Rhode Island School of Design

Step 10

An Experiment on Representing Personal Emotions with Impersonal Elements

Jinhong Cai

Digital + Media

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Acknowledgement

Step 10

A thesis presented in partial fulfillment of the requirements for the degree Master of Fine Arts in Digital + Media in the Department of Digital + Media of the Rhode Island School of Design, Providence, Rhode Island

蔡金宏

by
Jinhong Cai
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Approved by Master’s Examination Committee:

Mark Cetilia, Crtic, Department of Digital + Media, Thesis Chair

Leah Beeferman, Assistant Professor, Experimental and Foundation Studies, Thesis Advisor

Fletcher Bach, Critic, Experimental & Foundation Studies, Guest Critic

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This book is all about me

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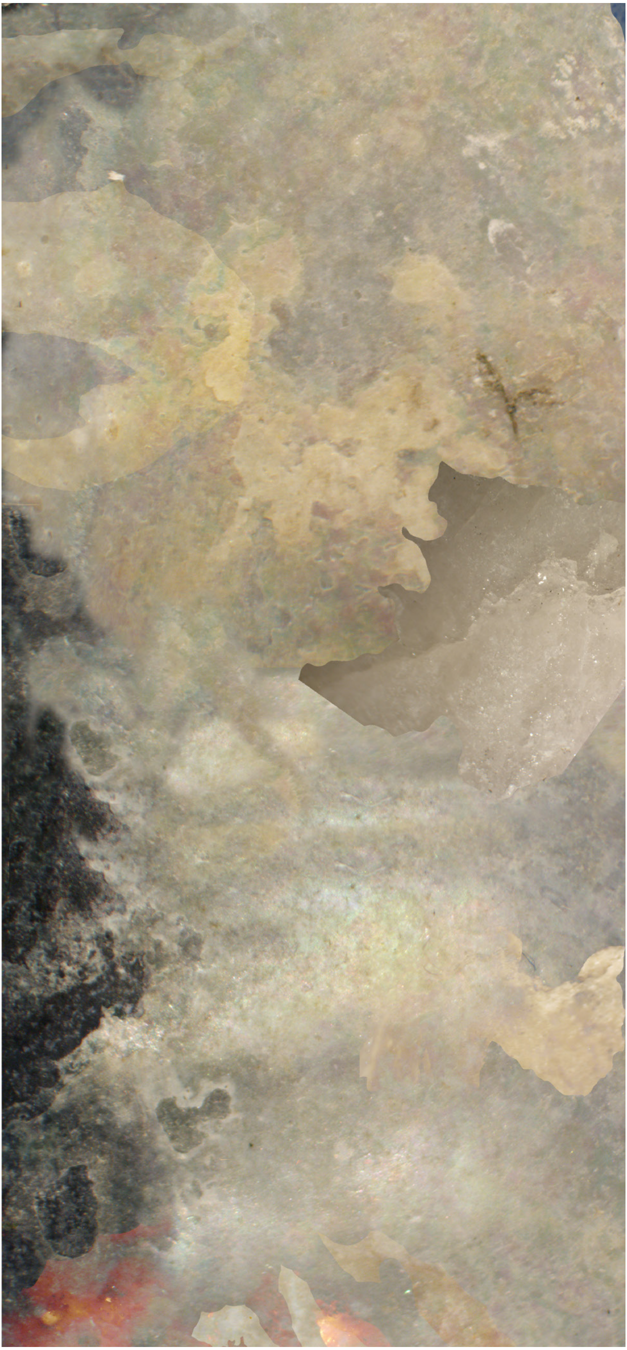


Foreword

We are definitely all torn between polarities…maybe?

Talking personal stories out loud to people other than myself, displaying obscure emotions on social media where distant acquaintances can see them, exhibiting artwork discussing vulnerable emotions in a gallery where strangers can potentially see me deeper than myself… all of these actions feel like shouting into the void – knowing that it is meaningless, but still remaining hopeful for a faint response in the deep time it exists – dancing between craving complete withdrawal and yearning for soul-deep intimacy.

I want to share everything I have been through with people around me, but once I share it, I will instantly regret it. "Is it too much?" I think to myself looking at my friends' mixed reactions; some are deeply empathizing, lost in their own memory, some are trying to squeeze words out of this damp silent air, and some are just pretending they did not hear at all. "I guess sometimes my experiences are not for everyone's palette, maybe I should just stop sharing for good… "

I do not want to share anything with anyone at all: all I ever post are photos and videos of trees, grass, sky, waves… I look at them like I am looking at myself in the mirror or when I look at a funny word too long, growing unfamiliar as I stare longer. Is it possible to add personal feelings to impersonal elements? Can people feel my emotions when they stare at my nature posts long enough?

Get close to me, but stay far far away, please.

Abstract

Step 10 is an experiment on provoking empathy through abstracted elements within my studio practice. I am proposing to craft an emotional piece without leaning on my identity. This written thesis consists of two parts: narrative prose and an explanation of my studio practice. While the installation is entirely devoid of cultural or personal references, this text-based thesis is full of them because it is intended to inform whoever is interested in learning more about the motive behind this creation.

The questions I bought into the thought and creation process are: Can a piece of art still successfully bring out emotions in the viewer without involving the artist, their identity, and their story? How can an artist balance between forcing and allowing vulnerability in the viewers through a piece of work? How much is too much intimacy?

The question I proposed in this thesis has yet to be concluded, as they are highly subjective and theoretical. Please contact me at jcart43777@gmail.com if you have any questions or would like to provide some feedback.

Narrative Prose

The first part of the thesis project is a creative writing and design project composed of ten pieces of prose, which are five pairs of short stories, exposing my experience of living a double life between my home culture and current environment. My narrative writing explores the feeling of being stuck in between through the rawest form of storytelling. Each pair of stories showcases an aspect of my experience that created conflict and paradox within my perspective, including drugs, sex, emotions, body image, and political media coverage. All pieces of prose are based on my real personal experiences. By presenting what happened without going into the emotional analysis too much, I am inviting the readers to dive into these memories with me and experience what I feel when I am thinking of these pairs of snippets of my life together.

The prose is printed in English and Chinese with contradictory colors on vellum, a translucent paper medium. Vellum provides a translucent look that almost blurs the content, but if one focuses and tries hard enough to read. When all the pages overlap, the words become a puddle of ink that is indistinguishable — a close representation of how I feel about these experiences. In addition to that, the messiness of Chinese characters and English letters overlapping mimics the process I go through when I am actively thinking in both languages. I hope to provoke similar feelings of dissonance in the readers and viewers. I would like to stress again that the narrative prose included in this thesis book is a separate project under the same theme. The writing provides background to the dissonant feeling I am inspired by but reading it is not a requirement to understand or experience the installation.

Later this thesis argues against involving identity within a visual art piece, which contradicts how intimate this writing project is. However, I decided to include the prose project because this is where my studio practice originated. My studio project, although informed by culturally related emotions, is more concentrated on the presentation, form, and painterliness guided by intuition.

In my logic, the connection between artists and viewers is usually more abstract than that between writers and readers. I am more drawn to visual art that requires minimum logical or textual understanding, those can elicit a feeling or stimulate a vibe without requiring meticulous understanding. When I lack words to describe my feelings on a visual art piece, I describe the work as "beautiful." Here, beautiful is only partly describing the aesthetic; instead, it is emphasizing the beauty of what more than the eyes could see. Writing can be beautiful too, however, beautiful writing (especially fiction, prose, and non-fiction essay) is more about the emotional value rather than a combination of emotional and aesthetic value like that of visual art pieces. I think about writing as providing a more direct kind of communication than visual art– the connection between the author and the reader is concrete – connection is made from understanding the words, and the narrative the words construct. Writing lets the readers empathize through consciously understanding the narrative, while visual artworks can incite an experience beyond verbal or textual understanding.

Therefore, for me, stories can be personal, but art should not.

"Did you know that the Chinese government put up a fake sun in Beijing because the air quality is so bad they cannot see anything in the sky?" Phoenix, an American-born Chinese, looks at me with an eerie blend of pity, curiosity, and condescension. "You know what the craziest part is?" She glares at me with anticipation. "What?" Having never heard of such things, I am partly genuinely interested and partly playing along with her enthusiasm. She takes another inhalation as if that sentence takes that much effort to finish. "The craziest part is, the people in Beijing believed it!" Her eyes are almost popping out of her sockets and I can tell she is waiting for my reaction. "What?" I am truly confused. For a moment I am not sure if I heard her wrong or if my English was kind of broken. "No, it is true. The Chinese government hung up a fake sun to fool the people and they actually believed it!" It is almost like my ignorance of this incident is making her more excited. "I am not surprised you do not know of this because, after all, China has the great firewall." It is hard to notice but there is a smirk slowly emerging on her face. There is a complicated feeling brewing within me: a mixture of anger at her assumption, confusion about what she described, and fear of it actually being true. I stop talking and just nod and perform in the way that she wants to see - surprised, in awe of her knowledge of the country that I am from, with a glimpse of shame that I did not know as much about my own country as she does. I think I gave a pretty good performance. She walks away satisfactorily with her chin pointing up slightly like a smug character in cartoons. Or maybe I am imagining it.

While Phoenix is not in the room, I start looking up the news with the following keywords: Beijing, fake sun, Tiananmen Square. The first result is an article by the title "No, Beijing residents are NOT watching fake sunrises on giant TVs because of pollution." In the article, the journalist explains the sunrise was a ten-second clip within a much longer advertisement sequence playing on the big screen. It was not placed there because of the pollution. I laugh at myself for taking her words seriously and sigh with relief.

“你知道吗？中国政府因为空气质量太差了，在北京挂了一个假太阳？”菲尼克斯，一个在美国出生的中国人，看着我的眼神里充满了怜悯、好奇和傲慢。“你知道最疯狂的部分是什么吗？”她期待地瞪着我。“是什么？”我从来没有听说过这样的事情，这样回复的原因部分是真的对她的描述感兴趣，部分是被她的热情逼迫着一起表演。她深深地吸了口气，仿佛那句话费了很大劲才说完似的。“最疯狂的是，北京的人都信了！”她的眼睛快要从眼眶里跳出来了，我看得出来她在等我的反应。“什么？”我真的很困惑。有那么一刻，我不确定我是不是听错了，还是我的英语有点烂所以理解错了。“不，这是真的，中国政府挂了一个假太阳来骗人相信，他们居然信了！”好像我对这件事的无知让她更兴奋了。“你不知道我并不奇怪，因为毕竟中国有防火墙。”她的表情很难注意到，但她的脸上慢慢浮现出一丝讽笑。我内心酝酿着一种复杂的感觉，因为臆测感到的愤怒，对她所描述的内容感到的困惑，以及一种害怕是事实的恐惧。我陷入了沉默，只是点头并以她想看到的方式表演，惊讶，敬畏她对我来自的国家的了解，带着一丝我对自己国家的了解不如她多的羞耻。我认为我的表现相当不错。她满意地走开，下巴微微翘起，就像漫画中的一个自鸣得意的角色。或者，那种微妙是我想象出来的。

菲尼克斯不在房间时，我开始用以下关键词查找新闻：北京，假太阳，天安门广场。第一个结果是一篇标题为“不，北京居民没有因为污染而在巨型电视上看假日出”的文章。在文章中，记者解释道日出是在大屏幕上播放的一个广告序列中的一个10秒片段，这个片段并不是因为污染而特意放在里面的。我对自己把她的话当真感到搞笑，然后松了一口气。

Studio Project

Let's now address how I started this studio project. The most prominent question at the beginning was "What am I trying to say in this piece?" After a lot of reading, journaling, and reflecting, I realized that I am not trying to talk about the cultural differences between China and the US, I am not trying to convey the pain and trauma I experienced growing up, I am trying to have the audience feel the essential state of being me — *being stuck in between, isolated, looking from the outside in, but in the midst of it all the time.*

The intention of this installation is to get the viewers to experience the feeling of dissonance without knowing my personal and cultural background. With that mission in mind, I completed a work named "This World We Don't Live In," in spring 2022 that conveys a feeling of being in two places at once but on an abstract level. I started that project by collecting objects on the streets of Providence, Rhode Island that are slightly out of place. The most important reason that I chose these objects was that I empathize with them.

sometimes I feel like a fork in the toolshed

sometimes I feel like a sandwich on the bus stop bench

sometimes I feel like a hanger floating on the long long river

sometimes I feel like a fallen fire hydrant by the side of the road

sometimes I feel like a broken pipe that is constantly crying and puking

sometimes I feel like a slightly deformed streetlight among the other

perfect ones

sometimes I feel like I am out of place

sometimes I feel like I am abandoned

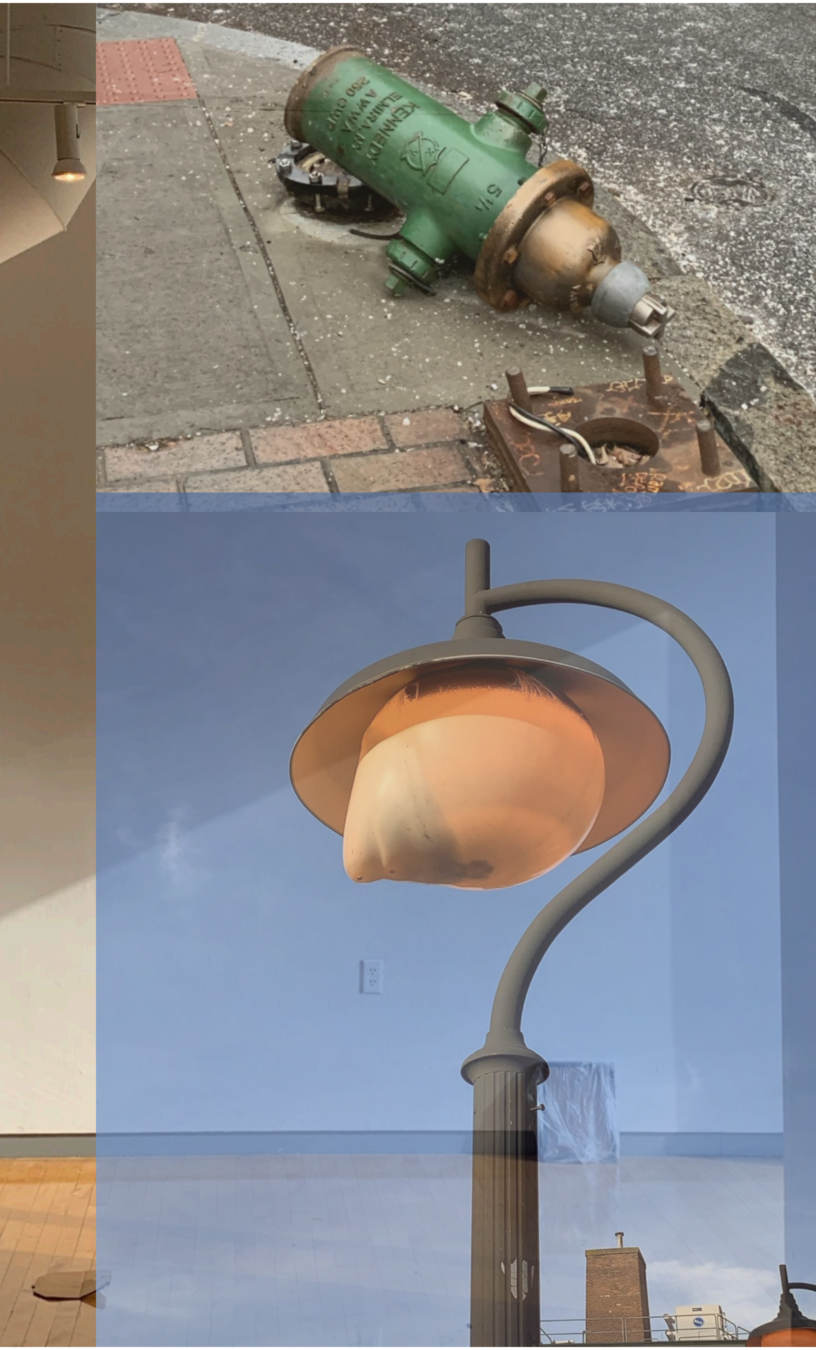
sometimes I feel like I am disruptive

sometimes I feel like I am useless

sometimes I feel like I am alone

sometimes I feel like I am imperfect

sometimes I feel objects like they are me



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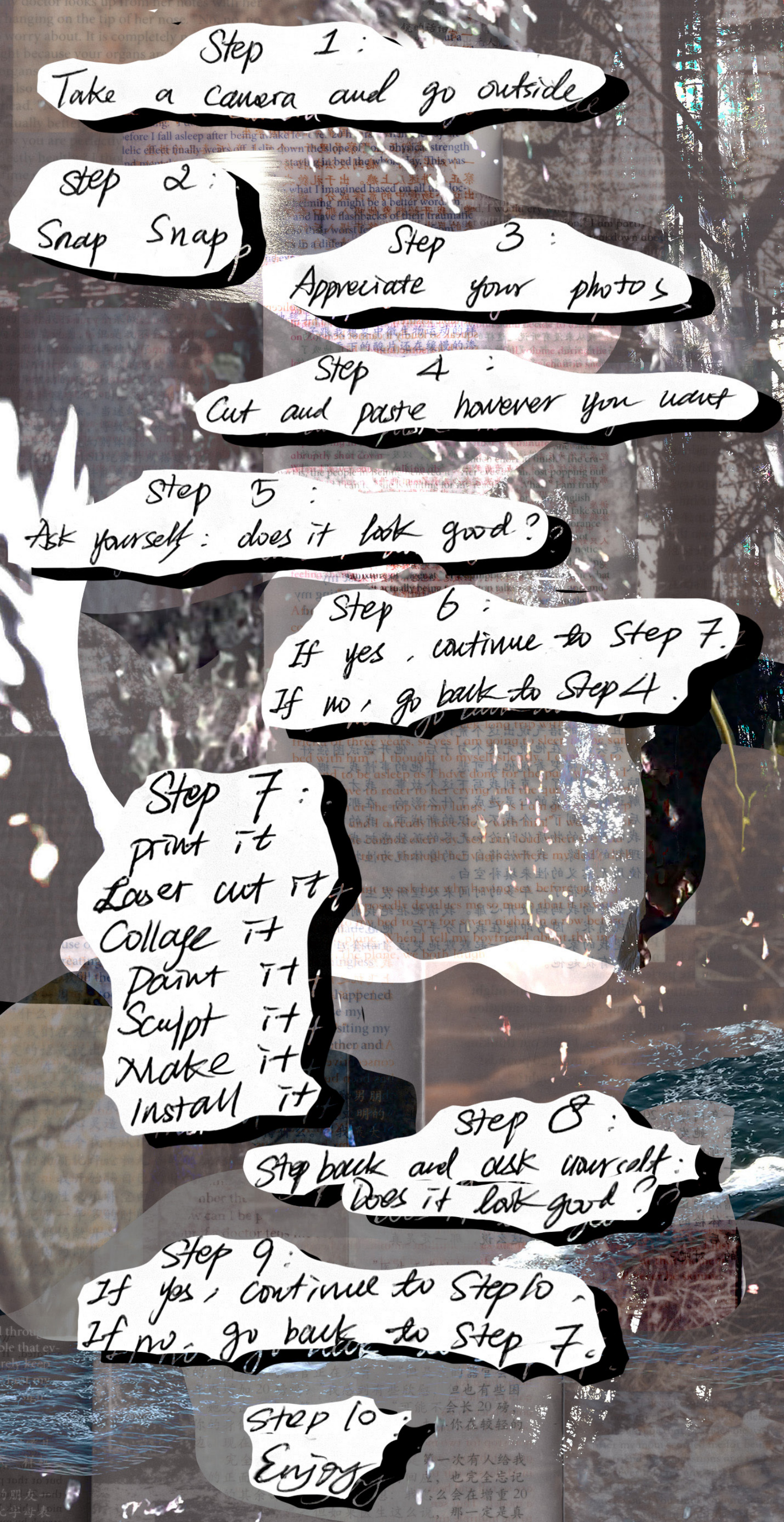
However, because these objects were all found, captured, and recreated in the context of Providence, the project gave a misconception that I was making a comment on the essence of the city when in fact I was talking about how I feel. That is why in my thesis project I aim to further abstract the imagery and blur the origin of these symbols enough to be unrecognizable but still provide a feeling or evoke some kind of emotion.

From this practice, I started developing my thesis project "Step 10." The project was named Step 10 to further avoid cultural symbols and personal references. To help readers better understand the name, I have attached the installation guide on page 20.



Step 1:
Take a camera and go outside

Step 2:
Snap Snap

Step 3:
Appreciate your photos

Step 4:
Cut and paste however you want

Step 5:
Ask yourself: does it look good?

Step 6:
If yes, continue to Step 7.
If no, go back to Step 4.

Step 7:
print it
Laser cut it
Collage it
Paint it
Sculpt it
Make it
Install it

Step 8:
Step back and ask yourself:
Does it look good?

Step 9:
If yes, continue to Step 10.
If no, go back to Step 7.

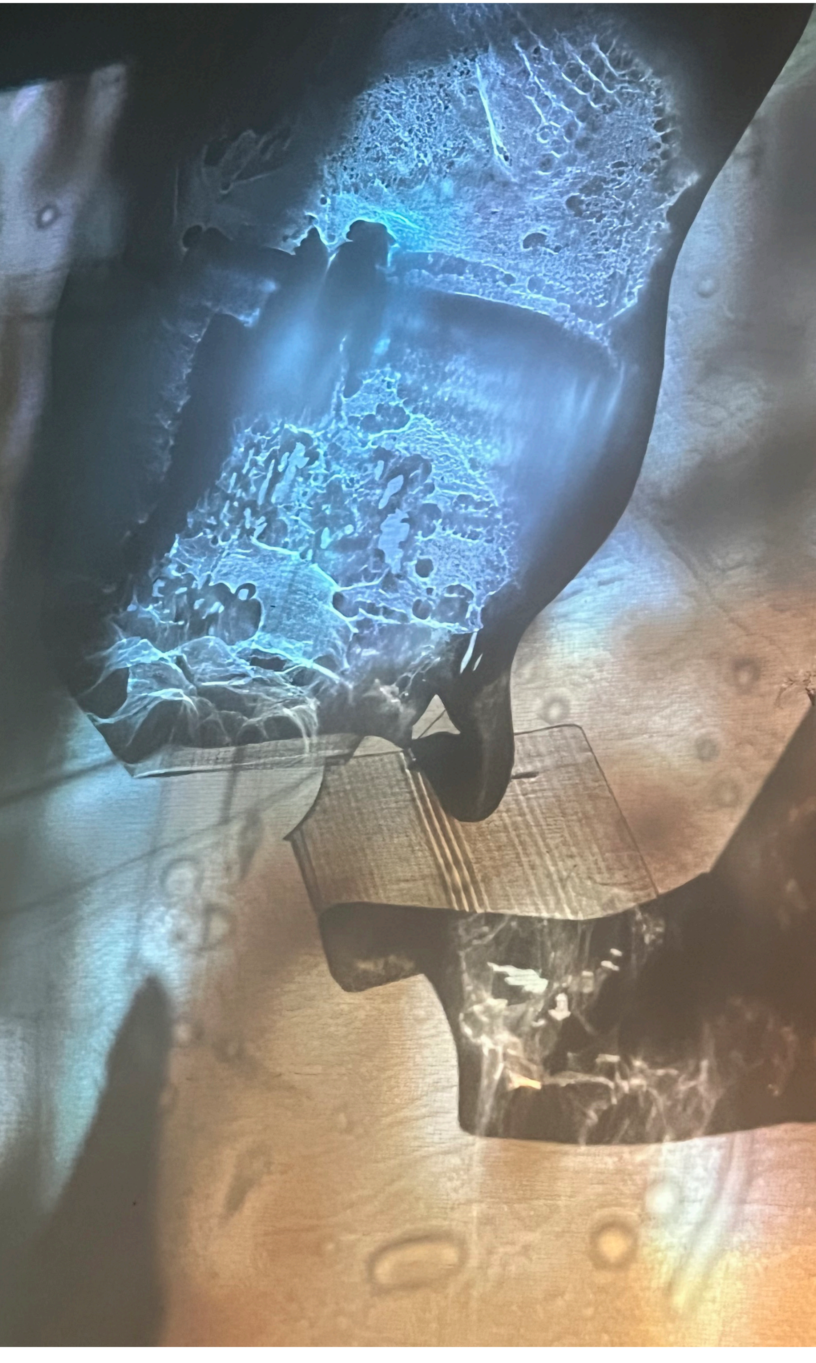
Step 10:
Enjoy

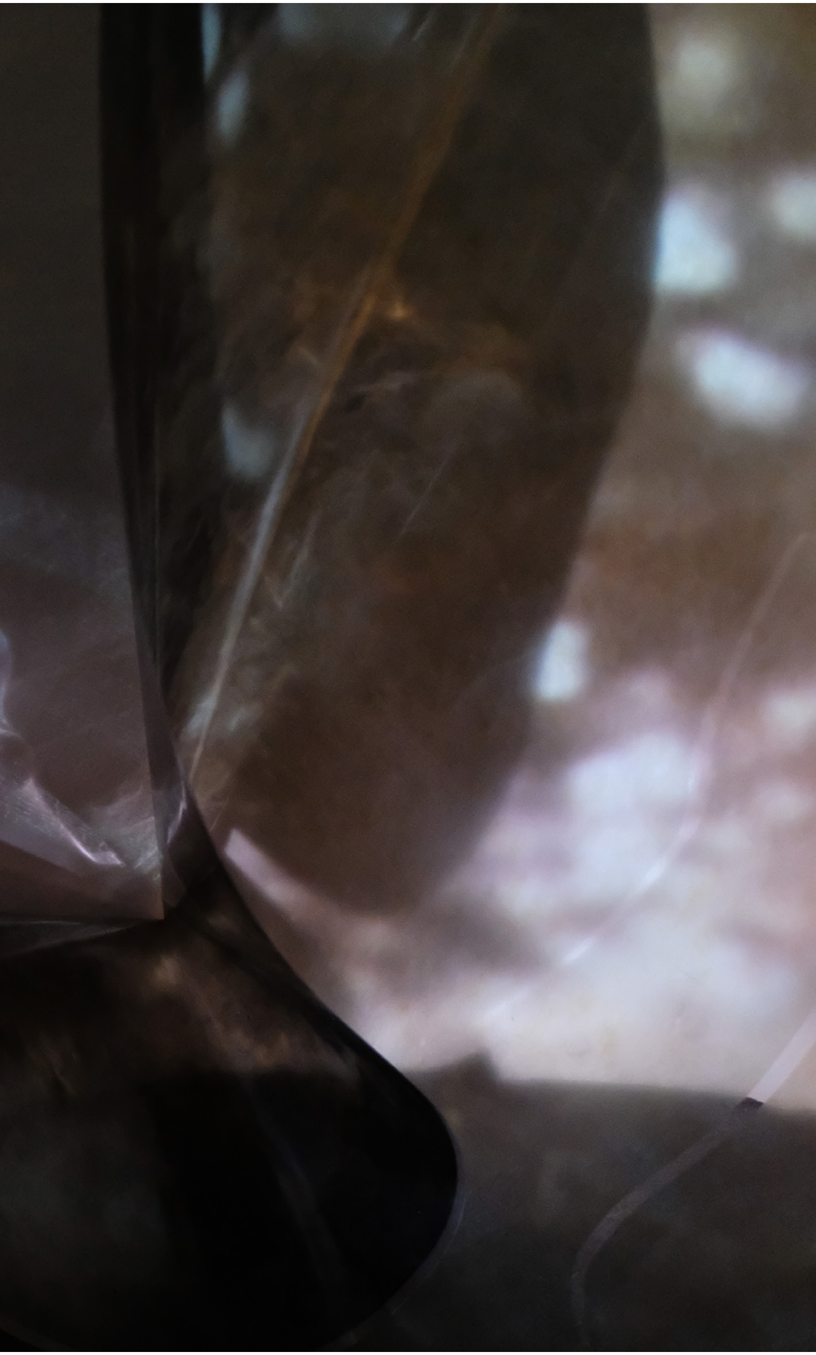
Step 10

Step 10 is a multimedia video installation consisting of engraved, partly mirrored PET-G sheets, acetate, vinyl fabric, and acrylic sheets. The video components are footage taken from nature. The original footage is collaged in a rectangular form to emphasize its digitalness. I have chosen elements of water, air, and soil as the base elements of my installation to avoid specific cultural references. I am trying to communicate a feeling of dissonance by playing with repetition, distortion(skew and reflection), material, and scale. The video, the acetate print, the laser-engraved PET-G sheets - plastic , and the curtains are all made from the same source images. I manipulated them through different materials, magnified, and shrunk them based on the medium and placement.

A single source of projection has created three different variations of the same image within this room. All three projected images - the big one on the two walls between the prints, the medium one on the opposite wall and the smallest one on the acrylic sheet mid-air are all from the same source of projection. The variations are made up of projections through laser-engraved plastic sheets, that are distorted with heat, and poured with silver nitrate in selected parts to create a reflective surface. All the plastic sheets are intentionally left visible because displaying the apparatus is equally important as the resulted spatial collage to me. I would like the viewers to see both the final image and how the original projection is distorted to help viewers understand the process and the end product. These plastic pieces refract light and create new moments in the installation that are interactive with the viewers to help bringing the viewers closer to the piece.

Enjoy.





How it all started

You are stuck in between. What are you feeling?

Let’s begin this thesis with a visualization practice. This is a scene that touched me deeply from The Dispossessed: An Ambiguous Utopia, a science fiction novel written by Ursula K. Le Guin. Imagine seeing this: “The shadows moved about him, but he sat unmoving as Anarres rose above the alien hills, at her full, mottled dun and bluish-white, lambent. The light of his world filled his empty hands”(90). Imagine being in an alien space while feeling the moonlight from your mother planet shining down on your palms. So close yet so far away. You are stuck in between. What are you feeling? Sad, nostalgic, being at two places at once… complicated?

Overall, I think this scene is transient and peaceful; it also captures the feeling of being in-between – being in two places at once, constantly feeling contradicted, and confused – qualities that I hope to present in my work. For me, being in between is like being stuck. Being raised in China and moving to the US at eighteen created a slit in my life, a slit in which I am stuck. The dissonance I experienced led to a feeling of being constantly in-between: between cultures, between Western and Eastern media perspectives, between physical and digital reality, and between the selves that I present in different scenarios.

Although my cultural experience has greatly informed my studio practice, I aim to eliminate cultural or identity references in my work. But why, you ask? To put it simply:

I do not want to be involved in identity politics. Let me explain this further: I would like to avoid being culturally tokenized. Once the viewer perceives the artist, they perceive the work differently, especially with non-western artists.

I have roughly categorized artworks that involve cultural contexts into four categories as seen below:

1. Artworks that are inspired by and realistically represent culture or history;

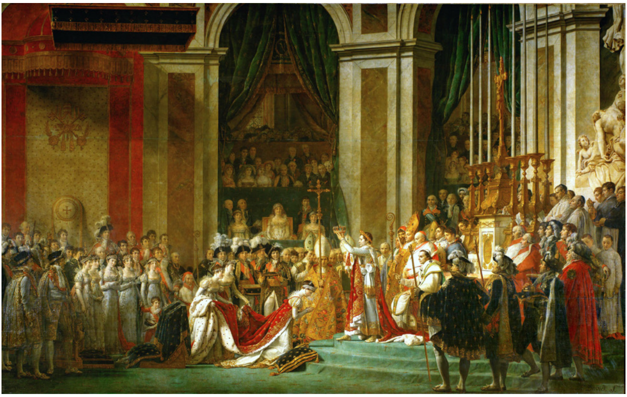
2. Artworks that are inspired by and involve cultural and historical context but discuss political topics stylistically;

3. Inspired by and involving cultural and historical context more abstractly and focusing more on the form and method of the work; and

4. Inspired by but does not involve the use of culture or historical indication.

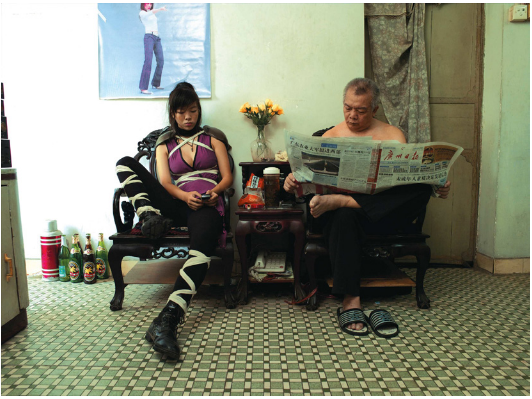
To further elaborate on this categorization, I have attached a scatter plot chart below, including artworks for each category on pages 40-41.

For category one, I have included a classic historical painting, *Coronation of Napoleon* painted in 1807 by Jacques-Louis David. This is a classical artwork that is inspired by and attempts to realistically represent historical events. The level of historicity is exceptionally high while the level of traction is close to zero – it could almost function as a historical picture, except it was painted – this put this painting in category one.



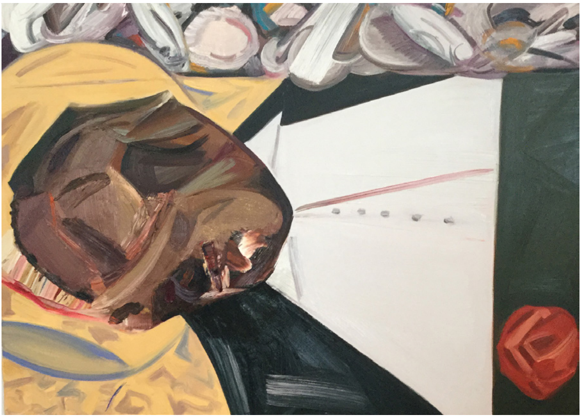
David, Jacques-Louis, “The Coronation of Napoleon,” oil on canvas, Louvre, Paris. 1807

For category two, I have included two pieces of artwork: Cao Fei's photography work, *A Ming at Home*, and Dana Schutz's *Open Casket*. These two works represent a spectrum that category two falls into. Cao Fei's photography looks realistic but the scenario is fake. Dana Schutz's painting is based on a historical event but the painting is stylistic. These two artists are talking about culture and historic content but in a more stylistic way.



Cao Fei, A Ming at Home (From Cosplayers Series),2004. Inkjet print, 75 x 100 cm

I would like to discuss the painting *Open Casket* a little further. When it was displayed at the Whitney Biennial in 2017, it instantly became a controversial topic because a white painter, Dana Schutz, painted a black cultural event, Emmett Till, a black 14-year-old boy who was lynched by two white men in Mississippi in 1955. In this case, the black cultural event was likely used as a token to put this painting on the map through controversy. Although the painter's intention might not be that, it is certainly perceived as such. In Dana Schutz's case, she is not even using her own identity, which made her case more controversial. Therefore I would like to discuss the usage of culture or historical context in general.



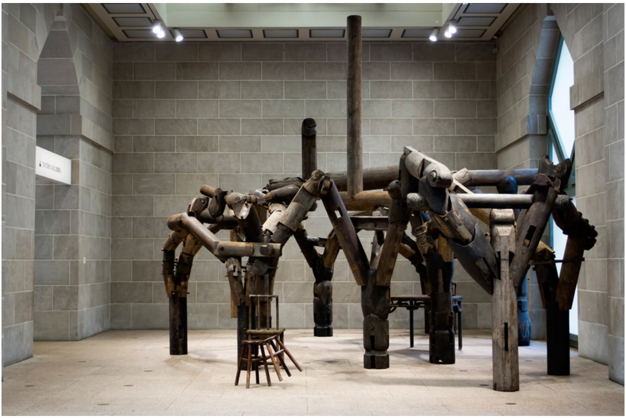
Dana Schutz, Open Casket, oil on canvas, 2016, on view at the Whitney Biennial 2017.

From my observation of the current art climate and my readings: work that celebrates identity or involves culture and politics is more easily recognized but limits the understanding of the viewers. Gordon Hall in his article “Why I Don’t Talk About ‘The Body’: A Polemic” (Hall, 2020) notes that

> When we parse human beings in this way within art institutional structures, we participate in a culture in which artists’ bodies are used as visual evidence of their demographic categories. Speaking in this way makes it possible for institutions to frame artists primarily in terms of their identities.

In this quote, Hall emphasizes that using identity politics in art practice limits the artists’ exploration and expression of their identities. I would like to extend this argument further – the usage of the cultural identity of any kind limits artists in the cultural context they have incorporated.

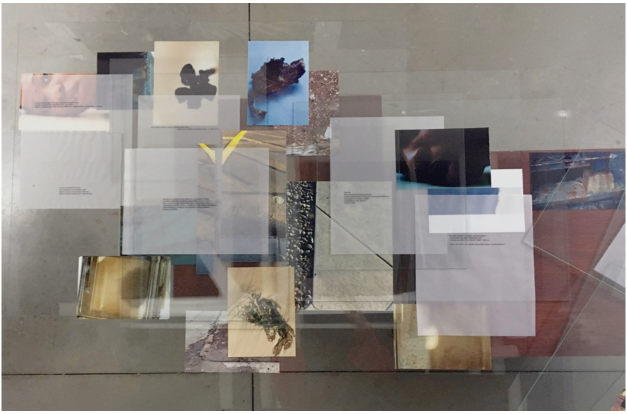
For category three, I have included Ai Wei Wei's *Fragments* and Charisse Pearlina Weston's *The Immaterial Imaginary of Rhythm Moistened Black Salt into Translucence*. Both works are highly abstracted but there are still visible elements of culture: Ai We Wei's usage of parts of beams and pillars from dismantled temples of the Qing Dynasty and Charisse Peralina Weston's usage of text related to black culture. The cultural element is still visible, it just takes a little digging.



Ai Weiwei, Fragments, 2005, Ironwood (tieli wood), table, chairs, parts of beams and pillars from dismantled temples of the Qing Dynasty (1644–1911), 196 9/10 × 334 3/5 × 275 3/5 in

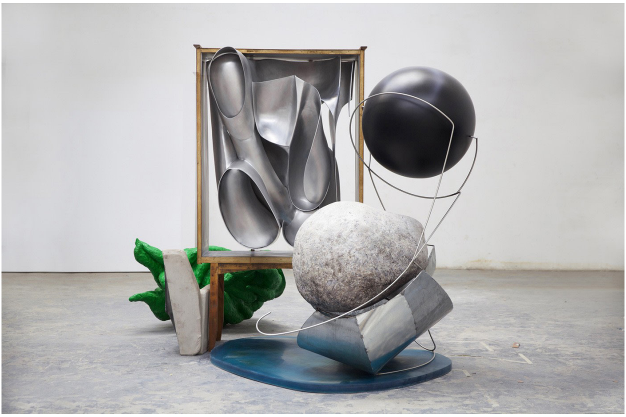
I was first struck by the sculptural aesthetic aspect of Weston's installation and sculpture works. As I communicated with her more about her practice through emails, I have come to understand that she is "not talking about making a beautiful art object; that [her] work functions in that regard is just a byproduct." Weston further explains that the abstraction and form used in her practice carry deeper meanings involving black culture and the struggle of black people, and emphasizes that she is "prioritizing making the form of the work and the methods used to produce it coincide with the conceptual proposition of the work."

Inspired by Weston's work and conversation, I would like to push my practice even further on the abstracted spectrum of artworks that involve culture and historical background by barely using any indication within my thesis project, which leads us to category four.



Charisse Pearlina Weston,The immaterial imaginary of rhythm moistened black salt into translucence. 2016, replacement frame glass, inkjet photographs, text on vellum, wood sculpture, dimensions variable

I have included *Devourment* by Liu Wei, a Chinese artist based in Beijing for category four. This sculpture piece consists of abstract and original forms connected by iron wires and wood frames. Although there is no indication of cultural or historical context, the title gives a base tone to the piece. The use of material reminds the viewers of industrialization but the overall message is obscure. What the viewers feel is very subjective and fluid – a mood, an emotion, a vibe, so to say. The high level of abstraction and extremely low level of historicity put this piece of work in category four. Although he works with no uniting stylistic tendency, the Saatchi Gallery finds a uniting theme of "a sentiment of excess, corruption, and aggression reflective of cultural anxiety."

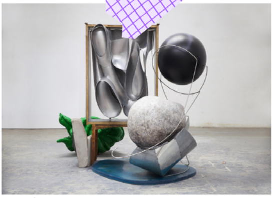


Liu Wei, Devourment, 2019, Aluminum plate, cement, wood, resin, and gypsum, 92.52 x 70.87 x 88.58 inches,Venice Biennale, Padigilone
Photo by Roberto Marossi

Could my work communicate the anxiety and struggle I go through as a person living between cultures without any cultural reference and context indication?

Ultimately, my thesis is discussing the use of culture and historical context in artworks. I care about the cultural aspect, but within the scope of this thesis, I am experimenting with creating work without clear visual or textual indications.

Abstraction


Liu Wei, Devourment, 2019
Aluminum plate, cement, wood, resin, and gypsum, 92.52 x 70.87 x 88.58 inches, Venice Biennale, Padigilone
Photo by Roberto Marossi

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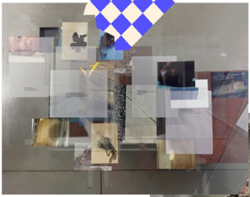
Charisse Pearlina Weston, The immaterial imaginary of rhythm moistened black salt into translucence. 2016, replacement frame glass, inkjet photographs, text on vellum, wood sculpture, dimensions variable

▩ category 1

▧ category 2

▦ category 3

▤ category 4

Cao Fei, A Ming at Ho
Series), 2004. Inkjet p

category 1: Artworks that are inspired by and realistically representing culture or history;
category 2: Artworks that are inspired by and involve cultural and historical context but discuss political topics but less realistically;
category 3: Inspired by and involving cultural and historical context in a more abstract way and focusing more on the form and method of the work;
category 4: Inspired by but does not/barely involve the use of culture or historical indication.

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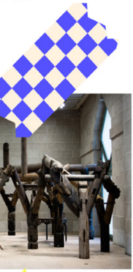

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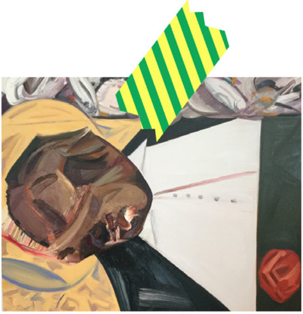
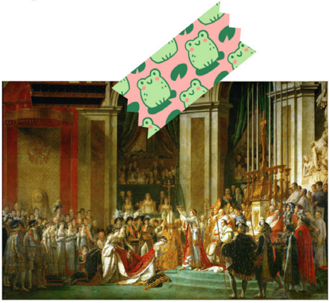


Dana Schutz, Open Casket, oil on canvas, 2016, on view at the Whitney Biennial 2017.



David, Jacques-Louis, "The Coronation of Napoleon," oil on canvas, Louvre, Paris. 1807

Historicity

Thoughts on My Practice

What I am trying to let the viewers experience in this piece is the feeling of dissonance. This feeling of dissonance, I believe, is common, and universal. We experience it when we receive food that does not match with advertising photos; we experience it when we read a book and watch the movie version of it; we experience it when we meet movie stars in real life. In a way, we are all living between our expectations and reality.

My works invoke perspective and the feeling of dissonance using room-scale installations. Within these human-scaled boxes, I condense my observations from different worlds - my past and present, physical and digital reality, and different perceptions – into digestible, immersive, and meditative experiences. Some examples of room-scaled installations that I have made are: Environmental Identity 2020, Sleeping in the Iron House, Dreaming of an Iron House 2021, and This World We Don't Live In 2022. The scale of the projects is a particularly important part because it allows the audience to enter the piece and experience a little separation from reality. Claire Bishop in "Viewers as Producers" (2006) notes that

> [..] the work of art should actively intervene in and provide a model for allowing viewers to be involved in the processes of production: 'this apparatus is better, the more consumers it is able to turn into producers - that is, the more readers or spectators into collaborators (11, Bishop).

In a way, my pieces are not complete without the audience’s participation -- physically or emotionally.

Elements of media and technology are perennials in my practice. They showed me a version of the world beyond my immediate environment, especially when I was younger, and inspired me to expand past what I learned from my upbringing. Western cartoons, TV shows, and movies painted a reality that is drastically different from where I was living. In China, spoken or not, under government control and beyond, there is a standard for everything. I felt boxed in, with no room to grow. I fled to the United States – with my expectations built from illegal copies of Western media that this is a new, free world – only to realize that it is a fancier, slightly bigger box with a different set of oppressive rules. In the United States, it is controlled by capitalism instead of by the government – everything revolves around money, efficiency, and social status… However, I want to stress that I am not trying to dissect the cultural, economical, or governmental differences between China and the US. Instead, it is the dissonance I experienced that I try to convey through my piece.

Connecting back to my previous argument that using cultural elements might limit viewers’ perspective on reading the piece, I am avoiding using demographic as a comfort zone for creating within this project. I would like to propose a challenge to myself to evoke feelings without using my identity. Hall also argues in the article that using identity politics as a methodology has multiple negative implications and effects:

> Firstly, it flattens the specifics of artists’ practices and their individual works, because when artwork is functioning as an example of a demographic type, it is usually not being taken seriously as worthy of critical investment
> […]
> Secondly, in many cases, these types of engagements do not actually reflect a lasting curatorial and financial investment

> in an artist’s practice, because these sorts of inclusions tend to be temporary and forward-facing, especially in the case of performance and other public programs.
> [...]
> Finally, from the point of view of a museum or a curator who is operating within this body-as-evidence-of difference rubric, artists-of-difference who do not make this difference publicly visible in their work are essentially useless, because they do not help create a moment of public visibility of inclusion.

Therefore, I understand the use of identity politics in my practice as a way to limit interpretations of my work to demographic categories and culturally specific contexts. Most importantly, I want the viewers to experience my piece, not analyze it. Precisely because I am aware of how emotional and impactful my stories are, I don’t want the viewers to feel something because they pity or empathize with my experiences.

Instead of thinking about the artist’s background story, the technology, the mechanism, or the creative motive behind the piece, I want the viewers to walk out of the piece thinking about themselves and their own experiences of dissonance. I want them to feel – in the purest form – through my piece. I want them to experience an intangible feeling and walk out of my piece feeling… complicated, finding it difficult to articulate the experience.

I have separated my thesis project into two parts, narrative prose, and physical installation which are independent of each other and will not be displayed together. The way this thesis is set up is very similar to how my nature posts work on social media: posting a sky picture that makes me feel sad, hoping people who are also saddened by it can come to ask me how I am doing. In the same way, I want to share my intimate side, and I hope that the feelings it evokes will resonate with my viewers.

Narrative prose is included in the thesis book, while the physical installation was displayed at the RISD 2023 Grad Show. The narrative prose consists of highly personal and sensitive true stories, which are included here as a supplement but are not necessarily required. The physical installation is entirely devoid of reference to personal experience or culturally specific symbols. Instead, it will consist of natural elements mostly because I use them as a way to project my feelings on social media, but also because it is universal enough for viewers to not associate them with culture or identity.

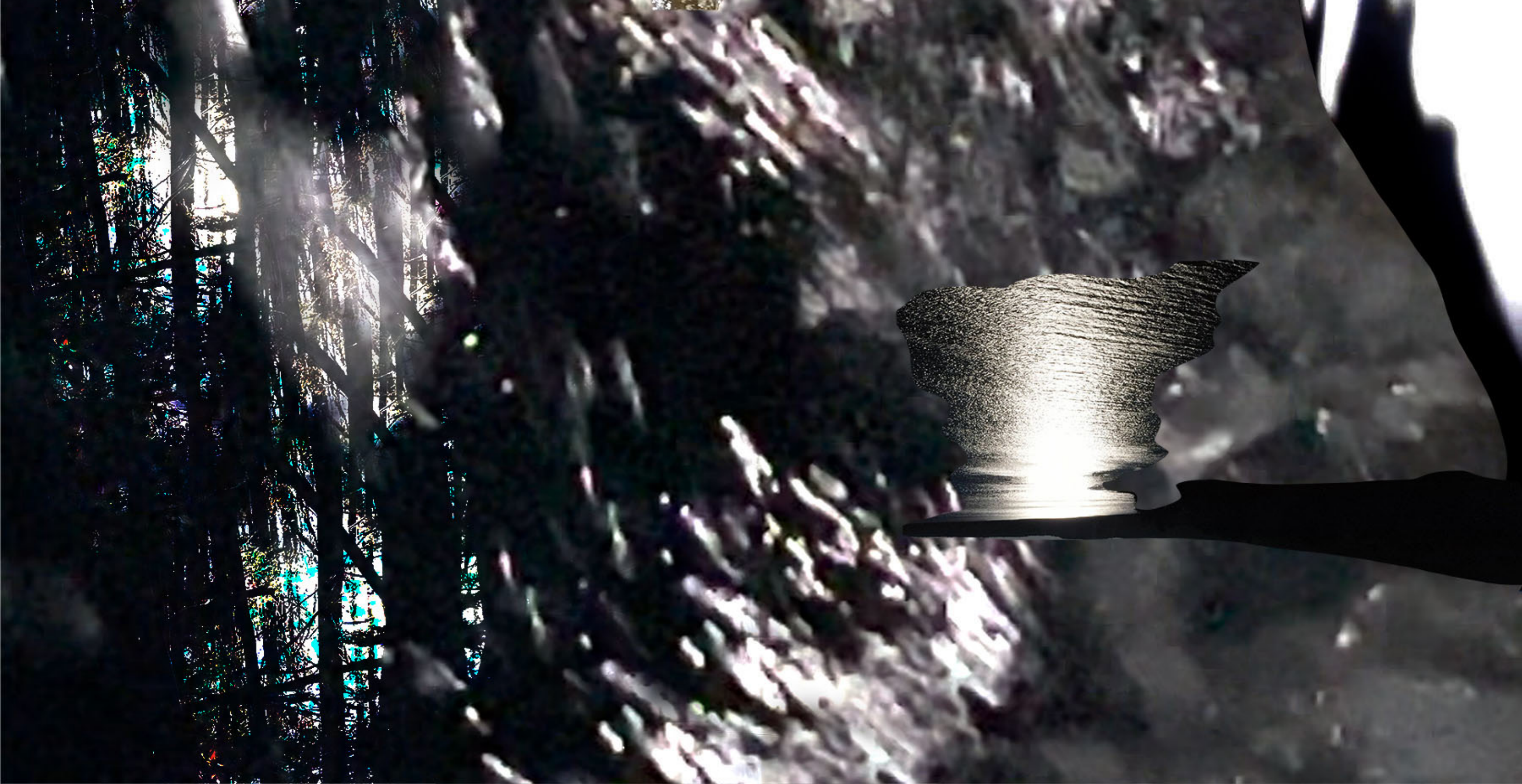
Lastly, this thesis was written as a thought process to guide readers through my thoughts and my practice. All claims written in this book are within the context of my personal practice.

Afterword

This thesis and my time during the master's program at Rhode Island School of Design (RISD) have been a true adventure for myself and my art practice.

Before my time at RISD, I was obsessed with representing facts or objects and weaving meaning into my practice to the point I no longer felt the emotion in my work, instead, only seeing and talking about the meaning, the facts, the method... During my time here, I am learning to re-trust my intuition and go back to my original interest in making images. Instead of creating work out of meanings, I am creating work based on feelings, which would hopefully transmit through my installation. I am a firm believer that art can transmit feelings and emotions. If you feel something, you don't have to read text or know the history to understand the mood.

If you are still reading, I want to first say thank you – for reading and participating. I would also like to say thank you to my thesis committee, Mark Cetlia, Leah Beeferman, and Fletcher Bach, for your feedback along the process. I would like to then say thank you to Shona Kitchen, our department head, and Stephen Cooke, our department technician. I would like to lastly say thank you to Prateek Shankar, Maxwell Fertik, Jeanette Consentini, Ozzy Abaddon and other friends that have helped me along the way.

To anyone that is reading this thesis, I am not sure I have found the answer to all the questions I have listed in the beginning, but I hope we get to enjoy this journey together regardless.