

Something other than thing / Superposition

Artist statement

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What sets art apart from other objects? Objects exist in all possible configurations of meaning. It is only when viewed or used that an object is thrust into a specific position or purpose. That being said manmade objects are designed with an explicit function. A hammer is to hammer a shovel is to shovel art is to... Art has no designated function other than experience and thought. I am making use of the phrase "something other than thing" because I believe it illustrates the idea that although art is an object/commodity it strives to be more. An art object or experience is something put forth with the aim to invite interaction and invoke thought or sensation through concepts and form. Art is made for the same purpose.

I create things as a way of working through or understanding something. The titles of the work are a way of steering the viewer toward my thinking. In the painting Alack I am trying to understand the Occupy Wall Street protests of 2011 and integrating a physical structure into the painting. At the same time I was looking at Japanese prints. In Sometimes I May Over React I'm pondering losing control of my emotions, expressing rage and poking fun at my outbursts while incorporating rope as line. Further explanations hollow the work. The viewers interpretation or experience is as important as my intentions and do not have to coincide. I like to think of art as an open-ended conversation. As soon as everything particular to a piece is explained it becomes a tool to illustrate an explicit purpose. I want to explore the human condition and image making. I shy away from any over riding system or ridged process. Each work stands alone and the making of it may have restrictions and freedoms all its own. Each possesses its own balance of semantic and asemic content. I contend to expand my aesthetic and gestural boundaries in an attempt to explore line, color and form as well as my own beliefs. Currently I am producing paintings and collages.

Painting is a historical constant. Where new technology and mediums belong to a specific moment painting is timeless. The physicality of painting as well as its visceral qualities appeal to me. I use oil, acrylic and spray paint as well as tape, fabric, wood and other assemblage elements. I rarely begin a painting with a vision of a finished product. Typically I have a topic or object for use in mind, though I'm never sure the end result will resemble the original thought. During various stages of constructing a group of works I employ the cut up technique to provoke thinking and make associations. I always work on multiple canvases and stacks of paper. Doing so enables the opportunity for seemingly illogical connections. Typically I labor on a piece for several months to as long as a year. As time passes, comprehension (concepts, aesthetic judgments, emotion, sensations, memories) evolves and the piece begins to take shape through color, line and texture. There is an element of destruction and renewal to my work. Out of 10 canvas started I may only have three that make it to completion. But the failures provide new directions or act as supports for future works.

Collage is combining images pregnant with their own connotations. When sifting through magazines or clippings I'm interacting with the world by delving into a sort of collective cultural unconscious. Claiming images with histories and manipulating them for my own purpose. Because I am writing about collage I feel I should say something in regards to appropriation. We are all a bridge to the next. No original thought is possible without mimicry and appropriation of the ideas and practices of others. I feel that if an artist is using another artist's work in the spirit of exploration then the artist is justified in doing so. Just don't put it on a coffee mug.

The creative process allows me to ruminate on a subject. Play with it in an effort for better understanding. The end result does not necessarily have answers. It is the product of this attempt.

"Something other than thing" Theodor W. Adorno, Aesthetic Theory, 1970, page 86

