

# UGLY CRIER

A THESIS EXHIBITION BY JESS ARTIGLIERE







*To perceive texture is never only to ask or know, What is it like? nor even just How does it impinge on me? Textural perception always explores two other questions as well: How did it get that way? and What could I do with it?*

-Eve Kosofsky Sedgwick, *Touching Feeling*, 2003





No!  
20 x 26 inches  
2017  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on BFK Rives

As a visual artist, I treat painting and bookmaking as related, parallel practices. In both, I condense and contrast incongruous pieces of information into new currents of meaning.

My paintings include scanned and printed advertisements directed at the 60/70s-era housewife. I am intrigued by their original print quality and nostalgic color palettes, as well as the gendered, ludicrous messages they contain, such as "Eating May Not Be Good For You" and "If you want to capture someone's attention, whisper."

I couple these images with fragmented scans of velvet as I explore the tension that exists between touch and sight. Touch, what was once an exchange taken for granted, has been overtly replaced by sight in the digital era. In general, I attempt to build a subjective vocabulary for processing questions of gender and intimacy against the backdrop of digital self-expression.

I import these disparate but specific representational elements onto canvas, and then partially obscure them in order to create layered abstract paintings. Fields of perceptual ambiguity suggest digital platforms.

Graffiti-esque passages are hidden under striped foregrounds, reminiscent of the buzz of the screen. I am interested in exploring new ideas about gesture. We have been taught to understand Abstract Expressionism as a male genre defined by ejaculatory action; my work reinterprets the gesture as a collecting hand that receives and re-situates the world's vertigo of visual information.

My zines and handmade books allow me to combine text and graphics in order to directly address the themes that drive my work. In the tradition of artists such as Barbara Kruger and the Guerilla Girls, I am interested in bringing attention to the under-representation of women artists. I also carry this corrective energy to a more personal sense of how to cultivate resiliency against the casual violence of dominant culture. For example, in my zine about hysteria, I end with some tongue-in-cheek advice to the reader about what to do if they find themselves in a venus fly trap: "Don't panic!!! Just take a nap instead and everything will be fine, honestly. If you panic, you will be die". I nestle humor against factual information to offer readers an outlet of relief.

-Jess Artigliere





Virginia Slims  
36 x 48 inches  
2016  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on canvas



Touching, Feeling  
36 x 48 inches  
2016  
Oil paint and collage on canvas





Eating is Really Good for You  
36 x 48 inches  
2016  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on canvas



Sour Lemon Mouthful  
36 x 48 inches  
2016  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on canvas



Capturing Your Attention  
22 x 26 inches  
2016  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on BFK Rives



You've come a long way  
9 x 12 inches  
2017  
Acrylic paint and silkscreen on canvas





Dirty Blonde  
20 x 26 inches  
2016  
Spray paint, acrylic paint, pouring  
medium, and printed transparency  
paper on BFK Rives

You've come a long way  
9 x 12 inches  
2017  
Acrylic paint and silkscreen on paper