

## UNFIXING AGENCY

### Rachel Niebur

Senior, BFA Studio Art: Drawing Concentration

I like to conceptually tinker. When concepts surround me, I often muddle through putting them together and trying to form something. To me, whether things are related or not doesn't always seem relevant. The connection between unrelated or related things often creates a path to create something not formerly conceived. In this way, the attempt to connect unrelated or related things can be meaningful.

In relationship to this, I have been tinkering with the idea of conceptual bricolage and drawing. Bricolage is closely connected with postmodernism and its interest in playing with nonsense. While often this requires physical assemblage of objects, the conceptual collection of available materials seems especially applicable in this time, which information is becoming more available and abundant. This abundance of information and noise is hard to employ effectively.

In my work, I strive to combine conceptual bricolage and drawing by using different and sometimes unrelated ideas and systems that I possess to create drawings. This often requires calling upon physical objects and subjects that surround me for information. In addition, each drawing must involve some conceptual element relating to the one that preceded it. This requires me to examine what I know, and additionally what I would like to know in relationship to the drawings I make. Ultimately, this system of conceptual tinkering provides the agency for me to make a drawing. As a result of this process, my drawings can be seen as a series of investigations that lead to one another and that can be viewed in chronological order. Often the compositions employ layers of information that are results of this process of putting things together. While the subject matter is abstracted, figurative and architectural forms are sometimes evident in relationship to the concepts being transposed, melded, or merged. The bricolage of concepts in these pieces is also parodied in arbitrary drawn connections between abstracted sections and forms made in the pieces. These arbitrary connections, along with the layering of conceptual investigation, result in dense or dispersed conceptual explorations, and atmospheric networks of arbitrary connections.

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*"9 hours Gothic", Acrylic gesso, cante,  
charcoal, graphite, 3.5 ft x 6 ft, 2014*



"Light Lines in TRA", Acrylic gesso, pastel, washes,  
3.5 ft x 6 ft. 2014



"Their Air", Acrylic Gesso, pastel, cante., 3.5 ft x 5.5  
ft, 2014



"Sliding on Ice", Acrylic Gesso, pastel, cante,  
washes, 5.5 ft by 3.5 ft, 2014