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I. INTRODUCTION

The world contains boundless, diverse, and often conflicting components that adhere to an ethereal system that humans will never entirely comprehend. Because society fails to recognize its physical and intellectual limitations, it perceives this system as chaotic. Yet, in spite of living within these frantic surroundings, it is human nature to organize, enforce stability and structure, and struggle to transcend to a sublime level of wisdom. Thus, we are visual, analytical, and judgmental creatures who aim to understand the erratic world by deconstructing and studying as many elements in a current setting as possible. However, much of the challenge in gaining an extensive perception of the world lies in the difference between what we see and what we interpret. Often what we interpret becomes an abnormal state of vision that aids us in the analytical process. By entering this state of vision, we are able to further evaluate the tangible elements we encounter in everyday life. Therefore, this inexplicable ability allows us to develop a form of adaptation that allows us to fit within our unpredictable surroundings and establish a mutual relationship with the environment.

Artists, writers, and intellectuals attempt to answer how one enters this state of vision and retrieve the proper messages in order to best interact with others and the environment. It has inspired major theoretical perspectives in sociological investigations of the human behavior, the act of deriving subjective meaning, and the skill of articulating objective meaning. Philosophers recognize these social practices and utilize these theories in order to reach a single definitive truth. Ultimately, our ambition is to puzzle a position in the environment so that we may achieve a harmonious and

meaningful existence. Through hyper-analysis, we reveal the manner and truth in others and nature, which enables us to better interact with and, consequently, live in the world.

II. CONCEPTUALIZATION

By constructing mixed media pieces, I aspire to feature the chaotic world through collage-like design and composition as means to portray the steps toward higher thinking. Each piece entails a portrait of a human subject we often encounter and aim to understand; including a romantic interest, a friend, a family member, a stranger, and the self. The collage elements mind, and they vary according to each portrait in order to mimic the frequent impression and interpretation we often retrieve from them. Additionally, the portraits reveal anatomical layers to further emphasize the method of stripping down when deconstructing.

When delving into the theory of deconstruction, I considered a contemporary philosopher Jacques Derrida. In art and aesthetics, there is the concern for the

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a whole. Derrida states that the parergon functions without being a part of the ergon yet without being absolutely extrinsic to it; it is never simply outside or inside but rather in the ambiguous space in between, as in the folds of a page (Gergel). Therefore, though the borders around a picture act as the parergon, the wall that it is hung from acts as the parergon to the borders, thus making the border part of the ergon.

In relation to my thesis, the interior characteristics acts as the ergon within the body, which acts as the parergon. Yet, the body acts as the ergon to the surrounding world that acts as the parergon. In terms of hierarchy and the logical placement of earthly components, exchangeable functions of the ergon and the parergon, there is no fixated definition of order or any natural prominence to any given subject; everything is equally connected. Therefore, hierarchy is a human invention implying an order that one can abide by to organize themselves in the erratic environment. However, actual hierarchy is non-existent.

III. SOURCES OF INSPIRATION AND INFLUENCE

The means to showcase this state of vision while still logic are inspired by artists and writers with a similar artistic intent. Salvador Dali, a world renowned Surrealist painter, is the earliest inspiration over my craft and style for purpose for painting was driven by the human outlook on life. He was fascinated by the varied perceptions humans possessed; therefore, he

perceptions of reality were entirely molded by the human sub-

to access an extensive understanding, which often leads to a sense of instability. This

It is like a line divided into two unequal sections. Then divide each section—namely, that of the visible and that of the intelligible—in the same ratio as the line. In terms now of relative clarity and opacity, one subsection of the visible makes its way to a first principle that is not hypothesis, proceeding from a hypothesis but without images used in the previous subsection, using forms themselves and making its investigation through them. (Plato, 183-184).

Plato exemplifies his point by adapting it to a geometrical line, also known as the *line of sight* to gaining truth (See Figure 2). The

that we think we see and understand; nevertheless, it provokes thought and questions how correct or misleading are the objects that we think we see. Hence begins the step towards understanding. In my series, I adhere to the steps of understanding also through design and mixed media. A positioned and edited photograph represents the initial form of the subject of what we think we see. Within the photograph, imagination and belief are expressed through the irrational objects placed within the anatomy of the portrait. From viewing this collaboration, it will push outside observers into an analytical thought process that will hopefully lead them to a personal journey toward understanding.

In choosing design and media, Robert Rauschenberg provided exemplary tools and guidance. For Rauschenberg, painting entailed not only using a brush, but also silk-screening, collaging, transferring, and imprinting, and he did so in the widest array of materials from canvas, board, and fabric to sheet metal, Plexiglas, plaster, and paper (Rauschenberg Foundation). Through such mixed media, Rauschenberg created recognizable icons and pop culture aspects, arranging them in a prominent and almost overbearing composition that evokes the intensity of its current time period (See Figure

this complex planet. My primary concept of this art series is to explore human subjectivity through hyper-analysis. However, the skill to analyze and depict the most accurate estimation of a subject is a process that is difficult to determine because much of our perspectives is based on subjectivity. Subjectivity is a factor that I have always struggled with in my analytical journey for it has the potential to interfere with the general evaluation of whatever matter I encounter. Consequently, I question whether my viewpoint is precise or tainted by personal judgments.

Fred Rogers, though he is commonly known as an icon, Mr. Rogers, was a musician, composer, environmentalist, and advocate for providing life tools for families. He aimed to influence viewers by endorsing and enacting respect, sensitivity, and morality. He elaborated on the importance of the undetectable traits that everyone embodies, but most spectators neglect. These aspects establish the character and general definition of the people and places that we face. He took many of these lessons from other children's own value system. After reading Antoine de Saint-

The Little Prince,

we get to know the truth of that sente

179). I illustrate the aspects that are invisible to the eyes and present emotions as clear and concrete objects. Through every carefully chosen object, the pieces evoke particular emotions that one typically receives from a specific subject. From this, I make viewers aware of the interpretation they frequently yet unknowingly retrieve so that they may sooner learn how to approach these subjects and interact with them. The mixed media series serves as a stepping stone and reference for perceiving reality, though it does not

depict reality in its truest form. Instead, this altered universe being created correlates back to the abnormal state of vision in how we see objects from our perspective. Though some may label this state as a transition into fantasy, it is actually the closest and most meaningful outline of realism.

When delving into the practice of psychoanalysis, one must account for the problem of adaptation. Adaptation is the central notion that converges with the majority of pursued mental and emotional problems, for it promises to clarify them in our gain for prime mental health (Hartmann, 22). According to psychologist, Heinz Hartmann,

call a man well adapted if his productivity, his ability to enjoy life, and his mental equilibrium are undisturbed. In turn, we occasionally encounter

stemming from Hart

fulfill these three major aspects. However, the difficulty lies in establishing an accurate standard for evaluating mental stability. Environmental situations play a significant role in determining the degree of adaptiveness; they can prove to be advantageous or disadvantageous for the functioning of the organism (Hartmann, 27). As functional organisms, it is essential to carefully choose our surroundings in order to find one that is most advantageous for us in order to cope with daily life. It is even more crucial as individuals because our adaptation methods could easily conflict with others. Thus, surveying our fellows is as essential as surveying our environment when searching for a adaptation and fitting together (in the sense of this correlation) are interdependent; fitting

with uncertain circumstances (Hartmann, 37). Thus, in order to further adjust and achieve harmony, it is vital to understand the internal aspects of others.

However, based on the study of adaption and its close relation to internalization, it appears that social interaction is largely, if not entirely, originated from subjectivity. In the foundation of interactionism, sociologist, Herbert Blummer, states Humans are pragmatic actors who continually must adjust their behavior to the actions of other actors. We can adjust to these actions only because we are able to interpret them (in order) to denote them symbolically and treat the actions and those who perform them as symbolic objects, (Symbolic Interactionism). This process exceeds to the point where we not only treat others as symbolic objects, but even ourselves. As a result, we permit ourselves to construct a social organization with specific roles to which we believe we should all conform to. According to fellow i Role-making, is a key mechanism of interaction, for all situations and roles are inherently ambiguous, thus requiring us to create those situations and roles to some extent before we can act,

to conclude what constitutes as proper and improper analysis. As stated previously, we can only assume that one has suitably exercised psychoanalysis when one has

and Hickson, 12). For portraying self analysis, showing touch is an obvious indicator of deep and thorough contact. In comparison, internal exploration is the most intricate and important investigation since we are most vulnerable to our own opinions and actions.

Once nonverbal communication is announced, the deductive process begins.

Before linking the allusive

accounts for the physical characteristics and further dissects from there. Yet, we only report the most prominent physical characteristics of the subjects, which varies from person to person. The physical characteristics we become most attentive to can influence the role we give or vice versa. In the portraits, the best way to demonstrate this method is by literally stripping down each subject so that they unveil their anatomical layers from muscle to bone. First, depending on the role, I isolated certain physical features and added the anatomy from there. Additionally, I depicted some organs to symbolize the root of the analysis we try to reach. For the Stranger, the visually realistic starting point is a sliver of the face and other smaller sections scattered throughout the piece. In this particular piece, anatomy, particularly the bones, outweighs the outer figure since we seek more answers from the unfamiliar than the familiar. A part of brain is revealed as the root since it is often the thoughts and opinions that we are most concerned with when confronting a stranger.

For the Friend, the face is revealed and contains larger areas of physical features, which similarly goes for the Family Member as well. For both of the subjects, the

not to the extent of the S

away. Umbrellas are also included because as it follows the theme of being guarded. On the other hand, umbrellas are open to host multiple bodies so long as the carrier allows it so.

In the Friend, the images are much less threatening in contrast to the stranger. Connected to the spine, a bridge lies across bottom of the torso. Bridges form apparent connections and passageways to cross at will. Above the bridge are clusters of grapes that signify the bounty that friendships provide as well as the solitary satisfaction that one can gain from picking one piece of fruit at a moment. At the heart lies a box that can close off to most beings, but can open to one hand. Scattered around the subject are Philotes butterflies. In Greek mythology, Philotes is the goddess of friendship, and butterflies are whimsical and flighty like the moments that are spent with companions.

The Family Member embodies more naturalistic and fanciful images that provide extensive comfort. A bark pattern grows on parts of the skin to suggest firm stability and reference to the ancestral maps known as family trees. Shells are also placed due to the basic retreat that mollusks hide within for security. The shells are in a spiral shape, which marks fertility. Yarn elaborates on the comfort we seek in families and the ties that we build and expand over time. A single candle lies in the center of the chest as the temporary guiding light we follow.

The Romantic Interest carries more tantalizing objects, particularly for female viewers. The most evident objects are bees, which contribute to widespread fertility amongst flowers. They also have the ability to produce sweetness while inflicting pain with their stingers. Apples are included to allude to the biblical fruit of temptation. Along with a bee, and apple in place of the genitalia, and another apple resides in the

throat where the laryngeal prominence, are also incorporated to demonstrate the bondage that we create with a love one. At the head is the sun, which is a symbol of masculine energy as well as the radiance that lovers project onto their admirers. In relation to the masculine energy, fire consumes the heart and moreover portrays the passion that is ignited.

Because the final portrait is an analysis of the Self, many of the symbolic objects are exclusive to me. One is an owl located across the pelvic area that connotes mystery, aloofness, and the constantly observant eye. Also, in mythology, owls represent intelligence, which I strive for. A labyrinth pattern lies in the abdomen to indicate the complexities within myself that I try to solve. Mirrors are included as the self-reflection that occurs during the course of the art series. Also at the head is the moon, which is the symbol for feminine energy and the compliment to the masculine sun of the romantic interest. From the heart a waterfall pours out to imitate the changeable emotions that I hold.

V. MEDIA/MATERIALS AND PROCESS

Because my pieces display the analytical procedure, I chose the media, photography, acrylic, and illustration, for they best echo the deductive stages of examining a tangible and realistic matter. Photography serves as the basis for initializing analysis. The skin, muscles, and negative space, which form from the photographs, are acrylic since paint is an imitation of reality and plays a natural transition between photographs and illustrations. The symbolic

objects embedded within the subjects are also in acrylic as they are the abbreviations of experiences derived from reality. Hence, the bones are left for illustrations.

First, I designated my models with figures from my personal life who already hold the roles I assigned them. Since I am limited in my photography abilities, I hired a photographer to capture them in their intended poses (See Figures 5 - 9). When the photo shoot was complete, we edited and erased any harsh blemishes that could potentially distract the viewer from the portrait.

Unlike glossy, the matte paper is subdued and does not demand attention away from the other media forms, and it also gives a believable aesthetic shift for photograph to acrylic. Once I acquired the prints and allocated the areas that I would soon cut out, I traced the figures onto tracing paper for immediate and highly precise transfers. From there, I hand drew all of the muscles and bones within the subjects and accordingly placed the objects after measuring and layering them onto the print (See Figures 10 -14). After finalizing

the canvas and fastened them using a matte-based glue known as Yes Paste! I was then able to fill in the negative space and paint out the skin while properly matching the tones together (See Figures 30 - 34). In finishing the portrait, I reviewed all the aspects and made additional and necessary modifications.

For the background, it was my original objective to create a minimalistic setting that,

). There was the option to gesso over the background and

fought against my concept. To resolve this In finishiissue, I cu

res 36 - 40). Though the wood panel did not include In finishiany col

Viewing the canvas over the wood, it In finishiis also c

harmony.

In mounting the pieces, I arranged them in a rectangular form with negative space in the top row. The top two portraits that hang in the farthest points of the rectangle are the Self and the Romantic Interest with the Friend directly located underneath the Self, the Stranger directly located underneath the Romantic Interest, and the Family Member located between the bottom two portraits (See Figure 41). This arrangement references my earlier landscape design with the moon and sun resting in the top row, and it also shows the progression of the relationships between the subjects. For example, the Self shows an automatic bond with the Friend underneath, and the Friend being next to the

finds satisfaction. Hence, objectivity is not a state that people can ascend; one can only rely on their own instincts and skills to cope with daily life.

Due to the idea that objectivity is unattainable, the human interpretation of order is a figment of the mind. However, since we recognize underlying connections between the discover it. Moreover, because hyper-analysis is subjective, it does not give the exact definition of the external subjects. Alternatively, it defines our own being as it is a reflection of our experiences and internal mechanism.

VII. ACKNOWLEDGMENTS

For this thesis, I would like to acknowledge my committee members, Jim Benedict, Ginger Sheridan, and Jack Turnock, for their support and feedback in regards to my writings, speech, and art work. I would also like to acknowledge my Senior Seminar professors, Tiffany Leach and Carolina Conte, for their lessons, general feedback, and preparation for art exhibitions. A great thank you goes out to my models, Katrina Burns, Ian Cross, Rosa Gyuris, and Preston Weinard for voluntarily posing as the deconstructed subjects, as well as Justin Gagnon for providing the prints of them. I would like to credit photographer and fellow classmate, Lauren Michelle Tidwell, for doing me the favor of taking photographs of my models. I would also like to thank one of my professors, Lily Kuonen, for her willingness to aid and provide constructive feedback for my execution work. Last but certainly not least, I would like to thank my mother, Rosa Gyuris, my father Tomas Gyuris, and my friends Erin Feldman and Erin Sullivan for all of their immense help, support, and honest reactions in regards to my thesis project.

VIII. THESIS ART WORK



Figure 1: Salvador Dali. *First Days of Spring*, 1929. Oil and Collage on Panel. 19 x 25

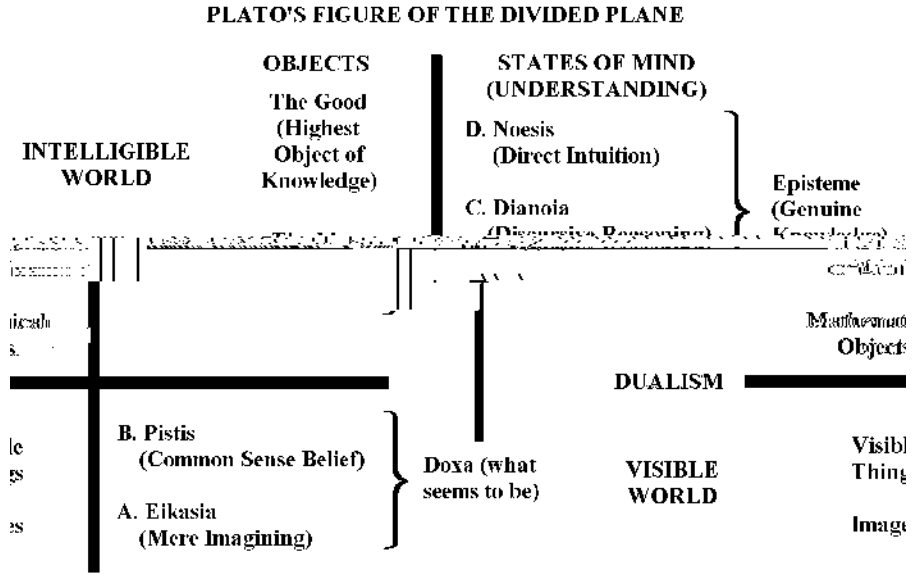


Figure 2: Plato. The Divide Line

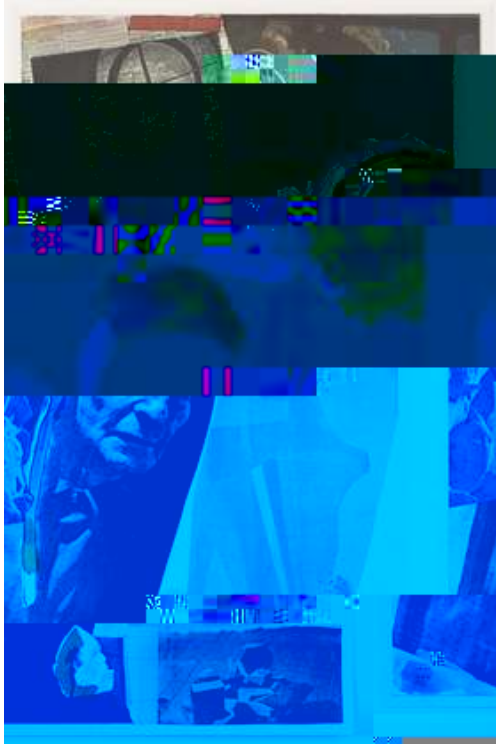


Figure 3: Robert Rauschenberg. *Homage to Frederick Kiesler*, 1966. Lithograph. 34 X 21



Figure 4: Joyce Gabiou. *The Truth Will Set You Free*, 2006. Collage and Mixed Media on Canvas. 10 X 8

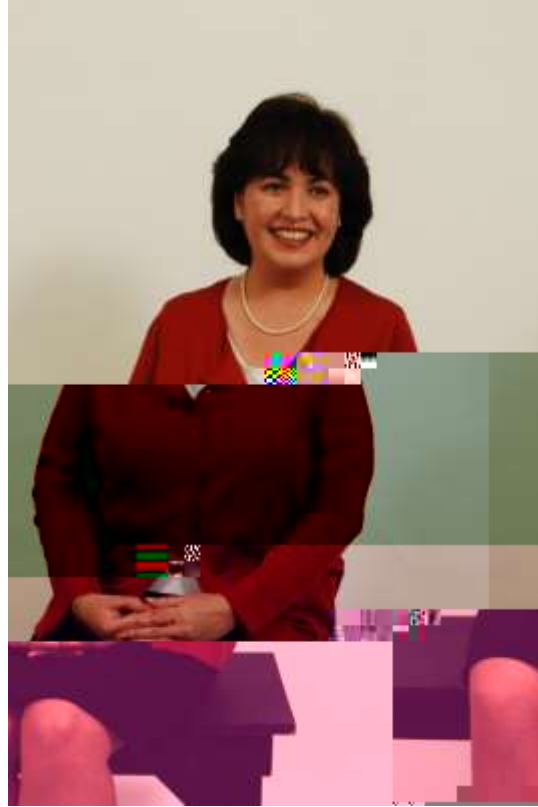


Figure 5: Step One of Thesis Process; Family Member, 2012. Digital Photograph

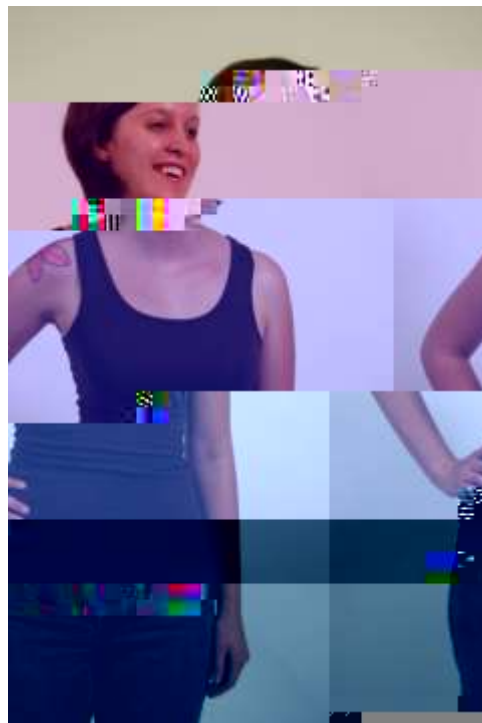


Figure 6: Step One of Thesis Proces; Friend, 2012. Digital Photograph.



Figure 7: Step One of Thesis Process; Romantic Interest, 2012. Digital Photograph

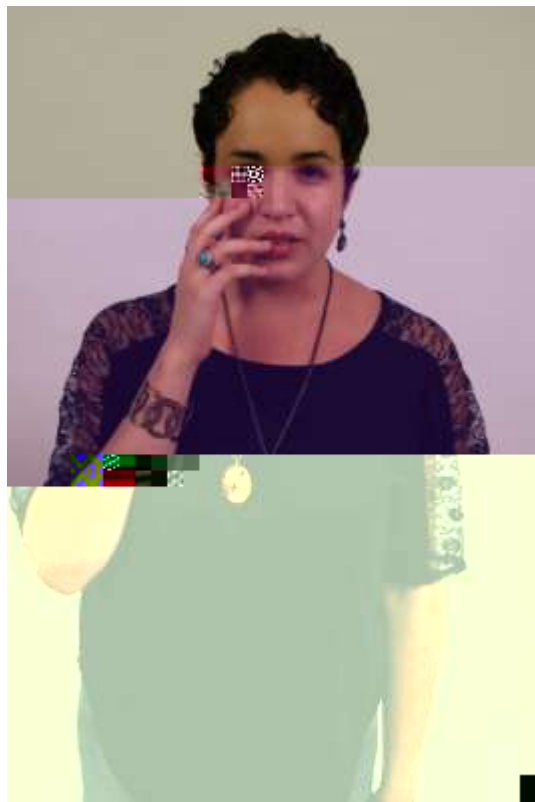


Figure 8: Step One of Thesis Process; Self, 2012. Digital Photograph



Figure 9: Step One of Thesis Process; Stranger, 2012. Digital Photograph

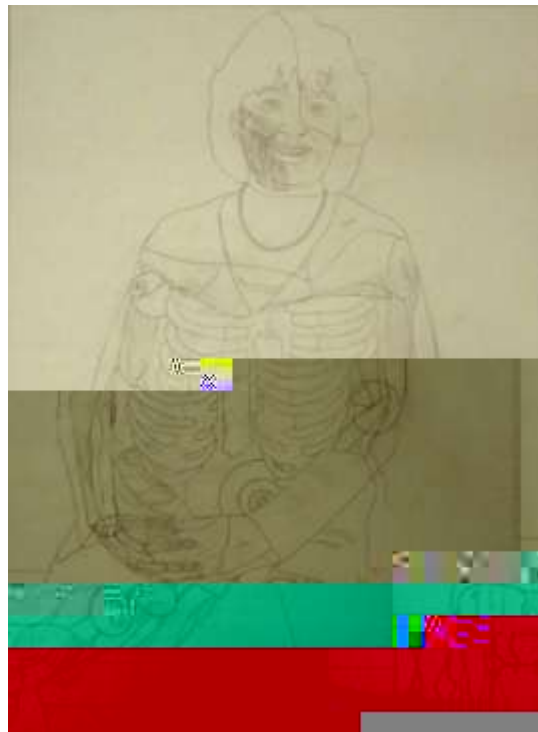


Figure 10: Step Two of Thesis Process; Family Member, 2012. Sketch on Tracing Paper.



Figure 11: Step Two of Thesis Process; Friend, 2013. Sketch on Tracing Paper



Figure 12: Step Two of Thesis Process; Romantic Interest, 2013. Sketch on Tracing Paper

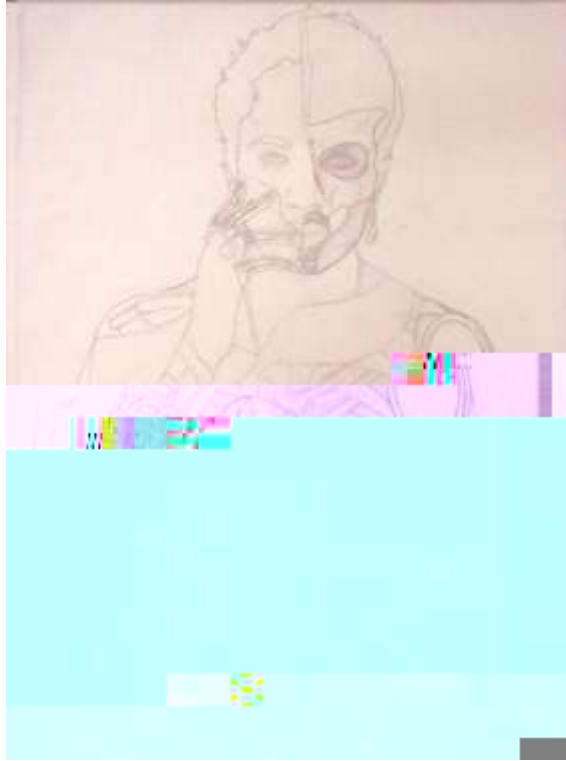


Figure 13: Step Two of Thesis Process; Self. 2013, Sketch on Tracing Paper



Figure 14: Step Two of Thesis Process; Stranger, 2013. Sketch on Tracing Paper



Figure 15: Step Three of Thesis Process; Family Member, 2013. Transfer on Canvas



Figure 16: Step Three of Thesis Process; Friend, 2013. Transfer on Canvas



Figure 17: Step Three of Thesis Process; Romantic Interest, 2013. Transfer on Canvas

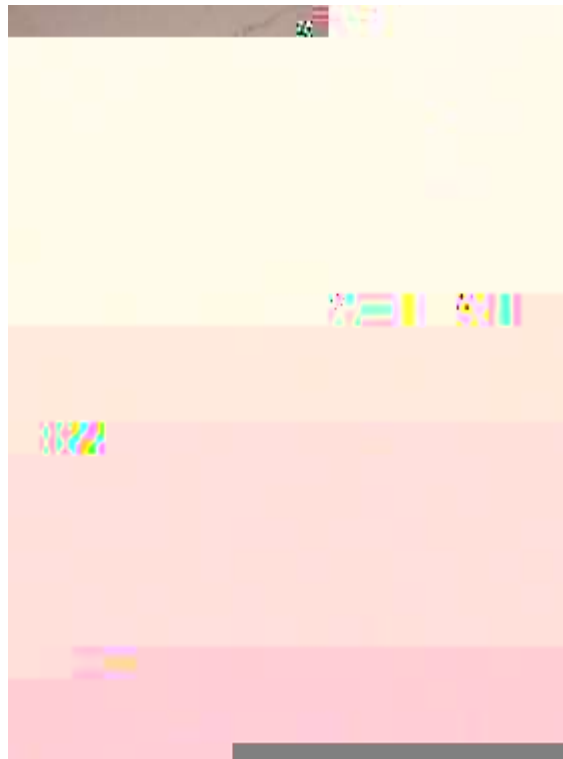


Figure 18: Step Three of Thesis Process; Self, 2013. Transfer on Canvas



Figure 19: Step Three of Thesis Process; Stranger, 2013. Transfer on Canvas



Figure 20: Step Four of Thesis Process; Family Member, 2013. Illustration on Acrylic Paper

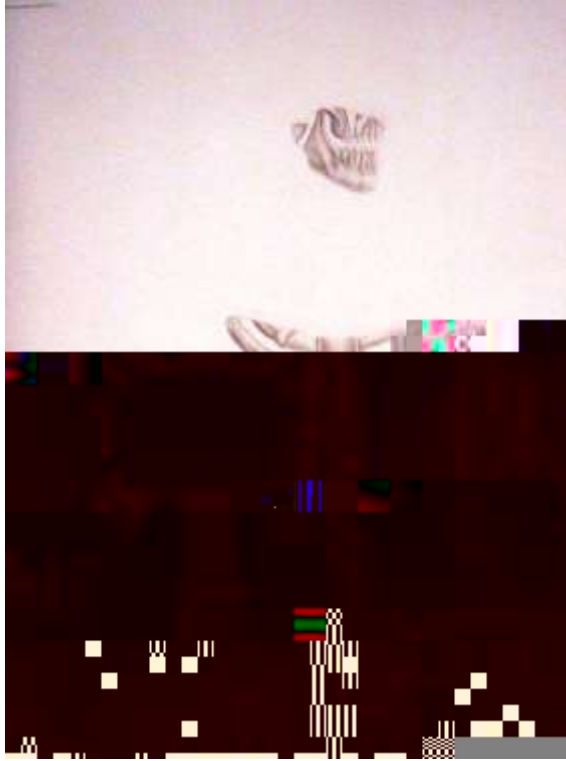


Figure 21: Step Three of Thesis; Friend, 2013. Illustration on Acrylic Paper



Figure 22: Step Four of Thesis Process; Romantic Interest, 2013. Illustration on Acrylic Paper

Figure 23

Figure 25



Figure 27: Step Five of Thesis Process; Romantic Interest, 2013. Acrylic on Canvas

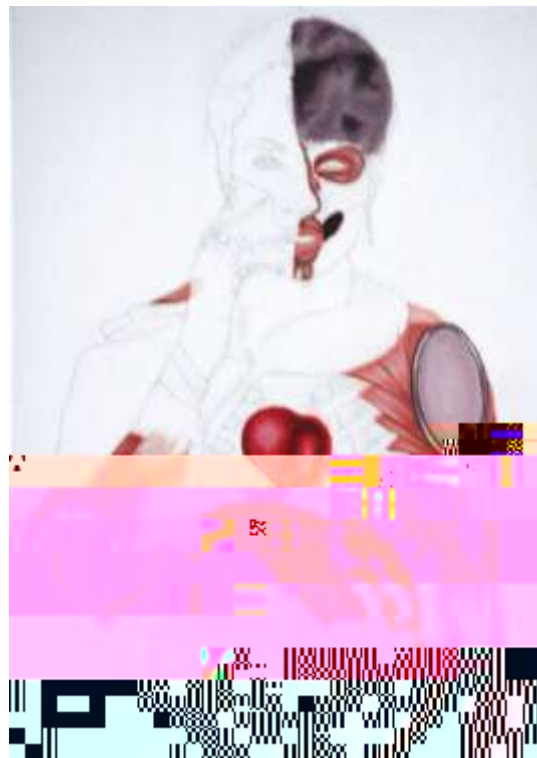


Figure 28: Step Five of Thesis Process; Self, 2013. Acrylic on Canvas



Figure 29: Step Five of Thesis Process; Stranger, 2013. Acrylic on Canvas

Figure 30: Step Five of Thesis Process; Family Member, 2013. Photograph, Acrylic, and Illustration on Canvas



Figure 31: Step Five of Thesis Process; Friend, 2013. Photograph, Acrylic, and Illustration on Canvas

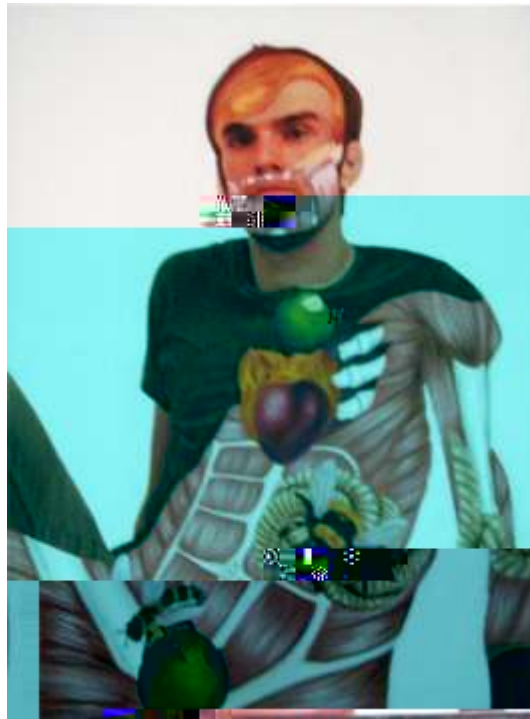


Figure 32: Step Five of Thesis Process; Romantic Interest, 2013. Photograph, Acrylic, and Illustration on Canvas

Figure 33: Step Five of Thesis Process; Self, 2013. Photograph, Acrylic, and Illustration on Canvas

Figure 34: Step Five of Thesis Process; Stranger, 2013. Photograph, Acrylic, and Illustration on Canvas

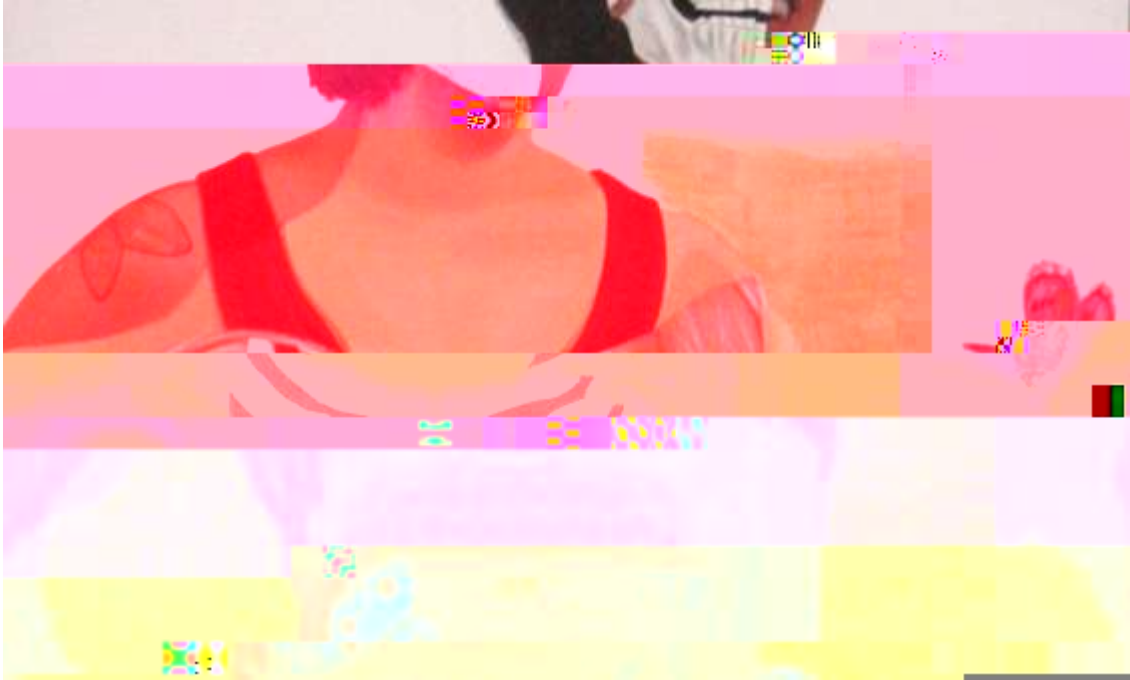


Figure 35: Trial Run in Background



Figure 36: *Deconstructed Family Member*, 2013. Photograph, Acrylic, Illustration, and Canvas on Wood Panel



Figure 37: *Deconstructed Friend*, 2013. Photograph, Acrylic, Illustration, and Canvas on Wood Panel 18 X 24



Figure 38: *Deconstructed Romantic Interest*, 2013. Photograph, Acrylic, Illustration, and Canvas on Wood Panel 18 X 24

Figure 39: *Deconstructed Self*. 2013. Photograph, Acrylic, Illustration, and Canvas on Wood Panel 18 X 24

Figure 40: *Deconstructed Stranger*. 2013. Photograph, Acrylic, Illustration, and Canvas on Wood Panel 18 X 24



Figure 41: Final Installation

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