

Proximity to Permanence
Meg Stein

***Documents submitted to the Faculty of the University of North Carolina at Chapel Hill in partial fulfillment of the requirements
for the degree of the Master of Fine Arts in the Department of Art
2014***

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Artist Statement

Using everyday objects and familiar forms, colors and textures I make sculptures that, at first glance, may be recognizable in some way, but ultimately point to strangeness and to the possibility that something unfamiliar can sprout from something knowable. I juxtapose disparate elements to create poetic meaning that focuses on emotion and explores unseen interconnectedness, with the goal of expanding our ability to relate to our world and other people.

I want to talk about how we establish feelings of connection with the objects, people or environments around us and about the ambiguous space between loneliness, confusion, comfort, and understanding. Much of what makes us feel connected to our world is illogical and many of our emotions are irrational, and so I ask the viewer to abandon logic and rationality in favor of engaging with strangeness and visceral feelings.

We need relationships where we feel safe and supported in order to have the psychological and emotional room to explore the world and learn how to deal with stress and adversity, in order to find room for happiness. But such relationships are not always easy to find and maintain. My sculptures explore and question the way that we use objects as surrogates for absent people or for missing companionship. Through our interactions with everyday objects we develop both conscious and unconscious ideas about them. They reflect our needs, desires, comforts, fears, experiences, and memories. Form, color, and functionality all trigger thoughts and emotions in us. We use objects to fill physical, emotional and psychological voids, suggesting that a life without them is emptier.

By transforming these objects into unknown, bodily forms with strong emotional and psychological implications, my sculptures allow unexpected thoughts, emotions and memories to come to the surface. Zoomorphism and insertions of natural forms act as a lens through which I can quietly animate, producing an unsettling, uncomfortable feeling in the viewer that, somehow, the sculpture in front of them is more alive or energetic than expected.

Such strategies enhance the sculptures' strangeness and intensify their semblance to companions. My sculptures create space for the viewer to explore their expectations, minds, hearts and ways of finding connection with the world. They also remind us of our deep longing for relationships and of the reality that objects cannot be satisfying substitutes for people.

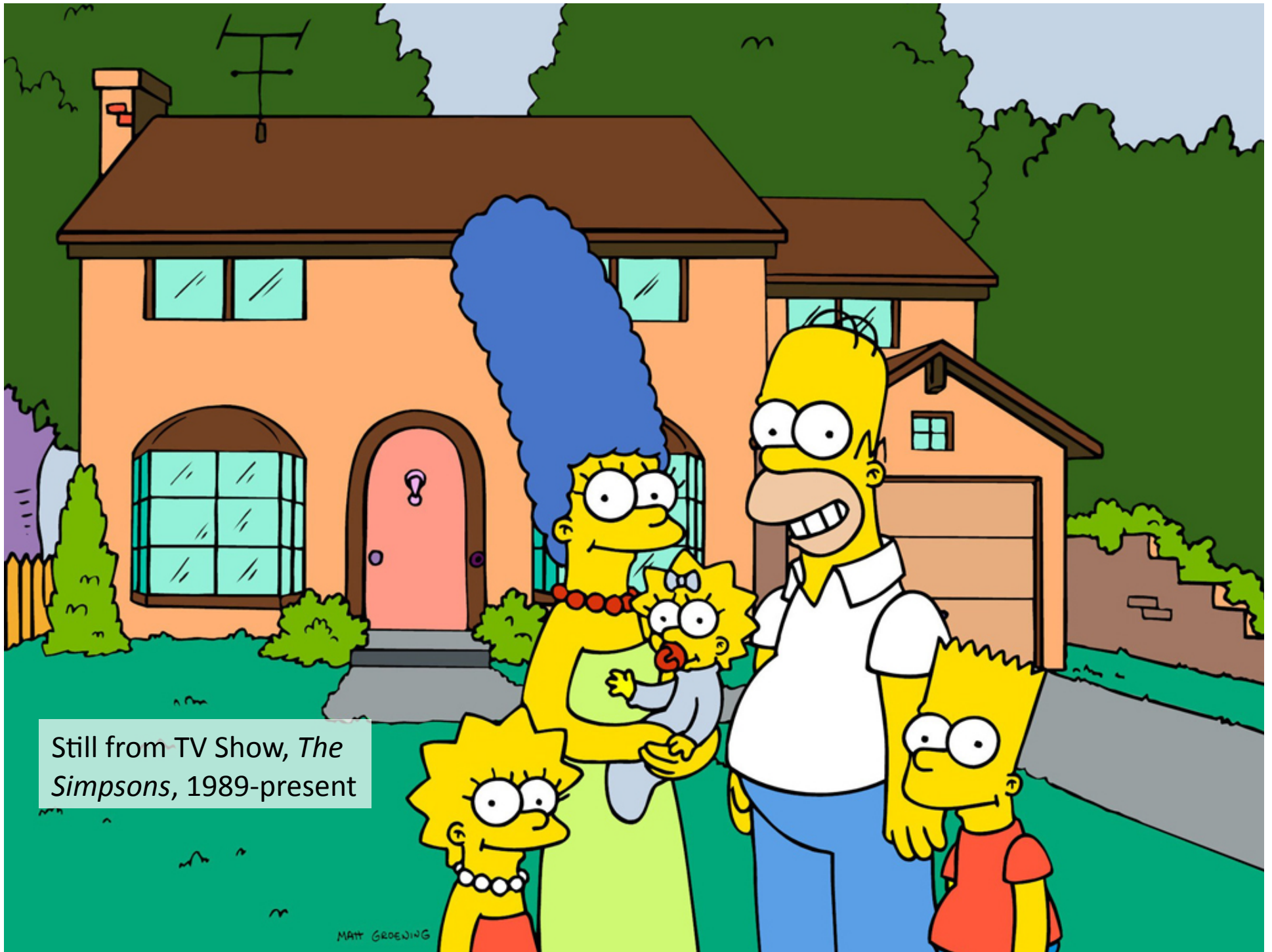
—Meg Stein, 2014

Meg Stein

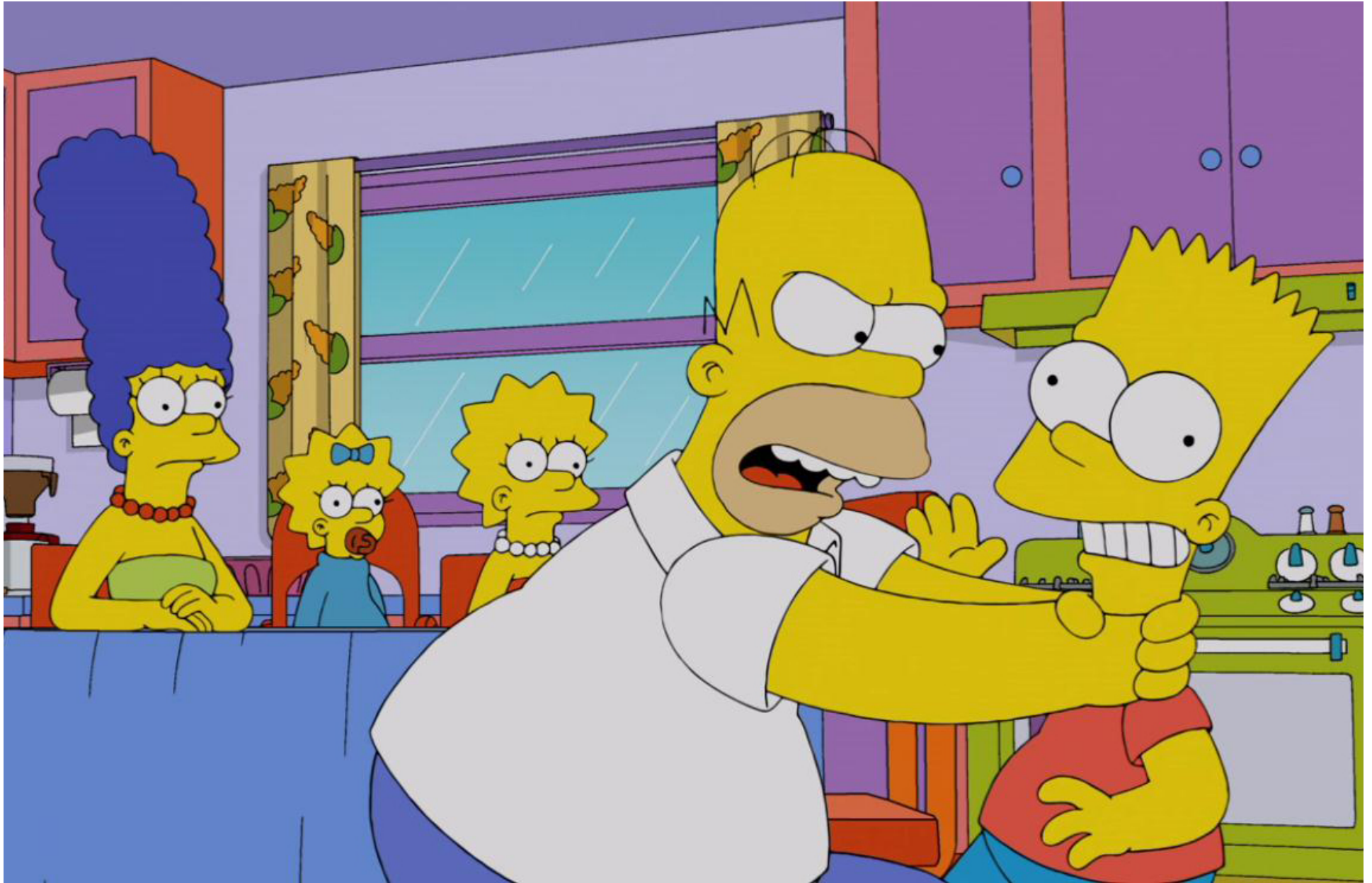
Proximity to Permanence

Still from
Andrei
Tarkovsky's
1986 film *The
Sacrifice*





Still from TV Show, *The Simpsons*, 1989-present



Still from TV Show, *The Simpsons*, 1989-present



Still from film *American Beauty*, 1999



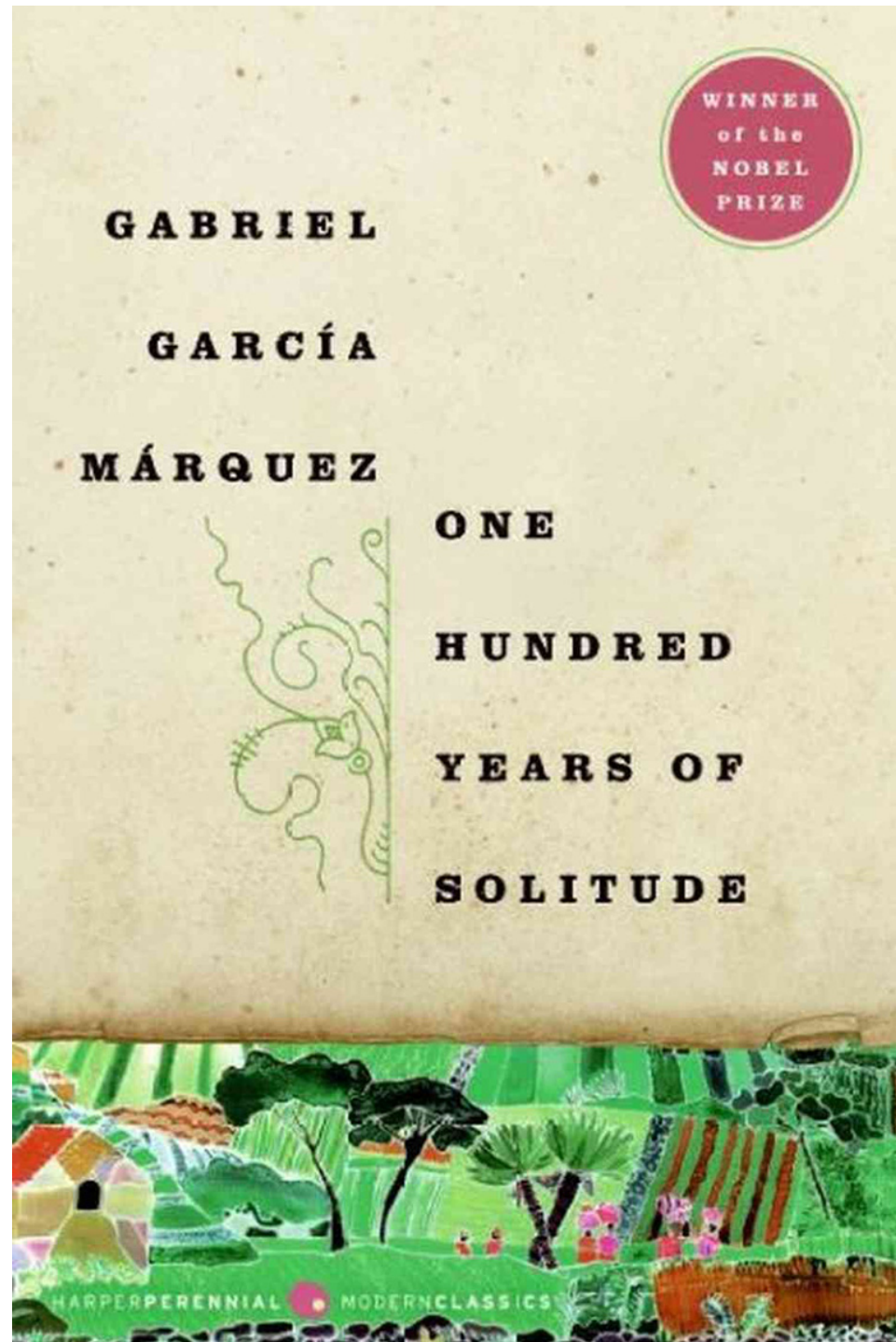
Still from film *American Beauty*, 1999

ISABEL ALLENDE THE HOUSE OF THE SPIRITS



*House of
Spirits*, Novel
by Isabel
Allende, 1982

*One Hundred
Years of
Solitude*, novel
by Gabriel
García
Marquez, 1967





Japanese house floating in ocean after 2011 Japanese earthquake and tsunami

Meg Stein,
Untitled (Oven),
2013



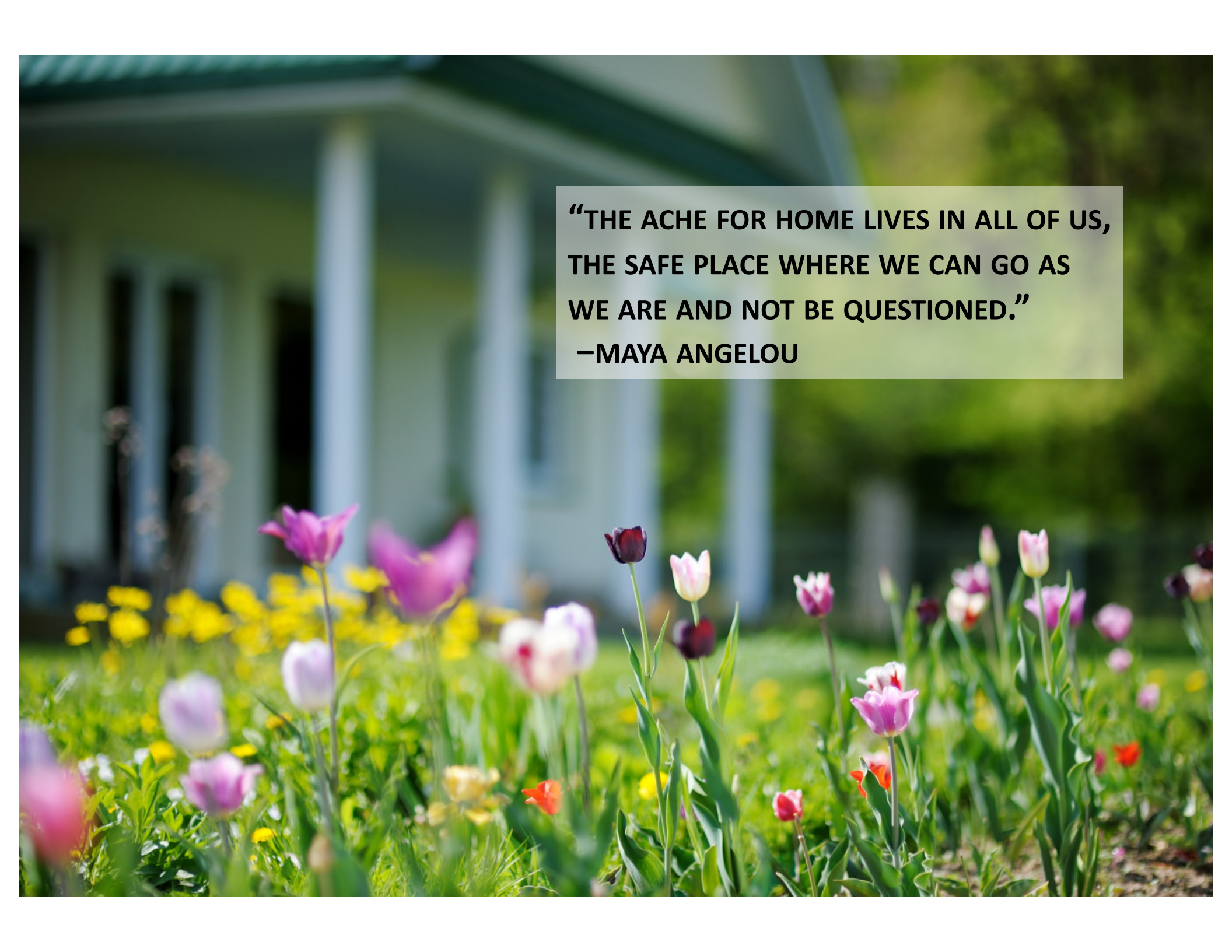
Detail from *Untitled
(Oven)*, 2013, ocean
water, sand and
seashells all from
Wrightsville, NC &
found objects







Berndnaut Smilde, *Nimbus II*, 2012



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THE SAFE PLACE WHERE WE CAN GO AS
WE ARE AND NOT BE QUESTIONED.”**

—MAYA ANGELOU

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Still from the film, *The Wizard of Oz*, 1939

Still from the film, *The Wizard of Oz*, 1939





Divorce Decree

PETITION FOR DISSOLUTION OF MARRIAGE

This Petition is for dissolution of marriage as follows:

- WHEREFORE, Petitioner pr
- a. dissolving the marriage between the Petitioner and Respondent;
dividing the marital property between Petitioner and Respondent according to law;
dividing the marital property and debts of the parties and resolving child
support Agreement and Child Care Plan;









Me and Jenny Rycerski,
Moving Day, 1992



Martha Stewart Cooking Show

I Did It!

"I always wanted a casual dining table that could be easily moved, so I made one."

Vanessa Holbrook Kleypas



When she's in the mood to "dine out," Vanessa Holbrook Kleypas doesn't make a reservation. She asks her husband, Eric, to help her carry their dining table to the backyard of their Auburn, Alabama, home. Inspired by a traditional picnic table, Vanessa, with the help of her father, made the walnut-stained pine piece for less than \$50. Sized to fit through the back door, it's perfect for spring cookouts and pregame parties during football season. Indoors, Vanessa uses the table for her sewing and supper clubs, crafts projects with her nephews, and, of course, meals for two. "No matter how crazy our days are," Vanessa says, "Eric and I always make time to meet and reconnect over dinner at that table." ■

LISA MOWRY

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Post your photos at BHG.com/Ididit
or e-mail to Ididit@meredith.com.

Still from film *Christmas Vacation*, 1989






Still from John Cassavete's film *Woman Under the Influence*, 1974

Meg Stein, *For Your
Consideration*, 2013



Meg Stein, *For
Your
Consideration*,
2013




A heart-shaped glass dish with a scalloped edge is filled with a mixture of colorful M&M's candies (red, orange, yellow, green, brown) and white, oval-shaped Aleve tablets. The dish is placed on a dark, reflective surface. The text "Meg Stein, For Your Consideration, 2013" is overlaid in the bottom left corner.

Meg Stein, *For
Your
Consideration,*
2013

Meg Stein, *For
Your
Consideration*,
2013





Meg Stein, *For
Your
Consideration*,
2013



Friends TV Series, 1994-2004



Full House, TV Show, 1987-1995,



The Cosby Show, TV Show, 1984-1992

Meg Stein,
Untitled (Bodies),
2013



Meg Stein, detail
of *Untitled*
(*Bodies*), 2013











Homeless Person on Skid Row









Installation shot of *For Your Consideration*, 2013



Meg Stein, still from video of installation *Untitled (Lullaby)*, 2013

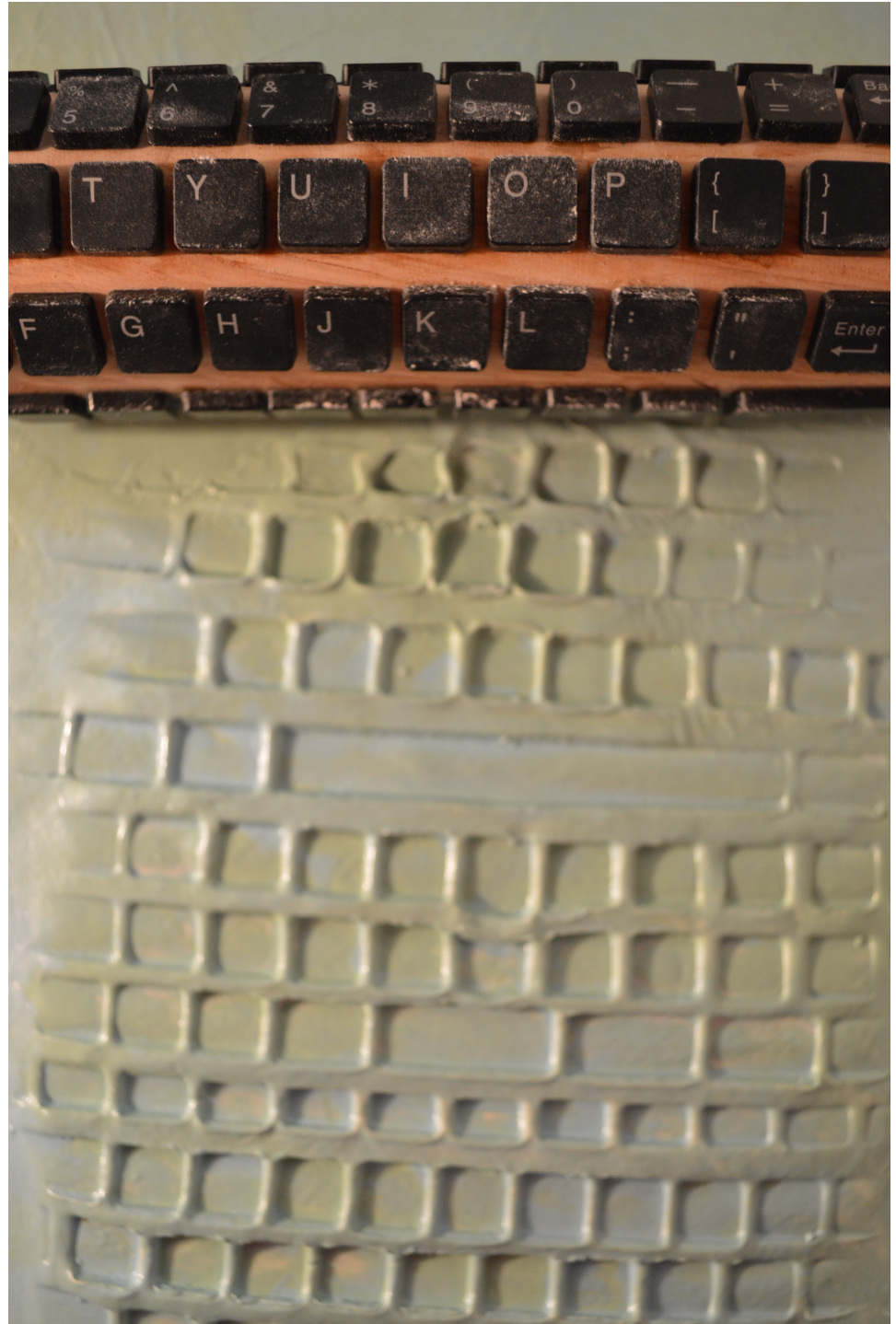
Edward
Kienholz *The
Illegal
Operation* 1962



Meg Stein,
*Words, Waves
and Women*,
2013



Detail of *Words, Waves and Women*, 2013, found objects,
nail polish enamel, Paperclay





Meg Stein, *Fresh
Breath of Grecian
Jerky*, 2013

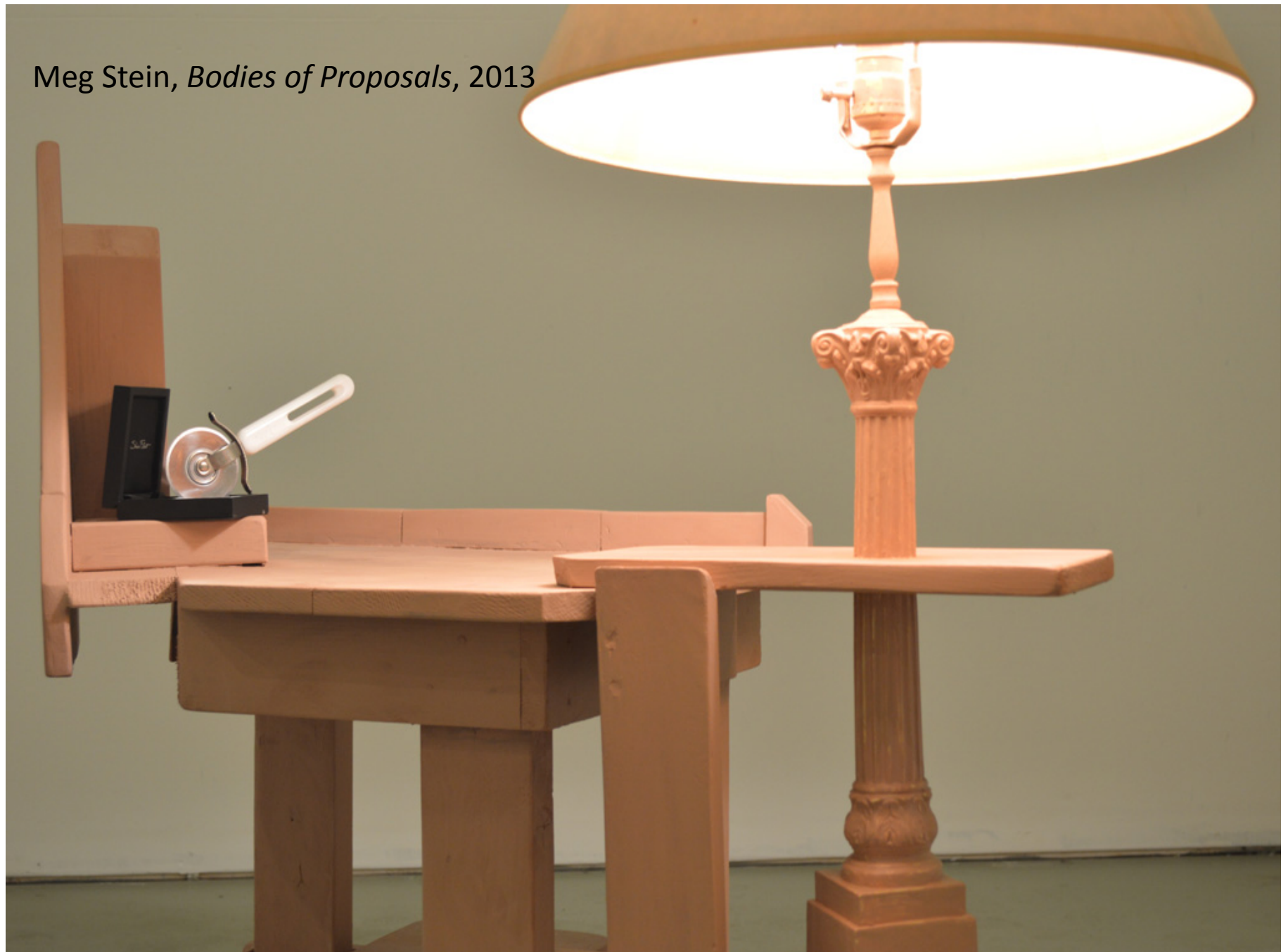


Detail, beef jerky, fake grapes, found end table, Aquafresh toothpaste





Meg Stein, *Bodies of Proposals*, 2013





Meg Stein, detail
of *Bodies of
Proposals*, 2013,
found objects, end
table, lamp, face
concealer





Meg Stein,
Untitled
(Up), 2014





Detail of
Untitled
(Up), 2014





Sketch for
animation ideas





Still from *Untitled (Animation)*, 2013, beginning of 4 minute long animation



Still from *Untitled (Animation)*, 2013, 3:51 of 4:00

Meret Oppenheim, *Table
with Bird's Legs*, 1939





Alina Szapocznikow,
Sein illuminé
(*Illuminated Breast*),
1966



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8'x17' Threshold area rug
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2-pc. Threshold wall shelf
set Two 22" shelves in
distressed espresso finish.

Throws
19⁹⁹

SALE, reg. 24.99
Threshold chenille
throw

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upholstered chair

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Centry wood
chair

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or basket

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Nº. 1



Nº. 2



Nº. 3



Nº. 4



Nº. 5



Nº. 6



Nº. 7



Nº. 8

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Nº. 9



Nº. 10



Nº. 11



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Meg Stein, *Heeling*
Wide Open, 2013



Meg Stein, *Untitled*, 2013



Meg Stein, *Bodies of Proposals II*, 2014



Meg Stein, *The Pearl
in the Onion*, 2014





Meg Stein, Installation Shot from *Proximity to Permanence*, 2014



Meret Oppenheim, *Object*, 1936





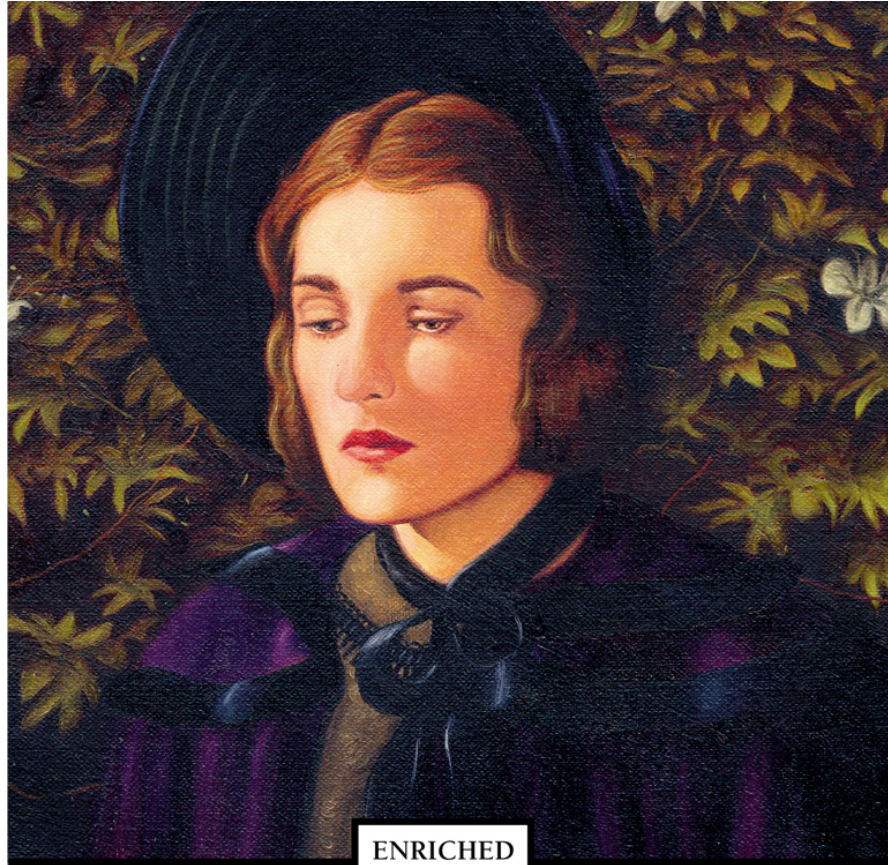


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Still from David Lynch's *Inland Empire*, 2006

I hear someone.





ENRICHED
CLASSIC

JANE EYRE

CHARLOTTE BRONTË

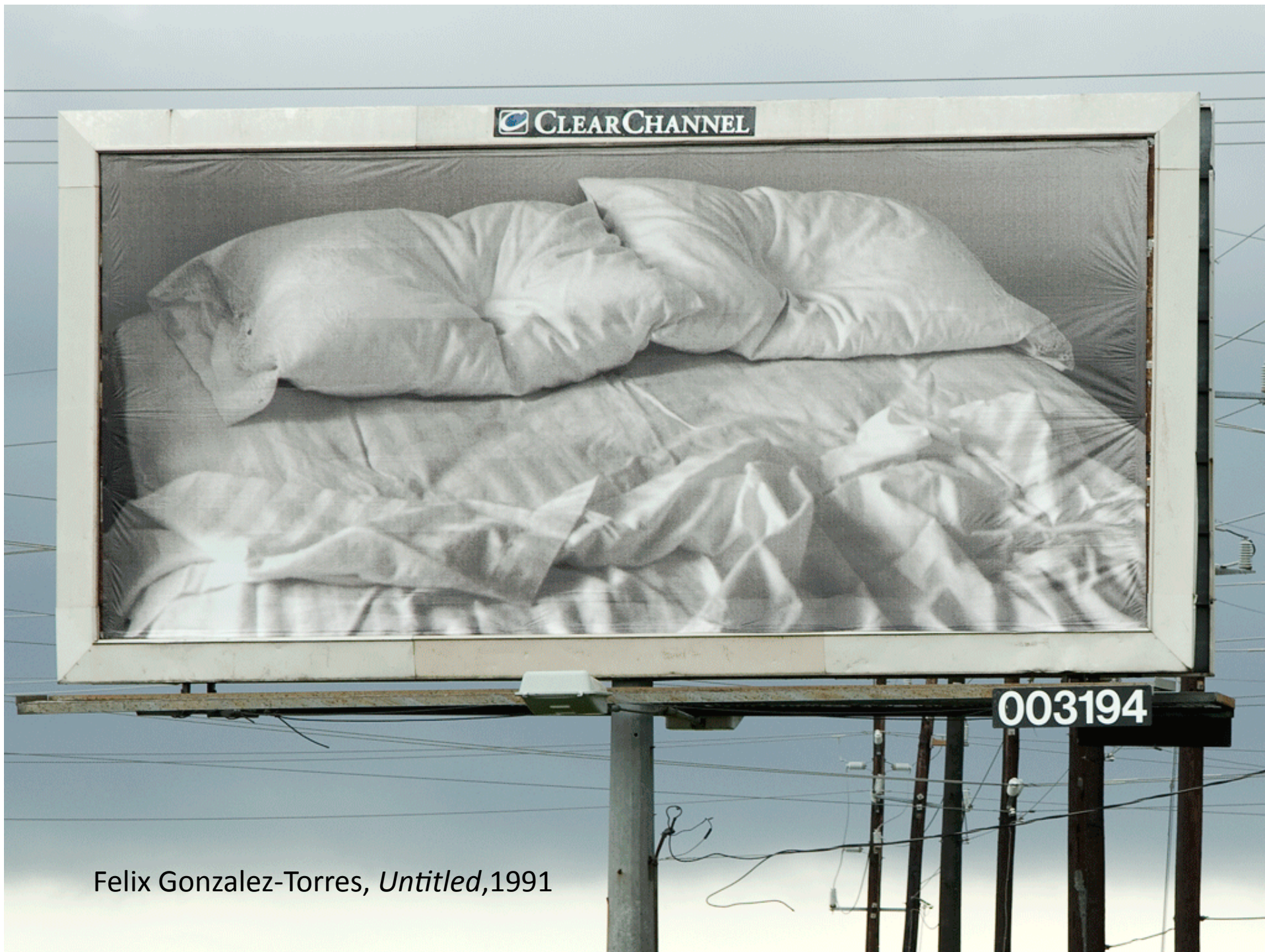
Includes detailed explanatory notes,
an overview of key themes, and more



Meg Stein, *Untitled*, 2014

Detail of
Untitled,
2014





Felix Gonzalez-Torres, *Untitled*, 1991



Meg Stein, *Untitled (Lake)*, 2014





Detail of *Untitled (Lake)*, 2014







Louise Bourgeois, *Avenza
Revisited II*, 1968-69



Meg Stein, *The
Way Down I*, 2013



Detail of *The Way
Down I*, 2013









Meg Stein, *The Way
Down II*, 2014







Detail of *The Way
Down II*, 2014





Thank you

megstein.com