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The Process of Loss

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The Process of Loss

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Submitted for the Completion of Master of Fine Arts in Visual Art

Lesley University College of Art and Design

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Doctoral Committee

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The Process of Loss

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Dedication:

This Master's degree is dedicated to my father and mother, Doctor Isidro G. Pentzke M.D and Mercedes A. Pentzke. Thank you for giving me the best example for success. Without your guidance, motivation and strength throughout the years, my success would have been harder to reach. Thank you for all your love, support and encouragement. Without these key elements, my will and strength would have suffered. All my achievements in my life have been a direct influence of your support.

Acknowledgments

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Abstract:

This paper proposes that digital media has changed the way art is viewed and experienced. This investigation into technology unpacks the effect that technology has on our society. Through the process of photography and digital media, the exploration of social interactions with technology is observed. The observation that is highlighted in this artwork is multilayered, which includes the digital rituals and the acceptance of new digital social norms. In addition, an argument is made that due to this change in social acceptance to the new digital world, there seems to be a disconnect between those who are engrossed into the digital media world and those who are not.

Introduction:

“The world has changed far more in the past 100 years than in any other century in history. The reason is not political or economic but technological...”

Time.com, “A Brief History of Relativity by” Stephen Hawking

In my new conceptual artwork, titled *Process of Loss*, I intend to explore the way we respond to and exploit our connection with technology, as well as the disconnection it causes. This challenges the idea that there is a problem with being over connected to technology.

As a photographer, I notice every day how people interact with one another. I have become proficient in understanding the subtle clues of someone being in the moment or not. With this observation of my subject, I have been able to connect my subject to my intended audience. In my more recent work, I am exploring this disconnect from the moment by exploiting the use of technology.

I am working with tactile images as well as virtual reality. In this work, I have intentionally placed multiple layers of disconnection. In each layer, one will find my commentary on the disconnect that I have observed brought upon by digital technology.

The advancements in technology have caused a fleeting digital disconnection or void that can be noticed by those who have social interactions with individuals who are overly plugged into technology, causing there to be disconnection between communication and social interaction; this is rapidly becoming a topic in the arts and is noticed by the way art is being made and the way art is being shared.

Uses of technology-

Think about what people are doing on Facebook today. They're keeping up with their friends and family, but they're also building an image and identity for themselves, which in a sense is their brand. They're connecting with the audience that they want to connect to. It's almost a disadvantage if you're not on it now.

Wired.com Founder of Facebook Mark Zuckerberg

With this quote, Zuckerberg enlightens all of us, opening the debate to think about how the uses of technology change the way we connect and curate our own lives for others to view. His insight into the digital world is without question, by his creation, of one of the largest digital social networks. An outlet anyone, including the artist, can read, post, and share their life story at the click of a button.

Zuckerberg also taps into one of the biggest problems of today's society; the self-curation of one's own identity. Nowadays, everyone with the ability to go online, including artists, can post their work or thoughts on any number of sharing sites, giving artists freedom to reproduce and distribute work at a moment's notice while curating their life, which can give a disconnection of the true reality to others. This disconnection can be noticed in the way art is being made today.

The question of how technology has influenced the art world is nothing new, yet the answer always seems to be transforming. This is because technology is always changing, making things smaller, faster and continuously becoming more innovative.

Portrait painter John Goffe Rand forever changed the face of painting in 1841 with the invention of the paint tube. This invention supplanted pig bladders and glass syringes as the primary tool of paint transport. It was a simple concept, yet exceedingly impactful to the art world by bringing to light that technological developments are not only important but necessary for art to continue to progress. This can also be noticed by the introduction of the film camera to the arts. This technology was the next evolution in the arts, yet even this was superseded by the motion camera in the late 1900s.

In the manuscript “The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin talks about how technology is constantly changing and how it applies to art:

In principle, the work of art has always been reproducible. Objects made by humans could always be copied by humans. Replicas were made by pupils in practicing for their craft, by masters in disseminating their works, and, finally, by third parties in pursuit of profit. But the technological reproduction of artworks is something new. Having appeared intermittently in history, at widely spaced intervals, it is now being adopted with ever-increasing intensity... Pg. 20

Technology today continues to alter the way art is made, viewed, and experienced, but why? To understand this, we must first understand that every art form is built upon a predecessor. One of the first art methods came from copying which was called drawing, after that was painting, which was superseded by photography. Now technology has jumped to the age of cyber reproduction, where any image can be reproduced and viewed on multiple platform with different meanings.

In this ever-changing world, it helps to be socially aware; being clued into subtle differences can help one become aware of changes in a society. This is especially true in the arts, as the arts have always been a barometer of where any society is heading. Many artists today are acutely aware of subtle changes and create work that is reflective of those changes.

In today's world, even the minor changes can have large impacts on society. Over the last three decades, the impact of digital media has been noticed by contemporary artists like Andy Warhol, Richard Prince, and more recently, Matty Mo. Each of these artists has exploited the use of new technology in their art that pushes the boundaries of this new media, forever changing the path of art.

Changed the direction of art-

An Artist that forever changed the direction of art is Andy Warhol, with his unique creations utilizing silk screening monotype. This work was just the start of Warhol's use of technology in the arts.

One of Warhol's more notable works of art is Marilyn Diptych, (Fig.1) This work showcased a reproduction of the iconic Marilyn Monroe and was vastly consumed by the public. Warhol, being a populist artist, was known for making art that the masses found appealing.



Fig. 1 Andy Warhol, Marilyn Diptych, 1962, acrylic on canvas, 2054 x 1448 mm

Another advancement that Warhol made was being known as an artist that made multiple TV and social appearances, making him a common household name. Warhol knew that by being profoundly connected to his audience, he could get more people to talk about his work. This was important in a time where social media was non-existent.

In the article called "Social media have become a vital tool for artists — but are they good for art?" Carolina A. Miranda discusses how the connection to a social outlet is currently driving the art world by stating:

As in all other corners of public and private life, the advent of social media has transformed the ways in which artists interact with each other, their public and the institutions that govern their careers.

Services such as Facebook and Instagram have come to be regarded as essential spaces for emerging artists to share their work (or to put it more crassly, find "new eyeballs"). Websites such as Artsy provide earnest how-to on how to win over collectors on Instagram such as use of hashtags, since these "enable collectors to instantly aggregate an artist's content and reveal public support for an artist.

This movement of art to a digital platform is still relatively novel. The work that is being made today in the twenty-first century is derivative of works that already exist, starting with copies of masterpieces that are photographed and digitally enhanced, or reconstructed completely, exemplified by the early work of Richard Prince.

Prince is an appropriation artist best known for his work on re-photographing with film the ads of the Marlboro man, then printing the new images in a larger format, selling them for thousands of dollars.

Today Prince is doing the same processes but in a digital arena. He is now collecting images from the popular social sharing site, Instagram. This was an iconic and bold move for Prince himself, but not for his art. Prince had already made a name for himself by reappropriating others' artwork, making minimal alterations, and claiming them as his own. This is bold because he is now doing this digitally, by posting a comment on the comment section of the image, then screenshotting the new image to be printed on canvas, as if originally his. (Fig2)



Fig2 RICHARD PRINCE, Untitled (portrait), 2015, inkjet on canvas, 65 3/4 × 48 3/4 inches (167 × 123.8 cm). Photo by Rob McKeever

Prince had this to say about his work: “The subject comes first, the medium second.” With this quote, Prince crossed over from an analog artist to a digital artist overnight. This led me to start thinking about my own digital photography and the parallels involved in our collective journeys. Prince has also opened the doors for newer artists to stretch the limits of the accepted form.

Matty Mo is a newcomer to the art world who functions in a very similar way as Prince. Mo gathers his inspiration and material by assembling it off social sharing sites, yet he does not hide the fact that he does not always have a clear message. In fact, Matty Mo started his career in early 2014 by saying:

I am Matty Mo, and I am the most famous artist, and I don't know what that means. But I know I can build a platform and I know art is a powerful means through which messages can be communicated. So, I am going to rely on you all to help me figure out what that message is. Are You Being Real Podcast 160
Matty Mo - Why Everyone & Everything is Inauthentic 03-2018.

Since this statement, Matty Mo has become one of the most sought-after contemporary artists in the art world. His work with digital media and social commentary on self-authenticity has exploded across the internet.

Impact digital technology -

Like Matty Mo, I am exploring this movement into the technological sphere and its influence on the existing art world. I am studying the way revolutionary digital art affects how art is displayed in the future along with the impact digital technology has on our society as a whole. The concepts that are introduced by my work question the direction of where the age of digital technology is taking art.

My work explores the idea that digital technology has somehow changed the way our society socially interacts on a day-to-day basis. The overuse of technology has caused many social abnormalities, such as confusion on what is and is not considered appropriate social interaction. This misunderstanding about how one should act can be seen by the way many react

when a text message comes through on their phone. The dilemma becomes do you break your gaze with the person you are talking too, to see who is texting you, or do you ignore the sirens' call. There are of course other unspoken rules with which one must contend when dealing with cyber etiquette.

This can be seen in the work titled Happy birthday by Matty Mo. This work displays images of nude men and women as sent to him on his birthday. Fig3



Fig.3 Matty MO, (Happy birthday), Inkjet Size unknown March 8, 2017

The images are of an erotic nature, showing the human figure and the willingness to belong to a social event. The platform that was used for Matty Mo's work also had to deal with his message. Mo used a social media platform called "Snap Chat." This social platform is meant to send images or messages that vanish after they are viewed. This is counter-intuitive for what Mo did with his work by capturing a screenshot and saving the images, then printing the work larger to display in a gallery. This action breaks away from accepted digital social etiquette, crossing new lines of what is considered appropriate social interaction.

My earlier work-

In my earlier work, this idea of fleeting digital disconnection and social interaction were not addressed; however, I did address a different, yet similar, disconnection. My work spoke more about the poverty and the disconnection that social classes had, rather than the first world

problems that I am dealing with now. My past work was reflective of the kind of work that is made by Lewis Hine.

Lewis Hine, a sociologist and photographer, once said, "If I could tell the story in words, I would not need to lug a camera around." In Hine's work called Documentation of Child Labor, he exposed the child workforce in the United States. Hines singlehandedly influenced a change in the child labor laws with his images, thus showing that a photographer can bring awareness or change to societal norms. (Fig4)



Fig.4 Lewis Hine, Boys in a Cigar Factory, Indianapolis, digital file from b&w original print size unknown

Hine's work, influenced me to want to bring awareness to a social injustice, so I used my skill as a storyteller to make connections between my subjects and the viewers.

Caring Brothers and Sisters-

When I was introduced to a group back in 2015 called Caring Brothers and Sisters Foundation, I found my chance to make a difference in a social problem. This was a group of

medical volunteers that would spend their time in Haiti helping the less fortunate. Knowing that I wanted to help in any way I could, I offered my time and experience as a photographer.

In this work I called "CBSF 2015", I captured the experience of a team of medical volunteers on their June 2015 medical mission trip to Haiti. The images embody the generous spirit of the volunteers, as well as the living conditions of the locals whose day-to-day struggles include poor hygiene and lack of hygiene education. (Fig 5-8)



(Fig 5-8) Isidro G Pentzke (CBSF 2015) 2015 metallic prints 20x24

This series of images were shared on the internet and were printed to help raise money for medications, that these people desperately need. This opened the door for me to think about what effect an image has on different platforms. Knowing that most of the money came from online donations, I quickly understood that the ability to reach a greater audience is more important to my work than just sharing work in a gallery. This further reinforced my need to move to a cyber or digital platform.

After thinking about my past work and how the message was received, I knew that I wanted my future work to focus more on a discussion rather than a stated message. So, I changed my concentration from work of a direct message to a platform that was more indirect.

Research-

I began researching how technology has influenced the world we live in today and how it has changed our world over the last 30 years. Advancements in technology has made cameras small enough to fit in your pocket or phone. The size of most cameras has made them readily available, becoming the biggest catalyst for the ability to share images on social media. It was only a few years ago that this was not the case.

For many people, it has become simpler to send a text message, email or emoji rather than to meet face to face. It is this immersion into technology where we find our civilization today. It is not uncommon to walk into any room and find someone on their phone. This phenomena of being connected to a digital platform has made many feel, like they are more connected, but why?

In my new work, I wanted to consider how art may be viewed in the future. I questioned if there would even be a need for any tactile work. I questioned what the new platform would look like if it were not physical. I questioned if it would change the way we understand what art means. All of these questions made me understand that I no longer was satisfied with just a compelling image.

I wanted to break free from the normal conventions. Everything pointed to one idea, and that was, communication and the void that is being left because of technology. This void that I noticed seems to have become a part of the social norm, but why?

It is this connection to technology that allows many people to disconnect socially, causing many people to suffer from technological social detachment. This detachment to the real-world is noticed by those that surround individuals afflicted by this disorder.

In a report by Pew Research Center conducted by Sociologists Miller McPherson and his team, they suggest:

Since 1985 Americans have become more socially isolated, the size of their discussion networks has declined, and the diversity of those people with whom they discuss important matters has decreased. In particular, the study found that Americans have fewer close ties to those from their neighborhoods and from voluntary associations... Matthew Brashear's a team member suggest that new technologies, such as the internet and mobile phone, may play a role in advancing this trend. Specifically, they argue that the type of social ties supported by these technologies are relatively weak and geographically dispersed, not the strong, often locally-based ties that tend to be a part of people's core discussion network. They depicted the rise of internet and mobile phones as one of the major trends that pulls people away from traditional social settings, neighborhoods, voluntary associations, and public spaces that have been associated with large and diverse core networks. Pewinternet.org "Social Isolation in America: Changes in Core Discussion Networks"

Every day, more and more people find themselves only communicating through digital devices and social media, therefore, replacing the basic need to connect and spend real, true quality time with one another. Sherry Turkle a Professor of the Social Studies of Science and Technology at the Massachusetts Institute of Technology had this to say in one of her talks on technology:

We're letting technology take us places that we don't want to go. Over the past 15 years, I've studied technologies of mobile communication and I've interviewed

hundreds and hundreds of people, young and old, about their plugged-in lives. And what I've found is that our little devices, those little devices in our pockets, are so psychologically powerful that they don't only change what we do, they change who we are. Some of the things we do now with our devices are things that, only a few years ago, we would have found odd or disturbing, but they've quickly come to seem familiar, just how we do things. So just to take some quick examples: People text or do email during corporate board meetings. They text and shop and go on Facebook during classes, during presentations, actually during all meetings. People talk to me about the important new skill of making eye contact while you're texting. People explain to me that it's hard, but that it can be done

Ted.com Sherry Turkle: Connected, but alone?

This talk made me think about what it means to be disconnected- not the physical disconnection from an object or a person, but rather, the lingering feeling of a severed mental connection. A lack of real and true communication. Oftentimes, people listen to reply, not listen to understand, therefore, creating a lack of authentic communication.

Sidney Holtz, author of *Photography in Focus* brings to light this very subject of communicating without words within the newest fine arts field (photography). Sidney states at the beginning of the book:

We live in a visual world. One in which photography is making an impact as never before... but the ones that get the most out of it will be those who develop a thorough understanding of the medium. Because the camera is an outlet for creativity, a device that can make you see yourself and your world in a special way - the more you know about

this too, the more satisfaction it will provide. And the more you'll be able to communicate your special insight to others. Pg1

With this quote, Sidney seems to echo the importance of communicating clearly without words within ones art.

This topic of communicating without words in photography received a great deal of attention in the late 1900s by many photography philosophers such as Roland Barthes, Susan Sontag and Allan Sekula. Their work, along with the work of many others, played a very influential role in the transformation of the way photography is understood in the world today.

In the manuscript Death of an Author by Roland Barthes. Barthes explains the importance of understanding that the author of the work must die to allow the receiver of the work to become the new creator. This philosophy comes from Barthes strong rejection of literary writers including biographical information in their literature. Barthes argued that by giving biography information it would give the reader information that would make them biased to the work, changing the work and not allowing the work to speak for itself.

In a related reading from Roland Barthes called Camera Lucida. Barthes dives deep into the meaning of the image, describing what makes an image good by classifying the punctum by stating: "Very often the Punctum is a detail i.e., a partial object." Pg. 42 This punctum is that hint of wonder in a work of art. This topic continues to grow and has expanded into my work of Digital disconnection. In my work of digital disconnection, I want to communicate with my viewers, visually and non-verbally. This plays a role in how the message is conveyed and interpreted by those that view my work.

Jerry Uelsmann's work of double exposure, where the viewer abandons his or her belief of reality and fully immerses themselves into the work to fully appreciate the iconic worlds that Jerry constructs. (Fig.9) It is this immersion of oneself into the work that creates a vivid experience. It is this engagement with the viewer that I hope to achieve with my new work.

In the article *The Phone We Love Too Much*, by Lesley Alderman. Alderman makes a strong opening statement, which is meant to inform the reader of the growing reality that technology is no longer a device to help us in our day-to-day activities, but rather, a more cultural vice, one in which we have slowly become dependent on:

We have an intimate relationship with our phones. We sleep with them, eat with them and carry them in our pockets. We check them, on average, 47 times a day — 82 times if you're between 18 and 24 years old.

It seems that we as humans twist our reality to suit our needs. We do this to feel empowered over our own reality. We also might do this to avoid our fears, or not relive something that brings back less than happy memories; perhaps we do it to hide behind pain or the fact that we may lead a less than interesting life and the fear of being judged upon it.

In an article *How Social Media Is a Toxic Mirror*. Rachel Simmons discusses the harm that happens to young social users when exposed to an abundance of social media. Simmons expresses that many of today's youth over the past ten years have come to know the digital social world as a place of social exception, where they can say and post images freely with a feeling of anonymity. This feeling of anonymity seems to come with a price the price of a youth's outlook on their own self-worth.

She goes on to express that the youth of today are at high risk of cyberbullying. This term cyberbullying is one that is constantly growing and changing. This term no longer means just a written attack, it now comes in a form of lack of likes, emojis, and images. For a young person, this kind of virtual immersion does not seem to be a choice, but rather a way of life. Simmons quotes a young female as saying,

I don't get to choose how I'm going to leave my apartment today," one young woman told me. "If I could, my body would look different. But I can choose which picture makes my arms look thinner.

In this quote, Simmons starts to dial in some of the big problems that a virtual immersion can have on reality. This change is one of communication and the loss of information which can make one feel abandoned or confused.

Art research-



Fig. 9 Jerry Uelsmann's Untitled (Boat and Moon), 1982 gelatin silver print signed and titled

1x14

In my research, I have discovered some important points that have greatly blended with my topic of digital disconnection. This topic of digital disconnection is experienced differently

by everyone. It is this distinct difference by the individual's and their interpretations of my work that will keep my work from being viewed the same each time it is experienced or viewed, yet, the overall message will be the same. It is my belief, that an image's power comes from the ability to invest or transport oneself from a viewer to an explorer of his or her own understanding of the topic.

To better understand digital technology and its effects on our society, I had to look at my own digital work and compare it to other artists. I started looking at contemporary artists like Jordan Matter, Joshua Citarella and many others. Finding these artists were all working in the same digital media, I found myself thinking that it would have been too easy to just go out and photograph images of a subject using technology affecting our everyday lives.

I wanted my work to be more than a directed message. I wanted my work to spark a conversation. Knowing that digital photography had its limitations, I decided to go to a few museums where I rediscovered the work of Sally Mann, Robert Capa, and many others. I found myself comparing my own work to these analog artists

In the analog work, I found that there were some imperfections that added to each of the prints. It was these imperfections that drew me into the work. This was something that I could not reproduce in my digital work. I could not make happy accidents.

This discovery made me think about how I wanted my work to be viewed and the processes that I wanted to explore. After thinking about it, I knew I wanted to show a loss of information; with this loss of information, I wanted to show how people could still connect with the work by viewing something that was distorted, which reflected the disconnection some have when interacting with someone that is plugged into the digital society.

I explored the possibility of using a blend of digital and analog technologies to make a print of my work. The two techniques I considered were digital manipulation and Cyanotype prints. The use of the two mediums would cause a reduction in the information that the final print would have. Giving the final image a distorted appearance leaving only the remanence of a forgotten subject.

To do this I started to photograph locations and objects that where abandon or just forgotten. The purpose for this was to find subjects that my viewer could relate to. (Fig. 10) The images I produced of discarded objects and places were stripped of all content no titles or description where given. The purpose for this was to induce wonder for the image. the viewer would have to rely on their own knowledge of the objects or places to fill in the gaps. This would reflect the way most people react when dealing with someone that is submerged into a digital world.



Fig. 10 Isidro G Pentzke *Process of Loss*, 2017 Digital print

After I photographed the work, I entered it into my digital program and started the process of making the digital negative, knowing that within this process I would lose some information. Then I took my negative through the process of exposing it and going through the chemical baths. (Fig.11-13)



Fig. 11-13 Isidro G Pentzke *Process of Loss*, 2016 11 Digital print 12 chemical 13 chemical baths

After this process, I took the new print and scanned it back into the computer just to scale it up to distort the image to be printed in a large format. In doing this, it caused even more loss of information, making a stunning image. (Fig.14)



Fig. 14 Isidro G Pentzke *Process of Loss*, 2016 Inkjet 30x40 Cyano Print from scan

This work was meant to be a starting point for my newer work. This would be the baseline of how people would react to images that were distorted. I wanted to understand if by doing this if anyone would see the loss of information as a blockage, creating the feeling of disconnection to the work or if they would bypass the loss of information and see the image as a work of art.

The reactions I received were mixed, so I took the exploration to the next level. I started by asking the question what does the loss of information and disconnection, look like in today's world? As I walked into a restaurant I was greeted by the answer. As I looked around the room I saw almost everyone on their phone. I started to think about what would happen if I just took the menu and took a seat without anyone noticing because they were all disconnected from the "waking world and plugged into a cyber world"?

This reminded me of the art work of Marcel Duchamp called Etant Donnés. In this work, the viewer is found in front of a wooden door with a keyhole size viewing portal. Where only the viewer is privileged to the art that is displayed inside. (Fig.15-16)



15-16 Marcel Duchamp 1946-1966 Sculpture Size Unknown

In this work, Duchamp placed numerous levels of awareness, first the aesthetic of asymmetrical door without a handle, next, the keyhole size gateway to allow you to see the other side of the door when his or her interest is peaked. Then, the reward is the erotic landscape of a nude body. Yet this reward does not come without its own penance, as the viewer now becomes a part of the work by now being viewed by a nearby bystander giving the work some voyeuristic qualities.

This thought of numerous levels of my work was something that I wanted to explore. I started thinking about what it meant to be plugged into the cyber world. It got me thinking of the 1999s called The Matrix. In this Sci-Fi fantasy movie, Neo, the main character is awakened from a virtual reality world by another character Morpheus. Morpheus and explains that everything he has ever known to be true is a lie. He conveys his theory through the following quote:

What is real? How do you define 'real'? If you're talking about what you can feel, what you can smell, what you can taste and see, then 'real' is simply electrical signals interpreted by your brain.

With this quote, Morpheus offers Neo a glimpse behind the golden curtain. On one side of the curtain, Neo lived in bliss, knowing only his life as it had always been. On the other side of the curtain, a world of unanswered questions. In this reality, Neo would expose a world that most never knew existed.

Conclusion-

This idea that of an alternate reality brought me to move my work from my traditional tactile image to images that were only accessible in a cyber world. To do this I still needed images of this disconnection. So, I went out and photographed and videoed people that were completely engrossed in technology. (Fig. 17)



Fig. 17 Isidro G Pentzke *Process of Loss*, 2017 Digital print

After that, I started to work in a virtual reality program called Unity, a program meant to build and run virtual games on a VR headset. Within this program, I wanted to build a mirrored world where I could isolate my viewer. By changing my viewers retinal inputs, I would isolate them. This experience would transport my viewer to the same place yet with new visual inputs. This virtual reality would house the familiar location, yet their audio would not be impeded. (Fig. 18-20)

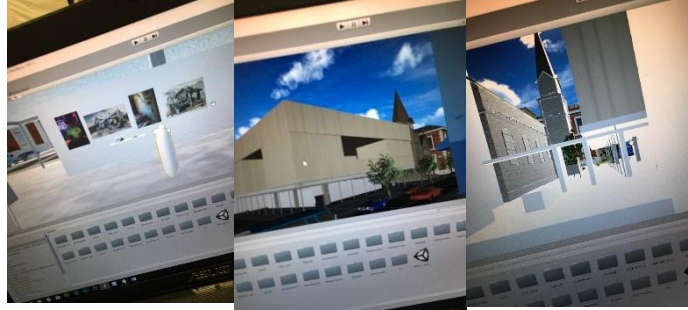


Fig. 18-20 Isidro G Pentzke *Process of Loss*, 2018 Digital print

The purpose of doing this was to reach my final image, an image that would share the experience of being overly connected to a digital world. This connection to the digital world, will allow my viewer to step out of a social environment and explore a new world. This fleeting digital disconnection can become addictive.

In my work, *Process of Loss*, I challenge the viewer's reality by making them enter an alternate reality, that has been augmented for viewing. On one level, my work is a dissection of the true image and message. In the next, my image exists in full glory. In this augmented world, the viewer is encouraged to leave his or her reality behind, moving past the golden curtain.

This work is a portal, that uses a geometric algorithm to unlock a cyber experience. The use of technology will immerse the viewer into a virtual world where it will leave the observer in a state of technological suspension where the spectator will find all the comforts of the waking world. While the viewer will still be influenced by the outside world of sounds and smells, their retina input will be altered. Thus, supplanting the viewer into a state of suspension, to all outward, appearances becoming a living statue. This will effectively make them a part of my

work. This suspension forces bystanders to navigate around them while a game camera documents the experience.

Artist statement

In a world where many are plugged into a cyber world, it is hard to believe that you are not being programmed. This work is a portal, one that uses a geometric algorithm to unlock a cyber experience. Technological use can lead to a state of technological suspension, which forces nontechnological bystanders to navigate around the living statue. The trigger for this suspension is no more than a tactile image that is reminiscent of an archaic format, one that changes to a retina stimulus when viewed through a digital looking glass. As the viewer places the VR headset on, they become fully engrossed in a virtual reality world. In this new environment, the viewer finds themselves alone, yet, aware of the world they left behind. Every sound and smell form a reminder that the digital world can be a cold, and lonely world.

Influences:

Stephen Hawking

Mark Zuckerberg

John Goffe Ran

Andy Warhol

Richard Prince

Sam Abell

Matty Mo

Lewis Hine

Jordan matter

Walter Benjamin

Abraham Maslow

Sherry Turkle

Edgar Degas

Sidney Holtz

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