Master of Fine Arts Thesis

Familiar Image+Familiar Space=Unfamiliar Sequence

Situational Sausage

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Acknowledgments

To my dear family,
Father, mother, Soorim and Hyun-Hwa

My faculty and friends

Intro

   Space can be used as a setting or an object. I have been interested in the collage. Three dimensional space can create uncomfortableness by arranging different images in paradoxical ways. The blending of the social norm with my young over active imagination illustrates the paradox through <u>a</u> lack of manner or social etiquette. Being lost in the maze is inspirational. Exiting the maze, one needs a tool to remember how they got in the maze. Being confused, scared, and dealing with contradiction the viewer's imagination allows them to put together components that help them through their adventure. For example, if there is an apple on a plate, it is normal and I would just eat it without questioning. What about an apple on a toilet? I would question about why an apple is here and what it is for.

Where and how an object gets placed is the way to create the relationship between objects and new meaning as a composition.

<Figure 1.A Flower and a Female Doll>
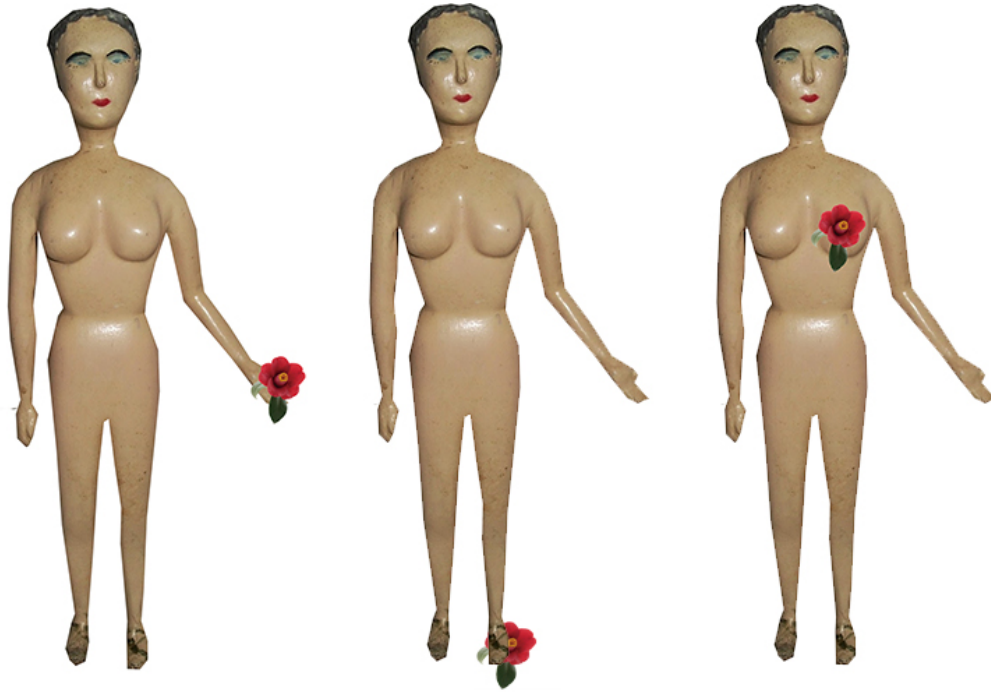
Here is an example showing different placements of a flower with a female doll. The images of a doll and a flower are bringing different impressions from a difference in positioning of the flower. I developed this problem to try to understand the relationships and the meaning of how the objects fit together. Setting up problems and trying to understand solution has been artistic learning tools for years, such as Renaissance perspective, probably my favorite collage, and the work of Georges Braque and Pablo Picasso in early 20th century. Collage to me is a revolutionary way to challenge existent norms and expand our understanding. The images used in collage provoke the viewer's imagination, to "stitch up" the broken original meanings.

I believe that collage is very similar to the poetry. Images, like words, deviate from their original meanings. Poets sculpt words and enlist them into a poem; artists choose images and arrange them into an art work. Arranging images creates new meanings. The power of the words or images and the interaction to the composition creates a meaning of its own.

RAIN
RAIN   FLOWER
RAIN   MOON
RAIN   NIGHT
      DAYTIME
RAIN
RAIN   INSIDE   OUTSIDE
RAIN

FLOWER FLOWER FLOWER FLOWER FLOWER FLOWER FLOWER FLOWER FLOWER FLOWER
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MAN   WOMAN
WOMAN

Motif

The most common characteristic that I pursue in my works is the paradoxical co-existence of the unfamiliar and the familiar. Coming to America, I was thrown off the airplane into a foreign world of full of things. Language, especially, was stressful. I had to learn the basics like a baby. It was however not at all like being a baby in learning language because I did not have familiarity of the family. English was very new and I began to realize that language, which I used to use so natural. I had taken it for granted. I began to realize that there is a clear distinction between language as a representational symbol of reality and the actual reality that language tries to represent.

In our real lives, we are faced with lots of representation and replication of realities. We are living with an influx of information, which comes in waves, produced and given by mass media and the internet. We watch the news channel and get frustrated by: people's loss from terrorism, shortage of water, diseases. Yet we are in reality not actually grasping the events themselves but only a replication of them on the screen. According to Jean Baudrillard, French philosopher, "our society has become so reliant on models and maps that we have lost all contact with the real world that preceded the map."[1] Baudrillard noted such loss of distinction between reality and the replica, or simulacrum[2] from various places such as mass

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[1] Felluga, Dino. "Modules on Baudrillard: On Simulation." Introductory Guide to Critical Theory < https://www.cla.purdue.edu/english/theory/postmodernism/modules/baudlldsimulTnmainframe.html >

[2] Definition of Simulacrum by Jean Baudrillard: "Simulacrum is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality."

media. Money has become wealth itself and moved away from original usage as a medium for trade, brand name supersedes the product it represents like Starbucks overshadowing its product: coffee. Language is like other simulacrums that exists as a replicate and is dependent on what it represents – but language is so subtle and natural for people that the distortion is unnoticed and we do not see it as distinction from reality.

Baudrillard contributes such disappearance of distinction between reality and its representation to the industrial revolution and its aftermath such as mass production technology and media, and predicts that copies and imitations of reality are so many and well qualified that they will overwhelm the reality and even determine the real.[3] Simulacrum is overwhelming the reality, however, may not be necessarily be a bad thing. Mass production of imitations give people more exposure to them and opportunities to recognize the sense of simulacrum against reality. This is very unlike people who lived in the medieval era when they were under simulacrum of bibles, fairy tales, and authority's speech, among others and there was no comparison to make.

Challenging and questioning truth, like Descartes's famous quest for certainty, is very significant and I intend to juxtapose paradoxical relationship between objects to induce viewers experience of unfamiliarity with the familiar images represented.

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[3] My work implies potential for association with surrealism because of incongruous juxtaposition of imageries and spaces, but I believe there is difference. Using existent imagery in surrealism impulses unconscious stage toward accessing pure state. Using existent imagery in simulacrum creates elusive essence of actual thing from conscious stage, and I use the way of simulacrum in my artwork because the subject is manifested by my own overacted curiosity.

Process

The significance of known and unannounced introduces a test of juxtaposition. Now, the single object is put into a relationship with something does not understand and it is forced to interact with its opponent. I use collage and image to extend and create a paradoxical conflict by using distortion upsetting what is the social norms. Images: warmth and coldness, life and death, beauty and terror, creates a paradoxical relationship. By questioning the opposite, naming and developing conceptual play in ironic way helps to shape composition and develop an edifice that housed together my ideas. The challenge is to live in the maze, to exit the maze, or not.

"Space is the final frontier."[4] and of course, there are two-dimensional, three-dimensional, and negative spaces. Through conversions, I charged objects and elements by incorporating techniques such as perspective lines, proportion, and shading to suggest volume and depth on a flat surface. Utilizing these illusionistic techniques, such as creating different perspectives or placing different proportions on one surface, creates visual distortion with subjective and variable perception of the construction of spaces. Negative space or the void needs to be emancipated and allowed to be itself.

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[4] *Star Trek*. Directed by Gene Roddenberry. Performed by William Shatner and Leonard Nimoy.

<Figure 2. *My Lady* >

Layering multiple elements creates space that exhibits both two-dimensional and three-dimensional features. The unlimited space of painting can have the ability to reflect three-dimensionality. I create abstractions and representations from images in painting and shape of clay, but becomes entangled and real installing the viewers into a touch circus and three rings seen from different angles. Realistic touch.

Retinal and sensual conflicts that are confused by in arranged coexistence are challenged to develop a cohesive relationship. Spatial recognitions are made when they multiply. Spaces coexist and make a relationship with each other as objects in installation. Spaces are created two-dimensional then become three-dimensional depending on perspective and through relations made by artistic and geometric arrangement. Pattern creates connectivity between each two-dimensional image and allows viewers to achieve dual

perception either all separate two-dimensional spaces or one consecutive space as a whole. *Figure 2 (left)* has three two-dimensional spaces and/or one two-dimensional space depending on perspective, for example. Then there is additional spatial and conceptual conflict between inside and the outside. In *figure 2*, the girl has a guy hidden inside her skirt and is also painted on outside of her skirt in three-dimensional perspective. At the same time, from a three-dimensional perspective from side view, clay work of naked legs inside her skirt is exposed outside.

<Figure 3. Pink Winter from a Distance>

In the *Figure 3*, there is creation of relation among multiple spaces in installation through additional techniques. There is a challenge against geometric shape, color, and materiality of objects for impacting our educated sense of perception. There are three types of objects different in materiality: wood, fabric, and ceramics. Wood structures could symbolize architectures with their square shapes and material being wood. It is painted slightly pinkish

white. The wood structures can work as setting, but also create limitation of space on fabric as it is being framed. However, it is seemingly inexistent and thus shows the infinite boundary of the painting because of the wall's color being white and camouflaging them. Fabric is used for its transparency which viewed from each side shows a different perception of space. It also exhibits the duality of inside and outside, or interior and exterior with the wood structure being architecture building of it.

The ceramics represent human emotion. The forms are abstraction allowing a viewer to interact with tubular volumes: wet, warm and fluid lit by colors. Its shape and glaze pattern gets connected and disconnected with the space and images on the fabric prints. Ceramic pieces in my artwork are interactional identities that build a pathway into the space as they welcome viewers into the fabric's two-dimensional space while coming out from the painting toward viewers.

By repeatedly layering the flat and spatial object in space, I invite the confused and ambiguous into moments of dimensional perception. It is a cyclical sequence: A viewer exists in the world of geometric and abstractive space that I create. A viewer perceives the world full of familiar images in unfamiliar situations through "windows" in the space. A viewer's perception shifts as they walk through the space. Then the viewer returns back to the world with transformed perception. Like simulacrum, the transformed perception of reality replaces previous reality and helps develop his or her understanding in lieu of subtle yet powerful social norm.

References

Felluga, Dino. *Modules on Baudrillard: On Simulation.* Introductory Guide to Critical Theory

https://www.cla.purdue.edu/english/theory/postmodernism/modules/baudlldsimulTnmainframe.html

Star Trek. Directed by Gene Roddenberry. Performed by William Shatner and Leonard Nimoy.

Cushing, Val M. Cushing's Handbook. Third ed. 1994.

Technical Statement

Glaze (Cone 04) from Val Cushing

<Glossy Clear 3>

Frit 3195	73.5
EPK	5.9
Gerstley Borate	4.9
Nepheline Sye	7.8
Lithium Carbonate	3.9
Zinc Oxide	2.0
Bentonite	2.0

<Bill's Basic>

Frit 3124	65.8
Kona F-4 Spar	17.1
#6 Tile Clay	10.8
Nepheline Syenite	6.3

<Erickson's Peeling Paint>

Gerstley Borate	80.0
Titanium Dioxide	20.0

Collage in Photoshop
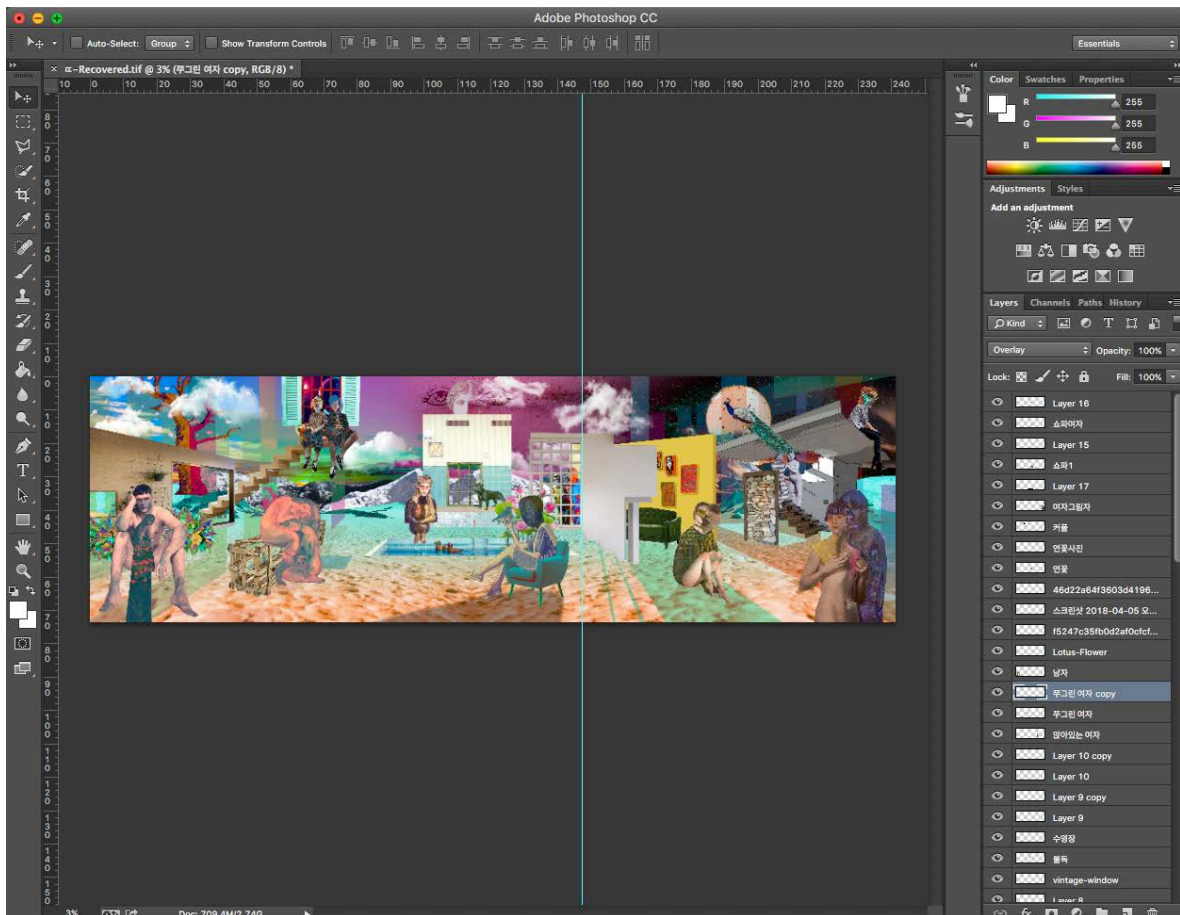
I split the canvas with the ruler tool in Photoshop, placing the ruler at the point of directional change in the wood structure. The left side represents one angle of the print, and the right side represents another direction. Layering images, placing images, and choosing the opacity of each image changes when adding new components. I bring images directly from Google, printed on paper and painted, or painted on watercolor paper, scanned, and imported back on the computer.

Transfer printed images on fabric
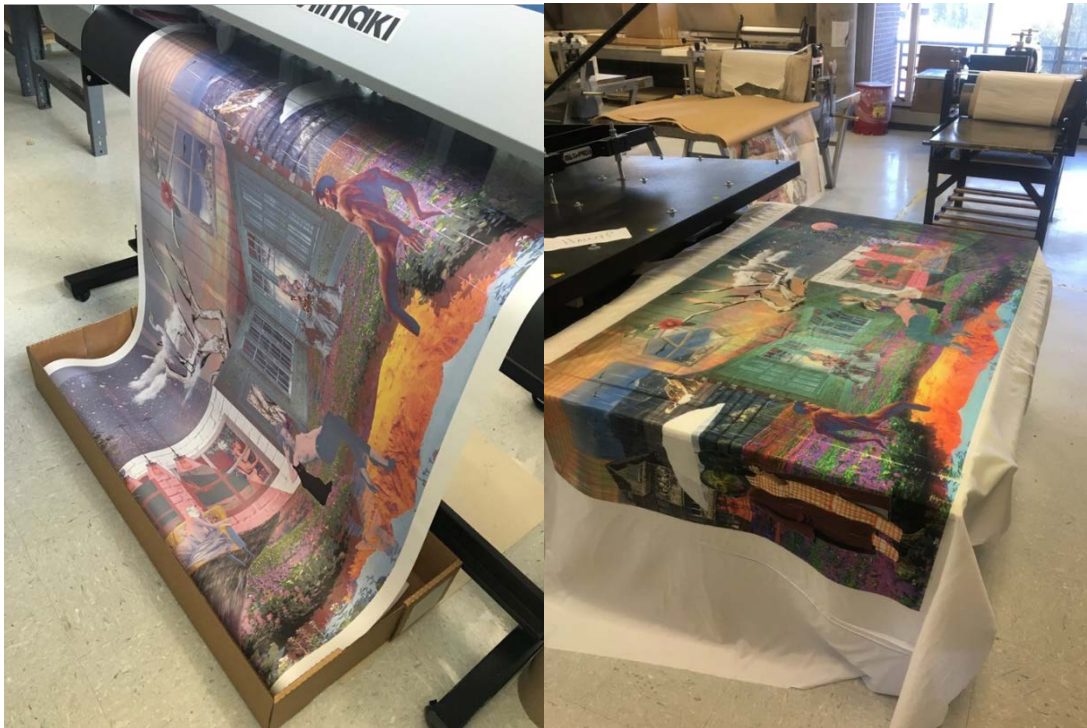
On fifth floor of Harder Hall in Alfred University, there is Wide-Format Inkjet printer called Mimaki. It can read only TIFF files from the computer. I bring the file with the exact size of what I need to print on fabric (maximum size to print is 42 inches in width). After the image is printed on paper, I use the Hot Press on the third floor to transfer images onto the fabric. The fabric I used is polyester and the temperature of Hot Press for polyester is 385 ° Fahrenheit. The time to transfer images is limited, and thirty seconds is the optimal time. If my image is wider than the bed of the Hot Press, I cut the paper to the dimensional limits of the Hot Press, and use it multiple times.