Mixed Messages

Hannah Duggan
University of Massachusetts Amherst

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ABSTRACT

MIXED MESSAGES

MAY 2022

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The bodies of work that I have created during graduate school stem from my interest in mass media, culture studies and spectatorship in the digital era. My research engages digital technology and media studies to consider the ethics and ambivalence associated with spectatorship. Using traditional art mediums, I explore social and digital media, revealing tensions through representation and materiality. This translation from digital to analogue media is pivotal in all my work. Handmade objects introduce slippage and meaning as they break from the limiting format of the screen. This thesis will explore the research and content that inspired the creation of my work over the past three years and demonstrate how the resulting artworks create content and meaning.
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CHAPTER I

MATERIALITY OF PAINT

“Painting composes paradoxically iconoclastic images that free our gaze from the hold of images.” - Christian Prigent, A Regard For Painting

Painting is slow. It is made by hand. Representational painting in the age of photography is therefore a conceptual choice. To make a copy of something from life is to quite literally ‘re-present’ it. As Prigent notes, “Painting traverses the world's coded figures and repeats them. It makes us see something else, otherwise, behind the articulated shadows that positive knowledges, precoded representations, and the stereotyped, endlessly switching and superficial flow of mediatized images would have us take for real,” (180). Painting stands in stark contrast to the constant consumption of images on the screen through the slow, individual translation and building up of the medium on canvas. Yet, the similarities between painting and the screen create tension. Both the screen and representational painting create illusions on a flat surface and the most common composition of a painting reflects the rectangular format shared by the screen and vice versa. I believe that the dramatic scale increases and the representative nature of my screenshot-based paintings creates an uncanny suspension of digital content rendered in physical space. The reference to the screen is clear, but through painting an individual object is created: inflexible and unchanging. Within my body of paintings, I have avoided making explicit moral judgments or suggested resolutions of the antagonism addressed within the work although cultural critique is present through the curation and framing.
My current body of paintings included in my thesis are made directly from cropped screenshots of my own internet searches. Through painting, I create lasting, confrontational objects in physical relationship to the viewer. These artworks counter the typically fleeting experience of seeing content through the flat, distancing interface of the screen. Guided by algorithms, the internet is a visual network, and representational choices are relentlessly naturalized through digital platforms on innumerable topics from the contentious to the banal. I capture specific moments that isolate these contradictions where thumbnails depicting global tragedy are paired with links for brunch recipes. My work serves as an investigation into what I deem ‘moral ambivalences’ produced en masse through online imagery.
CHAPTER II

MATERIALITY OF CLAY

The digital space is a vast archive instigating and recording both private and social behavior. We rely upon digital interfaces to deliver essential information as well as for social interaction. This has been exacerbated by quarantining and remote working wrought by the Covid pandemic. Though viewed as a vessel of stability, the digital interface is actually unstable. The information contained digitally is constantly shifting, updating, and refreshing. Within my current body of ceramic work, I print digital imagery on porcelain tablets appearing as faux printer paper. Despite its fragility, clay is one of our most archival materials; its stable, physical qualities serve as a counter to the fugitive and flickering nature of the screen. Translating digital imagery onto the static, rigid surface of clay, allows me to mark and emboss subjective thought and feeling about the less accessible aspects

Figure 1: Twitch, Hannah Duggan
of the digital. This materiality literally enables me to engage with the effect technology is having on human experience.

Clay records human touch. Manufactured goods and polished work may hide this reality, but there are many examples throughout history such as cave paintings which have recorded some of humankind's first art or fossilized mud which have captured footprints for millennia. Although my work isn’t functional, clay has a strong history of function and a closeness to the body. A mug is brought to the lips; clay vessels have historically held food and water. For this reason, in many of my faux ceramic pieces I choose to directly write and etch into the material; my reflections make a small but lasting mark on the surface. The subject of my ceramic work, printer paper, is unassuming and prevalent much like the traditional functional ware of ceramics. Printer paper does serve as a medium, which through the printer, enables digital information to be transcribed onto a material form. The Xerox transfer technique that I use to transfer printed text and images onto porcelain makes use of the standard heated toner printer. I feel the use of a commonplace tool, the printer, to create this translation of digital content onto porcelain tablets adds to the work conceptually.
CHAPTER III

THE SPECTACLE AND CONTEMPORARY SOCIETY

“THE SPECTACLE IS NOT a collection of images; rather, it is a social relationship between people that is mediated by images.” – Guy Debord, The Society of The Spectacle

Since Debord wrote Society of the Spectacle his concept of the Spectacle has expanded greatly, now incorporating contemporary digital and social media. Our personal interactions with this digital technology further fragment day-to-day operations into commodifiable parts. Apps like TikTok and YouTube pay individual users based on views and watched ads per video. Gig type work apps like Uber and Doordash strip away benefits and further create a precarious workforce. Ads and celebrity culture continue to proliferate. The cultural obsession with ‘The Spectacle’ atomizes individuals now more than ever. The spectatorship of lives and events online replaces in-person interaction with a close approximation of this social dimension online - flattened, polished, and simplified. ‘The Spectacle’ is “a worldview transformed into an objective force,” (Debord, 5). What makes ‘The Spectacle’ so powerful is its capability to exist as an ideology so well integrated that it exists without questioning. It contaminates all parts of contemporary social life so its existence is passively accepted.
CHAPTER IV

THE AMBIVALENCE OF SPECTATORSHIP IN DIGITAL CULTURE

“Through photographs, the world becomes a series of unrelated, freestanding particles. Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy” – Susan Sontag, On Photography

This ethical ambivalence related to photography theory translates to much of the ethics of digital, screen-based spectatorship. Everything that we view online is a cropped, fragmented, and curated view of the world. As a simple spectator, it is difficult to decipher truth, from opinion, from downright lies. Depending on our identity and search history, we are targeted with specific ads. It is not always clear when we are being directly targeted or when we happen to come across something due to a specific search, time of day, or algorithm. For users, this process is intentionally opaque, right down to the silver of the laptop or shiny black patent surface of the phone and tablet.

How digital space gets organized is a reflection of our cultural norms. It tells us what grabs our attention: sensationalized text and imagery. Just like hierarchy of size in an artwork, scale and placement emphasize what viewers are meant to find important. In researching mass media and digital culture, I have tried to consider the compositional and formal choices of media platforms since the internet is a visually dominant medium. The photograph, already viewed with skepticism as an evidentiary document, has altogether lost any ability to convey ‘truth’ when uploaded and shared on digital media platforms.
The digital image can be completely divorced from any preexisting referent or may be a complete amalgamation of many. Digital images can be endlessly edited and ‘deepfaked.’ Distinctions between different types of images are further muddled and mixed in the digital space. If a photojournalist’s image is reused hundreds of times for different articles, can it really claim to be evidence any longer? If a ‘stock’ image actually depicts real world events, can it truly be considered generic? In the painting *Disaster Stock*, I explore this contradiction through painting a row of stock images of real-world natural disasters. A generic disaster seems like an oxymoron. The images are labeled as stock, but clearly show destruction highly specific to a region. The flattening format and endless scrolling of the screen can neutralize even the most charged image but conversely, charged images are marketed to pull viewers in. When I consider contemporary digital spaces and culture, the word that comes to mind is ambivalence.

Figure 2: Disaster Stock, Hannah Duggan
CHAPTER V

Material and Digital Archives

A traditional archive takes physical documents, objects or records and places them into an institution to be preserved. The most obvious example of a traditional archive would be a museum. Professionals study and ensure the preservation of the contents of the museum and come up with standards for these methods of preservation such as restoration. The public often has access to view the collections in a museum, but the interaction is limited (do not touch, do not photograph, stand behind this line). Viewers at the museum could expect to see the real object itself, not a representation. The Museum is a Modernist kind of archive. A public museum could claim to give universal access, yet experts determine what has intrinsic cultural value and preservation, having the same downfalls as Modernist art.

The digital archive is vast and uncertain. It can contain much more information than a physical archive ever could and can draw the information to the surface at a pace an individual without technology could never achieve. Common file storage services like Google Drive offer fairly stable digital archives to keep files on a digital platform for the time being, not having to worry about a single device breaking down and losing all of one's files, a common occurrence before Cloud services. Unlike a curator in a museum, we do not have to be a ‘professional’ to have access to most digital archives because they are meant to be a commonplace tool (Hartley, 160). I am not considering digital archives which are intentionally private like government classified information or online banking.

It is not so much these kinds of file storage Cloud service archives that interest me but the more transient forms of archives which are intentionally or unintentionally
created in digital spaces. For example, a Facebook account can remain active long after the user has died. Their account has basic biographical information: pages and posts liked, friends and the user’s own thoughts recorded in their comments, and a chronology of photographs and videos. Conversely, spaces like Twitter can record thousands of individual users’ thoughts each day, but a user can delete their post at any time and remove it from this public archive. These archives are based on probability: you happened to see a post by x because of the time you logged on, how far you decided to scroll, what you decided to search etc., and by suggestions based on algorithms. Unless a deleted twitter post has been screenshots before by another user, it is essentially ‘lost’.

Screenshots serve in effect as documents of the digital space, remaining in the digital space.

Much like a camera, a user can capture an image of anything on their screen without any other user being aware that their post or website has been screenshots.

Much of my ceramic work explores these transient archives. This tension between duration and suspension in the digital space is translated to clay tablets in the form of faux printer paper. Clay is

Figure 3: Why am I, Hannah Duggan
an extraordinarily archival material once it is fired, capable of lasting thousands of years. As Manovich notes, “Messages written on clay tablets, which were almost indestructible, were replaced by ink on paper. Ink, in its turn, was replaced by bits of computer memory, making characters on an electronic screen. Now, with HTML, which allows parts of a single page to be located on different computers, the page becomes even more unstable and fluid,” (Manovich, 75). Yet, clay is also highly fragile; if dropped, it may shatter into many pieces. These thin artworks, when hung floating on walls, emphasize this tension between the archival and the fragile. In *Why am I*, handwritten text stands in stark contrast to the generic mechanical text of the screen. The piece captures a screenshot of an open-ended Google search question, “Why Am I?” The search captures popular searches within the prompt, all of which question individual fears users feel. The piece captures an intimacy and commonality among stranger’s insecurities.
CHAPTER VI

DIGITAL CULTURE AND COMPOSITIONS

Genuineness is nothing other than a defiant and obstinate insistence on the monadological form which social oppression imposes on man. Anything that does not wish to wither should rather take on itself the stigma of the inauthentic. For it lives on the mimetic heritage. The human is indissolubly linked with imitation: a human being only becomes human at all by imitating other human beings. - Theodor W. Adorno, Minima Moralia: Reflections from Damaged Life

Digital culture is postmodern in the sense that the idea of originality has been discarded for hybridized and culturally and historically non-linear pursuits. Memes and viral posts on social media rely on a shared cultural understanding which can be built upon. To share something hyper specific to an individual threatens to have the post lost in a vacuum. Resampling and reinterpreting if not simply appropriating preexisting material is expected in new media. Objects are informed by other objects already in circulation in the cultural

Figure 4: How to Forget, Hannah Duggan
The majority of images and text that circulate the internet are fleeting ephemera. I do not click on the majority of articles I see; I consciously or unconsciously scroll until I come across an image or word that grabs my attention. Some of the difficulty I have had creating my recent bodies of work has been to try to ignore this impulse and instead, view the screen as a scrolling, interconnected composition with smaller interactions and compositions within. Websites are typically made up of connecting grid-like shapes that distinguish between features; the most practical reason for this is that most screens themselves are rectangular: splitting up the screen into smaller rectangular grids makes

Figure 5: Subscription Based, Hannah Duggan
for efficient and easy organization. It should be visually intuitive to understand how a website functions, unless the website is poorly designed.

Since the internet has evolved into primarily a visual platform – with some haptic features like the touch screen or keyboard – artistic analysis and cultural critique can be applied. Formally and technically, there are no malignant forces behind the surface of the screen purposely creating antagonistic features. The internet has primarily been created to be functional. The ambivalences that occur on the screen stem from real world content colliding with the neutral if not banal format of the screen. The placement of images, headers or articles may not be intentionally put beside content that clashes with the intent of the message beside it. But, doing so does create accidental narratives or ambivalences, and can highlight unintended cultural norms. Groups such as r/unfortunateadplacement on Reddit capture and share some of these awkwardcroppings that invert the intended messages of articles or ads. In my piece Subscription Based an article about mass shootings is interrupted by a subscription paywall preventing the viewer from reading the article or even seeing the full article title. The subscription paywall does not differentiate based on content. There is a definite irony to not being able to access an article discussing Mass Shootings, a huge contemporary issue in the United States, due to not paying a dollar subscription fee. It sheds light on the clear profit motive all these news sites have, despite still upholding an ideal of righteously educating society. These tensions between capitalist profit motive and ideals to impart knowledge are incredibly prevalent in contemporary culture.

Text – particularly in the form of captions – is necessary to define and contextualize images, which by themselves can bring endless interpretation. The ideal in
traditional journalism was to impart accurate objective information regarding national and international events. Conversely, humanitarian or sensibility-based witnessing aims to sway readers with personal testimonials, emotional text and calls to action. Ethical or moral statements can be messy and divisive, yet the lack of moral judgment can create a passive and distanced viewing public. Instead of spending time to reflect, we are lured to scroll and stick to headlines. Conversely, emotionalized text and imagery can also create an overstimulated and passive viewing public as if regardless of the content represented the medium of the screen is anti-dialogic (Frosh, 86).

In the 1980s, Postmodernism was characterized by the end of history, the belief that everything is a social construction, and an endless present. Similarly, today, websites and search engines offer global access to continually updated and refreshed platforms. The internet is ever present. Screenshots, PDF’s, and files serve as digital documents to capture and save moments that

Figure 6: Mixed Messages, Hannah Duggan
are no sooner saved than they are replaced. As Campanelli notes, “The price to pay for this new, completely fake, global dimension has been the loss of the space and time for reflection. Without such a space and time, moving beyond the aesthetically harmonized surface of things has become impossible” (43).

In my ceramic work, I directly etch into the clay to disrupt or emphasize the surface. In *Mixed Messages* the text is blurred to emphasize this constant shifting and presence of the screen. The red circle is a signifier which directs viewers where to look, but in this piece, there are many overlapping circles which, instead of directing, add

![Figure 7: Obscure/Expose, Hannah Duggan](image-url)
further chaos and confusion to the work. *Obscure/Expose* also makes use of these signifying circles. The screenshots on which this painting is based were taken from YouTube coverage of the January 6th insurrection. I saw two thumbnail clips auto playing: both addressing the woman who was shot at the Capitol. In one of the clips, an oval censors the exact moment the woman is shot, although the video itself is already blurry and pixelated. The video clip below highlights the exact place and time when the woman is shot, circling the woman to make it as clear and evident as possible. The tension between certain media outlets opting to censor and others choosing to reveal this violent event shows how events are chosen to be represented or censored in media can be entirely arbitrary.
CHAPTER VII

THE SCREENSHOT AS DOCUMENT AND TEMPORALITY OF THE SCREEN

The screenshot function was created to directly reference the camera. On phones, a photographic click sound is programmed on many models to let users know they have successfully taken a screenshot. Whereas the camera can introduce multiple perspectives, the screenshot is a direct copy of the screen created within a device. Screenshots currently serve as the quickest and most effective way to capture and document anything presented on a screen without privacy settings limitations.

Within a screenshot, the exact time of day is recorded often along with the date; this gives screenshots some evidentiary potency. Of course, like any image, the screenshot can be altered after being captured but taking the time to tediously edit something so banal

Figure 8: In Suspense, Hannah Duggan
seems purposeless. If many users screenshot the same tweet, article or post etc this further validates the evidentiary function a screenshot can provide, much like if there are multiple witnesses, they can corroborate an event (Frosh, 86). There are live events online that can have present attendees. There are spaces like social media where the presence of users at a given time is unclear. A typing text bubble shows the clear presence of an individual actively engaging from another screen; the text bubble even gives some users anxiety in anticipation of the response or lack of. If a screenshot is taken of an ‘unread’ message it is suspended in that state. A screenshot of a ‘live’ video streaming will always appear to be live. Because the screenshot is taken of the screen and remains on the screen, it remains in a state of suspension unless deleted. The temporality of the screen can hover in a contradictory state of being always present and always absent.
CHAPTER VIII

THE VIOLENCE OF REPRESENTATION IN MEDIA

I’d simply like to point out that mediation is actually a strategy of sharpening contradictions, of analyzing and placing extremes, and not pacifying them. - Benjamin Noys, The Violence of Representation and the Representation of Violence.

A. In Text

I am going beyond the primary definition of violence ‘the use of physical force to harm someone, to damage property, etc.’ to consider different layers of violence in representation, some more passive than others. Throughout this section, I am considering violence in a broad sense. Anything that could cause psychological or physical harm even in a very minute or passive way can still be considered violent. News outlets often use highly charged images and text to draw attention to a news story.

Figure 9: Cyberchondria, Hannah Duggan

This is what I would consider a more active and obvious use of violence in
representation. Words such as ‘mass shooting’, ‘trigger warning’, ‘manslaughter’ and ‘killings’ are a clear use of violent language in common use by the media. A secondary use of violence in language is implied in its open ended psychologically charged wording. I see this often in medical or health related language that seems to target a wide readership. For example, at a quick glance at the New York Times, I see an article titled ‘Why Covid Death Rates Are Rising For Some Groups’. Anyone could be a part of the unspecified ‘Some Groups’ and the article preys upon users’ fear or at least morbid curiosity to ensure they or their loved ones are not a part of these mystery groups with higher death rates. A more pointed example would be another article I came across titled ‘The Mysterious Illness with no Cure’. The text is not directly violent, ie: this illness is going to kill you, but any viewer could be implicit within this vague but threatening language.

B. In Image

How violence is represented through images in the media intentionally or unintentionally impacts our interpretation and, more disturbingly, our response to the act itself. Violence depicted in mass media images is often represented through the suffering of others. In most circumstances, these images are meant to elicit sympathy from viewers or outrage if this violence is enacted by a human force an institution considers antagonistic. The stereotype of this in the past would be the ‘starving child’ images or the recreation of a Madonna and Child with a starving mother trying to feed her young child. These images were often paired with a plea to donate to a cause. Images that depict intense suffering of humans have been found to have the unintended effect of people simply turning their heads the other way. There is much debate about the ethics of
representing the human subject impacted by violence and a constant tension between capturing photographic evidence and maintaining the dignity and sense of agency in the photographed individual. A Kozol quote that resonates with me states, “I would like to add that the failure of photographs to adequately represent trauma and suffering retain a reparative value, for to presume that one could adequately represent such conditions risks flattening trauma into a recognizable sameness,” (94). The debate around the ethics of representation of traumatic or antagonistic events should never overshadow the real trauma of the event faced by the victims of violence.

Images of natural disasters or post-conflict images such as collapsed buildings, debris-covered streets and flooded neighborhoods are commonplace on new sites. Images of destruction are striking. Many people clearly, myself included, have a macabre fascination with them. A few years back, ABC news accidentally shared a video clip of a Kentucky shooting range claiming that it was footage of Turkish attacks in Northern Syria. The video is dramatic, with explosions of gunfire lighting up a dark sky. Fiction and reality can blur in this type of footage since there is an expectation for a grandiose display of destruction which is also true for disaster, action and wartime fictional film. Many contemporary horror ‘flicks’ reference found footage video, recordings and images which reference the devastation of real world found footage trauma, such as recordings from war torn regions or mass-shared videos of terrorist attacks like 9/11 (Reyes, 158).

On the other side of the spectrum of this representation of violence is the anomalous neutrality of an image when paired with a violent or contentious topic. Many of my paintings acknowledge this rift between content and representation. My painting
'How To’s’ is based on a search I made on the website Wikihow with the open-ended prompt “How To.” Both ‘How to make pancakes’ and ‘How to tie a noose’ came up under the search results. Both articles had a similar number of views and are ‘quality tested’ according to Wikihow. A noose has a highly violent connotation, yet the thumbnail image depicted for the article has a thin blue and green string, as if to attempt to mitigate what the assumptions regarding a noose would be.

C. Cultural

More passive forms of violence are often hidden in cultural norms. This is what Debord would consider a part of the Spectacle, a passive acceptance of an ideology come to life. The slow deterioration of mental or physical health through overwork in a capitalist society such as the United States, is one example. These forms of violence
often lack a direct perpetrator because they are socially accepted or tolerated. A person who has worked a sedentary office job for 30 years cannot accuse his employer of giving him chronic back problems, though it is known that sitting all day is not good for one's health and is an inevitable part of many jobs. *Side Hustle* is based on a widely circulated article of extreme ways students can avoid student debt. As an undergrad, I saw billboards soliciting college students to consider selling their eggs to make up to $10,000. I even considered doing so temporarily at the time. Although there is nothing wrong with choosing to donate one’s eggs, advertising that students go through an invasive procedure which can have long term physical and mental health effects to avoid student debt seems to be morally bankrupt. The choice of a stock image depicting a festive egg wrapped in a golden bow being offered by a hand clashes with the reality of an invasive procedure.
CHAPTER IX

TRANSLATION FROM DIGITAL TO MATERIAL

The work I have developed over the past three years makes use of traditional art mediums despite addressing digital media and culture. The choice may seem peculiar to switch from one medium to a drastically different one, but I feel the translation is necessary to convey content. Within the rectangular surface of the screen, there is an overabundance of stimulation and noise. As I type right now, I see icons for apps, searches, tabs, comment options and writing tools around my screen to name just a few features. I recently found a vein of TikTok videos where content creators do “Wikipedia Speedruns”. The idea is that the creator challenges themself to link two totally disparate Wikipedia pages together through a chain of links within a time limit by clicking the link that would potentially get the creator closer to their target word within each page. The one I watched was a challenge to connect the Wikipedia page of Megan Fox, the actor, to the Wikipedia page of fox, meaning the animal. The creator was able to do it in less than 20 seconds.

What makes the internet such an excellent tool, its capability to network and link innumerable amounts of information, makes it weak as a medium for reflection. Campanelli notes “we feel the need for a suspension capable of recovering the space of Self, that is the space in between; between our age and the next one, between everyday actions and artistic creations. So a break, an inbetween, without which humankind risks falling into the horror of a plentitude that can no longer be fragmented and dominated, and becomes completely subject to the “too full” and the excess of ‘noise’. ” For me, this ‘inbetween’ is created through the translation from one medium to another. The screen is
limited by its unchanging format. It cannot be broken down into digestible pieces (Campanelli, 159).
CHAPTER X

CONCLUSION

“There is no straightforward road from the fact of looking at a spectacle to the fact of understanding the state of the world; no direct road from intellectual awareness to political action” - Jacques Ranciere, The Emancipated Spectator

McLuhan’s theory that the “medium is the message” is still relevant today. There is no doubt that the means by which one communicates impacts how a message is interpreted and received, as discussed in my section The Violence of Representation in Media. Baudrillard adds to McLuhan’s theory in his book Simulacra and Simulations. Digital mass media has made the medium itself diffuse and fragmented into reality. Baudrillard states, “Finally, the medium is the message not only signifies the end of the message, but also the end of the medium,” (82). This collapsing of medium into reality signifies the end of a clear form of mediation from one reality to another. Form and content become flattened, and the potential meaning is stripped away. This is why I find translation to traditional and static mediums, both painting and ceramics, so important to my practice.

My work addresses the tension of content being represented in a liminal space. Through handwritten text etched into ceramics, further meaning is added to generic searches and screengrabs. Considering the amount of social isolation that Covid has caused throughout the past two years, much of the work addresses these feelings of uncertainty, loneliness, and fear combined with the inundation of widely circulated current imagery.
Whether the content generated online is charged or banal, the digital platform serves to neutralize content through its sheer numbers and over-stimulation. Through the framing and translation of screenshots into paintings, digital content is moved from a transient space to lasting. My body of paintings addresses the rift between content and representation. These rifts create visual or linguistic contradictions and ambivalences.

Seeing the work hung for my thesis show makes me feel the work is accomplishing what I intended. The paintings all in a single room converse back and forth. The gallery itself is cool and white, with plain gray floors. The space and the paintings both feel sterile. The tension and ambivalence of the original screenshots heightened through their removal from their digital surroundings and through the translation from the screen to painting. The saturation, materiality and scale all increase from this translation to painting yet the content itself stands stark and unmoving. The paintings are ambiguous in the space, and it is up to viewers to draw their own conclusions. In contrast, the ceramic work in the exhibition for my thesis show feels more accessible. The scale is intimate and familiar with the standard copy paper dimensions. Handwriting and etching combined with mass media imagery and screen grabs makes it clear the work is more personal and narrative although much of my ceramic work also addressed the ambivalence of spectatorship of ubiquitous mass media imagery.

As I have demonstrated, the digital space is a vast archive instigating and recording both private and social behavior. We rely upon digital interfaces to deliver essential information as well as for social interaction (exacerbated by quarantining and remote working wrought by the pandemic.) Though viewed as a vessel of stability, the digital interface is the converse: fugitive, fleeting and decidedly unstable. Through the
translation of digital information to both painting and ceramics, I am able to stabilize these fleeting interactions on the net so that they are opened up to make space for myself and others to further reflect.


