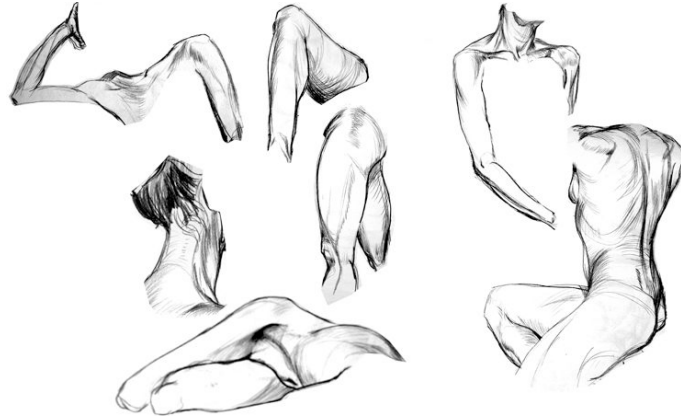
## CHAPTER 10

### REINTEGRATION AND DEFAMILIARIZATION

To achieve the imagery presented in *Cosm* I underwent a very lengthy process. It began with direct observational figure drawing (1. Recording from nature). Using a digital SLR Nikon 80 camera I then documented my drawings and downloaded them onto my computer (2. Documenting):



After many figure drawing sessions over a course of a few months, I would continue to document my drawings. When I decided to begin the project, I revisited all of these drawings at once by viewing them simultaneously on my computer (3. Revisiting). Then I would pick and choose individual parts of each drawing that interested me. The areas of interest usually consisted of interesting movement or quality rendering of three-dimensional form (4. Harvesting). Using Adobe Photoshop, I would cut out these areas of interest and save them into a separate file (5. Defamiliarizing):



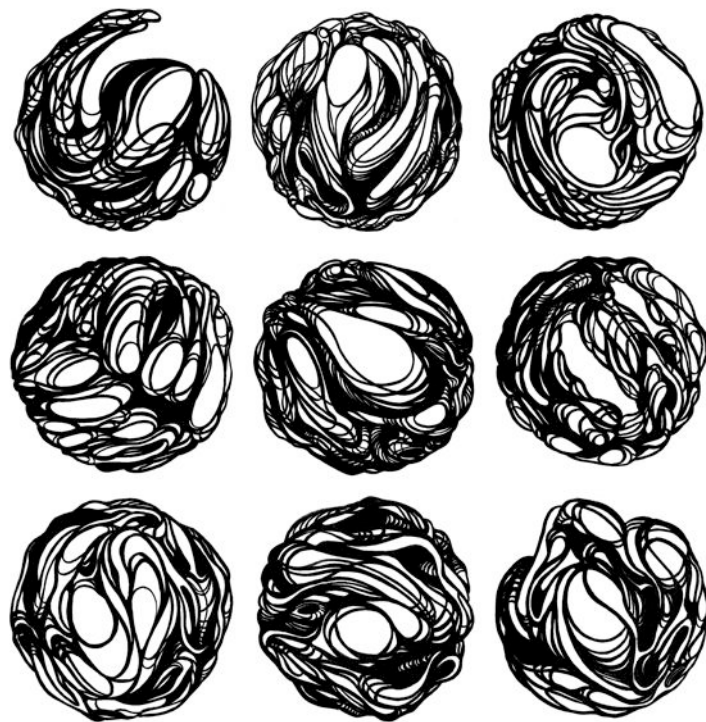
Then I would reintegrate these forms in new and interesting ways in the form of graphite drawings (6. Reintegrating):



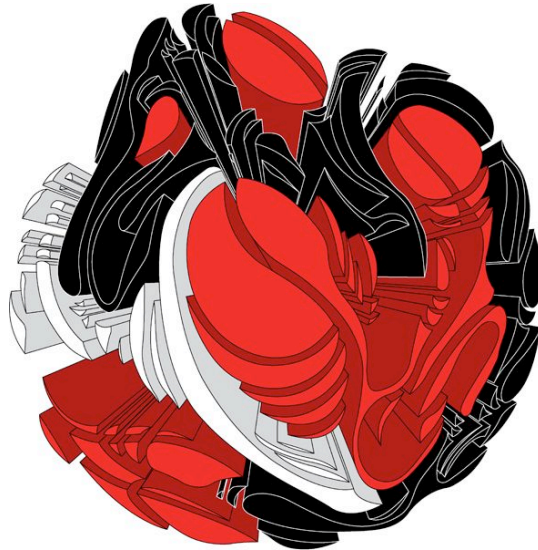
Next, based upon these new graphite drawings, I created compositions juxtaposing them in new and interesting configurations, often mirroring those of molecules or constellations:



Feeling aesthetically unsatisfied after compiling a library of new forms and configurations, I decided to investigate them in more detail. This step is very similar to *Transmeandering Helix*. I created black ink line-maps of the new forms and configurations by laying tracing paper over the images (7. Investigating):



Each line-map was then scanned and saved on my computer and imported into Adobe Illustrator. In Illustrator I intricately traced over the negative areas (white areas) of the drawings. I then converted these negative areas into positive areas and gave them substance and color (8. Defamiliarizing again):



Once I had compiled a new library of these new forms created in Illustrator, I was ready to reintegrate them again (9. Reintegrating again). I did this by creating a repeating pattern of these forms that I would use for all three stages of *Cosm*.

The first stage, *Microcosm* (see Catalogue) is a series of framed digital prints arranged on the gallery wall in a grid-like fashion. It depicts the pattern repeated many times over. The second stage, *Cosm* (Fig. 11) is a series of digital prints affixed to the glass windows of the gallery. It depicts one full tile of the repeating pattern. The third stage, *Macrocosm* (see Catalogue) is an animated video projection. It depicts a zooming-in version of just one quarter of the repeating tile, specifically the lower right-hand corner

of *Cosm* (Fig. 11). Seen all as one piece, *Cosm* represents self-similarity properties existing in the universe as it pertains to both the micro and macrocosmic scales.

The entire process was extremely time consuming. But, each step in the process offered enough of a challenge to allow me to continue to the next stage. Each stage presented me with more insight into form, investigation, and process. The many hours spent on *Cosm* were not wasted however, because I learned a great many things from it. What I learn throughout the process of creation propels me in new directions that I never thought possible; inspiring me to continue to create.