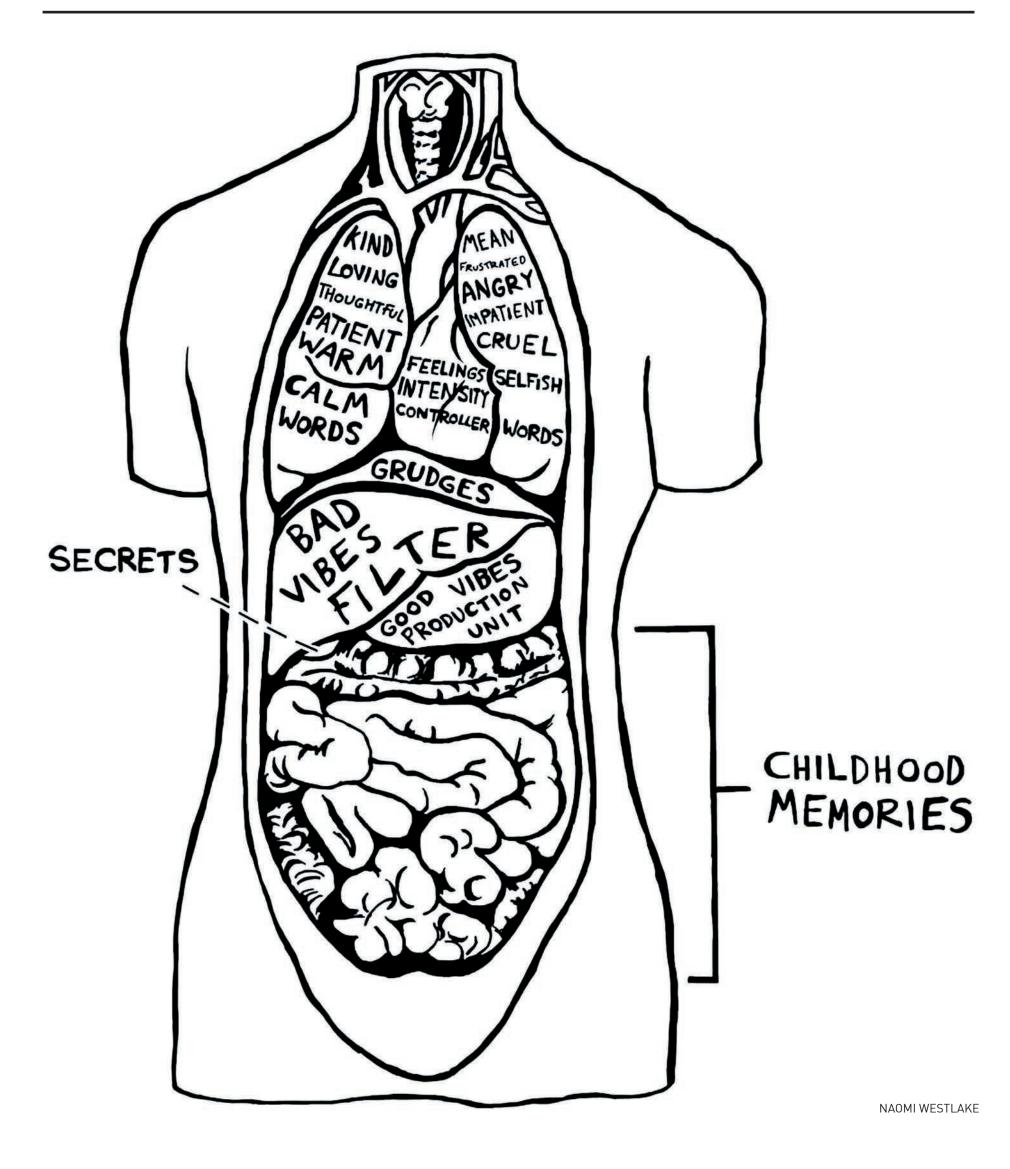
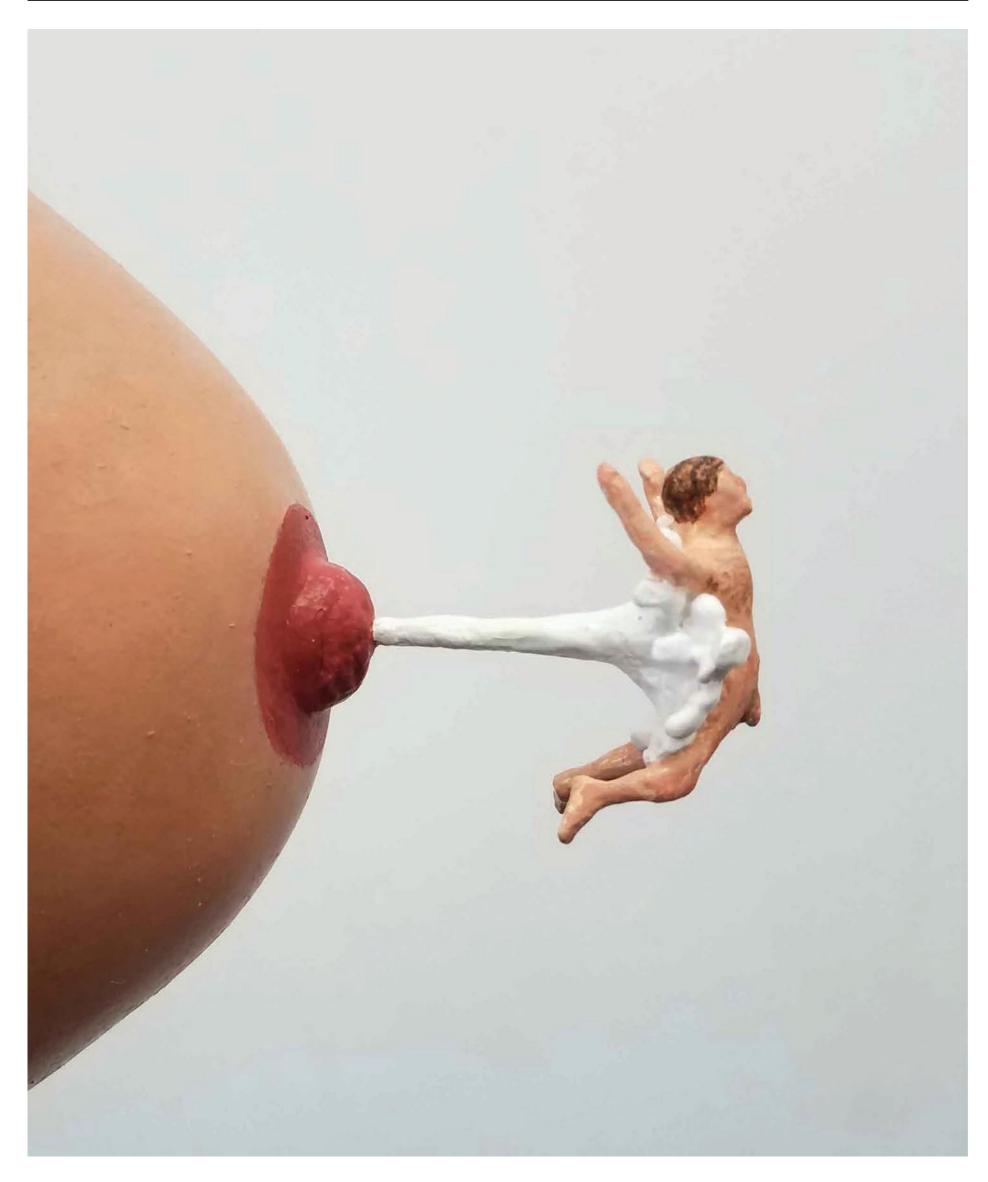
MARCH 2018

ISSUE FOUR: THE PATTERN

FREE



2 FULL BLEDE ISSUE FOUR: THE PATTERN COLIN ROBERTS / ISSUE PREVIEWS GOU SHIBATA / FROM THE PUBLISHER ISSUE FOUR: THE PATTERN FULL BLEDE 3



ISSUE FOUR: THE PATTERN

Each issue of FULL BLEDE invites contributors to expound on a theme. In Issue Four: The Pattern the broadsheet's collaborators explore sameness. It is the largest issue yet, with over 40 artists and writers. In the work you will find systems of recurrences, whether found in nature, society at large, or personal behavior. Works reveal repetition in our physical environment but also in habits, relationships, and personal routines. They elaborate on coherence and find that in some cases it yields the complete opposite: chaos, mess, and wholly unique

experiences. Regemented actions sometimes result in thrilling randomness, other times in monotonous comfort. Enjoy this collection of objects, reproductions, illustration, painting, sculpture, collage, prose, musings, and fabricated correspondence exploring The Pattern. Thank you for your support and long looks.

CONTRIBUTORS

Listed here by page, for more detail, turn to page 35. **Cover:** Naomi Westlake **2-3:** Colin Roberts +

Gou Shibata 4-5: JP Kunst + Kathleen King + Karen Hockman Brown 6-7: Lindsey Warren + Carolie Parker + Nadge Monchera Baer 8-9: Luke Whitlatch + Inkwelder 10-11: Julia Schwartz + Carolie Parker **12-13:** Camilla Taylor + Hayley Barker **14-15:** Aaron Zaima +Kottie Paloma 16-17: Bonita Tanaka + Sarah Gonsalves + Robert Soffian 18-19: Silvia Rignon + Codie Barry + Sydney Croskery 20-21: Kofi Effah + Adrian Paules + Scott Hazard **22-23:** Megan Mueller + Daisy Patton 24-25: Roberta Gentry + Valerie Daval + Kerrie Smith **26-27:** Anna Breininger + Daisy Patton **28-29:** Adam Void + Adrian Paules **30-31:** Scott Greenwalt + Harvey Opgenorth **32-33:** Tristan Brighty + Geoffrey Todd Smith + Sara Clair + Diana Kohne **34-35:** Ching Ching Chen + Chelsea Dean Back cover: Molly Segal

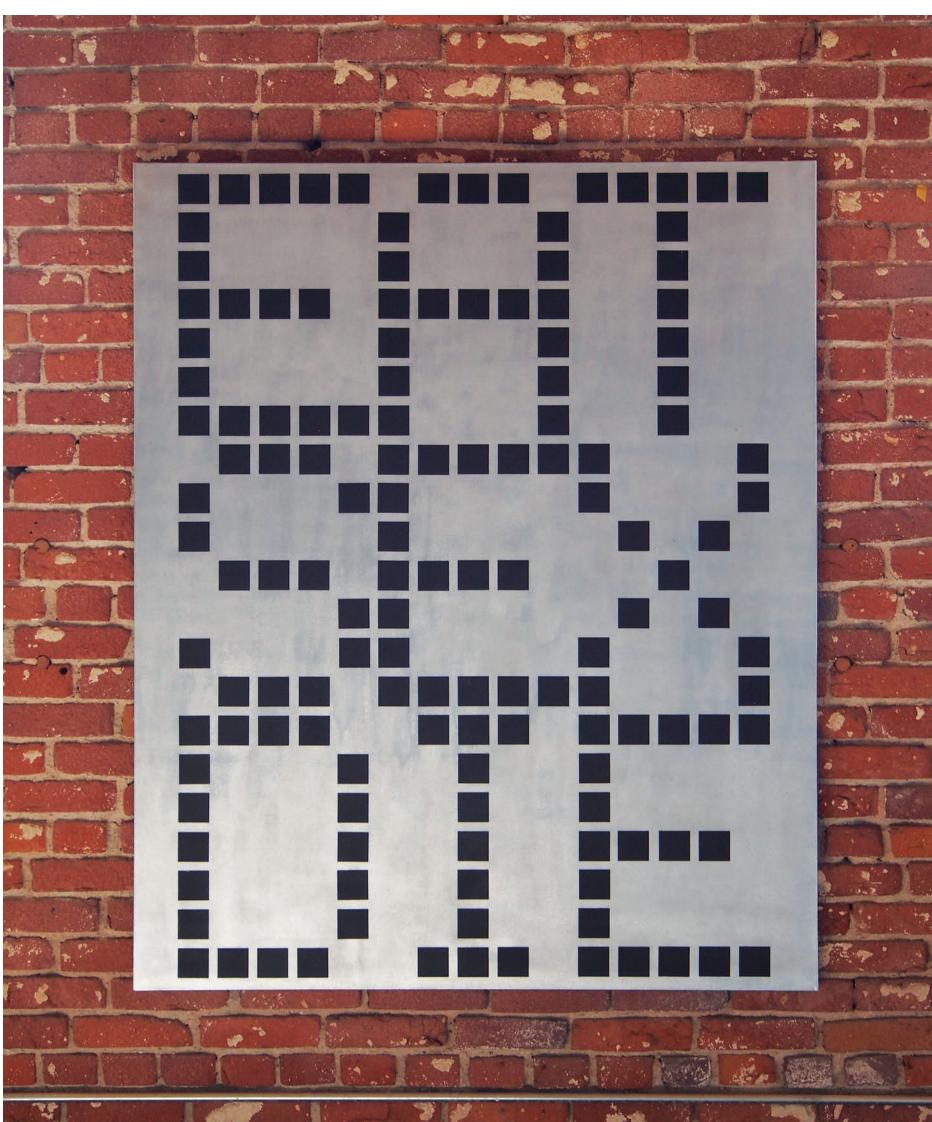


and whatever-herbs-I-have dip, smear it on bread, add some veggies and create the most delicious sandwich. But baking a simple chocolate cake is slightly terrifying and only outstanding about half the time.

I was thinking about this when I was exploring Issue Four's theme: The Pattern. (Or maybe I was just hungry.) The quest for sameness, for perfection, is futile for me in the kitchen. Conversely, I love the orderly pattern of a grid and creating and following a style guide

when designing the pages of FULL BLEDE. In the kitchen I tend to ignore rules and rely on intuition.

I'm delighted in the contributors of Issue Four's considerations of pattern: some with repetition, order, and ritualistic execution, others exploring and exploiting behaviours, obsessions, illustrating the confusion that can come when seeking sameness. Each has deftly and honestly tackled the theme. It's an honor to display their work on these pages.—Sacha Baumann

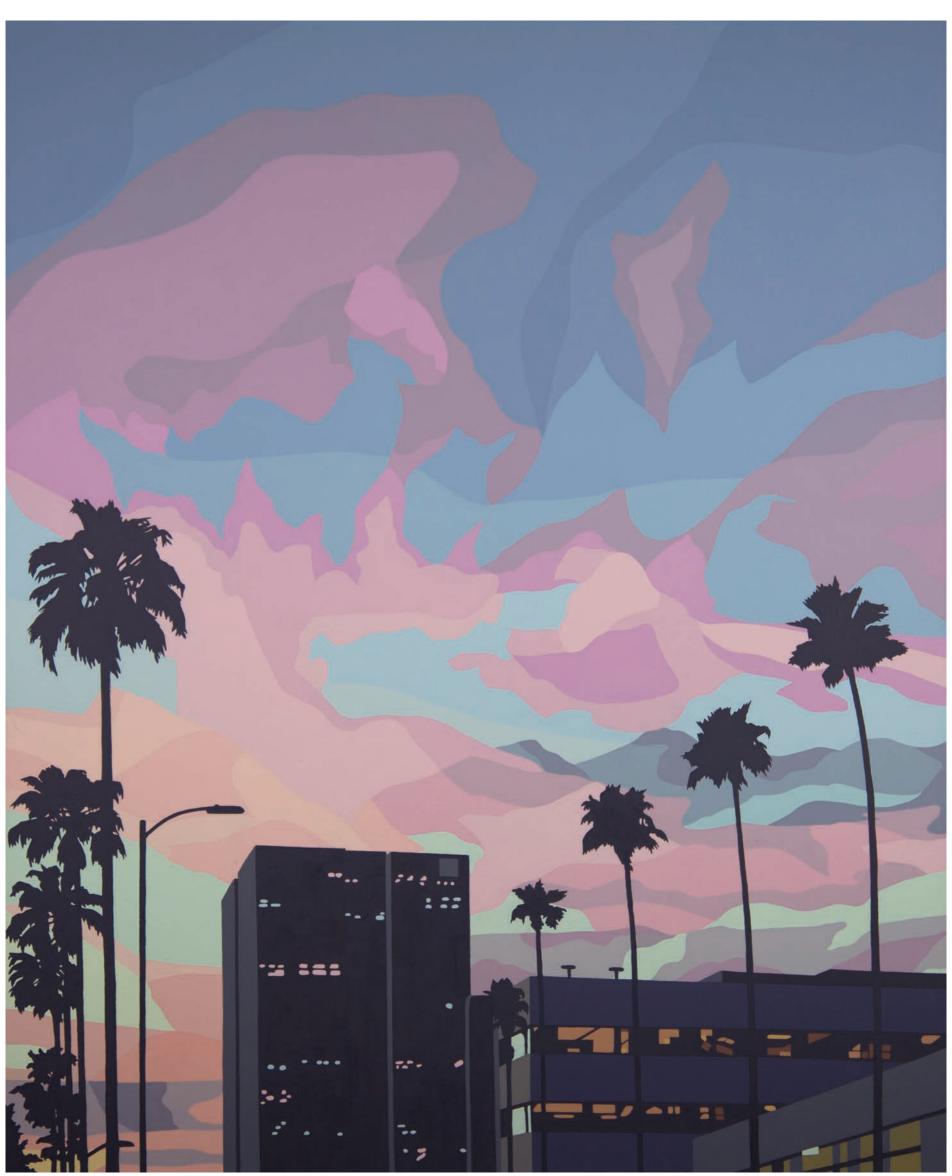








6 FULL BLEDE ISSUE FOUR: THE PATTERN LINDSEY WARREN / COLOPHON CAROLIE PARKER / NADEGE MONCHERA BAER ISSUE FOUR: THE PATTERN FULL BLEDE 7



COLOPHON

FULL BLEDE is a free contemporary broadsheet independently published, designed, and curated by Sacha Baumann.

The masthead is a nod to the newspaper terms "full bleed" (edge-to-edge printing) and "lede" (the introductory section of a news story that entices the reader to keep reading). Combined, FULL BLEDE expresses the newspaper's intent to publish content that is intriguing, unadulterated, and beyond the edge of standardized borders of convention.

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More Enlightenment Ideas

I like a fine incision, a field of moving rain,

flat black thunder

considering the body
is hard to inhabit,
considering (coldly)
the faculty of reason favors
whip, leash, collar,
and we don't know
what's down there

a soul, or just more animal than I care to handle.



8 FULL BLEDE ISSUE FOUR: THE PATTERN LUKE WHITLATCH INKWELDER / LUKE WHITLATCH ISSUE FOUR: THE PATTERN



Chapter 7/8 Closer than not

Dear Assessor,

It occurs to me that externally I'm in a constant state of incompleteness. I consistently leave large tracts of whatever I do unfinished. This extends to avocations, careers, education, relationships, daily tasks, you name it, I do most of each objective's resolution but not all. I used to have hundreds, but now maybe thousands of writings almost complete but not quite, as I'm prone to make a correction or two or three with each re-reading. Two weeks ago I set down to impose a deadline on myself for one if not two specific stories laying on my desk. Lost in my ability to make a final resolve I moved on to another thinking the next would be easier. I did that five times, I believe improving each but finishing as I started with none wholly conclusively done. And of course between these meticulous editorial shaving exercises I dashed off another dozen or so essays, commentaries and stories, thinking at the time, all or at least some complete which upon further review probably won't be. So end result, a couple made better, initial problem increased, to do list longer.

The development of the Internet and camera phones makes documentation of everything ubiquitous. Not so my years as a visual artist that relied on photographic slides and written reviews for evidence of existence. The artwork, performances, openings and installations without record are beyond counting. These orchestrations were real, very affective and effective once in their time that has now slipped below the ocean's surface. A few were retrieved, and some were retained, never lost, but the context and meaning, like the photos and data never taken or preserved are no more. I was, I am, I'm not.

There was art I never bothered to sign, the plaques and dedications I chose to forgo, because some things are just less interesting than others. I never thought then or now my signature or lasting mattered. But the world leverages position and needs things whole and complete in ways profound, pragmatic and curious that I've just never mastered or embraced. Fortune belongs to the ruthless and the dogged, the visionaries and conquerors, the dedicated, in turns the relentlessly patient and impatient. Somehow in the way things work, the reward lies primarily in the consequence, rather than the doing. That's implicit and makes sense, and yet somehow it's something that doesn't overly concern me. The doing even sight unseen is enough.

same fears of many people, nor their goals and consolations, nor their clarity, their ease and reassurance for grouping, popularity, allegiance and agreements. When joined by too big a mass, too specific a value, directive, direction, definition or perspective the more guarded and suspicious I become of them and myself. As a child student my more often than not moniker was the one of great potential under-achiever, not to be confused with slackers who's term came about much later, meaning something similar but not exactly the same. I get lots and lots of stuff done, I just don't hang around for the glory and satisfaction, the practicality of the finish. Bottomline I enjoy striving more than accomplishment. I get that the world stares at the missing part and wishes to describe my complicity in the gap and void's existence as a manifestation of some malignancy on my part, some failure to launch, to assert or gain, some fear of imperfection or scrutiny, all

In numerous domains I don't share the

softer gentler ways of saying voluntary slavery bound to self destructive tendencies. But me I see and feel it otherwise, fully cognizant of the occasional longings and wistfulness now and then for other outcomes and other ways of being. Just as it is impossible to know and feel the world without sorrow and regret for suffering and impoverishment, for pain and loss, for how things could or might be but are not, various migrations and decisions carry both risk and reward, some anticipated, some discovered, some deferred, some consciously or unconsciously invited. Questions and desires, the spaces unfilled are not negations so much as proof of life. The striving is where I find the maximum learning, intrigue, wealth, peace and wholeness, it's the completions that feel nice, comfortable and harshly partial, like a pretense intended to distract from the inevitable. A misdirection of the finality of erasure. The future, a billion times wider and longer than any present situation and conditions is unavoidable and unwaveringly absolute. Mortality confirmed. Trying my best not to swallow my tongue, I prefer to face it straight on, yes I have and will always be an amalgamation of nothingness, and for the time being, as long as I have this fear, doubt and choice, this ability to assert as I wish regardless or despite consequence, because this is exactly what I care about most for they, we, me and us, that's something. Something worth feeding, preserving, pursing, improving. Approval ambivalent, I amass my freedom as best I can, no further explanation necessary.

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Incompletely Yours,

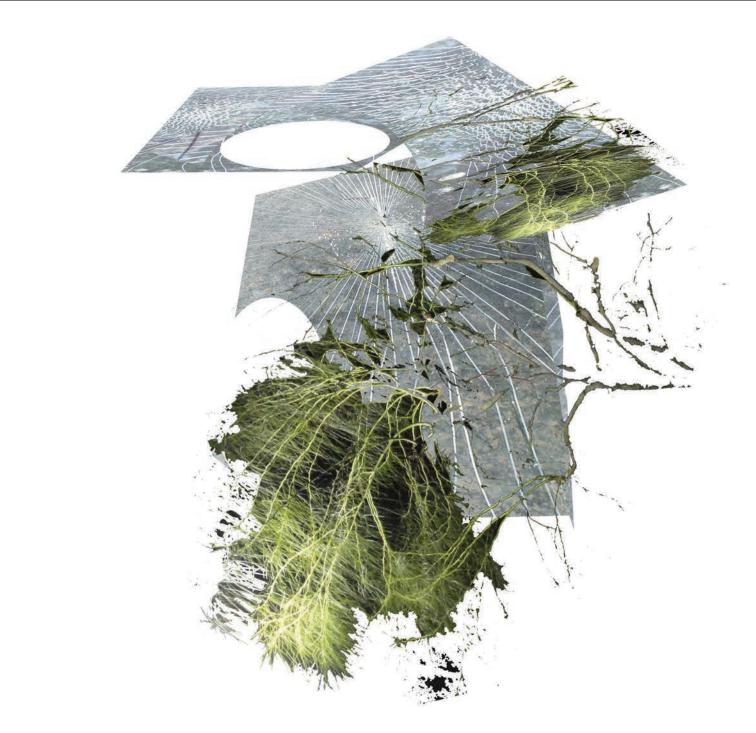
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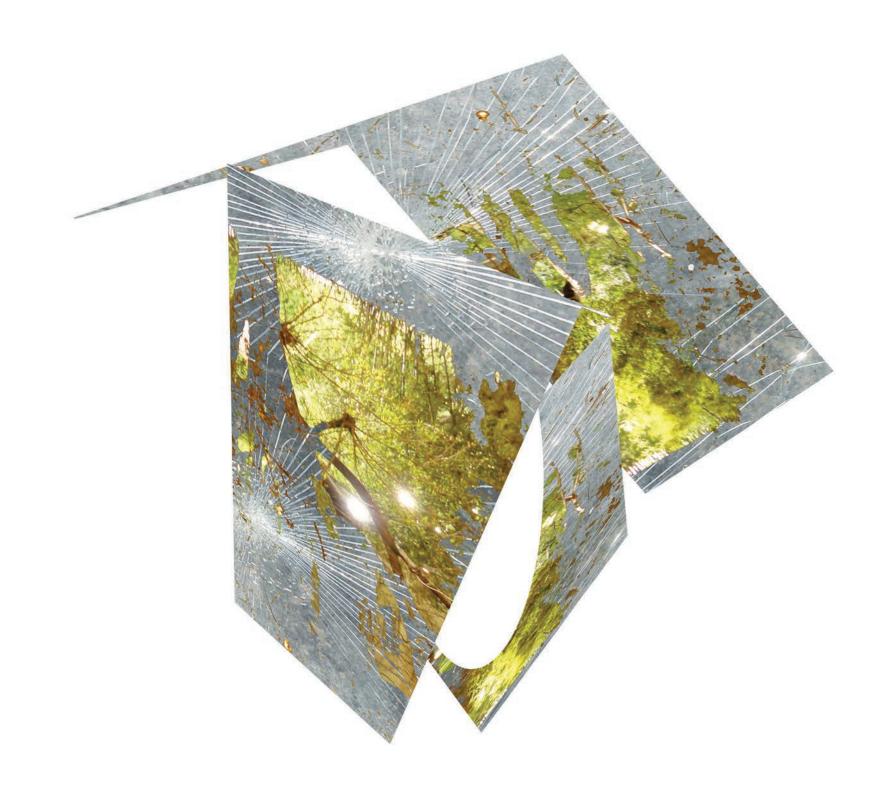


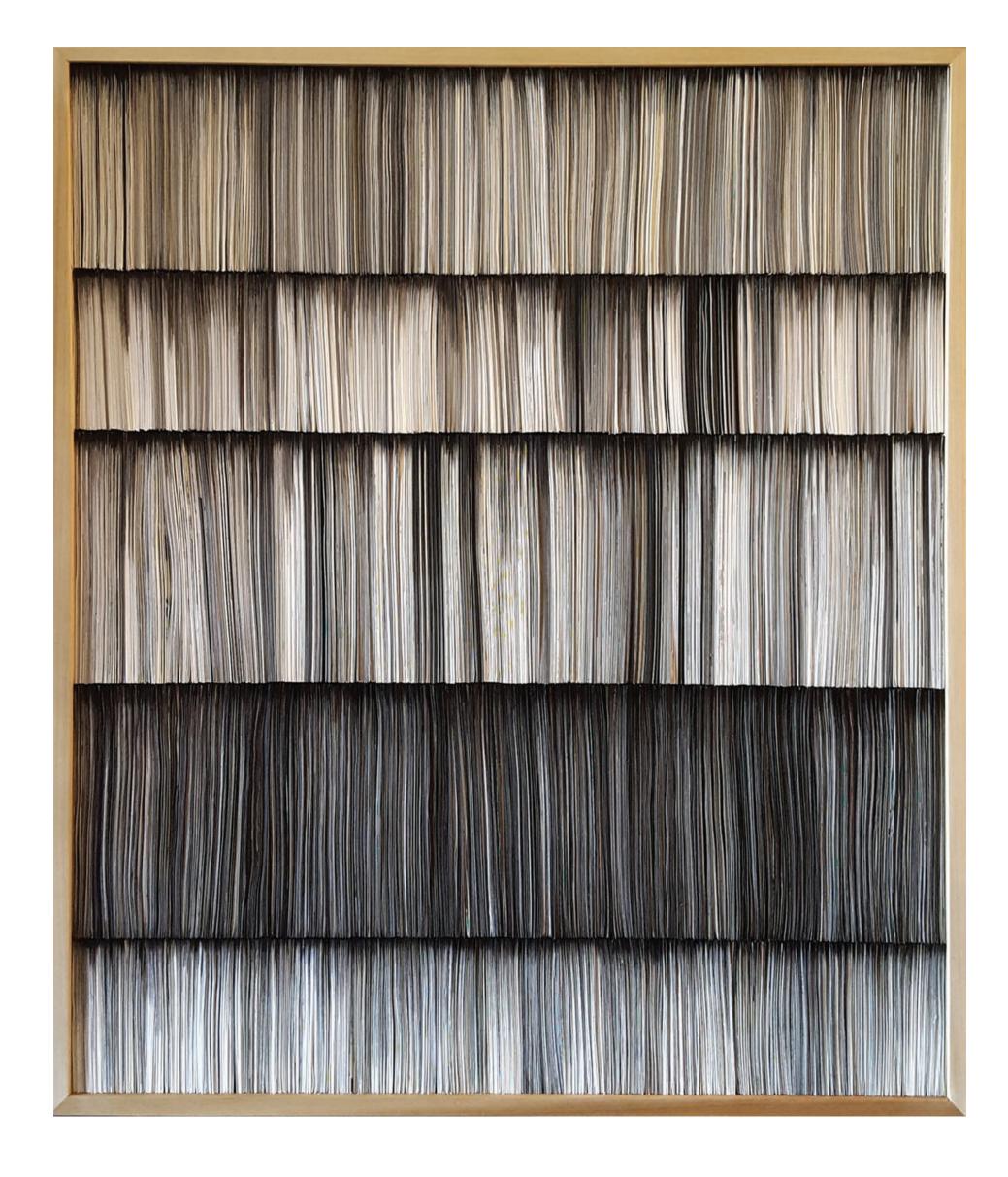




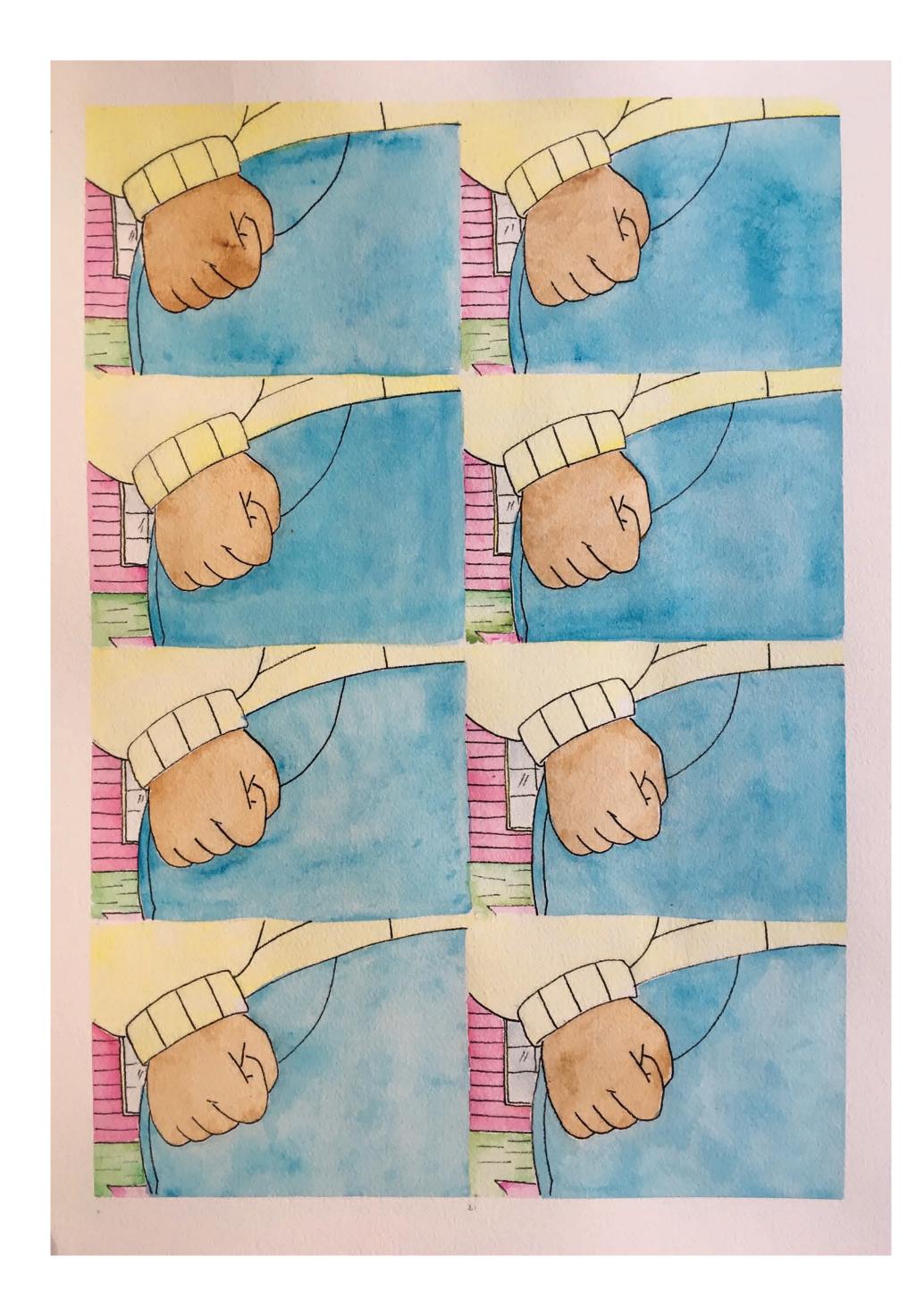




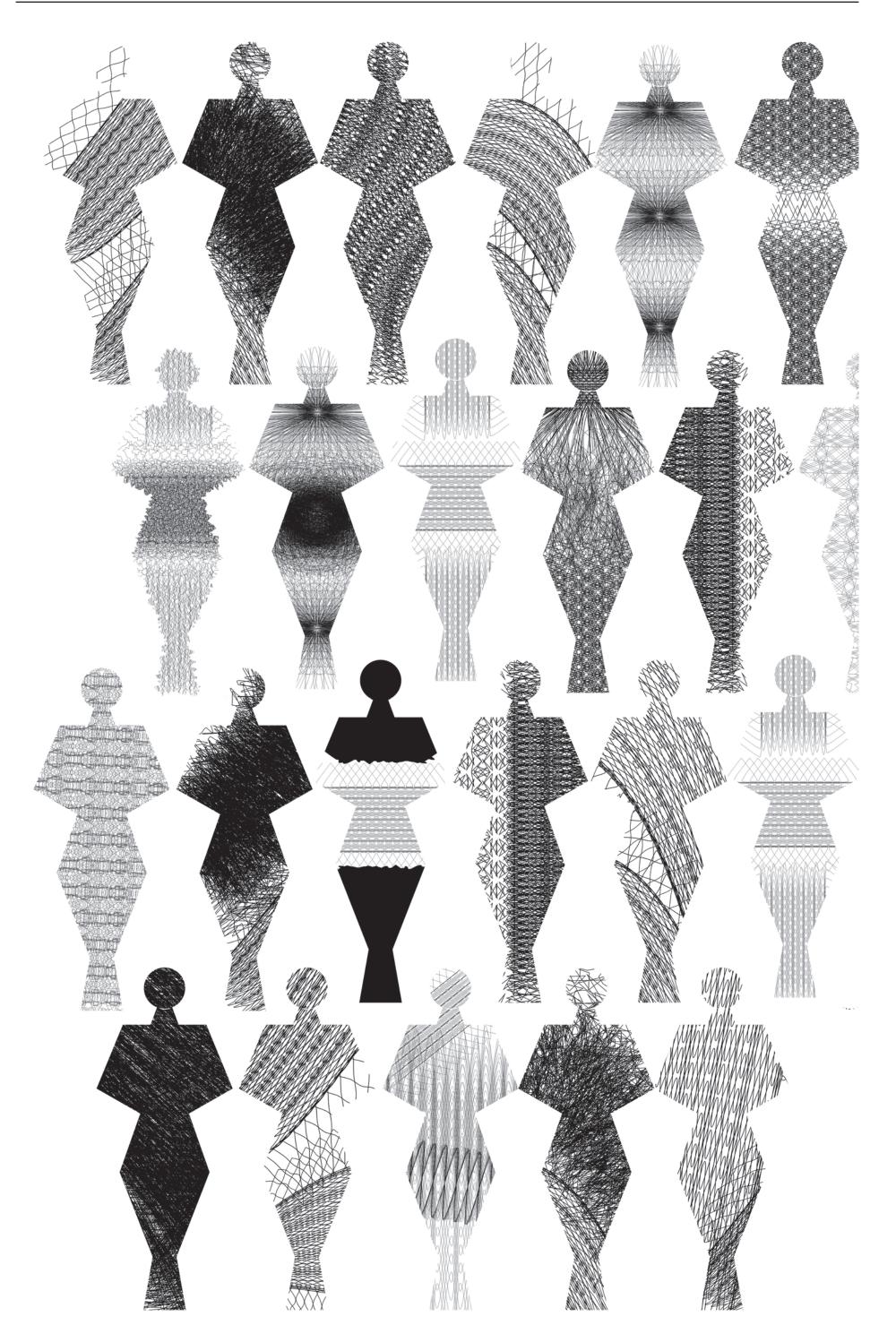






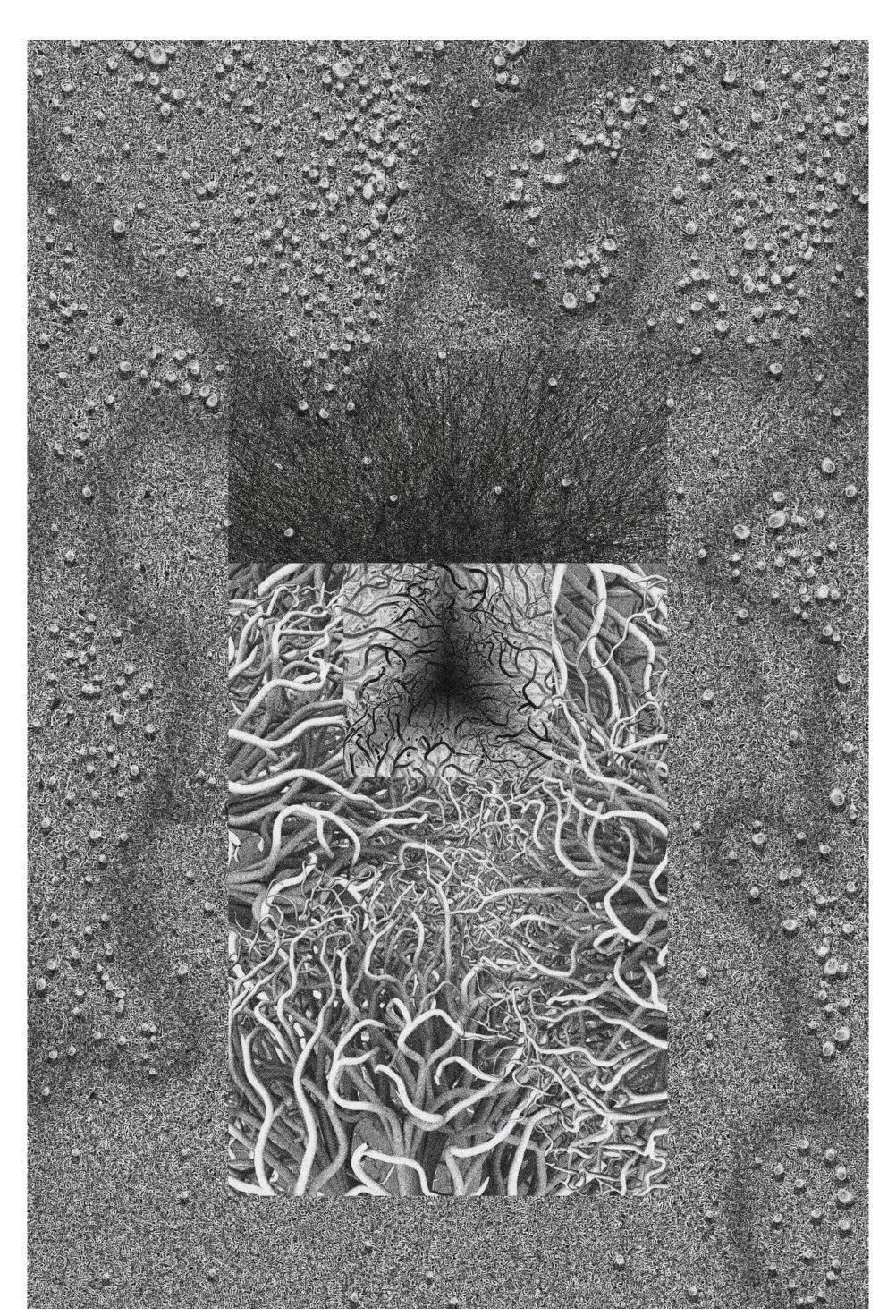












Difficulty

Once, the National Enquirer Had a piece About A woman, distracted, and

Pregnant,
Who drank wine every day
Mulched

With the cork, floating in her

Cup
Presumably at the end of her rope.
Why

She would do this I do not know

Every day she pushed herself through the concoction, unstoppable.

Subsequently

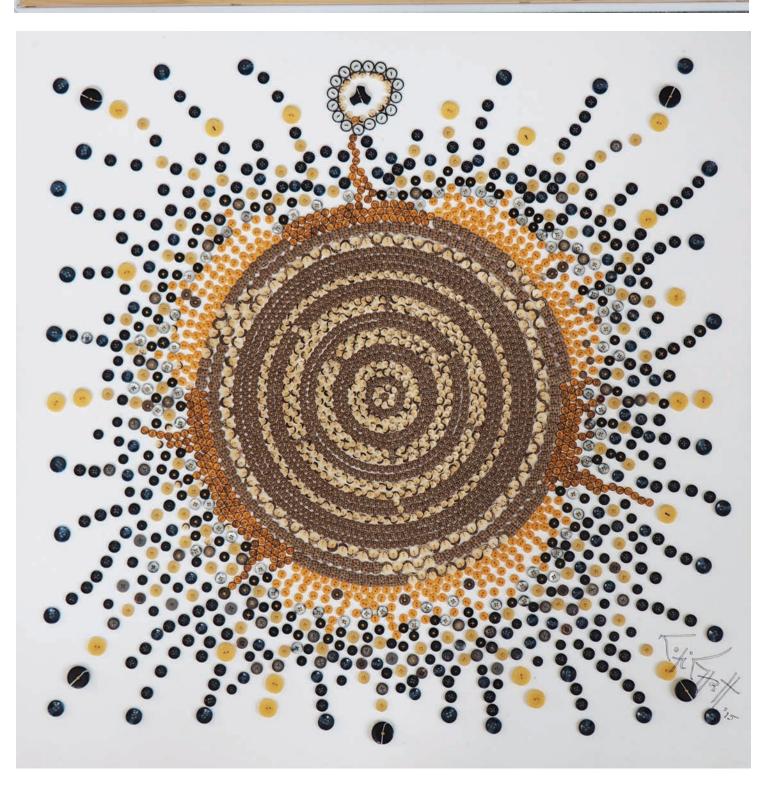
Her baby was born with a spine made of cork.

But other than that it was fine.



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The Work

The work is intuitive.

The work is made by systematic strategies.

The work is the intersection of subjective decisions and self-imposed constraints (that are subjective as well).

The work asserts the authority of the artist.

The work celebrates and questions the meaningfulness of expression.

The work celebrates and questions the meaningfulness of systems.

The work examines the locus of meaning.

The work is the result of a series of decisions.

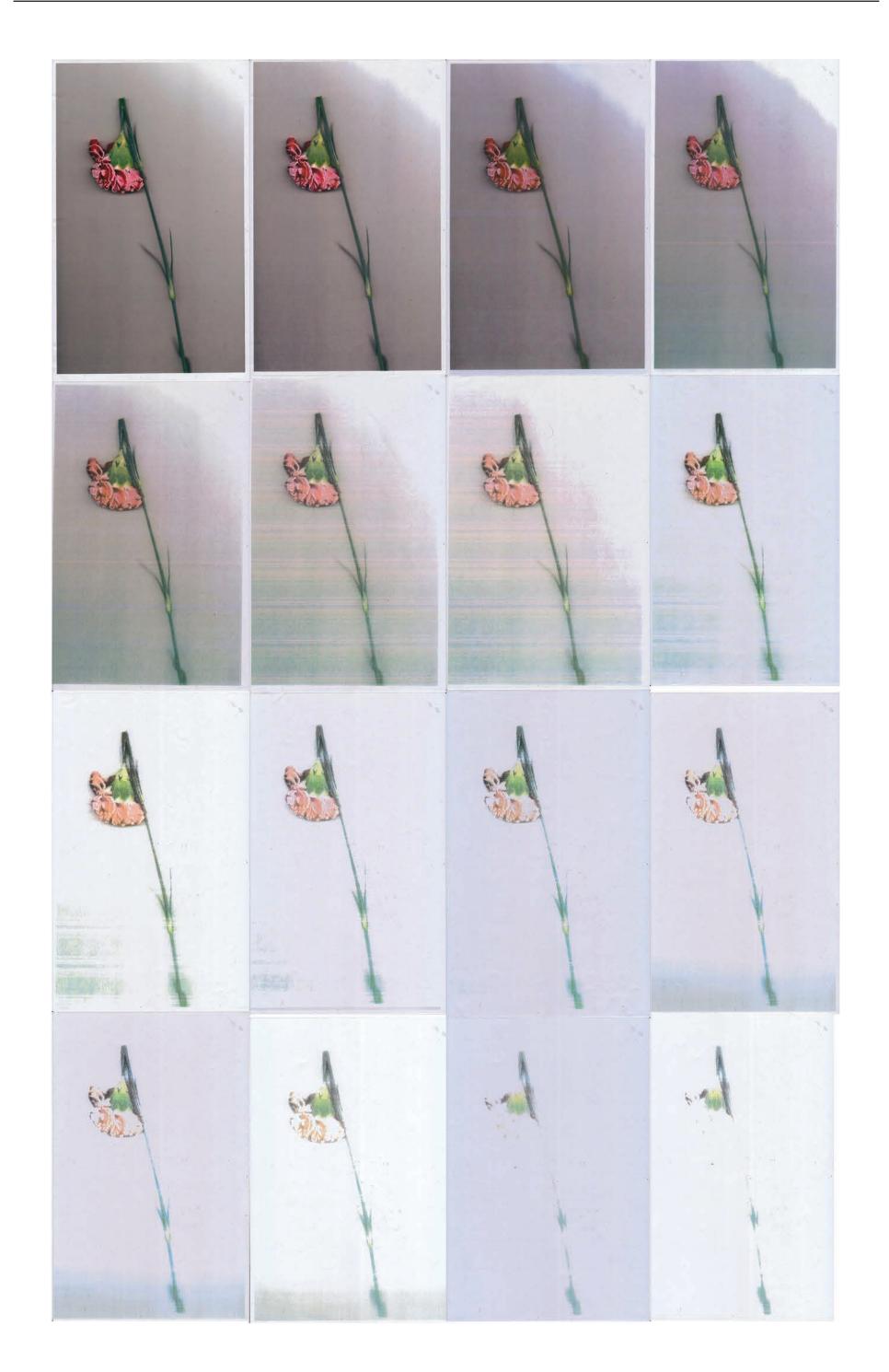
The work is the result of physical labor, but is not justified by it.

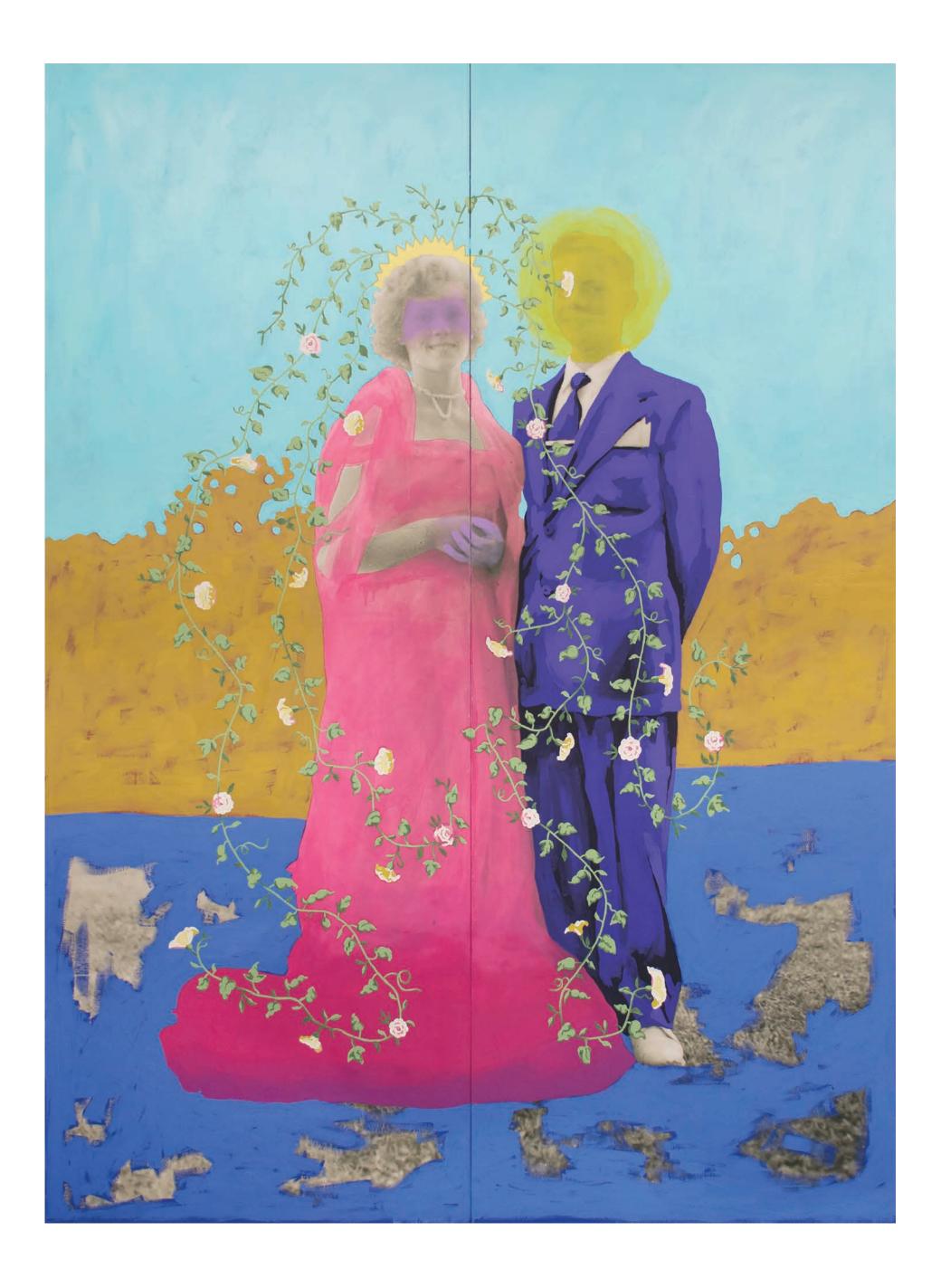
The work requires no justification.

The work does not aim to present an exhaustive list.

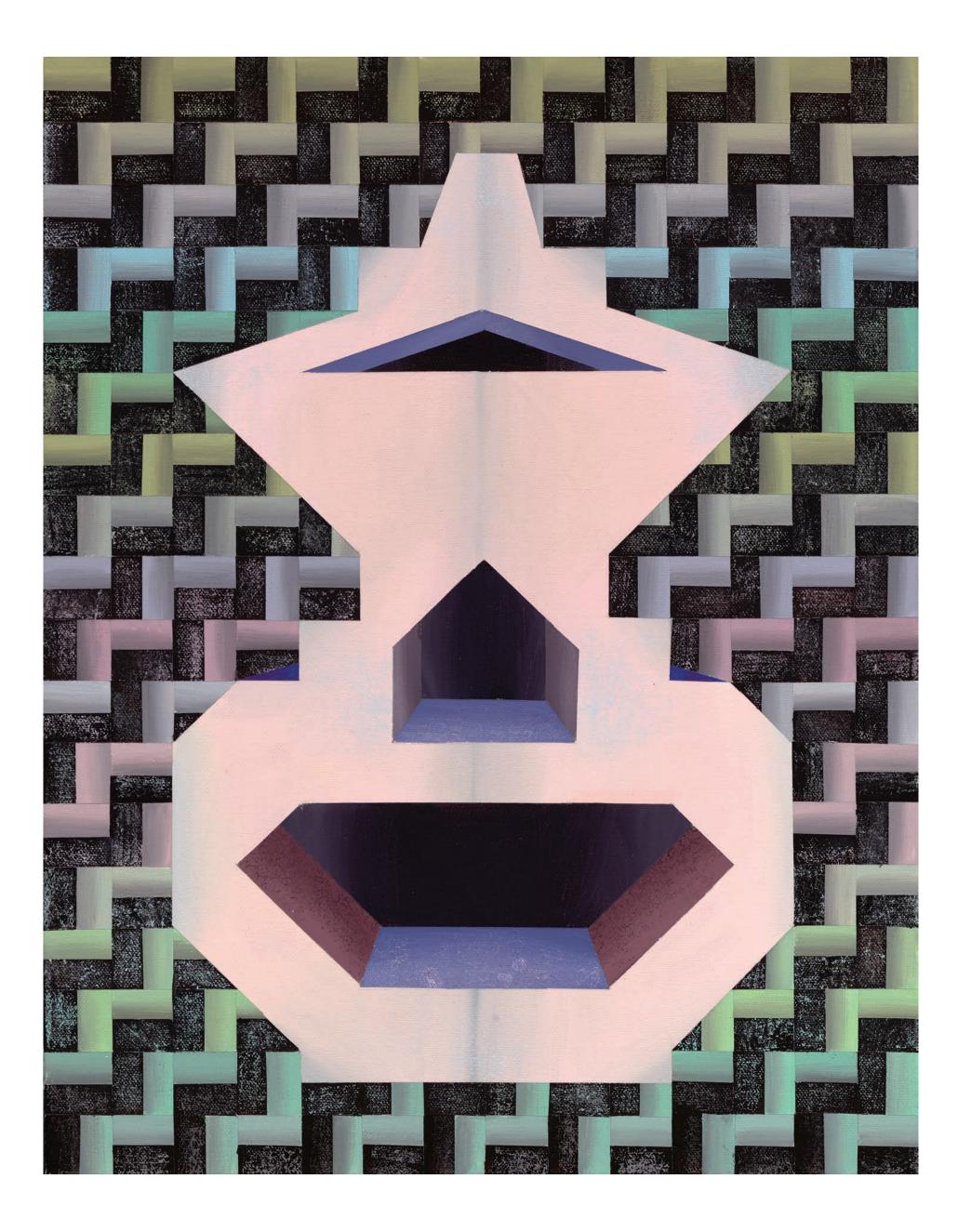
The work continues.

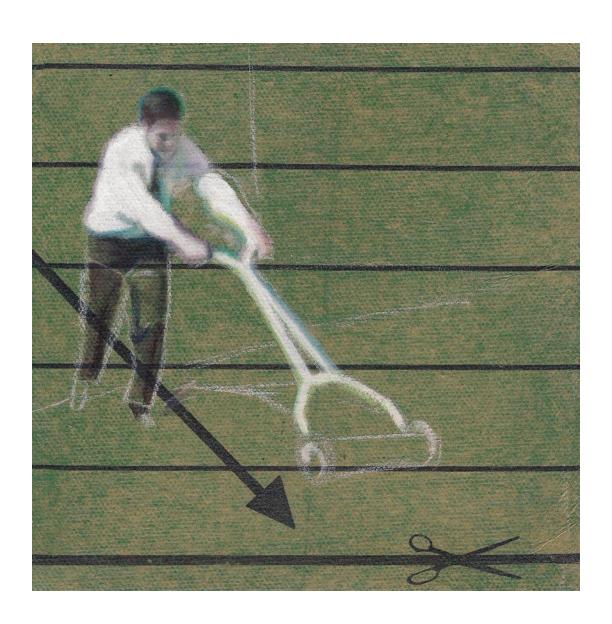


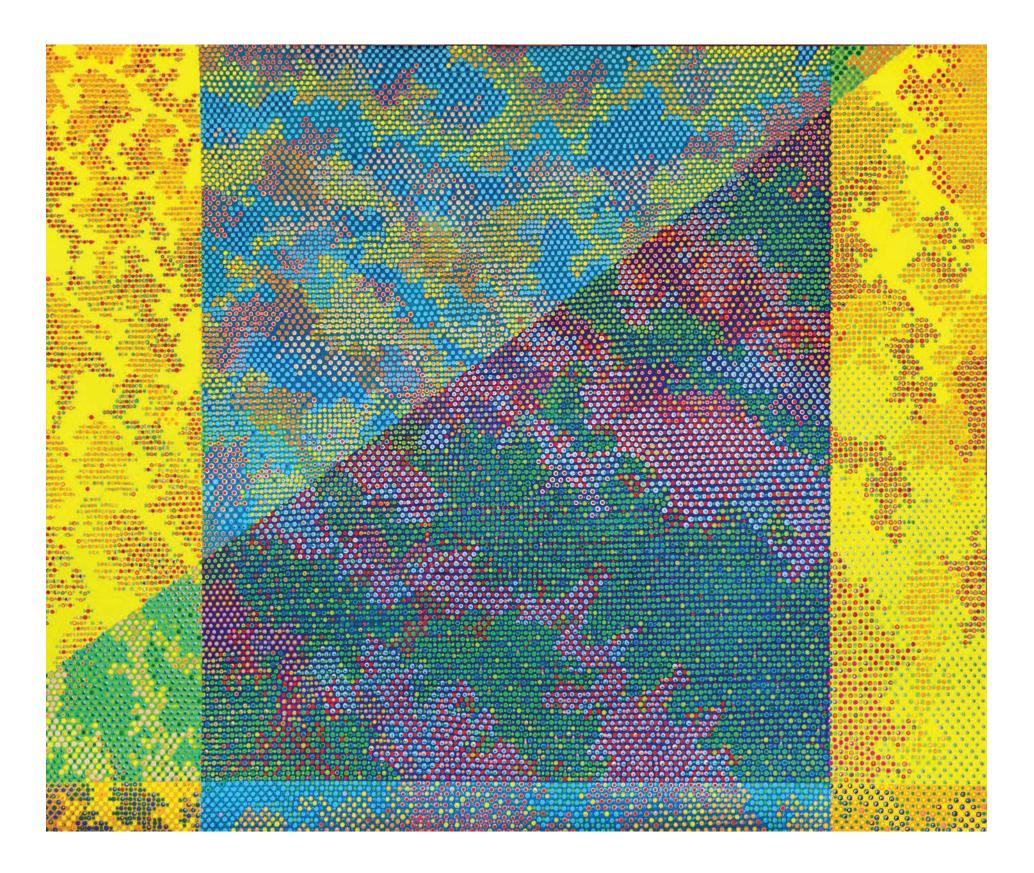




24FULL BLEDEISSUE FOUR: THE PATTERNROBERTA GENTRYVALERIE DAVAL / KERRIE SMITHISSUE FOUR: THE PATTERNFULL BLEDE25



































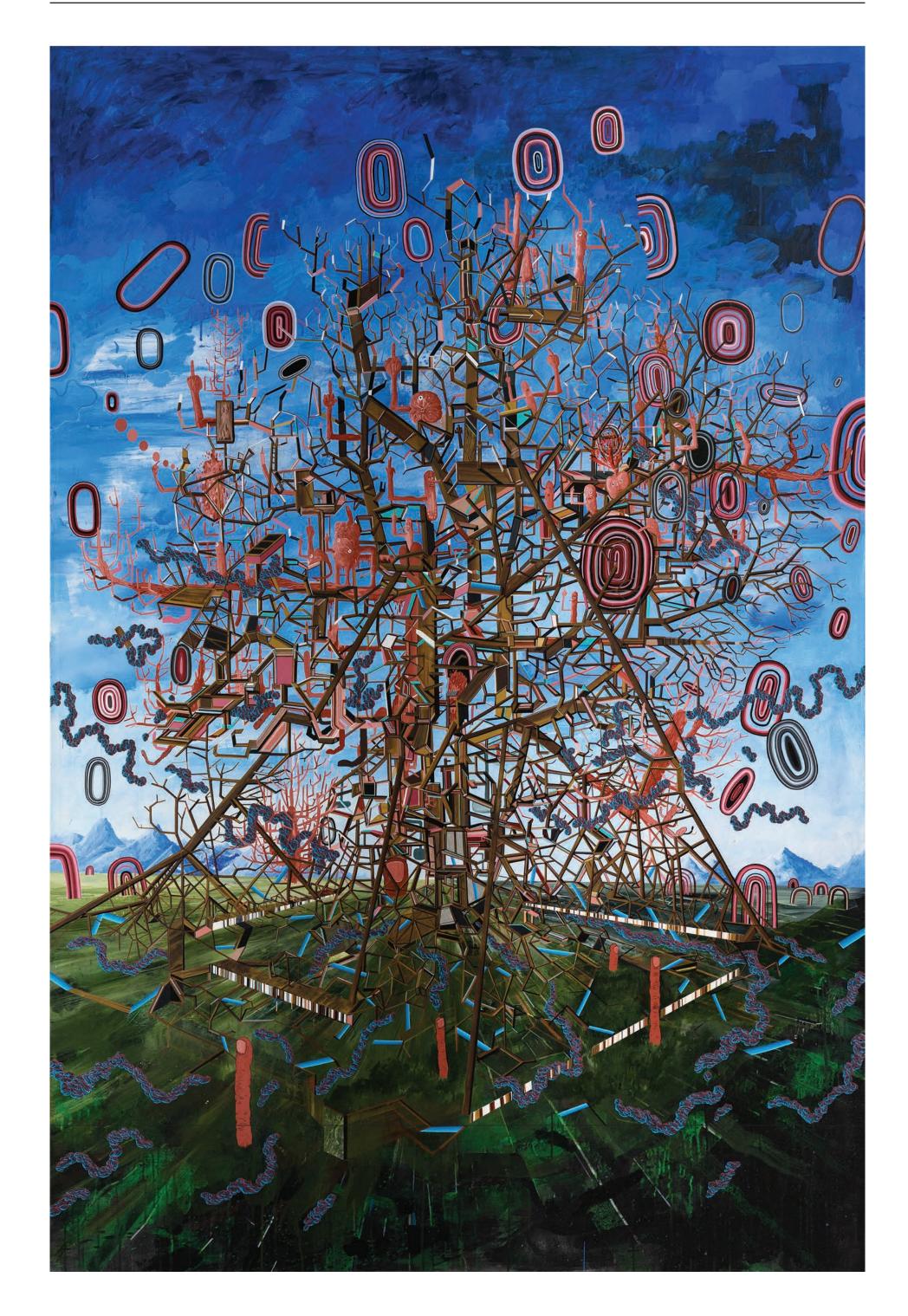


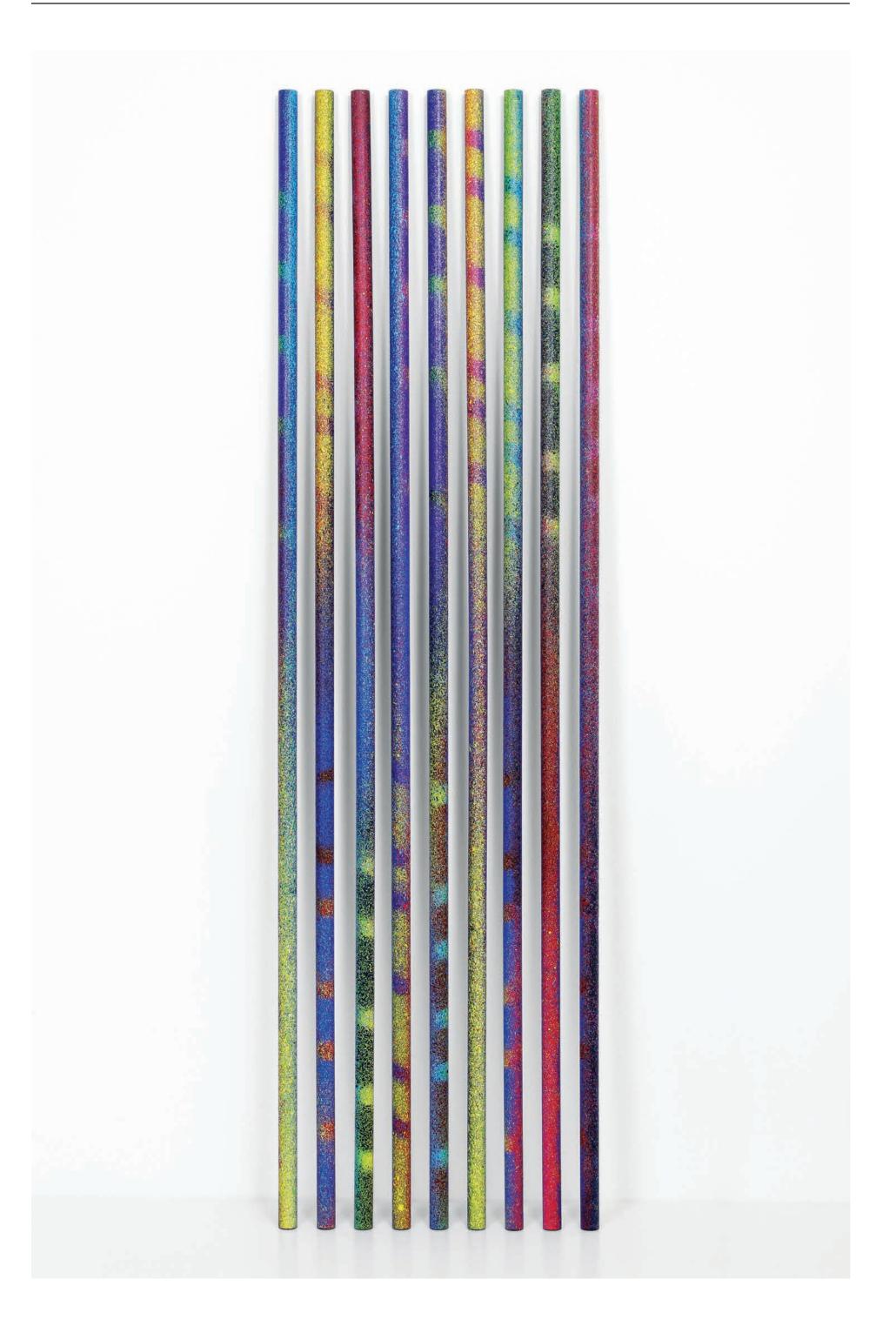












32 FULL BLEDE ISSUE FOUR: THE PATTERN TRISTAN BRIGHTY / GEOFFREY TODD SMITH SARA CLAIR / DIANA KOHNE ISSUE FOUR: THE PATTERN FULL BLEDE 33

YES, NO, HIDEOUS

"I have measured out my life with coffee-spoons", As Prufrock told us all. This mortal sense recurs In we who stay and live!

Each time it feels anew: the arc-en-ciel,
A rainbow of bright hopes.
That pale chimera steals hopes from upful souls
who feel its lift, and separate-

To fight the fight and carry on regardless, is very human vanity, yet bears repeating in playful tragic gyre - a spin 'o' the Wheel.

Between the knowing and the not is where we humans crawl, keep kinship with our fellow crawlers, all to ward off the coming cliff

But pleasures are the bonds that each one makes. In time: surprise or slow fall we down, up in any fashion bearing
To each but each will learn the End.



Rewind and Replay

For some time now I have been caught in the same web of occurrences. Three lovers have been encircling me. One desires nothing, the next needs everything, the third an embrace. I seek peace, I seek isolation, I seek connection. I cut ties. I focus on myself. I eat weed. I drink a bottle of wine. I read a book. Doomed like Dolores I once wrote on instagram. Trapped in the same narrative. Is there a way to change the script? I tried withering. I tried taking agency. I tried setting boundaries. Doomed to repeat the same narratives. "I just want you to be happy," she wrote in a letter. "Your stories make me sad," he once said. "I know all this, but can't seem to keep it from affecting me," wrote John Ashbery. There are no four seasons in Southern California. The mark of time is the dull equation of pull and push, of hot and cold. There is no lesson, there are no morals. There is only the repeating plot. I know what I want, but can't seem to keep it from affecting me. One day things will change, she thought to herself. One day the narrative will shift. I know this is not true, not for anyone, she thought to herself. "A valentine out of season," wrote John Clair.



ISSUE FOUR: THE PATTERN CHING CHING CHEN / CHELSEA DEAN 34 FULL BLEDE





CONTRIBUTORS ISSUE FOUR: THE PATTERN

CONTRIBUTORS

Contributors listed here by name, for the list by page turn to page 2. Some elaborate on their work in relation to Issue Four's theme: The Pattern. For more information about these artists and writers, visit fullblede.com

 $\textbf{NADEGE MONCHERA BAER} \ \underline{Spinoza's\ coat},\ colored\ pencil\ on$ Dura-Lar, 48 x 40", 2014. "The composition of everyday life is ultimately less about unique events than a pattern of repetition that normalizes elements into a dampening acceptability that mutes disruptions regardless of their anomalous or familiar characteristics. As a result of his challenging ideas, the writings of Spinoza were banned and he was subsequently stabbed and denounced as a heretic. He responded by wearing his unmended coat complete with its open slit and trace of wound for years, symbolizing for him free spirit's survival over the dogma of religion and politics. My method of drawing creates the equivalent of a woven fabric, a sort of continuous uniformity posited in a landscape that covers, incorporates and reveals inner and outer workings of chaos, reconstruction, discord, renaissance, beauty and resilience." HAYLEY BARKER recovery & substance abuse... fasteners (The Angry Suite: wrong pen wrong paper) beddrawing, marker on paper, 10 x 8", 2017. "In dreams and in shamanic meditation, there comes a flow of both spiritual and mundane imagery. Messages from guides and one's intuition. Meetings with spirits, goddesses, and versions of my-self. The paintings are self portraits; they are icons—reminders of who I have met, been, and could be in vast internal realms. They start with the 'beddrawings' then become paintings. They include text and faces which come intuitively in morning drawing practices and reveal a woman-looking self in a slightly awake state. This is a state of desire, anger, exhaustion, and anxiety, all at once." CODIE BARRY Difficulty, poem, 2018. ANNA BREININGER Untitled, airbrushed acrylic on paper, 24 x 18", 2017. "Patterns, close cousins of the grid, suggest the ability for endless repetition, the potential to carry on indefinitely in a space beyond the container of surface. In this way a pattern is both in time and outside of time. It can move us to a place of memory or project us to a place of aspiration; a space where the past can be conjured through flickering imagery; a site to define desires and values through surface." TRISTAN BRIGHTY YES, NO, HIDEOUS, poem, 2018. KAREN HOCHMAN BROWN Oyster Mushroom Medallions, photography, dye sublimation print on aluminum, 40 x 40", 2015. "My kaleidoscopic fascination goes back to my childhood days. I would take a simple tube of cardboard and mirror, and look with one eye while closing the other. All is reflected light; the world goes away. The form of my work mimics the kaleidoscope, drawing its magic from repetition as I magnify the inherent geometry of objects in nature. Through molding and shaping I create patterns through the lens of fractal-based software. I get great satisfaction spinning my digital kaleidoscope, creating each of the bits of the piece as a whole. Finished pieces hold a cohesive energy and balance. I want the viewer to be drawn into the singular world encased in the artwork." CHING CHING CHEN Argus 50mm, 15 x 19 x 5", repurposed books, adhesive, acrylic stand, 2015. "Our brain is like a cognitive camera, and each blink of the eye captures a fragment of a memory. The histories that the books hold are not only the information within them but also the thought of where the book and maps could have been before. The repetitive process of tearing, skimming through the pages, gluing and sealing the pages together, becoming a block represents the pattern of our brain goes through while storing memories. The repetitive process of shaping, carving back into the blocks pages by pages with x-acto blade, and revealing part of the words or maps underneath the pages represent the pattern of recalling our memories." **SARA CLAIR** Rewind and replay, creative essay, $2018.\,\textbf{SYDNEY CROSKERY}\,\,\underline{Any\,non\text{-}point\,light\,source\,called}$ darkness, the moon can be coming from the heavens, charcoal on paper, 55 x 52", 2017. "Tell an unfunny joke once and it's not funny. Tell it 20 times and it's hysterical." **VALERIE DAVAL** My Dad on a sunny Sunday Afternoon, oil, acrylic, watercolor pencil, 6 x 6", 2016. CHELSEA DEAN When Patterns Are Broken, hand-cut photograph, decorative paper, gold foil, foam core on monotype, 29 x 31", 2017. "I openly admit that I am a creature of habit. I enjoy the predictability and structure of my routines, and what attracts me to pattern is the sense of order it offers me. Despite this desire, I am deeply fascinated by systems that erode. My current body of work focuses around my enchantment with abandoned Jackrabbit Homesteads in Wonder Valley where I find myself meditating upon the allure of beauty and decay. By combining my photographs of these crumbling spaces with layers of patterned information, I elevate the conflict between order and entropy. My process is one of carefully controlled chaos where the fragile structures I memorialize are balanced by the precise treatment of my backgrounds." KOFI EFFAH Untitled 122015 (front and back), buttons on canvas, 2015. "My perspective of the world is that it is beautifully, conveniently destructed. It's confused and pulling attention from the truth Sameness, randomness. The mind, like the Baader-Meinhof Phenomenon, finds patterns from concepts. So I live by my own truth and self-conviction. It is a feeling that is familiar and comfortable and a way to express my creativity." **ROBERTA GENTRY** Chalice acrylic on canvas, 8 x 14", 2016. "I paint impossible structures that lie on beds of pattern and contain three openings. I gage success by not being able to easily define what is communicated by the work. My aim is to not attach language to my work as much as possible. I work slowly, quietly, and every step is carefully planned. I find a satisfaction in creating an organized space, one without surprises, without reference to how the paint is applied. Each section of my paintings are focused on separately and at the same tim deliberately connected to the whole." SARAH GONSALVES Daily Sculpture, digital collage, 11 x 15", 2014-2017. "I notice and create art in the daily patterns of life. This piece represents a little of that. Every day, every day the dishes must get washed &the breakfast must get made and the patterns endlessly repeat into daily site-specific ephemeral sculptures. Documenting these moments become touchstones and through lines to my art even if all the time I have is a moment before my day gets away." SCOTT GREENWALT A Day Late and a Dollar Short (Greetings from Fort Charles Ubanks Farley) acrylic on canvas, 90 x 60 inches, 2017. "A rhythmic pattern of behavior, repeated infinitely through coils of time. / A ramshackle, makeshift tree-fort, built with scraps of dismantled sacred monuments, by hands not welcome to climb upward. / Land taken by force, through a pattern of treachery. / Patterns of witch hunts, false narratives and raised pitchforks. / Patterns of inbreeding and mutation. / Secret societies perpetrating mortal ritualistic practices,

promulgating misbegotten mythologies. / A pattern of infinite

expansion. / Invasive new arrivals threatening a perceived perfection. / Woven rugs, decorated shields, floating portals to alternate dimensions, patterning themselves after each other, an mitation of the competition, obfuscating legitimacy and trust. / A thinly veiled repetition of loaded symbols and signifiers. / A pattern of revolt and retaliation, regurgitation and regression. / A pattern of delusion, double-dealing and deceit. / A pattern of baldness" SCOTT HAZARD Wild World, sculpture, maple, acrylic, paper, text, 16 x 16 x 8", 2017. "The work is built from repetitive actions: layering sheets of paper, cutting and tearing holes and applying single words to the paper individually. The actions translate into carefully crafted cavernous spaces which help eliminate outside thoughts and bring about a more mindful, focused mode of attention. Even with precise control and intent, the tearing of the paper and the placement of each word leaves some of the composition to chance. Text, repeatedly applied to many sheets of paper, flows through space, evolves into texture, and coalesces as a mantra-like progression. While much of the wildness in this world may not be deliberate, it is often highly crafted and largely of our own making." INKWELDER Chapter 7/ <u>8 Closer than not, correspondence, 2018. "Inkwelder is the alter</u> ego writer reader performer shadowing a Kabuki theatrical production run by the world as experienced through the inner and outer working intricacies of an individual drafted to play his part. Or possibly vice versa. Versa vice. Any descriptive similarities to actual people living or dead or somewhat alive but compromised and mostly dead is intentional. He'll get around to providing a social media profile and means of contact some day, probably." KATHLEEN KING Rust Index, found cans, 84 x 40 x 6", 2017. "This work was made at the Joshua Tree Highlands Residency Joshua Tree, CA, October 2017. My process involves intuitively gathering items from my surroundings. Often, a taxonomy will be revealed; I start collecting a lot of the same thing. In the desert, metal rusts quickly. I plucked the cans during this process and arranged them for presentation and contemplation. Working in the intersection of place, space and materials, I draw attention to how people make their social environments and are in turn made by them." **DIANA KOHNE** Sunland Rail, 8" x 11", acryla gouache on oak panel, 2017. "I find beauty and color in forms and composition in LA's urban landscapes and infrastructure. The railing and its repeating slats and the shadows they cast were found one late afternoon in the urban sprawl called Sunland, in a parking lot off Foothill Boulevard." J.P KUNST All In Time, 15 x 22", collage and acrylic, 2016. "The piece was inspired by a repetitive mindset and the slow progression of social and cultural norms. As complex as the mind of the human being is, it tends to always reverts back to old patterns and behavior with the goal of evolving. This is seen over and over in all industries and in nature." **MEGAN MUELLER** <u>Spiritual duplicator,</u> photocopies, 11 x 8 1/2" each, ongoing. Fedex, 800 Wilshire Blvd. \$0.69 (original); Fedex, 800 Wilshire Blvd. \$0.69; Perfect Image Printing, 700 Wilshire Blvd. \$0.99; LA GRAFIX & PRINTING, 601 Wilshire Blvd. free; 101 Printing and Graphics, 810 S. Main St. \$0.65; California Copy LA, 1001 S. Broadway St. \$0.75; Ace Graphix, 1001 Hill St. \$0.75; Staples 1701 S. Figueroa St. \$0.54; Print Plus, 3313 W. Washington Blvd \$0.74 Anonymous printer, free; Los Angeles Public Library, 630 W. 5th St. \$1.00; Westside Print Center, 9401 Venice Blvd. \$0.55; Cyber Copy, 3517 Schaefer St. free; ipic studio, 1961 S. San Pedro St. \$1.00; Quia Graphics, 2132 W. Temple St. \$0.65; E.R. Copies, 439 W. Sunset Blvd. \$0.65. HARVEY OPGENORTH The Nine Sages of Image, acrylic on wood, 44 x .75" each, 2017. "My practice creates open arenas to engage with both apparent and covert $% \left(1\right) =\left(1\right) \left(1\right)$ frameworks that guide ways we comprehend through perception. The work questions the contexts of art viewing and investigates how these can reveal/obscure the meaning of the artworks themselves. Camouflage, realignment, magic smokescreens, as well as visual puns are a few tactics that can blur the hard facts of our assumed reality, and puncture illusions of neutrality inherent in an art context. Pattern use is a formal strategy for implying an expanse, where micro-pointillism and gradient prevent repetition. These combinations create a queer sense of movement and strive towards sentience. Through heuristic discovery, they present an allegoric/anagogic sequence of investigation. To that end, the work implicates the bodies of the artist and audience, which are required for both the production and experience of art; underscoring the belief that vision is a visceral experience." KOTTIE PALOMA Deja vu, acrylic and pencil on canvas, 77 x 60", 2017. "Smile in unison. The camera doesn't lie. Painted blushed cheeks don't hide our repetitious insecurities; painted blushed cheeks don't hide our damaged patterns; our longing for individuality while stuck in group think. Hive mind life, finger pointing, and white washed excuses. Smile in unison at our shitty jobs, smile in unison at our self proclaimed king and queen-ships, smile in unison at all our shortcomings and say we are not perfect. Smile in unison, It's like we've been here before." CAROLIE PARKER More Enlightenment Ideas, poem, courtesy of the Denver Quarterly and What Books Press, where it first appeared in Spring 2016. <u>Electric</u> Eye, digital composition 20 x 20", 2017 and Vertical Clearance 2, digital composition, 20 x 20", 2018. "These digital compositions layer cropped images of naturally occurring patterns with that of a fractured mirror. In Vertical Clearance, I cropped the pattern of clouds reflected on the surface of a pond in Madrid. In Electric Eye, the pattern is that of tree leaves floodlit in a Los Angeles mall parking lot. The images in this series somewhat contradict the Platonic notion of art being a copy of a copy in that natural imagery is superimposed on a mirror surface rather than being reflected by it." DAISY PATTON Untitled (Mrs. Bodenhamer £83], 80 x 60", oil on archival print mounted to panel, 2016 and <u>Untitled (Fotograf Studyosu Iskenderun)</u>, 40 x 30", oil on archival print mounted to panel, 2016. "In the 'Forgetting is so long' series I collect abandoned photographs, enlarge them past their familiar size, and paint over them with oils and pattern to disrupt, reimagine, and re-enliven these individuals. Family photographs are sacred relics to their loved ones, but unmoored the images become hauntingly absent. Anthropologist Michael Taussig states that defacing these types of objects forces a 'shock into being;' we perceive them as present, revered, and piercing. Incorporating repeating florals and foliage, stylized vines underline relationships within the image—connecting figures or space—emphasizing or creating new pathways to understanding. By mixing painting with photography, I lengthen Roland Barthes' 'moment of death' (the photograph) into some semblance of purgatory. Not alive but not process. The way that a painter truly finds a hand is through quite dead, the newly imagined and altered portrait straddles repetition and practice." **AARON ZAIMA** <u>Untitled (8 Arthurs)</u>, lines between memory, identity, and death." ADRIAN PAULES watercolor, 2018. "I'm certainly not the first person to take an The Work, prose poem, 2018. Sweet Sixteen, digital collage, 10 x image or object out of its context for exploration. But I became 15.75 inches, 2018. "Sweet Sixteen is comprised of sixteen nterested in this simple frame from a children's cartoon that photographs of the same stack of bricks in different permutahas taken on a life of its own. This Readymade image has taken tions located in the same space for each photograph. The on much more lasting meaning than I assume its creators arrangements were made and photographed on January 19th nvisioned. My perseveration on Arthur's fist began to open

and 20th of 2018." **SILVIA RIGNON** Bioreveries, drawing series of

prints on archival paper, 36 x 24", 2017. "'Trypophobia is a

FULL BLEDE 35 proposed phobia of irregular patterns, clusters of small holes or umps. (...) The word is from the Greek: trýpa, meaning 'hole and phóbos, meaning 'fear.' Shapes that elicit a reaction include clustered holes in innocuous contexts such as fruits and oubbles.' Researchers hypothesize that the response is based on a biological revulsion, rather than a learned cultural fear. Plausibly, an unconscious reflex residing on a primitive portion of the brain that associates the image with something dangerus. Upon seeing these shapes, some individuals experience shuddering, skin crawling, panic attacks, sweating, palpitation and nausea or itchiness.— Wikipedia." **COLIN ROBERTS** <u>Tiny Men</u> <u>On Tits</u> (part of a series), cast resin, clay, paint, 3 x 4.5 x 5", 2018. This series views relationships between the sexes in a serious, humorous and provocative way. On each breast is a tiny man performing a daily ritual of some sort: meditating, masturbating, anning, sleeping, humping, suckling, smoking, etc. The breasts seem to function as lonely islands which cannot be escaped. No matter what the tiny man does, it's clear he's dependent on the iant breast for survival—a reality many men struggle to admit. Activities are reduced to a size which gives the viewer the opportunity to thoroughly examine, no matter how private or ridiculous." **MOLLY SEGAL** <u>The Lovers</u>, watercolor and gouache on paper, 60 x 48", 2017. "I spend a lot of time thinking about the cost and limits of intimacy. Here the 'pattern' is something close o cyclical interdependence. My work considers drought, scavengers, and what is able to survive. We desire for our connections to be clean and mutually beneficial. But often they occupy a murky gray space, an uneven give and take. The things that give us strength often leave us vulnerable. Our bonds are tenuous and our reserves are finite." JULIA SCHWARTZ Untitled gouache on magic cards, 2018, from an ongoing series 2017-2018 1,000 cards to date). "I'm best when I'm painting, but sometimes it's like skating on thin ice, and stopping can be a shock. At night, paint for hours and using magic cards (which are small) allows for painting in batches, creating little series within what will be one very large body of work." **GOU SHIBATA** <u>EAT SEX DIE</u>, spray paint on canvas, 60 x 48", 2017. "A pattern consists of a designed ymbol which is geometrically repeated. It is also used as a substitute for idolatry. Modern humans worship patterns and try to become a symbol. Symbols are information that will never change. Humans trying to become information creates a new god, artificial intelligence. However, when artificial intelligence has self-consciousness and attempts to think and act for hemselves, they will need the body to eat, sex and die." GEOFFREY TODD SMITH Bonfire Of Butterflies, ink and gouache on paper, 17"x 15", 2017. "Over the years I've been taking the idea of a doodle and heightening the experience to transform it from a hrow away activity into an enchanting experience. Each piece begins with a layer of gouache arranged in varied patterns or hrough some kind of predetermined system. I then entomb the under painting in a series of intense, handmade marks. Spikes, ruffles, shark teeth." **KERRIE SMITH** Light Patterns 15, acrylic on canvas, 60 x 72", 2015. "I am a visual artist and painter. My ight Patterns series emanate from light and color patterns that perceives in both natural and urban environments. These paintings capture the rapturous relationships of time, light and nature by referencing this relationship primarily though uxtaposition of dense color layers within an abstract geometric compositional structure. The color layers are composed of neticulously organized dots that form cloud like patterns of light, which flow through and across the geometric boundaries of the surface. Light Patterns are a idiomatic language that I created to communicate an ephemeral interplay of light." ROBERT SOFFIAN November Temple, ink, oil, dye, gouache, graphite, mixed media, 2017. "I had an idea before I started. I vanted to use the decades old graph paper I have been using because that works really well making frottages (rubbings). I had a system in mind of panels and sections of images superimposed on patterns using different media. I used rubber stamps I carve to the create symbolic glyphs which I combine and alter like etchings. These patterns have become my personal lexicon. I love the industrial practice of do and repeat. Patterns are essential matrices which underpin all things. We learn through repeating patterns...songs, tasks, behavior, prayers, weaving, relating to others etc. But also variation and chance work in combination to mutate into new forms. I saw figures appear and wash over several panels. I made this piece to look like a fresco or wall of an ancient place. I made it the first day of November. It is a temple." **CAMILLA TAYLOR** <u>Nostalgia</u>, printmaking and drawing media on paper, dye, PVA, wood frame, 42 x 36", 2016, photo by Paul Vu. "Artmaking is a ritual. It is a ritual the artist ngages in to reinforce the belief that artmaking is an activity that has importance, that matters, often despite indications to the contrary. This piece is made of cut up old artwork—artifacts of that ritual, the exercise in self belief." BONNIE TANAKA nterior Voice, illustration (analogue + digital), 42 x 60", heavy weight paper, 2017. "Each figure holds a unique interior pattern. These patterns, reflect my emotional reactions to a variety of circumstances. From the environment to the presence of another person, my internal patterns change with each new encounter. This work represents these reactions." ADAM VOID Colossus of Roads, digital collage, mixed media, 11 x 17", 2018. 'That haunting riddle, written on the sides of freight trains stopped or rolling through the wild. The face in the tall hat, with another person's thought bubble. A message in a bottle. Strange seeing the same thing over and over, yet being days or years older, in a different place and time, knowing that train has traveled just as far as I have and aged as many as well. Buz lives in deep Arkansas, just a letter and a stamp away. I'm out here in the woods. Those iron rails connect us as the bird flies, and the face in the tall hat winks and laughs and tells me the thought of the day." **LINDSEY WARREN** <u>Sunset Sunset</u>, oil on canvas, 36 x 44", 2017. "I capture an observation of a specific place and time using memory and a methodical process of adding and subtractng paint. I am attracted to colors, patterns and moments of light found during basic daily encounters with spaces that are commonly overlooked." **NAOMI WESTLAKE** My Body, digital drawing, 2017. "I graduated with a Fine Art BA from The University of Wales, Aberystwyth in 2009 and have been making work since then whilst working professionally as a nurse. My current work combines my professional day-to-day working with the physical bodies, with my desire to explore my own self." Luke Whitlatch Studio Grouping, 2018, page 10. Studio Details, 2018, page 11. "Pattern and routine are essential to my painting

doors to questions, improvisation and assumption."

