

HUMPHREY, ERIN F. M.F.A IN THE FLESH. (2024)
Directed by Professor Jennifer Meanly. 37 pp.

This work is a visceral exploration of consumption and objectification, where the boundaries between human and meat, desire and repulsion, are blurred and dissected. I create art from a subconscious collection of lived experiences and the subjective, epistemological stance of existing in a female Asian body. Through a collection of paintings and sculptures, I dive into the discomforting reality of being seen, undressed, and devoured. From the dimly lit corners of strip clubs to the sterile environment of butcher shops, the works interrogate the act of looking and the power dynamics inherent in the gaze. I use the figure and pieces making up the figure to inhabit and investigate questions about my identity and my existence as a practice of embodied thinking. I utilize the grotesque as a mode of refusal and a way to subvert the fetishizing gaze. These works are sad, deprived, hungry, and misunderstood, inviting compassion and empathy through introspection and pulling back the surface to reveal the absurdity of being human, which is both abject and beautiful.

IN THE FLESH

by

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A Thesis
Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro

2024

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ACKNOWLEDGEMENTS

I want to acknowledge all the educators in my life. Especially those who were able to believe in me and help me achieve my full potential.

My deepest thanks to my committee: Jennifer Meanley, Chris Cassidy, Mariam Stephan, and Dr. Emily Voelker. Thank you for challenging me to go beyond my vision and having the patience and generosity to work through this thesis with me.

The community of my cohort, the year before and the year after, thank you for the friendships, the conversations, and the support. I never felt alone.

And a special thanks to Chris Musina for your love and support during this program, and for the push to go to graduate school. And to Conner Calhoun for your blunt honesty.

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CHAPTER I: CARNAL KNOWLEDGE

I intimately understand the feeling of being reduced to a mere fleshy body, subjected to externally imposed expectations on that body. Experiencing the aggression that comes from being perceived as Other, I create from a subconscious collection of lived experiences and the subjective, epistemological stance of existing in a female Asian body.

My art is an expression that describes an embodied experience through the visual language of painting and sculpture, one that confronts sexist, racist, patriarchal, and Eurocentric culture from a marginalized perspective. I use the figure and pieces making up the figure to inhabit and investigate questions about my identity and my existence as a practice of embodied thinking. The grotesque is used as a mode of refusal and a way to subvert the fetishizing gaze. These works are sad, deprived, hungry, and misunderstood, inviting compassion and empathy through introspection and pulling back the surface to reveal the absurdity of being human, which is both abject and beautiful.

Through themes of desire and repulsion, I find a place between binaries to explore, neither one nor the Other. This in-between space prompts questions about the self, the body, and existence, often answered through an abject narrative or grotesque world. The environments and spaces in which I place these figures create a metaphorical understanding and illuminate the somatic and embodied feeling of my identity. Tightly framed compositions, glowing red sex clubs, and checker-tiled butcher shops elicit reactions on a visceral level. Blistered figures, gaping mouths, ground meat, blood, milk, and tears; an interplay of sex and food. The body is both literal and metaphorical, eliciting the dissonance of holding opposing themes in a liminal space.

My personal iconography is influenced by Dutch painters of the 'Golden Age' that circle back to the fetishized Chinese porcelain and the superfluous, grotesque extravagance of the Baroque. The work flutters between ideas of representation, image and material, conscious of the affective qualities of light, color, and texture to destabilize the boundary between meat and human.

Through this thesis work, I have adopted a new outlook on paint and the act of painting. Trying to navigate the image-based world on the canvas with the material qualities of reality, I deal with both intentionally as parallel devices to simultaneously destabilize assumptions of representation. The brushwork is left to exist as historical markers of process and materiality, exerting its presence. I use an intuitive process and find images through the chaotic build-up of paint on the surface.

I hold on to the writings of Carol J. Adam's feminist-vegetarian critical theory and Anne Anlin Cheng's *Ornamentalism*, a feminist theory of 'the yellow woman' in critical race theory on Asiatic femininity, as pivotal concepts that influence my work. What I investigate is how moments of dining, facial expressions, surreal bodies, and dream-like spaces create a visceral response between art and viewer that attempts to derive a carnal knowledge of fear, oppression, and fetishization through aesthetics. When thinking about the work, the viewer is invited to find the in-between of the repulsion to the figures but also to think about the actions being done. Is it self-mutilation? Are we to feel sorry for them; are we angry with them, or afraid? How are we reacting to these figures, based on their appearances? How uncomfortable are we?

CHAPTER II: THE FETISH

The Oriental woman has a history of being a fetishized object, as described in Edward Said's *Orientalism* and further explored in Anne Cheng's *Ornamentalism*, in which racial assumptions, marginalization, and oppression are part of her lived experience. Cheng explains the Asiatic feminist theory as transitive properties of persons and things,¹ and the ornament as a theory of being—to live as an object, as an aesthetic supplement,² and how excess and extra or decorative were considered alien and thus, by definition, immoral. Concepts, like yellow fever,³ spoils of war,⁴ and pieces of meat⁵ are part of the history of the oppression of the Oriental woman. The internalized Western gaze is often inflicted on marginalized identities, manifesting in how we think of ourselves as if worth and value are constructed by displays of sexuality and passiveness.

The eye, the gaze, to think about where the looking is. What is being seen and by whom? The power inherent in the gaze, the confidence of eye contact, or the demureness of looking away. There is something to be read about eyes, the feeling of eyes on you, and that feeling is what I explore in my work—being seen and unseen. Consumed and devoured.

Francisco Goya's *La Maja Desnuda* (Figure 1) and Manet's *Olympia* (Figure 2) are two paintings of women who display the confidence of eye contact, which marked a modernist shift in the history of painting. The figures that have direct eye contact with the viewer have both the

¹ Anne Anlin Cheng, "Ornamentalism," (New York: Oxford University Press, 2019), 3.

² Cheng, "Ornamentalism," 19.

³ When a man has a fetish for Asian women as if sickened to only be attracted to Asian women.

⁴ War prizes from the Korean and Vietnam wars as women flee to the West for a better life.

⁵ Carol J. Adams, "Sexual Politics of Meat," (Bloomsbury Publishing, (1990) 2015), 75.

effect of showing complacency in the objectification of women's bodies and being made aware by returning the gaze onto the viewer themselves.

In the painting, *The Stare* (Figure 3), the viewer is faced by a seated figure, just barely illuminated by the light from a window. As it leans forward the light travels over one hand, across its knees, and lights up the action of a gentle wave. A line of drool descends from the mouth of the doughy-headed figure and pools on the ground by its feet. The eyes of this figure are open so wide, the red of the eyelids peel off the argyric face. A reciprocity is happening. One gazes back to the other. There are two characters to consider, the figure and the viewer. The intensity of the stare, as well as something salivating like a Pavlovian dog, may disquiet the viewer. There is the inner dissonance that occurs, but what judgments can be made of the figure? Alone in a dark and empty room, why would they be drooling? A prisoner? Hunger? Do we offer a sympathetic gaze and wave back, or find ourselves left with unease and disgust? What happens when two people *see* each other?

This circular reciprocity is another device I employ in my paintings. I want to disrupt the image and ideas of representation through circular compositions, feeding images and ideas back into themselves in a cannibalistic way. *At The Table* (Figure 4) seats the viewer opposite a whirlwind of monstrous figures, separated by a table with a tied rolled pork belly on a plate. Together the roundness of the table, the rolled-up pork belly, and the single direction of the sea of figures have the effect of making the composition circular. The stillness of the meat in contrast to the tumbling of the monsters signifies the stability of the table. But thinking about the spinning lazy-susans on the rosewood tables in dim sum restaurants, the meat would be the spinning object blurring those seated around the table. The eye bounces between the chaos of the fleshy figures, sharing the same pinky flesh and eerie greenness of the pork belly. Are they two

of the same? I think about the dizzy and grotesque sensations of being the piece of meat on the table, and how the environment can become disorienting when we are not grounded in our identity.

CHAPTER III: ON STILL LIFE

My work with sculpture takes on the object. There are rules to working in the three-dimensional, rules of the physical world, like temperature, moisture, and gravity. This created a separate challenge in thinking about flesh, image, and representation. Creating simple objects that carry a depth of historical context in their ontology because of the conceptual choice in the medium further supports my embodied translation. Working with the literal clay body, creating skin from fabric and wax, or using found antique chinoiserie vases was a way to continue my obsession with corporeality. The tulipieres and cheap chinoiserie vases are reminiscent of fetishized porcelain. The inanimate stillness of the objects leads to a voyeuristic interaction, while the skin-like waxy and rosey hues bring them to life. It is this personification that causes the uncomfortableness of experiencing the fetishized object as something with its own agency.

The Chinoiserie aesthetic exploded in the 18th century when Europeans began to make their own mass-produced porcelain and absorbed Chinese cultural motifs. An imitation of Eastern motifs to appropriate the aesthetic, though its own new aesthetic was created, just as I find myself existing in a kitschy half-baked orientalism. The *Tulipiere* (Figure 5) (Figure 6) is a glazed stoneware flower brick that was displayed in the exhibition with tulips as a functional vessel. The cubic vase is raised off the ground by four stumps, giving the vase a separation between what can be seen as torso and legs. Granting it an almost active and mobile characteristic. The glaze applied was a multi-layered firing of red and pink crystals with a flesh-toned base. With this technique, I was able to achieve a great deal of depth and the tulipieres began to resemble different chunks of luncheon meat. I wanted these vases to function in the context of the paintings to cause an uncomfortable sensation and as delicate and beautiful objects on their own.

My childhood homes always had a ‘Chinese room’ or a red sponge-painted room in the house where my mother kept all of her Chinese objects. Jade disks, porcelain dolls of the eight immortals, rosewood furniture, and a mah jong table. Of course there were vases, sometimes seen in stores labeled as umbrella vases because they held umbrellas, not at all how they once were, but now cheap overly mass-produced objects, readily available at antique stores. There are whole booths of period-style occupied Japan and exported Chinese porcelain. The staging of these booths is always comical too, either way, they are cheap and easily available across America.

Wax is another material that replicates flesh, so much so that there are wax museums dedicated to recreating the likeness of celebrities. I discovered in my first semester a technique of veiling objects with wax-dipped fabric, usually a fine silky texture. Because the representation of flesh was apparent but also the obfuscation and semi-transparency that happened when the fabric coated objects. The specific choice to use cheaply bought chinoiserie vases was to point at this object’s exoticisms while also using the ‘body’ of a vase as a direct reference to a woman’s body. *Ghost Installation* (Figure 7) is a grouping of my wax-coated found chinoiserie vases, installed on the floor of the gallery about six inches off the ground. I call these sculptures ghosts because to me they represent a kind of death and stillness of the object, lifelessness, reanimated through their proximity with one another and their fabric epidermis. Also as a time once was, or even a moment paused, like when in purgatory, such as these spoils of war objects collected and overpopulating antique booths. Forever stuck.

My paintings also expand on the still-life, influenced by northern European paintings with an abundance of meats, fruit, and objects, rich in texture and a range of visceral sensations. *Still Life with Worm and Milk* (Figure 8) is an awkward and visceral juxtaposition of

items and foods that invokes the abject. A blue playing card rests on a cylindrical glass of milk while a purple worm squirms past. The worm hints at decay while milk is a nourishing life-giving drink that comes from an animal. The decaying nature of food can elicit an abject reaction. Sometimes a tall glass of milk, who knows if it has been left out? Or whose milk it is? Can be grounds for disgust. The opacity of such a creamy liquid is another disgusting trait, or cause for unease as it covers things up.

In the painting *After Sue Coe*, (Figure 9) the hanging pieces of meat, spilling over of viscera and different kinds of animal bits, excess flesh, and feathers also hark back to Dutch still life painters like Frans Snyders. In his market paintings, the dead animals were piled up and tallied like trophies of a hunt, their bodies becoming symbols of abundance and celebration of the Dutch colonial empire. Allegorical of the exploitation of many overseas territories by the Dutch trading companies, built on colonial exploitation.

CHAPTER IV: THE FLESH

What separates flesh from meat? Terms that seem interchangeable are separated by the question of whether or not they are consumable. Meat is understood in common vernacular as *FOOD* or something solid and separate from drink, while *FLESH* is more viscerally related to being of the body, a piece of something living or something that once was. Language becomes the mode of transformation, material semiotics, that abstracts and masks the reality (materiality) of the situations. “Meat for the average consumer has been reduced to exactly that: faceless body parts, breasts, legs, udders, buttocks”.⁶ It has been dehumanized, deanimalized, and made consumable. The *Sexual Politics of Meat* was a crucial book in understanding why I had been compelled to create these fragmented and dismembered figures. Fragmentation, objectification, consumption⁷ was my mantra for the final semester and for the work in my thesis show. How were these things being fragmented, were they objectified, and what about the consumability of the image?

Through my work, I explore the interchangeability of flesh and meat, personhood and object, autonomy and consumability as modes of being, human ontology, and aliveness. How the desire for meat and a meat economy structures and enforces patriarchal society. This is how I began thinking of strip clubs and butcher shops as one and the same, places where animals and women become objects of consumption. Viewing women as meat, and associations with meat eating opposite vegan and vegetarianism is seen as a binary between masculine and feminine. I am responding to and thinking about meat. How we interact with it, with flesh, and things that it

⁶ Adams, “Sexual Politics of Meat,” 69.

⁷ Adams, “Sexual Politics of Meat,” 58.

can stand in for or represent. As a bodily and corporeal substance that can have many interpretations, concepts, and sensations instilled upon it. A vessel for projection and a way to express sense and viscosity.

Chicken nuggets, and hamburgers, the physicality of these animals becomes so far removed and no longer resemble a piece of what once was. The absent referent. *Fragments of a Former Self* (Figure 10) is the front face of a metal meat grinder. Centered on the canvas the grinder becomes both the eye and the void looking back at the viewer, pulling them into the midst of the ground meat. The pink, red, and yellow textured meat reaches out of the grinder in an almost animated way, and the curls of meat become tentacle-like, curling around like an octopus. Faced with this ambiguity, not sure what to name, the animated presence of the jutting out meat and the 'eye' of the grinder anthropomorphize the object into something that has located the viewer. The grinder makes a stand of 'look at me', and with the ucky⁸ and unfamiliar gristle that pours out from it, it has someone to bear witness to its transition. As a metaphor to be changed and reconstituted, and even reassembled from equal parts into nothing of what once was. There is equilibrium between what goes into a grinder and what comes out but some form has been lost. The identity of what once was goes away. Just like with language how the materiality of words changes and masks, beef-cow, pork-pig, and meat-flesh, to form a fragment of what once was and become a language to oppress.

In the painting *The Counter* (Figure 11) we see a sea of ravenous monsters reaching and grabbing for the flayed open ox carcass on display. The places where animals become meat are

⁸ Lauren Elkin, "Art Monsters," (Random House, 2023), 38. "What Hesse called 'ucky'. Not ugly, not yucky, but ucky. An art of tactility, that restores touch to the aesthetic.

similar to where women become objects of consumption and money. Iconic references like the checkerboard floor of a tacky deli or kitchen are signifiers of spaces of consumption. Responding to the paintings *Slaughtered Ox* (Figure 12) by Rembrandt and Chaïm Soutine's *Carcass of Beef* (Figure 13) where these glorified displays of flesh are fetishized and blur the lines between repulsive and beautiful. The body is hung and illuminating from the inside. Thought is given to the fine details, from the sheen on the gristle or the wetness of the inner cavity. The composition is also reminiscent of Thomas Eakins's *The Gross Clinic* (Figure 14), which itself echoes Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp* (Figure 15). A curved amphitheater is stacked with onlookers, there to watch the action in a sterile environment. A body lays on a table, body parts isolated. One figure, just off-center to the right, gazes back as if to note our presence in the crowd. The painting is hung at a specific height that would implicate the viewer as a member in the pit below the stage. The barrier of monsters separates us from the carcass but we are gazing up at it too, thirsty to see the glistening texture of the inside.

The colors of the figures vary in range from bruised purple skin to bloodless blues and greys, boiled sanguine red, and molding and mossy greens. Color has been used to describe a state of being, its affective quality, green with envy, rosy cheeks—stages of living. It seems my figures exist in a cycle of decay, with colors of rot and deterioration. Flesh and decay are the reality of existence and the abjectness of being human.

The counters at the top of the painting keep score, a number for next in line, and illuminate with a red light, a reference to red light districts. The use of the color red is very prominent in my work. Earlier in my practice it was an attempt to reference the color as auspicious and significant in Chinese culture—mentionings of the kitschy superficial momentos

of my heritage. But now through flesh and blood, it takes on a more physical representation and the two interplay; red as the color of desire, red as sexual, and red as the color of meat.

The painting *Steak on Velvet* (Figure 16) is a nearly monochromatic red painting and an exploration of texture and senses. A huge T-bone steak is resting on velvety fabric, as found in upscale gentleman's clubs. The tufted backrest resembles grill marks and reflects the crusted searing on the edges of the steak.

Paint has always had a seductive quality to me. There is something so deliciously sensual about this material, and the appreciation of painterliness was something I sought to create in my work. I gradually changed my process from that of a more traditional technical painter to creating a deeper material relationship with paint. I began to work with thicker paint because of its fleshy surface texture, which is relevant to my parallel thinking and themes of visceral representation. The paint handling became more about the indexical marks, brushwork, embodied thinking, and energy transferred between myself and the canvas.

Thick paint and excessiveness, abundance, and being generous with paint quantity required learning to work through excess and editing. Leaning into the pleasure of the practice, and admiring the morphology led me to consider the destabilization of image and representation when applying paint. Through this application, I found an intimate relationship between the material of the paint and the detailed perspective space of my tightly composed small paintings. In most of the paintings, the rendering of the meat and flesh is applied with thick impasto and palette knife. Bringing it off the surface and into the space for this intimate interaction shortens the gap between the art object and the viewer facing them with the reality and materiality of paint/flesh.

Silver Lining (Figure 17) is a small painting of the scales of a silver arrowana fish. The surface has been built up and contains many layers of oil paint to create a thick and textural effect. The silver arrowana fish is an auspicious aquatic animal kept as a house pet in some Chinese households. Often the space of the tanks is cramped because of the ignorance of the owner, taking the fish as a symbol of good luck and not realizing the environment it needs to survive. These fish grow much larger than the small tanks they live in, are unable to turn around, and are kept only for their beauty and as a charm.

Tuna Square (Figure 18) is another small painting using the impasto technique to sculpt the tissue of the fish on the surface. Its rectangular size directly references a slice of sashimi. The art of sushi exists paradoxically as a beautiful thing that must then be consumed—too beautiful to eat. Aesthetics and consumption. Sushi crosses the distinction between edible meat from inedible flesh and is a cause of unnerving for some and delight for others.⁹

⁹ Cheng, “Ornamentalism,” 108-9.

CHAPTER V: TO CONSUMPTION

*Consumption is the fulfillment of oppression*¹⁰

In these dining scenes, when invited to sit at the table, there are questions about which side you are on. Whose perspective? As an active participant, fork at the ready? A member of the crowd? Or the piece of meat itself? Where on the table do you find yourself? What on the table is you? Consumption is present in both literal and metaphorical senses, whether that be eating a meal, buying things, becoming overwhelmed, or being destroyed.

In *The Banquet* (Figure 19) the viewer bears witness to a contorted figure that has climbed upon the table and is in the act of swallowing an entire ham like a snake. Just like in Francisco Goya's *Saturn Devouring His Son* (Figure 20) there is a melancholic and violent scene. The twisted and uncomfortable figure attempts to gulp an entire ham hock. How depraved and how pathetic. Will it succeed or choke? The destabilized swinging chandelier is not the light source of this painting. Instead, a dramatic shadow is cast from the right side on a vulgar display of consumption, no taste, no savoring, just swallowed whole. This creature, or is it two? From this angle, a head appears between the two legs. A birth? Are we born into this world in order to swallow things up? The fork on the viewer's side of the table is the only utensil in sight, as the swallowing creature does not need such tools. The colors of the fork morph into fleshy hues of rose and peach as if filled with blood and coming to life. This is also a cyclical metaphor between life and death, the inertness of fleshy objects to the liveliness of hands and bodies. The fork exists as a utensil replicating a hand and could be a reference in object to personified

¹⁰ Adams, "Sexual Politics of Meat," 58.

interaction. The viewer is the onlooker of this spectacle, tightly framed through the window of the leg the viewer too is swallowing the action.

Returning to the painting *After Sue Coe* (Figure 9), which takes its architecture from Sue Coe's *Red Slaughterhouse* (Figure 21) as a reimagined gentleman's club in red velvet and grilled tufted wainscoting. The strip club environment is a product of a patriarchal society, where a woman's sexuality is feared in public, but the need for connection and the desire to overpower women has become an industry.

In my recent large-scale paintings, I wanted the hanging meats to be less readable or identifiable as one kind of animal. Playing around with form and mammalian anatomy I tried to create amorphous unrecognizable chunks. It is serendipitous how things come full circle, as I look back at my painting from my first semester, *You Told Me Once Before in a Dream* (Figure 22) depicting an open market with hanging meat. As in the earlier mentioned painting, *The Banquet*, I had wanted to push forms to be more specific while also remaining unidentifiable, like the fork or hand. This comes from my understanding as a biracial person of not belonging to a single camp nor being able to claim Asian or Western culture as part of my identity.

Hungry Eyes (Figure 23) is a mug shot between what looks like a slightly intoxicated dumpling and a gory personified milkshake. This doughy dreary-eyed figure is adorned with a classic red and white checkered bib, like butcher paper or deli paper for wrapping food. This round eggy character is faced by another body with a straw-like appendage coming from where the head would be. The figures are directly in the foreground, placing them between the viewer and the brick wall behind them. Such tight quarters force the viewer to act as a third member of this faceoff. The situation is reminiscent of cartoons when the characters are starving in the desert and one begins to appear as a food object. Is that how desire works? When one is starved

enough of something everything in its way becomes a means to end. It reduces the Other to simply meat, something consumable, to satisfy the hunger and desire of the oppressor.

CHAPTER VI: THE REFUSAL

These paintings are meant to fill the viewer with a sense of disgust and repulsion. They exist in the realm of body horror, the abject, and the grotesque. Quoting Simone de Beauvoir, ‘Woman inspires horror in man’,¹¹ meaning women’s being as a deviation from patriarchal society causes men a sense of discomfort. Women were expected to exist in a domestic role, domesticated, like a form of animal husbandry—animals to slaughter. However, it is that horror and power I want to exert in destabilizing the patriarchal stigma around women and sex. To begin to identify our own art, with a true feminist lens, we must rebel against the patriarchal worldview and imagery. And posed by Elkins the question, ‘Could it be that the monstrous is what ‘ours’ looks like when we stop making work against or around ‘theirs’?’¹²

Pathetic figures, the repulsion comes from the abject, from things like drool, flesh, bodily, milk, and fingernails. It is all of the embodiment of existing and making themselves very much aware and to be these horrified, objectified living chunks of meat. The iconography and visual vocabulary I developed involved cropped figures, chunks of meat, checkered tiles, hands and forks, table settings—pieces of things. These items are grotesque and create uncomfortable settings with things you wouldn’t want to look at, as settings and props for the place of refusal.

Raw (Self Portrait) (Figure 24) is an exploration in color, and brushwork, as well as the first painting where I permitted myself to lean into the disturbing feelings I would get from my work. The figure has a shadow cast across half its face as if standing behind something. The skin is patchy and textured, with marks of orange, brown, red, and purple mixed on the surface. The

¹¹ Elkin, “Art Monsters,” (Random House, 2023), 16.

¹² Elkin, “Art Monsters,” (Random House, 2023), 18-19.

eyes stare off in the distance, maybe looking at whatever could be casting the shadow on its face. However, looking closely at the eyes there is paint laid in a thick blue bubble at the bottom edge, like tears about to spill out. The shape of the figure is very elementary, with a roundness of the head, almond eyes, button nose, neck, and shoulders. But this void where the mouth sits, and too many teeth, is cause for discomfort. A strange and sad portrait.

The Joyous Interruption (Figure 25), was the last painting to be finished before the exhibition. I wanted to make another painting in response to *After Sue Coe* the red painting. Working on both paintings simultaneously and having them feed back into each other, not as a diptych, but as context within and without. The space is still in the blended world of the butcher shop and sex club, the kitchen tiled floor, a lace curtain either decorating the window over the sink, or the sheer curtains used for privacy in the clubs. But there is a tenderness that also comes about in the work from the interactions between these toothy figures. The hands are stretched out, reaching for one another, lightly grasped as a hand of support or assistance. As all the figures stare out to the viewer are they inviting them in to see the carnage?

In *Hungry Eyes* (Figure 23) the desire for consumption makes this milkshake figure possibly a path of satisfaction for the other bibbed blob. But the form of the figure on the right is grey and purple and lumpy, like a roundup roll of intestines another part of the digestion track, circular reference, and disgust. The power of desire becomes a force of objectification, the need for one to take unapologetically to satisfy the urge. To consume the Other, as something with no thoughts or feelings (no face, no emotions).

The spaces and architecture these figures inhabit involve tight compositions, and compacted spaces, in such a way it feels claustrophobic. The aggressively compacted compositions place the viewer in direct conflict with this metaphorical world. Dreamworlds that

do not abide by the standards of reality or society and open space for introspection and untangling of certain moral structures. In some the questions as to whether these are interior or exterior are blurred. Surface vs interiority. Like organs vs flesh. Do the rooms lead inwards or outwards? Is this a wall in a house or the side of a building? The figures are framed within these nether spaces of nowhere. Where I believe the grounds of morality and the natural world lay to the side. However, I also believe there is empathy and compassion in trying to understand the twisted and pathetic monstrous perspective, from the viewer's point of view. I explore the power that comes from looking, perceiving, representing, and being seen and consumed. As well as the emotive reactions to the oppressive structures.

In my artistic journey, I dove into the fetishization and refusal of objectification and stereotypes by using the abject and grotesque. The Oriental woman is no longer seen as a passive object or ornament of collection and colonial narrative, but instead one capable of aggression, violence, and opinions. Using the figure and gaze to destabilize and reconstruct the uncomfortable feelings around women's sexuality. Through grappling with representations of image and material, I fostered conditions for embodied thinking and embraced the entropy in my art practice.

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APPENDIX: CATALOG OF IMAGES



Figure 1. Francisco Goya, *La Maja Desnuda*, 1797-1800, oil on canvas, 38" x 75". Madrid, Museo del Prado



Figure 2. Édouard Manet, *Olympia*, 1863-65, oil on canvas, 51.4" x 74.8". Paris, Musée d'Orsay



Figure 3. *The Stare*, 2024, oil on canvas, 60" x 48"



Figure 4. *At The Table*, 2024, oil on canvas, 69.5" x 69.5"



Figure 5. *Tulipiere* (Side I), 2024, glazed stoneware, 10'' x 7'' x 8''



Figure 6. *Tulipiere* (Side II), 2024, glazed stoneware, 10'' x 7'' x 8''



Figure 7. Ghost Installation, 2024, found chinoiserie vases, fabric, wax, 36" x 48" x 18"



Figure 8. *Still Life with Worm and Milk*, 2024, oil on panel, 5" x 5"



Figure 9. *After Sue Coe*, 2024, oil on canvas, 60" x 87"



Figure 10. *Fragments of a Former Self*, 2024, oil on canvas, 40" x 38"



Figure 11. *The Counter*, 2024, oil on canvas, 86.5" x 108"



Figure 12. Rembrandt, *Slaughtered Ox*, 1655, oil on panel, 38.2" x 27.5". Paris, The Louvre



Figure 13. Chaïm Soutine, *Carcass of Beef*, 1926, oil on canvas, 45 ³/₄" x 31 ³/₄". Minneapolis, Minneapolis Institute of Art

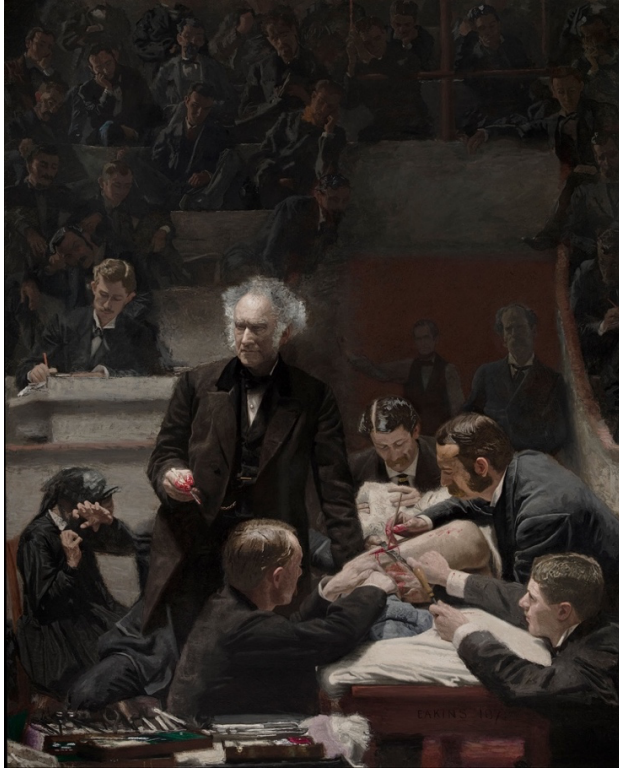


Figure 14. Thomas Eakins, *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*, 1875, oil on canvas, 96'' x 80''. Philadelphia, Philadelphia Museum of Art



Figure 15. Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632, oil on canvas, 85.2'' x 66.7''. Mauritshuis, The Hague



Figure 16. *Steak on Velvet*, 2024, oil on canvas, 33" x 28"



Figure 17. *Silver Lining*, 2024, oil on panel, 6" x 8"



Figure 18. *Tuna Square*, 2024, oil on panel, 5" s 7"



Figure 19. *The Banquet*, 2024, oil on canvas, 50" x 60"



Figure 20. Francisco Goya, *Saturn Devouring His Son*, 1820-23, mixed media mural transferred to canvas, 56.5" x 32". Madrid, Museo del Prado



Figure 21. Sue Coe, *Red Slaughterhouse*, 1988. Excerpted from *Cruel*, page 71. Image courtesy of OR Books and the artist



Figure 22. *You Told Me Once Before in a Dream*, 2022, oil on canvas, 66" x 50"



Figure 23. *Hungry Eyes*, 2024, oil on canvas, 36" x 48"



Figure 24. *Raw (Self Portrait)*, 2024, oil on canvas, 32" x 32"



Figure 25. *The Joyous Interruption*, 2024, oil on canvas, 63" x 84"