Loathing

Jessica Rose Monsour

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Loathing

Graduate Thesis
Master of Fine Arts
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Rochester Institute of Technology

By Jessica Rose Monsour

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Introduction

How do we perceive ourselves? It is through my thesis, *Loathing*, that I take this common issue and illustrated it in a new and unique way. I have created a method to open up feelings rather than merely portray an object. It is the collaboration between the environment in which the object is placed and the object itself that provides life to this work of art. As Francis Bacon once stated, "an object is necessary to provide the problem and the discipline in the search for a problem’s solution. Real imagination is technical imagination; it is in the ways you bring an event to life again. It is in the search for a technique that traps an object at a given moment, where the technique and the object become inseparable. Art lies in this continual struggle to come near to the sensory side of the objects".1 Loathing is about the shadow, one’s unacceptable attributes that are labeled by societies’ expectations. Through the struggle with finding societal acceptance, one becomes deranged in her insecure world. It exploits the artist’s struggle with self in society. And it is through art that one can come to terms with their shadow, which is often locked away behind subconscious doors.
Influences & Loathing

David Hockney was the first artist who inspired me to use a camera. In particular, his experimental photo collage *Pearblossom Highway*, 1986 (FIG. 1) captivated me. The size of the final image, which was composed of numerous smaller "snapshots," is large and was made at the time when this large scale was traditionally associated with paintings rather than photography. He draws the viewer into a vast desert landscape where one is confronted with both the beauty of a vibrant colored sky and the trash discarded along the highway. Hockney's construction and deconstruction of space keeps the viewer decentered, so that she is always questioning her position in space. The abrupt collage of photographs reinforce the two-dimensional surface of the image, yet one can still enter the image through the approximated one-point perspective of the highway receding into the horizon, and yet again through the multiple one-point perspectives of the individual photographs. Throughout my work I digitally incorporated Hockney's collage technique with Adobe Photoshop. I removed the obvious seams associated with his collage to make one uniform image, however, I preserve the sense of rupture and tension produced by his construction and deconstruction of space through my own uncanny juxtapositions of imagery.

Hockney's project was a shattering of the picture plane and an intentional confusion of space, both of which are primarily formalist concerns. Louise Bourgeois's work had Hockney's same sense of rupture which I found so moving, but also dealt directly with conceptual issues which were important to me such as the body, the psyche, gender, and sexuality. Rosalind Krauss claims Bourgeois's work incorporates the logic of the "part-object," and at the same time attempts to erase logical categories through an operation known as informe (a term Krauss borrows from Georges Bataille). In the work of an artist like Constantin Brancusi, the whole is reduced to a single form. (Take for example his *Newborn* series in which cosmic ideas about birth and life are condensed into a single sphere.) Bourgeois, on the other hand, works with part-objects, not whole ones. She fractures the body, "cannibalizes" it, like her predecessor Rodin first did
in 1882 (FIG. 2, 3 & 4), as Krauss writes, so that its parts are disconnected and dislocated. Thus allowing the viewers to make their own intuitive narrative concerning the art piece.

Informe is a collapse of logical distinctions that we use to order the world. It is the possibility to perform things that do not make rational sense. The collapse of oppositions such as, inside/outside, figure/ground, male/female, or living/dead, into chaos is what produces informe. One gets a sense of this in Bourgeois’s *Torso Self-Portrait* or *Trani Episode* (FIG. 5, & 6). Krauss cites Lucy Lippard’s description of *Trani Episode* as a “breast-penis,” that is, a confusion of gender. One can see through my work that I incorporate Bourgeois’s use of the part-object in my creations. The female torso, (FIG. 57), the potato sack, (FIG. 56), the slab of meat, (FIG. 59), and the sculptures, (FIG. 60 & 61) all take the body (or in the case of meat and potatoes, take something that suggests body parts) and fragment it and dislocate it in space. I found Bataille’s informe to be a liberating notion, a way of thinking the irrational and letting the irrational happen in form. All of this works to create a psychological and emotional effect that can express the shadow within me and can in turn resonate with the viewer’s psychology. By the shadow I mean the primitive person that appears in our psyche, someone with unpleasant qualities or someone we dislike. This is all personified by society. "The narrower and more restrictive the society in which we live, the larger our shadow. The shadow is unavoidable and woman is incomplete without it. Woman must, in her view, find some way of living with her dark side; her health depends on this. Trying to live as better and nobler people than we are involves us in endless hypocrisy and deceit, and imposes such a strain on us that we often collapse and become worse than we need have been."

*Loathing* is the culmination of my struggle with self in society.

Bourgeois took informe and the part-object a step further when she created her *Cell* series in the 1990’s of twenty-nine constructed spaces. A few examples of her room-size installations are *Cell VI* (FIG. 7), *Cell (Arch of Hysteria)* (FIG. 8), *Cell VII* (FIG. 9), and *Cell (Clothes)* (FIG. 10). Bourgeois wrote that her Cell
series represents a physical, emotional, psychological, mental and intellectual type of pain. "It's a continual circle going around and around where the pain can begin at any point and turn in either direction". She goes on to say that each cell deals with fear which can be perceived as pain, but often it is not. These cells take on numerous and ambiguous meanings. They act as friendly or hostile living spaces. They contain psychological implications such as voyeurism, anxiety, confinement, and the illusion of reality. Her work stems from her surroundings. The content is emotionally charged because it is always suspended between simple or involved, subtle or blunt, painful or pleasant. Most importantly her work is real because it comes from within. Bourgeois states that with her work "the problems of realization, whether it is technical, formal or aesthetic, they come secondary; they came from afterwards and they can be solved". The impact that Bourgeois's Cell series has created stems from the ability to physically enter into her world. Upon entrance one is immediately surrounded by anxiety. In my work I have found the notion of a created environment important. I do not create three-dimensional spaces for the viewer, but I do create a space that feels believable and that the viewer could enter. Through perspectival devices I draw the viewer into the picture. In her installations the viewer is able to breathe, touch, and smell her torment. Once I have pulled the viewer in, I try to convey the same visceral sensations through two-dimensional form that Bourgeois creates in her installations through a rich variety of textures: concrete, flesh, and meat. I even began to photograph objects I created as sculptural pieces in order to incorporate more of the three-dimensional real world into my images.

Park-Harrison's use of alternative processes is what attracted me to his work because I too was interested in a more cathartic, hands-on, experience with photography. Before I began my thesis work I was creating a modern day version of the tintype with liquid emulsion, which is much safer than using the traditional chemicals to create such an image. My personal objective with photography was and is to unite photography with sculpture and installation. I enjoy working with these mediums and by combining them one profound reality can
be born. My senior undergraduate project, *Untitled*, consisted of 22 (9"x6") zinc etching plates printed with liquid emulsion (FIG. 24- 29). These images were unsuccessful to me because they didn't exploit my intent. I know you can not control the viewer's thoughts, but these images carried too much of a sexual, masochistic overtone. That was not my intention. I was interested in the victim's last breath, the struggle against the final inevitable. The victims last moment captured alive.

Park-Harrison also created props from found objects (FIG. 11) and used them to mend the earth in his imagery. He combines landscape images borrowed from history and the use of himself, as subject, to make one unique piece. Isolation and solitude surround him in his desolate landscapes. His use of isolation creates a tranquil mood, while in all of my work isolation creates feelings of anxiety and alienation. The construction of his imagery is through the use of collage. He uses the paper negative process instead of computer manipulation, as is how my images are constructed. This alternative process allows for the work to become seamless through a tedious process of printing and collage, much like how a Xerox machine works. To further the success of his seamless imagery he paints and uses layers of wax over the top of his pictures to create a uniform surface. The final product is flush mounted instead of traditionally displayed behind glass and frame. The result looks much like a misty landscape painting from the 1900's. Park-Harrison found away through hand manipulation to bring the artist's hand back into photography, something that has plaqued photography's integrity as a true art since it's birth. Today with the use of computer technology further pushing the artist's hand out of the picture, one might question its authenticity as art. Since computers can be cold and impersonal, I have found a way to relate photography, computer manipulation, and the artist's hand through the use of Photoshop and hand crafting. The end result (FIG. 62) is one unique piece of art.

I continued to explore the Tintype process for my first walk-through at RIT. I created a short sequence of film stills printed as Tintypes (FIG. 30-37). This piece
combines the historical aspect of the Tintype process with photography today, by simulating the historical process through the use of liquid emulsion. The conceptual part of this piece concerns the figure in its environment. The narrative structure of these film stills depict a typical Hollywood cliché, a young lady who goes into a dark creepy basement, the unknown, to do her laundry, an everyday chore. A supernatural being spontaneously created out of metal wire, sneaks upon the young lady, attacks and kills her. Do not worry, the last image in this sequence shows the woman in bed sleeping, for it was only a dream. Whether afraid of spiders, heights, or dark creepy basements, we often let our subconscious get the best of us. Someone asked me why I use the tintype process and I had no answer, except to say that I liked the process because it gave the images a unique nostalgic presence and an object quality. So, I stopped working with alternative processes and went digital. The vivid colors of reality began to consume my thoughts. Instead of trying to create a mystical event that occurred in the past, I began to create something that happened today, right here and now.

Out of the darkroom and into the computer lab, I began to use Photoshop when constructing my imagery. For the remainder of my walk-throughs, I created spaces from captured fragments. I photographed walls, floors, textured surfaces, and various objects to create one unique space. Once the space was formed in Photoshop I incorporated a figure to create one telling self-portrait. These images (FIG. 38-51) pose psychological implications of emotional turmoil. One can get a sense of emptiness, frustration, entrapment, and depression; all of which are signs of anxiety. I used anxiety as my focus for each image because it plays a key role in my daily activities. This same concept is the basis for my thesis work. The problem I had with these images is that they looked like storyboards. The construction of these images became too animated. I wanted my images to exist in the domain of the real. I began to photograph real spaces and use Photoshop as a small component to paint in or out my imagination. I thought about physical collage, but what truly interested me was a uniform surface, which Photoshop helps authenticate. It allows you, for a moment, to enter
the image and believe the world it captures is real. When you look closer you see traces of manipulation, the artist's hand left behind.

Ann Hamilton’s installations have also shaped my conceptual thoughts. Her piece titled, palimpsests (FIG. 12 & 13), created in association with Kathryn Clark, is one of my favorite pieces and has stuck in my mind throughout my thesis work. There were two parts to this installation piece, but one part in particular caught my attention. The first part of this installation piece consists of a room covered in parchment paper, and an aquarium containing two heads of cabbage along with snails. Memories from thousands of different people were written on these sheets of parchment paper, which were then hand tacked to the wall, floor, and ceiling, a laborious process. This surreal environment aided in the conceptuality behind Untitled, 1999. This piece was installed on the floor in a circular pattern with a blue light bulb dangling above it. The installation forced the viewer to squat down towards the ground into a vulnerable position to view the images. I now see that these images are the beginning process of what I finally accomplished at RIT.

In palimpsest, the memories over time had faded from the paper, as well as the mind. At the same time, the cabbage was slowly deteriorating as the snails ate it. A sense of loss takes place as the letters fade from the paper and the snails devour the food. It is this transformation and the inevitable sense of loss that I tried to capture in all of my work. My thesis images poses a sense of isolation, existence/non-existence, and a sense of loss. I convey this through isolated figures in dark empty spaces. In my exploration of the unconscious, memory is always a paramount concern. Sometimes I even use child-like imagery such as playground rocking horses (FIG. 42) which echo a past time now lost. Loss is communicated through fragmented bodies. Figures are missing limbs, hands and legs (FIG. 50), in (FIG. 44) a man's body is replaced by two prosthetic matchstick legs coming out the base of his head.

The work of Joel Peter-Witkin (FIG. 14 & 15) influenced my earlier work
tremendously. Witkin confronts and enlightens his viewers by showing them a world they might not otherwise see. He does so in a disturbing manner because he wants to create a link between the person posing and the mind of the viewer that one associates with danger and fear. This type of hysteria people associate with death, and by reaching this point, Witkin wants his viewers to realize the importance of life; he wants the viewers to understand the point that living is the most sacred gift mankind could have. My undergraduate work Untitled (FIG. 24-29), uses the same principles that Witkin’s work is based from, panic, anxiety, fear and the sense of death.

Witkin’s use of staged settings, props, image manipulation and the sense of death can all be found incorporated into my own work. In (FIG. 58) the fish dangles lifeless above the tub of water, which is its breath of life. The fragmented female body in (FIG. 54) cradles a mutilated pig head, which reeks of death, and the fragility that life represents. But the rawest form of death can be seen in (FIG. 59) where the cannibalization of life manifests. This image shows an open door inviting the viewer in; unlike the other pictures, where the viewer was already trapped inside the image with the figure. A boat anchor impales the torso as it hangs lifeless and limp along with all the other mundane objects in the garage. Francis Bacon painted slabs of meat because he thought they were beautiful. My image is not to reveal beauty, but to present the absolute vulnerability. By removing a layer of clothes and then a layer of flesh one becomes susceptible to all atrocities that plague our society. While the slab of meat hangs from the support beam, one begins to compare it with the rest of the objects in the garage. By photographing these mundane objects one begins to realize the unique quality each poses. As does the mundane objects that Bourgeois, Parke-Harrison and Witkin use in their imagery.

Lucian Freud’s paintings such as Naked Girl with Egg and The painter’s mother, (FIG. 16 & 17) exploit the psychological. Instead of using a professional model that would be comfortable posing, Freud is able to reveal anxiety and discomfort in his imagery by using family and friends as models. He is able to lift
the censorship imposed by the conventions of seeing to reveal the truth about what is seen by using non-professional models. Freud also plays with the psychological by isolating his figures. In this way, he is able to unveil the loneliness of death implicit in depression. The malleability of the paint and Freud's brushstroke transforms his telling portraits into his own emotional turmoil. He is able to create through painting what Louise Bourgeois has been able to do with sculpture. They both bring to life an experience of anxiety and scarring. Bourgeois's rupturing of the figure and Freud's uncanny flesh is evident in FIG. 54 & 57.

In contemporary culture new technologies such as films are considered expressive, while as computers are cold and impersonal. I have found a way to relate both technologies to my artwork despite the Hollywood cliché of erotic fantasy and technology. I have incorporated themes from movies along with computer manipulated interiors into my work. The films The Cell and Seven (FIG. 18-23) both exploit the vulnerable human condition. They are about one's shadow, all those uncivilized desires and unpleasant qualities that one possesses. The imagery in these two films is psychologically compelling, each frame being a work of art. The fantastic and horrific environments depicted in these movies are visually remarkable in detail. They are uncanny. The sense of death is so vivid in Seven one can smell its reality, like the odor of pig flesh in FIG. 54 or the smell of raw meat in FIG. 59. In The Cell the cold and desolate interiors that surrounds the figure, isolates her like the estranged figures in all of my work. the cold and desolate interiors that surrounds the figure, isolates her like the estranged figures in all of my work.

It is the sense of death, the enigma of space and their interest in the psychological that draws me closer to all of my influences. Loathing is a reflection on how one's mind can be inspired. The strength of Loathing is its ability to be confrontational, difficult, and challenging. It unleashes the irrational and uncontrolled thoughts and impulses that underpin human existence. In our competitive world, society has a distinct set of expectations. If one falls short of these expectations
they are left feeling inadequate and full of anxiety. This body of work captures my irrational fears of being unable to fulfill an illusion of perfection. The result is an obsession to meet unrealistic demands. The failure in meeting these demands causes one to loathe oneself. With the combination of props and the constructed space, I have been able to mock home life while evoking a dream world of my reality. Shut doors are a way to disconnect from the horrors of the outside world. They allow one to be protected from the ruthless vultures that constantly use us to their advantage, raping us of pride, dignity, and self-worth. The dismemberment of the head allows one to push further away from society into a state of denial, blindfolding oneself from acceptance. As an American female in today's society there are added pressure on those who do not fit the social norm. Society places labels on woman. For instance, "submissive", "domineering", "nurturing", "fat", "disgusting", "sexy", "whore", "slut" and "oinker". These labels pigeonhole one's identity. Growing up society labeled fat women as helpless pigs; Miss. Piggy (FIG. 52) was always a damsel in distress. Pigs are considered the most loathsome of barnyard animals because of their unattractive traits: gluttony, sloth, stubbornness, they wallow in muck and eat garbage. As a thin and beautiful woman you could save the world like Wonder Woman (FIG. 53), a "super hooker" in disguise. The victimization of woman has been significantly induced by pejorative language throughout time. One example of this is demeaning animal metaphors where the woman is depicted as a mindless breeder blindly following beastly instincts and performing "animal" functions of producing and rearing offspring. Women have been portrayed as "wild animals" in dire need of subjugation, domestication, and tight control, including a regular regimen of physical battering. These anomalous images can be found in a wide variety of sources: poetry, satire, politics, philosophy, the law, drama, and pornography.

**Loathing:** Untitled #2 (FIG. 54) represents psychological torment caused by such oppressive language. The language of sexism is more subtle and pervasive than racial or ethnic oppression, which is easily detected. "Our everyday speech reflects the "superiority" of the male and the "inferiority" of the female,
resulting in a master-subject relationship. The language of sexism relegates the woman to the status of children, servants, and idiots, to being the "second sex" and to virtual invisibility . . . . The language of sexism remains with us and exerts an influence on the male's attitudes towards and control over women and the women's attitudes towards themselves". This attitude of worthlessness inflicted on women by man is also portrayed. The innocence of the female figure is framed within the frame of a pure white doorway. The shut door makes one wonder if there is any hope on the other side. The princess gloves drenched in pig's blood represent the turning of age, the breaking point at which society begins to view woman as an object. The figure stands naked and headless framed blatantly and frontally for the viewer to judge her. Cradling the pigs head in one set of hands while she aggressively grabs the snout in another view, exemplifies the subjection of woman as wild beast in dire need to produce and rear offspring. The broom to the left of the figure personifies the need to domesticate women. The nude figure acts as one man's sex object and at the same time, as a repulsive human being. The flesh of the figure matches that of the pig's head. Ironically the head is branded with the words, "USA GRADE A INSPECTED MEAT" Looking closer at the pig's head one will notice that the ears have been removed. This can be analyzed as a way for the figure to shut out such oppressive language that will only lead to its detriment. By turning the figure into an object there will be no harmful scarring, no emotional trauma.

Loathing: Untitled #4 (FIG. 55) also deals with the notion of gender issues, but goes further into functions of the body. The figure wants to escape from the place she is in, into another, but locked doors confine her. She constructs wings out of found objects in hope that this will aid in her deviation. However, there are no portals though which to exit. She is in a void world constructed by man, barren of any living matter. The planks above the three white chambers mimic prison bars. The white doors represent purity, while the bars connect one to evil; a subjection of hope and despair. Once again the figure is cannibalized into an object through decapitation. Pictures that show people with their heads removed represent a disconnection with the world. The individual does not want to be
viewed or judged by society. As a self-defense mechanism the individual transforms itself into an object, riding itself of emotions. Red conceals the body, symbolizing the most primal form of menstruation, rage, and frustration. The image is about woman vs. self, woman vs. nature, and woman vs. society. The figure struggles with self-image, placement in society, and with innate functions of reproduction.

Out of this same ideology of woman as inferior evolved *Loathing: Untitled #5* (FIG. 56). This image represents my struggle with being a female. I was the only female child my mother conceived. The expectations and rules applied differently to each of my siblings. With my brothers, my parents adopted a permissive indulgent parenting style. For me, many restrictions were made. The rules being gender biased contributed to my perception of self. The underlying message that was portrayed was that my brothers could be trusted to make appropriate choices and did not need my parents protection or influence, while as a female, I remained a fragile being who needed to be protected by my parent. My sense of self transformed from a strong independent person to an insecure, ambivalent woman, as I progressed through adolescence and witnessed the biases, perceptions and stereotypes that my mother began to instill in me. My mother’s beliefs about woman’s identity and roles were based on traditional domestic ideals. The values that my grandmother instilled in my mother remained unchanged. These values included raising a family, taking care of one’s husband and if a woman had to choose a career it would be limited to a secretary or schoolteacher.

As I have begun to explore the world, I have discovered a new truth. I can no longer conform to my mother’s idea of what a woman should be. I have created my own ideal woman. One who has overcome fear and persevered through a world where misperceptions and biases suffocate me. This progression is evident in *Loathing: Untitled #5* (FIG. 56), where twine mimics a noose wrapped around the neck of domesticity. The body of the potato bag on the far right of the picture plane is mirrored on the far left through the female torso. The picture
frame decapitates the woman's head removing her identity and bluntly turning her into an object. The 1950's style swimsuit exemplifies old-fashioned terminology that is embedded in my mother's brain. It is through education and the exploration of self that I have been able to overcome these obstacles.

**Loathing: Untitled #3** (FIG. 57) represents women fighting back against oppression trapped without legs, stuck in a male dominated society. Her head decapitated and in its place a pickle jar lid, which represents the oppression of women by our male dominated society. Precious white gloves graciously display bare breast with a toy man sandwiched between. The female is enticing the male by displaying herself as an object. One may ask, "Is this a friendly invite or will the male fall to his demise?" One can think of this image as the mating of two spiders, and after conception the female eats the male spider. This image by no means is inviting. The schizophrenic like patterned floor with blood red patches, and the deterioration of the room gives one an uninviting feeling. The bare shelf represents the emptiness suffered by women stuck in a male dominated society.

The first image in this series completed was **Loathing: Untitled #1** (FIG. 58). The fish dangles above a tub of water, suffocating. In reality, anxiety holds me back from completing my goals. I am never quite good enough, strong enough, or fast enough. This image represents my struggle with anxiety, a socially induced phobia. A person with generalized anxiety disorder often unable to relax and sleep. They often feel fatigued or will have a rapid heart rate. They are indecisive, once a decision is made they worry whether they made the correct choice. People with this disorder tend to feel nervous and have a hard time concentrating. They also have panic attacks due to stressful situations. Hence the fish suspended above its "air" represents my lack of breath during a panic attack.

As my thesis work evolved I began to create objects that I photographed inside a particular space. I realized the objects were just as important inside the space
if not stronger as their own entity. Two "Part-objects" (FIG. 60 & 61) I created were of a female's bottom section. I used women's garments such as pantyhose, skirt, and panties to portray "la femme". These sculptures commented on an internal perspective, while the photographs represented an external point of view. Through the transparent material used in *Loathing: Untitled #87* (FIG. 60), one can see a thinner interior and an obese exterior. The substructure created out of chicken wire mimics varicose veins covered by pantyhose. The awkwardness of this construction embellishes the idea of one's shadow. It represents all those over exacerbated thoughts one has about one's body. These thoughts are however, instigated by society. One only becomes embarrassed of her body if someone makes a malicious comment about it. *Loathing: Untitled #88* (FIG. 61) is a replication of a large frumpy buttocks made out of potatoes, and covered by a pair of enormous white underwear. The potatoes were used for two reasons, the first of course, to show frumps through the panties. The second was to give life to the sculpture. The organic component of the potato would deteriorate after time, leaving an awful smell and nasty stains on the underwear.

When adding the final touches I found that every piece of the artwork is important, especially the frame (FIG. 62). It serves as the transitional point at which reality ends and the imagination begins. All frames protect, but it is the artistic link between the image and the world that gives substance to a work of art. I chose to frame my images like paintings, instead of using a mat, because I see these images as "art-objects", not just as conventional digital photographs. My intent with the term "art object" is frame and imagery both equally important and together created one whole finished piece, an art-object. Varnish was then used to protect and seal image and frame. Embedding the image behind high glossy varnish resulted in an image of solitude and presence, protected from its environment, as is the figure from its world.
Construction

The materials used for Loathing: Untitled #1-6 consists of film, digital print, wood, and Varnish. To photograph these images I used a Hasselblad medium format camera with a 38mm lens and a basic light kit. Fuji NPL 100 was the film of choice because it gave the images professional colors and sharp detail. I then used a high quality Flex tight scanner and manipulated the image through Adobe Photoshop. Once the image was completed I printed the image using an Epson 7600 pigment based ink jet printer.

After the images were printed, they were mounted to a piece of plywood. My reason for using plywood was that it would not warp over time like masonite. I do not recommend plywood because it is not archival and there are too many unknowns with the surface consistency. For large size projects, one would need to explore other materials or find a way to brace the masonite so it will not warp over time. When making a cut into the plywood, remember to put the mounting side faced down on the table saw. This will allow for smoother edges and less chance of fraying. One can print the image larger or slightly smaller than the wood. If you make the print smaller than the wood, you can trim the edges after mounting. Alternatively, you can trim the excess print from the board if you print the image larger than the wood. Once the wood was cut to size, I cleaned and sprayed it with spray varnish, this acts as a protective sealer and allows for better adhesion when mounting. You could mount your print numerous ways, I chose to use the school’s ISM lab facility. Here there is a 48" wide mounting press. To operate the press one will need a partner and one training session. The basic steps are as follows: set height of press to thickness of the board, free wood and photograph of debris, run board through press to attach two sided sticky adhesive, peel protective wax paper from top surface, adhere top edge of photograph to adhesion coated board, and run the board through the press to adhere image. The mounting material provided some archival protection for the photographs against the plywood.
The frame can be attached once the image is mounted. The frames were made out of Agethyst wood. One piece of 12' x 6" wood was purchased and then cut down to 1.5" x 3/4" x 36" planks. Forty-five degree angles were then cut into each end of the boards. The boards were then put through a router table, which made a groove big enough to slide the mounted photograph into the plank. The wood planks were then pre-coated with varnish. This allows the wood to be sealed so that the aristocrat varnish can cover thick and smoothly. At this point minor adjustments were made to the length of each plank according to each image. Wood glue, nails, and clamps were used to reinforce proper attachment between frame and mounted image. Wood glue was then used on the underside of the framed picture to seal the slight cracks where varnish could leak. Clear coat varnish was applied to the frame, as recommend, to seal the wood. To apply the Aristocrat high gloss varnish there are a number of materials and steps that must be taken this substance is highly toxic.
Epilogue

Many artists have influenced my work from Louise Bourgeois to Joel-Peter Witkin. I have concluded through research that they all share an interest in the psychological and the courage to deal with the dark side of their psyches which everyday society tries to repress. Ann Hamilton, Lucian Freud, and movies such as *The Cell* by Tarsem Singh, and *Seven* by David Finche are among the many whom influenced me. All of these artists create a fantastic, angst filled, and often-hostile environment in which the figure must try to negotiate herself.
Fig. 1 Hockney, *Pearblossom Hwy.*, 11-18 April 1986, photo collage, 78 x 11 in (198 x 282 cm)

Fig. 2 Rodin, *Torso of Adele*, 1882, plaster 6 1/5 x 19 1/2 x 7 2/5 in.

Fig. 3 Rodin, *Torso*, 1880-89, terracotta height 9 1/5 in.
Fig. 4 Bourgeois, *Filette*, 1968, latex over plaster
22 3/8 x 10 1/2 x 7 3/4 in.

Fig. 5 Bourgeois, *Torso Self-Portrait*, 1969, bronze with white patina
24 3/4 x 16 x 7 1/2 in.

Fig. 6 Bourgeois, *Trani Episode*, 1971-72, marble
23 5/8 x 23 5/8 x 22 7/8 in.
Fig. 7 Bourgeois, Cell VI, 1991
installation, painted wood & metal, 63x45x45 in

Fig. 8 Bourgeois, Cell (Arch of Hysteria), 1992-93, installation, steel, bronze, cast iron, and fabric, 119x145x120 in

Fig. 9 Bourgeois, Cell VII, 1998, installation, metal, fabric, wax & mixed media
(above & right image)

Fig. 10 Bourgeois, Cell (Clothes), 1996, installation, wood, glass, fabric, rubber, mixed media, 83x174x144 in

Detail of Fig. 10
(bottom image)
Fig. 11 ParkeHarrison
*Restoration*, 2001
paper negative print, wax, paint, size unlisted

Fig. 12-13 Hamilton & Clark, *palimpsests*, 1989
newsprint, fan, beeswax tablets, vitrine, cabbages and snails
16x14x22 ft
(above, installation view)
(right, detail)
Fig. 14 Witkin, *Female King*, New Mexico, 1997, silver gelatin print, 16x20 in

Fig. 15 Witkin, *Who Naked Is*, Paris, 1996, silver gelatin print, 16x20 in

Fig. 16 Freud, *Naked girl with egg*, 1980/81, oil on canvas, 29.5x24in

Fig. 17 Freud, *The painter's mother*, 1982/84, oil on canvas, 41.5x50.25in
Fig. 18 & 19, Fincher, *Seven*, film stills, (above)

Fig. 20-23, Singh, *The Cell*, film stills, (above)
First Walk-Through

Fig. 30-33 *Untitled Film Stills*, 2000
tintypes, 20x20in
Fig. 34-37  *Untitled Film Stills*, 2000

* Untitled Film Stills, 2000
tintypes, 20x20in.
Second Walk-Through

Fig. 38 *Untitled*, 2000
digital montage
16x20in

Fig. 39 *Untitled*, 2000
digital montage
16x18in
Third Walk-Through

Fig. 40 *Untitled*, 2001
digital montage, 16x20in

Fig. 41 *Untitled*, 2001
digital montage, 16x20in

Fig. 42 *Untitled*, 2001
digital montage, 16x20in

Fig. 43 *Untitled*, 2001
digital montage, 16x20in

Fig. 44 *Untitled*, 2001
digital montage, 16x20in
Fourth Walk-Through
Loathing
Fig. 54 *Loathing: Untitled #2*, 2003
digital montage, 24x24in
Fig. 55 *Loathing: Untitled #4, 2003*

digital montage, 24x24in
Fig. 56 Loathing: Untitled #5, 2003
digital montage, 24x24in
Fig. 57 Loathing: Untitled #3, 2003
digital montage, 24x24in
Fig. 58  *Loathing: Untitled #1*, 2003
digital montage, 24x24in
Fig. 59 *Loathing: Untitled #6*, 2003
digital montage, 24x24in
"The public is blind, and indifferent. It is not interested in art, but in a conventional view of reality, which art must conform to, and so confirm, or be ridiculed and dismissed as nonsense. If art was not to become a refuge for sensitive feelings in an insensitive world, it would become as heartless and deathlike as civilization".14

Gauguin
ENDNOTES

6 Ibid, 91.
8 Joel-Peter Witkin, "Dance Macabre." *Aperture,* Fall 1997. 38.
14 Donald Kuspit, *Signs of the Psyche in Modern & Postmodern Art* (New York: Press Syndicate of the University of Cambridge, 1993) 5.
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