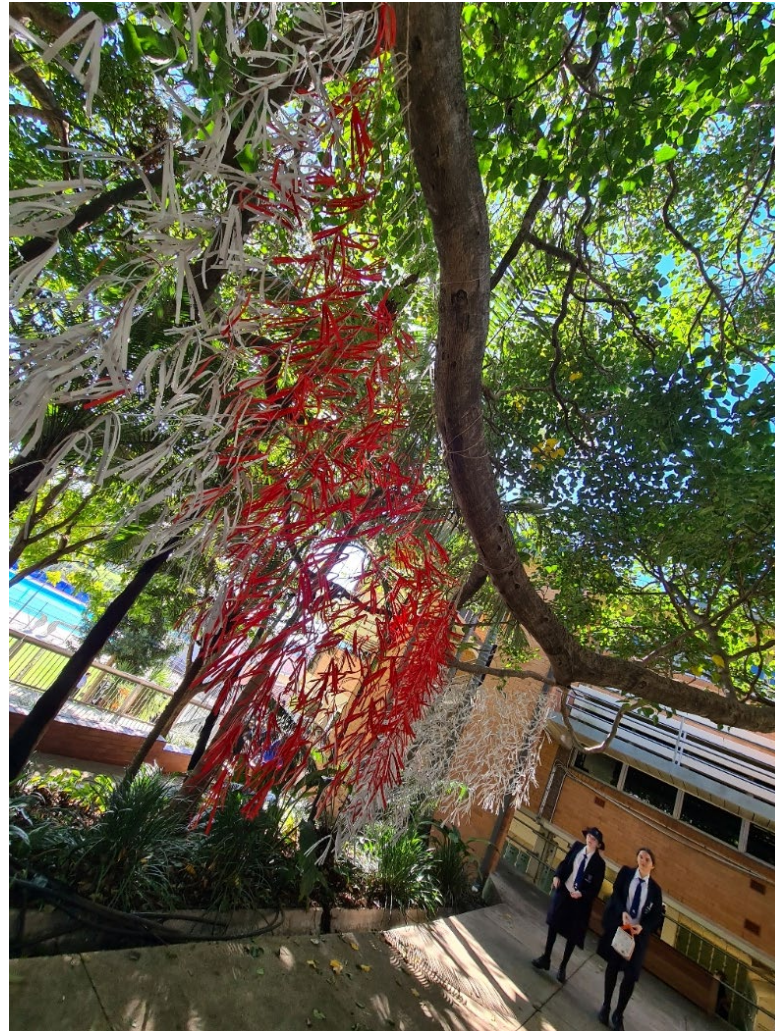


# Photographic Evidence IA3 : display view





# Photographic evidence IA3: details





# Artist's Statement IA3 [150 WORDS]

Title of Work : Pathways to change

Student Name: Shreeya Patel

Media Used: Paper, string

Dimensions of Work: 780cm x 287cm

My artwork explores 'alternate reality' through 'art as alternate,' by reflecting cultural interactions and personal introspection. 'Pathways to change' creates an uncommon environment in contemporary society where people share insecurities, then shred them.

This reminds society that vulnerability/insecurity are shared experiences. Viewer's journey of overcoming fosters unspoken connection with others.

'Pathways to Change' encapsulates the relationship of understanding viewers' insecurities, although presenting a different theme: changing oneself. From afar, swaying strings/shreds create a peaceful mood, but up close, they resemble pointed barbed wire, the red contrasting with the lush green surroundings, instilling discomfort/overwhelm. The display of shredded fears was inspired by artist Rivane Neuenschwander's 'I wish your wish.' Neuenschwander's influence led to blurring artist-viewer roles, creating 'alternate' art.

After participating by writing and shredding their fears, viewers walk through the curtain of shredded fears. Audience immersed in overwhelming participation. Pattern, movement, and colours create a mesmerizing reality of conquered fears/insecurities.

# Photos of students/teachers writing/shredding fears



# Annotated Slide IA3 [200 WORDS] 197 words

Develop:

- Focus, alternate reality, generated thinking about action and consequence → exploring choice in games → social interactions.
- "Art as alternate"- alternate notion blurs the line between artist+viewer,, → involving audience in artwork's creation.
- Paper shreds cascade from a tree, creating a journey for viewers
- pattern+setting → meaning

Research:

Arcangel

Literal: Mario on a block, surrounded by sky

Non-literal:

Contemporary contexts: artwork reflects technology advancements and frustration.

Juxtaposes familiar (Mario) and unfamiliar (empty world) elements → creating isolation+insignificance in viewer→ interaction between technology and people

Neuenschwander's work

Literal: ribbons tied to wall with wishes printed on

Non-literal:

(Cultural context) uses ribbons to connect people through shared act of wishing.

inspired by a similar set-up for pilgrims at Nosso Senhor do Bonfim (Salvador, Brazil) → artist's personal context- her Brazilian culture.

Reflect:

- Neuenschwander's approach fosters connections among people through the shared tradition, creating an emotional bond+sense of community.
- Arcangel's artwork prompts viewers to contemplate relationship with technology.
- Similar to Neuenschwander and Arcangel, my artwork effectively engages viewers to ponder feelings, vulnerability, and connection to school community, by involving them in writing and shredding fears,+ using these shreds to represent a journey of overcoming fear through flowing colors, and patterns.







# Joseph DeLappe



works with electronic media ~~works~~  
 explores contemporary context issues through video game context.  
 gets audience to consider the roles that media/technology play in society.

## Joseph ball

usually many games are controlled using controllers/joysticks. The same mechanism is used to control ~~the~~ drones carrying bombs (and submarines lol)

## Personal context of Joseph DeLappe

- interested and curious about video games, especially the 3D games which created a new world through the screen.  
 - interested in the interaction between humans and gaming. This lead to his artwork "The Artist's mouse"

DeLappe also believes that ~~these~~ violent games ~~prepare~~ can pollute children's minds when they play them. and also how ~~these~~ games prepare children for a future of violence.

## Contemporary context

↳ wars such as the iraq war, and drone strikes in pakistan.  
 ↳ normalisation of violence, shootings.

## Killbox: (literal)

a two player computer game, which engages the history of drone warfare in pakistan. Plays on separate screens

players are on separate screens and one player is wandering an abstract, new, colourful space. The other player watches aerial footage of a drone's camera.

Then players have very different experience.

## Plot (looking at drone footage)

↳ the distorted voices make the viewer feel disturbed and unable to claim personal space, and feeling uncomfortable from paranoia of being monitored.

villager (in the colourful space)  
 ↳ surrounded by ambient, unthreatening sounds  
 ↳ this player mostly friendly visits as they interact with other characters.

the non literal meaning of the game makes inroads to the complexity of real life drone warfare. it is harmful and often leads to deadly consequences.

↳ DeLappe also makes ~~connections~~ to allow for the players to experience the wars from different perspective - making conclusions about the consequences of drone warfare.

Through this experience and audience involvement, DeLappe puts forward ~~communication~~ his opinions of the negative consequences of drone warfare, effectively.

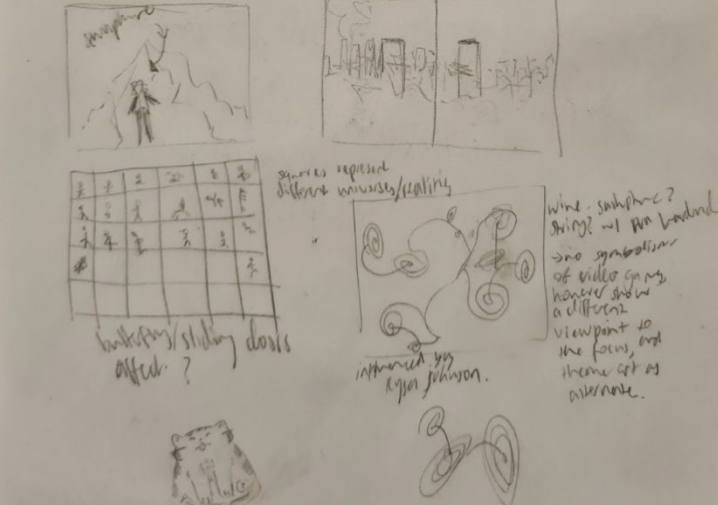
the experience allows audience to ponder and question the reality of war, drone strikes, etc, and ~~the~~ empathise with both sides of the striking/war. - through this, it also effectively creates awareness of the contemporary context.

# VISUAL DIARY Supporting Evidence 2

I liked that Cory Arcangel's art allowed viewers to experience the modified game. It lead to viewers effectively linking their feelings of frustration from the game to a broader sense from the real world- e.g dealing with stubborn technology, or feeling hopeless about issues in the contemporary context- climate change, etc.

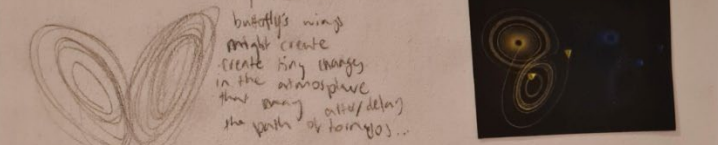
Joseph DeLappe does a similar concept involving audience participation. Through the use of the viewers participation in playing the game, DeLappe creates an environment where the player can empathise with people (npc's) which resemble the lives of real people living in dangerous conditions in the contemporary context, often due to violence. This creates awareness for people in the contemporary society about the consequences of violence.

experiment ideas  
 - altering video games?  
 ↳ changing content of video game, makes viewers question future- "what would happen if I... instead of..."  
 video games which are open world- encourage curiosity- playfulness, in the world.  
 ↳ can bring theme of reality in the game, as Joseph DeLappe does.  
 ↳ climate change- pollution  
 ↳ sustainability  
 ↳ an alternate world which looks fun, until viewers look closer. - can leave viewers with a helpless feeling- "nothing can be done to solve the problem" which contrasts with a typical video game experience- "I will try again"  
 ↳ reminds me of Cory Arcangel's "Totally Fucked" where Mario is playable but on a plain block, nothing connects.  
 Media?  
 ↳ sculpture - could work well w/ video games.  
 ↳ digital manipulation  
 ↳ painting  
 ↳ drawing  
 ↳ video 2 monitors (dual monitor)  
 ↳ installation  
 ↳ interactive - like a video game.  
 video games:  
 - GTA - could make comment on social control  
 - Zelda - ideas with the freedom the player is given.  
 - Kirby  
 - Minecrafter  
 - Fallout  
 ↳ encouraging curiosity, trying again.  
 ↳ survival sort of game.  
 ↳ could incorporate symbols or styling from video games.  
 ↳ composers? of different worlds?

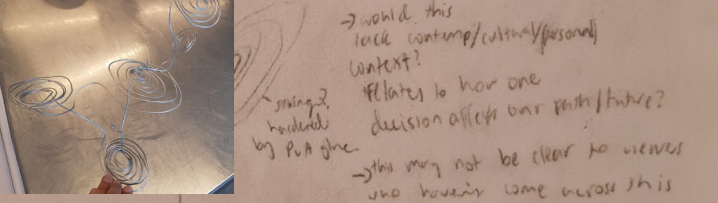


## Brainstorming and experiments to link games with alternate realities

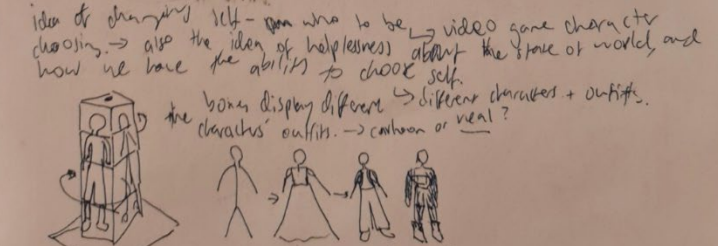
Experimenting ideas:  
 wire connection series?  
 ↳ wearing string  
 how to convey the meaning and message about one action leads to different futures.  
 ↳ pattern of the butterfly effect.  
 ↳ Fractal?  
 ↳ ripple effect?



↳ like what Ryan Johnson does in his work - to show decay patterns of the object - and showing the time and journey of the object has been on.




wire, could be wrapped in string.  
 ↳ no symbolism of video games, however show a different viewpoint to the form, and theme set as alternate.





# VISUAL DIARY Supporting Evidence 3



what worked  
 ↳ interactive display made it more engaging for viewers and involves them in the theme of alternate realities where one action can set off another.  
 - the rotation of the blocks to create a character  
 ↳ involves the contemporary context - gaming technology  
 ↳ effective in involving audience, but not effective in conveying meaning.  
 ↳ it was messy, and did not have a direct line to the fear or 'out as alternate' although gaming can link with pathways depending on actions  
 ↳ the 'choose who you want to be' didn't really work with the 'alternate' area of 'alternate realities' I wanted to go into.  
 ↳ some things don't work so I decided not to go down the gaming pathway for awareness  
 ↳ like the idea of audience involvement - will continue this for artwork  
 ↳ interested in the interaction between people.

what didn't work.  
 ↳ messy.  
 ↳ didn't properly/ clearly link to the theme of alternate realities, or out as alternate.  
 ↳ the only thing that was of links is the gaming aspect of it - the blue grid lines in the background set a more gaming mood like creating a character.  
 ↳ it is not clear what message is coming across (choosing who you want to be)  
 ↳ this doesn't link to how actions lead to open up different paths of the future.

Rivane neuenschwander

I wish your wish  
 Rivane neuenschwander - a Brazilian artist known for exploring language, nature, and culture, and how cultures change over time.  
 I wish your wish is an artwork consisting of multi-colored ribbons, each printed with a wish that was submitted by a visitor. Wishes are anonymous.  
 The composition of the ribbons is similar to the gates of the Senhor do Bonfim church, and the ribbons cascade creating an array of colorful ribbons which may mean a desire to wish with the presence of the ribbons being together the wishes in being that face abundance and abundance of wishes.

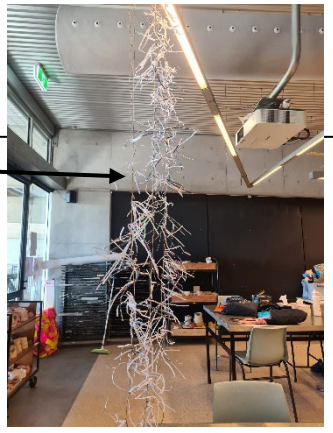
↳ this installation, neuenschwander invites viewers to take part in this tradition - visitors take a ribbon from the wall and replace it with a piece of paper on which they have written their own wish on. After the process cycles where people take wishes and take ribbons.  
 ↳ this act of the circulating ribbons/wishes connects people together through acknowledging how wishes all wish and dream. It is also a reminder that although some wishes may not be fulfilled, the act of wishing is still meaningful and connects people together.  
 ↳ this work successfully connects people together through the artist's connection to her culture and this tradition of wishing with ribbons. This connection between people creates meaning of the artwork and also engages the viewers with neuenschwander and the Brazilian tradition.  
 ↳ I like the idea of connection through similar experience, and I also like the way the ribbons were effectively engaged through participation in the artwork - it means that for each person's participation affects/changes the final product and the way other viewers feel while exploring anonymous people's wishes. I have also implemented this concept in my artwork for effective audience engagement.  
 ↳ the effective arrangement of ribbons present the wishes as one colored pattern from a far and the different form choices and colors show the individuality of each person who contributes/participates in the installation.  
 ↳ bright and simple color contrast with each other creating an intriguing pattern with flow and movement from the cascading ribbons.  
 ↳ the movement and flow of the ribbons creates a mesmerising pattern for viewers to ponder the meaning of our wishes for society which brings people together through acknowledging that we all have our own hopes/dreams.

Experiment to explore how shredded paper behaves on string, how long it lasts, etc. I like how it was light enough that it would sway in the wind and was easy to move through.

## Meaning of my final artwork:

Literal meaning:  
 Paper shreds tied to string, hanging from a tree branch.

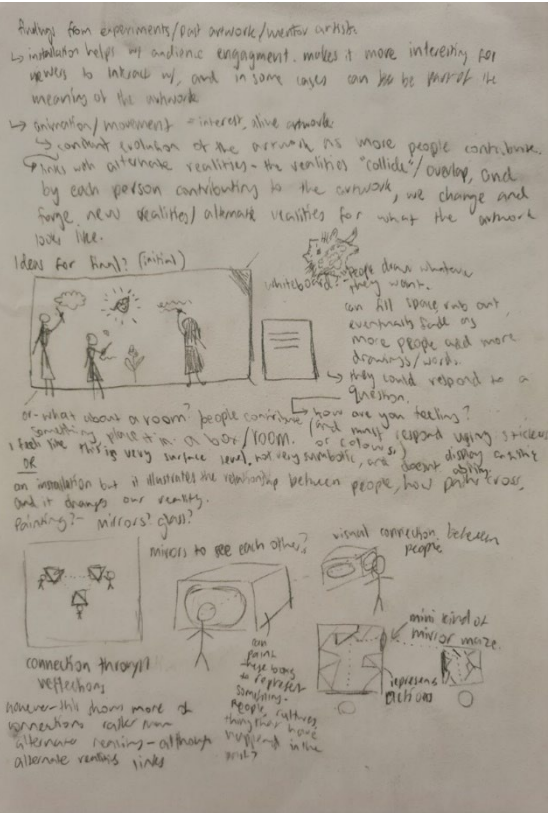
Non literal meaning:  
 People at school wrote their biggest fears and insecurities on paper and shredded it. These were the shreds that cascaded off the tree branch.  
 The artwork provided a moment in time where people can open up about their fears/insecurities, which aren't usually talked about- it acted like a sort of 'alternate reality'.  
 These fears tie us together and are shown on the tree. Walking down the path is symbolic of the journey to overcome a fear/insecurity.  
 The journey starts off white and out of reach, and becomes red towards the middle of the journey, where the shreds are around shoulder length, and sweep the viewer as they walk past. The red then fades out into white with specks of red. Symbolises the fear appearing and feeling dangerous or uncomfortable, and then being accepted-while it may be uncomfortable, it is not as 'dangerous'.  
 My fears and insecurities also connect the viewers to my personal context, through the similar experience.  
 The red symbolises the fears as it is commonly a colour of danger and warning. The grey colour symbolises acceptance and purity, as it is a neutral colour.  
 Both of these colours work well by contrasting against the lush green environment- especially the red shreds contrast as they are opposite colours. This adds to the affect of displacement and discomfort in a place of growth. The significance of the tree is growth, stability, and grounding to this reality- which also contrasts with the displacement of the shreds.  
 The audience's participation is overwhelming - while walking/breaking through the curtain of fear, viewers inspect and investigate the shreds, wondering "what did it say?" and "which one is mine" and they look at the video for the context of what the shreds represent (shredding insecurities/fear). Viewers may look for themselves in the video or wonder what they would have written.  
 The inclusion of the monitor effectively helps people to understand the context of the shreds and can be eye catching and intriguing to the viewer.



The experiment made me realise it would be difficult to visually connect games to the sliding doors effect, so I decided to look for a different/ more effective path.  
 Both Arcangel and DeLappe use a form of audience interaction in their work which seemed effective in leading people to think about current events and feelings in society.  
 I wanted to do this too, so I decided to focus on interactions and audience participation in the artwork.  
 I like this idea because it is an effective way to relate to the unit 'art as alternate' where instead of the artist making the art, the viewers are part of the making process as well, so I have brainstormed off this idea.  
 By involving the audience, the end product relies on who contributes to the artwork. This means that many 'alternate realities' of the finished artwork could be created if some people didn't participate.  
 The audience participation path lead me to research Rivane Neuenschwander's 'I Wish your Wish'.



# VISUAL DIARY Supporting Evidence 4



**Evaluation:**  
 Developing my artwork:  
 inspiration mainly from Rivane Neuenschwander, and Cory Arcangel. these artists effectively use the audience interaction as part of the artwork, which helps to give meaning to the artwork.

it puts viewers in the same boat, so they can indirectly connect with each other through similar experience. i'm interested in the interaction/connection between people- also how they act when they feel similarly vulnerable as each other. (personal context, and cultural context)  
 I wanted the audience to be involved to the point where their contribution affects the end result of the artwork. This 'alternates' the usual notion where the artist creates and art, and viewers view. instead the viewers could also be considered artists.

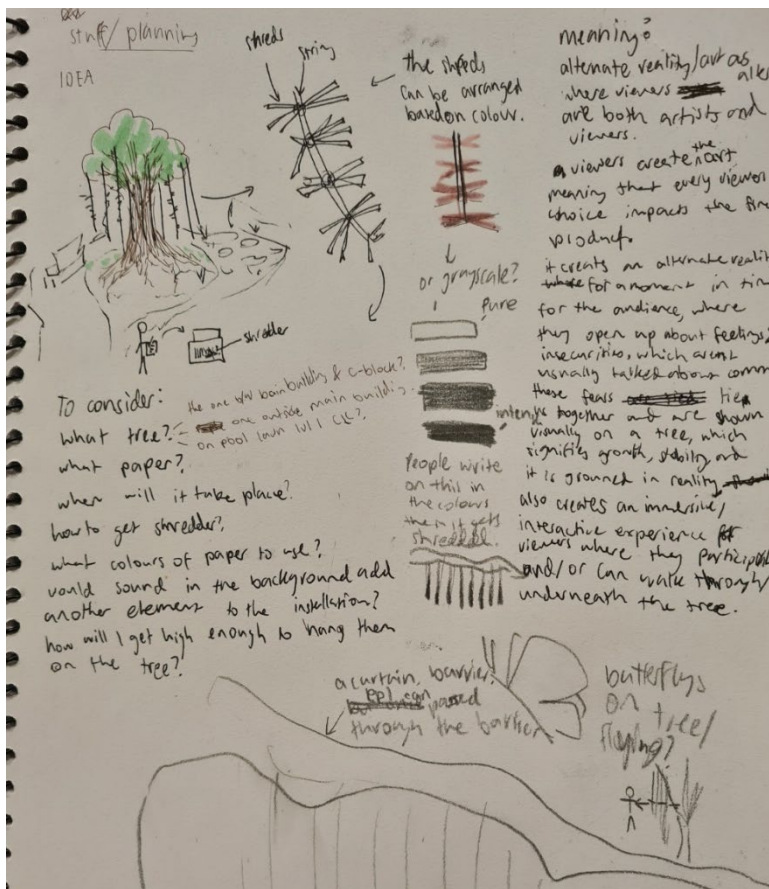
**Researching:**  
 Arcangel  
 contemporary contexts: technology advancing, leading to frustration using tech.  
 the arrangement of both artworks creates different moods.  
 Arcangels work- juxtaposes familiar (mario) & unfamiliar (world- there is only one block, and infinite sky.)  
 the empty space around mario/player creates isolation and feelings of being insignificant. the empty blue sky adds to this lonely effect. the player's destiny is to fail the game = player is frustrated, and can successfully link this familiar frustration to hopelessness which is felt in viewers personal lives.

**Neuenschwander**  
 cultural context: the Brazilian ribbon tying tradition which Neuenschwander shares with viewers.  
 creates meaning through her Brazilian tradition she shares. the colour choice of the ribbons creates an intriguing pattern and flow for the ribbons cascading down. It looks like one big artwork, until you look closer and see each persons wish and sympathise.

**reflect:**  
 Neuenschwander effectively connects people through the process of the tradition. Her arrangement of the ribbons also play a part in this.  
 Arcangel effectively get viewers to question their relationship with technology and ponder real life situations where they feel the same as when playing the game. However, Arcangel's work feels a lot more open to interpretation.

Both artworks effectively use audience participation to provide an engaging and new experience to the viewer. I have also done this to make my work effective in engaging the viewer. It has also connected people together, as through this installation, viewers are invited to think about how we all have fears and insecurities.  
 Similar to Neuenschwander, I have also used a cascading design of the shredded fears paper. This creates a pattern which is peaceful and sways in the wind, and is good for when people walk through the curtain of shreds, symbolising overcoming a fear. (as discussed in supporting evidence 3)

- Rivane Neuenschwander's approach effectively fosters connections among people through the shared tradition. By involving viewers in the ribbon tying, the artwork creates an emotional bond and sense of community.
- Cory Arcangel's artwork successfully prompts viewers to contemplate their relationship with technology. The frustration experienced during gameplay relates to real-life situations, encouraging introspection and empathy.





# References

*Cory Arcangel*. (2020, July 28). Thaddaeus Ropac. Retrieved July 20, 2023 from <https://ropac.net/artists/25-cory-arcangel/>

*'I wish your wish.'* *Let's make a wish and exchange it*. (n.d.). OpenArtBlog. Retrieved July 20, 2023 from <https://benayoun.com/openartblog/?p=2982>

*Lisson Gallery*. (n.d.). Lisson Gallery. Retrieved July 20, 2023 from <https://www.lissongallery.com/artists/cory-arcangel>

Natashamoura. (2017, November 22). *I wish your wish by Rivane Neuenschwander*. Women'n Art. Retrieved July 20, 2023 from <https://womennart.com/2017/11/22/i-wish-your-wish-by-rivane-neuenschwander/>

*Rebecca Baumann | MCA Australia*. (n.d.). Retrieved July 20, 2023 from <https://www.mca.com.au/artists-works/artists/rebecca-baumann/>

*SUMA: Resistance, Memory, and Play: The Work of Joseph DeLappe*. (n.d.). Issuu. Retrieved July 20, 2023 from [https://issuu.com/suuwebsiteservices/docs/delappe\\_learning\\_online?fr=sYmZlYzM1Mzg1Nzg](https://issuu.com/suuwebsiteservices/docs/delappe_learning_online?fr=sYmZlYzM1Mzg1Nzg)