

A SERIES OF DISINTEGRATED MEMORIES

by

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ABSTRACT

Being absent from things or places for a period of time we try to connect by revisiting our memories. There is always a vivid remembrance of certain objects or surroundings, but when we try connecting the dots the truth in our mind deviates from the reality. The disintegration of this memories and the morphing of our imagination creates a different reality in our minds that we begin to believe, considering that the truth becomes almost completely abstracted and obscured as time passes.

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CHAPTER I INTRODUCTION: DEVELOPMENT

The series of work that I have been producing for the past two years is rooted in memory and reminiscence. The concept is not new, considering the line of work prior to this, however, the concentration is not in what I remember, but the void that occurs when things, times, or places are not refreshed in the mind.

As I started concentrating in the disintegration of the remembrance, my work took a different turn in the quality of its content. I was now more interested in the shell as opposed to the core. Focusing in the outer layer the imagery was taking an abolish sensation. With that in mind, I decided to explore materials with a shelf life, things that decay with time. Since my imagery is influenced by architecture, eggs (because of its shelter nature) was one my first choices in working with temporary elements. As my series progressed other components of that nature took part in my composition: cream cheese, fondant, whipped cream, drywall, tortilla...

CHAPTER II

This chapter contains work and development from the year 2004-2005. As I was coming into my MFA program with an undergraduate degree in painting, I started as such until I decided to explore different materials. The concept and the content remained the same throughout my conversion from one technique to another.

I started by adding dimension to the canvas using thick paint, joint compound.....Experiencing with materials of that nature it only arose my curiosity in working fully three-dimensional. I learned very quickly that my strength is not in that area; therefore, I pursued other ways such as sewing, crocheting, and knitting.

List of images

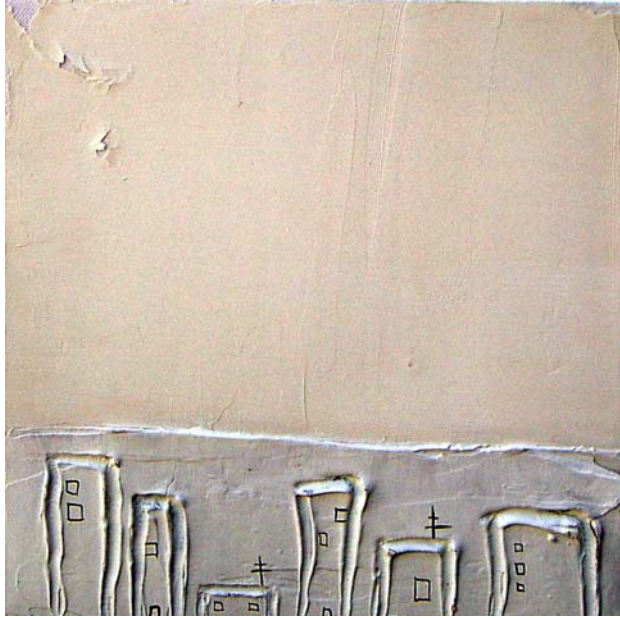


Figure 1 “strada mea”
Acrylic and joint compound on canvas 10X10 in.



Figure 2 “blocul meu”
yarn 8X14 in.



Figure 3“ poarta”
acrylic and... on canvas 10X10 in.

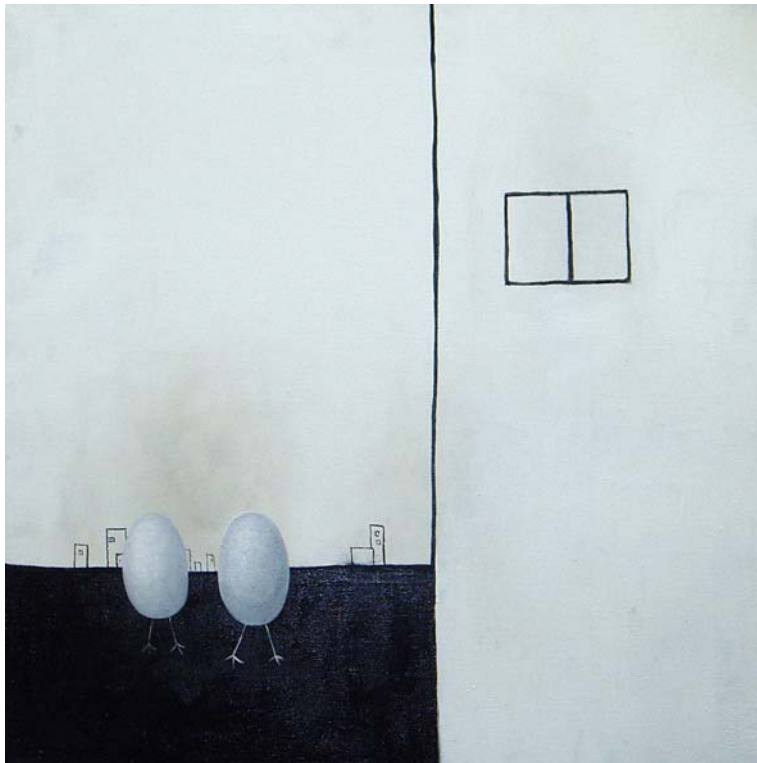


Figure 4“plimbare in piata victoriei”
acrylic on canvas 20X20 in.

CHAPTER III

Chapter III contains the development of the work through 2005-2006. As I was continuing to explore different mediums, I decided to give photography a try. I had not had any experience prior to that point with the camera. I knew I wanted to use it because I found it interesting working with a medium in which its theory (“a photograph is a moment in time”) runs parallel to my concept, which deals with time.

Since the technique in which I was working was changing, my content had to take a different turn. With paintings I drafted the scenes, in photography I could only find the scenery or I could build it myself. I made the decision to construct the sets that I was shooting. One of the materials that came to my mind while I was proposing the constructions was eggs. Since architecture is the root of my content, I thought that the egg is an important element to symbolize the concept, knowing that in its nature is a temporary shelter.

Also, drywall was another material that I introduced composing my sets. This was an element that was used in an actual structure and gave me the opportunity to create spaces that had a very close resemblance to a true building. The scenes were about 7”,8” tall, but because of the angle in which the shot was taken my goal was to be able to fool the eye, viewers thinking that the structures were life size.

List of images



**Figure 5“orasul nostrum”
photography 16X20 in.**



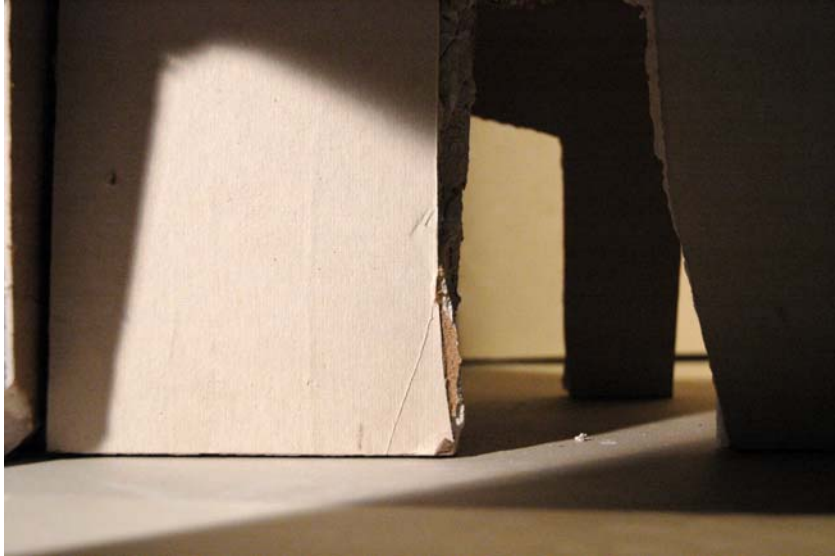
**Figure 6“acasa”
photography 16X18in.**



**Figure 7“scara mea”
photography 14X17 in.**



**Figure 8“usa de la bloc”
photography 17X22 in.**



**Figure 9“camer mare”
photography 17X25 in.**



**Figure 10“corridor”
photography 17X13 in.**

CHAPTER IV

This chapter finalizes the research and the development of my work in the MFA program, year 2006-2007. As I developed a body of work using photography, one could see the steady progression that happened in the work in a course of two years. Having mastered the technique, I was able to focus more in the details that led to my concept.

Elements that decay played an important role in my content. Food was always an option since the shelf life was considerably short. Things like cream cheese, whipped cream, and fondant were some of the choices for that matter.

The findings in the process led to some interesting points of view, textures, and patterns. Mold is one of the latest introductions since I discovered the richness in the texture after I let the food decay on the structures.

The names of the pieces from this series do not describe the work. In stead, the titles are labels that are intended to individualize each one within the body. They are a component of the subject matter.

This is an ongoing series that will keep reinventing even after the program is completed.

List of images



**Figure 11“camera”
photography 27X36**



Figure 12“blocuri”
photography 28X46 in.



Figure 13“imagine de la fereastra”
photography 33X48 in.



Figure 14“intrare”
photography 32X38 in.



Figure 15“perete”
photography 32X35 in.



**Figure 16“vedere de sus”
photography 15X42 in.**



**Figure 17“iarna la sat”
photography 31X35 in.**



**Figure 18“vedere de sus II”
photography 30X48 in.**



**Figure 19“grajd”
photography 29X44 in.**



**Figure 20“ramasag”
photography 30X34 in.**

CHAPTER V CONCLUSION

Having the opportunity within the three years to explore diverse materials, ideas, and guidance was extremely beneficial for my concept. Not only that the work reviles the idea more clear, but the manner in which I deliver it, considering quality of my media and craftsmanship, has also reached a higher standard. This is an ongoing series that will keep reinventing even after the program is completed.

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