



# POLYGONAL PROVOCATEUR



ABBY DALEKI

Master of Arts  
Thesis Exhibition

Centennial Student Union Gallery  
Lower Level of the CSU  
Mankato, MN 56001

January 12–28, 2015

Opening Reception  
January 20th, 6 PM

This brochure is submitted to the College of  
Graduate Studies in partial fulfillment of the  
requirements for the Master of Arts Degree in  
Art, Minnesota State University, Mankato

Mankato, Minnesota  
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# ARTIST STATEMENT

A painting is known to be an object hung on a wall for decoration, to be looked at, thought about, or just as an interruption to a dull, white surface. Historically, paintings were used in religious practice or to serve utilitarian purpose. Through the years, paintings have become less about content and more about catching the eye, making the viewer think. Paint, on a canvas, stretched over a frame and hung on a wall is, traditionally, a painting. I am focused on challenging that regime. I want to challenge the idea of what a painting is. Why isn't an object or surface that has paint on it, a painting?

My work consists of unfit frames. An intuitive process that leaves out geometrics and precision. I don't use rulers because I feel more comfortable with the lack of precision in the angles. Perfection is extraneous. Next, I stretch the canvas. I use the word "stretching" lightly for it is more of a wrapping technique. That way, the canvas is able to flow freely in certain areas, with tension accented in other areas. As I wrap, I staple where I think fits best. Staples have been an extremely important part of this process. They give the raw canvas character. They lend a helping hand by holding folds together or they willingly keep edges apart after they were torn in half. The process of stapling the raw canvas to the frame became more important than I had anticipated. The paint is added but only to strike a mood for the painting. Each painting, or component, is named after its color, something to be recognized by along with its shape. With all components ready, a trial and error process of leaning components against each other and the wall, is intuitively driven. I play with shadows and negative space and focus on creating tension between planes. A frame from one component might intersect with another component. Things that would never happen with a regular painting hung on a wall. I am pushing the limits of what is, ideally, the traditional style of painting.

Intuition, it seems, is what drives me when arranging the components. I follow what I think feels right. I play with this feeling of what feels right, though, and try to cause tension or anxiety. Then I take it and do it again and again. Repetition until I find a better way.

**Aquamarine Quarantine**  
Acrylic on Canvas  
2014

**Normal Anomaly**  
Acrylic on Canvas  
2014

**Aluminum Cephalofol**  
Acrylic on Canvas  
2014

**Helium Toaster**  
Acrylic on Canvas  
2014

**Agricultural Equal Opportunity**  
Acrylic on Canvas  
2014

**Geolu LuLouvre**  
Acrylic on Canvas  
2014

**Flapjacket Zipper**  
Acrylic on Canvas  
2014

**Sherbet Huddle**  
Acrylic on Canvas  
2014

**Wait for Lady Katherine**  
Acrylic on Canvas  
2014

**Protective Postperson**  
Acrylic on Canvas  
2014

**Exquisite Intrusion**  
Acrylic on Canvas  
2014

**Velvet Staircase**  
Acrylic on Canvas  
2014

**Eloquent Remedy**  
Acrylic on Canvas  
2014

**Distinct Extinction**  
Acrylic on Canvas  
2014

**Vernacular Respiration**  
Acrylic on Canvas  
2014

