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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences
In Candidacy for the Degree of
Master of Fine Arts

Looking In

By Mahine Ratttonsey

January 3, 2005

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Marine Rattoney
looking in



Personal space and privacy for social beings is a contradiction in terms. There is always the tension between social obligations that lead to social interactions and the inevitable invasion of personal space and privacy. The central thesis for this body of work revolves around the constant struggle that we as humans endure to achieve a balance between the need for social interaction and our equally compelling but opposing need for privacy and personal space. The futility of this epic struggle or balancing act lies in the fact that a zero tolerance policy for these mild intrusions and severe invasions would result in a loss of all social interaction. Having witnessed first-hand, this total lack of interaction when my father went through depression I fully appreciate and embrace the responsibilities and pleasures of social life with very little reservations.

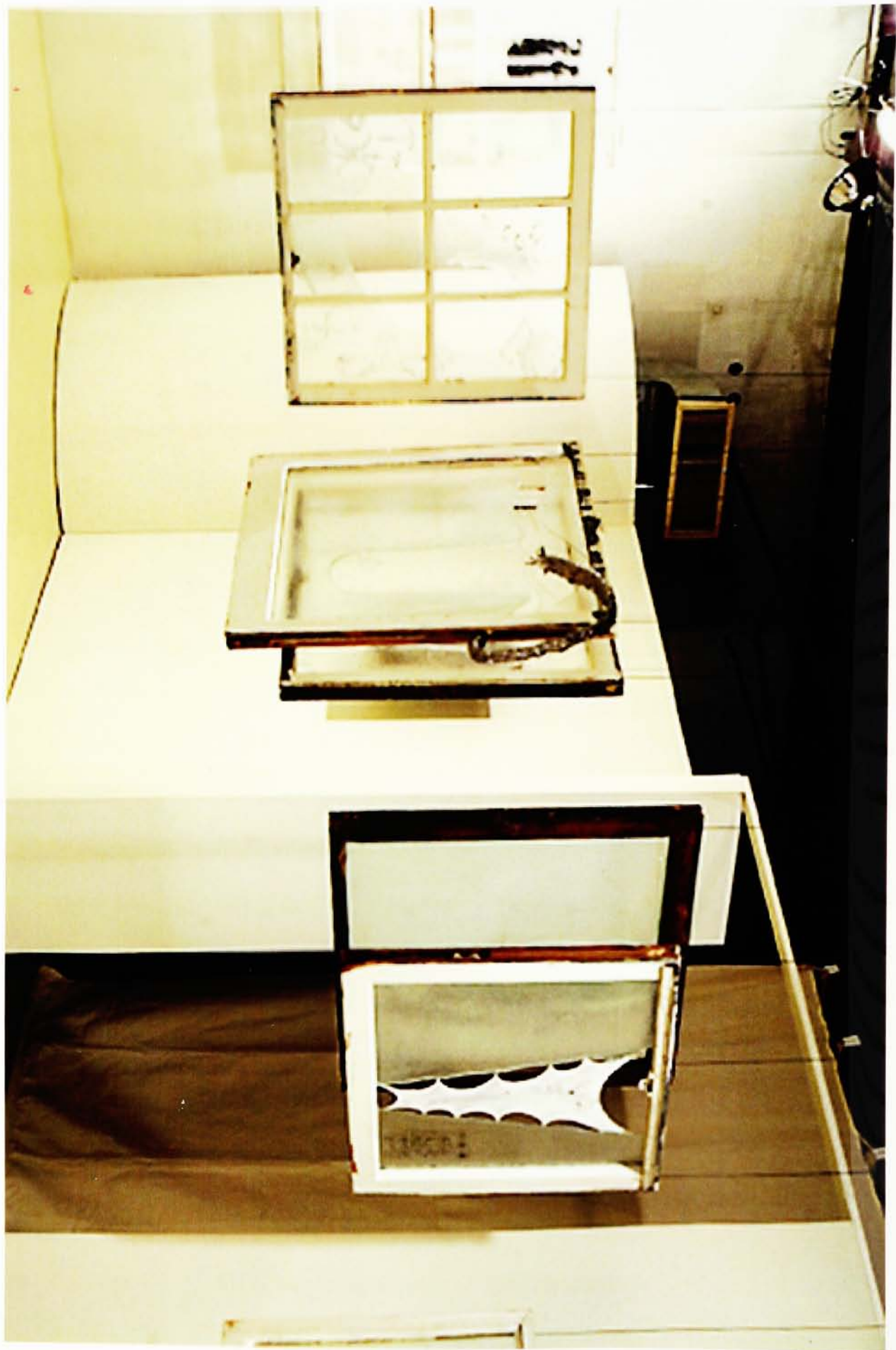
The intrusions that I seek to address through this show titled “Looking In” are both mental and physical in nature. The point that I have sought to make is the reality that these unwelcome developments occur as a result of each one of us having made a conscious choice. I now realize that my personal space is invaded most by the people dearest to me. When I was younger, my mother insisted that I should have a traditional life with family, marriage and motherhood at its core. Then, I vehemently disagreed with her, as I assumed correctly that they would involve great mental and physical changes in my life. Now that I have embraced these responsibilities of adulthood I realize that her intentions were not far from what I want. The regret I feel for not having understood her at the time is just as intrusive as were her words. In this show I have combined the traditions and values of the Indian culture that I imbibed while growing up as well as the



western culture that I have openly embraced and adopted over the last eight years that I have been in the USA.

This show is as much about the female body and mind as it is about the invasion of personal space. I feel that in most cases the female bears the weight of responsibility in keeping the home and family. Therefore, I believe that no society or government should interfere or attempt to unduly influence the difficult choices that she has to make.

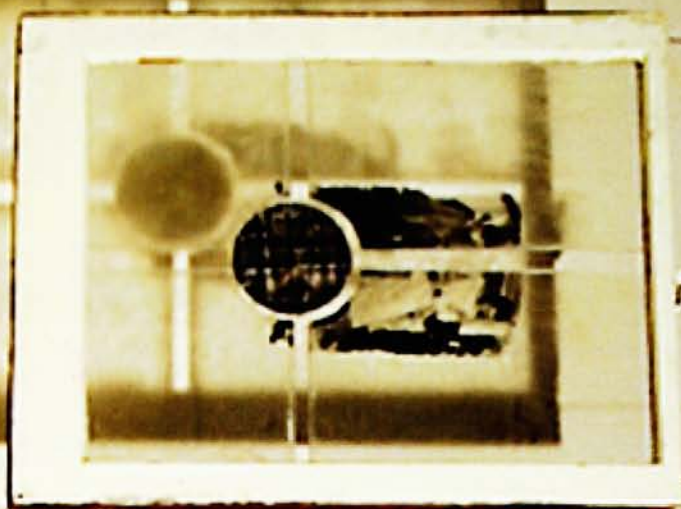
Looking In is an installation I have created to thread together these thoughts of the invasion of personal space that have occurred and continue to occur when I make choices or just give in at times to conform to societal expectations. Although I have realized that these intrusions are an important part of my life I am constantly trying to find a balance between them and my independence. To reveal the many facts of my premise I have used nineteen found windows and added images and objects to them. The installation consists of old window frames suspended at various heights. Each window carries a narrative; these vignettes can be seen from both sides and also through the surrounding windows. Using images from my life experiences, I want to let the viewer into my personal space and at the same time make the viewer subtly aware of being watched while they go through the exhibit. The windows are suspended from the ceiling to block the viewer's field of vision and since all of the glass is not transparent it distorts the view further. The labyrinth that I created with these windows creates layers of imagery quilted together that engages the viewer while at the same time distorting it.



The windows I have used for this show work on multiple levels to communicate my ideas to the viewers. The windows symbolize the keyholes or point of entry that the viewers use to look into my life and thought process. They frame the images within them but at the same time allow the viewer to look deeper within and beyond the frame of reference. As objects they have a recognizable role and reference the home that they were a part of.

The glass panels inside the window frames have images on them. The glass is critical to the show as it references the metaphor of open or guarded through the use of transparent or opaque glass. In addition, I believe that glass windows provide a false sense security. In the same way our personal space is an invisible barrier that can easily be penetrated. The technical processes employed allowed me to alter the glass surface to make it more closely resemble skin and wounds. The same process allowed me to 'age' the glass and give it a different identity while retaining the inherent qualities of glass. The objects that I have added become a part of the windows; they blend into the framework along with the hinges and locks that are a vital part of the window.

I have chosen images that vary from personal photographic images to found images and medical illustrations. Going back and forth allows me to transform my personal images from a specific time and community into a more universal realm. The found images that I have used are from different time periods varying from Medieval to Victorian, and yet they can all be juxtaposed in the context of a modern life as we know it. The premises of these images include birth, sex, marriage, motherhood and death. I wanted to weave together this cycle of life revealing how they can be intrusive and yet form the core

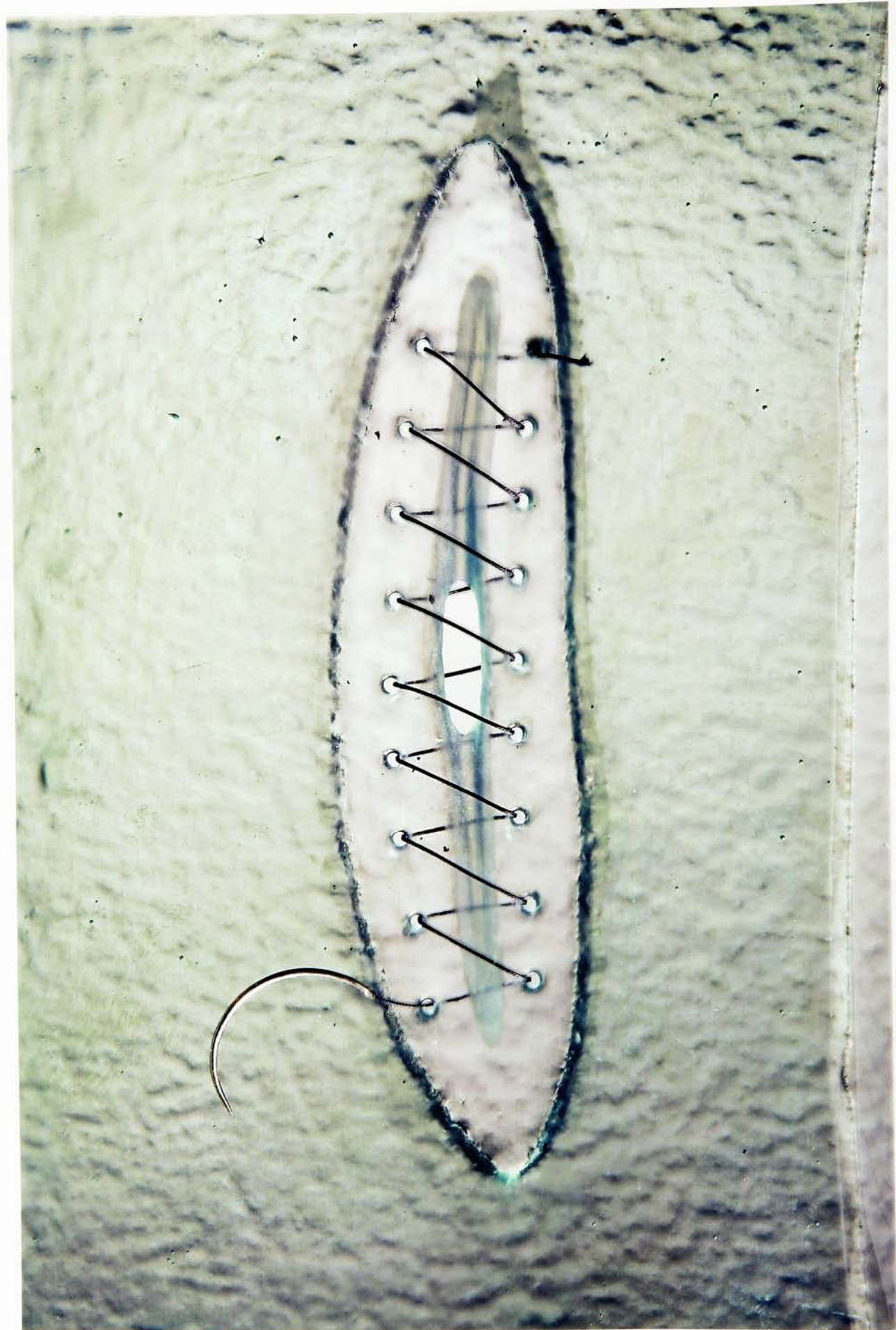


structure of our lives. The images have either been screen printed on the glass giving a grainy aged effect to the glass or have been sandblasted into the glass surface with a high fire enamel being laid into it that darkens and then fades into the glass to work with the aesthetic of the weather - beaten windows.

The show is installed so that initially the viewer gets an idea of the outlay of all the windows suspended from the ceiling creating layers of information that the viewer has to uncover. An added layer of information is created by the shadows that these windows create on the walls, the floors and on the viewers. This additional layer distorts the overall clarity of the image and yet the shadows reveal another facet of the work, which in turn needs to be realized. The show follows a narrative that explains the important details of my life.

The following paper discusses how I use the gaze of the viewer to bring together the windows and images to further understand the complex relationships I have with myself and with the people around me. In addition the paper also presents the compromises I have made to support my choices and how without the invasion of my personal space I would be devoid of any social contact.

The window is the first thing that a viewer recognizes as they walk into the show and it forms the basis for how the images are viewed. "An ordinary window is a simple enough object. But an ordinary window is imbued with an emotional life we give to it. Facing both out and in, the window is an invisible divide between our private and our public



selves. Through its transparent panes, we can watch light make shadow, day turn to night, and season give way to season. At times the clarity of the window's geometry provides a comprehensible form for the complexities of human experience, or focuses our awareness on unknown mysteries beyond our ken. As an aperture in an architectural wall, the window is similar to the eye, which links the visible world of nature to the invisible world of the mind"¹ This quote explains the many facets that windows carry and lays out in an eloquent way my rationale for using them too.

The found windows have a history of their own. The effects of the weather and the notches and cracks in the window frames let the viewers know that the windows have been through a lot and more importantly have seen a lot. Charles Baudelaire in a few words explains the mystery and lure of looking through a window. "Looking from outside into an open window one never sees as much as when one looks through a closed window... In that black or luminous space life lives, life dreams, life suffers."²

I chose to frame my work with these found windows as they dramatically outline the glass and also give it a sense of space. The window frames were an ideal choice, as they are recognizable objects that represent the house without me having to construct the walls around it. A home, where we can be ourselves, that gives us our privacy; I am letting the viewer into my inner sanctuary allowing them to see those private thoughts and images that I paint on the glass. The voyeuristic aspect of looking through a closed window coalesces nicely into my idea of one's privacy being intruded. This is intensified due to

¹ Suzanne Delaney, *The Artist's Window* *The Window in Twentieth Century Art*, Neuberger Museum

² Charles Baudelaire, *Windows*, 1864



the intimate and personal images that are on these windows. When looking through a window one is aware of looking in or out of the window. But since these windows are taken out of context and placed in a gallery the viewer is always looking in through the window. This adds to the voyeuristic aspect of the show.

The window frames also represent the body; they form the skeleton structure for the glass that is being used as a transparent membrane representing skin and wounds. Since a lot of the pieces have to do with the physical intrusion of the body, the glass has been used to represent these either as images or as forms. The window serves as a frame around these and allows the viewer to concentrate on that particular intrusion.

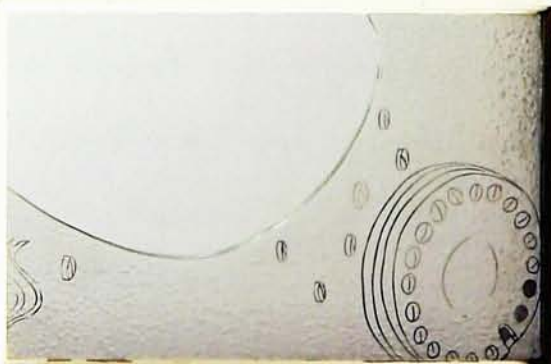
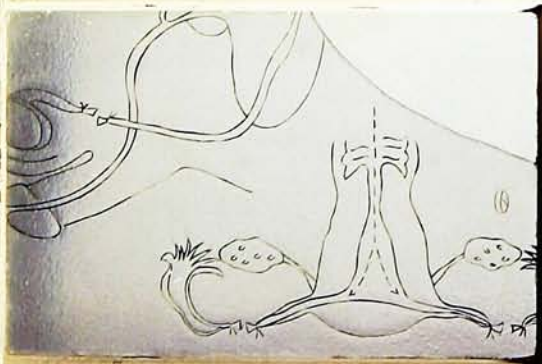
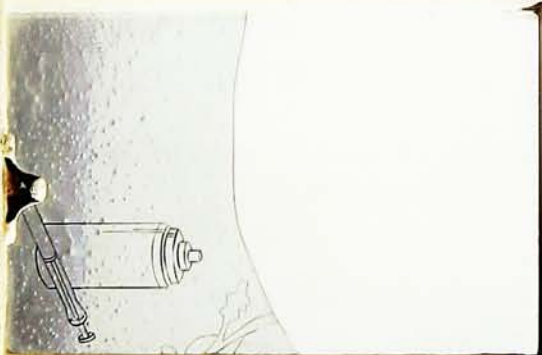
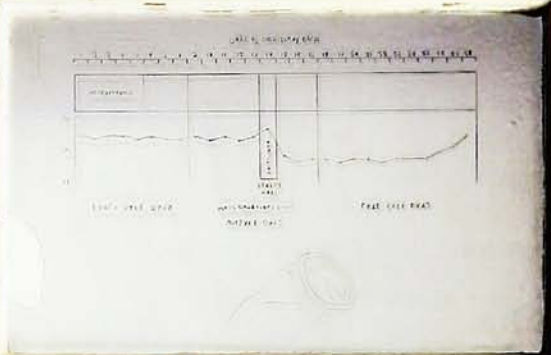
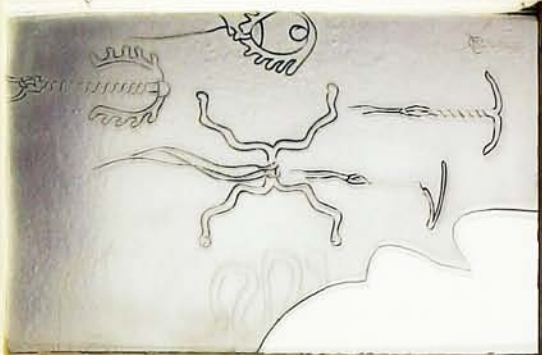
Besides their symbolic meaning, I was drawn to the way the window frames were painted and the way they so effectively demonstrated the care or lack thereof that people put into them. The frames provide a strong structure and frame of reference for the real body, which, is the glass. The relative lack of fancy fittings and ornamentation on the wooden frames helps focus all of the viewer's attention onto the glass piece itself. I have left the windows the way I found them with cracked paint and drips of paint to leave intact the history that is revealed in their worn out appearance. The only changes made to the windows were that they were glazed when the glass was replaced. Here too I took care to imitate the way that the windows had been glazed in the first place. The glazing putty was then lightly painted to blend in with the rest of the frame. The windows thus serve several different functions, they form the basic structure that frames the work and also works symbolically through its recognition as a part of a home and the body.



In addition, I was attracted to the idea of using windows as a frame of reference given the history of artists using stained glass in windows to depict mainly epic stories and themes . From the middle ages the painted glass windows have served to educate the public in the stories of the bible and are still used to this date for the purpose of telling stories. In addition there is historical evidence of windows being used by artists as subject matter as well as a frame of reference. According to Shirley Neilsen Blum, "The window as a recognizable subject in art recalls images and ideas long associated with the mind and soul. It is one of the few symbols from the past that can still sustain a spiritual content. The studio with its requisite window personifies the artist's private world. Although the source of knowledge may no longer be godhead but the subjective realm of an artist's mind, inspiration and creative force find still their symbol in the widow and its light."³

The glass inside the windows is a transparent membrane on which I have portrayed my introspections on the complex relationships I have with my family and myself. In my opinion, glass gives people a false sense of security. We often forget that the transparent nature of most glass reveals a lot more than it conceals. The feeling of safety behind closed windows is really a contradiction in terms because the glass actually does not really prevent voyeurs from looking in. Through the course of this installation I have used glass that ranges from the fully transparent to the translucent to the opaque which subtly distorts as well as exposes. The viewer is made aware of this voyeuristic quality, as they become a part of the exhibit and are watched through the transparent glass while

³ Shirley Neilson Blum, *The open window: A Renaissance View, The Window in Twentieth Century Art*



they go through the exhibit. This gaze of the viewer is a very important part of the show. They are the voyeur and the victim at the same time.

The glass serves as my canvas on which I can paint my ideas and allows me to create relief by converting this flat surface into three-dimensional forms. For example, in the piece *Vitality I*, the lower half of the two-piece window represents a pregnant belly with the hands and feet of the baby stretching the walls of the womb. This ability of the glass to show stretching skin or to alter into a detailed baby's hand is what attracts me to it. The glass takes on a new life, it stretches, it pulls and it wrinkles when fired in different ways to make it seem alive. Just as I can add images or form to the glass I can also stencil out parts of it to create negative forms. As an example, in the piece titled *Essence II*, I have cut out the uterus shape inside the window and then added a three dimensional fallopian tube to the outside of the window. This forms an inter-play between the negative stencils of the uterus, which is completed in the positive by the fallopian tube.

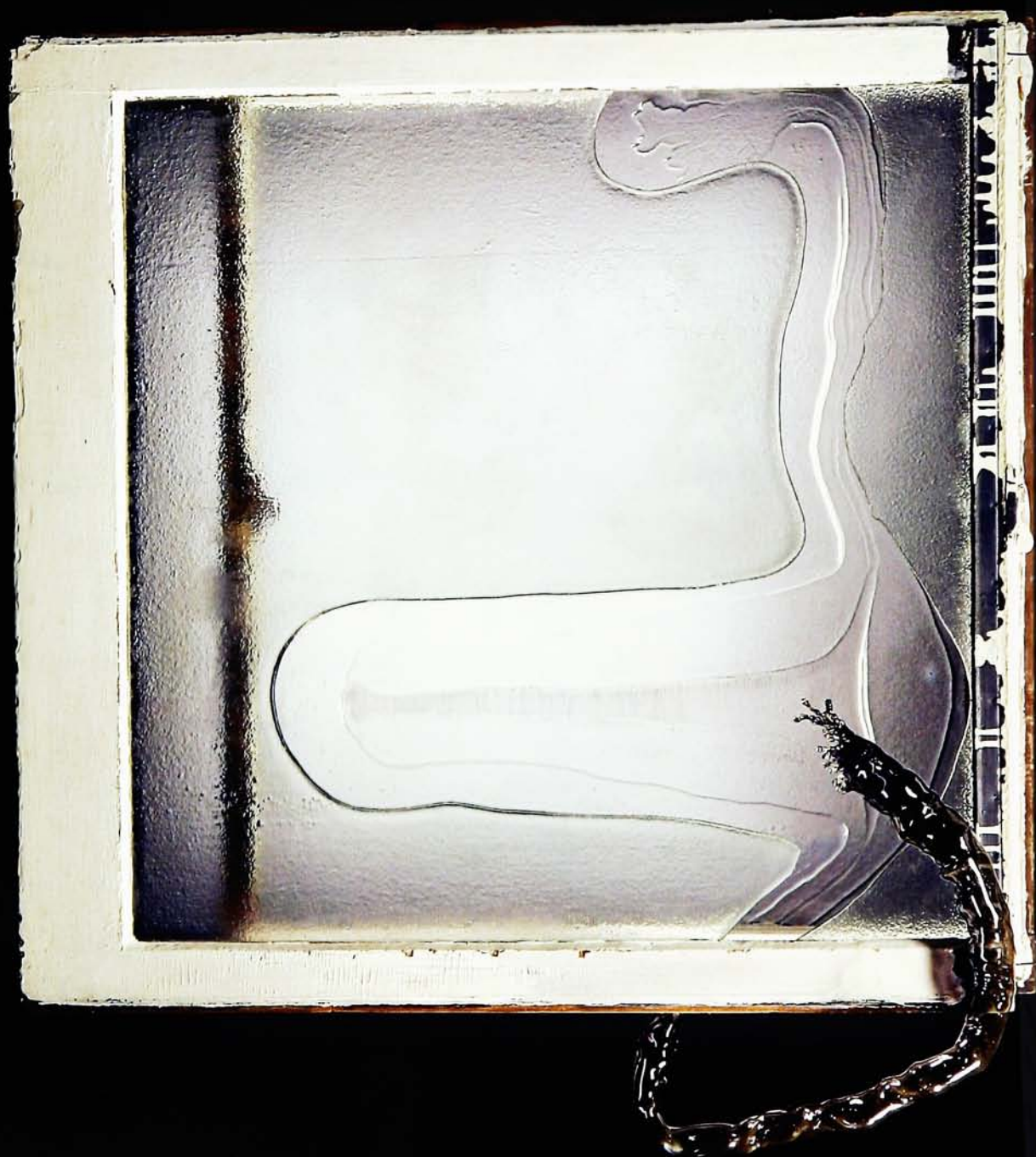
It is an ongoing challenge for me to see how far I can push glass as a medium to give the impression of human body and skin. To this end I have erased all the decorative qualities of glass and instead manipulated the inherent flaws to work to my advantage. The clarity of glass, lack of bubbles, smooth shiny surfaces and bright vibrant colors are all desired qualities in decorative glass. Instead of using these qualities I have used common float glass for the show to keep the integrity of the found windows. I also removed all the color and brought the palette down to the tones of black and white so as not to be distracted by the symbolism of different colors. I allowed the glass to devitrify so that it got a film on it



that looks like human skin. I cut the glass, drilled holes around the cut and sewed it back together to represent a wound. All the panels of flat glass have been fired at least once to give it an aged look so that it conforms to the aesthetic of the window frames. This ability of the glass to take on new and varied forms is what attracts me to it.

Besides the flat glass, I have also made use of flameworked Pyrex tubing and rods as well as cast glass. These additional objects help to complete the narrative, as in the case of *Essence II* where the three dimensional glass fallopian tube is added to the outside of the frame to complete the negative shape and enhance the story. In the piece titled *Vanity*, I used these add-on pieces to add an extra dimension where the cast glass mirror that hangs from the bottom of the window is an echo of the mirror that is being held up by the pregnant woman in the image.

The inherent transparent quality of glass, which allows the viewer not only to look at the images on but also beyond it to other windows, images and other viewers makes it an integral part of the show. The different processes that can be used to craft the glass into solid objects, hollow objects, as well as a surface for use as a canvas, along with its ability to resemble the human body and skin facilitates my efforts to include details that would not have been possible with any other material. The amazing qualities of glass are best described in the words of Belgian artist Lieve Van Stappen. She says, "I am fascinated by the opposites it embraces. It's hard and sometimes painfully sharp, and yet fragile. At the same time it is so transparent that you hardly realize it's there. Glass suggests dreams, but it's no stranger to nightmares. No other material reveals the other



side to you as does glass. Glass is so beautiful that it can sublimate the things everybody wants to forget. Glass speaks of pain while causing no pain. In all its ambiguity, glass is neither judge nor jury. Glass comprehends; glass comforts”⁴ I find Stappen’s description of glass fascinating as I can see the opposites that she is describing, I find glass to be sensual and inviting and yet at the same time harsh and frightening. It can be soft and velvety and yet cold and sharp. But the most amazing thing about glass is that it is alive. The ability to be manipulated into multiple appearances gives it a life that no other material possesses.

The images portrayed on the glass add the narrative that is so important to the show. The images vary from personal photographs, found images and medical illustrations. But all of these express my personal experiences and thoughts. Using personal experience as the basis of my work was an obvious evolution. The Chinese glass artist Chen Zhen’s observations on using one’s own experiences in art were as follows, “Rather than any religious or nostalgic ideas, this is the basis for my desire to “exploit” my personal experiences by transposing them into a reflection on art. In this approach you cannot perceive either history or art history in the same way. Art is not limited to being a conceptual issue, it is a life experience. Imagination is not a factory but a kind of laboratory. When one’s own body becomes a kind of a laboratory, a source of imagination and experiment, the process of life transforms itself into art”⁵ My premise of personal space being invaded is best explained through my own experiences. I have taken my memories and thoughts and laid them out for the viewer to see. The entire process of

⁴ Lieve Van Stappen, Lieve Van Stappen: Frozen Memories by Eric Bookhardt, Glass, Number 91 Summer 2003.

⁵ Chen Zhen in an interview with Jerome Sans, Glass, Number 91, Summer 2003



choosing images that would be included in this show was an agonizing one primarily because I had to make a decision on how much of my private life I was willing to expose to stranger. The process was made more difficult given that I have included images of people (family and friends) that I am very close to. The challenge here was to maintain the integrity of my intent while ensuring that the people I am closest to were not upset at facets of their personal lives being exposed in the public forum.

Each image explains a fragment of the narrative. The front half of the show exposes my thoughts on motherhood. I have an intense fear of allowing my body and life to go through such an immense change and yet as I grow older the yearning to have the same connection I had with my mother overwhelms me. These conflicting thoughts are intertwined with ideas of sex and contraception. To relate these ideas I have taken personal images that are very emotional and combined them with found images therefore allowing me some distance to better understand these feeling. The medical illustrations further remove any emotional aspects and lay down the bare facts. These conflicting issues are best seen in the pieces *Vitality I and II*. The windows are hung parallel to one another about a foot apart. Both windows are divided into two parts .The top half of the window shows an image of my pregnant cousin on the front window and a medical illustration of the cross section of a pregnant woman at the term of her pregnancy on the window behind it. The viewer can see through my cousin's image to the medical illustration, juxtaposing the images together. An umbilical cord made from a hollow glass tube emerges from behind the belly of my cousin's image and attaches itself to the pregnant belly depicted in relief on the bottom half of the window. The glass is molded to



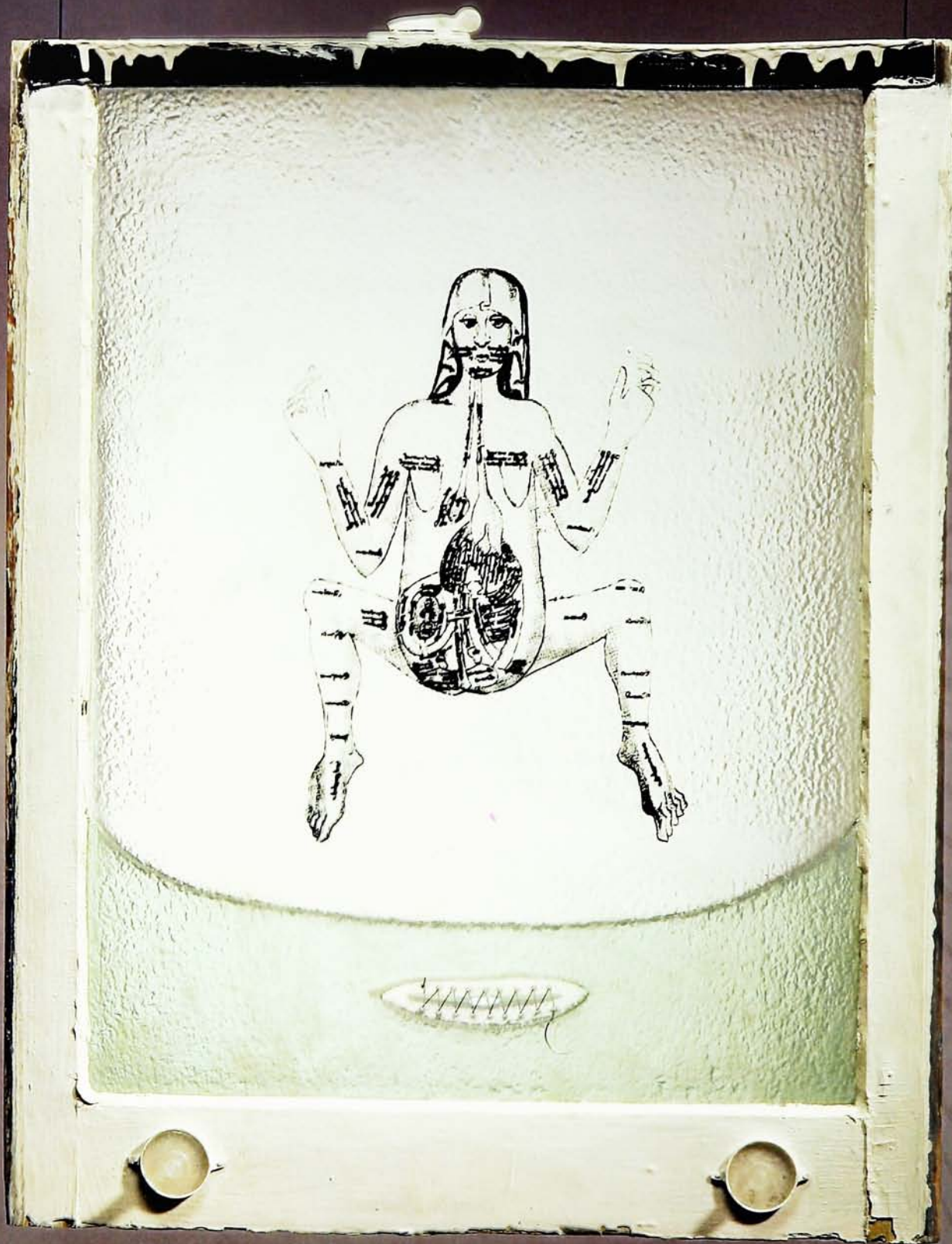
look like a pregnant belly through which hands and feet of the baby inside are stretching. This alien experience of having ones body taken over so completely is a disconcerting thought. Not only does one's body change in appearance but also it mutates as time passes. On the window behind a cut is depicted in the area below the abdomen of the belly in front of it, sewn together in an attempt to close the wound that would appear after a C-section. All the surfaces of the glass have been fired to look like human skin. Even though the entire picture portrays a painful prospect, the smile on my cousin's face and the umbilical cord denoting a strong union between the growing child and her, are impossible to ignore. The invasion that occurs as a life grows inside you and the surgery that one may have to go through are acceptable to me to find that bond between mother and child. This life altering experience though once a pressure from my family is something that I want to go through.

This bond that I crave for is depicted in the piece *Connection*. The piece shows a photographic image of my mother feeding me with a bottle when I was an infant. The window is oriented horizontally and the dark image that is concentrated on the left of the windows fades into the transparent glass in the middle. An Umbilical cord made from a hollow glass tubing starts from the top of the window and drops behind the window twisting and turning almost to the floor. The cord is lightly mirrored to add some neutral tones of color. The umbilical cord that appears and disappears behind the window reinforces that invisible link that a mother and child share.



I haven't always had these feelings about motherhood, for most of my adult life I have seen it as a huge intrusion into my life. Feeling the way I did about motherhood I had to consider the options of contraception and also question myself as to whether I would consider abortion. Dealing with the matter of contraception was easy, I had to pick from all the choices available. The piece *Decision* is a six-part window and on each panel I painted the different options of contraception available today. But these are cold technical drawings forming patterns when seen from far. To bring back the emotional perspective I cut out the shape of a fetus in the center of the window using all six panels.

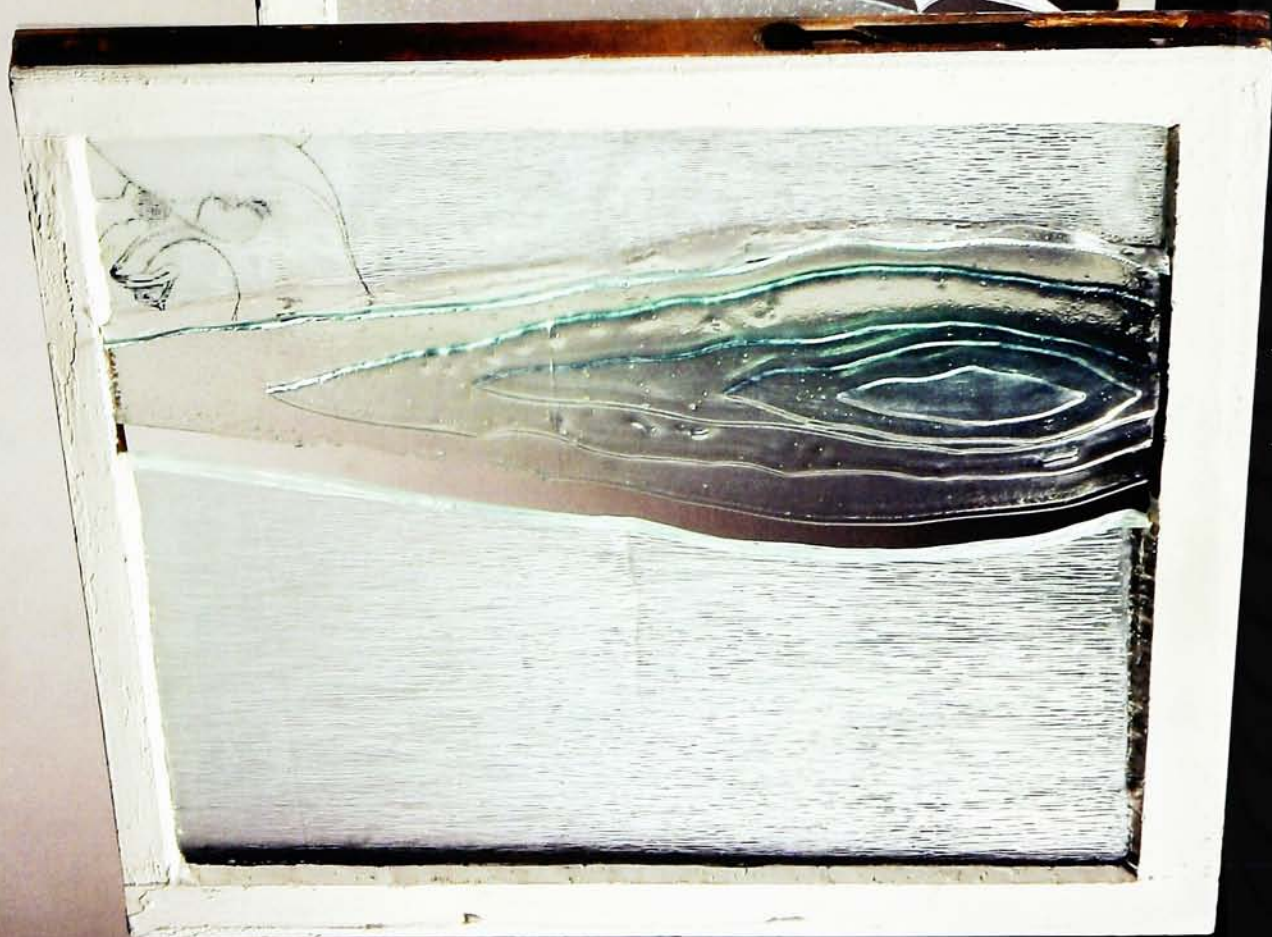
Considering abortion on the other hand was a terrifying prospect, not only from a moral standpoint but also from a personal point of view. To help myself understand the mental and physical repercussions I started with a technical illustration of the surgery involved (suction abortion), but as I worked on the piece I couldn't help but get entangled in the emotional aspect. The image of the surgery only shows the cross section of the middle portion of a woman's body. A scissor is seen opening a passage for the tube that is attached to the fetus at one end and a bottle at the other end. Even though one cannot see the entire body or recognize the women, the pain of having a life removed from ones body is unmistakable. The completed piece titled *Conflict* shows the surgery, faintly drawn on the lower left side of the window while the rest of the window has fetuses when they are six weeks old randomly drawn in actual size. Around these are negative shapes of the same fetuses are cut out from the glass. Part of the window is textured in a rippled pattern, distorting the glass and making it uncomfortable to look at. The glass is warped in places and does not fit into the frame completely adding to the uneasiness when



looking at the piece. I can only imagine how hard it would be for anyone to make the decision to go through abortion. As much as I think that going through the procedure is invasive both mentally and physically it would be more invasive if going through the procedure were no longer an option.

The found images that I have used in some of these windows reiterate my fear of having children. In the piece *Vulnerable* I chose a medieval image that shows the cross section of a pregnant woman. This image was created before doctors were allowed to cut up the cadaver to better understand the human body. The image is not anatomically correct. The fetus in this piece is shown on the left hand side of the body. However, what attracted me to this image was the pose that the woman was in. She is drawn with her hands and legs spread apart each bent slightly at the knees and the elbows. She is in a vulnerable position, exposed for everyone to see but she is drawn with a headdress. The pretense at propriety is ironic especially since she is naked. The lower part of the window has another piece of glass fused on to it in a semi circular shape representing the abdomen. A cut has been made in its center, which is sewn back together with a surgeon's needle and thread to show the scars of a C-section. I am grateful for the progress made in science since that medieval image was drawn. If I am scared of the C-section today I can only imagine the horrors of childbirth during the medieval times.

Of course there wouldn't be any need to consider these issues without the act of sex. I chose to discuss this in a more abstract fashion, again using medical illustrations to convey my thoughts. In *Intrusion I and II*, the windows are parallel to one another. The

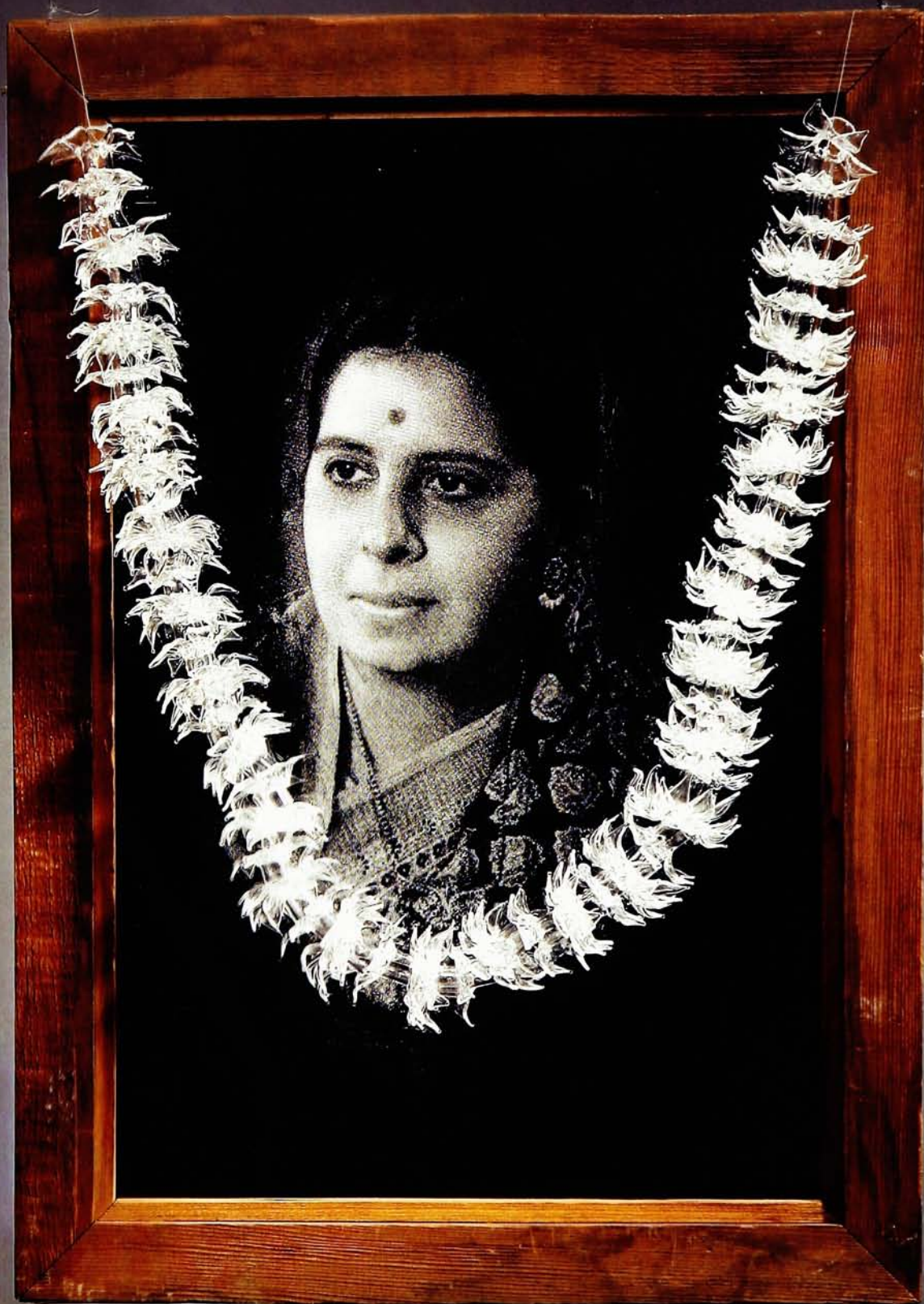


window in the front is made up of three panels of glass the center panel is roughly in the shape is a triangle broader at the top and narrower at the bottom. Five layers of glass fused together in a concentric diamond shape representing the vagina. The pieces were cut unevenly and fired together so as to round off any sharp edges. Each piece smoothly blends into the next one making the piece look soft and sensual. The outer panels fold out towards the middle and are textured in long uneven lines. This texture was carved into the glass, which makes it look rough, and adds another whitish color to the glass. It contrasts with the smooth central piece. The narrow panel to the right has a medical illustration of the sexual act drawn in bottom. The entire bodies are not shown here, only the cross section of the middle portion of a man and woman body is seen. The illustration shows the route of the sperm from the testicles to meet the ovum. The image is slightly distorted by the texture in front of it. By removing any emotional aspects of love or feelings I have brought it act of intercourse down to an intrusion of two bodies. The window behind it is also in three parts but the center has a white nylon stretched to its maximum tied to the other two panels of glass it is ripped and has dark smudges on it. The nylon represents the hymen. The glass here is textures as well but it is shiny texture made in the firing. On the lower left side is a diagram indicating the division of cells. People may consider sex as pleasurable and recreational but the virginity of a young girl is treasured in most cultures even today. As a society we lay a lot of significance on preserving the hymen and yet it can be so easily lost by a single physical intrusion. The windows here are placed parallel to each other and are about six inches apart. Each window can be seen through the other creating a dialogue between the two.



The next set of pieces deal with the complex issues of marriage where this singular act joins you to a person forever. I chose to use an image from my wedding to discuss the compromises that are not only made by the couple but also by their families. The same image of a Hindu wedding is used in the four windows. My husband and I are seen walking around the holy fire while holding hands. This intrusion of privacy and space that we take on willingly never really prepares us for how much our personal space is going to be intruded upon. The act of changing to a “We” from an “I” is one filled with compromises. I tried to show this loss of independence in the pieces *Individuality I and II*. Here the two windows are placed next to each other forming a continuous frieze created by repeating the same image in various ways. In the window that has glass the image is seen in an outline form both in the negative and positive, then image is embossed on the glass followed by the screen printed image and then a cut out negative. In the window next to it I have repeated a similar frieze but instead of using glass I fused together used drier sheets and created the frieze with different thicknesses of white thread. The translucency of this material reminded me of glass and its common use to me represented the routine of daily life, which is forever changed since I have been married.

The piece *Coupled* on the other hand shows the joining of two different people into a union joined together in so many ways yet so fragile that it is tied with an invisible thread. The piece is divided into three parts. The image is screen-printed in the center of the window and the glass is divided into three parts. The couple has been split to either side and the joined hands and the holy fire are in the center panel. A clear thread binds the center panel where the hands are joined together from both sides.



However, marriage is not just about the couple it is also the two families becoming a part of the union as well. In the piece *Coalesce* the glass is divided into five parts and instead of showing the fire a circular piece of glass is tied to the other four parts. The circular part has an image of my parents wedding picture and the other side is an image of my husband's parents wedding picture. On both sides these images have a web like glass disc made of fused stringers. This disc traps the images showing how entangled our parent's get due to the choices we make.

The other two pieces in the show have a different feel to them but they explain where I come from. The piece *Every Year* has an old image of my mother, when she was about my age. The image emerges from the dark and there is slight smile on her face. There is a garland of glass flowers around the image. It is an Indian custom to have a garland of flowers around a dead persons photograph. This image has always seemed poignant to me. My mother insisted on instilling certain values of a conventional life including marriage and children in me. And I always shunned her views because my independence was too important to me and I saw her version of life as an inherent contradiction with my strong needs for an independent and liberated lifestyle. Yet, today I realize that the life I am leading is really aligned with what she always tried to instill in me and yet has most of the independence I was so insistent on. I wish I could tell her that she was mostly right all along. This piece is in her memory, there are fifty flowers in the garland around her photograph; each flower represents a year of her life. The loneliness and guilt for not having an open mind when she was alive that I feel are as much an invasion in my life as her words were.



The next piece called *Removed* has a tiny image of my father screen-printed on a large window. The image is scratched and hard to see. My father suffered from clinical depression for many years. He closed himself from all of society and even his family. I can't imagine how he lived without needing or wanting anyone else but the lack of interest in me was just as bother-some as incessant interference on his part would have been. This ties in to the earlier mention I have made of intrusion and invasion of private space being the cost of living life as a social animal.

The installation of the show involved setting the pieces in a manner that allowed the narrative to flow from one piece to the other as part of a connected story. Each window is suspended from the ceiling with two aircraft cables from either side. The cables all had a black patina on them to make them as inconspicuous as possible. This allowed the viewer to concentrate on the work and not be distracted by the hardware. Each piece was lit directly so that the light illuminated the glass in a specifically intended way and further created a shadow behind it. The shadows added an extra dimension to each of the pieces and at the same time subtly distorted the image in front of it.

As the viewer walks into the gallery they get an overall view of most of the windows, which creates a myriad of information that unfolds itself as the viewer walks through the show. The show is installed so that the viewer goes through the entire cycle of life as each window shows a portion of the premise. The show is incomplete without the viewer whose gaze is vital for the intrusion of my space but also because the viewer is being viewed at the same time by other viewer. I understand that, "Installation Art is its parts in



relation to each other but is experienced as a whole. Installation Art is greater than the sum of its parts. Installation art is based in the aesthetic experience that in the end cannot be fully described, depicted, recorded or explained. The spectator, who in the act of experiencing the work, acts as catalyst and receptor”⁶ Though each piece in this show tells its own story, I believe, that the viewer cannot totally grasp the premise without experiencing the entire show. All the pieces are woven together, each one leading onto the next. Walking through the show the viewer follows a certain course that unfolds the narrative.

These snapshots of emotions and feelings that I portrayed through the show were more effective because of the transparency of the glass allowing the viewer to see as well as be seen. As the viewer was conscious of looking through a window frame their act of voyeurism was unmistakable. I could not have made the viewer a part of the show without the points of references that the window frames provide and the transparent glass inside it. The various stages of life including birth marriage, motherhood and death that I portrayed confirm that at every stage of our lives we are dependent on others. It is not possible for one to be a part of society and not have one's personal space invaded. I have to admit that my opinion is biased and the show is from a female perspective.

Having bared some of my most personal thoughts and experiences for this show. I feel exposed and yet at the same time I feel content at having accepted that there is a strong link between one's privacy being invaded and the social interactions that make up our lives. They are both two sides of the same coin where we cannot have a social life

⁶ Nicolas De Oliveira, Nicola Oxley, and Michael Petry on Installation, Installation Art



without the inevitable intrusion of others into our personal space. Another reason I feel content after working on this show is that I feel that I have made amends with my mother by bringing forth my thoughts. This was my way of letting her know that all the values that she had instilled in me as I was growing up are the values that I am living by.



Works Cited

Suzanne Delaney, The Artist's Window, The Window in Twentieth Century Art, Neuberger Museum, State University of New York at Purchase, Sept 1986, Pg 17

Charles Baudelaire, The Window in Twentieth Century Art, Neuberger Museum, State University of New York at Purchase, Sept 1986, Pg 99

Shirley Neilson Blum, The Open Window: A Renaissance View, The Window in Twentieth Century Art, Neuberger Museum, State University of New York at Purchase, Sept 1986, Pg 16

Lieve Van Stappen, Lieve Van Stappen: Frozen Memories by Eric Bookhardt, Glass, Number 91, Summer 2003, Pg 41

Chen Zhen in an interview with Jerome Sans, Reflection, Glass, Number 91, Summer 2003, Pg 68

Nicolas De Oliveira, Nicola Oxley, and Michael Petry on Installation, Installation Art, 1993, Pg 11

Body of Work

Connection

Float Glass, Pyrex, Ink, Found Window
58" x 31" x 2"

Vulnerable

Float Glass, Cast Glass, Steel, Needle, Thread, Ink, Found Windows
30" x 24" x 3"

Vanity

Float Glass, Cast Glass, High Fire Enamels, Found Windows
42" x 20" x 2"

Multiplying

Float Glass, High Fired Enamels, Found Window
28" x 21" x 4"

Vital I & II

Float Glass, Pyrex, Thread, Ink, High Fire Enamels, Found Window
27" x 20" x 20"

Essence I & II

Float Glass, Pyrex, Found Window
30" x 33" X 16"

Conflict

Float Glass, High Fire Enamels, Found Window
23" X 31" 3"

Decide

Float Glass, High Fire Enamels, Found Window
29" x 30" x 2"

Intrusion I & II

Float Glass, Nylon. Thread, Photo resist, High Fire Enamels, Found Window
30"x 30" x 12"

Vessel

Float Glass, Cast Glass, High Fire Enamels, Steel, Found Window
24 1/2 x 18" x 3 1/2"

Coalesce

Float Glass, Ink, Thread, Hot Glass, Found Window
31" x 24" x 2"

Coupled

Float Glass, Ink, Thread, Found Window
23" x 31" x 2"

Individuality I & II

Float Glass, Ink, Drier Sheets, Thread, Found Windows
18" x 31" 11/2" each

Removed

Float Glass, Ink, Found Window
32" x 36" x 1 1/2"

Every Year

Float Glass, Pyrex, Ink, Found Window
20 1/2" x 15" x 3"