

Claremont Colleges

## Scholarship @ Claremont

---

CGU MFA Theses

CGU Student Scholarship

---

Winter 2-19-2017

### Frankenstein's onion

Chien Tai

*Claremont Graduate University*

Follow this and additional works at: [https://scholarship.claremont.edu/cgu\\_mfatheses](https://scholarship.claremont.edu/cgu_mfatheses)



Part of the [Art Practice Commons](#), [Interactive Arts Commons](#), [Painting Commons](#), and the [Sculpture Commons](#)

---

#### Recommended Citation

Tai, Chien, "Frankenstein's onion" (2017). *CGU MFA Theses*. 140.

[https://scholarship.claremont.edu/cgu\\_mfatheses/140](https://scholarship.claremont.edu/cgu_mfatheses/140)

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).

In the past year, I have focused on something really important for me the relationship between art and truth. I believe self-denial and doubting myself and the art I make are absolutely necessary. My works are often influenced by 'Zen' thinking. It is metaphysical to try to contemplate the origin of life's emptiness. But this "emptiness" is not nothingness. For most of my works, materials can be easily obtained, items sell from any store or recovered waste can be taken into account. I experimented with different media to create my works, from 'Noise Makers', the viewer made the noise, and the third person attracted by the noise(Perhaps not present).Or in the form of mechanical devices 'Everyone makes', I just provided a device, but it must be manipulated by the viewer to create a bubble at a specific speed. These are the works that I make with others to complete the work together. In these two works, noise is the medium, so do bubbles, but when these appear in the daily life they are unobtrusive objects that often not to be thinking of. 'Nothing is Everything in Gallery 100' and 'The Peeping' these two are no longer the general way of viewing, the audience must find by their own, even try to find works to see but do not see the whole picture. If the person's inner, interaction with the outside world and the mind of thinking has a different level of meaning, then so does the works should be because that is my own projection.

'What you see could be not true'. An artist makes something look likes another, but it really cannot be the object which is we attempt to imitate. Actually, it also lost its own characteristic and identity, an ambiguous situation: neither A nor B. If the object neither stays original form nor becomes the others, this means that there is something new, not institutionalized yet, I think Chimera is a good instance on this case. The mixed monster we built is based on existing elements, we choose the section we need for the pieces. When the works finished it will back to a part of majestic and myriad phenomena again. I am obsessed

with making this process again and again, cause when I making art, I am breaking the regular rules and inherent cognition.

The motivation of my creation is I am not satisfied with the present situation, I feel its restraint and want to eliminate this layer of restrictions. I think I am an anti-authoritative person, the authority that I want to confront is the acceptance and compromise from us to the social values. I think people have often inculcated the ideas, but not to question how this source coming from or why is it, like mass culture, the impact of the network, institutional values, ideology. We take it just because someone else feeds us. I think that such acceptance is the most terrible thing, and even become a member who contributing for the distribution.

When I make my works, I really enjoy the process. Immersing myself in a concentrated pleasure exhilarates me. Also it is the irrefutable evidence that proves approve I am alive and able to think. But this is not enough for me to feel satisfied. As a human, I choose to be an artist, always making something I like, and waiting to see if people will go forward or not. If making something initiates the process, viewing its results repeats the process. In my core principle of art, art is not a unidirectional form of expression. Explanations are not the point of the works. What I believe is that when someone tosses a stone into a pool, it causes ripples. But we are human, not the surface of the water. So we imitate. The true aftermath is that when someone throws a stone into the water, then there will be more stones thrown into the water from other people. As this phenomenon happens, I am pleased to be spectator and observer, but not only I was observing, the moment everyone is observing.

To me, there is no “complete” works or works which are ever “finished”. Additions and explanations can always be made. This role is the viewers. Although I get to do what I like to do, viewers have the real creative power. I want to make art that is accessible, that will lure

the people, seduce the people who, in looking at it, will think about more ideas than I ever imagined. It is my Job as an artist, to hand out some invitation.

I am an artist and human being at the same time. As an artist, I believe this is a great responsibility I have to carry because I make art for all human being. I make art for everyone. To keep someone else's ear or eye, I have to make something captivating. My works usually aim to deliver my thoughts via humor or certain extent of manipulative engagement. This bring viewers into my work.

The source of inspiration comes from daily observing. I do not want to drag the audience to a particular corner, pointing to the ground pebbles and asked them to stare at it, what I want is all about the possibilities of everything, the possibilities of the art and the possibilities of the human. This is the way I choose to try to remove the limit with my art.