

THEY CALL IT PRESENT BECAUSE YOU CAN'T RETURN

by

SHAUNIA LYNN GRANT

B.F.A New Mexico State University, 2020

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment  
of the Requirements for the Degree

MASTER OF FINE ARTS

ATHENS, GEORGIA

2023

© 2023

Shaunia Lynn Grant

All Rights Reserved

THEY CALL IT PRESENT BECAUSE YOU CAN'T RETURN

By

Shaunia Lynn Grant

Approved:

A handwritten signature in black ink, appearing to read 'D. Thomloudis', is written over a horizontal line.

Demitra Thomloudis, Major Professor

4-21-23

Date

THEY CALL IT PRESENT BECAUSE YOU CAN'T RETURN

by

SHAUNIA LYNN GRANT

Major Professor:	Demitra Thomloudis
Committee:	Mary Hallam-Pearse
	Marni Shindelman
	Eileen Wallace
	Nell Andrew

Electronic Version Approved:

Ron Walcott  
Vice Provost for Graduate Education and Dean of the Graduate School  
The University of Georgia  
May "[Year of Graduation]"



## DEDICATION

This thesis is dedicated to my matrilineal line and all of the work that we've done for each other.

## ACKNOWLEDGEMENTS

Thank you to the wonderful family, both biological and found, that have supported me through this journey. Thank you to my committee, Demitra Thomloudis, Mary Hallam Pearse, Marni Shindelman, Eileen Wallace, and Nell Andrews for your above and beyond support. A special thanks to my studio mates: Ashley Wingo, J Diamond, and Sarah Bouchard, for creating a wonderful environment and community that feels like home.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS .....	v
INTRODUCTION.....	1
CHAPTER 1: Wrapped.....	3
CHAPTER 2: re(present)ation .....	7
CHAPTER 3: On What We Desire.....	11
CHAPTER 4: Party Favor.....	14
CHAPTER 5: After Party.....	17

## INTRODUCTION

Through various formats: jewelry, photography, installation, and objects, I create an inauthentic sense of sentimentality by defamiliarizing recognizable materials, actively denying the viewer a full understanding of the moment the work is attempting to share. In my work, I explore how memory is understood and considered by examining celebratory rituals which are both performative and culturally specific. These rituals act as markers of time. A birthday is a celebration of mortality akin to a funeral.

I manipulate cheap, and often forgotten celebratory party favors, decorations, gifts and the like to provoke the viewer's understanding of how memory becomes complicated through experience and time. Using bright colors and patterns, the objects, and experiences I create beg to be considered, played with, or understood, but cannot be in their entirety because of their materials and stagnation. The aesthetics of the work play with the ideal "American" lifestyle and is juxtaposed with markers from my Mexican and indigenous culture. The work examines a tension that explores the replacement of authenticity for conformity. This mirrors the experiences that I have as an Indigenous Mexican American queer person that grew up on the Mexican border. This tension created an uncomfortable feeling of loss and growth.

As a result of the anti-immigration sentiment that seems to be ever-present in the United States, especially at the Southern border, conformity becomes conflated with safety. The painful and often underacknowledged sacrifice of one's identity to fulfill the role of perfect immigrant

and “American” leaves scars and pain through generations. Making becomes a way to flip power structures, reanalyze and deconstruct expectations, and find common ground. Deception and humor work together in my work to create a complicated environment of reflection and loss combined with saccharine celebratory aesthetics to create a collective feeling.

## CHAPTER 1: Wrapped

Repetition, patterning, and camouflage play a crucial role in my research. Using ideas surrounding childhood celebrations and rituals as an access point for a universal understanding of unfulfilled expectations and disappointment. I spend a significant amount of time being fully immersed in the repetitive process of creating, destroying, manipulating, editing, constructing, and deconstructing my relationship to these objects and experiences. The awareness of fleeting moments, and the failings of memory that we think replicates these moments, together makes these objects inaccessible.

In *Untitled Wrapping paper* (fig.1) I have taken patternmaking to an absurd level. Wrapping paper is a marker of the celebratory ritual of gift giving, and I use this a framework to work within. When creating my own wrapping paper, I craft patterns and design motifs by scanning and manipulating images of used commercial birthday objects, including candles, party favors, and decorations. After the scanning process, I further manipulate the digital images into seamless tiles for endless repetition. The latex balloon has no air, the popper's string sits in ambivalent tension waiting to be pulled, and the candles have been previously lit and blown out.

In *Unwrapped/Rewrapped*, (fig.2.), This new original pattern made from the scanned and modified items and wrapped around gifts. It is then unwrapped, and the torn paper is photographed to create another layer of separation from the original. These photographs are compiled into their own pattern and are printed again on wrapping paper, folded, unfolded, and installed on three walls to create an immersive space. The paper is held on the wall using acrylic that has been laser-cut into shapes of torn pieces of "invisible" tape. These pieces of acrylic create a focus on an often-hidden feature of wrapping, the tape. The process of making these

images for the wrapping paper takes information away from the viewer, as the process of unwrapping the gift unfolds. At each step, information is lost. Patterns become their own code without a key to access it fully. The likeness of the original objects is reduced to color and shape and the form of the boxes is lost in the gesture of the torn paper.

In my installation consisting of 27 brooches, *The Present Moment*, (fig.3) is a pile of carefully torn gift wrap that sits on the floor. The paper is not what it seems as it is made from a similarly laborious process but this time using metal fabrication. As with the images, the creation of these brooches begins with wrapping a gift, then unwrapping the gift as it would be during a party for a child, quick and eager. This process, I believe, has similarities with the spontaneous chance-based practice of automatic drawing used by surrealists to abstract their imagery and represent the subconscious<sup>1</sup>. The next step in the process is to then go through the pile of torn paper and tape from the gift and carefully pick out the pieces where the tape and the paper create an appealing form, considering their volume. I pick pieces that have details to point to their purpose, a fold on the corner, or a torn edge. These remnants from the unwrapping become the templates for metal replicas which then become ornament for the body. By creating this jewelry, I am fighting against the passage of time, freezing, and memorializing the moment so it may never pass. Still, these moments are manufactured shadows of the original. This is in two places. I don't know where it works best

The next phase of making the brooches is where I carefully unfold the paper, marking the folds and the tape so that I can refold the paper into its original form so it can be referenced to create the metal piece. The paper, now flat, is laid out and traced onto a thin copper foil. The foil is cut, folded, and formed into an exact replica of the original wrapping paper remnant. I

---

<sup>1</sup> Gibson, Jennifer. "Surrealism before Freud: Dynamic Psychiatry's 'Simple Recording Instrument.'" *Art Journal* 46, no. 1 (1987): 56–60. <https://doi.org/10.2307/776843>.

then do the same process with the tape, laying it out, tracing it, and then cutting out the exact shape. The tape, now metal, is secured to the copper foil replica through the process of soldering. To stabilize the foil so that the shape is frozen and can be worn, the pieces are submerged in an electroforming bath and plated with a thin layer of copper to make the piece stronger and structurally sound.

After the plating process, I use a variety of brightly colored spray paints and apply vinyl resists and create a pattern on the surface that mimics real wrapping paper. Bright colors combined with the repeating images of birthday balloons, confetti, and the word “happy” are a visual equivalent to semantic satiation, the psychological phenomenon that happens when a word is repeated so many times that it loses meaning<sup>2</sup>. Much like semantic satiation, the more these objects try to convince you of their presence the original begins to lose its identity. They become a part of a whole, losing their individuality through repetition. This phenomenon reflects the common experience of cultural loss through generations. Through time information is lost and meaning can be elusive. Rituals that once held significance become absent motions one must go through. I believe this feeling of loss is universal in many ways. By using the birthday party as a source of inspiration, I make the experience accessible to anyone who has shared these feelings.

I spend a significant amount of time being fully immersed in the repetitive process of creating, destroying, manipulating, editing, constructing, and deconstructing. With the time and laborious work needed to create these jewelry objects in *The Present Moment*, I revere them and understand them. This process is tied to my relationship with obsessive-compulsive disorder and the anticipatory anxiety that I understand deeply. For some, OCD manifests in

---

<sup>2</sup> Amster, H. (1964). Semantic satiation and generation: Learning? Adaptation? *Psychological Bulletin*, 62(4), 274. <https://doi.org/10.1037/h0041531>



reflective thought, making it difficult to live in the moment. Now as jewelry, the wrapping paper acts as a reminder of this perpetual fear of missing out.

We make gifts more desirable by wrapping them with colored paper and “invisible” tape. I see gift wrapping similar to the way that many generalize jewelry as “sparkly” or “flashy”. The paper's purpose is to ornament while obscuring other objects and then is quickly discarded after the ritual of violently ripping it open. By making the wrapping paper pieces into a wearable piece of metal jewelry it becomes a different form of ornamentation. This time, instead of being discarded, they are revered for their design. Still, I place them in a pile on the floor so they can replace the originals they are trying to be. Putting them on the floor is the final step of the camouflage.

## CHAPTER 2: re(present)ation

Through works such as *Remnant* (fig. 4-5), and my *Birthday Card* series (fig. 6), I seek to build anticipation of solving their purpose and then actively deny the viewer the information needed to satisfy them. Using the silhouette, I intentionally strip well-known objects down to their basic essence, abstracting their form and removing their ability to communicate. I reflect on the statement made by Kara Walker that “The silhouette is not an act of generosity,<sup>3</sup>” and instead give the viewer only enough information to understand how much is actually missing. These works are general enough to be accessible, while also specific enough for the viewer to question their origins.

In the series of paper silhouettes, *As Nice as YOU!* (fig 6), *So Many Happy Returns* (fig. 6) and *Because You are Deserving*, I use birthday cards I found while I leafing through the “Margaret Elizabeth LaBoon family papers” at the University of Georgia Hargrett Library.<sup>4</sup> I found her collection of carefully saved letters, including many cards that had been sent to her by relatives and friends. I immediately felt connected to the collection, thinking of the slide box in my childhood bedroom that I have repurposed to store my own cards and tokens. These mass-produced cards are reminders of memory. There is a sadness knowing that I own these tokens linked to time since passed, relationships departed, and loss. On my mirror, I have a mass-produced card sent to me from my first girlfriend. Our relationship was long-distance and when I received the card, we were no longer together, and the gesture was painful. In the card my now

---

<sup>3</sup> Farr, Ian. *Memory*. London Cambridge Massachusetts: Whitechapel Gallery ; The MIT Press. 2012.

<sup>4</sup> Margaret Elizabeth LaBoon family papers; Greeting cards from the Stephen LaBoon family, 1952-1968, Hargrett Rare Book and Manuscript Library, The University of Georgia Libraries

ex-girlfriend wrote “I found a card, hello friend.” Despite the original intentions of the gesture, it turned into a painful reminder of the relationship lost.

Through the mass-produced greeting cards Margaret Elizabeth LaBoon collected throughout her life, I explore the unfilled expectations of an idealized history that may have never existed. The cards are both a symbol of care, having been sent over time and space as a token, and unsatisfactory as symbols of true connection. Both giving and receiving tokens are roles that must be played, bringing to question the authenticity of the ritual. The cards become artifacts of a universal, performatively personal, experience<sup>5</sup>.

In *As Nice as YOU!*, *So Many Happy Returns*, and *Because You are Deserving*, The die-cut cards are stripped to their simplest forms, the silhouette. These silhouettes are only enough to give a hint into the content of these objects being playfully devious with Walker’s ideas of the silhouette. By the removal of information, I’m denying both the card and the viewer the function of the object. The emptiness of the cards references the inauthenticity of the gesture.

My research investigates how the qualities of the material can either add or subtract from the narrative. The paper is made from birthday party debris including confetti, discarded banners, and ripped mylar balloons. It brings into question how our associations with gifts are affected by the bright flashy colors. The cards’ inauthentic emptiness becomes the function of the works. In this series, I have many iterations used to expand my material choices, using glitter, cardboard, and colored construction paper. Through this exploration, I further understand how the material of the card can speak to the way in which these cards become part of our cultural language.

The cards are neutral in tone, beige, black, and white and the debris embedded in the fibers moves in and out of a space of recognizability. Small pieces of mylar sparkle, tabs from

---

<sup>5</sup> Sherry, John F. “Gift Giving in Anthropological Perspective.” *Journal of Consumer Research* 10, no. 2 (1983): 157–68. <http://www.jstor.org/stable/2488921>.

where balloons are tied to ribbons remain intact, and confetti in the shape of balloons allude to the origins of the material. It is important that this paper is handmade, another laborious process filled with a similar type of care as when I create a replica. Repurposing this debris in a meaningful way is a gesture of reverence of my own, a small amount of life that I can return to the emptiness. These silhouettes are framed in an organized line or grid, referencing an archival presentation, another small token of my care for these discarded items that Boone collected.

*Remnant* is another exploration of debris, both literally and culturally. This necklace is an homage to confetti I sourced on a trip to Mexico to celebrate a birthday of mine. The confetti is traditionally used in cascarones, a Mexican tradition where eggshells are filled with confetti and smashed on the heads of loved ones in celebration and trickery. This confetti is instantly recognizable to me, as a person who grew up on the Mexican-American border in a Latine family. Upon close inspection, a person outside of this cultural context would recognize that it is made from hole-punched and colored recycled papers. Spanish is written on the surface and the pigment is oversaturated and bleeds through both sides and the colors are distinctly Mexican.

The presence of silhouette appears again in this work. The shape of the necklace is traced from an image of a pile of confetti so abstract that the contents of the necklace are needed to contextualize the shape. The front of the necklace is a laser-cut acrylic panel of this abstracted pile of confetti and the back is a brass sheet, cut in the same shape. The brass plate is pierced with simplified confetti shapes and covered in a glittery powder coat. With Joseph Kosuth's *One and Three Chairs* (fig 7) in mind, I attempt to complicate the true essence of the confetti. What is representation? Kosuth presents three "chairs" an image of a chair, a

description of a chair, and a physical chair. He asks us to consider which of these three objects is the most “chair” in its essence.

Like much of my work, this necklace is a container that is not very good at its job. The construction of the piece allows the confetti to fall to the ground and leave a trace of its presence in the space. Separated from the necklace the small circular pieces of paper move further and further from their origin and context.

### CHAPTER 3: On What We Desire

I often think about how being raised in the United States under the pressure to “belong” affected the way I function in the world; how it has shaped my language, wants, and desires. I have a persistent feeling of my culture being taken from me by colonization which was both forced upon my family by others as violence and used by them as protection. The need to assimilate conflates safety with desire. Do I want this or is it an act of protection? Growing up in the borderlands of Las Cruces, New Mexico, only 30 minutes away from the border of Juarez, Mexico, further complicates my relationship with my culture. The authentic experience of Mexican culture is so close it can be seen, slowly leaking in through the ambiguous line of the border, but still unreachable.

I use color to reflect how my desires and values have shifted through this conformity. “Chromophobia,” is described by David Batchelor as the fear of color that has emerged in the West. I am actively denying the systematic marginalization of color in my work<sup>6</sup> as an act of rebellion against the marginalization of class, queerness, and race that has been experienced by myself and my community. Batchelor describes color as inherently other, as the “feminine, the primitive, the infantile, the vulgar, the queer or the pathological.”<sup>7</sup>

In my research I explore the concept of an ideal “American” livelihood juxtaposed with markers of my Mexican and indigenous culture. The colors that represent these two cultures stand in tension as I explore the replacement of authentic cultural experience for conformity.

---

<sup>6</sup>Batchelor David. 2000. *Chromophobia*. London: Reaktion. 22

<sup>7</sup> Batchelor, 22–24.

Bright Mexican pink and teal clash with the Hyper-American primaries. The specificity of these colors leads the viewer to question the relationship between the objects and the hues. Those who share a similar experience can easily access the context of these colors, feeling a familiarity in a strange place. The perceived frivolity that is immediately accessible by the color in my work lures the viewer into engagement at the first glance. The objects I make are visually loud, begging to be perceived as “color must be seen.”<sup>8</sup> Manipulation of the materials enables the viewer to consider how their understanding of the objects becomes complicated when those objects persist over time.

One source for color in my work is cheaply made products that one might find in a Dollar Store. These objects define the American aesthetic and value system despite being imported and made in China. The color becomes a reference to the Hyper-American ideals of mass production, homogeny, and overconsumption. When survival is not guaranteed, the ability to purchase and interact with these, accessible, low/middle-class objects become a sign of security. Bright, uncomplicated primary and secondary colors like red, and bright orange call to the unconsidered use of color in these discardable products, serving to draw attention and sell more objects while attempting to be universally consumed. The objects I create become desirable with their bright colors and reflective surfaces, borrowing from the tactics of mass production. They deceive us into wanting them, and when we discover they are nothing we throw them away.

*In Plain Sight* (fig. 8), is an installation of a variable amount of cardboard blowers purchased from Dollar Tree and one handmade metal replica party blower hidden amongst the others. I replicate the blower in detail, disguising it within the grid of the mass-manufactured

---

<sup>8</sup> Batchelor, David, and Walter Benjamin. Essay. In *Colour*, 65. London: Whitechapel, 2008.

blowers so it is undetectable. The extensive care and labor needed for the mimicry feels like an unnecessary joke as the handmade quality pulls the object further from its mass-produced origin. No matter how hard the object attempts to be like the others, it will never succeed because its journey into existence will always be fundamentally different. The blower mirrors the experience of the futility of attempting to fit into a culture that is not your own. No matter how much you work, or how much you give up, there will always be something different.

Recently, when I was having a deep conversation with a friend, I was asked if I was ever considered white-passing due to my lighter mixed-race complexion and the “Americanization” of my behavior and voice. I’ve thought often about the privilege of my proximity to whiteness over other members of my family, but the question made me reflect on my experience. To the people that care deeply about whiteness, an identity defined by its exclusion of others, I will never be white. Much like the blower, attempts to assimilate, no matter their intentionality, will never be enough.



## CHAPTER 4: Party Favor

Objects we interact with daily become props, setting a scene for an expected outcome. The concept of disposability is important to my work because it reflects the experience of the feeling inconsequential. Once the expectations have changed, the objects are no longer needed and are considered defunct. These items, like the party blower, are purchased to be used only for a short period of time, making their existence in our lives liminal. Without these objects, the ritual can be seen as incomplete.

In, *Blower Box (fig.9)* and *Popper Box (fig.10)*, I treat these disposable objects as if they are heirlooms, taking time to create a holding space for them that is both specific and laborious. The boxes contain single-use items which are cultural symbols of celebration. “[Replicating] is a celebration of the art subject as nonsensical, irrational, illogical, and rule defiant.”<sup>9</sup> With the opposite sentiment of the ready-mades popularized by Dadaists, spending time and to handcraft these easily accessible items becomes a ritual of care. The intimate knowledge of experiencing the object through recreation is more tenderness than these objects are intended to receive in their whole existence. At the same time, there is humor in recreating something that is abundant and accessible to most.

Through this process of recreation, I destroy the original object. I remove pieces to see how they work and rip them apart to get their measurements. The result is the replica object taking the place of its inspiration, replacing it in the world. Despite the care and attention that I put into the making, the new object will never be as authentic as the original and yet is seen as more precious. Now that the object is made of metal, it loses its original function. By creating

---

<sup>9</sup> Kris Belden-Adams, “Beyond Trompe L’oeil Realism: Redefining the ‘Readymade’ in the Post-Digital Age,” *piano b. Arti e culture visive*, <https://doi.org/10.6092/issn.2531-9876/6633>, 4.

these objects, I am fighting against the passage of time, freezing, and memorializing the moment so it may never pass.

These replicas are reminiscent of my borderland experience. While the border is only a man-made barrier, the infrastructure and cultural significance of the southern border creates a divide among people who were once of the same land. Cultural symbols and practices are filtered through the border wall like a sieve, allowing their essence to be experienced, but never entirely. There is an awareness of how much is missing. One might find they are grasping at the loose threads of their heritage, only to find that they have been snipped short and only small sections remain in their palms to remind them of what they cannot have.

I examine favors as souvenirs of experience because they are tokens that we hold on to and point to memories that are much greater than the cheap plastic or paper the object is made of. There is a fear of letting these objects go, both through discarding them and through degradation from use over time. Owning the object becomes a vacant way to own a memory without intention. I have memories of collectible dolls too precious to touch and clothing rotting away in my grandmother's trailer, these objects reflect the futile effort to hold on to a moment authentically. Their preciousness, the fear of losing them, and the perceived value of a perfect object make the object useless, collecting dust on a shelf. My reverence with these objects shares an unhealthy kinship with hoarders; as I give the objects a close look, "the meaning of the object [expands] in the process."<sup>10</sup> The stagnant metal replicas lose themselves the more they are forgotten, and the memory will disappear until they are discovered again.

---

<sup>10</sup> Frost, Randy O., and Gail Steketee. *Stuff: Compulsive Hoarding and the Meaning of Things*. Houghton Mifflin Harcourt, 2010. 15.

These carefully made boxes are then wrapped in fabric that has been printed with the image of the design in a tessellating pattern mimicking wrapping paper. The design plays with the function of wrapping paper, poking fun by revealing what is secured inside. With all the information given before the reveal, each experience becomes more formulaic than the last. The anticipation becomes a rollercoaster with a shallow drop. It builds up until it's unmanageable and then only partially released, leaving behind an anxious dissatisfaction of a popper with no sound or a candle with no flame.

## CHAPTER 5: After Party

Cheeky deception is a throughline in my work. I mischievously give the viewer just part of an experience they want so they can be drawn in and then I deny them, making them part of the joke. I work to create games and puzzles that have no clear solution. Thinking about games from my childhood such as I Spy and Spot the Difference articles childrens' magazines, I use trickery to inspire the viewer to spend closer time with the work, question their perceptions of the material, and create a possibility for them to mistake information or leave without an answer.

The use of deception becomes a reclamation of power. The trickster identity is used to oppress both women and indigenous people<sup>11</sup>. Reclaiming this identity as one of power, it brings me closer to this historical connection. Tricksters are not seen to be bound by the same rules as everyone else, their decisions exist outside of the binary of “good” or “bad.” They are often physically weaker but have deity-like qualities, holding a significant amount of power through intellectual or spiritual qualities.<sup>12</sup>

Italo Calvino explains that “thoughtful lightness can make frivolity seem heavy and opaque.”<sup>13</sup> Approaching my work with humor and refusing to deny the aesthetics and iconography of lightness, my work continues to use bright colors in tandem with familiar objects that makes the discomfort more obvious. Through humor and lightness, the overly celebratory visual language becomes a foil for the violent act of colonialism. An uneasiness can arise from the perceptions of something very seriously be poked fun at.

---

<sup>11</sup> Lane, Richard J. “PERFORMING GENDER: FIRST NATIONS, FEMINISM, AND TRICKSTER WRITING IN EDEN ROBINSON’S ‘MONKEY BEACH.’” *Hungarian Journal of English and American Studies (HJEAS)* 9, no. 1 (2003): 161–71. <http://www.jstor.org/stable/41274219>.

<sup>12</sup> Ryan, Allan J. *The Trickster Shift : Humour and Irony in Contemporary Native Art*. University of Washington Press, 1999. 6-7.

<sup>13</sup> Calvino, Italo, and Geoffrey Brock. *Six Memos for the next Millennium*. London: Penguin Books, 2016. 12.

By using recognizable materials, I allow an access point into the work. Mylar birthday balloons and scotch tape are instantly recognizable in their surface and shape. I use these points of access to push the viewer's understanding of the material through shifts in scale and form. In the *After Party (fig. 11)* series, I take mylar balloons and modify them through cutting and heat welding. These new shapes often have a viewer questioning if the object was made or purchased. I intentionally keep key aspects of the balloon; the barcodes and item numbers visible and the valve remains functional so the balloon can be inflated and deflated over time. Maintaining these details allows for ambiguity in the manufacturing of the objects, allowing for more questions to arise and be unanswered.

Another way in which I utilize deception is through photography. There is a long history of deception and illusion in photography. In 1917, before the intervention of Photoshop and in the early adoption of photography as accessible, two young girls presented a series of photographs that they posited were proof of fairies. These images, called *The Cottingley Fairies* started years of debate on their authenticity, tricking even well-respected educated people to consider the existence of fairies until the young girls admitted decades later that the images were in fact fake.<sup>14</sup> Whether it is this intentional or unintentional, I always perceive photographs as being complicit in a lie. They are representations of space and from a particular point of view with a particular mindset and artists have used this to their advantage.<sup>15</sup>

With this history and power dynamic in the contemporary zeitgeist, I create images that question what the actual image is. In the series of photographs, *(un)wrapped, (fig. 12)* I use several photographic processes to shift between object and image and then back again. The work

---

<sup>14</sup> Sanderson, S. F. "The Cottingley Fairy Photographs: A Re-Appraisal of the Evidence." *Folklore* 84, no. 2 (1973): 89–103. <http://www.jstor.org/stable/1260414>.

<sup>15</sup> Garcia, Erin C. *Photography as Fiction*. J. Paul Getty Museum, 2010. 8.

begins as a sourced commercial material or object. I use a high-quality photocopier to transfer the object into a digital image. Then using Photoshop and Illustrator I create a seamless pattern from these images, repeating them and shifting them. The pattern is then printed on paper, wrapped around an object using gift tape, and then unwrapped. The paper, now having become an artifact from this event, is then photo scanned again in its new, altered form. This final image is edited and printed again, this time on luster photography paper. Through each step, information is lost and my power is imposed on the narrative.



*fig.1*  
*Untitled Wrapping Paper*  
*2021*





fig.2  
*Unwrapped/Rewrapped*  
Inkjet print on wrapping paper, acrylic, mylar, brass  
2023





*fig.3*  
*The Present Moment*  
Copper, acrylic, nickel  
2023



Fig.4  
dRemnant  
brass, powder coat, acrylic, rope, rubber, Mexican confetti  
2022





fig.5  
Remnant (detail)

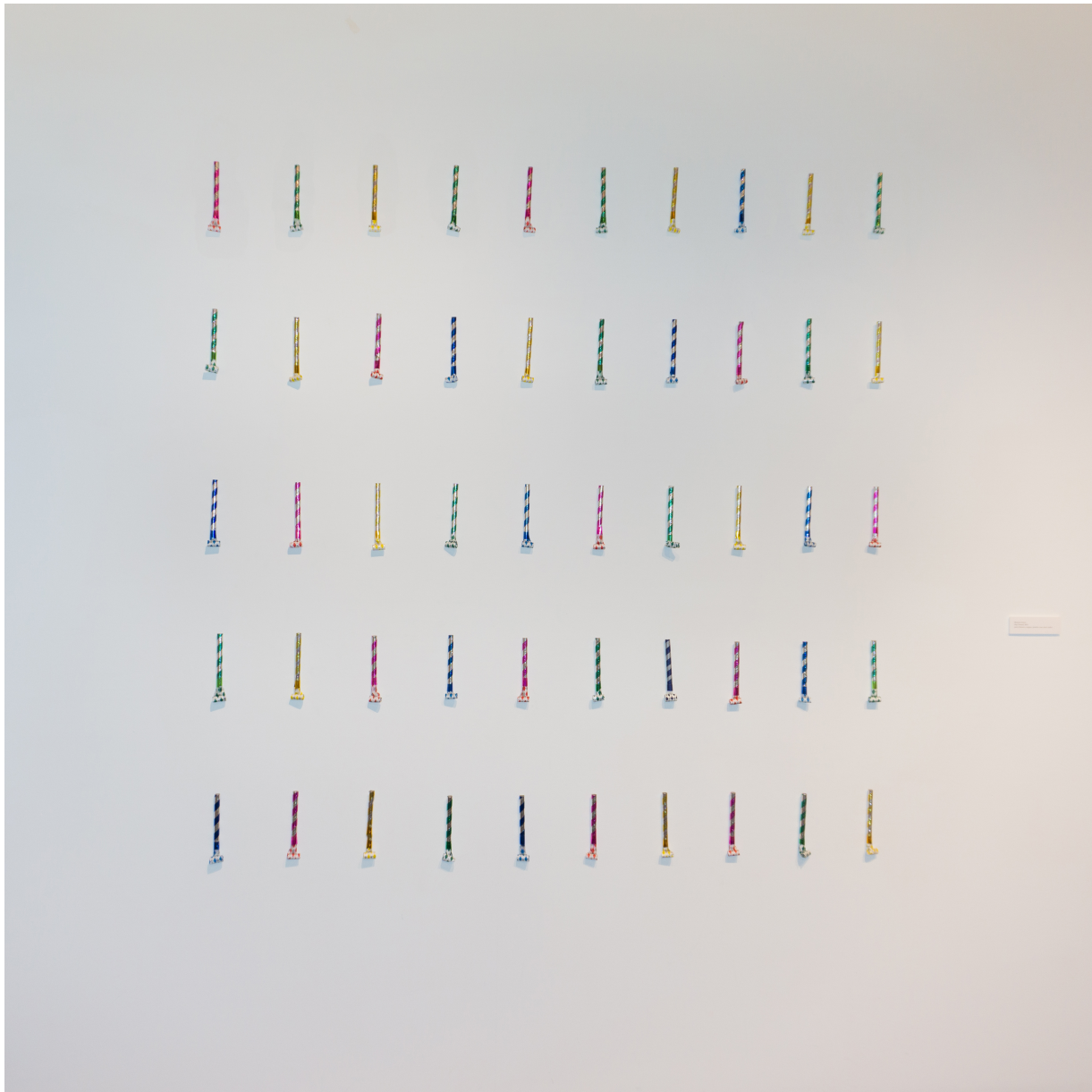




fig.6  
*Birthday Card Installation*  
*Birthday party Debris*  
2023



fig.7  
Joseph Kosuth,  
*One and Three Chairs*,  
1965,  
Museum of Modern Art, New York, NY, USA. © Joseph Kosuth.



*fig.8*  
*In Plain Sight*  
*brass, powder coat, party blowers*  
*2022*





fig.9

*Blower Box*

*brass, powder coat, foam, flocking, inkjet book cloth, chipboard*

2022



*fig.10*

*Popper Box*

*brass, powder coat, foam, flocking, inkjet book cloth, chipboard*

*2022*





fig.11  
After Party  
brass, powder coat, Mylar  
2021



*fig.12*  
*(un)wrapped II*  
*Photograph 2022*

## BIBLIOGRAPHY

- Amster, H. (1964). Semantic satiation and generation: Learning? Adaptation? *Psychological Bulletin*, 62(4), 274. <https://doi.org/10.1037/h0041531>
- Batchelor, David, and Walter Benjamin. Essay. In *Colour*, London: Whitechapel, 2008.
- Batchelor David. *Chromophobia*. London: Reaktion. 2000
- Calvino, Italo, and Geoffrey Brock. *Six Memos for the next Millennium*. London: Penguin Books, 2016.
- Farr, Ian. *Memory*. London Cambridge Massachusetts: Whitechapel Gallery ; The MIT Press. 2012.
- Frost, Randy O., and Gail Steketee. *Stuff : Compulsive Hoarding and the Meaning of Things*. Houghton Mifflin Harcourt, 2010.
- Garcia, Erin C. *Photography as Fiction*. J. Paul Getty Museum, 2010.
- Gibson, Jennifer. "Surrealism before Freud: Dynamic Psychiatry's 'Simple Recording Instrument.'" *Art Journal* 46, no. 1 (1987): 56–60. <https://doi.org/10.2307/776843>.
- Kris Belden-Adams, "Beyond Trompe L'oeil Realism: Redefining the 'Readymade' in the Post-Digital Age," *piano b. Arti e culture visive*, <https://doi.org/10.6092/issn.2531-9876/6633>,
- Lane, Richard J. "PERFORMING GENDER: FIRST NATIONS, FEMINISM, AND TRICKSTER WRITING IN EDEN ROBINSON'S 'MONKEY BEACH.'" *Hungarian Journal of English and American Studies (HJEAS)* 9, no. 1 (2003): 161–71. <http://www.jstor.org/stable/41274219>.
- Margaret Elizabeth LaBoon family papers; Greeting cards from the Stephen LaBoon family, 1952-1968, Hargrett Rare Book and Manuscript Library, The University of Georgia Libraries
- Ryan, Allan J. *The Trickster Shift : Humour and Irony in Contemporary Native Art*. University of Washington Press, 1999.
- Sanderson, S. F. "The Cottingley Fairy Photographs: A Re-Appraisal of the Evidence." *Folklore* 84, no. 2 (1973): 89–103. <http://www.jstor.org/stable/1260414>.
- Sherry, John F. "Gift Giving in Anthropological Perspective." *Journal of Consumer Research* 10, no. 2 (1983): 157–68. <http://www.jstor.org/stable/2488921>.