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In-between Spaces

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

by

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Abstract

In-between Spaces is a paper based in personal narrative that uses Critical Race Theory and art to analyze the history of photography and systems of discrimination facilitated by hegemonic culture. Body is at the center as a symbol of the physical and psychological impacts systemic inequalities have on people that are classified as *other* and how one can be absent and present in institutional and public spaces.

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Thank you,

Adam Hogan

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Dr. Alphonso Grant

Jeannie Hulen

Aaron Turner

Dedication

This Thesis Paper and corresponding exhibition is dedicated to Dr. Alphonso Grant (1970-2020). Dr. Grant, the words are still so hard to find to express how much you impacted and influenced me as a person, artist, and scholar. From the many books, discussions, and mentorship you gave, I will always hear your voice in my head and think of what you would say. I will continue to do the work and share my experiences and voice as you always told me “*Say what you got to say and move on.*” – Dr. Alphonso Grant

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Introduction

You enter the gallery through the glass doors and walk through the gallery admiring the work of the fellow artists that are in the exhibition with you and it truly is a wonderful show. You come to your own piece, a work that you have labored emotionally, intellectually, and physically over for the past two months. Now seeing it hanging on the wall, an image of you in white, gray, and deep black tones that surround you. An image of you sitting with your hands resting on your legs, your shoulders up, and your head looking forward. You seem to be looking past the camera, certainly not unaware of the presence of the camera. The camera seems to be almost beside you. To you, this work is an expression of both an inner conflict of emotions and an outer calmness, a moment of introspection to balance the emotions. For viewers that look at this piece, you intend them to see some of this, to think about the vulnerability in sharing a deep moment of introspection and the power to express that moment and allow one to see you in that space.

Now, people are entering the gallery for the opening reception tonight. You see some familiar faces and friends amongst the crowd. There are the usual questions by a few people about the technical process of making your work and materials used and some begin to ask deeper questions about the work. Those deeper questions are exciting, and you can begin to discuss what the work is about: emotions, spirituality, consciousness, etc. Viewers' thoughts on these notions are intriguing and often inspirational for you as an artist and hopefully equally interesting for them. Then someone walks up to you and says, "Beautiful work, are these images of you? How do you feel as a woman photographing the nude female body?" In this one question is the many layers of problematic questions, responses, and assumptions from the history of women being photographed and the direct question if you are the nude female body.

These questions leave no room for a conversation of emotions, consciousness or what the work is actually about. Why was that not the first question? This is an experience I have had so many times and imagine these questions on top of having Albinism.

When I was growing up, I was always reminded that I was *special* in the sense that there are 1 in 20,000 people born in the United States (US) with Albinism. To my family, this was something that should make me feel unique. Though, in some ways it did, this also made me feel even more alone. No one in my family has Albinism and no one I interacted with or saw in public had Albinism. Being unique or different seems intriguing when you do not have to engage with hegemonic culture and systems as someone who is classified as *other*.¹

I begin this paper with these stories for two reasons; one, to address two preconceived notions that people assume my work is about being a woman and Albinism. I want to be clear that my work and this paper are not focused on gender issues or Albinism. Both of these are aspects of my identity but should not be presumed to be the center of my work. Secondly, I want to humanize this discussion of Albinism. In most of the books and articles I have read that mention Albinism it is always discussed in the medical and scientific definition of what it is. That language dehumanizes the person with it and perpetuates the stereotype of the person as an object to be studied. I choose to counter that language by engaging in discussions about Albinism from my personal experiences as they relate to the work and ideas presented in this paper. You may have noticed that these two stories are written from different perspectives. I write in the perspective of you as a viewer, bringing you into the experience, imagining yourself in that

¹ “Information Bulletin – What Is Albinism?,” NOAH National Organization for Albinism and Hypopigmentation, accessed April 24, 2021, <https://www.albinism.org/information-bulletin-what-is-albinism/>.

space, and I write or reference my perspective to connect both of our perspectives in a space of negotiation.

My work relates to and is informed by theories of arts-based research as I use my practice as a form of research into myself and my experiences as well as to explore and analyze the larger social constructs that we all encounter in different ways. Critical Race Theory addresses the hegemonic culture of society and the history that has shaped societal inequality and stereotypes amongst groups of people that are considered a minority whether that is by race, gender, sexual orientation, socio-economic status, disability, etc. I relate to these theories as a person that is an *other* in society and am influenced by the ideas and language of the theories and I create work that addresses these larger issues through my lens. In this paper, I will construct a dialogue utilizing personal narrative and artwork that addresses the body, absence, and presence through the lens of art history and critical race theory. I will divide this paper into three sections, Body, Absence, and Presence to address these ideas in the work specifically and to discuss ideas of representation, gaze, material, and medium as they relate to the larger ideas within the work.

Body

In *Existence in Black* by Lewis Gordon, he posits:

The body is our perspective in the world. The perspective has at least three dimensions— the dimension of seeing, the dimension of being seen, and the dimension of being conscious of being seen by others. (p.71).²

These notions of the dimensions of perspective have become intrinsic to my work and have informed some of how I use my body in the work. My hair, skin, and eyes are typically what people react to and see first. The images I create with my body use the very paleness that draws

²Lewis R. Gordon, *Existence in Black: an Anthology of Black Existential Philosophy* (London: Routledge, 1997).

attention to abstract the image and render those specific aspects unseen. What is seen is my body in a state that focuses on the commonality of humanity, a body. When I see my body in the work, I see it as my own body, but also a larger connection point for people to think about humanity broadly because everyone will relate and connect differently. The third dimension of being conscious of being seen by others is an important aspect of my work. It provokes questions I have been analyzing in my use of photography as a medium. Photography has a complicated and complex history with looking at others and its use as a tool of oppression to objectify groups of marginalized people. I had questions for myself on what does it mean to use photography and make self-portraits and what does it mean to objectify myself and place myself as a subject in the work? I think one response is coming to terms with the dynamic between object and subject. For my work, it is in some ways about finding my power and voice through the work. This comes by using my body and sharing my voice.

Photography is a complicated medium as well as its history. Bell hooks and Carrie Mae Weems discuss the scientific and theoretical base of photography in an interview in “Art On My Mind” by bell hooks. The base of photography is the zone system which is a scale of measuring the darkest black, grays, and whites in a scene to calculate and determine the most optimal exposure to make the best image or print. The zone system was created and based on white skin and since it was developed in the West as a science it is based on ideas of whiteness. The zone system was something I learned in my undergraduate education when I began learning photography, but this fundamental base of how the medium functions was never discussed. I have always known that my body is difficult to photograph before I even began making photographs. Because of the paleness of my skin, I do not fit in that perfect exposure and in photographs of me I am always too bright and details of me are not visible. I am not alone in this

experience. African American people are often represented as dark shadowed figures in photographs because of the melanin in their skin.

When photography was first invented in 1839, images were made with chemicals that were found to be light-sensitive, and thus images were created and later physical prints. This process of chemical experimentation and exposure to light was how many different handmade photographic printing processes were developed. In 1975, the first digital camera was invented, and the creation of images drastically changed and became more technology-centered and about faster production. I choose to work with alternative processes and my current work utilizes a process known as Cyanotype. The Cyanotype process was invented in 1842 by Sir John Herschel when he discovered that ferric ammonium citrate and potassium ferricyanide combined would make a photosensitive emulsion and yielded a beautiful blue color.³ I use alternative processes because of my interest in the materials and chemicals of the processes and my need to create with my hands.

I would like you to think about the word exposing, and the act of exposing something to light or the sun as a critical part of alternative processes to create a print. I would also like you to take a moment and remember the last time you went to a regular eye doctor appointment. The doctor probably dilated your eyes to examine your retina. It is a process not uncommon for many, though if you remember not comfortable. The drops usually sting a little, right? Then you sit in a waiting room and wait for your eyes to dilate, for the pupil to open and before you know it the pupil has almost covered your iris. The doctor comes in and places that machine in front of you. You place your forehead and chin on the cold plastic bars. Then the doctor turns on that

³ Christina Z. Anderson, *Cyanotype: the Blueprint in Contemporary Practice* (New York, NY: Routledge, 2019).

square shaped light and shines it through a magnifier to look into your eye. You probably squint or blink even though you know you are not supposed to, and the doctor reminds you to look forward saying, “look at my ear.” It is hard though. At this point that light is going all the way to your retina, exposing all of your veins, nerves, and wall of your retina that is usually well protected. The examination is usually rather quick and then you are allowed to leave. Hopefully you brought your sunglasses, but they might have some of those plastic ones as well. Usually, the dilation wears off in a couple of hours, but in the meantime, everything is brighter even the lights inside the building. It is only worse when you go outside and the sun is out, and it seems so bright and almost hard to look around. You favor the areas of shade and spend the next couple of hours inside with as little light as possible.

Now, imagine that sensitivity is even more heightened and those experiences being all the time. That is my experience as a person with Albinism, the severe light sensitivity in the eyes is constant indoors and outside, and my skin is highly sensitive to the sun. If unprotected and exposed to the sun I will sunburn in as short as ten minutes. This experience and process of exposure are mirrored in working in alternative processes with the act of exposing the coated material to light. This is when a piece can be made or ruined, but also when the magic happens. The chemicals respond to the light by hardening in the image areas and the excess dissolves in the water baths after the exposure leaving an image.

Absence

The body is the point of perspective as mentioned previously; however, the body is also a symbol, and in my experience, it is often seen and unseen simultaneously. By this I mean when someone asks me about a part of my body that is different, they are only seeing the difference

they are intrigued with, not myself as a human being. In Charles Mills' book "The Racial Contract" he discusses the politics of the body in conversation with political theory and posits:

"The reality is that one can pretend the body does not matter only because a particular body (the white male body) is being presupposed as the somatic norm....(P.822)... "But as feminist theorists have pointed out, the body is only irrelevant when it's the (white) male body." (P. 822).

He discusses the notions of politics of the body, which bodies are considered political, and that one can have restrictions placed on ones' body without realizing ones' body in the context of politics.

To analyze what Mill is discussing further I want you to imagine you are standing in the check-out line at the grocery store. A man comes up behind you in line and you exchange glances. As you are putting your sunglasses back on preparing to leave the store, he says, "Oh...what, are your eyes purple?" You realize at that moment that your eyes have changed color again because of the lights, but now the cashier is beginning to scan your items. So, you respond with as brief an answer and explanation as possible. "Yes, my eyes can change colors depending on the lighting in spaces, because I have Albinism." He steps forward and says, "Let me see your eyes." Meanwhile, you need to pay for your items and leave.

These are experiences and comments that have been said to me since I was a child. I use Albinism in this example because it is an aspect of who I am and an experience I have had. However, these experiences can happen to anyone who has an aspect of their body that does not fit within societal norms. It could be that your skin is a different color than white, a physical disability that is visible, or that your body is a particular size, etc. When your body is viewed as different it becomes the object people see and not you as a person that has flesh, skin, and feelings like everyone else. This objectification is connected to politicizing the body and presumes accessibility to you to ask you questions and to demand access to your body.

Mills also discusses space and the notion of norming a space, he posits:

“The norming of space is partially done in terms of the racing of space, the depiction of space as dominated by individuals (whether persons or sub persons) of a certain race. At the same time, the norming of the individual is partially achieved by the spacing it, that is, representing it as imprinted with the characteristics of a certain kind of space.” (P. 649).⁴

In my work, I often talk about creating my language and agency through the work to counter the language and stereotypes placed on me by hegemonic culture. What I have begun to think about recently is space as well. What space do I exist in and am I creating a space or talking about spaces that already exist? In the terms of Mills’ book, space is partially constructed by race and people that look like you, but for me, I am never surrounded by people who look like me. In my lifetime I have met maybe seven or eight other people with Albinism. As a result, I navigate the larger normative space in everyday situations where I encounter people that are ill-educated about Albinism. Thinking about space in this sense and reflecting on myself and my experiences is what has led me to the conclusion of existing in an in-between because you cannot exist in two spaces when you do not fit in one or the other wholly. I think throughout this year my work has been about existing and realizing my existence in the in-between but now I am beginning to think about what that space looks like and how to navigate it.

There are different types of spaces that one has to navigate and negotiate as *other* and the absence and presence of people like you in those spaces. The public space historically was dominated predominantly by white men and in some public spaces, women. Now, there is more of an assumption that you will see someone that looks like you in public but with Albinism that is uncertain. As a result, you negotiate stares and ignorant comments or questions that objectify you. Institutional spaces are similar though and are influenced by systemic issues of inequality

⁴ Charles W. Mills, *The Racial Contract* (Ithaca: Cornell University Press, 1997).

and discrimination. These spaces are at times more difficult because the systems are rooted in racism and stereotypes built on ideologies to sustain the hegemonic culture. Laws such as The Americans with Disabilities Act (ADA) was signed into law in 1990 and prohibits discrimination against people with disabilities in areas of employment, transportation, public accommodations, communications, and access to state and local government' programs and services.

The laws such as the ADA law helps with some of the systemic issues within institutions, though it does not address the culture of these institutions which is just as problematic as the systemic processes. As someone that is classified as *other*, you still have to negotiate people's implicit bias and micro-aggressions towards you. Implicit bias and micro-aggressions are two responses that people can have towards someone that is marginalized. Sometimes the responses are in the form of actions or language. An implicit bias is a perception or association of a stereotype towards a person without one being conscious of doing so, and a micro-aggression is a statement, action, or incident regarded as an instance of indirect or unintentional discrimination against members of a marginalized group. An important commonality in the definition of these two is the implied un-intention or unawareness of one's actions or thoughts when engaging in these actions.

For people that are the *other* they do not have the privilege to be unaware of their actions and existence in spaces. I want you to reflect back on your own experiences. Have you ever been in a situation where someone said something to you that was a presumption of you based on something you said, did, or about an aspect of your body? This may be difficult for some and that is ok. I will share an experience during my first year of graduate school. I was making work with a lens-less camera known as a pinhole camera. These cameras produce soft focused images and as I shared in a critique space, the camera functions like my own eyes do. I had a faculty

member say to me, “It just looks like you don’t know how to focus your camera.” It was a comment that I did not know how to respond to and in this space of an institution of learning. The comment was made out of an implicit bias towards that type of photography because it was not digital, but it was also a micro-aggression because it not only devalued the process of making but it also insinuated a lack of ability on my part visually. One could say that the faculty member was not aware. However, in that space I was already aware of my existence in an institution and as an artist in a medium that is highly visual as a person with a visual impairment. The implication that these words and actions are un-intentional just perpetuate the problem of certain bodies being unseen.

Presence

As discussed in the section on Absence, the body can also be a symbol of presence, but what does it mean to be present or have a presence? A simple thought would be if you are physically present in a space then you have a presence. This is not always true. You may have been given access to physically be in a space at an institution such as a University, but that does not equate to being seen and included in conversations and respected as an equal. For me, this poses the question of, how do I navigate and create aspects within my work to share my viewpoints and experiences. To this, I look to theories such as Arts-Based Research.

In *Arts-Based Research* by Graeme Sullivan, he discusses critical theory and its connection to art practices as:

...critical theory analyzes how social structures conspire to constrain human potential and imagination, and theorists seek to empower individuals against alienation, domination, and the like. (p. 55).⁵

⁵Graeme Sullivan, *Art Practice as Research: Inquiry in Visual Arts* (Thousand Oaks: Sage Publications, 2010).

I connect with Sullivan's definition of critical theorists' ideas because my work examines these larger societal systems by creating languages to counter against the dominant hegemonic culture through a lens of personal narrative. I use language in multiple ways in my work; from creating a visual language through self-portraiture and the incorporation of Braille, a language that consists of a six-dot code. In my work, language functions as my expression of experiences through Braille, the visual language that the viewer engages with, and the titles of the pieces which translate parts of Braille. In creating these forms of language, I can share my experiences which counters the hegemonic norms because the viewer is forced to interact with my narrative as a person that is marginalized.

An important aspect of the work and languages that I create is accessibility. As a person who is physically different and visually impaired, I have to navigate accessibility daily and therefore exist in a liminal space. For example, I can read Braille tactically and visually where the normative for a person knowing Braille would only be to read it tactically. As someone who is perceived as different and other-ed in public, there is a level of expected or assumed accessibility that strangers think they have to ask me inappropriate questions. I use accessibility in my work to place the viewer in the position of being uncomfortable by forcing them to visually negotiate the abstract and representational aspects of images and acknowledgments of Braille and only having the partial translation.

In creating and using language like Braille I am able to create and assert my own agency through the work, but is that enough to make one visible and present? Do people then see me or just what the work represents? I want you to think back to that story and discussion in the Absence section about implicit bias and micro-aggressions. I eventually did say something to that faculty member about the micro-aggression. They did not really acknowledge it and instead

made a broad apology. In that moment they saw me and had to acknowledge my presence and what happened. In these situations, people have to both see the person and at the same time see themselves and be accountable for their actions. That is an easy thing to say and a harder thing to do. When you take a stance on things in institutional spaces you can be seen but then the question becomes how are you seen and what role do you then have? For me I explore this idea of roles in my work through language and accessibility to analyze for myself and create spaces for you to reflect and negotiate.

Materiality

The materials an artist uses can vary in meaning. Some artists are connected to their materials on deep levels while others use what they use because that is what is available and what they know. For my work, this is a complicated balance. I have deep emotional connections to my materials and why I choose them, but these connections have also been pushed as a way to validate my work in institutional systems. I have found this conversation of materiality within the medium of photography to be complicated because there is such a focus on the camera as the tool. Within digital photography, it becomes about the camera and the digital print. I have always negotiated the use of the camera in my work often utilizing lens-less cameras and film in the past. However, in the past few years I have been questioning the role of the camera specifically and analyzing the history of photography and the camera as a tool of oppression on people from marginalized communities. This is well documented from photographic projects of people sick and dying from HIV to famines and victims of war from all around the world.

My analysis of this history and photographs led me to question and challenge the gaze and who has the power in looking within photographs. All of the work discussed in this paper was made without a camera. This did not remove the power conversation completely, because

the work still has an image of sorts within it. By removing the camera, it allowed me to focus even more on the importance and reliance on light in the work and my relationship with light. As discussed previously in the paper, my relationship with light as a person with Albinism visually is at times uncomfortable and ultimately influences how well I physically see. This expands to my body as well which is very sensitive to the sun. As a person with Albinism light impacts my daily life on multiple physical levels as someone that sunburns extremely easily without protection. My connection to fabric is both a comfort and protection and a burden for that concealment. All three of these materials, light, body, and fabric are combined to make the fabric work in this paper. The images are made with my body touching the fabric and both the fabric and my body being exposed to the sun resulting in an image. There are more materials and layers of meaning to them that I will discuss further going through the exhibition itself *In-between Spaces*.

I want you to imagine walking up to the doorway of what is presumed to be a gallery space. Beside the door is a podium with a stack of paper handouts including a map and a list of titles and information. You can choose to pick one up now or not. When you enter the space, you are immediately immersed in this space of light and shadows being cast on the walls and floor and the space is filled with a haze. You look up and see these columns of light shining down through a large steel sheet of metal hanging in the ceiling (Figure 1). Three more steel metal panels hang off the wall with shadows being projected on the wall around them filled with Braille and lines that are abstracted forms of veins from images of the inside of my eyes. They curve and bend throughout the metal panels (Figure 2). Steel is a material known for being hard and rigid, though it also has fragility as it will rust with time. This balance between rigid and

fragile is interesting to me and the permanence of the language that is now embedded in these pieces.

As you move through space nine fabric pieces extend off the walls, some as diptychs and some single pieces. In the first two pieces *To Reach* and *Intertwined*, a diptych, you see a body with an abstracted head and arms that reach upward at an angle with copper wire that wraps around the arms extending towards its pair. *Intertwined*, has no visible body image, though the wrinkles and lines of white and blue intersect and move through the piece creating a curved bone-like structure reminiscent of a spine. The copper wire bends and curves around the structure creating pulls and curves within the fabric. This piece specifically was made by wrapping fabric around my body while sitting outside. This piece requires more connection between the fabric and my body but also is a more suffocating experience to pull and hold the fabric so tight around the body. It is a more abstract image creating a space of negotiation between what is seen and unseen in these works and where the body exists within that space (Figure 3).

As you move through the space you see *Existence* and *As an Act of Resistance*, a diptych. *Existence* has the torso of a body with arms and hands that seem to push against you or a barrier (Figure 4). The naming of these two works is significant in that together they make a statement but separately could posit questions for one to consider. Continuing on you come to *Reclamation*, a body that seems to be sitting or reaching forward with hands that extend forward and are clenched as if grasping or tearing something (Figure 5). Hands become important communicators within the spaces in the work and can show calm but firm resistance or the chaos of these spaces and experiences. You see purplish wax dots of Braille that fill the space between the hands which perhaps you have noticed on the previous pieces?

As you continue, next is *What would you say?* In this piece the torso of a body almost fills the piece with Braille lining both sides of the body (Figure 6). It visually exemplifies the connection between the title and the Braille in the piece. You as the viewer are given the title which is a partial translation of the larger narrative coded in Braille. The title could be interpreted in multiple ways and different situations. It derives from my reflections on experiences I have when confronted about my Albinism, and if I have a friend or family member with me. I have never asked friends or family this question. What would you say if you were with me and this happened? To be honest, I think it is almost impossible to completely answer. Everyone wants to think they would say something, but it is hard to know until you are in that situation and see it happening. I think about how much I negotiate those situations on what to say and it is happening to me, let alone someone that is witnessing it. I made this piece to posit that question openly and for whoever to contemplate it for themselves.

As you move to the final wall of work, *Liminal Space*, an abstract silhouetted body is on the left side of the piece. What appears to possibly be a reflected shadow figure is to the right made of white and light blue wrinkles of the fabric against a deep blue background. You also see Braille made of wax lining the top of the piece above the body's head (Figure 7). This piece echoes the exhibition title and gives visual to the liminal space that I and others exist in, both seen and unseen sometimes simultaneously. In the middle, you see *The Mantra*, which is an abstract piece with a deep blue abstracted form in the middle. Predominately white surrounds it with lines and shapes of blues scattered around it, and a small line of Braille in the bottom left corner (Figure 8). The title means a slogan or sounds repeated to aid in concentration and meditation. *The Mantra* is written in Braille and is a quote from my mentor Dr. Alphonso Grant.

It is one of the first things he said to me in a class that changed my artistic practice and was intrinsic in the shaping of what it is now.

The final piece on the wall, *The Shadows and Me* is a piece that seems to have three intertwined plains. In the middle is a body with arms overlapped above the head while to the left of the body is a white wrinkle that the body seems to be emerging from or going towards. On both sides of the body are multiple hands that seem to be moving in and out of the plains toward and away from the body (Figure 9). This piece visually expresses the blending and existence with shadows. Shadows are symbols of Gordon's three dimensions of perspective discussed earlier. Shadows can be seen in three different ways and also disappear rendering those parts unseen.

As you walk through space you are surrounded by a haze that creates an atmospheric hazy feel and look in space, and you can see it moving in the air and across the light. The haze pulls the cones of light projecting through the two sheets hanging above you and they scatter across the floor while softer shadows of abstracted circles land on the wall. These shadows and light create abstract forms and language that center the focus on the light and what it illuminates and what the shadows hide. The panels on the wall have veins that seem to bend slightly which implies a softness that visually seems out of place. The Braille circles are holes in the metal that one can see as a void and the shadows more defined fall behind and to the sides of the panels. These shadows retain the Braille code and in this the light acts as an illuminator and diffuser of information which is something that makes things visible and clear but also hides and places boundaries on what is seen and unseen.

The haze fills the space and moves throughout it as the vent blows. Some parts become harder to see through the haze, but it moves quickly. What do you see when this happens? Does

the uncertainty confuse you visually? As you spend more time in the space your body will probably adjust but are you aware of this adjustment or negotiation your body is making? These are feelings and bodily responses I navigate each day in different situations when the environment is not conducive.

Another aspect of visual negotiation you probably noticed in the space is the title cards. They are all in Braille alone. Remember the handout mentioned earlier that you could take or not? The handout is a printed map and image list. This counters the stereotypical expectation when you enter a gallery and assume accessibility. Viewers that do not pick up the handout once in the space will have to go back and find their accessibility, for someone that reads Braille it is given first. When I enter galleries and museums, I have to find supplemental material to gain accessibility or create my own by photographing title cards and text on the wall, often reading it later because there is not enough time to read the image on my phone and look at the artwork. Viewers of my work are having to look at the handout and the work creating a back and forth.

In conclusion, *In-between Spaces* is a complex physical and psychological space with the body at the center. The centering of the body allows for you to question and analyze the politicization and representation of bodies that are *other* and ones' experience within a hegemonic society, and to reflect on the layers of connections within materials. The connections between the metal and fabric pieces are layered in the balance of soft and hard and abstraction. The veins in the metal continue with the copper wire in the fabric pieces, both seem to manipulate and influence the material they are threaded through. The permanence of the Braille in the metal allows my thoughts and reflections to exist so publicly in a space that can be accessed by some but not all. While the Braille in the form of wax becomes more tactile and personable in color, it is also more fragile in that it can fall off with the aging of the work. Both

fabric and metal work together with light to create an intriguing, complex, and thought-provoking space that people can enter. To contemplate one's existence and negotiate one's body and experience in a space that reflects and impacts another is what we all encounter in life but may not be aware of it in the small moments.

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Figures



Figure 1. *In-between Spaces* (Light Installation View from underneath) 2021. Steel and Braille. 4 x 8 ft. Image Credit Trinity Kai

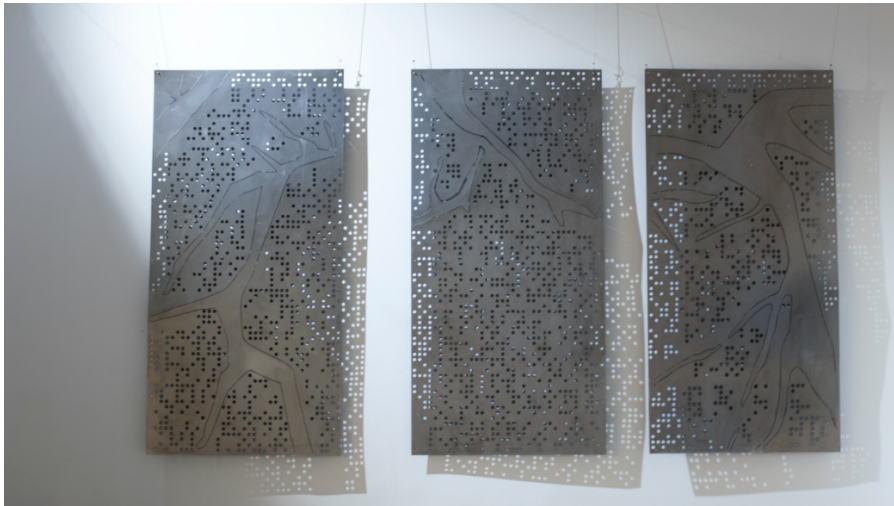


Figure 2. *In-between Space: Narratives of Life Through Code* 2021. Steel and Braille. 4 x 8 ft. (Each panel). Image Credit Trinity Kai



Figure 3. *In-between Spaces: To Reach and Intertwined* 2021. Cyanotype on fabric with copper wire and hand applied wax. 39 x 39.5 in. and 40.5 x 39 in. Image Credit Trinity Kai



Figure 4. *In-between Spaces: Existence and As an Act of Resistance* 2020. Cyanotype on fabric with copper wire and hand applied wax. 34.5 x 44 in. and 39 x 40.5 in. Image Credit Trinity Kai



Figure 5. *In-between Spaces: Reclamation* 2021. Cyanotype on fabric with copper wire and hand applied wax. 41 x 43 in. Image Credit Trinity Kai

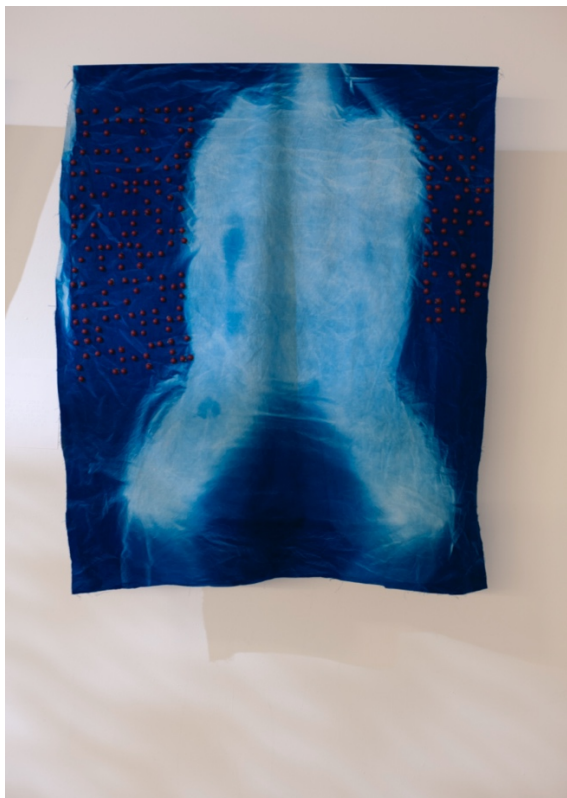


Figure 6. *In-between Spaces: What would you say?* 2020. Cyanotype on fabric with copper wire and hand applied wax. 35 x 44.5 in. Image Credit Trinity Kai



Figure 7. *In-between Spaces: Liminal Space* 2021. Cyanotype on fabric with copper wire and hand applied wax. 38 x 39 in. Image Credit Trinity Kai



Figure 8. *In-between Spaces: The Mantra* 2020. Cyanotype on fabric with copper wire and hand applied wax. 41 x 43 in. Image Credit Trinity Kai



Figure 9. *In-between Spaces: The Shadows and Me* 2021. Cyanotype on fabric with copper wire and hand applied wax. 39.5 x 43.5 in. Image Credit Trinity Kai