

Evocation

Senior Project Submitted to
The Division of the Arts of Bard College

by
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Annandale-on-Hudson, New York

May 2022

Evocation

When I began my time at Bard College, I was already deeply interested in children's Art. The ideas supporting my senior project reach all the way back towards the end of my Freshman year. The last few years have consisted of practicing, preparing and researching for what would become my thesis. *Evocation* encompasses a large body of paintings, prints and sculptures inspired in part by my own childhood artwork. After discovering a box of nearly five hundred drawings from my childhood during the summer of 2021, I have sought to infuse my interest in the expressive and symbolic tendencies of very young artists with all that I've learned during my formal studio education. And whereas many modern artists have attempted to find inspiration from non-western Art historical and cultural sources, I have pulled from my own childhood Art history.

My current work seeks to combine my growing knowledge of painting, drawing and Art history, with the unselfconscious rawness of my younger artistic self. *Evocation* is also a dialogue with Abstract and Neo-Expressionism, but intensely personal; connecting the strategies of modern art-making with my own childlike Art language. Rather than merely painting large renditions of my childhood artwork, I realized very quickly at the beginning of this year that there would need to be an intense consideration and application of the formal conditions of Modern and Postmodern art-making as they pertain to composition and space. I focused on artists whose innovations in Modern pictorial space seemed the most instructive. The early works of Willem De Kooning, the Synthetic Cubist phases of Pablo Picasso and Georges Braque, as well as Max Beckmann and Phillip Guston's work have helped me greatly in this regard. Up until the beginning of this year, I was truly working in a process of drawing and collage rather than pure painting; not only did my understanding of, and approach to pictorial space change, but there has been a complete shift in the tools I implement. This year, I incorporated several different processes of paint handling, color choices and non-traditional artmaking tools. This includes the utilization of bowls of thick paint, painting with children's mops and brooms, a new form of collage, and applying various mediums of paint itself. I hope with *Evocation*, I have been successful in achieving what I have cast out to do; a synthesis of the expressive language of children's art with a broadened understanding of the methods and theoretical foundations of Modern and Postmodern painting.

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List Of Works

The Show, 2021.

(Mixed Media on Canvas)

60H x 200W in. Polyptych.



I Suck, 2021.

(Oil on Canvas)

60H x 40W in.



I'm On Fire, 2022.

(Mixed Media on Canvas)

60H x 40W in.



Rolling Hill Way, 2022.

(Oil, Oil Stick, Oil Pastel, Colored Pencil and Graphite on Canvas)

36H x 48W in.



You, 2022.

(Mixed Media on Canvas)

76H x 60W in.



WDV/Garden, 2022.

(Mixed Media on Canvas)

70H x 70W in.



Boat, 2022.

(Mixed Media on Canvas)

68H x 54W in.



Evocation, 2022.

(Acrylic, Oil, Oil Stick, and Oil Pastel on Canvas)

70H x 50W in.



Playing With The Football, 2022.

(Oil, Oil Stick, Oil Pastel and Pencil on Canvas)

60H x 40W in.



Eilliw, 2022.

(Oil, Oil Stick and Pencil on Canvas)

48H x 36W in.



My Self Portrait, 2022.

(Oil, Oil Stick and Pencil on Canvas)

48H x 36W in.



Sheldon/Plankton Stealing The Secret Formula, 2022.

(Mixed Media on Canvas)

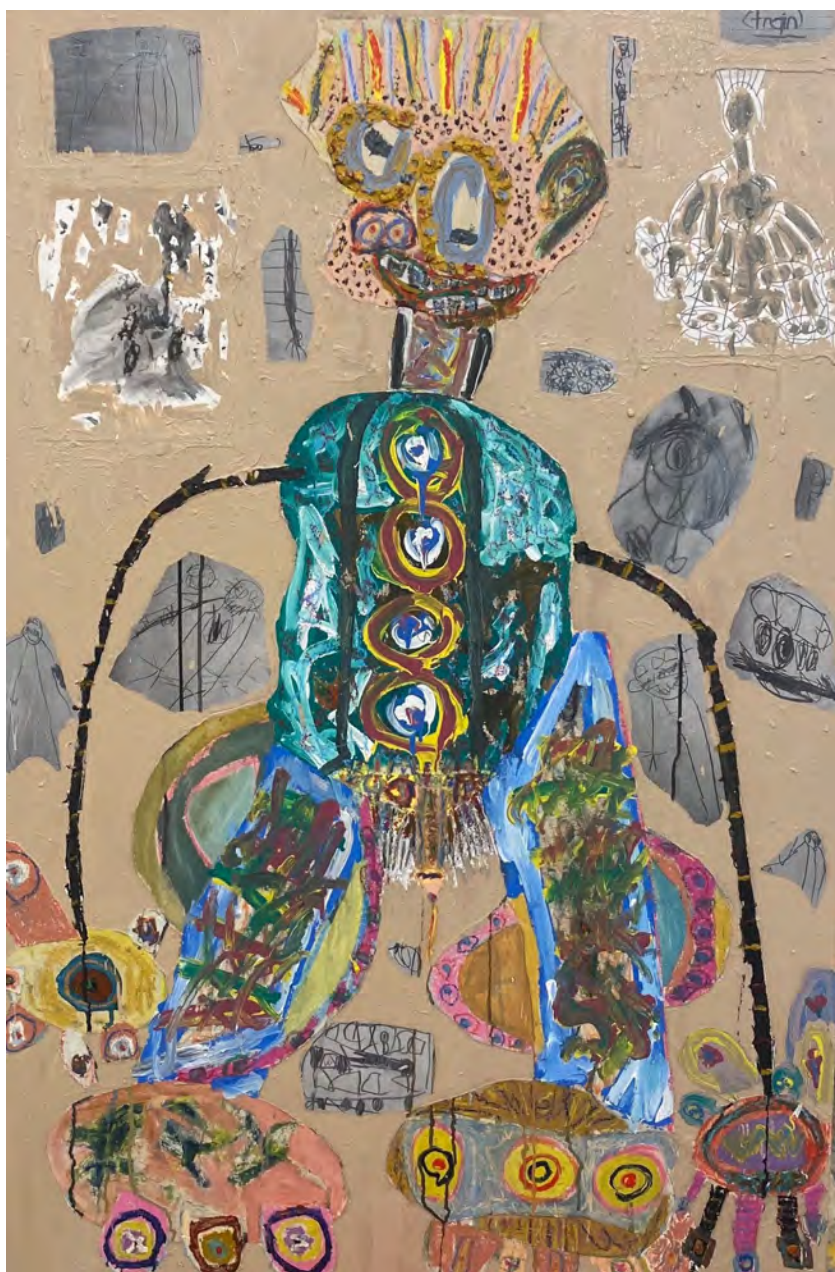
48H x 144W in. Triptych.



Morning Erections, 2022.

(Mixed Media on Canvas)

60H x 40W in.



Kickflips, 2022.

(Mixed Media on Canvas)

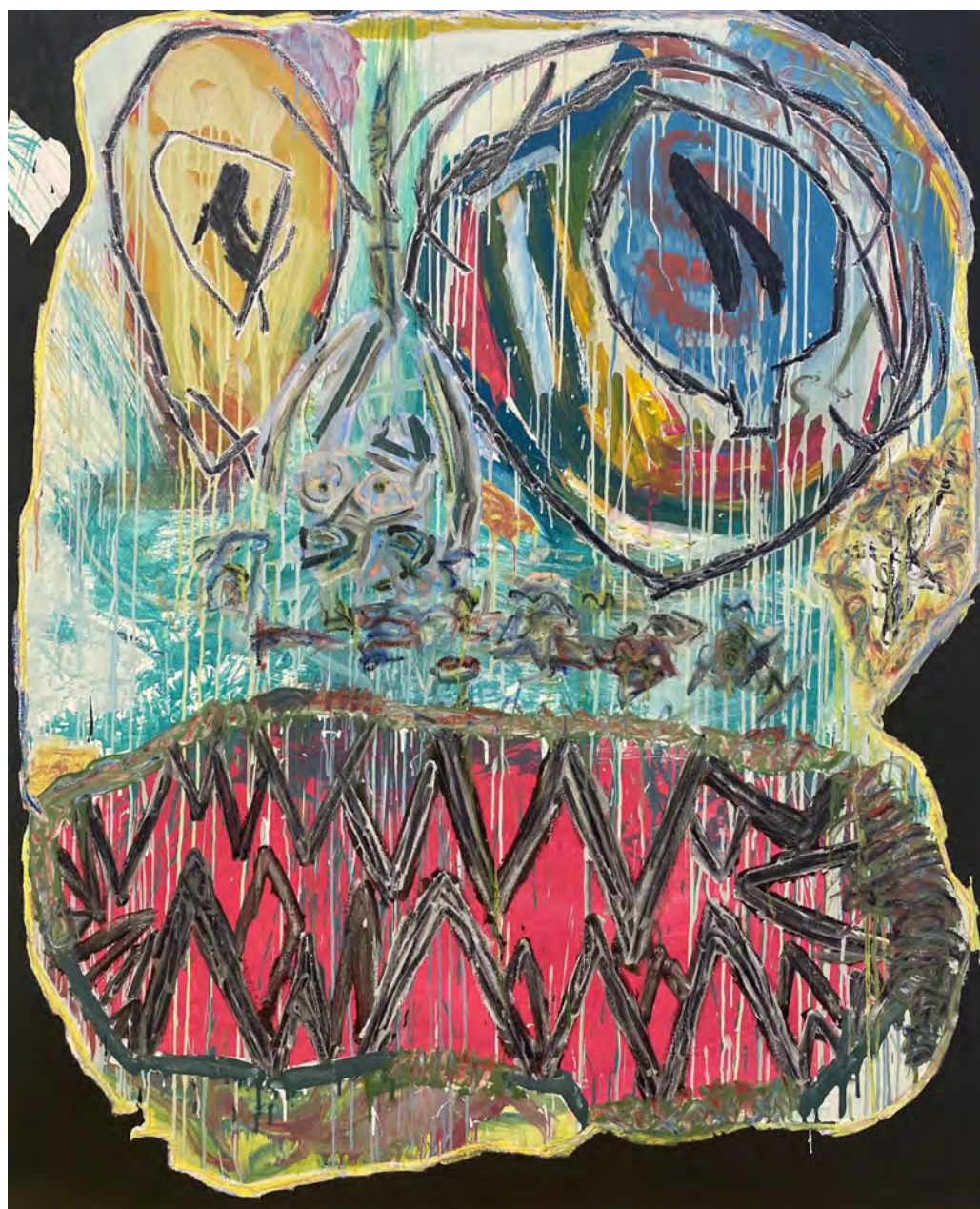
60H x 40W in.



Rock Bottom, 2022.

(Acrylic, Oil, Oil Stick, and Oil Pastel on Canvas)

66H X 50W in.



Descension, 2022.

(Mixed Media on Canvas)

60H x 40W in.



Untitled, 2022.

(Acrylic and Oil on Canvas)

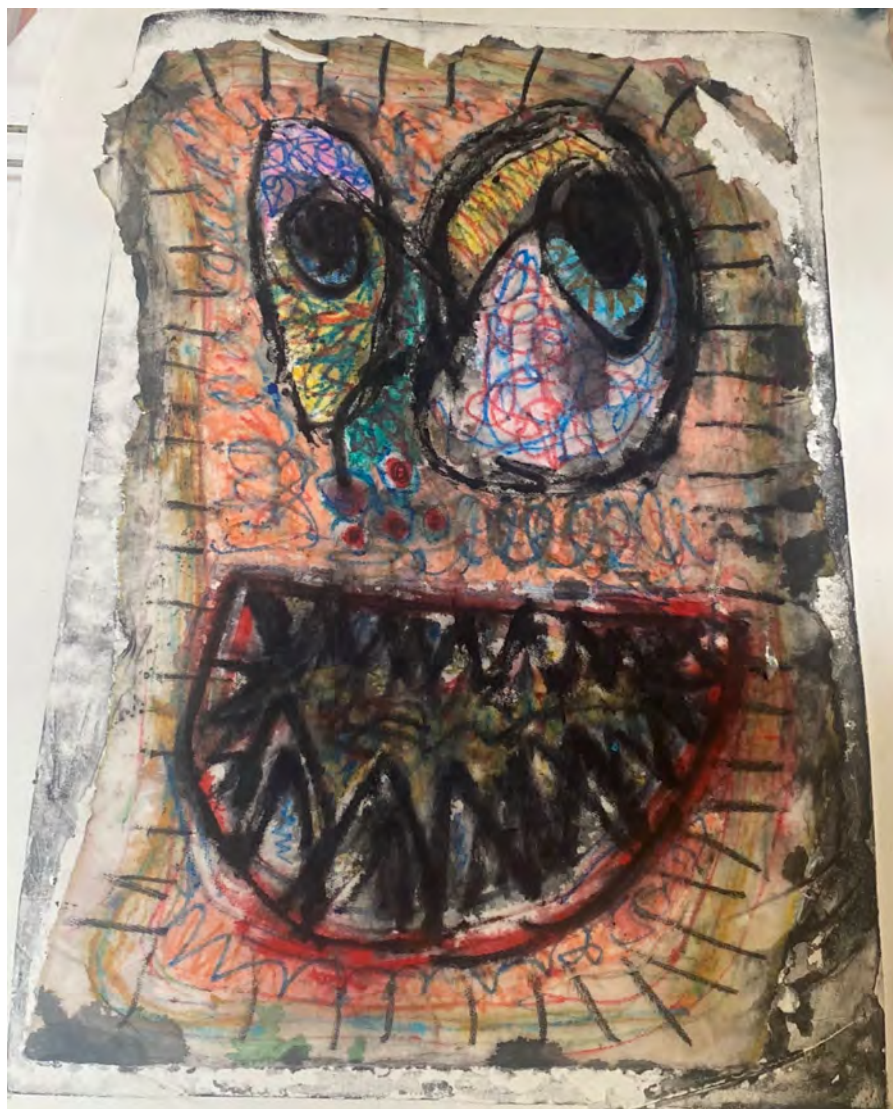
62H x 60W in.



You, 2022.

(Monotype on Paper)

22H x 14W in.



Patty Wagon, 2022.

(Monotype on Paper)

22H x 14W in.



Want Some Ice Cream?, 2022.

(Monotype on Paper)

22H x 28W in.



Head, 2022.

(Clay Sculpture)

UNFINISHED (Will be Finished for May 14th Exhibition)



SpongeBob SquarePants, 2022.

(Mixed Media on Canvas)

70H x 70W in.

UNFINISHED (Will be Finished for May 14th Exhibition)



Acknowledgements

I would like to thank my family, friends, professors and all who have supported me through this insane, enriching process. Everyone who has encouraged, pushed and kept faith in me as an artist and friend has played an immeasurable role in this endeavor.

I love and appreciate you all dearly, thank you.

This work is dedicated to my grandparents, Lois Anna Lockwood and Mark Perrier.

Epilogue

Most artists spend an entire lifetime working towards becoming unselfconscious in their work, so it just rolls off their hand so to speak. When we view an artist's work who is creating at such a high level, there is a feeling that what we're seeing came about as an act of nature; there is no sense that they labored over anything. The work just sort of happened. I would say children's artwork has a very similar quality. This is definitely one of the reasons why I am so drawn to it. Before we become inhibited in early education by notions of skillfulness and later by the burden of Art History, we make art based on direct impulse, and create symbols rather than trying to painstakingly imitate what we are seeing. Oddly enough, the freedom from the self examinations brought on by early Art education imbues children's art with a quality similar to that of master artists. And similarly their works often speak to a level of our consciousness beneath the intellect. Children's art strikes the ancient chord in us, they still carry what makes art compelling.

Early childhood art is also so fascinating because of its vulnerability and complete lack of self protection. Isn't it a staple of children's drawings that they almost always depict figures with their arms wide open? It's as if the wide arms are inviting you into their world. As we grow older, of course we put up walls around ourselves which becomes evident in the art of children past the age of reason. Their work often becomes focused on details and neatness; something gets lost. I hope to say there is a significant change in the emotional tone evident in *Evocation*, particularly in the most recent work. My hope is that they begin to exude the emotional openness that I find compelling in my own Childhood art. Constantly working with my own childhood drawings was an overwhelmingly emotional experience, also cathartic and constructive. Reconnecting to my purest artistic impulses, along with continued growth in Art-making is what I hope continues to be my life's work as an artist.

EVOCATION

WILLIAM GARY

MAY 14TH, 2022

5PM-8PM

FISHER STUDIO ARTS BUILDING

BARD COLLEGE



MAY 14TH-MAY 22ND

OPENING RECEPTION MAY 14TH 5PM-8PM

FISHER STUDIO ARTS BUILDING

BARD COLLEGE

60 N RAVINE ROAD

ANNANDALE-ON-HUDSON, NY



ME

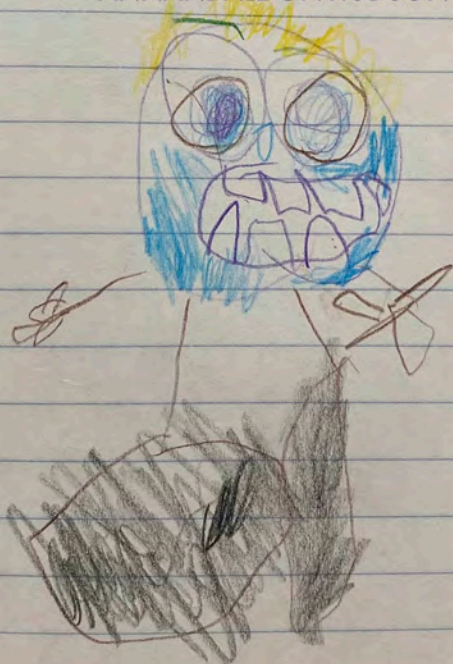
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