

FROM HERE YOU CAN SEE

A Master's Exhibition
of Print Media
Presented
to the Faculty of
California State University, Chico

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
in
Art

by

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Spring 2015

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A Master's Exhibition

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Jennifer Lee Tancreto

Spring 2015

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DEDICATION

To the women of my past and present who have shown me through example, friendship, and love, how to face life's challenges with strength and grace.

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 UNIVERSITY ART GALLERY, CHICO, CA
 SPRING 2015

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ABSTRACT

FROM HERE YOU CAN SEE

by

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Master of Fine Arts in Art

California State University, Chico

Spring 2015

From here you can see is an exploration of the experience of place through reference to a historical genre of Japanese books called *meisho zue*. The *meisho zue* functioned as guidebooks to famous places and views throughout Edo period Japan. Places were both real and imagined and the books included prints, poetry, lists, and descriptions.

Utilizing the book form as a model, a group of views was identified and a series of prints was created. The views were chosen based on a collection of source material that included photographs, maps, journals, and historical records regarding specific sites associated with two emigrant trails utilized in the early 1850's to cross into California.

The exhibition includes large-scale, layered monoprints printed over photographic composites. Layering sheets and colors mimics the view of the work table in the studio and reveals the remnants of the working process. Displaying

unbound paper recalls the activity of moving through space, of gathering information (sights, smells, vistas, sensations), one moment atop the next, used to create and identify place. The layered pages are also a direct reference to the book form which can be experienced sequentially or out of order, front to back, and as a reference. Process and display are applied to examine the construction of place through experience.

FROM HERE YOU CAN SEE

Introduction

For as long as I can remember, collected objects have followed me on moves, been archived away for later viewing, and lined the bookshelves of my rooms. The objects are a source of memory, prompting stories of origin or remembered use. Some have been possessions since childhood while others attached themselves to me briefly, only to be discarded later. Very few of the objects can be considered rare or valuable and some may even be considered commonplace. What unifies them is the collector and the repeated remembering of the experiences they recall.

Place and location are frequent themes of the collected objects. I possess a number of rocks, tree detritus, postcards, and maps from places I have traveled. I even hold a multi-generational collection of agates my grandmother collected on the California coast. Each serves as a tactile clue for remembered places and experiences, some personal, some social.

Two places in particular serve as a backdrop to my experiences in Northern California: Mt. Shasta and Mt Lassen. As locations, they provide the material for many collections and experiences. As objects, they are landmarks. Both peaks, visible from nearly every geographical position in the northern valley in which I grew up, triangulate my position in the landscape and, in many ways, my identity as a California artist. Attachment to place, and an interest in how experiences and collected information function to create place formed the basis of my inquiry in the series *From here you can*

see.

Central to my inquiry was the question of how place is created from the human body in space. Following Yi-Fu Tuan's model described in his text *Space and Place: The Perspective of Experience*, that the body in space searches for known landmarks by which to locate themselves,¹ I would utilize design and display to provide visual clues by which viewers of the exhibition could identify landmarks in the prints. Within the gallery space, a familiarity would grow and an understanding of the trajectory of the images as well as the process by which they were constructed would be communicated.

Next, was the question of how to communicate the body in the place of the print studio. A research framework described by Nithikul Nimkulrat in her article "Hands-on Intellect: Integrating Craft Practice into Design Research,"² would direct the production. Another practitioner of practice-led research, Maarit Mäkelä writes specifically about the objects created by practitioners of practice-led research in art and design. In her article "Knowing Through Making: The Role of the Artefact in Practice-led Research" she claims the objects represent "a method of collecting and preserving information and understanding."³ By adhering to the framework identified, I would produce a series of objects that communicated ideas regarding place, print production,

¹ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 3-7.

² Nithikul Nimkulrat, "Hands-on Intellect: Integrating Craft Practice into Design Research," *International Journal of Design* 6(3) (2012): 1-14.

³ Maarit Makela, "Knowing Through Making: The Role of the Artefact in Practice-led Research," *Knowledge, Technology and Policy* 20 (2007): 158, accessed October 5, 2014, doi: 10.1007/s12130-007-9028-2.

and experience. These objects would prompt viewers to have an experience in the gallery that was not representative of a place, but that mimicked or mirrored the experience of creating place.

Background

Defined as a printmaker and working in print based media, I utilize the history, processes, materials, and attributes of printmaking to inform my work. The processes and materials of print include intaglio, relief, screenprint, lithography, ink and paper among many other specialized tools and techniques. Some of the attributes of print include the multiple, the matrix, and transferring images from one surface to another. Each of these fundamental characteristics of print impact the way information and images are processed in the studio, and leave a legible mark on the finished work of art.

Ruth Weisberg describes the process of printmaking as a “displacement”⁴ in her essay “The Syntax of the Print” because of the processes worked upon the matrix and transferred to a receptive surface. Every print is documentary. Because of the gap between matrix and image, a space exists reflection and assessment. The printmaker is always “taking stock” in the studio because of the constant back and forth of action and documented action. When working with print media, I employ the marks of the process as a metaphor for communicating complex ideas about documentation and experience.

Artists utilizing a practice-led research model embrace the studio in a similar way. Nimkulrat identifies the opportunity for the artist to “study his or her own work”⁵

⁴ Ruth Weisberg, “The Syntax of the Print,” *The Tamarind Papers* 9(2) (1986): 58.

⁵ Nimkulrat, “Hands-on Intellect,” 11.

when working and researching in this way. She provides a model of research involving studio production, diary writing, documenting, researching, and reflecting as “thinking through senses.”⁶ The various traditional approaches to the research problem are inseparable from the aesthetic, studio-directed creations. Working in this way Nimkulrat suggests “knowledge of a creative practice thus lies in and can be acquired from within the practice itself. In other words, thinking and knowing are inseparable from making in any craft or designerly practices.”⁷ The framework of practice-led research provides a means of discussing production and work in the studio.

In 2012, I was invited to exhibit in Laxson Gallery. The relatively small exhibition space gave me the opportunity to create an intimate installation using print techniques and materials to communicate as a metaphor. The exhibition was titled *Polyautography* and included seven lithographic stones processed and ready for printing along with seven sheets of notes pertaining to the process in the studio. The images on the stones were collected from the found journal of a young man dating to 1914. Records were maintained throughout the process of preparing, drawing, and etching the stones and were displayed as part of the exhibition. Data from the journals was considered alongside the information about process. The two unrelated sources offered a method of viewing that expanded the anticipated reading had each been viewed separately. The work in *Polyautography* incorporated three components I have re-used a number of times in past and present work: the use of documentation, the display of a dissected book or pages from a book, and the incorporation of the art making process to inform the final outcome

⁶ Ibid., 1.

⁷ Ibid., 1-2.

or image.

Interest in self-referential work and the creation of documents referring to the process of work in the studio became a central focus after *Polyautography*. One of the early realizations as a singular work was the *Critic/Artist Exchange* document. It was conceived as part of a writing and art-making collaboration between art historians and studio artists. The collaboration was organized around critique, studio work, and written response. As a method of response, I hired a court reporter to attend and transcribe the critique. She provided an official transcription of the hour long interaction between the nine participants, myself included, in which we discussed a number of images I had produced for critique. In the transcribed document, the work being discussed is never described in detail and no images are present for reference. The participants shared enough familiarity with the format of a critique and with the content of each others work that many passages are void of any description. This left room for reinterpretation when the context was changed.

The document was exhibited in a number of different formats and locations including a formal gallery, as a seminar discussion, and in critique. Without images to reference, the reading and understanding of the document altered with each new audience. Each time a new group with a new set of expectations viewed the document, new interpretations and conclusions were reached. The varied responses forced me into a new investigation of the overlap between the work and the document.

The series of work I discussed in critique for *Critic/Artist Exchange* was called *Place Names*. The series incorporated survey photography, maps, atlases, and satellite imagery. The images were cut up, printed over, and recombined using monoprint

and tiling techniques. As part of my regular practice, I collected the remains of the printing process in the form of backing sheets, ink draw downs (color swatches), and notes about color and layout. Backing sheets are used to protect the press blankets from excess ink bleeding through the paper support. When monoprinting, they also serve to catch any ink that extends beyond the paper boundary. When printing, I saved and reused my backing sheets. Over time, they absorbed more and more layers of ink. I referred back to these sheets regularly as a record of processes and techniques, but also to create new shapes, color combinations, and drawn elements for the *Place Names* prints. Many of them were also scanned and sometimes reproduced digitally.

After *Critic/Artist Exchange* was complete, I began to think about the remnants and leftovers of the process of printing as documentary in and of themselves. The *Remnant* series is ongoing/unending based on the collected remains of the printing process. Each remnant began as a backing sheet. Many of them were exhibited in book form or tiled together to create images. I found after working with and later exhibiting the remnant-made pieces, they were documents requiring reference. As framed and aesthetic abstract images they ceased to function as references to the printing process or documentation.

The *Place Names* series, *Critic/Artist Exchange*, and the *Remnant* series are inextricably linked. It was through the production of *Place Names* that the *Remnants* were collected and *Critic/Artist Exchange* was critiqued: one could not be produced without the other. The book, the documentation, and the images remained distinct from one another. Each was supplementary to one another, and a new method of integrating the conceptual elements was needed.

It was with this new focus that I began work in the studio. Concerns regarding place, maps, and information had not changed, and I began a number of small etchings based on the individual tiles I had been piecing together in *Place Names*. By reversing the process of tiling, I was working the copper plates (a matrices) in a way similar to the monoprint tiles. A stable, finished tile would dictate the beginning composition, but the incidents occurring during the process of etching would indicate the next set of marks. Utilizing soft ground, similar to the direct draw process, I created marks and texture on the plate. When the black and white image was worked to my satisfaction, I printed a series with *chine collé* incorporating the newsprint backing sheets.

The etchings began as a way to recreate the tile. I found myself back on the worktable moving newsprint remnants around to discover my etching color and/or composition. After a number of the prints were complete, I was standing over the drying rack with fellow student Ian Roffe one night in the studio. He commented on the set referring to the *Thirty-Six Views of Mt. Fuji* by Hokusai. We joked about the comparison, but as we began to dissect the idea of multiple views, a compelling and cogent similarity arose between the multiple printings of the plate and the views of Mt. Fuji from various locations in Japan.

Each *chine collé* piece revealed a new set of colors and compositional structures. A new way to view the plate. The print and the matrix were redefined with every printing because the surface and color changed. It was a significant moment of discovery for me as I had been in search of a structure that could house both my concerns regarding passing through landscape and the work that occurred in the studio. I began a deeper investigation into the roots of Hokusai's series and discovered the *meisho zue*

form.

Hokusai, Hiroshige, and Meisho

Thirty-Six Views of Mt. Fuji mentioned previously is the title of a series of woodblock prints by Katsushika Hokusai (1760-1849). Considered his most famous, the series began publication in 1830, and is comprised of images of the iconic mountain from various famous locations throughout Japan.⁸ Although the Mt. Fuji series is well-known in both Japan and internationally, Hokusai was the creator of a number of other views and landscapes from throughout Japan including: *Fifty-six Stations of the Tōkaidō*, *Eight Views of Lake Biwa*, *A Tour of Waterfalls in Various Provinces*, *Eight Views of Ryūkyū*, and *One Thousand Images of the Sea*.⁹

Another well-known landscape artist of Japan was Ando Hiroshige (1797-1858). He also produced a variety of print series, some directly overlapping Hokusai's subject matter such as *Fifty-three Stations of the Tōkaidō* and his own *Thirty-Six Views of Mt. Fuji*.¹⁰ Other popular Hiroshige series include *One Hundred Famous Views of Edo*, *Twenty-Eight Views of the Moon*, and *Famous Places in the 60-Odd Provinces*. Repetition of views was in part the result of a productive rivalry between Hiroshige and Hokusai, one that effectively closed the landscape market to other *ukiyo-e* artists of the time.¹¹

Rivalry was not the singular motivator of repetitive themes and views in

⁸ James King, *Beyond the Great Wave: Japanese Landscape Print 1727-1960* (Bern: Peter Lang AG, International Academic Publishing, 2010), 63.

⁹ Ibid., 63-80.

¹⁰ Ibid., 83, 99.

¹¹ King, *Beyond the Great Wave*, 87.

Japanese landscape of the Edo Period (1600-1868). Travel restrictions, rigid until the early 19th century, were loosened prompting a desire for images and information about Japan,¹² and artists and publishers capitalized on this desire. A genre of books called *meisho zue* emerged as popular “escapist entertainment.”¹³ The commonly understood translation of *meisho zue* is an “illustrated guidebook to the famous places.”¹⁴ Rooted in poetic and literary references, *meisho* (famous places) were subjects in Japanese art dating to the Heian period (794-1185).¹⁵

When the first *meisho zue* was published in 1780 by Akigato Ritô, the subject matter would have been widely known. Inclusion on painted screens, scrolls, and in geographical descriptions of place names made *meisho* a familiar topic historically.¹⁶ The newly mobile Japanese population and the increase in travel, made the book genre incredibly popular. Their inclusion in lending libraries also indicates they were popularly known.¹⁷ The most productive period for the book genre was from 1780 to 1908.¹⁸ During this time, artists like Hokusai and Hiroshige were reproducing the *meisho zue* sites as

¹² Ibid., 9.

¹³ Robert Dale Goree Jr., “Fantasies of the Real: Meisho zue in Early Modern Japan,” (PhD diss., Yale University, 2010) 18.

¹⁴ Robert Goree offers a number of subtle differences in the translation of *meisho zue* that are beyond the scope of this project but reflect a varied cultural understanding of their by the Japanese. Goree, “Fantasies of the Real,” 1.

¹⁵ Ibid., 5.

¹⁶ Ibid., 1.

¹⁷ Goree, “Fantasies of the Real,” 129.

¹⁸ Ibid., 2.

part of their larger woodblock print series. Often they borrowed direct compositional structures from the images.¹⁹

The *meisho zue* were most often black and white woodcut prints composed equally of written texts and images.²⁰ They varied in length and covered topics such as provinces, seasons, and festivals and the style of the prose is described as “documentary” by Goree.²¹ One subject in particular, the Tōkaidō Highway, was covered by both *meisho zue* publishers and *ukiyo-e* printers. In the hands of the *ukiyo-e* printers, color was emphasized and a more dramatic compositional structure was utilized. The desire to reproduce the experience of visiting famous sites along the Tōkaidō was shared by both.

Methodology: A Model for Collection

Investigation into the history and function of the *meisho zue* provided a model for image collection. Taking into account the repeated use of the Tōkaidō Highway by Japanese artists and authors, the search began for comparable routes or roads relating to my own geography. In the same way the *meisho zue* represented and reinforced Japan and Japanese identity, I was interested in a route that touched on documentation of the American landscape and more specifically, on California.

Sources for previous work had utilized surveys and expeditions from the early history of the United States. Included were the survey photographers of the early 19th

¹⁹ King, *Beyond the Great Wave*, 69.

²⁰ Goree, “Fantasies of the Real,” 26.

²¹ *Ibid.*, 29.

century like Timothy O’Sullivan and Edward Muybridge²². The journals of explorers like Lewis and Clark²³ had also impacted my production in the past. Following this line of inquiry, I identified two overland routes utilized in the 1850’s to cross into California: the Nobles Emigrant Trail and the Lassen Trail.

Location of the two trails was also significant because of their proximity to Mt. Shasta and Mt. Lassen. Both peaks are visible along many portions of the trail. Geographically, the two trails form northern and southern borders of Mt. Lassen and its foothills. Just as Mt. Fuji was viewed from multiple vistas throughout Japan, Mt. Lassen was a fulcrum point for many of the vistas along the two routes. The choice of trails encompassed both my personal landscape and the historical landscape of overland travel.

After the routes were chosen, the task of identifying places along the two trajectories began. Again, the *meisho zue* form provided boundaries and direction for the investigation. I gathered historical texts relating to the emigrant trails including journals, maps, and photographs. As the search narrowed, I visited the Northeast Information Center (NEIC) of the California Historical Resources Information System, an archive of archaeological and historical documents, and conducted a record search of public records relating to the trails. Along with extensive historic maps of the trails, many additional journal entries were compiled by the NEIC and organized in the map margins. It was from these locations along the trails that image collection began.

Over a period of four months I traveled to different sites I had identified along

²² Weston J. Naef and James N. Wood, Eds., *Era of Exploration: The Rise of Landscape Photography in the American West, 1860-1885* (New York: Albright-Knox Art Gallery, The Metropolitan Museum of Art, The Buffalo Fine Arts Academy, 1975).

²³ Frank Bergon, Ed., *The Journals of Lewis and Clark* (New York: Penguin, 2003).

miles of trail. Each site was extensively photographed and accompanying field notes were compiled describing my known, or unknown, location. Often the sites were difficult to identify with any certainty. Other times, they were well marked by preservation associations such as Trails West, Inc.²⁴ I also spent time mapping out my known route and comparing it to the maps and journal descriptions I had collected in and around the locations visited.

As I visited, photographed, and researched the chosen sites, a familiarity began to develop with both the routes and the historic narratives. The abstract space described in the journals and visualized on maps became concrete as I visited, documented, and catalogued the visual information present. According to Yi-Fu Tuan's "experiential perspective"²⁵ on the creation of place, my visits, experiences and documentation were solidifying place. The places constructed a combination of landscape features and historic use.

In the Studio

All of the prints began with the photographs collected. When collecting, I was not concerned with the particulars of landscape but with capturing all visible information. The process was documentary. In many cases the road behind was utilized as the border of the view: the bookends of the scene. This provided a limit or rule, helping to define and contain the documentation of each site. After returning from the field, the image files were sorted and organized according to the site visited and a digital composite of each

²⁴ Trails West, Inc. maintains a website, publications, and organizes restoration and markers along many emigrant trails in Nevada and California. They are located in Reno, Nevada.

²⁵ Tuan, *Space and Place*, 12.

location is built by trimming and overlapping the individual images.

The photographic composite was desaturated to a nearly black and white image. The contrast was increased, and exposure modified so that the individual collected images appeared cohesive. I did not want the variations in color, saturation, exposure, or contrast to interfere with overlapping horizon lines in the multiple images. Removing color allowed me to create cohesive composites of disparate elements within the same view. It also mimicked a key component of the Japanese woodblock tradition, the black key plate. The discrepancies in the unity of the image or scene are evident in the cropping and trimming of focal length or the position of the photographer. Emerging from this process was the view or scene made up of many overlapping photographs. The image was then printed out in a sequence of panels and from the panels, the monoprinting began.

Color was sourced from *ukiyo-e* prints and *meisho zue* prints. Wood grain was sometimes used as a reference to the Japanese plate material. Gradients and blend rolls of color were another formal element borrowed from the Japanese. Gradients were a stylistic convention of the *ukiyo-e* and the formal similarities assist with the metaphor of the *meisho zue*. As a formal device, they diminish the graphic, hard edge of stenciling and direct draw, the other monoprint methods used for color application. This process allowed me to blend elements of the photographs into one another and build off of unrelated images. The color changes caused stencil edges and drawn lines to dissipate or disappear entirely into the busy texture of the photographic background. The blends also functioned to diminish the spatial conventions of the photograph by flattening the space or creating an atmospheric perspective that did not correspond to the space described in the photograph.

Repetition of formal elements was important to unify the work. Remnants of individual scenes were repeated: treelines, color, horizon lines, and grid elements reoccur throughout the prints. These elements were used as reminders that each scene is part of the same trajectory, the same route. Through the use of color, composition, and theme, direct connections to the prints found in the *meisho zue* were constructed. The formal elements were indications to the viewer that the images are a set, a collection of images that is simultaneously one and many views.

The Experience of Place

According to Yi-Fu Tuan, “space is transformed into place.”²⁶ He offers an example of how this transformation occurs with a discussion of moving through a maze blindfolded. With repeated attempts, a familiarity with the contours of the maze wall, the remembered number of turns, the feel of the ground beneath develop into known and stable landmarks within the maze. They become specific places and the in between (or unknown) portions of the maze are configured according to their relationship with the known. It is the experiences that occur within the maze that lead to familiarity and therefore to place.

Each of the experiences in the maze provide information about our surroundings and are collected from our sensory experience. Because the body is the first object known, it is the basis for many of our spatial relationships. The body provides directions (up/down, front/back) and sensory input. Many of our earliest experiences are an attempt to make sense of our body in space. First we come to know

²⁶ Tuan, *Space and Place*, 136.

our caregivers, then our space expands to include the objects around us. As we develop, we understand the more complex spatial relationships of distance and time. Reliance on these experiences to create spatial relationships is the basis for Tuan's discussion of the construction of place.²⁷

Place is specific. "Place is a special kind of object. It is a concretion of value...; it is an object in which one can dwell."²⁸ As we develop a complex understanding of space, we begin to assign names to the objects that inhabit our space. Sometimes places are learned through images, descriptions, or maps, or through familiarity by repeated visits such as with a community or neighborhood. Space then becomes "the distances and expanses that separate or link places."²⁹ Tuan formulates the necessities of place as counter to ideas regarding space; the journey from unknown to known, the body in space to the body in a place.

Each visitor to the gallery will undergo a similar transformation. The approach to the work is first one of spatial recognition and understanding. The upright body in a room facing an image. The journey through the work leads to greater knowledge: a recognizable treeline, a red shape repeated in blue, the reversal of a line.

I am primarily interested in utilizing our visual senses to describe place, but the prints also contain a record of action. The actions refer to a specific moment in time. The moment when yellow was applied, or pink was visible through the translucency of the pages laid out on the table leading to the mixture of a new color. These experiential

²⁷ Tuan, *Space and Place*, 35.

²⁸ *Ibid.*, 12.

²⁹ *Ibid.*

moments directed the subsequent actions on each page and are documented there. A stand of trees is traced through the page as it overlapped on the studio worktable. A photograph is cropped in order to reveal a skewed angle that extends the frame. Each print is a record of the events occurring during the studio process.

Driving me to collect images was not the representation of a specific place, but about the experience of creating place. *From here you can see* is a directive. The statement places the viewer in a position and suggests that they look and examine the view presented. From the position indicated, different places were created. The three positions considered in this discussion are the place of image collection, the place of the studio, and the place of the gallery. In the work, these defined and segmented places are revealed throughout each piece. Each print provides overlaps and marks of the distinct viewing locations both in the images and in the printing marks. Each print contributes to the knowledge of the viewer as they move through the space of the gallery. Each layer contributes to the understanding and definition of the other and, like a book, can be read in any order. Familiar colors, shapes, and segments of the imagery are provided and refer back to previous images. The work is self-referential and the experience of looking at the exhibition builds a spatial knowledge that can become place as defined by Tuan.³⁰

The Exhibition

The exhibition *From here you can see* presented twelve layered, hanging prints and two books in University Art Gallery at California State University, Chico. The gallery consists of two rooms designated Main Gallery and Hall Gallery. The two

³⁰ Tuan, *Space and Place*, 68.

galleries are connected and both had entrances from the outside. The exhibition was numbered in a clockwise reading order beginning on the north wall of the Main Gallery and extending into the Hall Gallery on the west wall.

Although the work was numbered left to right indicating a potential reading order, the work was arranged to be encountered from any starting point within the gallery space because visitors could enter and begin viewing, from either gallery. When entering from the south, Hall Gallery entrance, the first print encountered is *A bank of reddish earth* (Figure 14). The declining gold horizon with red treeline leads the viewer into the space. A similar device is apparent in the first print encountered in the Main Gallery, *Sun just up and the green valley a carpet all around* (Figure 1). The hanging prints moved the viewer through the space by allowing them to link each horizon line.

Each piece is a distinct image but elements like the horizon line were repeated and referenced throughout the exhibition space. The purpose behind the design was to move the viewer to the left or right depending on what elements were noticed. The reading order becomes an individual experience as each viewer develops a familiarity with the imagery and content of the work while moving through the gallery space. The exhibition was individually driven and unique to each viewer.

The process of viewing was meant to mimic both the process in the studio and the experience of creating place through experience. The construction of each individual hanging print was based overlapping sheets on the studio table and then printing multiple layers and images simultaneously. The process of looking, printing, and layering influenced the construction and design of each image. Viewers construct the images in a similar way, building familiarity with the elements of the exhibition allowing them to

develop a more complete understanding of place.

The titles of works were drawn from overland journals discovered in both Trails West publications³¹ and on NEIC maps.³² In some cases the journals referred to known locations in the landscape, but often the writing was purely descriptive. Drawn to the description of places that could not be entirely known but were nonetheless familiar, I combed through the journal entries. Having previously utilized descriptive titles for work, most notably in the *Place Names* series, the overlapping historical narrative was appropriate. Consideration was also given to the structure of the prose writing in the *meisho zue*. The entries referring to place in the overland journal entries corresponded to the encyclopedic nature of the *meisho zue* texts Goree described.³³

The human body and experience is central to place and its creation. As discussed by Tuan, the body in space is the primary referent for creating place. The titles offered a way to reintroduce the human body through the appropriation of visual description. Also indicated by the title of the exhibition, *From here you can see* indicates a position as well as a directive. For the statement to function, two participants must be present. The titles, in a way, complete the implied sentence indicating communication from one body to another.

Included in the gallery niches were two books. Formatted differently from the hanging prints, the books were intended to be viewed separately and intimately. They

³¹ Richard K. Brock, Ed. *A Guide to the Nobles Trail: From the Applegate Trail to Shasta City* (Reno: Trails West, Inc., 2008).

³² Oregon California Trail Association trail map for “Lassen Trail” and “Nobles Trail.” Map on file at Northeast Center of the California Historical Resources Information System, Chico, CA.

³³ Goree, “Fantasies of the Real,” 29.

were direct references to the studio and to the print processes involved in the creation/ construction of the hanging prints. The first, entitled *Paste up* (Figure 9), is a collection of stencils and backing sheets. The second, entitled *Draw down* (Figure 10), is a collection of ink drawdowns used to test mixed color. Both are representative of the print process but are also documentary, serving as references for the images in the same way the images refer to one another. Color choices, mixes, and construction of images can be traced through the books as well as the negative spaces, margins, and overlapping shapes and colors used in the hanging prints are highlighted.

While more overtly documentary, the books were a reminder of the importance of a collection when considering the information present in the hanging prints. The proportional relationship of the pages is another design element relating the books to the hanging prints. Each design choice and redundancy of form, color, and scale was an indication to the viewer of existing relationships in idea and concept. The design consistencies were meant to reinforce the conceptual relationships between content, collection, image, and information.

Beyond simple images, the suspended prints were hung in layers. The color and images on the sheets served two purposes. First, the transparency of the suspended papers allowed light, color and muted imagery to show through the front image. A subtle color shift and complexity of color mixing was added to the image as a result. The second function of layered sheets was to reinforce the metaphor of the *meisho zue* book form. The layers of images related to pages in a book and viewers were able to turn through the pages on the wall.

Through viewing multiple, suspended pages containing overlapping views,

viewers participated in the acquisition of information. In the exhibition space, interaction with the materials gave viewers an opportunity to experience image collection and gain a familiarity with the content of the suspended prints. Familiarity was reinforced through the use of consistent formal elements and compositional structure. Combined with the visual remnants of the studio process, viewers experience in the gallery space mirrored the creation of work in the studio. A process of re-viewing, constructing, and defining place.

Conclusion

From here you can see used a historical book form, the *meisho zue*, to serve as a metaphor. Drawing parallels between the function and content of the *meisho zue*, the print work in the exhibition references the work of Japanese printmakers and their focus on famous places in the Japanese landscape; however, the purpose was not to recreate or represent places in the same way. The works produced for the exhibition were meant to provide viewers the experience of constructing place from the layered prints.

Compelled by a desire to understand my own attachment to particular places in the landscape, *From here you can see* was an attempt to communicate my experiences. Through documentation, archiving, collecting, and naming, we make sense of the space we inhabit. By investigation into how place is constructed through experience, I found commonalities that could be harnessed to communicate an experience. Working in print media, I utilized formal design elements to provide familiarity for my viewers with each image and asked that they fulfill one step in the process by looking and reconstructing the information.

The phrase *From here you can see* offers a variety of interpretations. *Here* is a location either in time or space. *You* implies a relationship with another. *See* offers a sensory experience. Broken down, the directive may be complete or incomplete. The statement may be offering an explanation or a viewpoint. Another way to understand the phrase is one of sharing information; identifying a position and revealing an experience to another person.

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MASTER'S EXHIBITION
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FIGURE 1. "Sun just up and the green valley a carpet all around"



FIGURE 2. “The route was good at first, although somewhat obstructed by manzanita bushes” (diptych)

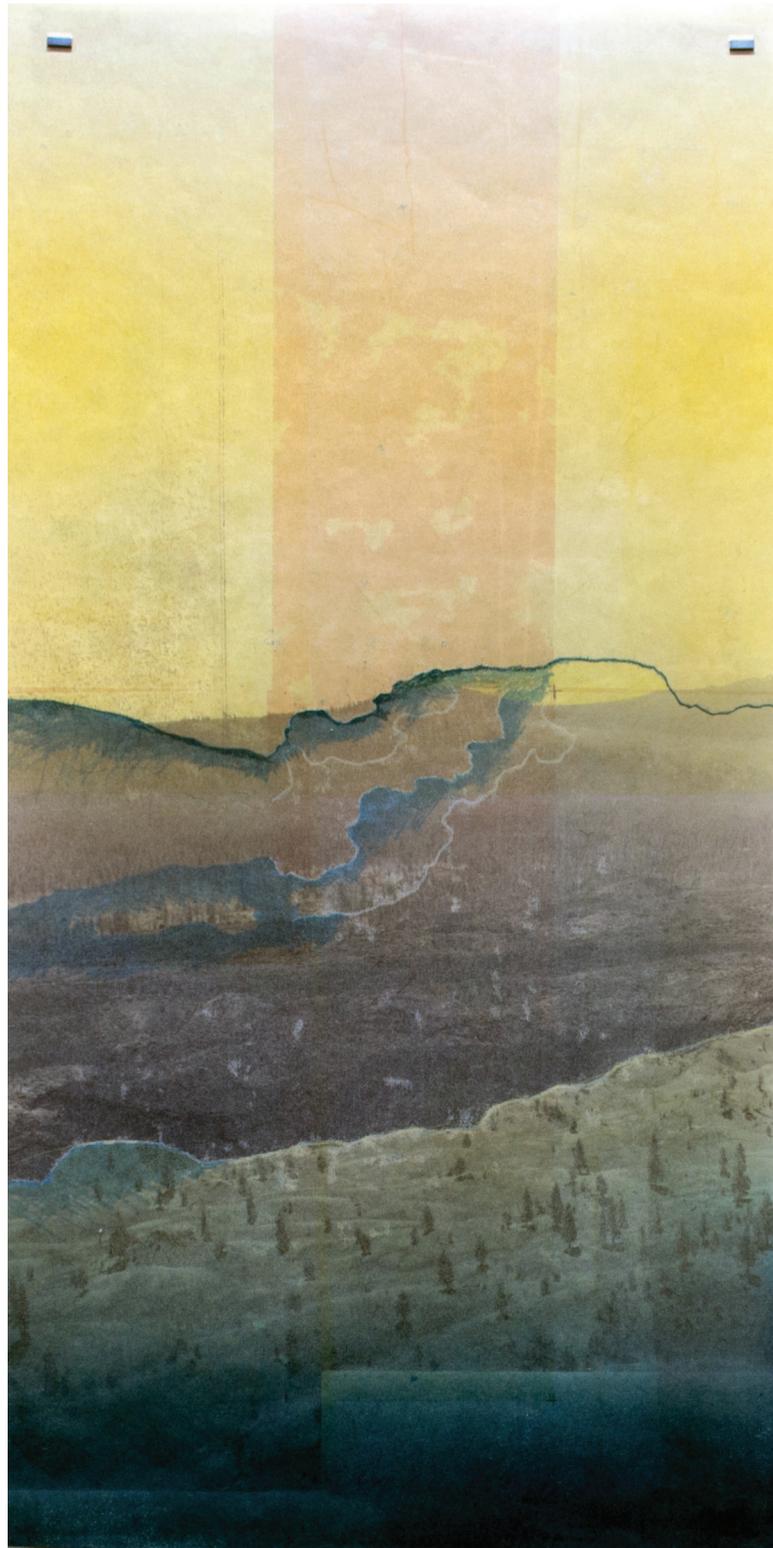


FIGURE 3. "Here the creek forms and extensive valley"



FIGURE 4. "Black cinder and black burned sand"



FIGURE 5. “We traveled over hills many of which were high steep and stony” (diptych)



FIGURE 6. “A west course when you again turn south over a gradual rise into another valley”



FIGURE 7. “From that time we have traveled in a dense forest of Cedar, Pine, and Firs”



FIGURE 8. “Northwest winding westward through some timber into a dry valley”
(diptych)

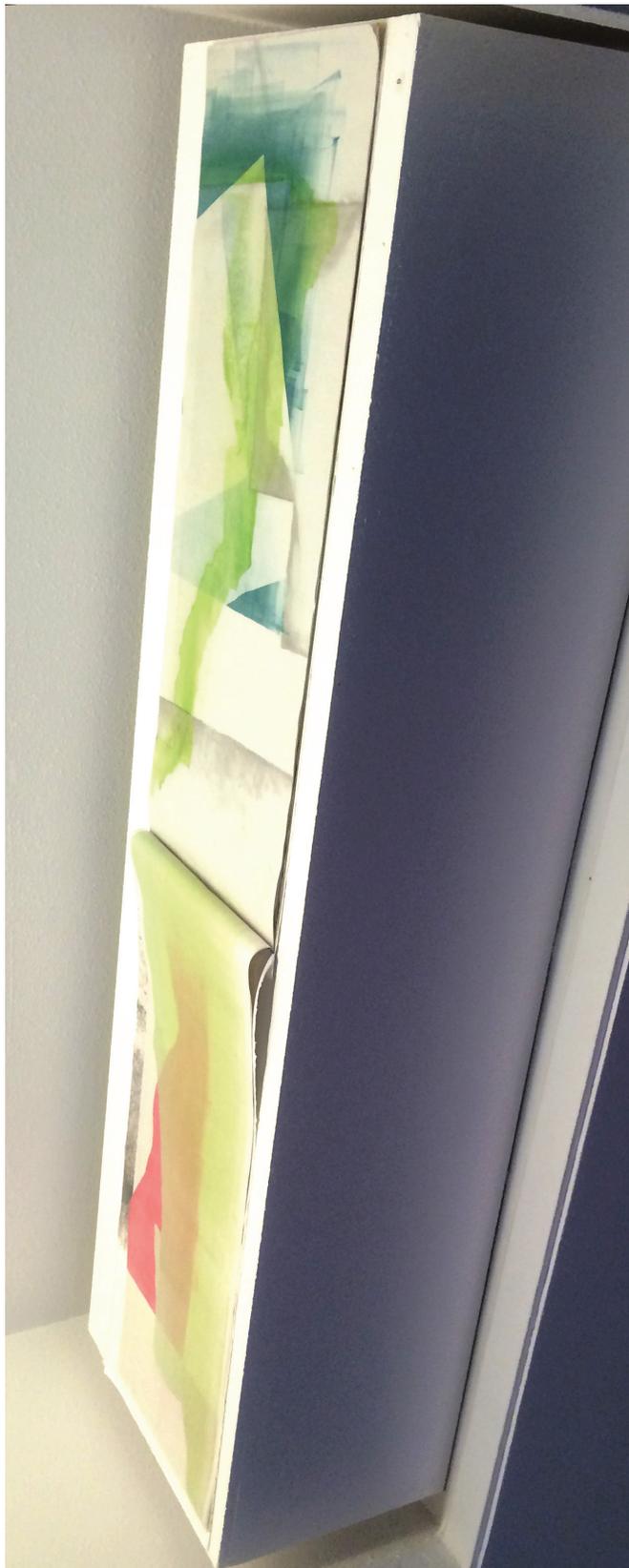


FIGURE 9. "Paste-up" (book)



FIGURE 10. "Draw-down" (book)

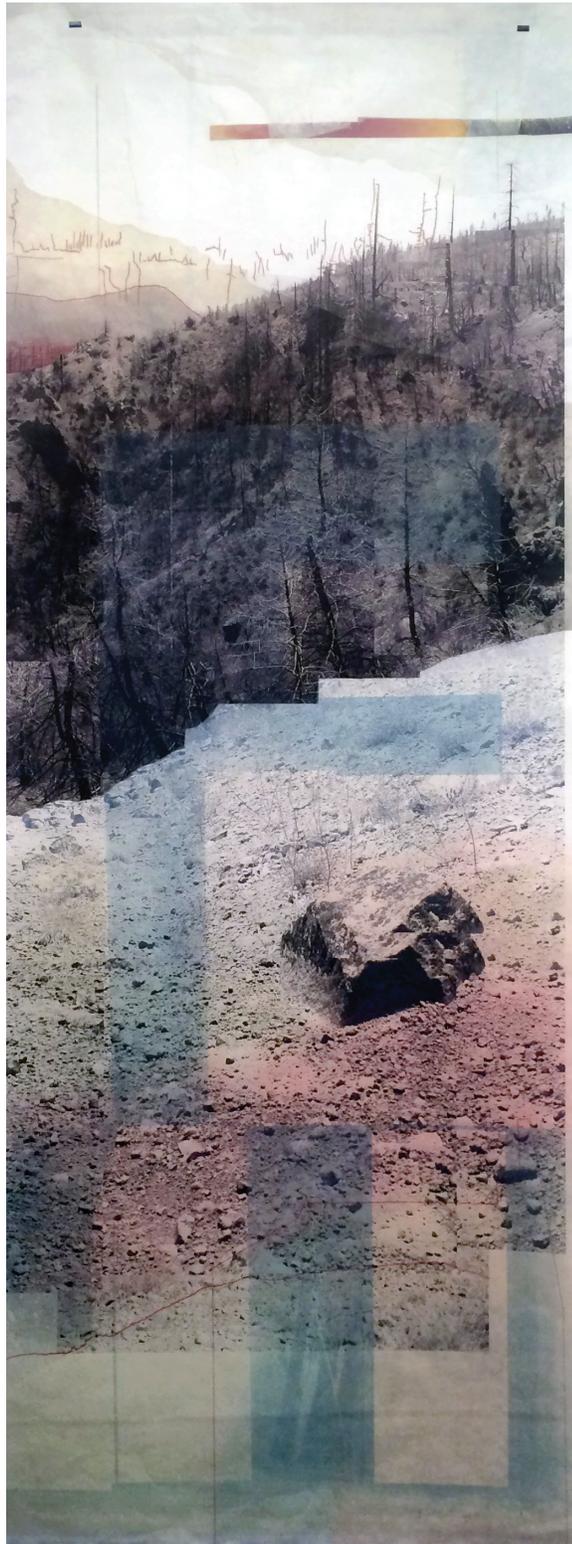


FIGURE 11. “Through a narrow canyon we were compelled to pass over a hill”



FIGURE 12. "Came on over some hills to a spring branch, crossed it"



FIGURE 13. “Northwest through the timber to another small open place” (diptych)

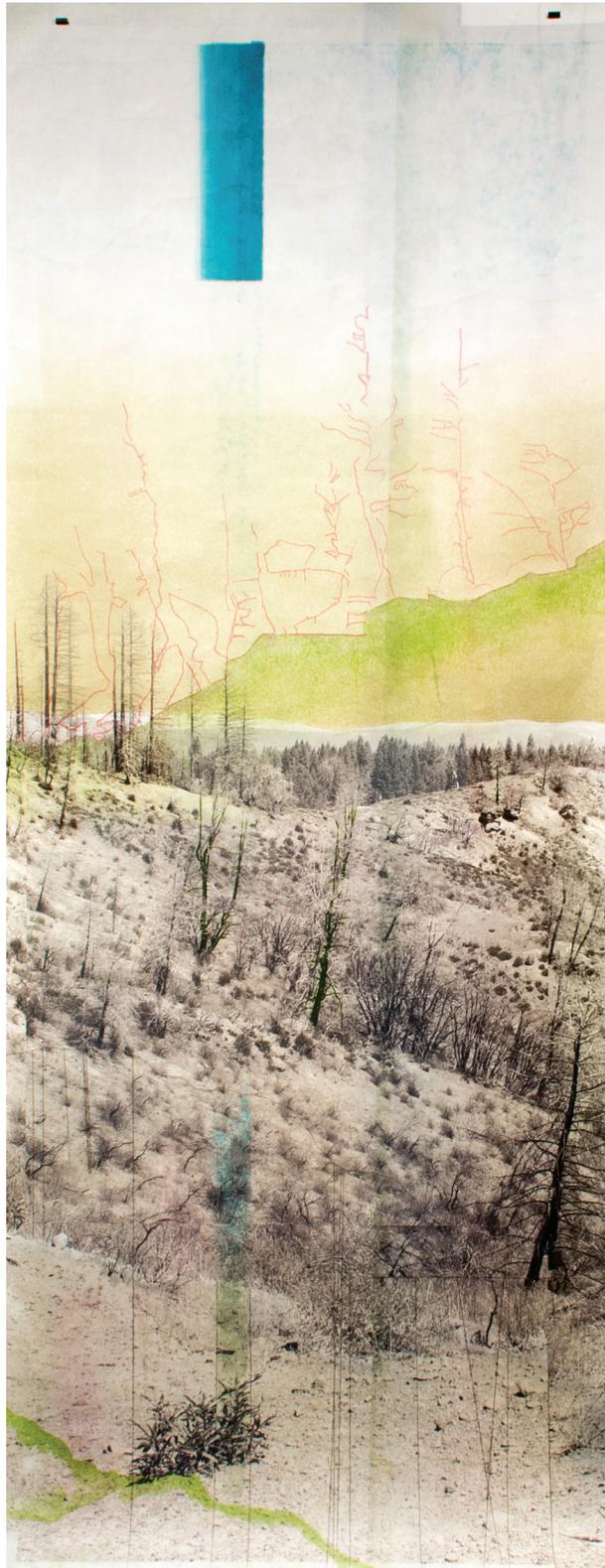


FIGURE 14. "A bank of reddish earth"