

Caleb Leeming

Indexes: February 29th to May ~~9th 10th 11th~~ 12th

I am.

Indexes are traces of the objects they signify.

"I" is an index of the given speaker.

My interest in indexing comes from a desire to locate myself in relation to the worlds I inhabit.

I am moving.

I am thinking.

I am.

In Marcel Duchamp's *Large Glass*, there is a section where he preserved a patch of dust that had collected on the surface after sitting in storage. That dust can be seen as an index of time, giving the piece the depth of age.

Indexes: February 28th to May ~~9th 10th 11th~~ 12th is an index of my movement on those days. I had to be existing to make each one of them, and these pieces now exist as records of that.

As a visual and thematic tool, a grid can do many things to a painting. Grids are how we organize information, land (in colonial and post-colonial cultures), and time. I use grids in this project to eliminate the sense of a past or future moment; it converts the work into a record and situates it precisely in the moment it was made. It freezes the image, pulling it taut across the surface. I'm using the grid to index my movement, my making, and my being. These works can be read as elaborate ways of saying "I am" and "I was". Statements of "to be". What does it mean to be? What does it look like to visually record that state of being?

Some of the works in this project are made using ochre pigments I collected from different locations on Vassar's campus. As this work is made to record and reflect my existence,

the materials I use began to feel more and more important. These ochres, deposits of clay and earth from around campus, function as geotags. This pigment contains within it everything that has come before in this particular place. I could've only created these pieces on Vassar's campus, with my hands, during this time. I want my touch to be felt as strongly as possible. With each scribble I want the feel of my hand making those marks to be present. Each smudge shows evidence of my fingers on that canvas. Every splatter, every fingerprint points back to my body existing and moving this ochre across the canvas.

At the core, this project is focused on the processes I go through rather than the objects they produce. Going through this iterative process ingrains the work in my daily life in a way that impacts my schedule, the work, and my thinking as I move through this landscape. I'm forced to visit my studio every morning to put a new piece of paper in my bike box; I need to frequently repair both the box and bike to maintain this project; Sounds of the ball bearing rattling behind me when I bike forces me to consider this project every time I move.

Through the doing of this project, I am made more aware of my time and my surroundings. I am encouraged to explore this campus in ways I never have. It makes me more aware of the landscape and the earth it consists of. I've spent hours in hidden corners of this landscape digging holes and searching streams for ochre. These spaces are thoroughways off the main paths; places you're not encouraged to visit.

Each day, I'm reminded of all the days I've spent here this semester. I have a better concept of my time, how fast it moves, how present routine is in my life at school, and how apparent it is the days I'm disconnected from my thoughts.

The Days I've Missed:

The days I've missed are blank on the wall.

A trip to the city; a family visit;
a lazy morning; a busy day.

These days don't appear in this project.

The days I've missed are days I've gone without being mindful of my thoughts or connected to my art.

They are days I've been swept along through my routine without reminders of my being.

I was.

On the wall, the days I've missed are more apparent than the ones I didn't.

It's the feeling of making it to the end of a week and not being able to remember what it felt like to be on Monday or on Thursday.

How strong was the wind today?

The bells go off every hour, how many times do you remember hearing them?

What did outside feel like today?

What did inside feel like?

What did you feel like?

The use of grids in art is not a new concept. In fact, grids are one of the most prevalent compositional tools in modern art. And yet, it is all brand new to me. Artists like On Kawara, Alan McCollum, and Agnes Martin were deeply influential in the ways they employ repetition and grids in their work. In particular, the process-based calendar and date pieces by On Kawara helped me think about indexes and how a project can place more emphasis on the process than the product. As a student, my work has often felt detached from a concept. This senior project came from this desire to explore a concept (like indexing) so deeply that it is the exploration itself that matters more than the piece of art. And this project has certainly been an exploration for me. Researching concepts and artists has helped me explore how the thoughts I'm contemplating have been considered by other artists before; how have people in the past interacted with these ideas that I'm interested in? How can I discover my own way to interact with not only the ideas but also the ways in which previous artists have done the same? This project is just the beginning of this way of thinking and making; exploration that generates pieces built on an idea I am passionate about in a way that allows the concept to overcome my previous tendencies towards realism or figurative work.

Image 1,2,3:

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Ink, rust, bike grease, ochre, dust, glitter on paper

24' x 79"

2024

Image 4:

"I Am"

Ochre watercolor, ochre oil pastel, ochre pigment, tape on paper

9.25" x 13.5"

2024

Image 5,6:

Source: Ochre

Ochre

45" x 16"

2024

Image 7,8,9,10:

Indexes: Body 1-24

Acrylic

12' x 8'

2024

Image 11:

Composition #1

Acrylic and graphite on canvas

42" x 52"

2024

Image 12,14:

4 hrs 53 mins

Ochre and ochre watercolor on canvas

27.5" x 34.5"

2024

Image 13,14:

3 hrs 47 mins

Ochre on canvas

16" x 27.5"

2024

Image 15:

Composition #2

Graphite, charcoal, oil pastel, marker, pencil, pen, ink on
canvas

42" x 52"

2024

Image 16-28:

Ochre Fragments 1-12

Ochre on canvas

96" x 80"

2024

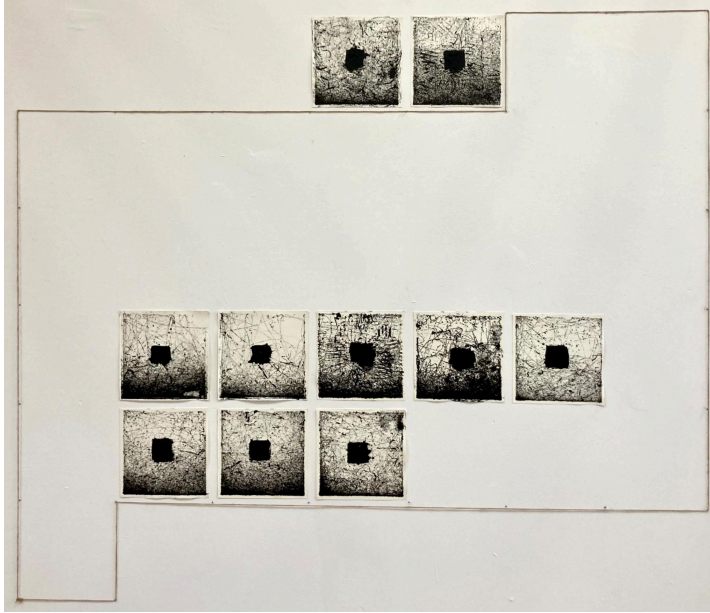
Image 29:

Composition #3

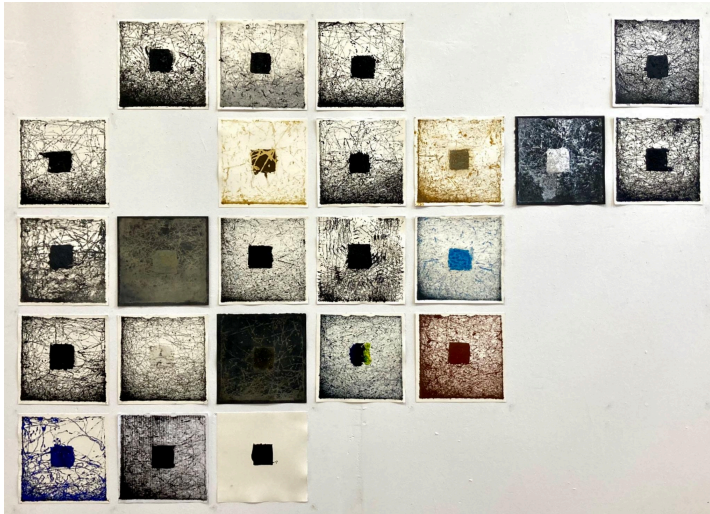
Acrylic, gesso, graphite, oil pastel on canvas

42" x 52"

2024



1.



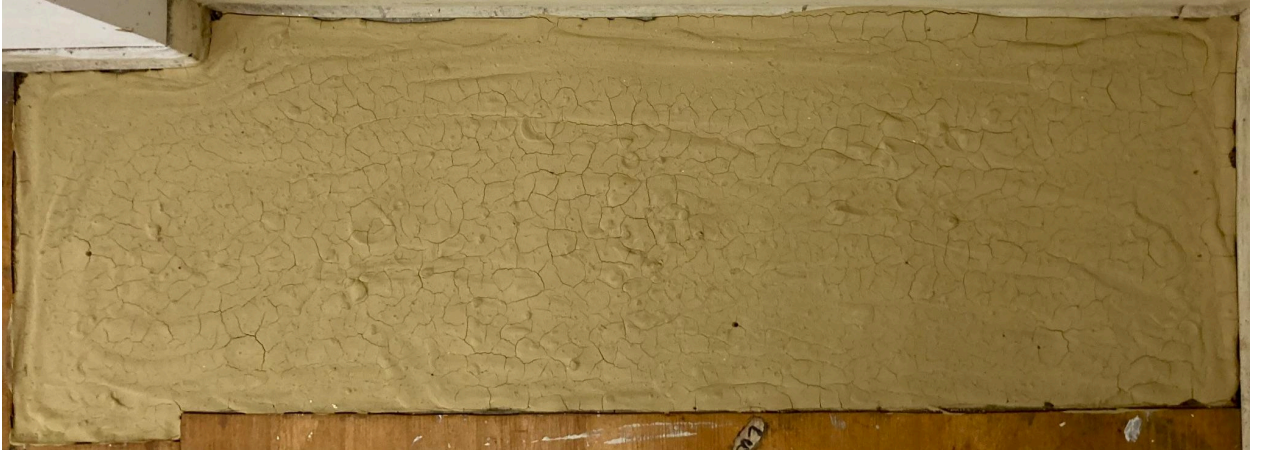
2.



3.



5.



6.





7.



8.



9.



10.

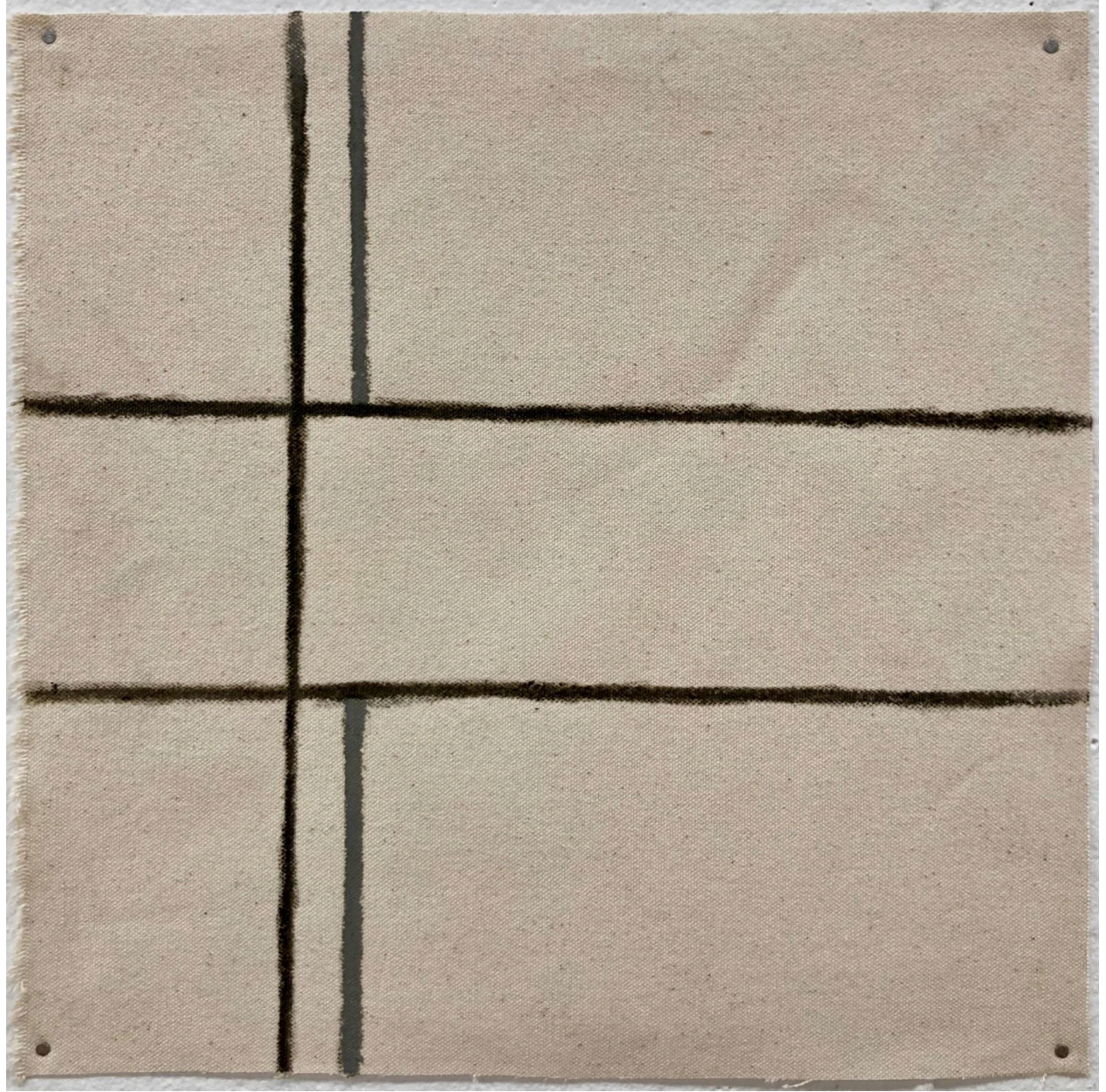


Handwritten text in a cursive script, likely a historical document or manuscript. The text is densely packed across approximately 30 lines. The script is a form of early modern cursive, possibly from the 16th or 17th century. The paper is aged and discolored, with some visible wear and tear. The text is written in a single column, filling most of the page area.

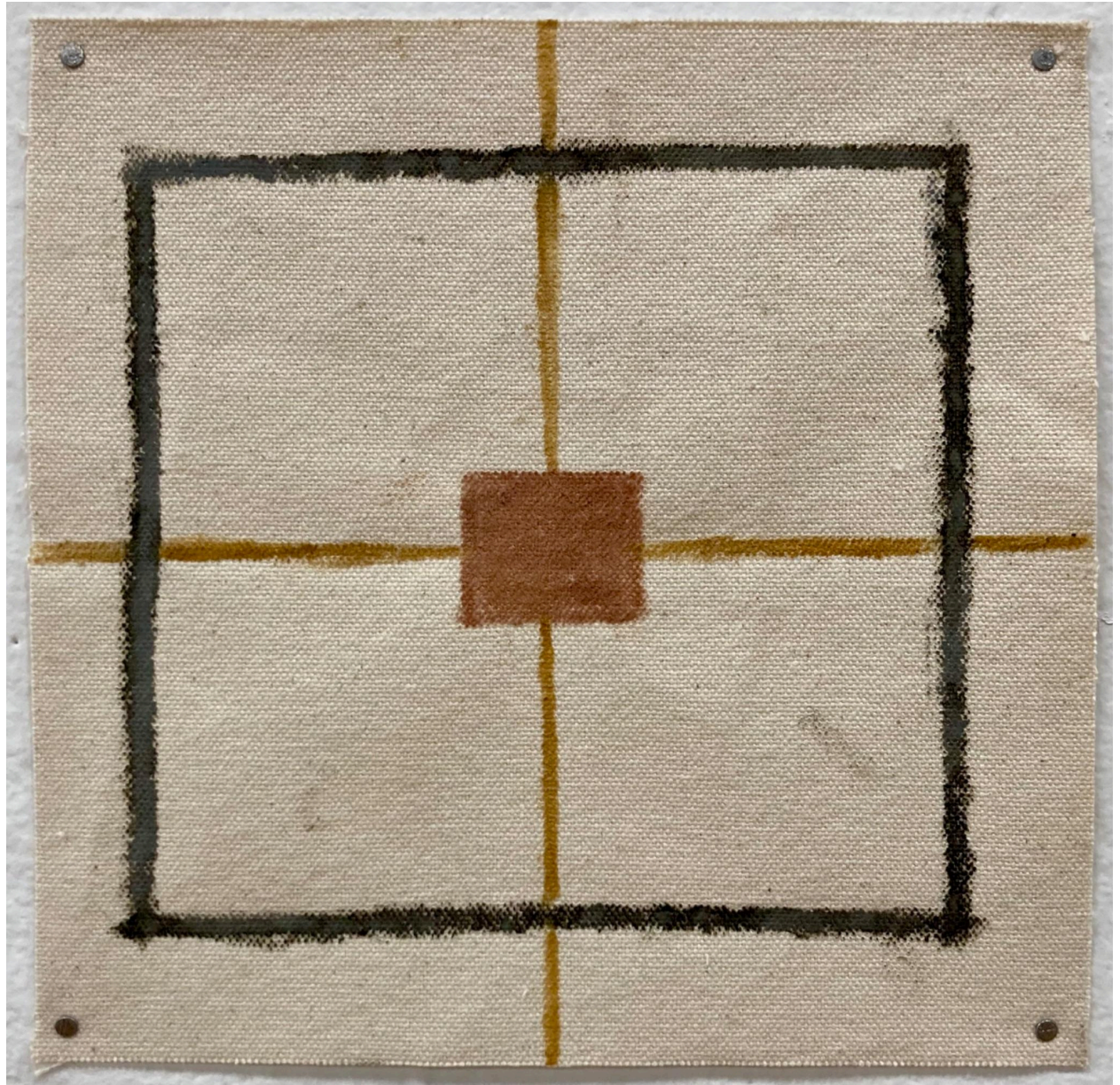




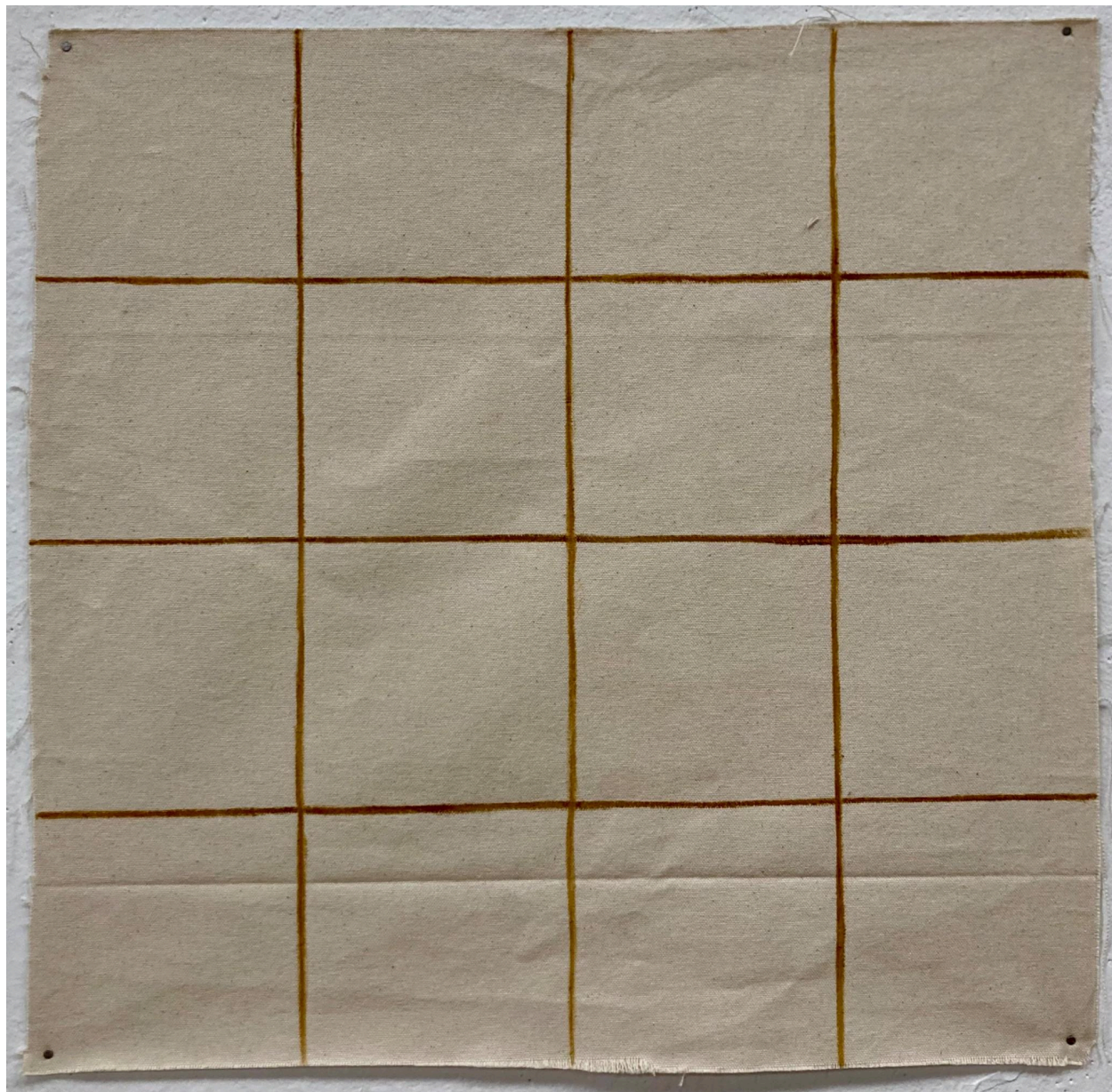




16.



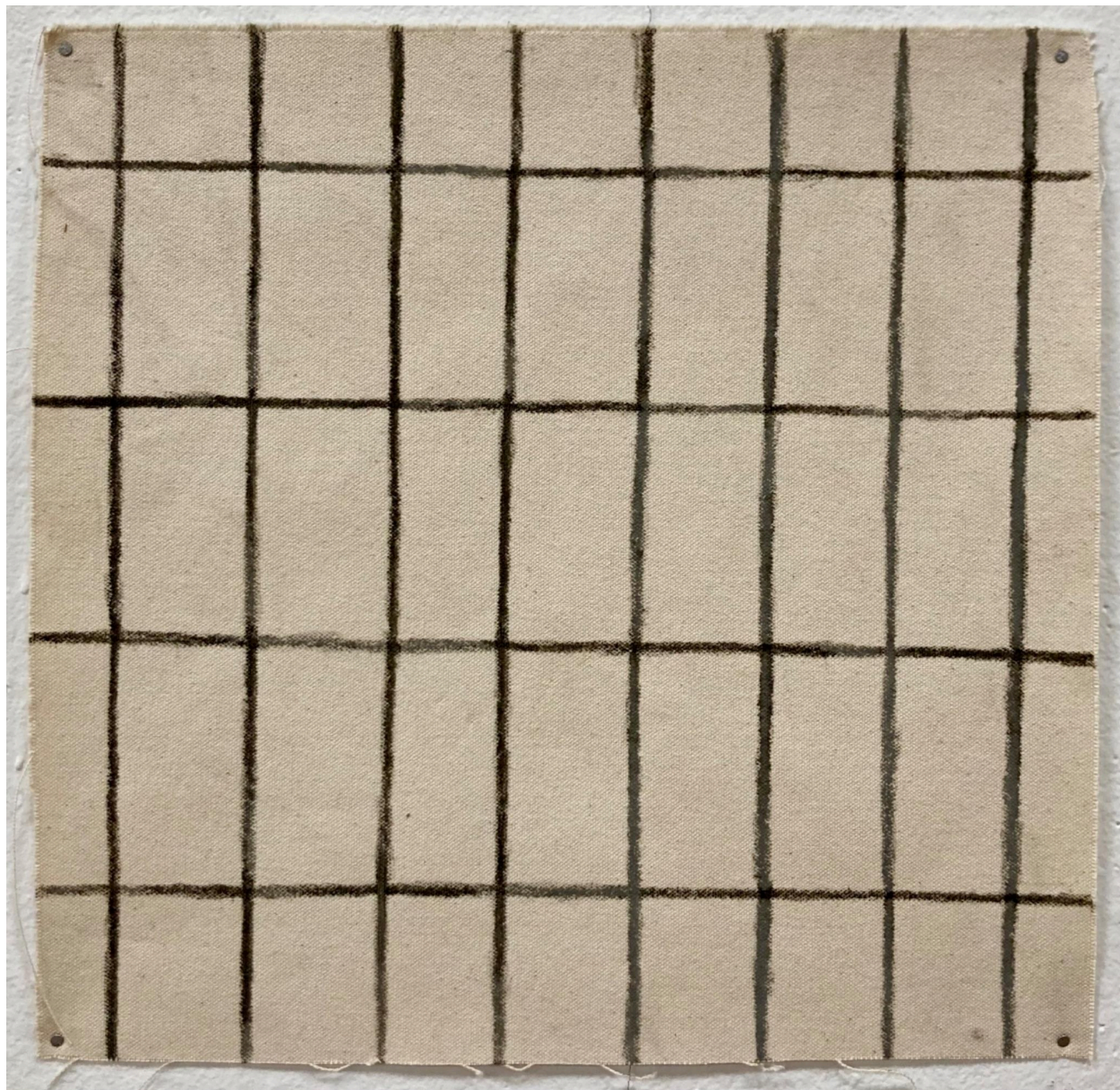
17.



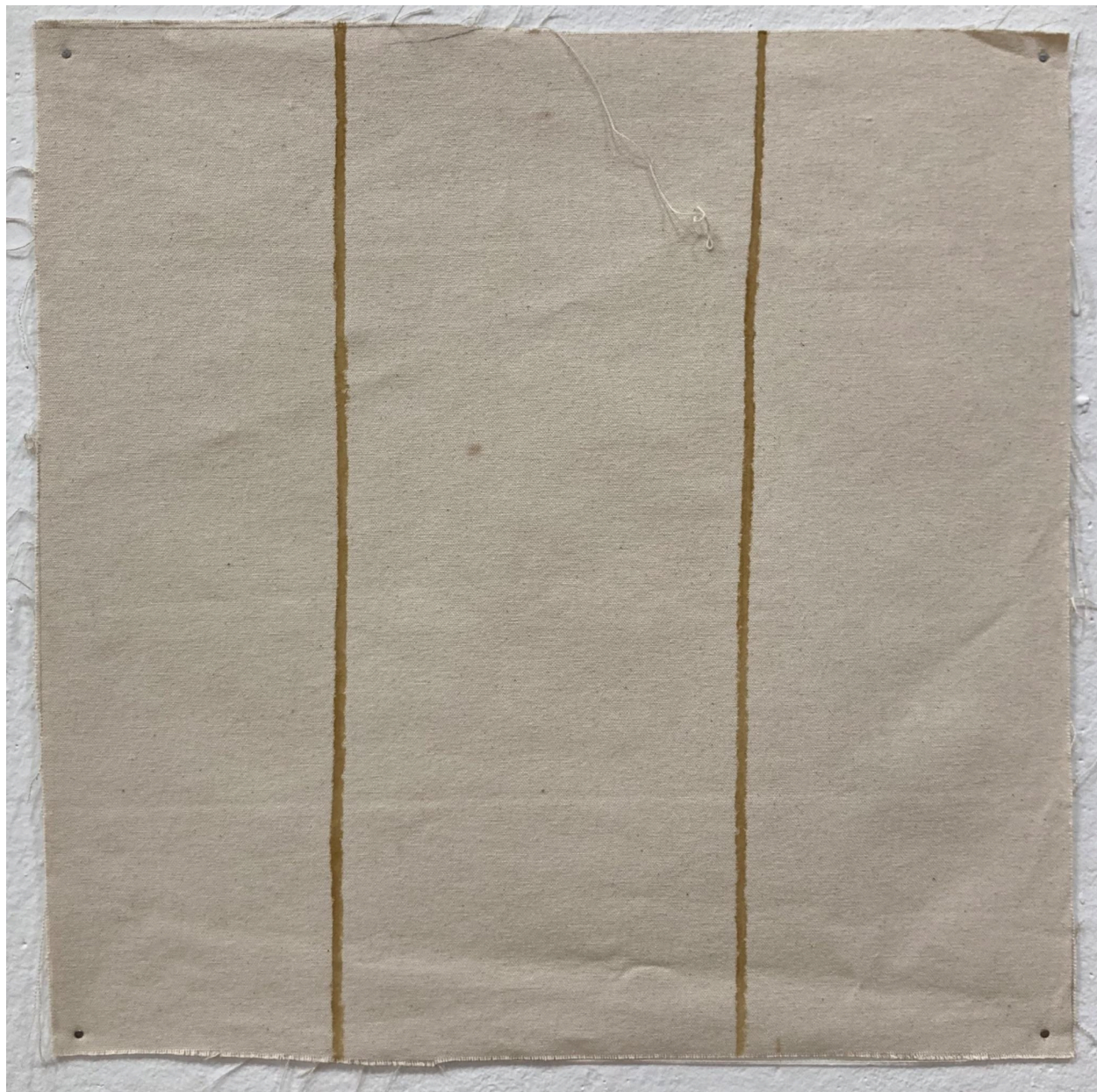
18.



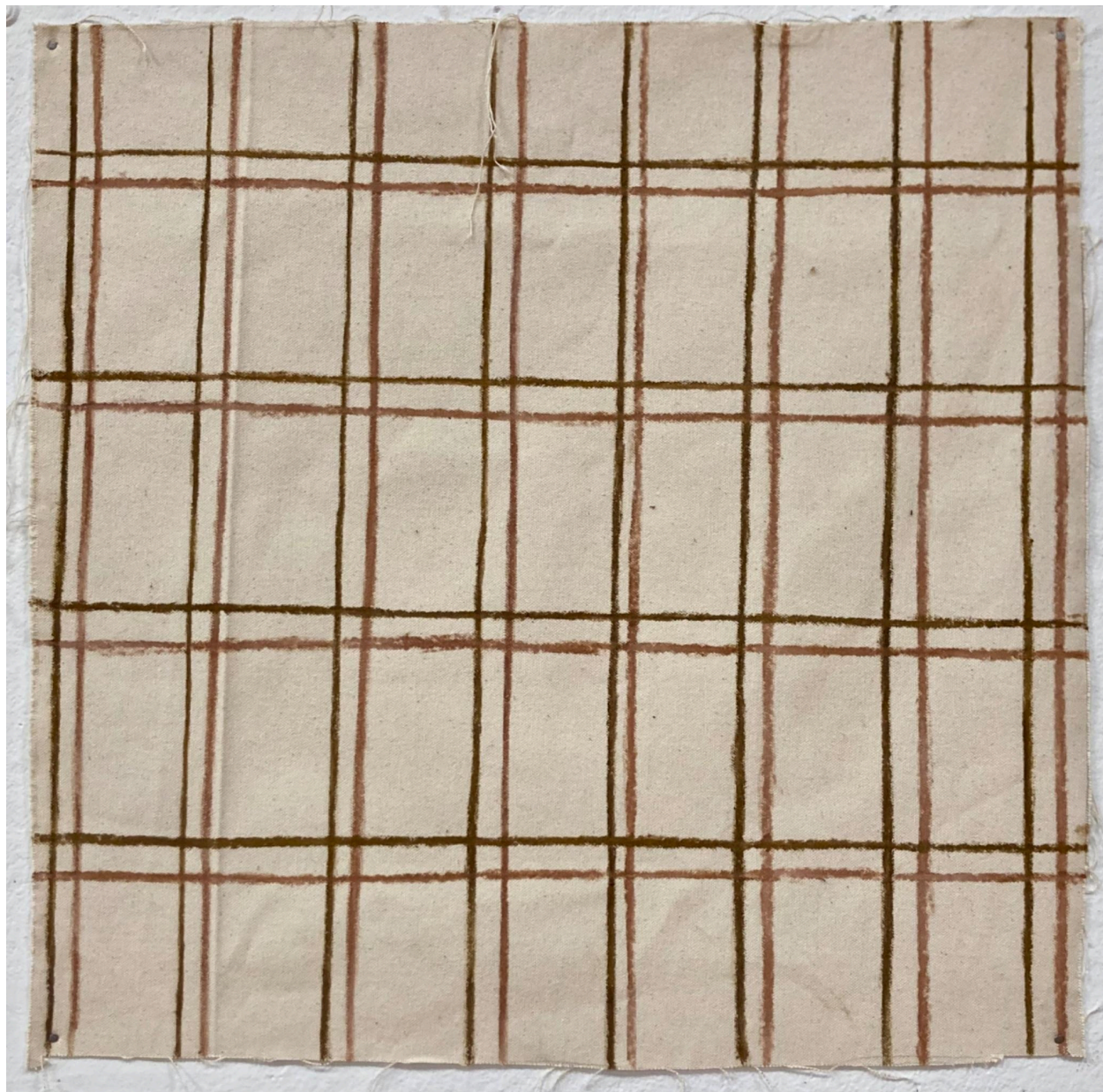
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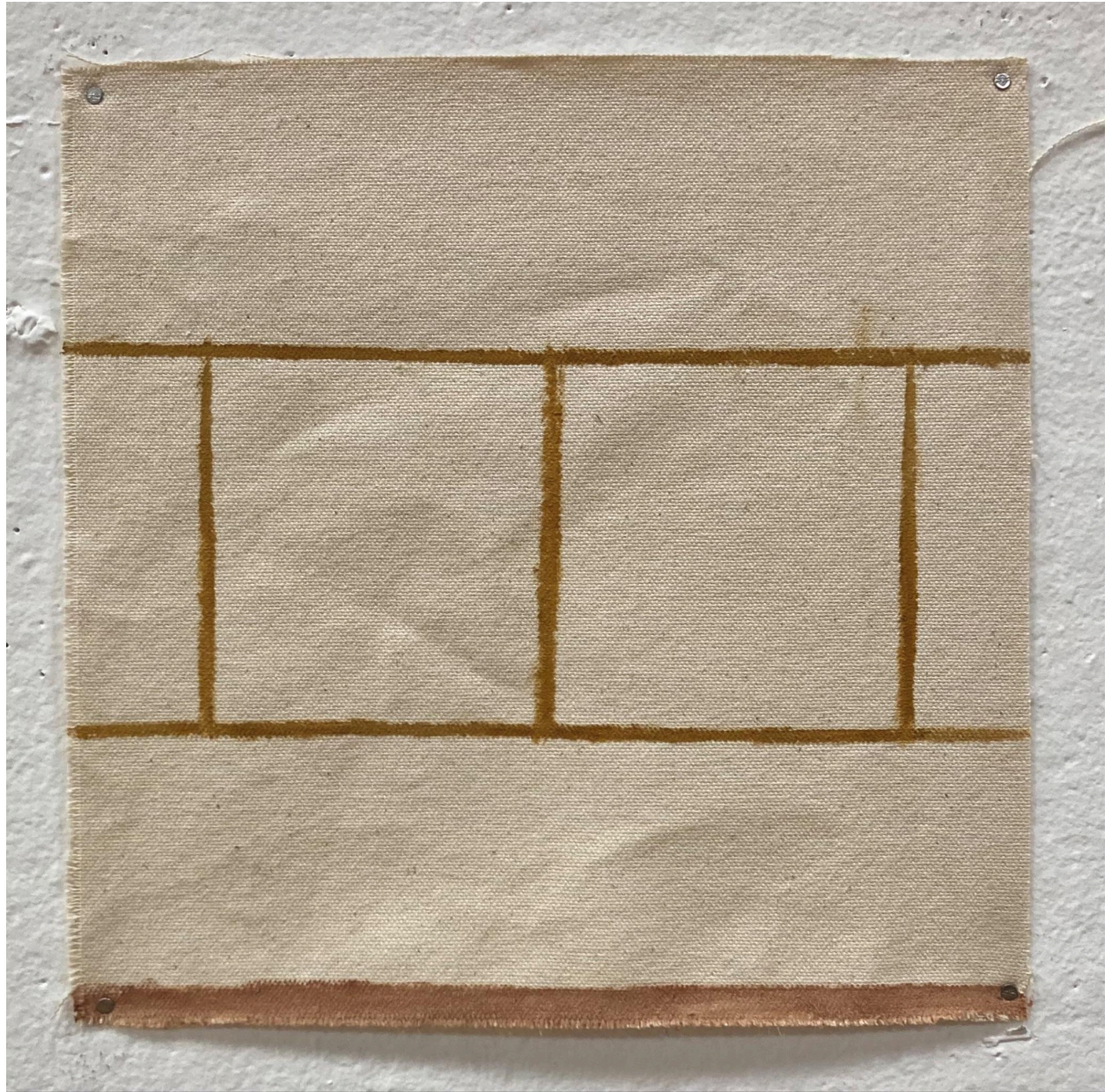
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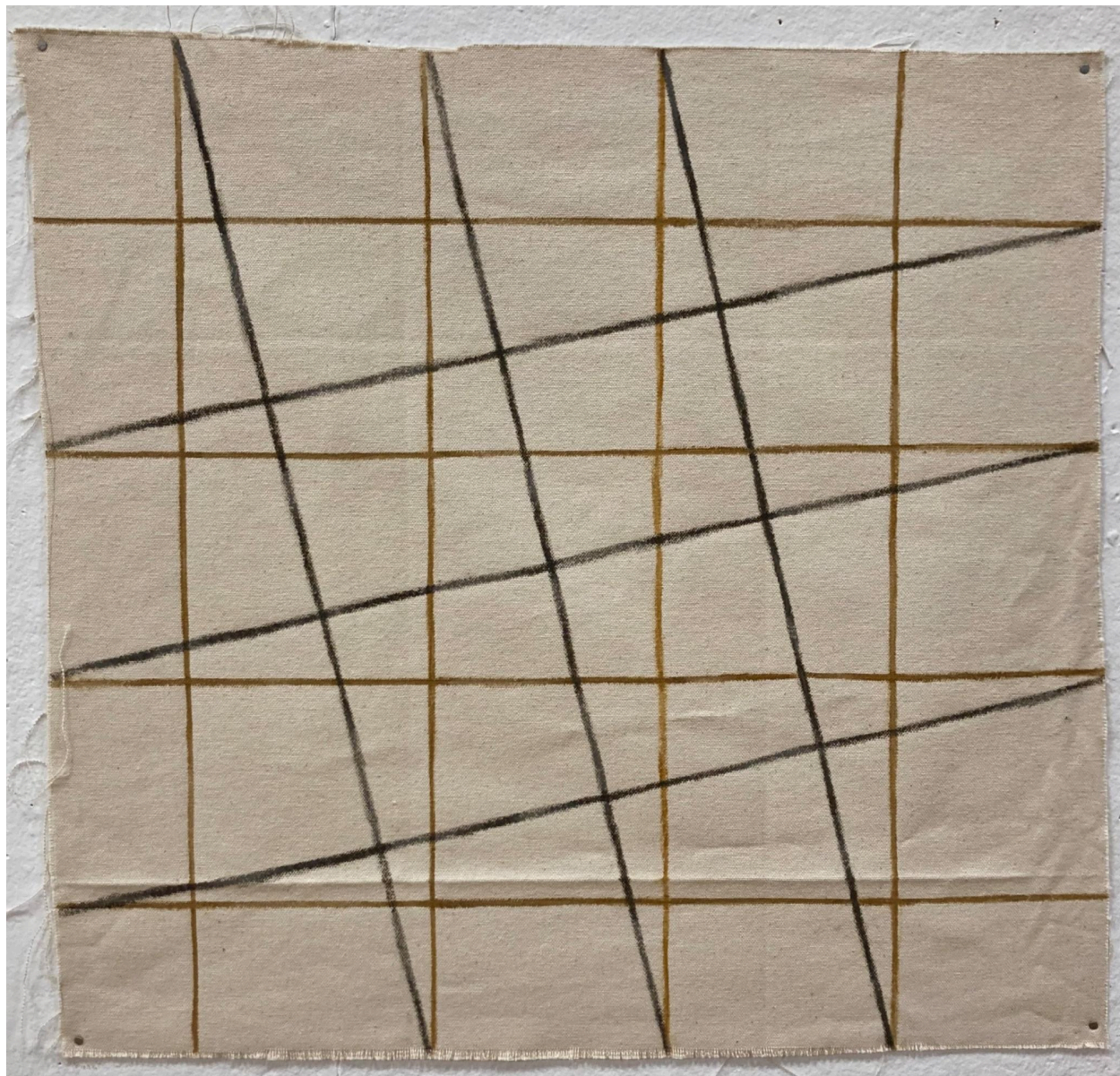
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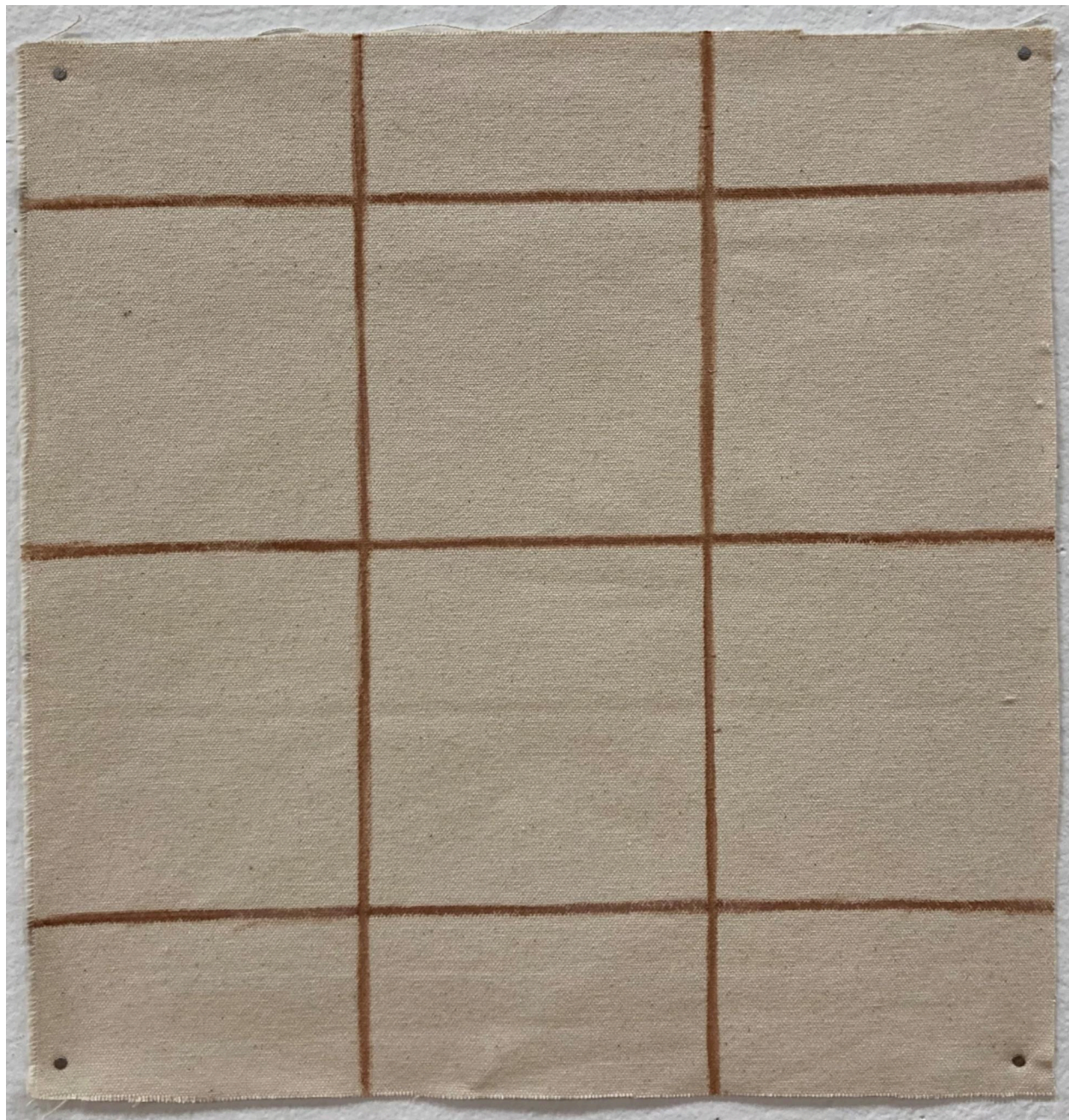
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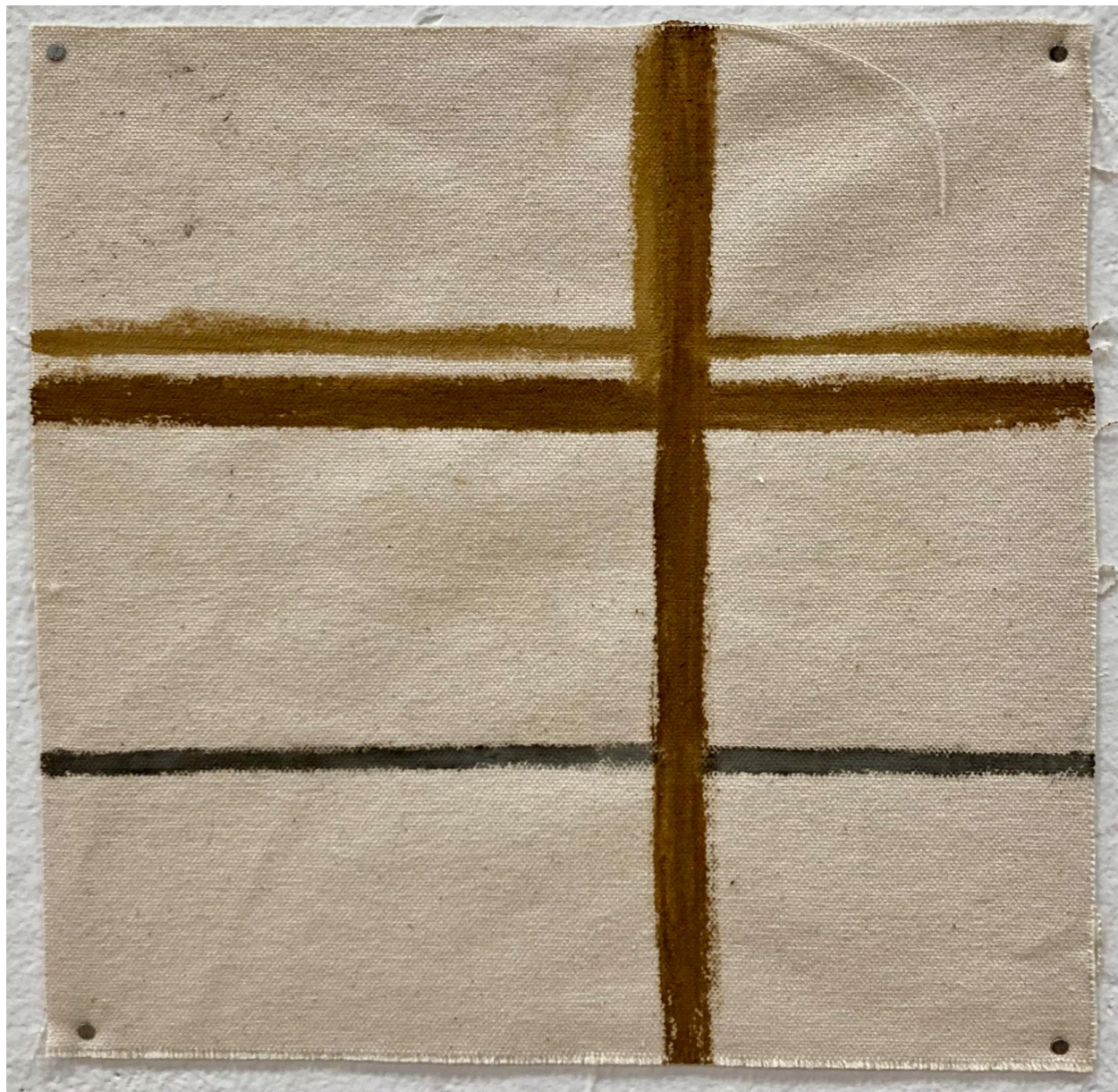
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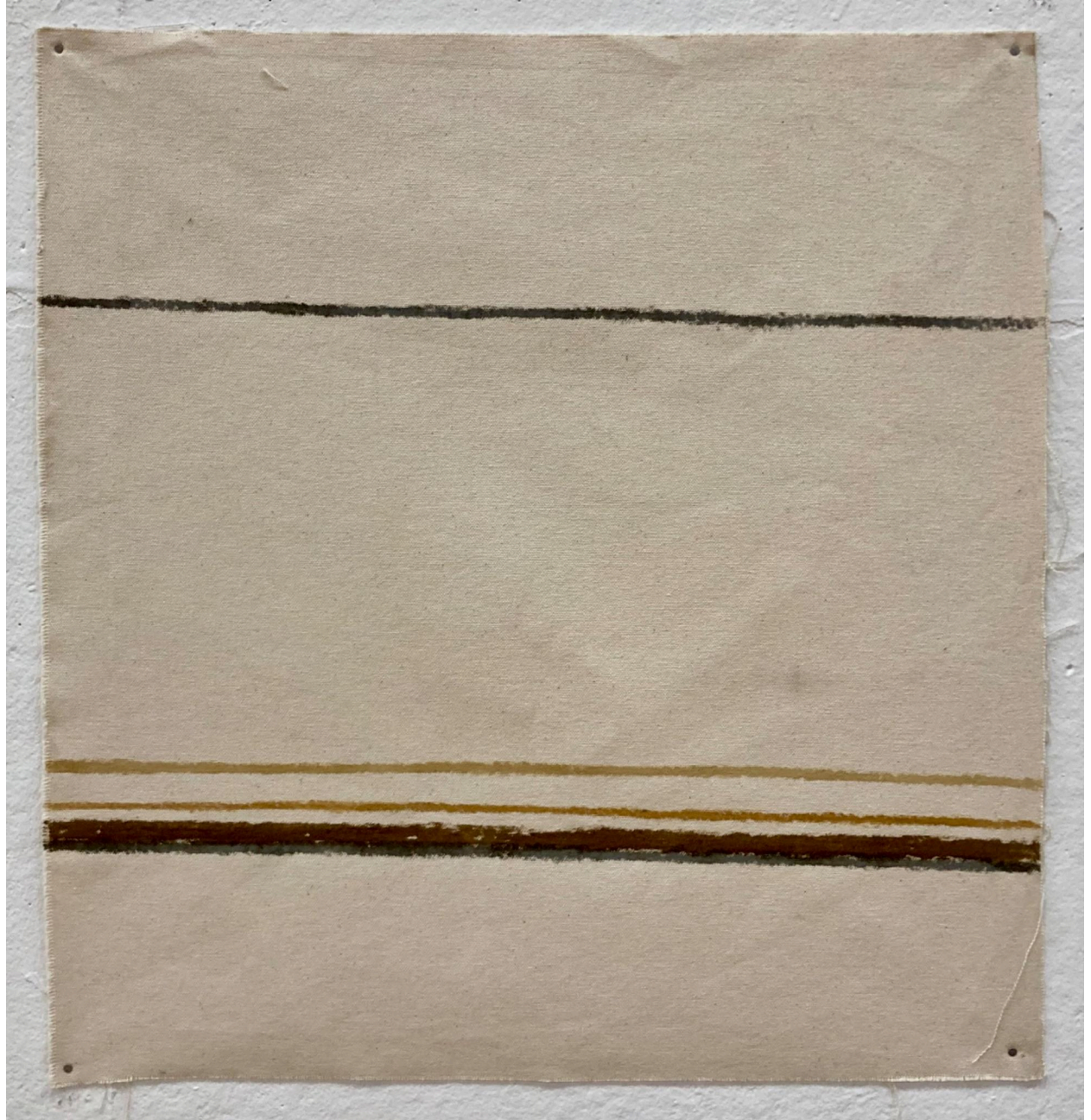
24.



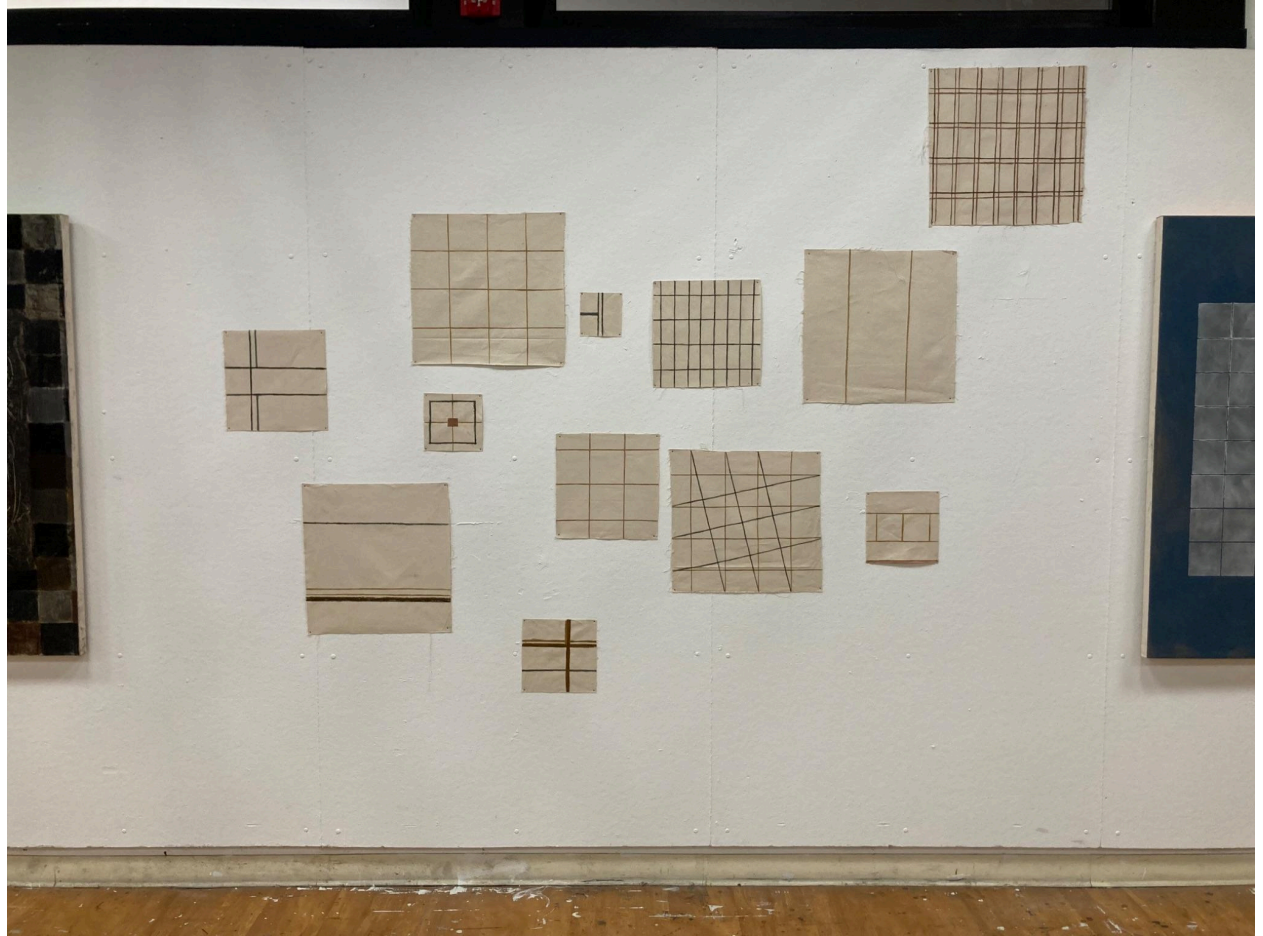
25.



26.



27.



28.

