WHERE'S THE EXIT?

A Thesis

Presented in Partial Fulfillment of the Requirements for

the Degree Master of Fine Arts in the

Graduate School of The Ohio State University

By

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* * * * *

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ABSTRACT

It was about 7:45 that morning when the bus rolled around to pick me up. The only thing that mattered about that time was trying to get to an important meeting with one of my committee members. I jumped on the bus and sat at my usual seat. There was always just one other person on the bus at that time in the morning, and our hellos had been worn to just a nod of the head. There was no sun, so the outside reflected only the luminous grays of the morning skies. There were a few stop signs on the way toward my destination, and each seemed to glow a brighter red with the coming sun. They were silent, but yet loud. Safe, but yet seemed a bit sinister. Their authority was firm and demanded respect majestically. I followed one with my eyes as we passed on. It turned in front of me, facing me, and then suddenly giving me its back. For a moment, I sat their in my subconscious mind and thought, "isn't that interesting?"

My work is an attempt to understand logic from a different perspective. I question the assumed fact that we choose freely and independently when we are in a realm of control. The realm that interests me most is one of "signs", those visual objects that provide very specific communication telling us what to do. I am not creating a radical, resistant movement against "signs" or what they represent. They exist to keep us safe, in order, and well guided. My interest lies in a metaphorical aspect of "signs", which hints that the individual's belief in them is an illusion of independence.
Dedicated to the love and support of all my friends and family
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This thesis could not have been possible without the assembly of numerous discussions that contributed to the evolution of my work. Although not mentioned, I would like to thank all others who took time from their busy lives to consider my ideas.

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A sincere thank you goes to my fellow printmakers who stood along side me to help find the light at the end of the tunnel. Their ideas, conversations, and share of graduate school pain made the experience worthwhile. Printmakers Rejoice!

Lastly, I would like to acknowledge my beautiful and intelligent wife, Amaris, for her words of encouragement in these past two years, and for simply bringing Texas to Ohio.
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CHAPTER 1

INTRODUCTION

The road that ran in front of my house went about a block before it T-intersected with another road. The road it intersected with was a one-way street. I once witnessed a man turn the opposite direction on this one-way street. He must have been new in this small neighborhood. I realized that he would run this routine pretty often. Not much traffic would pass through the neighborhood around the time that I would see him. I do not think he knew about the particular regulation of this intersecting road. He continued to do this until one day he saw the sign and turned the correct way.

The incident that I have described is about a man who made a choice. Every time he reached the end of the road, he made a choice to turn in the opposite direction of a one-way, regulated road. I do not know if he ever ran into any trouble going in the wrong direction, but the routine ran for quite a while. One really could not overlook his car. I was young then, so I really cannot remember what make or model the car was, but it was yellow, and the tail of it always scraped when it hit the dip at that intersection. That is how I remember that car. The important thing about this incident to me now is that this man made a choice that was not rule-governed, well, other than staying on the road and not running into things. He made a choice when he came to an intersection that offered him two ways. Unfortunately, in this case, it was a situation where there was an important instruction; he unknowingly chose to go against it, repeatedly. The man had
choice until he apparently noticed the one-way sign at the end of the road. It was then that his choice was limited to only one way.

Choice is an alternative. An alternative is providing a choice between things, for example, ideas, objects, directions depending on our human need. My research dissects what it means to choose and questions its essence through a series of art works. My art at this point has relied on the presentation of demonstrative behavior based on instructional direction. What role does choice play in this? What role does choice play in anything one does on a day-to-day basis?

My work is an attempt to understand logic from a different perspective. I question the assumed fact that we choose freely and independently when we are in a realm of control. The realm that interests me most is one of “signs”, those visual objects that provide very specific communication telling us what to do. I am not creating a radical, resistant movement against “signs” or what they represent. They exist to keep us safe, in order, and well guided. My interest lies in a metaphorical aspect of “signs”, which hints that the individual’s belief in them is an illusion of independence.

One approach, in an attempt to better understanding behavior in relationship to choosing, is to question need. What triggers a state of vulnerability? How does it affect choice? How does it involve one’s abilities to act inevitably?

A natural reaction to choose, in order to fulfill a certain need, affects our lives constantly in numerous ways. I observe, imagine, and question my environments continuously to obtain and express ways to better see and understand how choice
happens, and essentially, what it means. Is it the case that there is a definite freedom of choice in our lives, or is it that choice, maybe at its many levels, is a brilliant concept created to simply sustain flow in society?

*The end of the center walkway, which runs through the lobby of OSU’s main library, feels as if it promises an exit toward the back of the edifice, but I don’t see it. I don’t see anyone that I can follow out, and backtracking would only cut into my time. I can’t help feeling helpless and lost without a direction. Wait. Finally, I see the light of bright orange exit sign that seems to quickly suppress my feelings of desperation, but then I see that the two optional exit doorways hold restrictions for fire evacuation only.*

I made the choice to leave the building. The exit sign gave two choices but later revealed them useless to me. Who is in control here? I became interested in the aspect of generally trading choice for instruction, and wanted to use it in my work by presenting a hint of the choices we might think we have as we conduct ourselves. One way, I thought at the time, was to use a specific format that conditioned ones ways of thinking.

I became interested in the aspect of generally trading choice for instruction and wanted to suggest it through my work. One way, was to create a contradiction in things with which we normally interact. I chose to work with signs and change their message. They would become a distraction forcing one to acknowledge and think about what exactly was happening at that precise moment. We are conditioned to react to the message of a sign instantaneously, sometimes without ever even facing the sign. Just catching the color or shape is enough. My work would speak to a mass audience through the format of these instructional directives...signs.
As a visual artist, I first thought that the work I would do was a perfection of skills and an ability to conform to certain (but unwritten) rules of visual composition, appealing subjects, and use of mediums. I came to realize that it was the nature of these and many other implied truths to which I wanted to address my work.

In the beginning of this work, my idea began with this notion of “choice”. I wanted to question it. Did we possess such a thing as choice as independent, free human beings? Our lives are full of choices. Works that I began to put together only raised questions on the vastness of what choice really means in my mind. It was too vague in the work that I first presented. A viewer ended in far tangents that took the idea somewhere it did not belong. What was I trying to say about choice? I needed to clear that up with myself. All I wanted was to think and realize something about the way we naturally conduct ourselves and to share that with others through my work. Instead, my work seemed angry to others. I created a body of work that metaphorically used the directive sign to represent control. The idea behind the contradiction of what choice meant under control was more of a harmony to me than confusion. I defended the contradiction from being labeled as angry. I was not trying to create any radical movements against any rules and regulations of our society.

Does choice exist in a controlled environment such as a parking garage, downtown city streets, or a maze? Is it even called choice in such an environment? I believe that choice is free on all levels where it exists, but there lies a strong contradiction in the fact that the choices we make in these examples are all in a controlled environment. There is a freedom to choose what we want in the world, but it is not what interests me. I
am interested in the environments and situations where instruction removes choice and ultimately offers only reliance on instruction.

The progressive series of art works created to address my interest consists of prints, billboard structures, three-dimensional traffic signs, and installations. Each work raises questions to better understand the idea of choice and its existence in controlled environments.
CHAPTER 2

SIGNS

Figure 2.1: *UNTITLED (ONE WAY)*. Lithograph, 2005

“You sound so meek when you talk about this piece,” one professor said to me. “What I think you should do is trash it and think a little more on what it is you are trying to say.”
The most intimidating criticism I ever received was with this work (Figure 2.1). My philosophy in becoming a conceptual artist was making pictures for the deaf, and trying to make someone understand what I was saying through the visuals I created. It seemed simple, but I always ended up over-layering my works, sometimes with extraneous material that did not fit very well. The works would sometimes become confused or confusing.

One huge flaw with my philosophy on the deaf was that the viewers were not deaf. I had to explain my ideas confidently but only sounded meek and unsure. I was still finding my way with the ideas and what I wanted to say about them. I was told to trash this work and start again, but instead, I took the advice with a double meaning. I analyzed and nurtured what I was trying to say and began an evolution with this concept focused on “choice”.

A one-way sign hangs in front of a generic figure’s eyes in this lithograph. There is a division along the center of the piece: one side is overcome with black and the other with white. The underlay is a layout of arrows that fit like puzzle pieces that point from side to side. What was I trying to say with this particular work?

The idea was to present the figure blinded by control. I wanted to work with signs as the metaphor for controlling choice. The idea actually stemmed from the incident I described earlier where I was looking for the exit from the library. I found the exit sign, but the two options given ended up being fire exits only. I found it interesting that in that moment I was dependent on an exit sign for direction but did not find the right
one. The one-way sign in the print does not solely represent one-way signs. The
direction is what I was after, but the sign I found in that case sent me backtracking to find
elsewhere what had been initially promised but did not deliver. The whole incident was
entirely out of my control.

Figure 2.2: _UNTITLED (BEGIN ONE WAY)._ Lithograph and Serigraph, 2005

Signs are posted commands or notices bearing designation, instruction, or
direction. There is a necessary trust needed in order to follow a directive sign.

I wanted to investigate a controversy that could possibly exist metaphorically
within the message of a sign (Figure 2.2). I liked to think that a sign implied a sense of
safe order but with a psychological twist. For example, what is in a stop sign? The
object is composed of a sheet of metal cut into an octagon shape, covered with a
reflective taping, and then painted in a red color stenciling, the word stop placed dead
center. Finishing the sign is the mounting of it onto a seven to eight foot pole. The
finished product, after going through inspection and approval by the city, is then situated at an intersection or crosswalk. What does that mean? This generally means a safer crosswalk and intersection. How does this affect choice? One cannot choose to run the intersection any longer. The one option given is to stop. Situations, behaviors, and lives now change at this intersection. The psychological twist I wanted to display was an aspect to the stop sign in regards to its entire representation. The color red in the sign cautions; it is a warning. The red can be bold but also have a sinister quality. Its tower-like structure stands and idealizes the entire object as an iconic reminder that instruction overshadows choice.

UNTITLED (BEGIN ONE WAY) is about the majestic quality of the sign. The image of the stop sign in the work stands at an intersection with instruction. The small colored image is silent but very loud. I remember standing in the back of critiques and being asked what I heard when I looked at art works. Of course, I never took that literally, but I never quite understood it either until this piece.

In my abstract, I talked about the silence of the stop sign. I thought the moment was fascinating as I passed the sign that morning. Many things went through my head at that moment, but one in particular stood out.

I remember going to a parade as a kid. I held my mother's hand as we walked around looking for a place to sit. At one point, walking down the parade route, we crossed an intersecting street. It was blocked with yellow taped and wooden barricades. One police officer was standing just on the other side of the yellow tape. With dark sunglasses and his hands held behind his back, he stood tall and silent as he monitored the traffic passing by. I looked up at him as we walked on, and just like the stop sign, he turned in front of me, facing me then suddenly giving me his back. He was monumental.
Three figurative outlines were standing in an orderly fashion in my print, CONVEYER BELT (Figure 2.3). Again, I used a one-way arrow to represent control but a conveyer belt to further enforce it. The idea was clear and not complicated at all. Of course, the message in this case could be seen as an angry commentary on control in our society, and it was perhaps singular in what it portrayed. Although, the work was about the sign, I never actually thought about it as a sign. The comment made about this work stayed with me. I began to think about my work becoming a directive itself. I thought about making signs myself and observing people as they would interact with them. The thought of working with such powerful symbols opened many opportunities for me. Signs keep us from, guide us to; they show us where, but most importantly, they make us do.
I liked to think that the social context in my work was the puzzle piece that fit into every individual’s eventful lives. The work was designed to form a disruption in the course of people’s routes. I still like to think that it may not matter to most, but the ideology in the concept would mock the fact that people thoughtlessly move as independently as they would standing still on a conveyer belt. Could convenience be a factor? It saves the time of having to think and configure certain situation at hand. The assistance of an electronic walk sign, for example, overcomes the choice of crossing or the worry of looking both ways and dealing with the coming traffic.

Figure 2.4: *UNTITLED (WATCH YOUR STEP)*. Mixed Media, 2005

"Your ideas sound big, and I apologize for interrupting you, but I think that your ideas become confusing because they are contained in these small prints." It's as if he knew what I wanted. "What is it that you want to do?"

I had a studio visit with a visiting artist one morning, and he asked me what I wanted to do. A large wall in my studio displayed the prints I introduced earlier. He
looked at them up close and listened as I explained my ideas. He interrupted my short presentation by asking what I wanted to do. I looked at him with a little confusion. I quickly mentioned my wanting to produce billboards. I wanted to reach a mass audience with my work, and I did not feel that the prints were doing that for me. After that, it was not long before I began to construct billboards. Pictures of the signs in the previous works were more like notes, and I had realized that the work needed to be more than that if they were to explore the ideas and questions I had about the experience of "choice".

These panels were put together in a traditional fashion. The panel was primed and painted red. The main image was printed on individual sheets of paper. They were spray mounted and pasted in pieces to assemble a large photographic image. The text was later measured, drawn, and screen-printed. The finished work unveiled a sharp, red, billboard traffic sign that expressed not just a conceptual message but also celebrated its process in order to thoroughly investigate every aspect of these signs and their messages.

UNTITLED (WATCH YOUR STEP) (Figure 2.4) was about the sinister side of a sign. I wrote of this earlier when I talked about the red color in a stop sign. A subliminal message would speak for this particular layer of the work. I liked to think of it as the psychological twist. The main image was a traffic sign I transferred and printed on twenty-four individual sheets of paper. The three divided arrows with the word "ONLY" to instruct was a general message; it involved everyone. The words "WATCH YOUR STEP" were more of a personal message. They were about one recognizing their individuality and believing they are in control of their choices. At the same time, the words hint that one's safety can be entrusted to the sign. The subliminal message is
presented further, reemphasizing the safety to be entrusted with the phrase "Don’t worry." The double meaning in the phrase, "Everything is under control," reassures one not to worry, but it bluntly says that everything is truly under, but out of, one’s control.

I had other ideas in mind when I began the next work. I became interested in the moment. As I worked on UNTITLED (THE CHOICE IS YOURS.) (Figure 2.5), my ideas were evolving toward other ways of confronting the viewer. This work displayed the same characteristics as the previous work with the bold, red color with the general, personal, and subliminal message, but the interest was steered to a specific part of the work. The image of the electronic sign made the viewers curious. The black and white image of a sign that was familiar with the words "DON’T WALK" was now unique and unfamiliar. The sign looked like a regular crosswalk sign, but instead of displaying the word "WALK", it displayed "THINK". The reason for this change was to go to the next level where choices are usually limited to only a few and then emphasize the conflict of the control that it provides. Now one is asked to think instead of act, asked to consider options or reasons when they are not usually provided, made to consider as an individual.
We associate certain shapes and colors in order to recognize signs. At a crosswalk, we recognize the color of the instruction when it lights up. The octagon shape at a street corner reminds us to stop. I wanted to take my work to a different level, and create actual signs. The shape of the Stop sign with the word "THINK" instead (Figure 2.6) and the actual Electronic sign that does ask us to "THINK" instead of "WALK" (Figure 2.7) were these actual signs. Now, a viewer and I were brought to a new understanding because the actual physical nature of the signs imposed a presence in our actual, physical space. The ideas imposed on our thinking with a different strength.
Figure 2.6: *UNTITLED (THINK)*. Mixed Media, 2006

Figure 2.7: *UNTITLED (DON'T WALK. THINK.)*. Mixed Media. 2006
The progression of my work to that point was an important key in linking to the next series of works that would present a new way of expressing the idea behind choice, control, and signs. The work would now encompass the elements of the previous works but display them in a very indirect way. It would change as I ventured further into the realm of installation (as I had just begun to do with the "THINK" signs and the billboard structures) but become involved with another structure that requires choices to be made - the maze.
CHAPTER 3

A SUSTAINED PROCESS BEHIND A NEW FACE

When I started working with the maze, the idea was to create forms within the maze. I intended for the viewer to recognize the form from a distance and understand it up close. The entire work would be drawn as a maze, a device that clearly requires one to make choices. What did that mean? Earlier, I clarified my idea with choice in a controlled environment. The maze is a layer in my work that represents the control over choice in a social order. The form within the maze is a layer representing a reality of signs of a different form that implies limitation of choice but in a different way, primarily one in which one is confined and must follow. When combined in the installation, several complex layers of the nature of choice and choosing are exposed.

Although there are many layers to my work, I will only address three concerns in this work: the maze and its meaning, the form in the maze, and the installation. The concerns are based on the initial read of the viewer and their take on the information presented.

A sustained process presents a new face in my work’s evolution. A wooden frame is constructed creating a 48” x 40” paneled surface. The surface is then coated
with white primer to ensure a workable exterior. This process will be repeated to prepare ten panels. Through the process of serigraphy, a maze is printed on one side of 8”x10” sheets of white Lenox printing paper. Twenty-four printed sheets are then pasted on the panel surface, four going across and six going down. One of the great things about printmaking is that time and energy can be cut in half while the mass of work printed is doubled. I printed the mazes for that reason. The maze was designed to fit an 8”x10” sheet, then, in traditional billboard style, pasted in segments twenty four times to fit on the front surface of the 48”x40” panel. In the end, each of the ten panels presents a 48”x40” maze.

Billboards are a marketing scheme designed to reach a mass audience. The work of Barbara Kruger utilizes the billboard not as a marketing tactic to sell products but as a tool to inform, to sell and communicate ideas in the same very public and demanding manner.

I utilize the billboard in the same sense. I build these panels and display them in my installation with all sides exposed. I feel that the overall work is important to display because it represents the character of the billboard sign from all aspects. I think of driving down a business road and seeing the back of a commercial billboard sign. All I see are struts of iron holding it together. I understand it is the backside of the sign and simply acknowledge the structure because it is part of the sign. With my work, the back of the panel is exposed to reveal a process that indicates that the maze on the other side is on a billboard. The panels are suspended from an eleven-foot ceiling by galvanized cables to give the work an industrial look, another link to them being billboard like.
An image is projected and outlined onto the surface of the panel. I use a fine tip ballpoint pen and a straight edge ruler to draw lines within the paths of the maze. In addition to filling in the paths, I also outline the printed lines in order to create various gradients within and throughout the drawn image. (Figures 3.1 and 5.1)

Figure 3.1: Detail and Installation from *The Independent Follower*, 2006
CHAPTER 4

THE MAZE

A maze is a bewildering puzzle with a network of paths that intertwine to create an almost hopelessness with every given choice. In the work that composes the majority of my Master of Fine Arts Thesis Exhibition, the intent is to present the maze puzzle as a metaphor for the structures we follow as a society. The paths of a maze represent a way to travel through the puzzle and ultimately reach a goal one assumes. I involve the concept of this puzzle with all its challenges, but I also use it with a slightly different aspect included. Instead of just a puzzle, I use it as an instructional diagram. Instruction has been an obvious part of all the previous work; in this case, the instruction is not always that clear.

Instruction seeks to teach a certain understanding that results in progress. In my twisted reality, it is the understanding of learning to perform on our own with a trained mentality. This is one characteristic of the mazes that is implied, not stated; this becomes the conceptual foundation of the work. It is what the bewilderment pushes one to seek. The maze becomes a setting that overcomes one’s self-control, and taunts helplessness. Again, one seeks instruction for conveyance; one seeks the signs.
CHAPTER 5

THE FIGURATIVE FORM

Figure 5.1: Installation image from *The Independent Follower*, 2006

The image that I have projected and outlined onto the surface of the panel within the structure of the maze is a figurative form (Figure 5.1). This characteristic of the work
is simple. The form is a composition of lines that work together to make visible the back of a human figure more or less life sized. I work the figure into the maze following the principles of value drawing. I work with dark and light values in order to create depth and to give the drawings a more realistic look. At a distance, the work appears to be printed. That changes when the work is seen from up close. Up close, the lines that run through the paths of the printed maze form inner pathways. They begin to look a lot like the streets in a city map. The printed maze remains a powerful layer in the work, but it becomes secondary to a now visible, half-figured image. The back of an unidentified individual is depicted within the maze. I like to think of the maze as a matrix we are all woven into, a metaphor for the way we all exist.

Looking at the back of the figure and then a progressive range of nine more, each a different person, can mean various things. Someone giving their backs can be seen as an act of showing no interest. It can simply represent a move in an opposite direction from where we stand. This can go on forever, but in my work specifically, the back of the figure is used to represent one thing. These images have been produced to symbolize signs. We feel lost until a sign presents itself to show or guide the way, and we react because thinking about finding our way is no longer necessary in order to conduct ourselves. We belong to the illusion of self-control, and so independently, we follow. Ten backs of figures, staggered in their placement in the gallery so that they allow us to move forward with and through them, emphasizes this instruction, this sign. (Figures 6.1, 6.2, and 6.5).
CHAPTER 6

The Independent Follower, THE INSTALLATION

![Installation image from The Independent Follower, 2006](image)

Figure 6.1: Installation image from *The Independent Follower*, 2006

The Independent Follower is a self-contradictory statement that appropriately represents the idea of one being independent but nonetheless a follower of instruction.

The set up finds the viewer standing before an arrangement of suspended panels that depict the backs of figures. The panels take the viewer through a strip that leads to
an exit. The intention is that the viewer will conduct themselves through this art work acting-out a paradox that would seem to include a contradiction of what we think we are and what we truly are: independent and following.

![Image](image.png)

**Figure 6.2:** Installation image from *The Independent Follower*, 2006

A sign stands at the front of the gallery and guides the viewer to the left (Figure 6.2). It states to begin one way and has a solid black arrow pointing so. This is not to get the viewer to attend only one part of a two-person show but to follow a designed path in a designed structure. Remember, the idea is to create a controlled environment within the gallery space. A wall ran down the gallery creating two long spaces. The viewer would enter through the left, follow through to the back, exit that part of the exhibition, and follow through on the opposite side of the divider wall. This would bring the viewer back to the initial entrance.
It is simple to recognize the contradictions throughout the installation. The title and structure of the work are a contradiction. Individuals who act independently, but follow and choose predictably in a controlled environment, live concepts that hold the work together in its intent. An exit sign mounted at the end of the installation presents two exiting options but truly only has one; there is no exit to the left, and with some subtlety, the exit to the right is one entry into the second exhibition from another artist.

Figure 6.3: Installation image from *The Independent Follower*, 2006

There is one final contradictory aspect of the work within the installation. There is a sign that stands hidden, seen only by those who might decide to go the wrong way,
through the left part of the gallery in order to follow a structure). If the viewer decided to enter through the right, obviously the progression would be the opposite of the one I mentioned earlier. Exiting at the far end of the right side of the gallery would only mean exiting the far right side of the gallery. To continue on the opposite side of the divider wall backwards through my intended exhibition structure would seem not to be allowed. The viewer will run into a posted sign that says "THIS IS NOT AN EXIT." However, multiple contradictions exist at this point. We should consider that if this place were not an exit for the second exhibition on the right side of the gallery, it would seem to be an entry into my exhibition. This would present my billboards from their backs (described earlier) creating an anticipation of images on the other side of each to be discovered again on the same path provided earlier, but only in reverse. Perhaps we may not begin to think and question how signs, both, may lead us directly and indirectly.
This current venture is a portion of the evolution that almost no longer needs actual signs to say that it is all about direction and instruction. The message still states: Control is an action we do not own. Choice is an illusion that keeps us acting as if we are in control. The installation reminds us that we will always rely on signs to find the way, and as long as we follow, we do not think about conducting ourselves. Stop signs tell us when to stop, one-way signs where to turn, walk signs when to walk, and exit signs where to depart. We are independent followers, but it may be important to continue to question, to seek understanding of the multiple, sometimes contradictory meanings that may be right there in front of us.

An artist always does that. They will seek to explain, in pictures in this case, why the maze is there and not just how to go through and solve its puzzle.
CHAPTER 7

CONCLUSIONS

The significance of my work is still evolving because of the innumerable directions it uncovers and the questions that result in order to express a different way to see and understand. In this thesis, the important thing was to address different aspects so that one could see the evolution and better understand the ideas behind the work. What is choice? One thing I learned along the way is that choice is a difficult thing to point out. Do we truly have a freedom in choosing what we do? This question is a whirlpool, so to speak, and I dove into the middle of it. It will only be prolonged with series of other questions, and the answers will come with time. Is choice really conducted by dependability on instruction in order to meet our human needs? This aspect of the work was an enforcer. It was a viewpoint that drove me to research the maze. The results I have shown would seem to tell us to be careful.

My work was never meant to make people choose what to eat, drink, wear, or buy. It was an idea that was recognized with a question that began by asking, “Isn’t it interesting?” The work then began an evolution of questions that initially questioned a sinister side of a sign, a side that proved a needed dependability from our part. This phase, although interesting to work with, would only take me so far. I realized this when
my work hit a plateau very quickly, and little things began to falter the work. One thing I noticed was that when it presented more of a command or seeming demand, it became preachy and would only develop to contradict the idea of people thinking for themselves.

I am completely satisfied with the work that I have uncovered to this point. The billboards and signs carried a message of directing and guiding while questioning choice. The maze implies the same message and has become a compilation of every idea that has left my drawing board.

I do not know where I will stand in five years. The work has not matured to its fullest potential, but the research can only continue and strengthen from the foundation I have established and the building upon it that I have accomplished. I feel that this is something that I will carry with me and continue to research ten, twenty, maybe thirty years on down the line. All I can say is that with every step, it becomes more of an enlightening experience.
LIST OF REFERENCES