

THE OTHER HOUSE



KAYLA NOBLE

THE OTHER HOUSE



The First House, October 2011
Hippie stares longingly at the snow from inside the nest.



The South Mantle above the Double Sided Fireplace in the First House.

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Hippie
weight 17.5 lbs, depending on the time of day

ARTIST STATEMENT

I make imaginary spaces.

I have always lived in a world of day dream, perceiving reality through a series of filters. Creating objects allows the imaginary to become tangible. I am able to show to others the language I have created, through which I engage in the world around me. In my objects, I have turned movement and fluidity into stone and stillness. Fragments come together to create something like an artifact.

Childish curiosity, joy, and deception. I love surprises the way I love bubbles and **heartbreak**.

"Longing, we say, because desire is full of endless distances."

Robert Hass, *Meditation at Lagunitas*



Glass Bottles
In the attic at my father's house.

THESIS ABSTRACT

The inhabited space is an extension of individual human identity. These spaces are adorned to create a sense of ownership and to remind people of their own existence. I am exploring the way the **house** is engaged through memory and daydream by fabricating spaces and little worlds to live in. By making *The Other House* I have defined and given identity and structure to an imaginary space. This world of escape is carefully constructed and incredibly fragile. It is a place of contrasting dualities that I am learning to understand.





THESIS NARRATIVE

The other **house** is exactly like the first **house**. Objects are displayed on mantles, one on each side of the double-sided fireplace; the shelves next to the mantles hold objects of relative use and importance. In the first house, the shelves on the south-facing wall contained endless papers; manuals for every electronic that we may have owned at one point, discharge sheets from the doctor, baby books full of stories of my brother's and my infancy, maps defining tax boundaries for the neighborhood, certificates earned in school. Any sheet that was thought to be useful or important at one point, or have potential use or importance, was kept. The other shelf, on the north wall, held family photos in frames and various objects of ornament; I remember a small porcelain bulldog, collections of rocks, and a photograph depicting myself as a baby with my mother, grandmother, and aunt. My mother collected antique glass bottles; I remember our **house** being full of them. The objects in the other **house** are described by coils. Long singular coils, coils coming together to complete themselves, coils looped like knots, coils wanting to turn into form.

The house of the day dream is not always clearly outlined. Georges Spyridaki describes his **house** as having the quality of vapor with walls that can expand or contract at his will. Sometimes the walls are drawn tight like a protective shield, while at other times the walls extend out into infinite space (Bachelard 51).

Ross Miller
Silly House





1998
Me inspecting a bird house at
1112 Pre Emption Rd, Penn Yan, NY

"Sometimes the house of the future is better built, lighter and larger than all the houses of the past, so that the image of *the dream house* is opposed to that of the childhood home... Maybe it is a good thing for us to keep a few dreams of a house that we shall live in later, always later, so much later, in fact, that we shall not have time to achieve it. For a house that was final, one that stood in symmetrical relation to the house we were born in, would lead to thoughts—serious, sad thoughts—and not to dreams. It is better to live in a state of impermanence than in one of finality."

Gaston Bachelard, *The Poetics of Space*
Chapter 2: House and Universe: section VIII



The **house** exists as our first universe. In *The Poetics of Space*, Gaston Bachelard describes the **house** as the *non-I* that protects the *I*. It is the first place we come to understand when the world is defined as something that exists as separate of our bodies. Experienced through thoughts and dreams, the **house** provides a platform that allows the day dreamer to dream on a level that transcends the memorial domain and accesses a psychological space preceding their earliest memories. It is this pre-symbol mental space that I am interested in accessing.

A unity develops between the mother image and the **house** image, as they are both agents that challenge the oneness that we find comfort in. They are also both protective figures. Bachelard outlines the chief benefits of the **house** as such: “the **house** shelters the day dreaming, the **house** protects the dreamer, the **house** allows one to dream in peace” (6). Without the **house** there would be no safe place for complete escape into one’s thoughts, or day dreams.

The **houses** of the past that appear
in dreams are the ones which will
allow us to capture the
intimate
moments
that
are
no
longer
with
us.
When dreaming, not just
remembering, the **house** will
assemble itself bit by bit and
manifest itself inside of us
(Bachelard 57).

This is how we can engage with the

l o s t

past

and a consciousness that is larger
than our own.



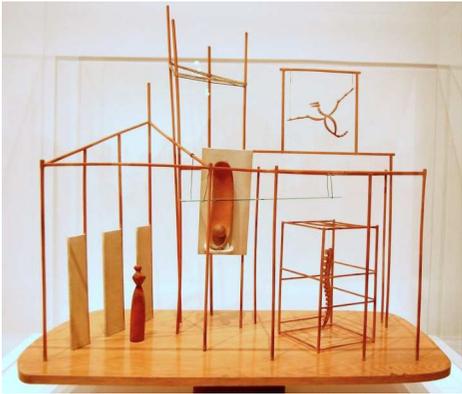
Francesca Woodman

House #3, Providence, Rhode Island

1976

Gelatin silver print

The forms I have created address the fragmentary and fluid nature of the dreamed **house** of the past. I also think of The Other **House** as functioning similarly to *The Palace at 4 A.M.* by Alberto Giacometti. Giacometti made the piece to illustrate the fragile constructed world that he and his lover would imagine and escape to. These constructed worlds of escape are constantly under threat by the real world, the problems of everyday seeping their way into our imaged alternative realities.



Alberto Giacometti
The Palace at 4 A.M.
1932

The Other **House** I have created also exists as a formal study of line. The line is translated three dimensionally into the coil. The coil demonstrates a progression from line, to shape, to form, and marks accumulating to define space. These ideas of mark accumulation and spatial definition are generally talked about in relation to drawing. I am asking the viewer to consider my work as line drawings and challenging preconceived notions of how drawing is defined.

de·con·struct
/ ,dēkən 'strækt/
verb

- 1. analyze (a text or a linguistic or conceptual system) by deconstruction, typically in order to expose its hidden internal assumptions and contradictions and subvert its apparent significance or unity *

draw
/drô/
verb

- 1. produce (a picture or diagram) by making lines and marks, especially with a pen or pencil, on paper "he drew a map" *

*as defined by the
Oxford Dictionary

The Other **House** is a real imagined place. During a lecture on psychoanalysis in my BFA Seminar class, my professor told a story of how his daughter had another **house** she said she went to when it seemed the logic of reality could not provide what she needed. In her other **house** she had 15 cats. One day there would be a storm at the other **house** and she wondered why her dad was not there. If she was mad about something she would say she's going to the other **house**. I latched onto this idea of having another **house** to escape to, as a psychological space. The Other **House** that I made is a deconstruction of the imaginary escape.

PROCESS AND TECHNICAL INFORMATION



I develop forms, shapes, and line using the coil as a building block. The coils can be pinched and come together to suggest a bottle form, remain as a singular line in space, or explore the space that exists between these two places.

Making the bot-bot-bot-bot bottles.....



pinch pinch pinch pinch pinch
pinch
pinch
pinch

pinch



.....is a slow and rhythmic process. I roll out and pinch each coil individually and attach them to build up a vertical form. I work with the clay when it is wet enough to pinch the pieces together without slipping and scoring, and I allow the form to dry as I build upward. If a bottle is less than six inches tall, it is built in one piece. If the bottle is larger, it is made up of several stacking pieces, each roughly four to six inches

h

pinch
pinch

i

pinch

g

pinch

h.

These pieces are bisque fired together, unstacked for the glaze firing, and reassembled

13

after.



The lines and shapes are a much faster process that provides a nice contrast to the slow bottle making. They are rolled out, smoothed, and then shaped. The larger and intricate shapes are built directly on the kiln shelf to ensure survival.

C
L
A
Y

B
O
D
I
E
S



Cone Six White Clay

Tile 6	20
EPK	20
Om4	16
NephSy	36
Pyrax	8

Bentonite 2

Cone Six Brown Clay

Kentucky Stone	30
Hawthorne	20
Barnard Blackbird	15
Lizella Red	30
Flint	5



The pigment I used for my furniture was 10 grams cobalt oxide and 190 grams kaolin. I applied four coats of paint.

All furniture was made specifically for this installation and finished with homemade milk paint.

MILK PAINT PROCESS

1. One gallon of skim milk is mixed with two cups of vinegar to encourage curdling. Allow the mixture to sit overnight and undisturbed in a warm location.
2. Pour the curds and whey into a colander lined with cheese cloth to drain off the whey. Rinse the curds to remove any residual whey and neutralize the vinegar. You now have quark.
3. Transfer the quark to your paint bucket and mix with 112 grams of slaked hydrated lime. Slake 200 grams of pigment and then add to the mixture. Stir thoroughly and the paint is now ready for use.

The paint should be stirred often during use. Extra paint can be stored in the refrigerator for up to four days, then must be disposed of. The paint is thin and may require several applications.

INSTALLATION DOCUMENTATION



The Other House



This or That Mantle Above the Double Sided Fireplace



Objects of Relative Use and Importance



Table Weighing 17.5 lbs Depending of the Time of Day





Exhibitions

The Other House; BFA/MFA Thesis Exhibition Samuel Dorsky Museum of Art, SUNY New Paltz, New Paltz, NY, December 2015

SUNY Fall Student Art Exhibition: SUNY Albany, Albany, NY, December 2015

Northeast Ceramic Sculpture Exhibition: Art Centro. Juried by Tim Rowan, Poughkeepsie, NY, November 2015

99/83; Rotunda, State University of New York, New Paltz, NY, April 2015

Dotting: Explorations of Landscape and Space- solo show. Bacchus Restaurant, New Paltz, NY April 2015

Insite/ On site: Historic Huguenot Street, New Paltz, NY November 2015

Potluck: Roos Art Gallery, Curated by Woman's Studio Workshop Rosendale, NY December 2013

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THE OTHER HOUSE

Kayla Noble

Bachelor of Fine Arts Thesis Exhibition
Samuel Dorsky Museum of Art
State University of New York at New Paltz

Opening Reception
Friday, December 4th, 2015
5pm - 7pm

Exhibition Hours
December 4th - 8th, 2015
11am - 5pm

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Tricor House
2014



