

1-1-2014

# WOULD YOU COME WITH ME

Chin-Hsin Chen

*Claremont Graduate University*

---

## Recommended Citation

Chen, Chin-Hsin, "WOULD YOU COME WITH ME" (2014). *CGU MFA Theses*. Paper 85.  
[http://scholarship.claremont.edu/cgu\\_mfatheses/85](http://scholarship.claremont.edu/cgu_mfatheses/85)

This Thesis is brought to you for free and open access by the CGU Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in CGU MFA Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact [scholarship@cuc.claremont.edu](mailto:scholarship@cuc.claremont.edu).

An old Chinese legend tells of an invisible red thread. This invisible red thread connects you and the one you love. Many people think this is only a story, but to me, it is an absolute truth of human relationships. We are connected with everyone and everything around us. Of course, there is more than one thread, and more than one color. My art strikes to make threads visible.

In my generation, loneliness is common. We often feel disconnected from others, so we try everything to build our own world through the Internet. We express our emotions, and thoughts, and send out signals through both virtual and physical spaces in order to reach out to someone, and to make sure that we are really exist. Therefore, we generate a huge social network between virtual and physical spaces, because we need these two spaces to process our emotions, and to digest our daily stress. It becomes harder and harder for us to tell the differences between the virtual and the real world nowadays. This phenomenon also affects our behavior and the way of thinking.

In my work, I use threads to connect space and art objects. Specific emotions are attached to each work, like confusion, depression, loneliness, and desire. To me, space is a vessel that contains various emotions. It allows my work to use its own body language to interact with viewers. It also creates tension that fills the whole space and generates a connection between viewers and objects.

In order to imbue spirits into art objects, I experience the capability of the material that I choose: thread, paper, canvas, and other untraditional methods. I use thread as a substitute for drawing. I transform flat surfaces into folded shapes.

Artist Statement  
CHIN-HSIN CHEN  
2014 Spring

By using thread and folded papers, I spaces that engage viewers. Thread functions like a vector; it has its own motivation to connect viewers or to lead viewers with its own consciousness. I try to blur the line between virtual and physical spaces by using real line as a substitute for invisible lines.

I also use imagery of the chair as the icon of daily life. To me, a chair is a miniaturization of daily life. More accurately, it is a miniaturization of ourselves. I create twisted spaces and put several chair images inside try to express the chaos that I face everyday. Just like we are living in our routine life, we get lost and all of the sudden, we find ourselves in the middle of the chaos that we have created.

Right now, we are living on the border of virtual and physical spaces, reality and imagination mix together and create chaos. We believe that there is more than one person connected with us, why can't we get rid of this loneliness that around us? Are we really satisfied with the current situation or we are just drifting with the tide? My works begin to regulate this chaos to turn it into some kind of harmony. Not trying to find the answers, but trying to find a way to realize who we really are.