

2016 MFA Thesis Paper
die Schliche kennen

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MFA Thesis

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EIA

• Preface

In 1991, I was born in Shunde, Guangdong, China. My past 25 years, is not too complicated but also not so simple. I progressed a little bit everyday and that is my life. So far, there are three things that are bonding in my life: Languages, Programming and Art.

Born and raised in Guangdong, China, Cantonese is my mother language. Later I learned and used Mandarin, since primary school. When I was 6, English walked into my life and became my first foreign language. It gave me an opportunity to make contact with books, musics, and movies in English. I started to realize that languages broaden my eye view. Then I met my first foreign teacher. He is from Puerto Rico and I learned Spanish from him. It's been a few years since I first went to Paris but I still remember the taste of Crème Brûlée. Later I met my French teacher and began my journey in French. I always had a crush on symbols and totems so I tried to learn Arabic. My purpose to learn languages is straightforward. I want to know what other people think toward different specific objects or from which perspectives they see things. Languages open a new gateway to approach objects in order to know them more. To me, art is a language as well, a point of view for observation, a method for investigation, a way for self-expression.

Through the intense challenge of China's *University Entrance Exam*, I got admitted to Beijing Forestry University and majored in Digital Media Art. With a lot of learning and practicing in computer technology I got my license in Computer level 2 programming. Programming didn't delight me often but it indeed gave me a full development of logical thinking. The logic and analysis along with the algorithm and results are the main streams floating around programming, which stimulate the part of rational thinking in my brain. I considered the structures and results in problems because they make more sense to me. In the meantime, focusing on logic and order can make myself more organized and direct.

The connection between arts and myself began from a Chinese ink painting of a three-legged koala. It was my first painting. Under the encouragement of the teacher, I started keeping art as a practice. I enjoyed beautiful things and doodling on paper. I was not a formal art student but I invariably dreamed to do things in art at least for myself.

I couldn't say that I know a lot but I admit that I have learned a lot. In each field of knowledge, the person who "knows the ropes" (die Schliche kennen) is what I am eager to become, and I will try my best to become one with that knowledge base.

In 2014, I came to Alfred University to start a true career in arts. As a person with an engineering background, I am yearning to find answers in arts with a mind occupied by rational thoughts. People who "know the ropes" can always fully understand the

meaning of the things that they are doing and how to do them well, not only in art but also in their journey of life. I don't think of art as a school subject; it is a mirror, from which various aspects of knowledge as well as different mental conditions inside us will be reflected in different angles. Art is like a mask, which is to reveal or hide our inner personalities. I am eager to find out the myths of arts and try to be a person who understands my place in the arts.

• Introduction

I'm a person who focuses on materials. Tangible objects have always appealed to me. Therefore, in a lot of my art works I'm yearning to project my thoughts and opinions on specific objects, let the viewers touch them, be engaged with them, and feel the existence of my concepts. Being a computer engineering students in the Forestry University I shared little in common with the other science students. Besides living in the virtual world I am deeply engaged with trees and plants in my real world. I bond with the natural world. When it came to my final project in college, I developed a plant system based on QR Codes with a website as the foundation. The comprehension of the virtual world as well as the usage of programming languages, assisted me in finishing this project. I put a greater concern on the real tangible or physical world (natural world and human society), and tried to help people obtain greater understanding about their surrounding environments. I transformed the huge plants database into a website form so people can just use their cellphones to scan a QR code on the tree labels in parks and other public areas to get access to information about individual specimens and

species. In this way people can communicate with plants subjectively and promote the information they learn to many others.

It was the day I arrived in NYSCC at Alfred University that my true art career started. During these two years I placed more of my focus on myself in art thinking and exploring. I was looking for different media that were physical, material, and tangible. Through this artist books become one of my main research subjects, including the bookbinding methods and the structures of them.

/ Why I choose Artist Books as the form of my art exploration? */*

With my botany background, I'm a person that has great enthusiasm of the natural world. My interests in plants take up a huge part of my life. Bookstores are like the jungle in a concrete society and books can be understood as part of the trees that people can easily reach in city life. Books are amazing as they are the bridge between the natural world and subjective human culture. Books are a way that we can transmit our thoughts and knowledge to each other. Because books are real in weight and touchable, they transform the immaterial forms of thoughts and knowledge into tangible forms to be stored and passed on. Furthermore, different book binding styles also provide different experiences. From ancient scrolls to modern page-turning books the design is sapiential. I focus on materiality as well as quality, and by turning pages of the physical books I can feel them. Additionally, the text and image content arranged in an orderly design, provides both a mentally and visually appealing aesthetic.

/* Connecting Artist Books making with my art practice. */

The development of books undoubtedly has brought about many changes to human civilization. I conducted research on Chinese book binding history and made efforts on incorporating this spirit into my artist book creations. Viewing from the appearance and development of Oracle Bone Scripts (Fig.1), it's obvious that people started to focus on recording and transmitting their thoughts and experiences in these early book forms. At that period of time Oracle Bone Scripts were used only by some specific groups of people such as fortunetellers or augurs, and were not invented for a greater circulation. From my research direction of bookmaking and bookbinding, I focused on how knowledge and culture circulation pushed the development of bookmaking. Obviously the awkward sizes and weights of the bone were a great obstacle for people to carry so a change was made to bamboo/wooden slips (Fig.2). People carved characters on the slips and bound them together with strings. These slips were durable but not also easy for the average person to carry and read and also had the disadvantage of not being able to be modified. Therefore, the slips evolved into silk/cloth and then later greater advanced with the invention papermaking. The invention of paper also provided an excellent material for the creation of bounded books. Methods of bookbinding have changed over the years from scroll binding, fold binding, butterfly binding, more mature stab binding, and now paperback and hardcovers. These all show the ingenuity of artists/craftsman in developing book binding and this passion of it's capabilities has caused me to pursue bookmaking into my working artistic practice.



Fig.1 Oracle Bone Scripts

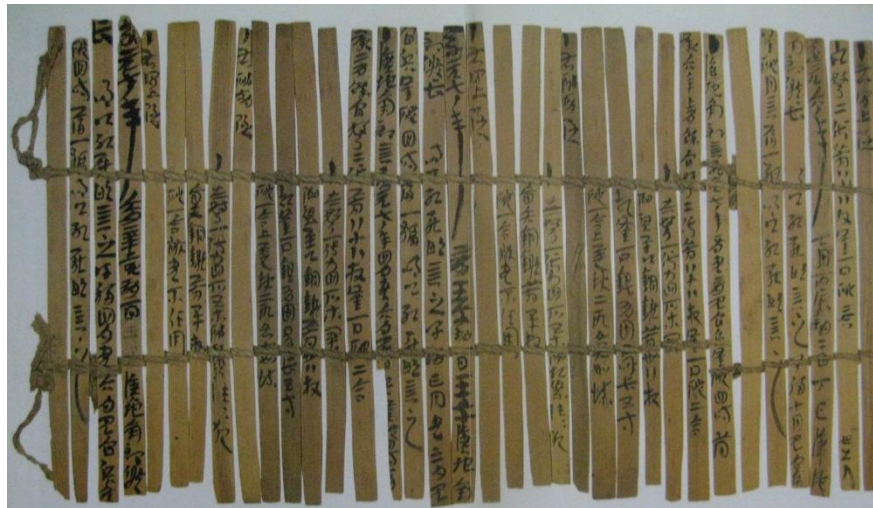


Fig. 2 Wooden slips

In my first book *No Exit* (Fig.3), I just used a hardcover design. I explored using the bookbinding machine to glue my book together with a paper cover, then applied a handmade hard cover and lastly added the color printed dust jacket. This common, modern but simple and beautiful way of bookbinding actually matches the content of my book. The polaroid photos with simple layout look consistent with the simple design of the book's binding.



Fig. 3 No Exit artist book

Stab binding is used in my *Fish Book* (Fig.4). No glue is used in the process and silk thread is used in the traditional manner that makes the book so elegant. The traditional Chinese bookbinding method enhances the form and concept of this traditional book which includes different species of eating fish from ancient Chinese times and still found in markets today. I chose this method to match the historical nature of the content. Additionally, this style of stab binding is also dealing with mathematics and engineering, which is an extension of topology. The whole process employs calculation, permutation, combination, and algorithms. This transpires through the outcome of artistic and rational thinking.

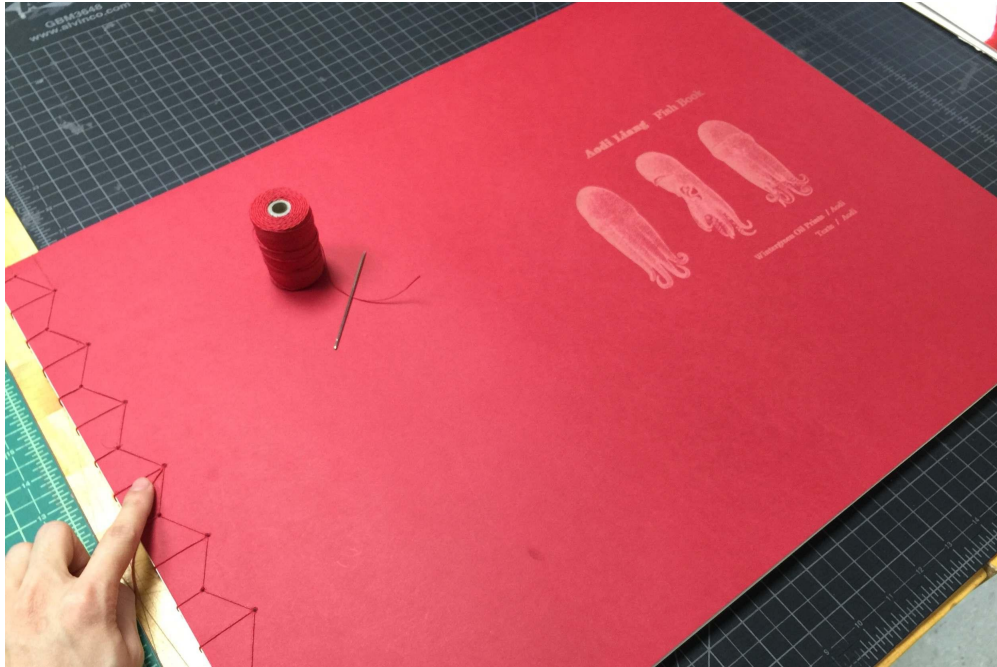


Fig. 4 *Fish Book* artist book

The book called *Magenta Corner Societies* (Fig.5) utilizes a post binding method to bind it. This way of binding is the combination of traditional and modern binding. Drilling holes through the book in a somewhat similar method to stab binding, then binding posts are used instead of silk thread to hold the book together. This method allows me to use heavy book board to make beautiful covers and make it more physical and substantial for this large format book. This clean but fabulous binding gives more aesthetic space for my digital prints of *Magenta Corners*. Additionally, the post is better suited for “folio” size books of this larger scale. (Further description on chapter “Work in thesis show”)



Fig. 5 *Magenta Corner Societies* artist book

For my book *Magenta Symmetric • Portland* (Fig.6), I use paper cover. I cut of the size to a handy one so the paperback design can make it more portable. A more complex design is applied to the paper cover using a laser engraver for an elegant effect.



Fig. 6 *Magenta Symmetric • Portland* artist book

Another form of binding was used in the book *Re-performance I : Schizophrenia* (Fig.7). This time I tried hand sewn bookbinding technique. This method is to sew the different

signatures together so that it allows for a more complex arrangement of the book's pages. Contents required a pagination technique for the layout before they are printed, thus the need to calculate and mark the page numbers before sewing them together. This technique is complicated but can have a different kind of elegance. It's good to use for books that require a specific design and is often used for commercial publications.



Fig. 7 *Re-performance I : Schizophrenia* artist book

Nowadays with the rapid development of technology and the internet, people use the internet for information and knowledge circulation. These changes happen to transform bookmaking as well. There are many websites that help people make/publish physical and electronic books. Instead of the demise of the printed book as many had predicted it is experiencing a resurgence!

In the book *From Nothing to Nothing* (Fig.8), I explore the online printing/publishing books. After finishing my design for the book, I submitted the file to an online company

called “*Blurb*” to have it printed and bound. Taking advantages of the Internet makes bookmaking more easy and designing more productive. I received a very well made copy of the book that allows circulation to a greater audience.



Fig.8 *Re-performance II : From nothing to nothing* artist book

This artist book projects allowed for exploring numerous methods of creating books, but also conceptual ideas of what content can be explored through the linkage of ideas, resources and visual content.

/ Considering natural worlds */*

As I mentioned above, I'm a person who focuses more on materials; therefore, material apparatus and approaches are adopted in many of the ways I create my artwork. In the last two years I've been using the laser engraver, digital cameras and a microscope in my working practice. I called them collecting apparatuses because the equipment used

became an extension of my body, by helping me observe and collect the elements and prepare them for production in projects. These objects provided me ways to collect resources not only for my bookmaking but other art forms that I'm interested in, such as printmaking, video and video installations.

As a person who experienced city life for more than 20 years, staying in Alfred was new to me. I have enjoyed living in upstate New York surrounding by all the forests and water. Being in this largely wooded area sparked my curiosity and excitement, even though I stayed at Beijing Forestry University in China and having a background in Botany. Accordingly, I started my artistic practice based on the natural world. My first series that I created were digital print panoramas (Fig 9). These were made with cameras and computer software. I studied light and space within forests, capturing different light sources in different periods of time that I experienced in the forests, using the form of panoramas to magnify the feeling of the mystery of the spaces, allowing people to immerse themselves into the circumstances which were created.



Fig 9. *Foster lake panoramas*

After the further study of Alfred's natural world, I found a greater passion for the understanding of nature and methods of presenting different aspects of it in various

perspectives. In the print series *Moons on Trees* (Fig.10) the goal was to express the combination of personal emotions through nature during certain times of day at specific places. These images express feelings of longing and nostalgia and how the natural world can influence one's sense of being in one of these forested spaces. Along with haunting figures of empty winter tree branches, mandala images are presented as the symbol of a moon in each image of this series. They also represent a form of energy. Laser engraving gave a special characteristic to the symbols that were cut into a layer of the paper making it translucent, allowing a light to illuminate it in a way that made it appear to glow on the print. That is the most intriguing part of the whole art piece. (Further description on chapter "Work in thesis show")



Fig 10. *Moons on Trees*

Later, I started focusing more on the pattern and the materiality of wood. With the use of the laser engraver I expanded the boundaries of traditional printmaking. The next series I created is simply called *Untitled* (Fig.11) which I think of as being an installation. The wood's grain shows its trace of life, as well as order and chaos of the natural world. I

laser cut the tree figures onto the wood covered by tape to convey the concept of transformation, that is, the tree figures onto a tree itself.



Fig 11. *Untitled - Red*

/ Connections between humans societies and natural worlds */*

During my two years of study in America, I've been to a lot of places which influenced my working art practice. I paid visits to different cities in the east and west, such as New York City, Pittsburgh, Cleveland, Los Angeles, San Francisco, Las Vegas, Miami, Tampa, Orlando Portland and so on. It is the differences compared to Alfred that makes me think about what attracts my attentions to cities. Recently, I made an art piece called "*Magenta Corner Societies*" with a series of prints and an artist book with these images. The idea came from corner photos of crossroads in different cities. For me, these corners are like stages for playing societies with a group of people who are producing stories and chances. The people who walk past the corner don't know whom they will encounter or what will happen to them; it's all about dramatic and mysterious chances. As a witness across from the corner, I documented these stories to present in this project. The color magenta expresses the drama of the places and lets people

experience my point of view from my own reality. This work is presented in digital prints and an artist book so that people can feel it with their own hands, exaggerating the materiality of the artwork itself. From the macro viewpoint, human societies are part of nature as well, these works allow viewers to develop a new comprehension of this nature.

Then I started exploring microscope as a way to create my artwork. During my exploration I realized some similarities between aspects of these human cities and the micro world I was rediscovering.

In my series *Re-performance*, I used a microscope to capture micro images on feathers and cells of different creatures. Then I edited the footage to make videos pieces, I also used some photos for printmaking projects, and even made some into artist books. From my point of view, cells from animals and plants are huge societies too. There are different parts with operating functions and that can develop into different body parts of creatures according to a set program. Every cell connects and communicates with each other and to allow possibilities to occur. These share similarities with cities.

Besides printmaking and bookmaking, I also use other art forms such as videos and video installations to express my concepts. It's known that videos as an art form can give people the most direct feeling of time. It is based on time, and takes advantage of the persistence of vision in the human eye to create moving images, giving the feeling and impact from the experience. As for me, the importance of video to my art practice

comes from the way the characterization of narration and re-expression reveals itself. I use my videos to convey transformations such as the transformation in colors or shapes. With the transformation I re-combine my materials and some text to narrate a highly poetic story. When I watch a video, I see one frame after another more than a continuous vision, so I prefer obvious transformation and dramatic scenes in video arts. This is my comprehension of video arts.

In the video part of my work *Re-performance*, I edited the footage that I took from the microscope and made the videos look like a puppet show. The first video *Re-performance I : Schizophrenia*, included many micro figures of the feathers that are used mixed with texts in different languages. The video gives narratives of my comprehension of dreams and reality. It's the monologue of a person with schizophrenia who is intoxicated with dreams and confused with realities. The whole video has vivid colors and sounds which come from a decayed cassette tape, building an atmosphere where people can express their own experience of dreams. (Further description on chapter "Work in thesis show"). In the second video "*Re-performance II : From Nothing to Nothing*", I combine animal and plant cells together. The video depicts a journey of life, as well as journey of emotions and love. The text in the video is the poem I wrote for my French class, which is about the understanding of life. Furthermore, the reason why I choose the title *Re-performance*, comes from the idea of puppet shows and Chinese shadow opera. When the puppets perform in the show, they're actually manipulated by the puppeteers and the puppets themselves are just the characters of re-performance. It's similar to what I do with the objects under the microscope. They

become the puppets of my show. I give the viewer the hallucination of them performing themselves. (Further description on chapter “Work in thesis show”)

/* Connection, Communication and Transformation */

“The Fourier transform of a function of time itself is a complex-valued function of frequency, whose absolute value represents the amount of that frequency present in the original function, and whose complex argument is the phase offset of the basic sinusoid in that frequency.”¹

From the perspective of mathematics, every activity that seemed out-of-order can be treated as the composition of a series of sine waves; this makes me think that everything is programmed and connected, and about their connection, communication and transformation.

In Marxism, the universal connection is fundamental in Dialectical Materialism. Nothing in the world stands by itself. Every object is a link in an endless chain and is thus connected with all the other links. The connection with each other is absolute and objective, so the independence is relative, we are a single whole with infinite connections. Whereas, Jung presented a theory of synchronicity: an acausal connecting principle, making people have more and more awareness of the unexpected and unexplained connections in world. In my art practice, I discover the inner connection

¹ "Fourier Transform." Wikipedia. Accessed May 02, 2016.
https://en.wikipedia.org/wiki/Fourier_transform.

between me and myself, the external connection between me and outside environments and the higher connection in mental and non-material world. Furthermore, I conduct communications between these connections to revisit the world in art practice.

Through this communication, transformation is inevitable. Energy cannot be generated and disappear for no reason; it just transfers from one object to another in different forms. The same thing happens between us and the world. When we recognize the connection, we are starting to transform. “Processes continue in most of them: chemical reactions, fermentation, color changes, decay, drying up. Everything is in a state of change.”² In my piece *“Ink dance”* (Fig.12), I studied the connection between order and chaos. I present the transformation of order and chaos with the ink drops falling from a height into the water. The drops are released every two seconds orderly but become random after entering the water. It’s not only the transformation of order and chaos, but also the transformation of the energy inside each ink drop to the water.



Fig 12. *Ink Dancing* 2014 Projection Installation

² Beuys, Joseph, Volker Harlan, Matthew Barton, and Shelley Sacks. *What Is Art?: Conversation with Joseph Beuys*. London: Clairview Books, 2004.

The transformation also happens in the art forms I use in my art practice, such as the transformation between my videos art and bookmaking, etc.

/ Emotional Feeling and Rational Thinking */*

As a person with an engineering background, my way of thinking is rational most of the time. I need logic when I do things and I'm eager to look for answers to every question. After I travel in the world of art, I found out that there're no answers to art, art itself is the answer. Therefore, I place my rational thinking into the process of my art practice.

The application of logic and re-definition of science terms are what I apply into my art. In my work *"Moons on Trees"*, geometric symbols and the concept of conservation and transformation in energy are being concerned and expressed by using printmaking as an art form. Then, in my work *"Ink Dance"*, I dropped the ink regularly into the water and recorded the unpredictable patterns shown when the ink got into the water. The images and videos are so beautiful that they also express the relationship between logic and chaos. Further, my study towards natural world and creatures are my passion in sciences and rational analysis. The study towards the frequency of Fourier that I mentioned above also led me to the thinking of the connections and chances, planning and coincidence in the world and then apply in my art career.

My artwork is part of my emotional feeling and I enjoy using the emotional feeling to represent my rational thinking and I start understanding my mind and try to live together with emotional feeling and rational thinking.

• Works in Thesis Show

1. ***“Re-performance II : From Nothing to Nothing”***

In the work *"Re-performance II: From Nothing to Nothing"*, an analogy is created between cells and human beings, carving a person's experience from nothing to nothing, which is about a journey of the cell in the micro world, a journey about generation, cell division, a series of individualization then becoming an entity. After the physical experience----growing-up, mature, decay-----and the mental experience----innocence and recklessness, regret and rethink, a man vanishes from the world. The texts in the video are from the poem I wrote in the early time when I started learning French.

2. ***Artist Book of “Re-performance II : From Nothing to Nothing”***

When I captured the frames of the video, I experienced different meanings by watching and re-arranging them in a book form. The physical quality of the book allows people focus more on the texts and how the story is presented with the images.

This book also makes connection of my experiences with the Internet and electronic world. I explored online bookmaking and also experienced E-books. We can feel the influence of technology as well as the rapid speed of idea circulation.

3. ***“Moons on Trees”***

To me, natural entities are conscious; logic and order are revealed among them. A self-centered way in understanding the natural world allows me to present my thought to viewers. The intention of making *“Moons on Trees”*, at first, is from a sense of impression, the one that shares similarities with my memories and my feeling of nostalgia. This is my emotional way of thinking. When logic takes the lead in my mind, the way energy floating within the natural world attracts me. According to the first law of thermodynamics, in a close system, energy is always floating, the change in the internal energy is equal to the amount of heat supplied to the system. Trees will wither by the end of autumn with parts of the energy stored inside themselves, releasing the rest back to the natural system till the next time to awake. The figures of the moons are my symbols towards the natural world. They are the sources of energy. When I display my prints, I put lights behind them and let lights go through the symbols to address the ideas of energy absorbing and releasing. That's also my study of experimental printmaking with the practice on machines and sculptural concepts.

4. ***“Boxes”***

The box-shaped elements, which appear in our daily life, are the topic of this series of prints. The shape of the box is the affinity shared between items while the social roles they have that are different. They use distinctive colors to guide the behavior of people, influence people's impression and make people react variously towards the objects. For

example, the boxes of fire extinguishers are red, they appear everywhere with people ignoring them. When there's an emergency the red will expand then fully cover people's vision, people will notice them and let them perform their role. Same as the exits signs and the different color garbage bins, even the plastic boxes that collecting used coke bottles. All the objects are expanding their roles with their unique colors under certain circumstances. What they look like from the outside is just the bodies to carry on their roles, their color outfits are their true meaning.

When I was doing this project, logically I made observations on how colors work on people's eyes and how colors affect people's behavior, and simultaneously doing research on how colors affect other animals. In the book *"A foray into the worlds of animals and humans with a theory of meaning"*, it makes comparison on humans and animals in different behaviors such as seeing objects and hearing sounds. I start to thinking how powerful, in the same time, how weak humans are, and emotionally show more respect to life and the world.

The prints are made with solid color printing on watercolor papers and laser engraving on top of them with the shapes of the objects.

5. ***"Fish Book"***

I started to do research on book project and made this first hand bound book. I used the Chinese traditional bookbinding method to give my book an antique characteristic. With the content about Chinese eating fish, it is quite coherent with the binding.

In the book, each Chinese or Japanese Characters with the “魚” (fish) radical represents one kind of fish. The whole piece presents a topic about a well-known saying, *"give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime"*. This is the collective wisdom and indispensable experience of the people who make their living by the rivers or the seas. The stab binding method also shows the wisdom of how people applied math in ancient times.

The whole book is made of prints with a wintergreen oil transfer technology.

6. “Magenta Corner Societies”

During 2015-2016 journeys were made to the east and west coasts of America, including, New York City, Las Vegas NV, Buffalo NY, Rochester NY, Wellsville NY, where photographs were taken at places along the way. The urgency of people's activities in the cities attracted me and caused me to focus more on the arrangements of their passages as they traversed their communities. Cities are often organized and arranged in horizontal and vertical roads dividing the cities into crossroads that help to structure the inhabitants' lives. Street corners appear inevitably dynamic with the interlacing of the confluence of two roads. To me, corners are societies, they can represent a special group of people allowing for the generation of stories; stories about encountering, reunion, departure, missing, chasing, prosperity, decay, and so on.

I started to use cameras to record the fragments of stories, but the memories from photos are no longer real for me. From the day the camera was invented, we have become too reliant on photos. Photos held in our hands were kept as true memories. There is decay in their colors with their mistakes becoming parts of our memories. My street corners are magenta. They are my memories. They will allow people to believe in me, even when there are unanswerable questions between us. You can never experience my experiences; my dependence of the photos is selfish. Perhaps one will realize that the photos are altered intentionally, but which ones tell the real truth?

7. Artist book of “*Magenta Corner Societies*”

This book is made with prints from “Magenta Corner Societies” and bound with a post binding method. This way of binding holds the book firmly and looks clean and elegant. The whole book is handmade with a hardcover with prints on heavy “*silk coat*” cover paper. I engraved the title on the cover cloth with the laser engraver.

8. “*Re-performance I : Schizophrenia*”

Re-performance is relevant to my art approach. In my point of view, re-performance is my interference in the movement of the subjects, with the existence of myself. An unique form of performance was created to show an appreciators difference dimensions of worlds. This form of performance shares similarities with puppet shows. Children show interests in the puppet shows because of the joys provided by the performances

of the puppets. In fact, the puppeteers are the ones in control of the show, they are re-performing. The external interference made by the puppeteers shows viewers a new dimension, in which the puppets can perform like human beings. The micro apparatus becomes the stage of my manipulations to the objects underneath it. They are the media of my re-performance. They are telling the stories of mine and the series of movements are the extension of my body and my consciousness.

In the work *"Re-performance I: Schizophrenia"*, attempts are being made to build up a specific atmosphere with colors and sounds, to arouse the sympathy of the view and my memories. This video tells a story about being in dreams, memories and realities. We failed to comprehend the words, we get confused with time and space, logic is no longer useful. Feelings and emotions are the only things that are left. Could we really be awake? I have lots of experience in learning languages and in some ways I can know more and more about different stories that happened or are happening, that's how I get close to reality. I use different languages to make the story in the video because that's how I see my whole world.

9. ***"Extraembryonic"***

These prints are inspired by my extraembryonic membrane cell material collection of abnormal baby chicks. The extraembryonic membranes will derive into different parts of our body, are the beginning of all possibilities. If you just look at one single cell, you will have no idea it's the cell that comes from an abnormal chick. The cell contains the

whole package of codes in vital activities. Abnormality will occur with just a subtle error in the combination. This comparison of microscopic and macroscopic, beginning and end, conducts a thinking of individuals and collective world as well as a thinking about sensations above the world which is beyond our consciousness. The symbols etched on the prints represent all the possibilities of lives.

10. “*Magenta Symmetric • Portland*”

This piece of work includes digital prints and an artist book. It follows the concept in “*Magenta Corner Societies*”. Recently I explored the city of Portland, Oregon, and found out the city itself is a story. The whole city is symmetrical according to the river, but the urban forms are totally different. It is more metropolitan on the westside while more neighborhoods with interesting shops on the eastside. As a symmetrical city, this parallel life describes my feeling towards Portland and the corners from the west and east sides each tell stories about parallel lifestyles.

10. “*Untitled*”

I experimented with the extension and expansion of the notions of printmaking. In this series of prints, I covered the wooden blocks with color tape; after laser engraving the tree patterns on them, I peeled off the tape and left the shape on the wood blocks. The trees were “printed” on the “woods” (trees). It shows the concept of one self-transforming back to oneself. This is one of the way that energy flows.

11. Artist book “*No Exit*”

This book is about studying of a French play “*No Exit*” by Jean-Paul Sartre. I collected exit signs in different places and printed them as instant photos. Then I scanned them and reprinted them on the paper. To me, exit and entrance are the same thing, you exit from a place means you enter into a new dimension. That’s how I understand “*No Exit*” and also I quoted from the play “Hell is other people, get along with each other”, this is the reality of our life and society. We engage with people and things everyday and we cannot exit from those. So, we get along with what and whom we have to deal with.

I also played with the concept of transformation – between digital and physical. I took digital photos and printed out as traditional photos then scanned then back to digital. This way it gives the original photos more meaning about it’s processing.

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Mandatory Technical Thesis Proposal

Name : **Aodi Liang**

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Division : **EIA**

Space : **Turner Gallery 2nd Floor**

Date of Exhibition Opening : **April 30th**

Type of Work : **Videos, Prints, Installation, Books**

Detailed Description of Work :

1. ***“Re-performance II : From Nothing to Nothing”***

Place	Turner Gallery 2nd floor - the Immersive Gallery front wall
Type of Work	1920*1080p HD Video Projection
Size	Full front wall size
Install	Projector mount on the Ceiling

Equipment	1 short throw projector
	1 Mac Mini
	HDMI Cables / Power Cords

Technical Support	Electronic Microscope	Biology Slices (Not in the show)
	Adobe Premiere CS6	
	Adobe Photoshop CS6	

2. ***“Artist Book : Re-performance II : From Nothing to Nothing”***

Place	Turner Gallery 2nd floor - outside the Immersive Gallery on steel pedestal
Type of Work	Book Making
Size	11 x 13 inch
Install	Display on steel pedestal with black cloth

Equipment	Steel pedestal
	Spotlight
	Black cloth

Technical Support	Video frames	Adobe Illustrator CS6
	Adobe InDesign CS6	
	Adobe Photoshop CS6	

3. ***“Moons on Trees”***

Place	Turner Gallery 2nd floor - Position 1
Type of Work	Prints with frames
Size	7 Prints 18 x 24 inch with 7 LED lights
Install	Hang from the Ceiling

Equipment	Shelf brackets
	Strings
	LED lights

Technical Support	Canon 5D Mark II	Laser cutter
	Adobe Illustrator CS6	Canon Printer with Watercolor Paper
	Adobe Photoshop CS6	

4. ***“Boxes”***

Place	Turner Gallery 2nd floor - Position 2
Type of Work	Prints
Size	8 Prints 18 x 24 inch
Install	32 Magnets and Screws

Equipment	32 Magnets and Screws
	Screw Driver / Drills
	Spotlight

Technical Support	Fuji X-Pro1	Laser cutter
	Adobe Illustrator CS6	Canon Printer with Watercolor Paper
	Adobe Photoshop CS6	

5. ***"Fish Book"***

Place	Turner Gallery 2nd floor - Position 3
Type of Work	Prints Installation
	Book
Size	1 Prints with red board, 20 x 36 inch
	1x18 x 24inch Book
Install	Print : 4 Screws on Wall with magnets
	1 Show table

Equipment	4 Screws, 4 Magnets (quarter inch)
	Screw Driver / Drills
	1 Show table
	Gloves

Technical Support	Toshiba Inkjet Printer	Laser cutter
	Adobe Illustrator CS6	Stab binding tools
	Adobe Photoshop CS6	

6. ***"Magenta Corner Societies"***

Place	Turner Gallery 2nd floor - Position 4 A
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Type of Work	Prints with white frames
	Book (post binding)
Size	6 Prints with Frames 18 x 24inch
	14 x 22 inch Book with Hard Cover
Install	Prints on Wall
	1 Show table

Equipment	Pushpins
	1 Show table
	Gloves
	White frams

Technical Support	Fuji X-Pro1	Canon Printer with Watercolor Paper
	Adobe Illustrator CS6	Book binder
	Adobe Photoshop CS6	Bookbinding screws and tools

7. “Magenta Symmetric • Portland”

Place	Turner Gallery 2nd floor - Position 4 B
Type of Work	Digital Prints
	Book
Size	18 Prints 18 x 24 inch
	7 x 12 inch Book
Install	Print on Wall
	1 Pedestal with black cloth

Equipment	Flat head pushpins with magnets
	1 Big Pedestal with black cloth
	Gloves

Technical Support	Fuji X-Pro1	Canon Printer with Watercolor Paper
	Adobe Illustrator CS6	Book binder
	Adobe Photoshop CS6	

8. “*Extraembryonic*”

Place	Turner Gallery 2nd Floor - Position 5
Type of Work	Prints with Frames
Size	5 x 18 x 24 inch
Install	Pushpins and hang on wall

Equipment	Pushpins
	White frames

Technical Support	Microscope
	Adobe Illustrator CS6
	Adobe Photoshop CS6

9. “*Re-performance I : Schizophrenia*”

Place	Turner Gallery 2nd floor - Position 6
Type of Work	1920*1080p HD Video in Loop
Size	HD TV
Install	TV mount on wall with Media Player

Equipment	1 TV
	1 Media Player
	Several Headphones
	1 Headphones stand

Technical	Electronic Microscope	Real Feathers
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Support	Adobe Premiere CS6	Adobe Audition CS6
	Adobe Photoshop CS6	Tape Recorder

10. “Untitled”

Place	Turner Gallery 1st floor - (First floor the wall on the right)
Type of Work	Print on Woods
Size	4 x 24 x 36 inch , 1 x 24 x 24 inch
Install	Hang on wall with screws

Equipment	Screws with driver and drill
	Tapes

Technical Support	Laser cutter	
	Adobe Illustrator CS6	
	Adobe Photoshop CS6	

10. Artist book “No Exit”

Place	Turner Gallery 2nd floor
Type of Work	Handmade book
Size	10 x 13 inch
Install	Showing on table

Equipment	Table
	Gloves

Technical Support	Instant photos
	Adobe Photoshop CS6
	Epson Scanner

