<p style="text-align: center"><u>BRIDGE 4: MAKING RESEARCH WORK</u></p>

<p style="text-align: center">Due 05.10.2022 (Tuesday) @ 15.00 EST</p>

https://portfolio.newschool.edu/visualculturem1/2022/03/29/bridge4-making-research-work/

IN SEMINAR:
Bridge 3 (in seminar) leads you into Bridge 4 (in seminar and studio), so I've included the two seminar prompts here:

➙ Interpretation & Argument // Bridge #3

Bridge 3 will usher students into a process of thinking toward the semester's major research project. Following your engagement with a piece of art associated with a theme of your interest, students will explore in writing: what did the maker need to know in order for this work to achieve its present form? How did they develop their ideas and their techniques?

What other similar work came before and what was its influence? How did they engage the issues of their moment and their immediate circumstances? Crucially, how is all this reflected in this object? You'll look at not only the artist's research but also at their aesthetic choices and selection of media.

Your written piece should show how these elements - research, medium, material, aesthetic criteria, etc. - inform the artwork you selected. Obviously, you cannot address every aspect of what went into the development of your object. Rather, the aim of this exercise is for you to demonstrate your understanding that the artwork was a result of a specific set of concerns and choices. Think of the work as a solution to a problem or question.

➙ Interpretation & Argument // Bridge #4

Bridge 4 will be based on the research and thesis of your Seminar paper—considering the work of 3 distinct artists who share the thematic concerns that you focused on in Bridge 3. In addition to being united by their (different) explorations of this theme, they should have one other characteristic in common (medium, theory, time period, etc.). Informed by the considerations that reverse engineering work has brought to the fore, students will work through a peer-review process to create a research project that engages with and critically explores the work of these makers. It can incorporate and think through their different aesthetic styles, different technologies that they might interrupt or expand upon, or other contemporary systems of shared thought and experience the work engages with—in order to answer your careful, rigorous research questions in writing.

(all uploaded to your LP in one post):

Final documentation:
- Photographic documentation from various angles/perspectives of your work, posted in a gallery on the LP (w/ a link to uploads of higher resolution images on GoogleDrive)
- High-Res Scans or exports from a graphics program, if you're working digitally (again, smaller images on your LP w/ a link to uploads of higher resolution images on GoogleDrive)
- A link to a Vimeo/Youtube embeds if your final project is a moving video

A one-paragraph artist's statement (here's a helpful guide)
- What did you make and why did you make it? How did your site/sight and research inspire your creation? Why did you choose to use the materials/technology you used?
- artist statement guide

Your process work:
- e.g. sketches, design notes, mood boards, draft designs, etc.

A link to a PDF of your final seminar writing:
- Add a link to a PDF of your Seminar writing for Bridge 2

You'll use your seminar research to jump-start your final project ideation through the creation of a "research archive" (that includes your research from various public archives) and a "media library" (containing visual imagery or various media unearthed during your research). You'll also create notes, sketches, outlines, etc., for what you plan to make for Bridge 4 (your final research project).

Building on your Bridge 3 seminar research and writing, you will now proceed to execute the project you proposed by drawing on both your research archive and media library. You will undertake additional, substantive research into your theme and further refine the thesis you proposed in Bridge three, as well as expand on your Research Archive and Media Library in both Seminar and Studio.

In Studio, you'll create the research-informed work itself. **This work doesn't have to have anything to do with your chosen artist's making process or creation materials** (though it may); your work simply needs to focus on a similar theme to their inspirational, now-reverse engineered, source work. These endeavors will be time-intensive, so you'll need to allow yourself enough time for this phase.

To reiterate: **Your studio work itself doesn't have to have anything to do with your chosen artist, really** – it should simply focus on a similar theme to their inspirational source work. Essentially, you're using the artist's work as an example of art-making that has probed similar subject matter (having reverse-engineered their work-similar to what you did with "This is America" in class). Your making piece doesn't have to use similar materials at all.

As per usual in int. studio this semester, your creation may be made of any material whatsoever (including any digital tools), and you may incorporate any media you'd like into it. Think about what medium best allows you to explore and communicate your concept. Always remember: 'show, don't tell'. We don't want to read your research in the piece, we want to experience it. Again, this isn't an easy task. Disregard any preconceived notions about how research finds its way into art-making; toss limitations that may restrain your creative prowess—push yourselves beyond the obvious.

What did you make and why did you make it? How did your research inspire your creation? Why did you choose to use the materials/technology you used?

Designing this card game has offered a bridge between my research from Bridge 3 which investigates artist Gauri Gill's *Acts of Appearance* (a series of photographs following the intricacies and complications of identity and cultural heterogeneity of an indigenous community in present-day Maharashtra, India), and my explorations on identity and the idea of hiding behind a mask. We put on a "mask" to seem different as adults over and over again, and we often wonder why we do. It is important to have the guts to be vulnerable and honest in order to help us appreciate the value and significance of taking off the mask. By creating *I DON'T KNOW YOU (YET)*, an interactive card game with three levels of questions and wildcards, I hope to create a safe space for vulnerability, openness, and deep listening through dialogue, allowing people an opportunity to enhance existing relationships and establish new ones through meaningful conversations that result in true transparency. The project was created using Adobe Illustrator. The colors used in creating the game aim to reflect the purpose and mood of each level, and the color palette is mainly pastel colors, evoking openness and relaxation so that players feel more comfortable opening up to one another.

<u>(Week 14) Bridge 4: Making Research Work ➜ FINAL</u>

color: white + a little bit of all other colors
1. title (name of game) (1x)
2. description (front & back) (1x)

color: <u>placid blue</u>
3. level 1 + description
4. 30x cards

color: <u>fruit dove</u> pink ish / red (starting to get deeper convo)
5. level 2 + description
6. 15x cards

color: <u>simply purple</u>
7. level 3 + description (1x)
8. 15x cards

color: sage green <u>turf green</u> or <u>laurel green</u>
9. wildcards + description
10. 15x cards

box:
[FRONT] name of game
[BACK] what's in the deck & other shit
77 cards

(Week 13) Bridge 4: Making Research Work ➜ Weekly Progress Uploads

- **card game > interactive**
- guess who you are, characteristics > making assumptions
- what are things you want people to know about / see in you
- reference: cards against humanity
- how does someone brand themselves?

https://fonts.google.com/specimen/Inconsolata

(name of game): I DON'T KNOW YOU (YET)

Millions of people wear masks, and we frequently question why we do so. Are we hiding from the rest of the world? As adults, we repeatedly put on a "mask" to appear differently. Unlike kids, this might not be a positive thing.

To help us understand the importance of taking off the mask, people playing *(name of game)* are encouraged to have the courage to be vulnerable and transparent. Through meaningful conversations that result in true transparency, *(name of game)* is an interactive card game with three levels of questions and wildcards that create a safe space for vulnerability, openness, and deep listening through dialogue, enhancing your existing relationships and establishing new ones.

what's in the deck?
81 cards
- 30 level 1: PERCEIVE cards
- 15 level 2: CONNECT cards
- 15 level 3: REFLECT cards
- 15 wildcards
- 5 description cards

no. of players: 2+
card size: 65mm x 90mm

Have you ever felt as if you were hiding behind a mask? As though you're putting on a front? Have you ever felt that you're trying to make yourself appear different than the person you really are? Well, it's time to put away your mask and share the real you.

I DON'T KNOW YOU (YET) is a three-level purpose-driven card game with wildcards that creates a safe environment for vulnerability, openness, and attentive listening through conversation, strengthening existing connections and establishing new ones.

Let's get started.

level 1: PERCEIVE
what was your initial impression of me?

Each player will pick out cards that they think represent the other players, this is aimed at determining our first impression and how effectively we read others (in level 1: PERCEIVE you will initially guess who the other person is, their characteristics, make assumptions, etc.)

- **implicit bias test (look at MIT)**
- archetypes: pick from the deck what they think I am
- quirky, artsy, a best friend
- based on the way u speak, appearance, etc.

1. creative (Fit)
2. hardworking (Abril)
3. honest (Articulat CF)
4. compassionate (IvyEpic)
5. shy (Tenon)
6. respectful (Voluta Script)
7. supportive (Americane)
8. reciprocal (Ballinger)
9. patient (Gibson)
10. resilient (Azo Sans)
11. disciplined (Pulpo)
12. ambitious (Miller)
13. reliable/dependable (Degular)

14. independent (Gimlet Display)
15. curious (Roc Grotesk)
16. encouraging (FatFrank)
17. people pleaser (RuckSack)
18. perfectionist (Edita)
19. social butterfly (rooney sans)
20. humorous (Ohno Blazeface)
21. straightforward (Clarendon Text)
22. charismatic (Alize)
23. charming (Grange)
24. considerate (Balboa)
25. smart (Kepler)
26. kind (bilo)
27. energetic (bungee)
28. bold (obviously)
29. spontaneous (Hoosier Daddy)
30. free-spirited (Usurp)

level 2: CONNECT
how well do you really know me?

Our preconceptions and biases towards others might be so unconscious that they lead to unintentional thoughts that contradict our views. We all have biases because of socialization and cultural stereotypes, even if we have the best intentions.[1]

These questions invite individuals to get to know one other better in the ways they want to be known, an opportunity to share & learn something new, break stereotypes, humanize one another, and take the first step toward more meaningful relationships.

1. Have you ever questioned your abilities in a situation?
2. What do you wish you had more time to accomplish?
3. What is the failure that you most cherish?
4. What is the biggest thing holding you back from your goals?
5. What do you care about the most?
6. What do you need right now but aren't communicating?

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[1] https://tll.mit.edu/teaching-resources/inclusive-classroom/implicit-bias/

7. What's a feeling you're uncomfortable sharing with me?
8. What memory brings a smile to your face?
9. What is the most toxic trait you can admit to?
10. What would you say your relationship with yourself is like?
11. Are you deceiving yourself in any way?
12. When was the last time you caught yourself off guard / surprised yourself?
13. When you can't sleep at night, what are you usually thinking about?
14. Who had the greatest impact on you?
15. What is something that is underappreciated about you?

level 3: REFLECT
xxx

It's important to have a deeper understanding of yourself. Self-awareness and a little soul searching are crucial to success in all aspects of life. When people are given the opportunity to reflect, process, and integrate, they are better able to establish abstract connections and remember information.

These questions aim to let you take time to reflect on life so that you can have a stronger sense of self-awareness, which leads to self-improvement, as well as boosting your self-confidence and self-esteem.

1. Are you carrying any anger or sadness from your relationship with others?
2. What have you tolerated from people in the past that you no longer have space for?
3. Do you express yourself openly and honestly with the people you meet?
4. What value do you think I bring to the world?
5. What do you want to improve about yourself?
6. How can I be there for you?
7. What are you still trying to prove to yourself?
8. What do you need to forgive yourself for?
9. What do I need to hear right now?
10. Do you ask enough questions or do you settle for what you know?
11. What is something unique about me?
12. What matters the most in your life?
13. Are you holding onto something you need to let go of?

14. What are you most proud of?
15. What makes you feel most fulfilled?

wildcard: REFRESH

How will I choose to show myself love and kindness today?

It's easy to get caught up in the problems and busyness of life. When life gets too heavy, it's okay to take a break. Taking care of yourself is essential for your healing to be successful. The wildcards are here to help with how you can show yourself love and kindness today.

1. go for a nice 15 minute (plus) walk (spending time outside can reduce stress-related hormones, help you become focused, and see a completely different perspective)
2. give each other a good hug (helps reduce stress by showing support!)
3. drink some water (drinking sufficient water can make you feel more relaxed)
4. focus on your breathing (or take 5-7 minutes to do some breathing exercises) (you can lower both your heart rate and blood pressure)
5. sit in silence (allow yourself to quiet the mind and appreciate the peace of the moment - become aware of your thoughts and surroundings)
6. compliment yourself (give yourself credit for the good even more than the bad)
7. treat yourself, buy yourself something! (when we feel invigorated, cared for, and content, it increases our self-control, helping us maintain healthy habits)
8. try to get 7+ hours of sleep tonight (the amount of sleep you get each day is important, but don't force it! if you find yourself lying awake, get up and do something quiet until you feel sleepy)
9. take a nap (keep your nap to 30 minutes or less so you don't wake up feeling more tired)
10. do something you've always wanted to do (bake cookies, learn how to code, get a tattoo, or learn to knit?)
11. do something you loved to do as a kid (run through the sprinklers, hang from the monkey bars, or build an indoor fort?)
12. give yourself a pat on the back (are you hard on yourself? give yourself some credit for a job well done :)

13. spend time with your friends (one of the few pleasures in life that can cost you very little yet rewards you tremendously)
14. massage/spa day (this is your chance to rest and unwind :) it's the time you deserve for all of the hard work and hurdles you experience on a regular basis)
15. listen to some music (I've heard that music can lift your spirits and help you fend off depression :) how can music do so much good?)

(Week 12) Bridge 4: Making Research Work ➜ Weekly Progress Uploads

KEEP MAKING ACTIVE PROGRESS ON BRIDGE 4

Upload weekly progress work to this assignment (there will be another that looks exactly like this every week moving forward).

Your "active progress" will be very subjective for each of you — whatever form it takes: sketches, prototyping, progress on the work itself, behind-the-scenes stuff, process work, etc.)...

- zine
- explores the different types of identity
  - **personal identity**
  - https://www.simplypsychology.org/social-identity-theory.html
  - Tajfel and Turner (1979)
  - **social identity**: categorization (define appropriate behavior by reference to the norms of groups we belong to), social identification (we adopt the identity of the group we have categorized ourselves as belonging to > there will be an emotional significance to your identification with a group & your self-esteem will become bound up with group membership) > social comparison (critical to understanding prejudice)
  - https://www.verywellmind.com/identity-versus-confusion-2795735
  - **ego identity**: the conscious sense of self that we develop through social interaction, which is constantly changing due to new experiences and information we acquire in our daily interactions with others
- why do we hide behind a mask? / the idea of hiding behind a mask
  - protects us from vulnerability > protect ourselves (defense mechanisms?)
  - presenting a certain face to the world
  - https://medium.com/@sintija.bernava/what-is-behind-your-mask-80240cdc4649
  - established this barrier to prevent people from learning what we don't want them to know, and when they do, we lash out

- ○ fear of rejection
- ○ "The problem with masks is when they become the norm and we lose ourselves in the process of trying to please others"
- ○ "I'm cool" / overachiever (perfectionism?) / humor / people-pleaser / social butterfly / introvert / control freak / self-basher / bully/martyr
- ○ understand our personality traits, behaviors/habits, values, beliefs, needs, goals, and motives
- ○ having the courage to admit and appreciate our vulnerability
- **business cards**
  - ○ one person> different personas
  - ○ different people and how I perceive them

- **card game > interactive**
- guess who you are, characteristics > making assumptions
- what are things you want people to know about / see in you
- reference: cards against humanity
- how does someone brand themselves?

- architecture & identity
- https://jarango.medium.com/architecture-and-identity-112a9bd792b4
- they are "physical manifestations of the political, social, and cultural environments that produced them. They tell stories about who we are as a people and inform our sense of group identity — whether the group is a nation or a company."
- information environments > symbolic functions
- https://www.designindaba.com/articles/creative-work/how-architecture-shapes-national-identity-and-helps-us-understand-history
- https://hgs.curtin.edu.au/wp-content/uploads/sites/30/2017/05/Jennifer-Tran.pdf
- https://www.jstor.org/stable/43623731
- https://www.researchgate.net/publication/283606055_Architectural_identity_in_an_era_of_change

- identity theft

- https://news.artnet.com/market/photographer-turns-identity-theft-into-art-133289
- http://www.jessamynlovell.com/portfolio/Dear_Erin_Hart/#home

(Week 11) Bridge 4: Making Research Work ➜ Weekly Progress Uploads

Upload weekly progress work to this assignment (there will be another that looks exactly like this every week moving forward).

Your "active progress" will be very subjective for each of you — whatever form it takes: sketches, prototyping, progress on the work itself, behind-the-scenes stuff, process work, etc.)...

link to int. sem 2 bridge 3: reverse engineering

10-min meetings on zoom:

- making a product
- branding??
- identity, the idea of hiding behind a mask
- type of hiding?
- more relevant, exciting
- branding for covid masks that somehow in
- prototyping
- WORK IN PROGRESS

(Week 9) Sketch + Research + Conceptualize + Plan ➜ Making Research Work

RESEARCH / PLANNING: Make some progress ➜ Making Research Work

RESEARCH:

Continue doing research related to your project (which you've already started doing in Int. Seminar).

https://www.moma.org/calendar/exhibitions/3926
Projects 108
Gauri Gill
APR 15 – SEP 3, 2018
MoMA PS1

https://www.moma.org/collection/works/283400
Gauri Gill
Untitled from the series Acts of Appearance
2015-ongoing

Gauri Gill created the series Acts of Appearance in close collaboration with members of an Adivasi (indigenous) community in the Jawhar district, Maharashtra, India. The region is renowned for its papier-mâché objects, including traditional sacred masks depicting deities. These masks are worn during the Bahoda festival, a ritual celebration observed by members of the Kokna tribe. After reflecting upon the possible distance between such traditions and the everyday realities of the present-day Jawhar community, Gill approached local artists and asked them to collaborate with villagers to create a new set of masks that resonated with their own lives. They made masks of familiar people, animals, or objects. Gill and her collaborators then composed scenes of them and others wearing the masks while engaging in routine activities, often improvising as they went. With this approach, the artist hoped to prompt the mask-makers to think about "what happens when we choose to self-reflexively 'play ourselves' or enact the things we do unthinkingly most of the time."
  - from MoMA https://www.moma.org/collection/works/283401

Medium: Inkjet print
Dimensions: 23 1/2 × 15 11/16" (59.7 × 39.8 cm)
Department: Photography

Gauri Gill's ongoing series Acts of Appearance features sumptuous, large-scale color photographs of people of a community in Maharashtra, Western India, recognized for creating Adivasi masks. The Adivasi people are a subgroup of South Asia's tribal groups. Rather than commissioning gods and demons, Gill urged the locals, including expert mask-makers Subhas and Bhagavan Dharam Kadu, their families, and other volunteers, to create masks that depicted their personal lives. Instead of being used to consecrate gods or demons, the masks are used to create self-portraits and exercises in the symbolic portrayal of experienced reality in both dream and waking states.

Gill is interested in creating art that bridges the gap between reality and mysticism in Acts of Appearance. "Gill drew initial inspiration from the annual Bohada mask festival in Jawhar, where Adivasi indigenous tribal communities enact scenes from Hindu epics and tribal myths, wearing masks personifying their gods and goddesses." In the daily environment of the nearby community, Gill's images emerge in a variety of symbolic scenes.

The resultant visuals unfold storylines that become reflections of time, leisure, work, pleasure, hopes, dreams, fears, and futures without saying a word. Gill's photographs exist simultaneously between human and spirit as Boas' photographs of Hamatsa (a Pacific Northwest Coast Indigenous community) and illustrate the frozen moment of an elaborate performance to be a powerful—and politically influential

The multiplicity of masks, according to writer Hemant Sareen, "assist in creating protean hybrid identities that resist easy classification and control."

LINK TO INT. SEM 2 PROJECT 3 REVERSE ENGINEERING:

https://drive.google.com/file/d/1-qTSVbQ0ZeZgr7pmoRCSjzgqvFSUkAe2/view?usp=sharing

CONCEPTUALIZE / PLAN:

- Sketch, take notes, plan, write outlines, etc.
- Come up with ideas for what you might like to make...

- reinventing biographical information e.g. identity, personal history, geographic origin, and day-to-day experience, depicting our personal lives
- sculptures? installation?

Guan Xiao: Wake Up In A House Called Season

https://www.xibtmagazine.com/2021/12/guan-xiao-wake-up-in-a-house-called-season/