



Tiny Statue, Ryan Kalentkowski, Fine Art '13

Repeated Exposure to Traumatic Images May Be Harmful to Health

A UC Irvine study found that watching repeated TV coverage of violent images from natural disasters, mass shootings and terrorist attacks led to an increase in physical and psychological ailments in a nationally representative sample of U.S. adults. The study sheds light on the lingering effects of "collective traumas". A steady diet of graphic media images may have long-lasting mental and physical health consequences, says study author Roxane Cohen Silver, UCI professor of psychology & social behavior, medicine and public health.

"I would not advocate restricting nor censoring war images for the psychological well-being of the public," Silver said. "Instead, I think it's important for people to be aware that there is no psychological benefit to repeated exposure to graphic images of horror. Our findings are both relevant and timely as vivid images reach larger audiences than ever before through YouTube, social media and smartphones." (www.today.uci.edu)

REPETITION

- The principle of repetition states that you repeat some aspect of the design throughout the piece.
- Repetitive elements may be a color, design element, format, shape, spatial relationship, etc.
- Repetition works to unify all parts of a design.
- Repeating elements across pages creates consistency and visual unity.
- Repeating certain elements in a page is a visual trick to direct a reader's eye and how the viewer's attention moves around the piece.
- Strong, repetitive elements help to organize the work into visual units.
- Repetition helps to organize, unify, and add visual interest to a piece.

(adapted from Principles Of Design on dipity.com)

Allow the Science of Repetition to Work for You



Rene Magritte, *The Mysteries of the Horizon*, 1955, Oil on canvas

Mild discomfort is a common initial reaction to anything new is. We can decrease the feeling of anxiety and become comfortable with something through repeated exposure; eventually it will become more familiar and less threatening, gradually leading to a more positive evaluation of the stimulus.

Repeated exposure to a stimulus enhances positive feelings up to a point. After a certain number of exposures, positive ratings will begin to decline. Social psychologists call it tedium, advertising researchers call it wear-out, others call it boredom or overkill.

In media, too much repetition can reduce the perception a message is personal.

Repetition can be achieved through the repeating of brushstrokes, elements, motifs, or subjects.

Repeatable patterns creates rhythm and movement.

Repetition can be a powerful tool of persuasion. It can create unity, focus, impact and rhythm. Use it judiciously since it can also overwhelm, or even have the converse effect of creating monotony and dullness.

Adapted from *How does repetition work?* By Dr. Sawaya, Reticulum Pharmaceutical Marketing, Research and Publishing

Letter from the Editor

Read. Enjoy. Repeat.
- Wendy



"I have finally figured out my voice. I am at a point where I am happy with my work now and I am excited to move on from here and see where it goes."

To me success is...

There are different levels of success. Sometimes for instance, a solo show, or getting your first songs finished and putting them somewhere so people can listen to them is success. The whole idea of putting up a show, or putting your songs online is a version of success for me. From there the work will get better as I look for a higher standard to achieve. The first level [of success] is getting it done. From then on it's progressing.

Being an artist means...

It is not about looking for financial success. There is a potential to be happy I suppose. You will have to be a voice among many in a way and to work off what happened in art in the past...and to try to be part of some sort of culture.

The best thing about being at Paier is...

The professors. There is a lot of things you can learn from these professors and a lot that they have to offer.

The biggest obstacle I face is...

I don't know if I view things as obstacles anymore. When you are your own biggest critic that is not nec-

essarily an obstacle but a tool in a way, that helps you to get closest to what you want. What's exciting about it is just the ability to keep moving forward and what is going to happen next - - the uncertainty - - which is not an obstacle to me but an exciting sort of thing.

Three things I couldn't live without...

Coffee, coffee, and coffee!

Great art...

When I understand its language and it begins to move me. Where it takes me from there will lead me to decide if it's great or if its not.

I hope people take from my artwork...

Energy...feeling...some idea of the concept of it but also some sort of open-ended individual response. Whatever they can take out of it, infer from it. Maybe that might be what it wasn't even actually about. An experience that is meaningful.

What I value most in other people is...

If they are interested and serious about what they do - - whatever it is - - and can talk about it.

Parting words...

Enjoy a life that is centered around making and creating no matter if it leads to financial success or not.



are Kept 2

Quiet Company



Q&A With...

Ryan Kalentkowski

When I paint I...

I have a loose idea, a vague image, of what I'm going to create in terms of the composition and I kind of let it happen from there. Then I let it lead where it takes me from that point.

I know when a painting is finished...

When I feel like every part of it is resolved and makes sense...that you can move through the piece.

The most annoying thing people say/ask about my work is...

What's it supposed to be! (laughing) How do you answer that? A painting!

Realism is...

It is more like this scenic depiction of what is going on, and the feelings and ideas that are trying to be portrayed. Some kind of imagery that is more relatable to what actually exists in the physical world. Little do people know that I actually do like realism, but I feel like I have to paint something else outside of that realm. Realism doesn't satisfy me and it doesn't talk about the ideas I want to talk about. It's a different language for me. It is not the language that makes the most sense for my ideas.

“Realism doesn't satisfy me and it doesn't talk about the ideas I want to talk about. It is not the language that makes the most sense for my ideas.”

As an artist and a musician...

There are certain things I can say with music and songs that I can't really say with painting and likewise for painting and music. I like the performance of both. Just to be able to play and sing, the energy of playing music as well and the energy of hanging a show, feeling the paint, and how to move it around. I don't think anything can only be said in one sort of medium. Maybe one day it will be where it doesn't matter what I use and be able to talk about it in several different sorts of languages

I feel most inspired when...

I find something that I really like that someone else has done and/or when I talk about ideas with people.

An artist I am into right now is...

Sean Scully. He does geometric abstraction but it's not a pristine, precise execution of geometric shapes; it's very loose. I'm into his compositions and how he describes his ideas with his paintings.

“When you are your own biggest critic that is not necessarily an obstacle but a tool in a way, that helps you to get closest to what you want.”

If I don't like something I did, I...

Take what I can from it and move forward to the next thing.

My work now is...

I used to work on things and it wouldn't...it wasn't what I wanted it to be. I knew it wasn't ready; I wasn't ready. It wasn't quite there. But now I have finally figured out my voice. I am at a point where I am happy with my work now and I am excited to move on from here and see where it goes.



Landscape



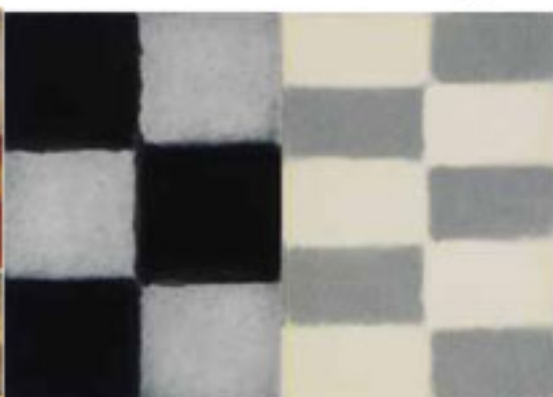
Good Secrets

Ryan Kalen

In His Own Words: Artist Sean Scully in Ten Quotations



Red Merida, 2002, Oil on canvas



Untitled, 1996, Aquatint on paper



Chelsea Wall #1, 1999, Oil on canvas

You can do certain things with painting that are unique to painting that you cannot do with anything else.

With a painting you can contain within borders a lot of experience, narrative, emotion, poetry, idea, thought, time, references and so on, all within a frame.

Painting has a unique potential to stop time and compact feelings and experience.

Interview with R. Eric Davis, Journal of Contemporary Art

I am not fighting for abstraction. Those battles have already been fought. I'm using those victories to make an abstraction that is, in fact, more relaxed, more open, and more confident. I am trying to make something that is more expressive and that relates to the world in which we live. In that sense my abstraction is quite figurative. It is not very remote.

Interview with R. Eric Davis, Journal of Contemporary Art

Abstraction is like music without words and can be very difficult to get along with, while realism is like music with words and is very easy to digest.

Interview with Tim McFarlane; Notations at the Philadelphia Museum of Art

I'm attracted to basic systems of ordering. The way things can be put together in fours or fives, sixes or sevens, carries with it a strange and mysterious logic. If I put two panels together and one is divided with an even number — six for example — it tends to feel balanced and completed. But if the number of units is odd, like five, it can run on forever.

Interview with Jörg Zutter, Artionview, Issue 38

The way a painting seems to work in the culture is very slowly and subliminally. It is almost dormant on the wall—you can walk right by and ignore it. But every time you come back to it, it lights up, it reengages.

Interview with Robert Hughes, Persistent Slowness of the Painter's Eye

My paintings are not in any way decorative. I don't allow my paintings to become too sensuously enjoyable. There is a rigor to them. Some of them may look simple, but they are really tough. I think it is important to return to the power of the idea, rather than making a painting so soaked in humanism and emotion that you can't get back to the idea. This is where I differ from expressionist painters.

UBS, Perspectives on Contemporary Art by Stephen Bennett Phillips

The language I use is the language of the contemporary world you can find anywhere. On computer screens, things are arranged in rows and lines; its simple numerical order. If I stand in the subway in New York and I look down, everything is repeated. That's how we put the world together now and that is how I put my paintings together. In that sense they are in complete accord with the contemporary world so people can enter them quite naturally.

Interview with R. Eric Davis, Journal of Contemporary Art

Black is very important to me. It is night; it is death. I think it is a Catholic sentiment to think of death every day and confront it all the time. It is the only color that I use in its pure state. It is an absolute. It also comes from Spanish art and from Manet. As Matisse said, "It is the queen of all colors."

UBS, Perspectives on Contemporary Art by Stephen Bennett Phillips

The beauty I'm interested in has to have resistance and it has to have difficulty. Otherwise it's not beauty; it becomes something else.

Interview with Robert Enright, A Dark but Vital Light

Am I out of fashion? I certainly hope so! The majority position is, by definition, oversubscribed, and therefore in no need of further representation.

Sean Scully Reininvigorates Abstract Painting by Jackie Wullschlager



Eva Hesse, Repetition Nineteen III, 1968

Repetition Nineteen, III comprises nineteen bucketlike forms, all the same shape but none exactly alike. Like many artists of her generation, Hesse explored repetition as a compositional strategy. However, rather than relying on the strict, hard-edged geometry of Minimalism, she deployed softer, handmade forms. This work is made of translucent industrial fiberglass, one of the artist's favorite materials.

(from MoMa.org)

This "cyclegraph," a photograph taken by an open-shutter still camera, was invented by time-and-motion specialist Frank Gilbreth to chart workers' movements in mass-production jobs. Gilbreth claimed that the device would help to eliminate useless movement and turn work into a rigid arrangement of "efficient" motions. Many managers embraced this and other techniques for "scientific management" in the early twentieth century to increase productivity by simplifying and standardizing the tasks of workers. Scientific management also gave managers better control over their workforce, since it meant that formerly skilled jobs could be broken into tasks and divided amongst several easily replaceable unskilled workers. (National Museum of American History, Smithsonian Institution)



"The idea of repeating, for me, is a form of masturbation."

-Marcel Duchamp



Duchamp's use of a series of static poses repeated creates rhythm and makes the painting *Nude Descending the Staircase* seem to actively be descending a staircase. Describes the Philadelphia Museum of Art, "Twenty different static positions whose fractured volumes and linear panels fill almost the entire canvas. The faceted disintegration of the mechanized figure and the monochromatic tonality are typical of Cubist painting of the time. However, the serial depiction of movement goes beyond Cubism in its attempt to map the motion and energy of the body as it passes through space."

(Twentieth Century Painting and Sculpture in the Philadelphia Museum of Art)

"In concentrating on [Warhol's] boundless monotony, we find the sudden illumination of multiplicity itself."

-Gilles Deleuze

To comment on the culture of consumerism and mass production, Warhol traced projections of Campbell's Soup labels onto canvas, then carefully painted them to mimic the mechanical precision of printed labels. Irving Blum (Ferus Gallery) displayed Warhol's 32 Campbell's Soup Cans canvasses on shelves running the length of his gallery like you might see them in the store. After five canvasses had been sold and removed from the walls, Blum realized the impact of piece had been lost. The impact was in its repetitive grouping of this ordinary, seemingly identical item. Blum chased down the buyers of the five canvasses sold, bought them back, and purchased the entire lot from Warhol in installments for the sum of \$3,000.

