

Duality

by

Lori L. Lofgren

A Thesis submitted to the Faculty of Graduate Studies of
The University of Manitoba
In partial fulfillment of the requirements of the degree of

MASTER OF FINE ARTS

School of Art

University of Manitoba

Winnipeg

Copyright © 2017 by Lori L. Lofgren

Table of Contents

Table of Contents	ii
Acknowledgements.....	iii
Dedication.....	iii
Abstract.....	iv
Preliminary Survey	v
Chapter 1: The Witness	1
Chapter 2: The Evidence	2
Chapter 3: The Scene	10
Chapter 4: The Investigation	18
Concluding Report	21
Bibliography	22

Acknowledgements

This research would not have been possible without the funding contribution and support of the University of Manitoba, and the David and Gursh Barnard Graduate Scholarship in Fine Arts.

My deepest gratitude to my committee. Thank you, Elizabeth Roy, for a perfect balance of advice and guidance, while granting me the freedom to follow my creative trajectory. Thank you, Leigh Bridges, for always seeing the potential in my work, on all levels of its development. Thank you, Sarah Ciurysek, for your constant encouragement, connection and enthusiasm throughout the evolution of my work. Thank you, Dominique Rey, for believing in this body of work, and challenging me to have a voice within it. Thank you, George Toles, for provoking thought, and for your unique perspective on this work from the first view.

Dedication

To my Grandmother, who is my constant reminder to be true and good in this world. I am eternally grateful that you have always believed in my path, and the person I have become while navigating through it.

To my Mother, who taught me to be honest with myself, and with those around me. I am so thankful for your ability to understand creativity, and for your support of my unconventional path.

To my Father, who is my model for how to operate with integrity and professionalism in any situation. You are the perfect balance of strength, kindness and selflessness.

To my Sister, who shows me what true friendship is. Your strength and resilience is not only inspiring, but inherent in your children, who have taught me about unconditional love and support.

“Look at how a single candle can both defy and define the darkness.” – Anne Frank

Abstract

My work contemplates the familiar, often domestic, spaces where we feel safe and protected. It is within these spaces that people allow themselves to be open and vulnerable. I am focusing on environments in which tragic events can, or have occurred, how these events can forever alter the way safe places are viewed, and the feelings that occur within them. My research focus includes the dualities that are connected to crimes and chilling events. Dualities emerge in the form of perspectives, emotions, and in relationships people encounter within places of vulnerability. Light and shadow within an environment can alter the emotional perspectives of these ostensibly safe places. Through a series of constructed models, I am presenting the conceivable moment before or after a disturbing event or crime has taken place. With careful attention to forensics and criminology, my work displays the aesthetic properties of the evidential aspect of photography. There are ten different constructed models, each of which represents a different scene. Five of the models are represented as large-scale photographs, and five of the models will be enclosed within a box with a small aperture to view the model.

Preliminary Survey

Within my body of work, titled Duality, I am concentrating on the dualities that ensue within a disturbing scene: love and hate, wealth and poverty, reality and fiction, friend and foe, secrets and discovery, and life and death. Simultaneous dichotomies occur as a cause or effect of each frightening event. Within my studio practice the creative development and the process of evidentiary investigation are concurrent. The tension between the subjectivity of creative expression and the objective nature of investigation are integral components to the development of the work. This series of sculptural models and large scale photographs depict these tensions using dramatic lighting to induce and highlight the uncanny. Light and shadow can create a sense of anticipation in any environment, and their contradictions are used to create characteristics of anticipation and suspense in each piece.

Chapter 1: The Witness

The viewer is an important component to my work. They provide a narrative for each piece. It is the viewer who serves as the witness, the investigator, the victim, and the perpetrator in some cases. The provided and forced perspective is a significant aspect to the viewing of each piece. Viewpoint and aperture are important to the narrative of the photographs and models, by using small spotlights in my sculpture, I am pinpointing an area for the viewer to focus on. This focus and isolation encourages the viewer to contemplate why this specific area is so accentuated. What are we looking at? Why are we looking at it? My intention is to leave the audience with more questions than answers. The viewer participates in this active investigation. These images and models are a representation of the darker side of reality, the areas people do or do not want to look at, and the spaces we are not comfortable venturing through once the shadows have taken over. The use of *mise-en-scène* (telling a story) establishes strange occurrences, some of which are particularly designed to be noticed, and others are intended to remain within the subconscious.

The viewer is confronted with their own sense of voyeurism when they approach the boxes containing the crime models. Typically, the voyeur does not have an interaction with the environment and the people they are observing, and in these pieces the feeling of being outsider is enforced by the barrier of the boxes., whereas the photographs, due to scale, are more of an invitation. Susan Sontag, writer, teacher, political activist and a film-maker wrote “Each still photograph is a privileged moment” (13), and refers to the intimacy that the photograph can achieve, as they appear to eliminate time and distance, if only for a moment. This relates directly

to the experience and intention of my photographic images, as well as the presence of barriers that are produced by containing the sculptures in boxes. These barriers can be both psychological, as well as physical. My sculptures create a window into these environments and essentially, these moments. My work explores the elements of intrusion and investigation with an extended gaze.

The aperture limits and guides the viewer's gaze. When approaching each box the viewer is directed and limited, which leads them to establishing a narrative. Aperture and field of view within the camera offer a specific perspective within each photograph, which is also controlled and directed for the viewer, by the artist.

Chapter 2: The Evidence

Since the mid 1900s, scale models and photography have been used to accurately re-create events and document crimes. Frances Glessner Lee, dubbed the “mother of forensic investigation”, constructed realistically detailed crime scene models, with working parts, as a response to the ineffective crime scene investigation methods which were occurring in the 1940s and 1950s. Glessner Lee's models, named *Nutshell Studies of Unexplained Death*, were an integral part in forensic investigation instruction, and ultimately lead to further development of investigation protocol at that time. Glessner Lee recognized that the methods and procedures applied by investigators were compromising the outcomes of the investigations. The *Nutshell Studies of Unexplained Death* were important components in the education of investigators, and development of investigation practices. Like Glessner Lee, I am constructing sculptures of an ominous and dramatic nature; however, the sculptures I create are derived from conjured

environments with fictional origins. In the early 2000s, Corinne May Botz showcased Glessner Lee's crime scene models by creating a series of over 100 photographs of Glessner Lee's models.

The familiarity and attractiveness of the suburban home portrayed in my models and photographs provide a realistic framing within a fictional world. It is frightening to experience our familiar spaces as a stage where fear exists because we often experience familiarity simultaneously with expectations of safety. This fear is not limited to the haunted house and the abandoned warehouse we often observe in film. This series is revolving around the idea that our fears can manifest in our own safe and protected environments. The uncanny is fear that leads us to what is recognizable as familiar, and what is familiar is our homes. Susan Stewart describes the concept as "the uncanny scene whereby the very wholeness of the picture reveals something missing" (116). The viewer is connected to and familiar enough with these structures that they can investigate and resolve what is hidden within them. The viewer can imagine themselves in each space, as a connection from realism to surrealism. The models and photographs are convincing enough that the viewer can be compelled to resolve the image visually, through their own reasoning and preconceived connections.

In my body of work, I am representing crime scene models in both three dimensional and two dimensional forms. The duality of big and small is concurrent in both the large-scale photographs and the scaled down models. The viewer's instinctive approach to the physical models is to look down into them because of the size relation to the human body. When peering down into the models, a possible feeling of control over these tiny environments can manifest within the viewer. Enclosing the models inside boxes controls the viewpoint for the viewer by providing one single aperture for observation, therefore constricting the scope of the observation.

I consider these models to be intimate, compact worlds in which I am inviting the viewer to explore these environments closely. Through proximity, the viewer becomes part of the space represented, and can connect their unique, individual interpretations to these spaces. This singular viewpoint allows me to control the angle, direction and the amount of each scene that the viewer can experience. By limiting the viewer to the use of one eye, depth perception is eliminated. With this monocular vision, scale and distance become even more difficult to assess. This amplifies the sense of the uncanny within each scene, and creates a notion of being apprehensive towards what the viewer is looking at. These spaces are deceptive in scale when presented in a blacked-out box.

Contrasting size and scale, in relation to the human body, give a sense of control over the tiny environments. The intention of this work is to remove the viewer's sense of control, which is lost when they are examining and investigating the model. The viewer is left with a singular view of the model, and intuitive and analytical responses to the model. The unusual perspective, and dramatic light and shadow in each sculpture and photograph create the essence of foreboding and foreshadowing in each scene. The viewer is responsible for sorting through the details to reconcile the event, and the individual(s) who possibly inhabit them. The visual closeness to physical reality offer initial comfort however, that comfort quickly disappears upon the realization that these objects are of a world that is an illusion. These models are intentionally created with meticulous detail as a method of emphasizing and perpetuating feelings of tension and suspense. It is often unnerving to see objects shrunken to a scale that is so clearly incorrect in relation to actual size, even though the object itself appears to be real. This realism of the models provides a familiarity of each space and the uneasiness produces the sense of the uncanny.

It is difficult to clearly define what is seen in these boxes and photographs because it defies logical knowledge. The sense of the uncanny can cause fear as a result. The uncanny “belongs to two sets of ideas, which are not mutually contradictory, but very different from each other – one relating to what is familiar and comfortable, the other to what is concealed and kept hidden” (Freud 132). The uncanny belongs to the realm of the frightening, and evokes fear and dread. Although it is not readily definable, there is a sense of general fear that lies in the aesthetics. The uncanny speaks to the bizarre and unsettling feeling that is experienced with each model and photograph. The visual storytelling and the tension of realism and fiction are what propagates the eeriness of these scenes. They challenge what is logical and true, and invite the viewer to create a narrative. Within these models, and their photographic counterparts, the lines of reality and fiction are somewhat blurred, which can be disturbing. This dichotomy between reality and fiction causes us to be repulsed and attracted at the same time, and when this happens the viewer is compelled to resolve the scene.

The level of realism I have chosen to achieve is directly related to the concept of the uncanny. I refer to this as the right amount of wrong. Thomas Demand is a contemporary artist who constructs small sculptures out of paper and cardboard and displays mural-size photographs of his sculptures. Like Thomas Demand, I have purposely allowed imperfections, to generate uneasiness. The models I create are close to realism, therefore the slightest imperfection forces the question of what is being observed. “It makes for a hyperconscious stance, as we look for narrative form despite the in-built warning signs that this is a staged, therefore unreal place” (Cotton 73). I am careful to construct each item with subtle clues as to its fiction. The models themselves are created with clean precision to suggest that the image has captured either a scene that is about to endure chaos, or that the chaos has just been expunged.

Each object within each model is frozen in time, available for the viewer to decide what will become of each space in the next moment, or to imagine what the space looked like before they arrived. These isolated moments remove the viewer from the enormous outside world, and they are invited to confront the circumstances that are before them. Susan Stewart, author of *On Longing: Narrative of the Miniature, the Gigantic, the Souvenir, the Collection*, discusses dualities which surround the miniature narrative encompassed as “problems of inside and outside, visible and invisible, transcendence and partiality or perspective...The body is our mode for perceiving scale...” (xii), and it is through these dualities that conflicted narratives are constructed. It is quickly noticed that both the generalization and the specification are present in each view. Looking through a small aperture permits the viewer to see only a small illuminated area of what appears to be a vast interior space. The models are presented in a way where each is limited to one viewer at a time. This solitary viewer is left alone in front of each space. It is impossible for more than one person to engage with each model at any one time. The viewer is transported to another world that they might want to be part of, they may rather avoid, or both simultaneously.

The miniature is a replica of something on a much smaller scale than what is ordinarily observed. The miniature is reminiscent of the child’s dollhouse and the fiction that the dollhouse ignites in the child’s mind. The miniature toy welcomes a world of fantasy and fiction in the child’s mind. The dollhouse is a private, interior space, allowing freedom of manipulation and unguided imagination, possibilities, and fictions. Although my constructed models, along with their small components, are not accessible to the viewer for manipulation, the element of fiction, reminiscent of childhood toys, is present. They are models of interior and exterior environments, are placed inside an architectural structure (the box they are enclosed in), and viewed within an

architectural structure (the gallery). The tension between each level of interiority emphasizes the dollhouse as “a materialized secret; what we look for is the dollhouse within the dollhouse and its promise of an infinitely profound interiority” (Stewart 61). To further the intensity of scale and size, I have chosen to represent several of these miniatures in photographic form, and gather inspiration from Thomas Demand’s photographs of miniatures. “The closeness with which we as viewers are placed to the scenes and the large scale of the works make us less an audience looking onto an empty stage and more investigators of how little of a physical subject, and how much of a photographic approach, we need in order to start the process of imagining meaning and narrative” (Cotton 73-74).

Photography as a crime investigation tool began in the mid 1800s, and the techniques and styles used were drastically different from today’s crime documentation process. It has become common practice to use still frames of surveillance video for identification purposes and location of witnesses, which is indicative of the technological advancements that have been made in the investigation process. I draw photographic inspiration from the work of Ascher Fellig (also known as Weegee). Weegee worked as a photojournalist and crime scene photographer in the 1930s and 1940s. His exploration of the aftermath of crime in society, and the environments in which crimes occur, are important to note for both the graphic content and the dramatic urban life he records. His work visually represents the appearance and feel of the psychological dramatics of the events he records. His images were a real-life representation of the trauma suffered by the victim and by the people affected. The images produced by Weegee have an aesthetic aspect, which is of interest to me when working with the photographic portion of my work. In the 1900s photographers often moved objects at crime scenes to create better photos in terms of composition and aesthetic value. The practice of slightly rearranging objects within the

crime scene often made the photographs of the 1800s appear as if they were film stills. These images hold an element of film noir because the manipulation of the objects throughout the scene cause the image produced to appear staged and menacing.

The investigative process of colour digital photography is instrumental to my work with miniature crime scene models. I am representing places that people commonly occupy by constructing, and then capturing each scene through the documentation process of photography. I am focusing on the details of the event and the environment where the event has happened, or will occur. Where Weegee was photographing crime scenes in their entirety, I am dissecting an event by presenting single moments. I am recreating scenes in the form of sculptural models, and addressing the location as the focus of the event. Much like modern crime scene photography, the images of my models are not edited, beyond size adjustments, with photo manipulation software. The photograph as a documentation method, is a practical tool for forensic investigators. In the forensic science world, photographic images are documentations of the truth and reality of an event. My photographs are a window into each model, which exaggerates the power of the miniature, and enables a forensic viewpoint.

My work is a preservation of the original details presented in each model, and serves as a nod to the integrity of the photograph used as evidence. I create effects like depth of field, and intense lighting and shadows in each model, through the manual controls of my digital camera. The singular, and often seemingly impossible lighting situations, evoke uneasy feelings and develop a cinematic ambience within my sculptures and photographs, which evolve into a collection of questions and answers about the work. My large-scale photographs allow the viewer to exist within them by enlarging the physical parameters of the photograph to envelope the viewer's peripheral vision. By presenting the models in photographic form, I am encouraging the viewer

to enter the large-scale version of the miniature. This technique provides the viewer with a presence within the image. I have deliberately eliminated the human presence from each scene so that the viewer may act as that presence.

Tableau photography is effective in implying a narrative through staged scenes and meticulous placement of details within the scene. In my photographs, lighting and camera angles play a significant role in conveying the story. The tableau photograph “offers a much more oblique and open-ended description of something that we know is significant because of the way it is set up in the photograph, but whose meaning is reliant on our investing the image with our own trains of narrative and psychological thought” (Cotton 49). There are techniques to digitally manipulate an image to achieve narrative; however, to remain authentic to the integrity of crime scene photography, I must rely on the device of constructing and choreographing each scene before the image is taken. This process is comparable to that of a film still in that all elements are taken into consideration including the set design, camera viewpoint, lighting and a compilation of objects arranged to create fictions and realities.

I produce each photograph, and place each aperture very low in relation to each piece. This creates a viewpoint in each photograph and box that could be perceived in a way that is similar to a child, or a victim, or as a hidden presence. In each scenario, this unusual and forced perspective allows me to create an emotional response of fear, dread, and vulnerability. The viewer is the voyeur, looking in on these spaces and generating feelings of curiosity and discomfort at the same time. The aperture provided in each of the boxes proposes the discomfort of restriction, and allows the viewer to step into the role of voyeur. The viewer is watching a private space. The subject is unsuspecting, but in this case, it is possible that the viewer is unsuspecting because they are both the subject of interest as well as the voyeur. The possibility of this dual role causes

a conflict in the resolution of the viewer constructed narrative, the investigations, and an amplification in the sense of the uncanny.

Chapter 3: The Scene

The scene of a crime, or tragic event, can contain many details and clues, and these shape the narrative that the investigator is compelled to attach to them. Each of the imagined crime scenes I have generated were transformed sculpturally into scale models. I am exhibiting five of these models in their original sculptural form, and the remaining five models are represented in photographic form. The process in which I conceive of each space is quite simple. I design them based on my first instinct of how I imagine each environment to appear. I am certain that a small



The Exhibition Model. 15"x20"x20"

number of these models, such as *The Garage* and *The Basement*, have been modelled after places I have known, while others are completely foreign to me.

Collecting and assembling materials which will translate accurately and realistically at this unusual scale are a challenge in the construction of each sculpture. I have discovered that textures, when viewed closely, can adopt an alternate visual meaning, and some materials can be substituted for others due to the scale in which they are viewed. These alternative materials produce a convincing realism through the reassignment of their visual qualities. In cases where authentic materials can be incorporated effectively, I have done so, using sand, stones, branches, and insulation. I have always been fascinated by the altering of scale, and find objects that are masquerading as different items, out of their perceived scale, particularly interesting.

The Dock

This exhibition, a tour through an unsettling collection of spaces, begins with *The Dock*. When approaching *The Dock*, the viewer is positioned in the middle of the water, and the dock is out of reach. Darkness surrounds the scene with one single light source illuminating the end of the dock itself. This light reflects off the water as if it is in the presence of moonlight. The viewer is left alone to determine if they are moving closer to the dock or further away. Who is the victim, the



The Dock, 18.5”x18.5”x38”

witness, or the perpetrator? This piece is created with authentic sand and stones to give the illusion of reality. *The Dock*, enclosed in a box, is dark. This darkness creates the illusion of a vast and dark land.

The Front Door

The entrance into the investigation of the suburban nightmare begins with a photograph of *The Front Door*. This scene is captured in an ominous manner, with lighting positioned to emphasize the front step, and the newspaper that has been left there. Darkness surrounding this entrance is intended to both encourage entrance, and warn the viewer of the disturbing adventure ahead. Beyond the doorway, is an illuminated lamp, emitting an eerie glow, with the intention of captivating the viewer. *The Front Door* is constructed of numerous materials such as small handmade plaster



The Front Door, 48"x32"

bricks, plaster and felt fabricated into a carpeted step, various mosses that impersonate potted plants, and a door constructed of small pieces of basswood.

The Basement

In the depths of a large box a small aperture is found, so low that the viewer must physically crouch down to see what is inside this box. Peering inside the dark enclosure, there is a basement. A replicated cold concrete floor, constructed using vinyl flooring, is the base for this dark place.

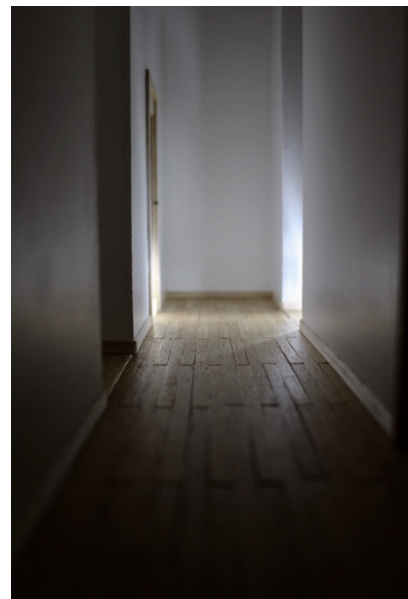


The Basement, 30"x30"x30"

Individual pieces of insulation have been packed against the walls and secured with plastic covering. What is discovered under these stairs, behind the walls, dwelling in the dark corners? The genuine materials used, such as Styrofoam, insulation, wire, and duct tape, highlight the strange authenticity of this scene and challenge our perception of reality.

The Hallway

Travelling down this strange corridor, on a hardwood floor, there is apprehension. This space is void of any physical clues as to what lies ahead or behind the closed doors. The viewer stands before an enlarged photograph of this hallway model. The large image appears to transform this space into a life-sized reality. Doorways and extending corridors which almost disappear into the darkness, may reinforce feelings of the



The Hallway, 48"x32"

disturbing nature of the unknown. Realism is challenged with hardwood floors fabricated of strips of varnished balsawood.

The Living Room

In the darkness of *The Living Room* is a closed door that symbolizes both an escape and a predator, standing solid and immovable. The direct light situated over the couch brings attention to the contents found on the coffee table, and rests on a stained cork floor, substituting carpeting,

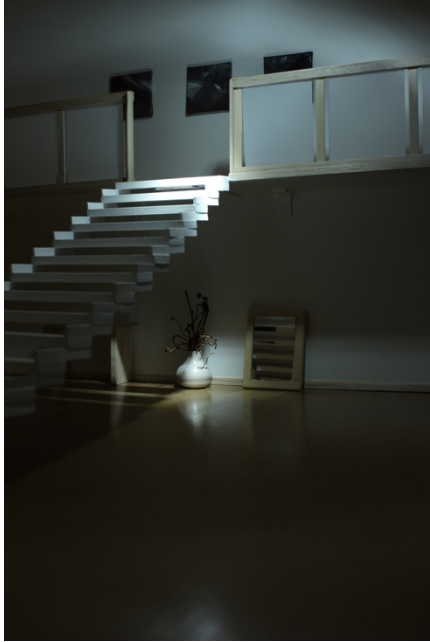


The Living Room, 32"x48"

when photographed at this scale. The figure in the gel transfer artwork displayed on the wall implies a mood for the viewer, and suggests imminent danger. *The Living Room* photograph stages a compilation of many materials from purchased furniture to handmade furniture, original artwork, and an area rug made of felt.

The Staircase

Enveloped in unsettling darkness, *The Staircase* photograph captures the peculiarity of this space. The stairs will lead somewhere, but the shadows seem to evoke fear. The viewer is given just enough light to determine their bearings, but not enough that the events of this moment can be concluded. Just out of the light's reach there are three original gel transfer images that appear



The Staircase, 48"x32"

to contain bodies. The viewer may feel inclined to shift position to gain a reflection in the mirror, but the photograph prevents us from achieving this. On a floor constructed from varnished hardboard, reflections appear where the light settles. Searching for clues amongst the hand-crafted structure the viewer is lost in the depths of the shadows.

The Child's Room

At first glance, the photograph of *The Child's Room* offers a playful and light ambiance. When immersed in the shadows a focus on the direction of the light is forced. Why does it illuminate these objects? What significance do these objects have and what instincts force us to resolve it? With a very low aperture to view this model, the viewer peers into the child's bedroom at a small child's eye level. The closed doors bring forward the subject of childhood fear, and the



The Child's Room, 16"x24"x23.5"

tale of monsters in the closet. *The Child's Room*, constructed of hardboard, balsawood, and a cork floor, is scattered with children's toys made of clay and books made of balsawood and paper book jackets. Children's artwork is found strewn over the felt area rug suggesting that someone had a recent presence in this room.

The Bathroom

Depicting a place where people are their most vulnerable, *The Bathroom* is enclosed in a box. The box is less of a representation of protection, and more of a symbol of confinement, and this is emphasized by the deliberate small design of the box. The small presence of light emphasizes objects and details that have been included in this model. An original piece of art made with illustration board and wax crayon, towels fashioned from a microfiber dish cloth, and wood panel constructed of balsawood and grey stain are a close enough version of reality that the question arises as to whether our safety and security are being compromised.



The Bathroom, 16"x18.5"x22.5"

The Garage

Standing before this large photograph of a garage model, an odd light source welcome the viewer, which seems curiously impossible for this space. This light in *The Garage* appears to be



The Garage, 32"x48"

directing the focus towards a pile of cardboard boxes. Are we to assume that something horrific is contained inside those boxes, or is it a distraction from the open garbage can next to them? The search for evidence of what has

happened, or will occur is in the forefront and highlighted by the surreal lighting. An authentic poured concrete floor and insulated walls, and the plastic covering offer the illusion of reality.

The Yard

With an exaggerated and elongated box enclosing *The Yard*, the combination of the sense of vastness, and surrounding darkness can create a feeling of fear and apprehension. The details incorporated into this model are intended to entice the



The Yard, 18"x40"x26"

viewer to explore this space. As the details disappear into the darkness, the attempt to resolve the happenings within the shadows, turns to the highlighted areas in the yard. Is the light emphasizing a clue, or is its purpose to distract us from what lurks in the shadows? A combination of authentic materials such as stones, branches used as logs, burnt wood in the fire pit, and live moss sculpted into bushes and trees, along with small scale manufactured vinyl siding, and replicas of a gas metre and a garden hose, magnifies the visual tension and strange undercurrents.

Chapter 4: The Investigation

According to C. G. Jung, the dark side of one's personality is where impulses of lust, and selfishness, along with other negative emotions, are developed. Jung's theory suggests that the conscious mind rejects these less desirable aspects of our personalities. Anelia Jaffe, a Swiss analyst and colleague of Jung's, suggests that the shadow is the "sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life" (398) The shadow is a metaphor for danger, negativity, evil, fear, and despair. People are often afraid of what is in the shadows until those shadows are replaced with light. I use darkness as a symbol of distress, and while providing both strong light and intense shadow I am creating a duality between the feelings of safety and fear. Filmmakers use similar lighting effects to create a psychological response and sense of foreboding and foreshadowing for the audience. The shadows are symbolic of internal conflict and anxiety that often rise in someone who has entered an environment which has once been a vessel of horror, trauma, and despair. The shadow represents things that are hidden. John E. Eck and David

Weisburd state that crimes and danger usually occur in small areas, and these small areas are represented quite literally within these models of trauma.

Darkness is a place where the imagination makes up for what the eye cannot see. Fear of darkness is a natural and common human impulse which leaves us with what can feel like a lack of control, hesitation and vulnerability. Darkness signals sleep, and being asleep activates vulnerability. The boxes provide a complete darkness around the models, with the intention of invoking fear and hesitation, and curiosity within the viewer. By providing one single light source from an often unnatural or unexpected vicinity, a sense of mysteriousness and drama occurs. Engaging in the duality of lightness and darkness emphasizes both the symbolism of positivity, and the existence of a negative source lurking in the shadows. In Jungian psychology, the shadow or “shadow aspect” is about the unconscious aspects of personality that the conscious mind will not allow to be revealed. Jung’s shadow theory includes everything beyond the conscious, and could be either positive or negative. “Everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is. At all counts, it forms an unconscious snag, thwarting our most well-meant intentions.” (Ellens 251) The dark side of one’s personality, which is hidden in the subconscious, is inclined to projection of these deficiencies in those around us. When considering the darkness, there is a possibility that the exact thing that people are afraid of could possibly be a part of their hidden subconscious personality.

Where darkness can create weight and despair, light on the other hand, can create openness, comfort, and warmth. In each photograph and model, the single light source is crucial to the focus and intrigue of each scene. I am using shadow and light as a technique to instill an emotional response, and expose a narrative for the viewer corresponding to each scene. The

complete darkness inside the boxes provide sinister shadows and mysterious overtones, as well as an illusion of vastness stretching beyond the darkness. Pythagoras, a Greek philosopher said, “If there be light, then there is darkness; if cold, heat; if height, depth; if solid, fluid; if hard, soft; if rough, smooth; if calm, tempest, if prosperity, adversity; if life, death” (Solimine 24).

Duality presents a philosophical and an abstract discourse, both present within this artwork. Specifically, within a crime there exists opposite essential elements such as love and hate, wealth and poverty, friend and enemy, secrets and discovery, lies and truth, and life and death. Each implies that there are opposites at work, much like the shadows and light in each miniature and photograph. The Chinese philosophy of yin and yang explain the belief that in everything positive there is some negative, and with every negative there lies a positive. There is a tension present within the presentation of my sculptures. My choice to combine both two dimensional and three dimensional represented in my body of work, form a size duality that is important for experiencing the models fully. The presentation serves the contrasting purposes of creating disorientation and stabilization, as well as control and anxiety. Reality often contains multiple perspectives, and those forces allow us to create a balance. Each of the paired elements that are present within my artwork cannot exist alone, each is part of an opposite that elevates the dramatics of the narrative.

Concluding Statement

Duality is a collection of work that intertwines our reality and our fiction. Often what is observed, is deceptive. This prompts a search for clues as to where the reality ends and the fiction begins. Regardless of what is known to be true, a narrative is constructed. Participation in the investigation into what is genuine occurs. The solution to the investigation and the details of each story are often hidden in the shadows, but can also exist within the light. Through experience, meaning and fact are assigned to each photograph or model, and it is through this that a connection to these environments occurs.

My body of work allowed me to create objects that tempt the realm of realism, and photographs that invite the viewer to exist and figuratively walk around in them.



The Exhibition

Bibliography

- Brittian, Bright. "The Transforming Aesthetic of the Crime Scene Photo." N.p., Mar. 2012. Web. <<http://www.concentric-literature.url.tw/issues/Mise-en-Scene%20Crime/5.pdf>>.
- Charlier, Philippe. *Seine De Crimes: Morts Suspectes À Paris 1871-1937*. Monaco: Editions Du Rocher, 2015. Print.
- Cotton, Charlotte. *The Photograph as Contemporary Art*. London: Thames & Hudson, 2015. Print.
- Ellens, J. Harold. *Explaining Evil*. Santa Barbara, CA: Praeger, 2011. Print.
- "Examination and Documentation of the Crime Scene." *Examination and Documentation of the Crime Scene*. Web. 01 Apr. 2016. <<http://www.crime-scene-investigator.net/evidenc2.html>>.
- Freud, Sigmund, David McLintock, and Hugh Haughton. *The Uncanny*. New York: Penguin, 2003. Print.
- Frisconi, Christine-Lea, and Stephen Haynes. *The Big Book of a Miniature House: Create and Decorate a House Room by Room*. Lewes: Guild of Master Craftsman Publications, 2014. Print.
- Fig, Joe. *Inside the Artist's Studio*. New York: Princeton Architectural, 2015. Print.
- Genge, Ngaire. *The Forensic Casebook: The Science of Crime Scene Investigation*. New York: Ballantine, 2002. Print.
- Goleman, Daniel. *Vital Lies, Simple Truths: The Psychology of Self-deception*. New York: Simon and Schuster, 1985. Print.
- Intra, Giovanni. "True Crime: Forensic Aesthetics On Display." *Afterimage* 25.5 (1998): 12. *MasterFILE Premier*. Web. 1 Apr. 2016.
- Jung, C. G., and Aniela Jaffe. *Memories, Dreams, Reflections*. New York: Vintage, 1989. Print.
- Lewis, Alfred Allan., and Herbert Leon. MacDonell. *The Evidence Never Lies: The Casebook of a Modern Sherlock Holmes*. New York: Holt, Rinehart and Winston, 1984. Print.
- Lynch, David. *Catching the Big Fish: 10th Anniversary Edition*. Penguin, 2016. Print.
- Miller, Barbara L. "The New Flesh." *Afterimage* 26.5 (1999): 6. *MasterFILE Premier*. Web. 1 Apr. 2016.

Profotos - Weegee (Arthur Felig).

<<http://www.profotos.com/education/referencedesk/masters/masters/weegee/weegee.shtml>>. Web.

Realism: The Artistic Form of the Truth. Prod. Films Media. Films for Humanities, 2007. DVD

Reiber, Lee. *Mobile Forensic Investigations: A Guide to Evidence Collection, Analysis, and Presentation.* Print.

Rugoff, Ralph, Anthony Vidler, and Peter Wollen. *Scene of the Crime.* Cambridge, MA: Published in Association with the MIT, 1997. Print.

Solimine, Vincent J. *Path of a Scholar: An Inspirational Exploration of Connections and Meaning.* New York: IUniverse, 2006. Print.

Sontag, Susan. *On Photography.* N.p.: Rosetta, 2005. Print.

Staggs, Steven. *Crime Scene and Evidence Photographer's Guide.* Temecula, CA: Staggs Pub., 1997. Print.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection.* Durham: Duke UP, 1993. Print.

Stokke, Andreas. "Lying, Deceiving and Misleadng." *Forthcoming in Philosophy Compass* (n.d.): 1-13. *Universiy of Manitoba Libraries.* Web. 18 Nov. 2015.

Truth in Art Temple Bar; Jul 1, 1863; 8, Collection 2, Collection 2, Periodicals Archive Online pg. 358.

West, Marcus. *Into the Darkest Places: Early Relational Trauma and Borderline States of Mind.* London: Karnac, 2016. Print.

Women in Photography: Angela Strassheim. <http://www.wipnyc.org/blog/angela-strassheim> Women in Photography | Angela Strassheim. Web.