

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

From a Chaotic Disaster to an Exciting Celebration

A project submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts in Art

Visual Arts

By

Vida Hang Chang Liu

May 2015

The graduate project of Vida Liu is approved:

Christian Tedeschi, M.F.A.

Date

Laurel Long, M.F.A.

Date

Lesley Krane, M.F.A.

Date

Samantha Fields, M.F.A. Chair

Date

ACKNOWLEDGMENTS

I would like to extend my gratitude and appreciation to all of the faculty and staff at California State University, Northridge, especially to the M.F.A. Review Committee. Without their dedication this program would not have been so successful.

My committee chair, Professor Samantha Fields, has encouraged and supported me over the past three years. It is difficult to fully express my gratitude in words. Her professionalism and knowledge are admirable, and her charisma is contagious. I would like to thank her for believing in me; her love and guidance has given me a new life as an artist.

My committee has been a priceless source of support and wisdom throughout this artistic process. I would like to specifically thank Professor Christian Tedeschi for his invaluable impact on my studio practice, my creative process, and my confidence. Professor Laurel Long's sharp eye for color, material, and technical selection helped me to improve my paintings and my technique. I would like to express my gratitude to Professor Lesley Krane for teaching me how to look through a photographer's eye; she has blessed me with the priceless gift of seeing, which has had an amazing impact on my paintings. Her professional guidance and TLC always calmed me down when I was stressed.

Thanks are also due to Professors Edward Alfano, Joy von Wolffersdorff, Ron Petrosky, Edie Pistolessi, James Kelley, Magdy Rizk, Tim Forcum, Victoria Reynolds, Ken Jones, Patsy Cox, Michelle Rozic, Mario Ontiveros, and Tom Muller. Each of these amazing professors motivated me to pursue art with less fear and more clarity through their personal critiques and inspirational lectures. They have all had a tremendous impact on my aesthetic and professional development.

Harking back to the beginning of my art education, I would like to pay tribute to Professor Ronald Davis at SMC, who introduced me to the field of contemporary art and guided me through my artistic development.

During the past three years, I have been very blessed to enjoy the friendship, support, and intellectual stimulation from the friends I have made since I started at CSUN. The community we have formed is unique. I promise to maintain our precious friendship.

I hold my deepest appreciation to my family: to my husband, Jia-ming, and my daughter Janelle, for their support, patience, and sacrifices during the time I pursued the dream of my life; to my father and my mother who tried their best to love, protect, and nurture me unconditionally; and to my brother and my sister for loving me, and for the precious childhood memories that contribute to my research. I thank them for all their encouragement and for their faith in me.

TABLE OF CONTENTS

| | |
|-----------------------------------|-----|
| Signature Page | ii |
| Acknowledgments | iii |
| Abstract | vi |
| Introduction | 1 |
| Autobiography/Personal Background | 2 |
| Project Description | 4 |
| Research and Inspiration | 6 |
| Concept of My Process | 8 |
| Process | 9 |
| Conclusion | 14 |
| References | 15 |
| Appendix: Images | 17 |

ABSTRACT

From a Chaotic Disaster to an Exciting Celebration

By

Vida Hang Chang Liu

Master of Fine Arts in Art, Visual Art

My current body of work explores human perceptions and sensations triggered by excess consumption and hoarding. I discovered the remedy to this problem by channeling my hoarding nature into the paintings I created. Instead of holding on to uncontrollable amount of materials as a false sense of security, I found true healing through my artistic expression. My interest in this subject was inspired by the deeply intersected physical, psychological, social, and economic forces encapsulated in consumer goods in today's society. I hope to contribute to the community by drawing from my experiences as a banker, a consumer, and an artist.

INTRODUCTION

My multimedia work addresses addiction and excessive consumption. Connections among consumers, desired objects, functionality, practicality, and aesthetic values inform my installations, drawings, and paintings. By investigating the neural and psychological aspects of compulsive buying disorder, commonly known as shopaholism, my work exploits the role of consumer goods as validating surrogates that provide a temporary sense of belonging, community, and fulfillment.

For my thesis project, I use my clothing and other donated materials from acquaintances, friends, and family. These once desired objects become absurdly impractical constructions that take up space, exposing the behaviors of excessive consumption and uncontrollable hoarding to present the notion of want versus need. The work embodies mixed feelings associated with unrestrained consumption and the consequent psychological effects of guilt and suffering; the objects and images have a dichotomous presence of both celebration and tragedy.

AUTOBIOGRAPHY/ PERSONAL BACKGROUND

Imagine a banker who offered savvy financial advice to her clients but then indulged herself repeatedly with shopping sprees at Neiman Marcus. Shopping was my hobby eight years ago. When I ended my love affair with stores like Neiman Marcus, Tiffany, and Bloomingdales, I redirected my energy away from consumption and towards creation. I began to create artwork in order to achieve a sense of fulfillment. The enjoyment generated by the process of art making surpassed the satisfaction brought about by excessive consumption. As a reformed shopaholic, I decided to pursue my Master of Fine Arts degree at California State University, Northridge, where I began to research compulsive shopping and hoarding as a conceptual basis for my work.

During my childhood, I developed a bittersweet feeling for consumer culture. Growing up in a traditional Chinese family with little means, I was taught to be financially responsible. My father worked for the Hong Kong branch office of the largest international cotton trading company. After working hard for many years, he was promoted from a clerk to an expert cotton analyst, and finally to the CEO. These seemingly miraculous promotions and the unbelievable increase in salary nurtured my father's support of brand names. His job-related expertise enabled him to train me to select high-quality fabrics in my clothing. As a result, I grew up consumed by his consumerist mindset, and I was convinced that material goods signify a high quality of life. However, we lost this privilege when my father suffered from an incurable stomach ulcer that led to his abrupt resignation. Socially and economically our family was demoted back to the poor working class all over again.

In addition to the drastic change in our economic status, my mother had a serious emotional condition. She lived through political turmoil that fostered a severe emotional disorder. Her chronic depression manifested itself as extreme insecurity and unwillingness to part with any

of her possessions. Back then depressives and hoarders did not seek professional psychiatric help, and her condition was never treated. As a result, I grew up in a chaotic hoarding household, and I had many unresolved issues about my relationship with possessions. My research and creative activity explored compulsive shopping and hoarding, and I channeled my rage and hoarding tendencies into my artwork.

My career in banking had a tremendous impact on my research. As a personal banker, I am drawn to the concepts of addiction and consumerism, especially the relationship between consumers and products. A consumer who is driven by want but not need have an insatiable desire to indulge in non-functional purchases. Connections among the desiring consumer, the desired objects, and the dichotomy between functionality and aesthetic values led me to the subjects that I explore in this thesis project.

PROJECT DESCRIPTION

For my thesis I created twelve paintings that represent my most recent research on the physical and psychological aspects of consumption and hoarding. These oil paintings depict a variety of consumer goods. The lushness of oil paint suggests luxury, whereas the surface sheen of the painting has a soothing effect. These qualities make oil painting seductive. Consumer goods illustrated in oil paint look more luxurious and valuable than they really are. For this reason, I use oil paint as my medium to “seduce” the audience.

Historically, an oil painting symbolized the owner’s social status. The relationship between consumers and products, as well as that between hoarders and their belongings, interests me because I am drawn to the dichotomy between the functionality of an object and the value of the object to its owner. Sometimes, objects function as surrogates to fill a sense of emptiness. Shopaholism and hoarding are addictive behaviors that attempt to fill this emptiness; a sufferer constantly repeats the vicious cycle of accumulating things in order to satisfy the desire.ⁱ

According to the documentary television series *Hoarders*, compulsive hoarding is a mental disorder marked by an obsessive need to acquire and keep things, even when the items are worthless, hazardous, or unsanitary.ⁱⁱ My initial paintings focused on the rationale conducive to excessive shopaholism. Besides the obvious physical satisfaction, a neuropsychological component exists in this behavior. Shopaholics idealize products upon contact, and while shopping, their neural activities and dopamine levels increase, generating a temporal sense of satisfaction. This ephemeral feeling soon disappears, making one feel empty again and compelling the repetition of the addictive cycle.ⁱⁱⁱ Material goods are important to shopaholics, and discarding anything becomes difficult if not impossible. For this reason, shopaholics often become hoarders. Other causes of hoarding have been identified; like my mother, many people experience trauma which can have severe emotional or psychological effects. Hoarding

provides an emotional shield to hide the void. Consequently, depression afflicts many hoarders, leading to a vicious cycle of compulsive shopping and hoarding.^{iv}

RESEARCH AND INSPIRATION

Sources used to conduct my research include the book *Principles of Neural Science* by Eric R. Kandel, James H. Schwartz, and Thomas M. Jessell; scientific journals and publications by Dr. Randy Frost and Dr. Gail Steketee; and the nonfiction television series, *Hoarders*. Among these references, *Stuff – Compulsive Hoarding and the Meaning of Things* by Dr. Frost and Dr. Steketee have the most impact on my work. These two psychologists are pioneering researchers and experts on the subject. They have helped many patients to combat hoarding as well as obsessive compulsive disorder (OCD) during the past two decades. According to *Hoarders*, “More than three million people are compulsive hoarders.”^v

Artists such as Andy Warhol, Takashi Murakami, Marilyn Minter, and Allen McCollum have greatly inspired my work. Warhol drew attention to the Culture Industry by analyzing class, gender, race, and sub-cultures, as well as the ways in which the design industry uses art to sell and create need and ultimately homogenizes people’s lifestyles. Warhol’s work explores the possibility of owning a celebrity or an everyday item as a commodity, an object of art. Takashi Murakami further developed Warhol’s approach by glorifying commercial products and offering them back to collectors as art.^{vi} Invited by designer Marc Jacobs, Murakami collaborated with Louis Vuitton to design a series of handbags that became an enormous commercial success in 2002. This body of work blurred the boundaries between high art and commercial branding. By exploiting brand-name culture, Murakami manipulated patrons to accept the blending of art and commerce.^{vii} Marilyn Minter’s work examines sexuality and desire through the combined use of traditional painting techniques and Photoshop to create new hyper-seductive images. Minter and her assistants often apply the final layers of paint with their hands in order to soften the paintbrush lines.^{viii} These finishing touches add handmade qualities to the pieces, making them more

appealing to the audience.

I am most drawn to Allen McCollum's work, *Surrogates*, and its connection to ideas of consumption and fulfillment. Most of McCollum's projects draw on personal losses. He has been clinically depressed through his entire life, and when he was seventeen, he was admitted to a mental hospital for suicidal tendencies. McCollum created *Surrogates* in 1978 to cope with the death of his grandmother.^{ix} The work is based on the notion of using surrogates to satisfy one's desire to consume, and his *Surrogates* function as surrogate objects, emphasizing the fact that people are buying the "feeling of buying." His concept informs my research on subjects who use possessions as surrogates to fill a void. McCollum's *Surrogate Paintings* and *Plaster Surrogates* become substitutes for paintings and are reduced beyond the essential,^x including the subject, the form, and the shape that are painted. His work is comprised of objects "about" painting. McCollum creates a kind of artwork that represents an artwork but is also an artwork itself. Craig Owens states that McCollum uses the term "surrogate" to "expose the contradictions of cultural production in a market economy." Art is just art, and what form it takes does not matter; it becomes a merchandise to be bought and sold, thereby commenting on the capitalistic economy. He challenges the satisfaction of people who collect his work, whether they buy it because it is art or because it is a McCollum.^{xi} This indirectly equates McCollum to the designer brand-named products in my research.

According to McCollum, *Surrogates* can be useless objects, but an artist can impose value on an object once it is considered under the umbrella of art.^{xii} While he questions and analyzes the meaning of a surrogate, McCollum's factory-line production of art indirectly enables his collectors to perform compulsive collecting. This push-pull dichotomy relates to my own work in which the paintings become substitutes for the hoarded items they depict.

CONCEPT OF MY PROCESS

I have had a deep relationship with fabrics since childhood. Clothing is made with fabric, and fabric is commonly known as “material.” My work plays these words, equating “material” (i.e. fabric) with “materialistic goods.” Besides the historical, social, and economic contexts of fabric, the clothing I use in my research has its own personal history. It was once desired and consumed by me, my friends, or my family. Therefore I appoint clothing and neurons as visual proponents in my research.

The beginnings of my process involved shredding and incorporating the fabric and clothing, which I had acquired over two decades, in order to make sculptures. I emailed my friends and family asking for donations of excess and unused clothing for this purpose. After ripping objects into thin strips of material, I wove them onto metal armatures to create sculptures that are shaped like neurons. The sculptures became nest-like and resembled homes for insects and small animals to store their treasures. When I am surrounded by this accumulation, I feel satisfied and secure, similar to the security that nests provide.^{xiii} Shredding and weaving become a process of deconstruction and reconstruction, similar to the process of kicking an addiction and becoming rehabilitated.

PROCESS

I am a process-based artist, and I support my research by focusing on the act of art making. My process begins with an expansion and ends with a compression. After creating a hoarding environment and documenting the entire process, I clean up the clutter and regained a functional space. This process allows me to investigate the cycle of compulsive acquisition and hoarding from dysfunction to rehabilitation.

A) The Expansion Phase: The Hoarding Environment

I shredded clothing to strips and wove them onto metal armatures shaped like neurons. After creating more than 88 neurons of different sizes from 365 yards of material, I assembled them into several experimental installations. I chose 88 because these numbers look like two infinity signs oriented vertically, while 365 yards of material symbolize the number of days in a year. I used these numbers to address the unending repetition in my conceptual framework. The neuron-shaped sculptures signify a hoarder's psychological disorder, whereas the material strips represent the dendrites of the neurons. Neurons communicate and convey messages to one another by creating synapses.^{xiv} In the installation, I fabricated the neuron pathways inside a human brain using the strips and the neuron sculptures so that visitors could share the experience of a hoarder. (Figure 1, *Neuron Breakdown*; Figure 1-1 *...but I wanted it!*)

My second installation, *Eye of the Hurricane* (Figure 2, *Eye of the Hurricane*), invoked a claustrophobic yet inviting environment using the neuron sculptures, the strands of dendrites, and lamps that emitted warm, domestic light. I wanted to experience the process of filling an empty space, examining my feelings and thoughts before, during, and after I filled the space with my hoard, as well as my behavior within this controlled space. Wanting to accumulate enough

neurons to recreate a hoarding environment over a period of time, I worked 8 to 10 hours in the space every day for thirteen weeks to emulate a hoarder in a cluttered and non-functional space. In the beginning I brought in neurons, dendrites, clothing, lamps, chairs, and wooden partitions, requiring many trips to and from my home, studio, and the installation space. This process suggested compulsive hoarding disorder as I frantically acquired and stored my possessions. My days were comprised of installing the work and then staying in the space to draw, paint, nap, read, and eat. I repeated this cycle every day for thirteen weeks until the space was filled with neurons and dendrites, leaving only a two-foot square of unoccupied space that barely functioned as an entryway. In many situations, hoarders usually fill their living quarters to the point of explosion. Instead of enjoying their possessions, hoarders become burdened and overwhelmed by objects that were once useful, collecting life without living it.^{xv}

While making *Eye of the Hurricane*, I was unusually excited to gain access to a large space, but simultaneously I felt empty, as if something were missing. In the midst of the hoarding process, my security increased as the neurons and dendrites multiplied. After fifteen weeks, when this once vacant space became crowded, dysfunctional, and suffocating, I experienced a bittersweet feeling. On the one hand, piles of non-functional sculptures fortified me, and I felt safe and satisfied. On the other hand, navigating the congested space made me want to flee. Initially, I found shelter in a turbulent situation by escaping into my installation; by the end of the process, my beautiful sanctuary had turned into a horrific prison.

I had conducted a survey by opening the installation for public viewing during the last two weeks of my experiment. Many viewers sensed safety and security, while several viewers experienced claustrophobia and either refused to enter or ran out frantically. However, the majority of viewers felt overwhelmed by this colorful yet bizarre installation. This concluded the expansion

phase of my experiment, and the next step would be the compression phase.

B) The Compression Phase: Photographing, Videotaping, and Painting.

Most hoarders collect their possessions for several years, even several decades, and end up either voluntarily or involuntarily cleaning up their hoards. In many cases, the cleanup happens when possessions spill over from the inside to the outside of a house, into the front and back yards. Usually neighbors report the hoard to the local health department or the fire department. At this point, the hoarder is given a limited time to clean up in order to avoid losing the home. To hoarders, everything has intrinsic value and purpose. They rationalize the hoard by claiming that items can be used by the hoarder or by someone he/she knows. The cleanup is an almost impossible mission.^{xvi} However, an effective way to encourage the cleaning process is to photograph the hoard and show it to the hoarder.

Before discarding their possessions, many hoarders are encouraged to first inspect an item to make sure it does not contain anything important, then photograph and videotape it. Finally they say goodbye and let go of the treasure.^{xvii} Giving up my fifteen-week experimental project was difficult, so I photographed and videotaped *Eye of the Hurricane* before de-installation.

Although I was reluctant to take down my installation, I forced myself to do it within four days in order to experience the disruptive and emotional de-cluttering process of a hoarder. I was depressed and exhausted during the first two days; the cleaning was physically, emotionally, and psychologically challenging. However, as I emptied the mess, I regained my energy and experienced a breakthrough; I felt as though a heavy burden had been lifted from my shoulders. When the room was completely empty, I was so excited that I could not sleep for one whole week.

A hoarder grows into his/her environment by acquiring his/her hoard over a period of time. Although a hoarder may be nearly buried by accumulated items, he/she feels comfortable and safe in this otherwise awful situation. Showing hoarders the photographs of their overly packed homes encourages them to see through a new lens and functions as a wake-up call, inspiring them to de-clutter. For example, in the book *Stuff*, Nell explains that this selective blindness allowed her to function with less emotional turmoil and avoid unpleasant thoughts and feelings that accompanied it; but her blindness also prevented her from taking meaningful steps to correct the situation.^{xviii}

I used my photographs, drawings, sketches, and neuron sculptures as references to create four series of paintings. The first three series are respectively titled *...but I wanted it, we all fall down*, and *Eye of the Hurricane*. The fourth series consists of portraits of packed materials named after their owners. Clothing is an extension of the person who owns it; as I painted the possessions of my friends and family, these works became individual or group portraits. Making these paintings removed my own selective blindness, and I began to see the path to hoarding, and what compelled these compulsive collectors to create unlivable conditions for themselves and others.^{xix} (Figure 3, *we all fall down*, Figure 4, *Eye of the Hurricane*, Figure 5, *Aunt Sara No.1*).

Some of my research subjects had already recovered from excessive accumulation and compulsive hoarding when I studied them. However, many still struggled with this devastating disorder. In *Molly, 88 years old*, I portray my dear friend of 23 years. She recently managed to de-clutter her home before having an open-heart surgery. We shed tears of joy as we celebrated her success. She is still recovering and staying at a convalescent hospital, and I am going to present her portrait as a gift when she returns home (Figure 6, *Molly, 88 years old*).

Molly, 88 years old and *Aunt Sara No. 2* are elaborately framed, and according to McCollum's philosophy, the frames function as surrogates. Consumers want expensive things as surrogates to reinforce their social status, to create a sense of security, or to fill a void. They might buy designer knock-offs of brand-name purses in order to create the sense of comfort. The frames are handmade knock-offs of expensive and ornate gilt frames. Seen from a distance, they appear to be the real thing, normally displayed like trophies above the mantelpiece. A closer inspection reveals pine wood frames decorated with faux-pearls and sprayed with gold paint (Figure 6, *Molly, 88 years old*; Figure 7, *Aunt Sara No.2*).

In another manifestation of my thesis project, I made smaller sculptures by packing expensive European and American designer purses, clothing, and accessories into Plexiglas cubes. These sculptures demonstrate the possibility of containing a hoarding problem, and I made paintings off them for further containment. This series of oil paintings, which are titled *Compressed Happiness*, concluded the compression stage of my research. My artwork commemorates a victory over hoarding and excess consumption. (Figure 8 to Figure 12, *Compressed Happiness Series No. 6 to No. 10*)

CONCLUSION

My process began with installations populated by neuron-sculptures and ended with several series of paintings. I explored the psychological effects of accumulated treasures and the details of the hoarding disorder, emphasizing the dichotomy between the initial celebration and the ultimate disaster. The first series of paintings depicts the brokenness and emotional discomfort of shopaholics and hoarders. The final series celebrates the containment of the accumulation problem.

As I investigate self-worth with regard to the acquisition of possessions, I see the contrast between viewing all products as meaningful and the excessive, yet subliminal, consumption of them. The subject of consumerism and its physiological, psychological, social, and economic effects attract me academically, artistically, and personally. Drawing on my experiences as a banker, consumer, and artist, I want my work to engage a variety of viewers through the use of artistic and creative approaches, and to create awareness of cultural phenomena.

REFERENCES

- ⁱ Frost, R.O., and G. Steketee, *Stuff: Compulsive Hoarding and the Meaning of Things*. New York: Houghton Mifflin Harcourt, 2011. 65 – 67, 91.
- ⁱⁱ “Terry/ Adelle.” Episode #15. *Hoarders: Collection. Season 1*. A&E Network, New York. Television.
- ⁱⁱⁱ Frost, R.O., and G. Steketee, *Stuff: Compulsive Hoarding and the Meaning of Things*. New York: Houghton Mifflin Harcourt, 2011. 64 – 65.
- ^{iv} Frost 38
- ^v “Terry/ Adelle.” Episode #15. *Hoarders: Collection. Season 1*. A&E Network, New York. Television.
- ^{vi} Schimmel, Paul. © *Murakami, Museum of Contemporary Art*. Los Angeles: Rizzoli International Publications, Inc. "Takashi Murakami: Company Man." Essay by Scott Rothkopf, 2007. 132.
- ^{vii} Schimmel, Rothkopf, 130 – 131
- ^{viii} Ayers, Robert. “Marilyn Minter.” *ARTINFO*. N.p., 26 July 2007. Web.
<<http://www.blouinartinfo.com/news/story/268397/marilyn-minter#>>
- ^{ix} McCollum, Allan. “*Nothings but in ideas*.” Interview by Robert Enright. *Border Crossing. Vol.20 Issue 3* Aug. 2001: 24-41.
<<http://web.ebscohost.com.libproxy.csun.edu/ehost/detail?sid=84421590-0981-4e80-83e8-3f0d8da14346%40sessionmgr114&vid=1&hid=122&bdata=JnNpdGU9ZWWhvc3QtbGl2ZQ%3d%3d#db=ofm&AN=504964233>>
- ^x McCollum, Allan. *Surrogates*. London: Lisson Gallery. “Repetition & Difference.” Essay by Craig Owens. 1985.
- ^{xi} McCollum
- ^{xii} McCollum, Allan. *Allan McCollum : September 11-October 21 1990*. Ed. Lars Nittve, Jan Debbaut, and Selma Klein Essink. Malmo: Rooseum, 1990. 30.
- ^{xiii} Frost, R.O., and G. Steketee. *Stuff: Compulsive Hoarding and the Meaning of Things*. New York: Houghton Mifflin Harcourt. 2011. 88.
- ^{xiv} Kandel E. R., J. H. Schwartz, and T. M. Jessell., *Principles of Neural Science*. 4th ed. New York: McGraw – Hill, 2000.

^{xv} Frost R.O., and G. Steketee, *Stuff: Compulsive Hoarding and the Meaning of Things*. New York. Houghton Mifflin Harcourt. 2011. 117.

^{xvi} Frost 140 – 141

^{xvii} Frost 158

^{xviii} Frost 162-163

^{xix} Frost 13 – 15

IMAGES



Figure 1
Neuron Breakdown, 2014
Oil, mixed media on maple wood panel, 48 x 48 inches



Figure 1-1
...but I wanted it! 2014
Oil, mixed media on gessoed rag, 20.5 x 28.5 inches



Figure 2
Eye of the Hurricane Series No.18, 2015
Oil, mixed media on canvas, 48 x 48 inches



Figure 3
...we all fall down, 2014
Oil, mixed media on birch wood panels, 48 x 48 inches

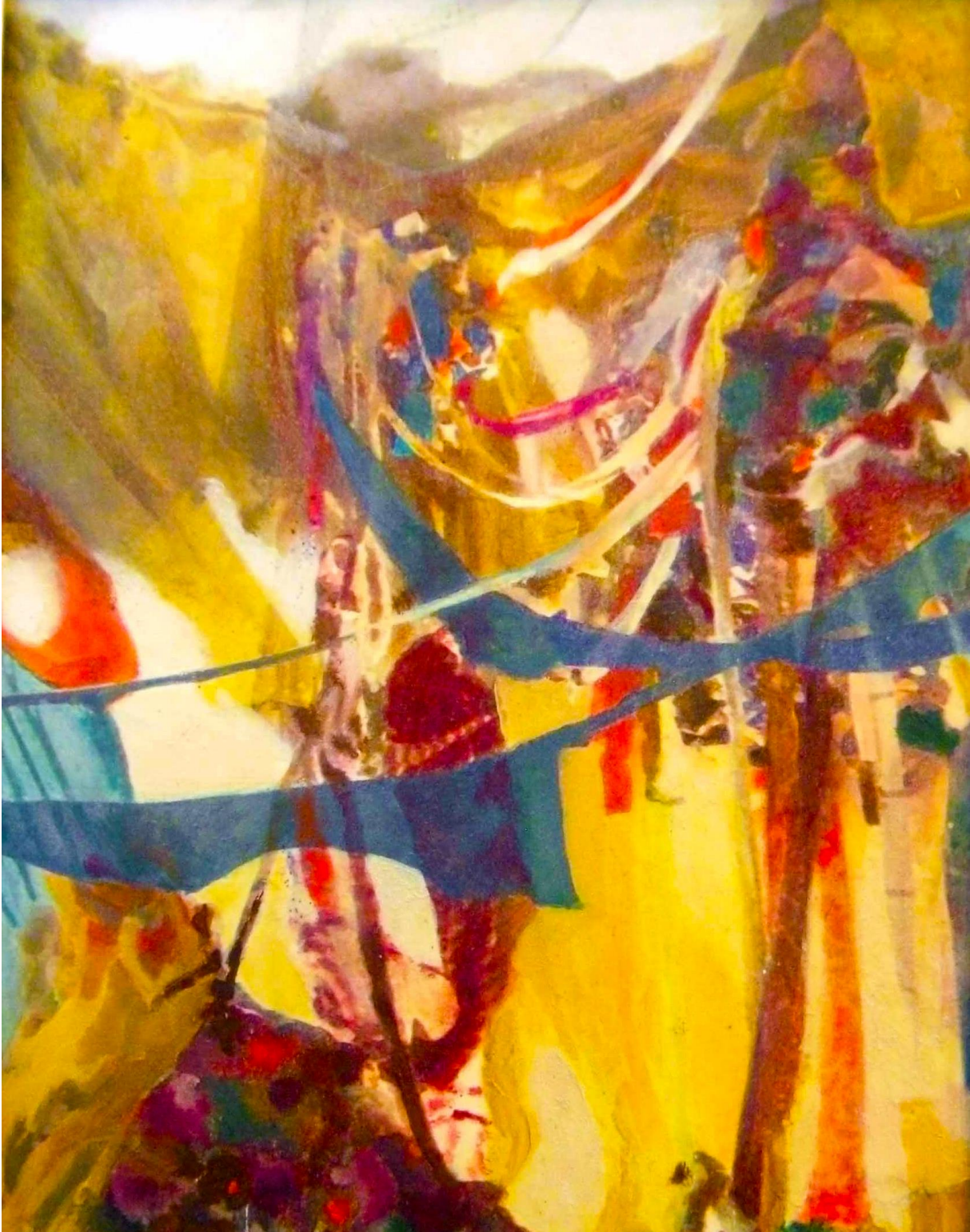


Figure 4
Eye of the Hurricane Series No.4, 2014
Oil, mixed media on gessoed rag, 16.5 x 12.5 inches



Figure 5
Aunt Sara No.1, 2014
Oil, mixed media on gessoed rag, 18 x 18 inches



Figure 6

Molly, 88 years old, 2015

Oil, mixed media on canvas, 36 x 36 inches

Hand built frame: Mardi gras beads, fabric, pine wood, acrylic and spray paint, 42 x 42 inches



Figure 7

Aunt Sara No.2, 2014

Oil, mixed media on arches oil paper, 36 x 36 inches

Hand built frame: Mardi gras beads, robes, pine wood, acrylic and spray paint, 40 x 40 inches



Figure 8
Compressed Happiness No.6, 2015
Oil, mixed media on canvas, 24 x 24 inches



Figure 9
Compressed Happiness No.7, 2015
Oil, mixed media on canvas, 24 x 24 inches



Figure 10
Compressed Happiness No.8, 2015
Oil, mixed media on canvas, 24 x 24 inches



Figure 11
Compressed Happiness No.9, 2015
Oil, mixed media on canvas, 24 x 24 inches



Figure 12
Compressed Happiness No.10, 2015
Oil, mixed media on canvas, 24 x 24 inches