

Patterns from Quarantine

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Abstract

This body of work is new and has come out of necessity. Since I no longer have access to my ceramic's studio, I had to modify how I was going to make this new body of work. The works revolves around automatic pattern drawings. The drawings are in colored in are 18'' X 24''. The works are meticulously drawn patterns that are in the style of non-objective. This paper will further address the changes to my practice as well as how this new body of work came to be.

Artist Information

My work and themes surrounding the work vary from medium to medium. I first started out with my detailed pattern that varied between abstraction and non-objective works. The works started with just markers and gradually I incorporated ink, paint markers and watercolor. The drawings are done through a process called auto drawing which is drawing in a semi-conscious state. This means I am drawing but not thinking about what I am drawing. This idea was used by surrealist artist and modern Dadaists. The only element of the drawing that is chosen is the colors and how they relate to one another. I want my colors to be complimentary, bold and clashing. I start my drawings with multiple colors in front of my and after I finish each shape, I look at the next color and see how it relates to the colors. In theory I am creating color stories and making them unify the work. The initial drawings

are what I consider to be a draft form which I later outline. Depending on the work this can be just an outline or a detailed outline in which I add new patterns in lack or matching color. The outlines width varies depending on what I am looking for in each work. The pen tips range anywhere from 1 to .003mm thick. After the outline stage, I assess the work to see if it is done to my satisfaction. The goal of my work is to have the page full of meticulously detailed pattern work. I want to have a little of the white paper as possible without the colors completely taking over. I like to say my artwork should give you a headache if it is successful. The other focus I like to have about my work is that it can be seen from many distances and change. From far away you can see the colors and larger shapes and as you get closer more detailed work is revealed. I want the work to be an intimate

experience between the viewer and the artwork.

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Originally, I had proposed putting my two-dimensional pattern work on a series of platters I threw on the wheel, but COVID-19 cut off my access to my studio space. This event led me to explore a creative way to finish this body of work. After making some initial sketches and collages, I decided to create a series of 18''X24'' pattern drawings. Although this was not what I wanted to show, this body of work turned out being the creative challenge I needed.

This challenge allowed me to realize that my art is adaptable and that I could still make it without needing access to a studio. When making these drawings, I used a technique called automatic drawing or automatism. This process was popularized by the surrealist movement and later Dadaist. This process means that when I'm drawing, I am not actively thinking about what I am drawing. I do think about my color selection and color pairings. This series of work has a common grid like pattern that

runs throughout all of the different pieces. The patterns vary in size, color, style, and orientation. I like to use a mix of complementary or split complement color schemes to have the work stand out more. The works are made to be crowded and look busy.

Another main feature of the works is that they change depending on your proximity to them. I make smaller details in the works because I want the viewer to have an intimate experience with the work. Each piece is given a number so that there is no real life read into the work. My work resembles a style called non-objective. This means the work does not resemble anything in the natural world. I do not want people to read into my work in a specific way. This style allows my work not to center around a representational narrative. I want the works to be viewed for their aesthetic qualities. I find my inspirations for this style of work to come from abstract painter as well as various collage artists. While I do not take direct inspiration from them, they are artists I look at when thinking about creating a new series.

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