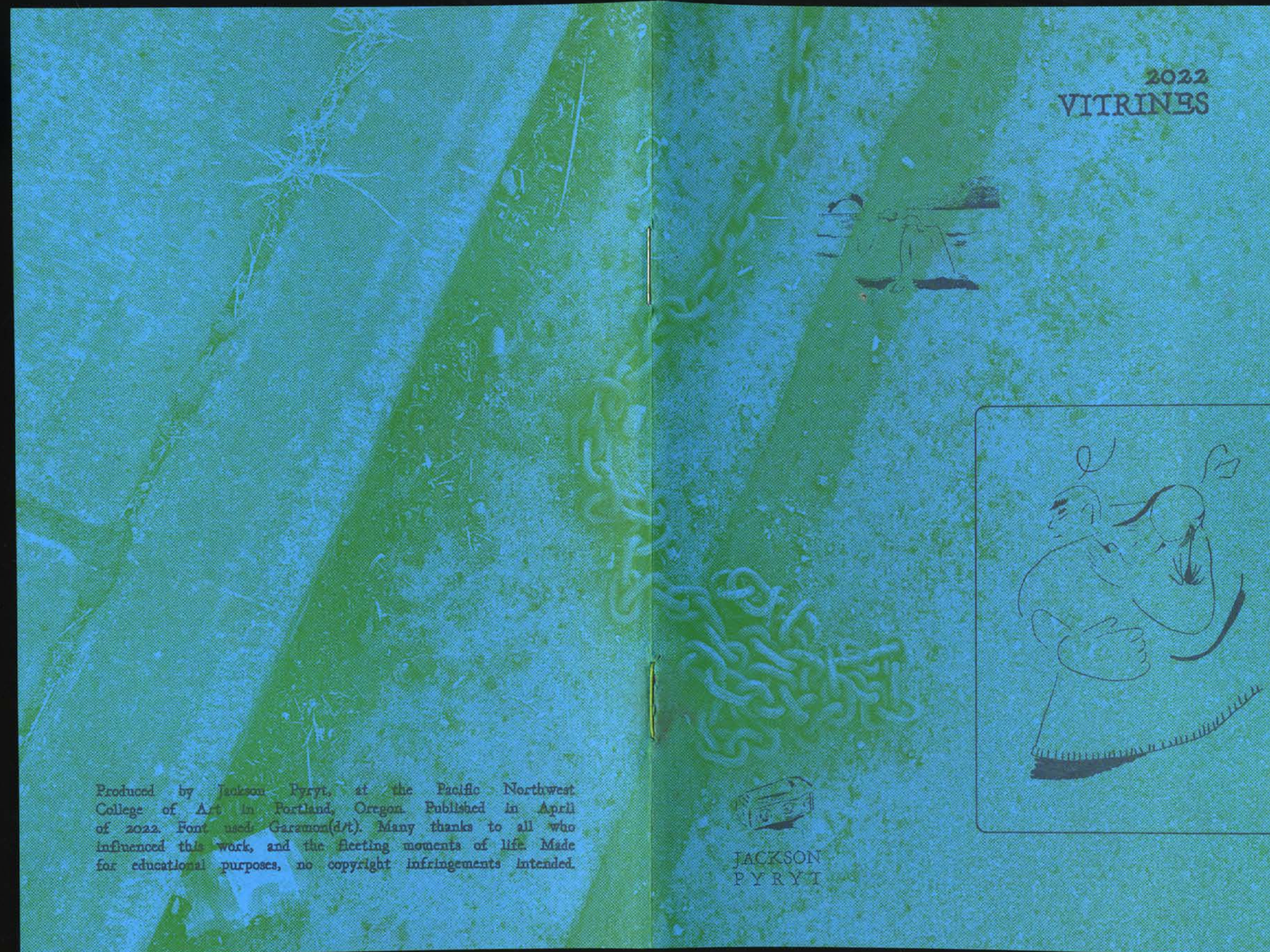


VITRINES

JACKSON PYRYT



MENTOR: KRISTIN ROGERS BROWN
PNCA THESIS: SPRING 2022

Vitrines (WORKING TITLE,) will contain my thoughts, memories, and existence. Held in a fragile paper vessel, the objects stem from the fine art world's dependency on physical preservation; in both life and art, things will fade away and become less present over time. The work will celebrate nostalgia, friendship, and moments of foolishness. This project will physically manifest as a risograph printed zine on transparent paper that will lose its color and form as it ages in the world, much like the human body and mind.

Sprouting from my continuous obsession with the past and an unhealthy level of nostalgia, Vitrines takes place amongst the many woeful creative endeavors of today's makers. As global uncertainty and disasters increase in appearance and magnitude across much of human existence, hiding in the past lessens the pain of an uncertain future. I have been working on clinging to my already-done days for all my life; nostalgia most notably appears in my works of series or groupings like Fifty Moments, Diary Entries, and Compassion Composition. These projects depict literal moments of my life in which I encased in varnish, hoping they wouldn't fade away. The aspect most important to getting my point across is a repetition of multiple forms or images relating to one narrative. Some visual devices implemented to express my nostalgia are my loose or gestural line work, emotionally driven color usage, and the depiction of the human form. Working figuratively allows the viewer to identify and place them self into a composition.

To draw up the content for Vitrines, I will rely on the intrusion of memory throughout my daily existence. As of now, my collection of content has resulted from mental connections made while walking, reading, and talking to friends. Around the city I look for clues to tucked away memories; by making these automatic visual connections, I will gather the memories that will be jumbled into this zine. In relation to its name, the visual output of this project will be flat line work that is "organized" like the glass cases of a white box museum. Vitrines' research and conception will be ephemeral and emotions based, due to the loose, intangible and expressionistic qualities of this zine's origin and mission.

This fall I will gather the bulk of conceptual imagery and thoughts that will be brought to life in the spring. The form will be a zine between 12-24 pages and printed with the PNCA Riso machine. As the school's machine is always in a fragile state, I will have a close eye on alternative production studios, such as FISK, Outlet PDX, and the IPRC. The zine itself will be around 9"x 6" (folded) on tracing paper or drafting paper. The intentions behind the pairing of Riso printing and delicate paper refer to the mission to create a body of work that will quickly degrade; the soy ink used to Riso print is both non-archival and non-light-fast. The visual of the transparent paper pairs with the uncoordinated manner of intrusive thoughts used as the method of content collection. The layering of line-work through this foggy vessel, will refer to the often overwhelming nature of flooding memory.

Influences to this project most notably consist of Mary Kelly, Lousie Bourgeois, Anthony Cudahy, and Annette Messenger. In the case of Mary Kelly, I'm coincidentally referencing her piece Post-Partum Document. Her document is a work capturing six years of her child's life in great depth and detail. Bourgeois has recently circulated back into my head-space after seeing her retrospective at PSU Jordan Schnitzer Museum; two of the most remarkable pieces shown there were books she's made. One being a tactile book of sewn and embroidered "pages," each showcasing pattern and shape. I will also reference Messenger's Les Pensionnaires, which is a work she made of dead birds in sweaters; she filled a glass vitrine with about seventy-two birds (both fake and real) wrapped in knitted sweaters. The aspect of a material restraint is very important to my own project ahead.

This project, much like everything else I produce, is a selfish attempt to beautifully package existence. It will find itself to be organic, textural, and expressionistic. I am not afraid to be simple, silly, and squiggly with my visual output in this and further projects. As Vitrines embodies me, it is simple to say my drawing/painting/creation style supports such a quest.

I'm a Portland-based artist & designer who creates organic, textural, and expressionistic work; rendering from intimate relationships and my love of music. My work embodies companionship, courtship, and a plethora of squiggly lines. Creating in mixed media, I produce digital illustrative projects that root from analog media scans. My archive of textures is an amalgamation of found surfaces, cellphone photos, ink mishaps, and a variety of other scanned items. I have exhibited work across Oregon, including Carnation Contemporary & Clackamas Community College's Harmony Gallery.

Vitrines, is an edition of variable zines produced through risograph printing. The zine documents my life through memories, all collected through the intrusion of thoughts. I've created this work to poke fun at what should be documented & showcased in the fine art world, while utilizing methods & production techniques from graphic design. It is printed in non-archival soy risograph ink to make comments about the preservation of objects and artworks by museums. As I am interested in both art & design, this project is a way for me to address both audiences & career prospects. There are typed entries like a diary or book & drawn images like a sketchbook or an illustration, but I play with legibility by not directly drawing lines between these elements. I want the reader/viewer to know both too much & simultaneously nothing. The work is an emotive relic of my memory & life, yet it is presented with little context in the white wall space.

Hello everyone, and thank you for taking time out of your day to attend. I am Jackson Pyryt: a painter, designer, fool, and now sometimes a printmaker. I have spent the last years of my life at this institution trying my best to learn everything & not be another human spit out of their arts degree confused and in debt.

I entered this college wanting to focus exclusively on painting & drawing and was initially looking down the pathway of gallery representation, art fairs, and museums. When covid disrupted those plans with the shift to online learning and the parallel period of PNCA firing & pushing away my favorite faculty members, I no longer saw a fruitful career in painting. It also didn't make financial sense to continue to create large artworks when my projects could be stored in my computer and not take over my living space. When I switched towards more design based courses, I wanted to keep my digital projects on the side of illustrative and painterly approaches, while still incorporating the applications and methods of designing that I was becoming acquainted with. Since returning to in person classes last term I had a reinvigorated love for creating works that manifested in the physical world. This was encouraged by both KRBs culture & audience class & the pnca riso club.

During my time at PNCA, I've landed on describing myself as an expressionist who creates work about companionship, courtship, & identity. And the project I am speaking about today is no different. What I have created this semester is a variable edition of risograph zines about my memories. This is the only time I will

be describing this project in length & in a semi-academic voice, due to my strong distaste for the articulation & examination of art through a critical lens. As I see the work existing in a casual setting & I've spent most my life producing visual creations that say things I could never express just right through words or writing.

Vitrines was conceived when I was walking home from class, lost & overwhelmed by the duty of creating something so grand & beautiful that it would grant me freedom from the academic world. This moment is written about in entry 36, "Back in September I was walking home from school, and to my left there was a chain in the bike lane. It was rusty and sprawled out staring at me. It looked just like the chain-lined posts at Icy Strait Point, Alaska. The most memorable stop on my cruise a few years back. It was mostly just a rocky beach and cabin style restaurants for tourists to catch and eat seafood. It was maybe one of my favorite stops because of how quiet it was. We got back onto the boat hours before we were required to, and I enjoyed an almost silent view from the lounge where I drank shitty coffee and drew the world."

In the fall, I made many promises. Some that I kept & others I ignored, hoping the world hadn't taken note of my foolish ideas. I wanted to create a project about vitrines, which are the glass cases used to display objects in art museums & galleries. And to source the content for the project, I would rely on the intrusion of memory & thoughts to determine what I would write about, draw, mull over, & now release into the world. These mental connections came

while walking, reading, & having conversations with friends. Around the city I looked for clues to tucked away memories; by making automatic visual connections, I gathered the memories that were jumbled into this zine. In relation to its name, I wanted the formal presentation of my documented personal life, in the project that I'm sharing with everyone today, to be cold & unwelcoming to contrast the vulnerability laced within the zine itself.

What I proposed last semester & which some elements still hold truthful were the following: A project titled Vitrines, which took my thoughts, memories, & existence and packaged it into a fragile paper vessel. It would stem from the art world's dependency on the physical preservation of objects & be something that would not withstand the duration of time. This project also came from the necessity to create anything. Grasping for ideas last semester, I almost proposed a typeface whose glyphs are formed from the shapes of clouds, or painted versions of the recollections I have packed into the actual zine that is before us today.

But those paths were not the ones I took, and instead we are here. With this project existing in a time with an overwhelming increase of natural disasters, health scares, & an ever-devolving state of politics. Under these conditions, I could not see myself joyfully painting, or focusing on the beautiful shapes of clouds. My sights turned to the past & moments I wished to relive instead of existing in the present. And though I thought this would make me happier, I found the project was painful at every stage. Repeatedly editing

away at our sunset on the beach, the seed molding in my pocket, & the people I may be pushing away, I made myself relive the day we embraced. As I had no other ideas or passions left in my imagination to assemble & share with the world. .

So why did I do this? There are many answers to be given, but it dilutes down to my interest in publication & print processes, the questioning of what belongs in a white wall space, & the ability to share my visual creations in a form that is special yet not financially inaccessible. Among those reasons is also the choice to have a tender visual application of drawings, blurry fleeting photos, and in a variant of garamond I type my refined yet somewhat unfiltered ideas of the world around me.

I want to briefly give note to my influences for this project, of which most notably consist of Mary Kelly, Lousie Bourgeois, Anthony Cudahy, and Annette Messenger. In the case of Mary Kelly, I'm coincidentally in a way emulating her piece "Post-Partum Document". This project from Kelly captures six years of her child's life in great depth and detail. Bourgeois recently circulated back into my headspace after seeing her retrospective at PSU's Jordan Schnitzer Museum in the fall; two of the most remarkable pieces shown there were books she's made. One being a tactile book of sewn and embroidered "pages," each showcasing pattern and shape. And of course I can't forget to note one of the most impactful pieces of art I have ever seen. The piece being Annette Messenger's "Les Pensionnaires", which is a work made of dead birds in sweaters; she filled a glass vitrine with

about seventy-two small birds (both fake and real) wrapped in knitted sweaters. From my perspective, I view the birds as representing the overattachment of a lover that feels constricting, even with their good intentions. The content & presentation of those birds inspired the way I have presented this work of memories (or my dead birds) in a case to show off yet protect them.

Among my ever growing list of influences, there is also a great deal of impact coming from music. Though it is not a through line to be viewed like comparing my visual output to other painters & drawers, I feel the lyrics & compositions of Angel Olsen, 100Gecs, Caroline Polachek, & Mitski have heavily impacted the way I share my personal experiences through art. Like the choices around masking names & places to protect others while still expressing my feelings, & the ways in which I play with legibility as a method to guard myself as well.

Now we enter the bulk of today's speech, where I explain what we are viewing, why it is the way it is, & what path got me here. The zines' formal elements are the following, an edition of 39 zines, all having 32 pages, in a roughly pocket book sized form. They are printed in 2 colors of riso ink per spread, and each zine is variable due to the random selection of the varying colors of paper I had printed on. The paper colors all lay closely to the primaries of red, yellow, blue, and the addition of gray. While the background ink colors are secondaries consisting of light teal, forest green, violet, & fluorescent orange. And the top layer of ink, which the text and drawings are on, is printed

with slate gray instead of the original intention of using black ink, as it is the layer presenting my memories and even though it is shared from my perspective, it can never be the truth and feels gray. In that things have been redacted or edited & all history is debatable. And overall these structural choices were made to give order to the way I present myself in the form of this zine.

Physically we are sitting amongst three vitrines, of which two protect and cover a selection of the zines, and one acts as a stand for only a few viewers at a time to interact & read with what I have made. And we are in a rather informal space that feels like a nice inbetween of the options of a gallery or classroom that were provided to me. The space and presentation also are in this form because I made a project that is relative to my own experience, that can only be shared with so many people at once & in total. This also informed my paper usage & shift towards a variable edition. I originally wanted this project to be printed on clear transfer or drafting papers, so that the reader would become overwhelmed with the overlay of multiple pages of information while trying to follow what the current page presented. This was a desired visual choice to replicate both the overwhelming nature of each memory's origin and the idea of a vitrine being clear and used to view through. Though I could still explore that method of creation in the future, it didn't make sense from a production standpoint. In previous attempts of printing on thin tracing paper, the risograph could only grab from a stack of one paper at a time. If I attempted to run multiple prints on this paper in one go, I'd risk jamming

the machine or having multiple pages go through at once. And the alternative of loading one paper in at a time would've dramatically expanded the amount of time required to print on a machine that ideally could export multiple prints in a matter of a few seconds. In its new form, each zine is a unique presentation of the same information. The variation of paper usage was to reference back to the idea of this zine being an interaction with me. Not everyone is going to remember or be told the same things from me & in making each zine different than the last, it provides the audience with an experience that is only slight different, yet can not be had exactly the same by other viewers

The overwhelming and flooding nature of memory was shifted into other elements. Like the last page of the zine, where there is a grid of zoomed cropped squares of the interior drawings, that all form into one indistinguishable blob. There is also the scattered structure of image and text correlation. The entries are all numbered and laid out in the typical stream of text, yet there is no explanation that these images are depicting what is written, and which elements may be correlating to each other. Originally this structural element was intended to appear in numbered images throughout the book & a glossary at the end which wrote out the texts in order. I decided against this due to how bulky & underwhelming a page of text can feel for me, and instead we have text weaved throughout the entire zine that runs alongside & often interrupts the images. And the images are not always related to their current pages' written elements. On a page I may be talking about

my bus ride, yet beside it there's a drawing of a party. This also speaks to my continued interest in what is legible in art & design. I am still in the middle of figuring out overall why it is that I often don't want to make legible & comprehensible work, but I can point to some of the choices within this work that relate to that. The entire zine is set in an open source variant of garamond. I have chosen this font because it is both a readable digital font & a beautiful set of glyphs that feels handmade, not fully optimized, and many of the characters have open areas where it's as if the digital scribe had run out of ink. Another discussion to be had about legibility is my addressing of "you" in the entries. There are areas where I say names of friends & one could assume that in contrast to that, when I write to "you", it is to the same particular person each time. This is however not the case, & is because of something I mentioned earlier during the list of influences. I do not see benefit for me or the reader by including or fully subtracting the names & memories I have collected about those I refer to as "you". I am finding a way to speak on my experiences in a way that does not cause speculation in the reader about a specific person, as it is not fair to those who are unaware of the ways they've impacted both me and this project.

I guess it is at this point that I can sneak in some comments on risograph. Risograph printing is like a xerox & screenprint combo, as everyone I know has called it that, where you get the efficiency of xerox printing while achieving colors and ink layering that such a service wouldn't provide. The ink as I mentioned earlier

is non-archival & this factor is what made the medium both appealing and perfect for this project. I've created a work that is designed and produced with the counterintuitive use of degrading material for a form that typically people would want to preserve and keep for a long time. This next note is less focused on Vitrines, but riso was my entry into printmaking & specifically the pnca print studio. I still don't fully understand everything that occurs in that space, yet riso club each week made me feel welcome in a space full of people intensely focused on a physical form of craft. I do not take printmaking as seriously as many of those in there do & that is why riso rocks. It doesn't take hours or years of experience to master like a woodblock or intaglio or litho. It's a silly printer that can spew out photos of a batman calzoni, a friend's heavily edited selfie, or produce work for a zine about love. Though it can also be serious & professional when that is needed.

Another material choice I needed to make was how to produce the drawings that appear in this zine. There were factors like how quickly and how once again, legible an image could be made in a medium. This led me to drawing in pencil at a smaller scale to replicate how one draws when observing. I have explored this previously in many ways, and I am constantly pulled back to creating work where text and pencil drawings are paired together to showcase smaller domestic moments & images of love.

So how did I choose which memories to share? They were all memories that came out of the blue. I would write whenever a memory came

rushing back. I first started by writing down any intrusive, visceral, or remarkable memory that came to mind. These were all stored away in my little notes app on my phone. Oftentimes if able, I took a picture of what sparked a memory. The memories collected then affected the flow of the book. Originally there was the intention to produce one edition of zines surrounding exclusively memories. But when collecting those for this project, I found elements of my daily life and speculations of the future seeping in my entries. In attempting to find order and boxes to separate the large amount of writings, I landed on expanding to three sections: present, remembering, and yearning. This decision affected elements of layout like which pages certain images could find themselves in or how I was to display the text.

I see a lot of shortcomings in this project that others may or may not see. Even when using Sharita Townes riso machine that is far more advanced than our school machine, I still made mistakes. Mostly coming down to registration & the human error. In a crunch to get these produced in time, I may or may not have had some inconsistent button pushing when having to export each spread one by one to the printer. The interesting visible crop marks on a handful of pages & misalignment of the creases are thanks to that one button I had left unchecked in my second session of printing. This also added to the fun factors of printing on a variety of paper weights & slight shifts in the dimensions as well. I had intended on printing enough to present an edition of 50 copies, because that number is whole and monumental compared to

the yucky and weird number 39 I have ended up with. Due to the varying weights of paper, the riso surprised me with the issue of papers being run through the machine multiple at once. In this it skipped over many of my favorite color paper goldenrod. It is because of this surprise that I am presenting an unusual and unintentional edition size. But on the brightside I originally proposed to have an edition of about 20, so this is not a complete fail. I noticed in doing my final read throughs of this project that I often try to hide human error in my print work. I tried to run from all my flaws but they found me in the production. These misalignments, poor choices in timing, and the wish to take on a giant task of fossilizing intimacy all bit me somehow.

Though this project was painful, I'm glad to have learned a few things & somehow showcased a project that I felt would never exist. I would love to end this speech on a positive note by thanking my mentors & a few others. There is no way I would have any project to share without the following people, my mentor Kristin Rogers Brown, Sharita Towne who gave me access to her riso machine, Mike Abeln who has guided me in ways of speaking & writing on design, all my wonderful friends who suffered through thesis alongside me, & my parents for letting me wander down this path. Thank you all for listening & we will now move onto questions & conversation, beginning with panel members first.

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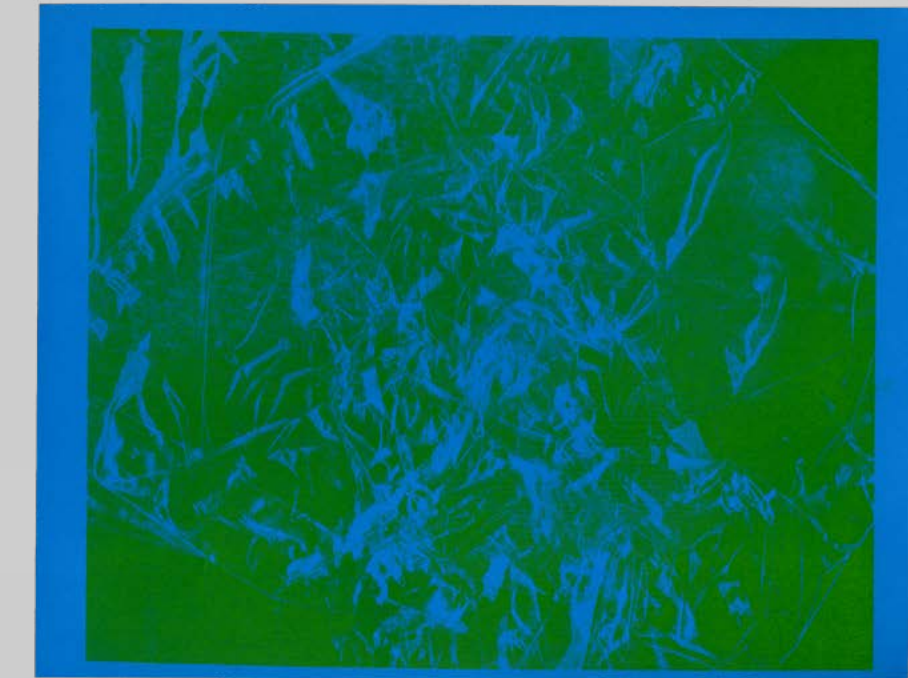
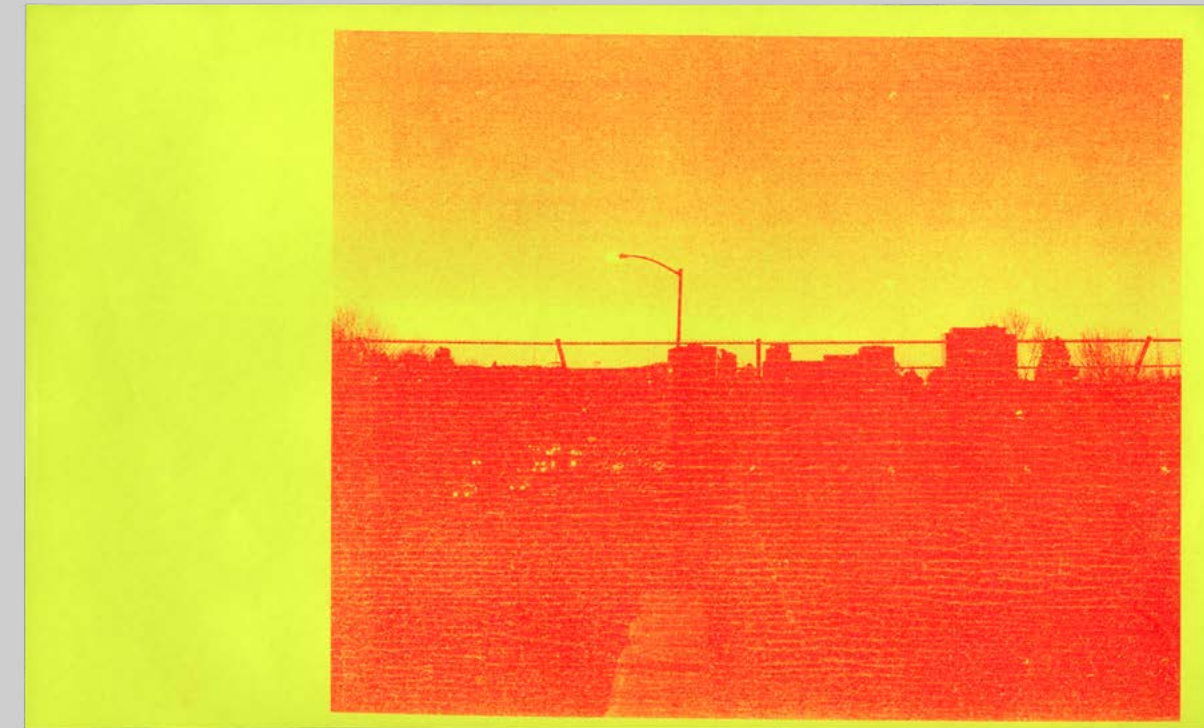
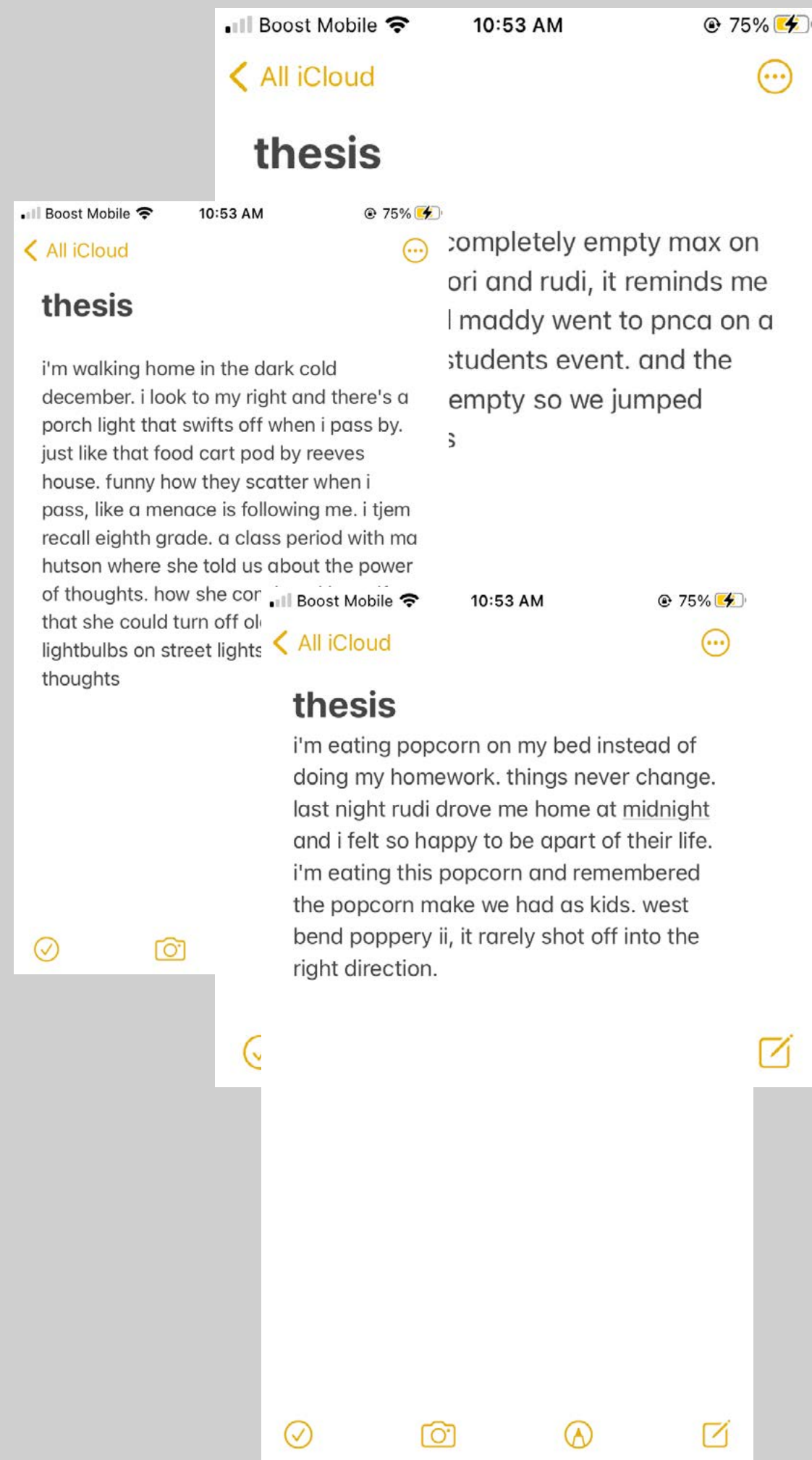
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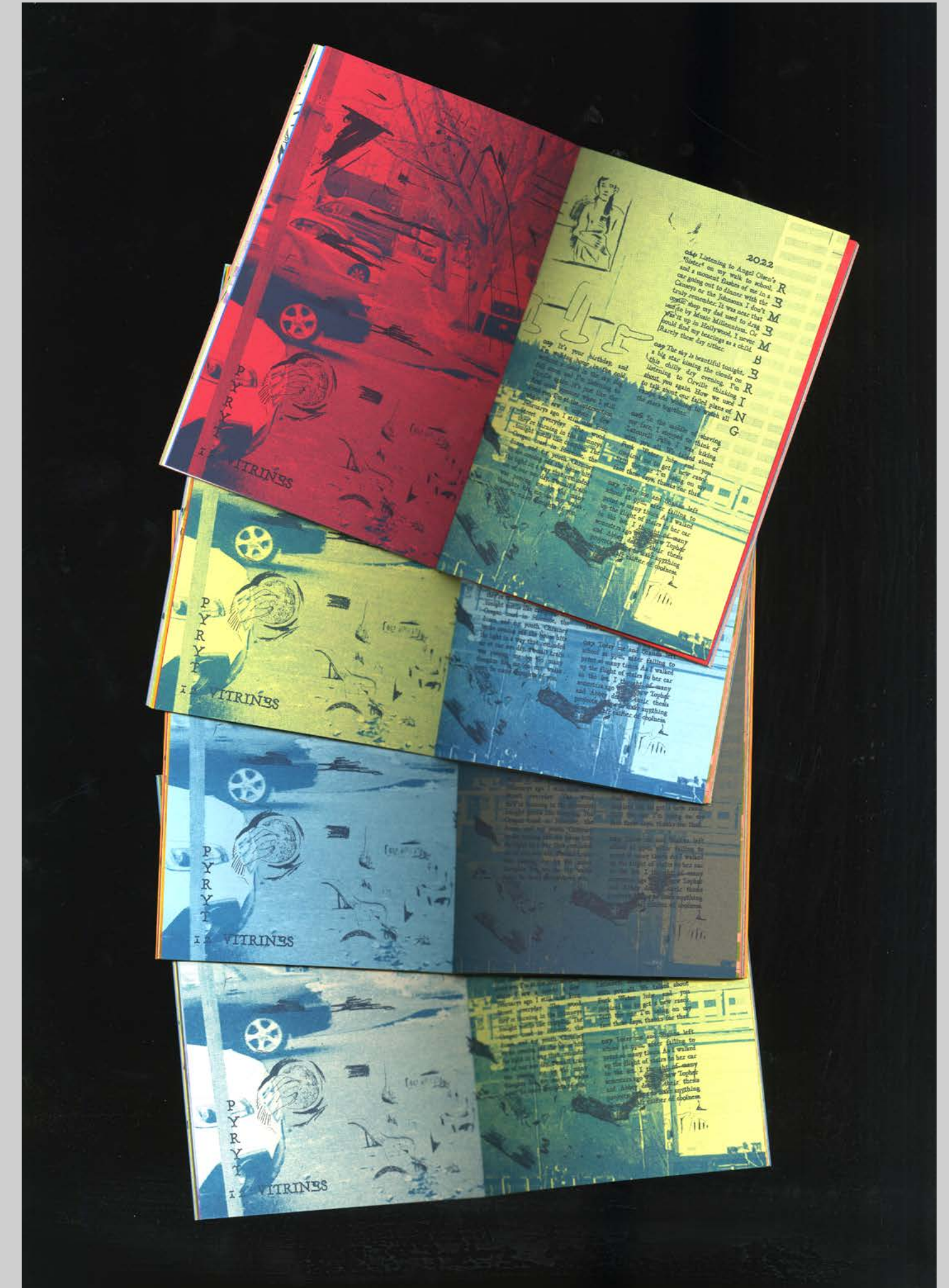
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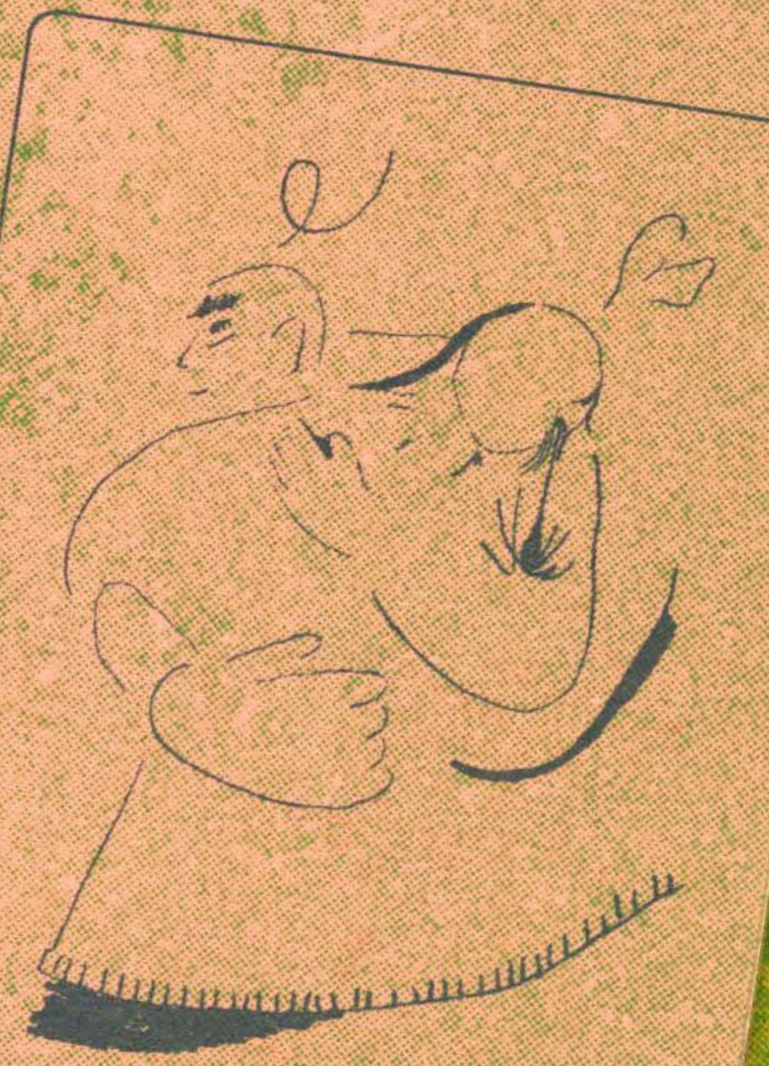




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