

Perceptions

By Yuan Ma
BFA, Beijing Institute of Graphic Communication, 2009

Thesis Submitted in Partial Fulfillment of the Requirements of the degree of

Master of Fine Arts
School of Art and Design
University of Michigan
Ann Arbor, Michigan
May, 2012

Approved By:



Sadashi Inuzuka

Graduate Committee Chair



Louis Marinaro

Graduate Committee Member



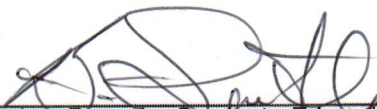
Gordon Kane

Graduate Committee Member



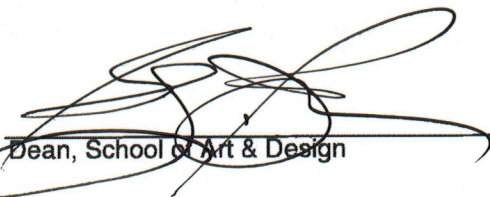
Kendall Walton

Graduate Committee Member



Brad Smith

Associate Dean for Graduate Education



Bryan Rogers

Dean, School of Art & Design

Perceptions:

Abstract

When I came to the United States to pursue a further education in fine arts, I came out of my old art practice and started to explore new concepts and media. The new practice has led my work into the field of installation and video.

Throughout this three years MFA program, the Salvation Army thrift store by the side of the old studio has always been an incredibly interesting place to me. It is not a typical place for making art, but I found the potential of developing artworks by it, and decided to locate my thesis studio practice inside the store.

At the very beginning of my thesis project, I wanted to take advantage of the store environment and create videos to represent paradox phenomena. Later on, when I was testing sample videos in the store, I talked to customers who consciously or subconsciously stopped in front of my works. I found that their reactions were so different than the academic world, and “how people perceive my artworks in a thrift store environment” became to the most interesting part so far. This phenomenon makes me think: “Are artworks considered to be art only if they are put in the galleries? Do average people really need or care about Art? Actually what is Art? Can we really define Art?” I failed to answer these questions. Instead, I decided to listen to people. From then on, I let my works became to containers. I used them to collect different perceptions from random people who are passing by my works in the store. Unexpectedly, the project became extremely rich and interesting after this transformation.

Key Words: perception, thrift store, art making

© Yuan Ma, 2012

Acknowledgements

Professor Sadashi Inuzuka, Louis Marinaro, Gordon Kane, and Kendall Walton have been an incredible committee in helping me with this thesis. The faculty, staff, and my fellow graduate students of the School of Art & Design have provided great support to me in the creation of my MFA thesis exhibition. Greatly thanks to the financial support that provided by the “Smucker•Wagstaff Creative Work Research Award.” Special thanks to the Salvation Army Company and Salvation Army Thrift Store (S. State Street Ann Arbor) manager Jennifer Burke and Christopher Clark who have been greatly supported me on researching and working for this project in the store. Lastly, I would like to thank my family and friends for all of their support over the three years of the program.

“Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.”

--- Albert Einstein

"The most basic of all human needs is the need to understand and be understood. The best way to understand people is to listen to them."

—Ralph Nichols

Table of contents

Abstract

Copyright Page

Acknowledgements

The Quotes

1A. Overview of Thesis Exhibition

1A.1 The Conversation Installation

1A.2 An Exhibition in the Thrift Store

1B. The Backstage – The Salvation Army

2A. The Process Leading to Thesis Work

2A.1 The Transformation of My Studio Practice

2A.2 Media Exploration - Annoying

2A.3 Brought Up the Big Question - Dinner

2A.4 From Media to Content - The Spring Move

2B. The Backstage – My life Story

2B.1 My eager to connect with the non-academic world

2B.2 My imagination and the wonderland

3A. The Transformation of Thesis Project

3B. A Live Record - The Perceptions

3B.1 The Fitting Rooms

3B.2 The Chaotic Timeline

3B.3 The Reflection

3B.4 Inside or Outside?

3B.5 The Rocking Horse

Appendix

Footnotes

Bibliography

1A. Overview of Thesis Exhibition

On March 9 and 10, the “Perceptions” exhibition was hold in the Slusser Gallery in the north campus of the University of Michigan and the Ann Arbor Salvation Army Thrift Store. This exhibition consisted two parts: A conversation installation in the Slusser Gallery and the Salvation Army Thrift Store, and a video installation series exhibition in the Salvation Army Thrift Store.



Fig.1
Exhibition Postcard (Front)

1A.1 The Conversation Installation

The first part of the exhibition was a conversation installation. It encouraged people to talk about the surrounded artworks and exchange their ideas. Two groups of computers with Internet connections, monitors and microphones were separately set up in the gallery and the thrift store. People at both places could see the real situation of the other side through computer cameras. If they wish, they could also have conversations through microphones with random people on the other side.



Fig.2 Exhibition Part 1 – Conversation installation set up in the gallery



Fig.3 Exhibition Part 1 – Conversation installation set up in the Salvation Army Thrift Store



Fig.4 Exhibition Part 1 – A little girl try to speak to people in the gallery through the microphone



Fig.5 Exhibition Part 1 – Sometimes the conversation couldn't be built

1A.2 An Exhibition in the Thrift Store

The second part of the exhibition was a video installation exhibition that took place in the Salvation Army Thrift Store. There were seven pieces of video and installation works shown all around the store. Most of them were newly created videos based on the thrift store environment.

There weren't obvious signs about this exhibition in the store. The store customers were expected to discover this exhibition by themselves and became audiences. They could find a welcome table at the entrance of the store that shows some information about the exhibition. All the artworks were set up in different places along the side of the shopping routes. The audiences could follow a map on the back of the exhibition card and find all the works.



Fig.6 Exhibition Part 2 – The welcome table



Fig.7 Exhibition Part 2 – Customers/audiences were watching video

1B. Background Story - The Salvation Army

There is a Salvation Army thrift store by the side of the old studio. They receive donated objects, do some clear up and sell them back to the public at a very low price. This type of business is very new and interesting to me, because I have never seen it before in my past life experience. I think it is because of the culture difference between China and United States. Chinese people prefer to buy new objects, and they usually only accept used objects from relatives and friends. There are donation stations in China too, but the donated objects usually have very clear destinations. The government collects them and sends to places that need help.

Before the studio move, I often come to the store and walk around to relax from my studio work. I found that the thrift store environment is more complex and interesting than ordinary stores. A large quantity of varied objects usually been piled up on shelves, which makes you dig into the piles to discover what is lying under the surface. Some people, just like me, quite enjoy the digging process because it is like an adventure. people from all aspects of the society come here for shopping. Some of them doing this for fun, the others are motivated by the good price.

The original idea of my thesis project was that I try to discover the incredibly sides of everyday objects and create "Paradox" phenomenon by using them. How could I find so many everyday objects and discover the ones with special potentials?

The thrift store immediately came to my mind after I asked these questions. I went to the store and took many pictures of the environment and objects. After that I put all the pictures on the wall and try to find possible inspirations to start my work. However, the pictures looked dead. They only "live" in the store environment. Therefore I came up with another idea: Is it possible for me to work in the store, and maybe even hold the final exhibition

in there? Because I felt that is the only way to dig out the uncommon aspects out of the common objects. I was so excited about this idea, but at the same time so worried about the uncertain parts of this plan. I kept thinking: What if they don't let me do that in the store? What if people think that I am looking down arts to the thrift store shelves? when I was very hesitated about this plan, I hosted a Penny Stamps speaker: Emily Pilloton.¹ she is a lovely young lady about my age, but she already started such a great career that using industrial design to save the souls of young people from poor district.

Her courage and strong work style greatly encouraged me. She told me that if I want to do a project that collaborates with the out school community, just do it. Because I never know what I would get.

I went to the store the next day. I was anxious and worried. After a short wait, the tall young manager Chris came to me. He looked very curious. I was sweating, but pretended to be clam. I showed him some old works, and explained my big plan. Surprisingly, Chris said yes after 3 seconds! At that moment I felt so happy and released. They even didn't mention about any fees in using the store as an exhibition place.

Unfortunately, Chris was transferred to another branch Store before my work ^{was} finished. I haven't seen him so far and haven't get a chance to say "Thank you." I heard that Chris used to be a communication officer in a submarine before he came to the Salvation Army, which even made me feel that the Salvation Army is an incredible place. It looks casual and loose, but there is always something hidden in the corner that would surprise you. After Chris transferred, the new manager is a young beautiful lady called Jennifer. I went to her office after Christmas. I told her about my project and showed her some of the finished

works. Without a hesitate, she brightly smiled and said: "I'm on board!" After that, she greatly supported my work process, and did her best to help with all my requests for the exhibition. I couldn't accomplish the show without her support.

During the whole process of working on this project, all the other managers and workers have been extremely supportive and friendly to me.

I always feel that because of this experience I became more confident about the kindness and trustiness among people. I think this is an unexpected bonus beyond finishing my thesis work.

2A. The Process Leading to Thesis Work

2A.1 The Transformation of My Studio Practice

Before I came to the MFA program, I was trained in the graphic design area for many years. However, the modern art education in China was “borrowed” from the western world². It turned out that the many years graphic design education brought me good technical skills but didn’t push me onto a higher creative level. I started to feel bored because of the highly repeated study content. I was so eager to change an environment and refresh my thoughts at that time. Luckily, I came to this totally different culture to continue learning. I found that the art atmosphere in the western world is more tolerant and creative, and this was exactly what I needed.

One day on the second half of my first year, I was working in the studio and using projector. Accidentally I found that the projector has potentials to be used as a tool in art practice. I was so excited about this “discovery,” and almost immediately decided to explore more in this area and take a break from the graphic design training. From then on, I kept the new exploration for three years throughout this program. Although I didn’t specifically study in the design field, along with the improvement of my general art appreciate ability, I unconsciously improved my sensitivity about design as well. This is a big unexpected reward accompanied with my new exploration.

2A.2 Media Exploration – “Annoying”

My first try of using projector to make art was a video installation work. I used fishing lines to hang acrylic blocks and hold images in the air in different layers. In this way, the complete image came from the projector could be divided into small pieces and “float” in the air. The effect is very like a surrealistic painting came alive in the real world. In order to get the strongest visual impact, I acted and took video of my face.



Fig.8 Photo of the finishing work



Fig.9 Photo of the installation screens

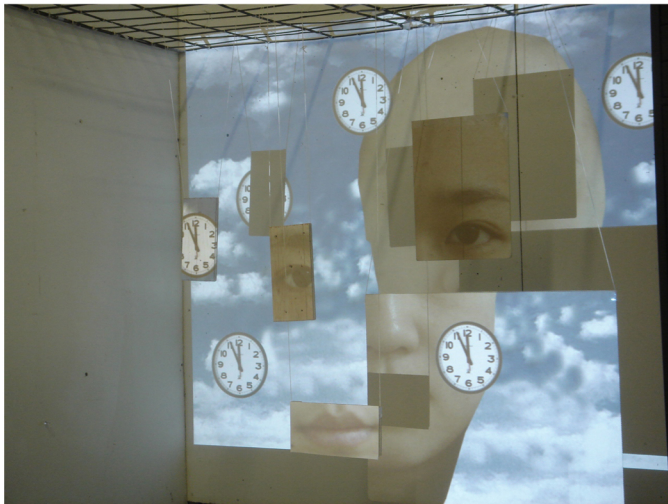


Fig.10 Photo of the work in process

After I finished this work, I have no idea about how to write the art description. My original intention of creating this work was simply to explore a new art form. I don't know what else this work could bring to people other than a visual impression. At that period of time, I was still trying hard to adapt to the new environment. All kinds of life problems and language issues made me feel big pressure. Sometimes the pressure reminds me some life moments in Beijing, where people struggle in overcrowded space and compete harshly in order to live a better life. I wrote down these feelings as the work description. When the exhibition was up, I ran away from the opening, very childish and unprofessionally. I was worried about how people perceive the work and what they think about my description.

2A.3 Brought Up the Big Question – “Dinner”

When I was in the second year of exploring new art forms, I took a class called video installation. It was a great class and highly inspired me. I started to think that projector could be used as an image player as well as a lighting source. I asked myself: how could I take advantage of this idea and applied it to a new piece of work?

One night when I was studying in front of my desk by the side of a lamp, I saw a square object projected a square shadow on the wall. An idea suddenly came to my mind: Is it possible that an object’s shadow doesn’t match its shape? Is there any way to make this happen? What would it look like if this circumstance happens? I started to unconsciously relate this thought to the idea of using projector as a lightning source. After brainstorming and many experiments, I finally nailed down a piece of video installation work under the theme of a dinner story. In this work, I used the shadow of a wine glass to join the real world and the projected shadow world together.

After this project, I started to think about the relationship between artworks and audiences. I ask myself: do audiences need to be “told” about the meaning of an artwork?



Fig.11 Photos of the finished work – an overview

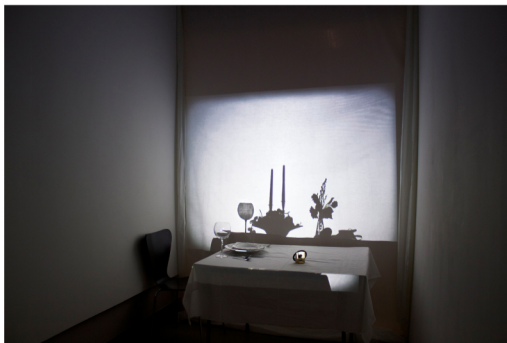


Fig.12 Photos of the finished work – table set up

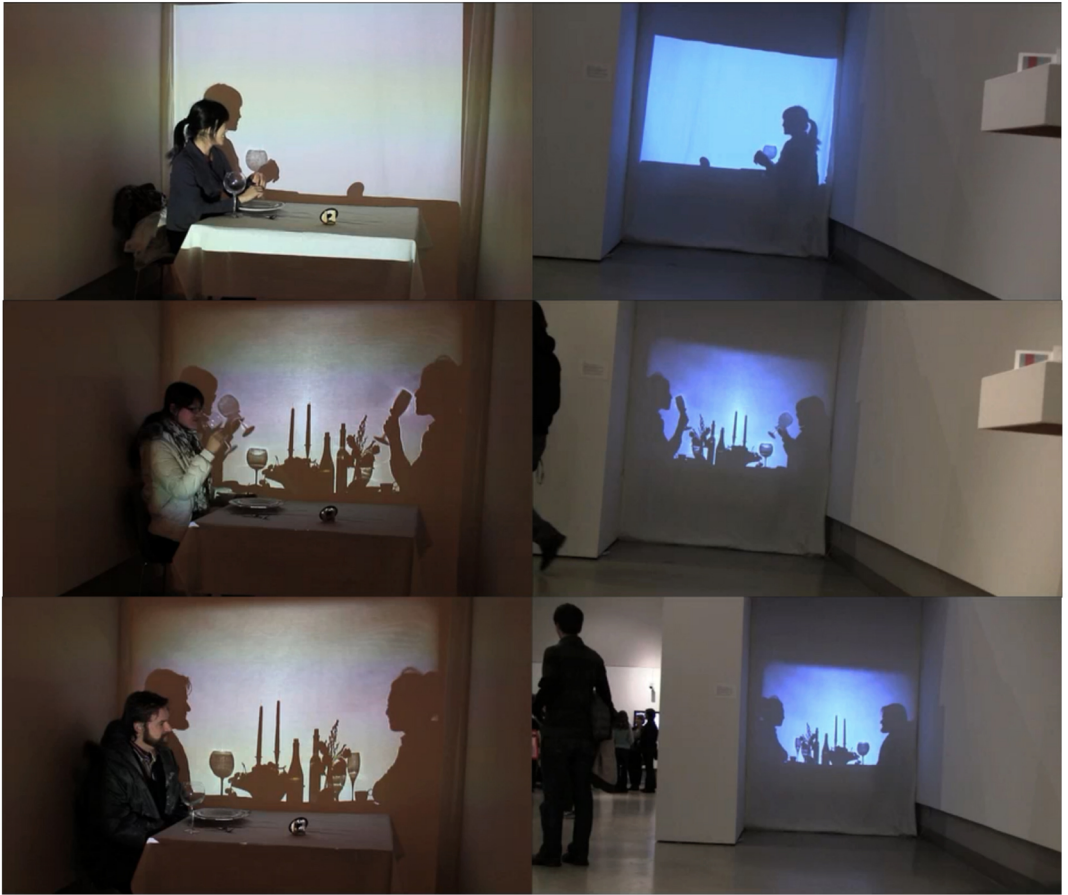


Fig.13 Photos of the finished work – audience interact with the installation

The interesting part of this work appears by itself after it is finished. I didn't think much when I get started, but the final work reminds me a sentence in the Buddhism theories: "The world is empty."³ I feel that behind this work there is a huge space for people to explore by themselves. I felt difficult to explain it in words. Should I write down my own thoughts as a description or should I just leave it blank to the audience? At that time, I still wrote down my own thoughts in order to put something on the "label" for the exhibition.

2A.4 From Media to Content – “The Spring Move”

“The Spring Move” is a series of work that I created in 2011 spring. In this series, I tried to approach the same topic by using different media. The four different medias include: oil painting, installation, performance and video.

“The Spring Move” is a phenomenon that happens during the Chinese New Year. A large population takes all modes of transportation to go home in order to be with their families. It is said to be the largest seasonal migration in human history. 2,500,000,000 people move in 40 days, which amounts to eight times the U.S. population all moving together.⁴ I used to be involved in this great “migration” two years ago. I still remember the feeling of been trapped in the overcrowded transportations with a happy feeling of going home but twiggged with sufferings along the journey. In this work series, I try to tell these true feelings to people who have never experienced it.

The three pieces of oil paintings is a description of people's anxious feeling of going home.



Fig.15 Oil painting series

The installation work is a metaphor that showing the population is a huge burden to the Chinese society.



Fig.16 Photos of the installation work in process

The main piece of this series is a performance. A person, symbol of “transportation,” tries hard to move a pile of stone from one place to another, just like the transportation move people from one place to another during the “Spring Move.” After the performance, I edited its video record into a video piece.

The experience of working on this project, I greatly improved my video editing skills. It provided me a good technical foundation for the coming thesis work.



Fig.17 Screen Shots of the performance video

The process of working on this project made me struggle a lot. The "Spring Move" phenomenon is not just a transportation problem. It is a reflection of problems that exist in the current Chinese society. The large population in China could make anything become more complicated than it should be. I felt weak in dealing with this kind of topics.

2B. The Backstage - My Life Story.

2B.1 My eager to connect with the non-academic world. people say that when you are study at school before really step into the society, your life is just like been protected in an "Ivory Tower."⁵ You don't really know what the outside world looks like. My past life experience is a typical example of this metaphor. My parents are professors in colleges. When I was young, my family lived in a community where only teachers and their families from the university could stay. People in the academic world surrounded me. All the kids that I played with have the same academic family backgrounds.

I used to admire one of my classmates whose parents worked in a grocery store. She goes to find her parents in the store after school everyday. I knew that she usually works on her homework behind the counter, and sometimes she even could help to look after the business. Contrast to that, I have to go back home right after school, and when I arrive home, my parents usually have been back already. When the long holidays come, they just stay home with me and don't go to work at all. I used to think that maybe they don't have a job. At that time, I want to live an interesting life in the grocery store much more than stay in the University Community.

Because of many reasons, my academic experience keep going for ten years after high school. During those years, I still live in academic environments and parallel to the real world. I used to try hard to find part time jobs and hope to enrich my social experience in that way. However, the Chinese Society doesn't encourage students to go to work when they are still at school. Actually there aren't many opportunities for students to have a part time job in an area that related to their studies. I guess part of the reason is the Chinese industry is already full of talented young adults and graduates. The overloaded workforce already digested all the work opportunities.

My part time job plan ended with few results.

2B.2 My imagination and the wonderland.

The One-child policy⁶ made my childhood very quiet. Most of the time I stayed with my parents, the other time I stayed with myself. This relatively closed environment made me seriously lack of social skills.

Many years later when I moved into the college dorm, I started to realize that people might have different approaches to a same question because of their different life experience and environment. I felt angry when I first found it. I didn't understand why people don't agree with me nor understand me. Before I accepted the reality and started to change, I suffered from my bad social

skills for a long time. However, it wasn't totally a bad thing to live in my own world. I took advantage of the solo time to reading and drawing. While others went out for parties. I became a quiet person but deep thinker.

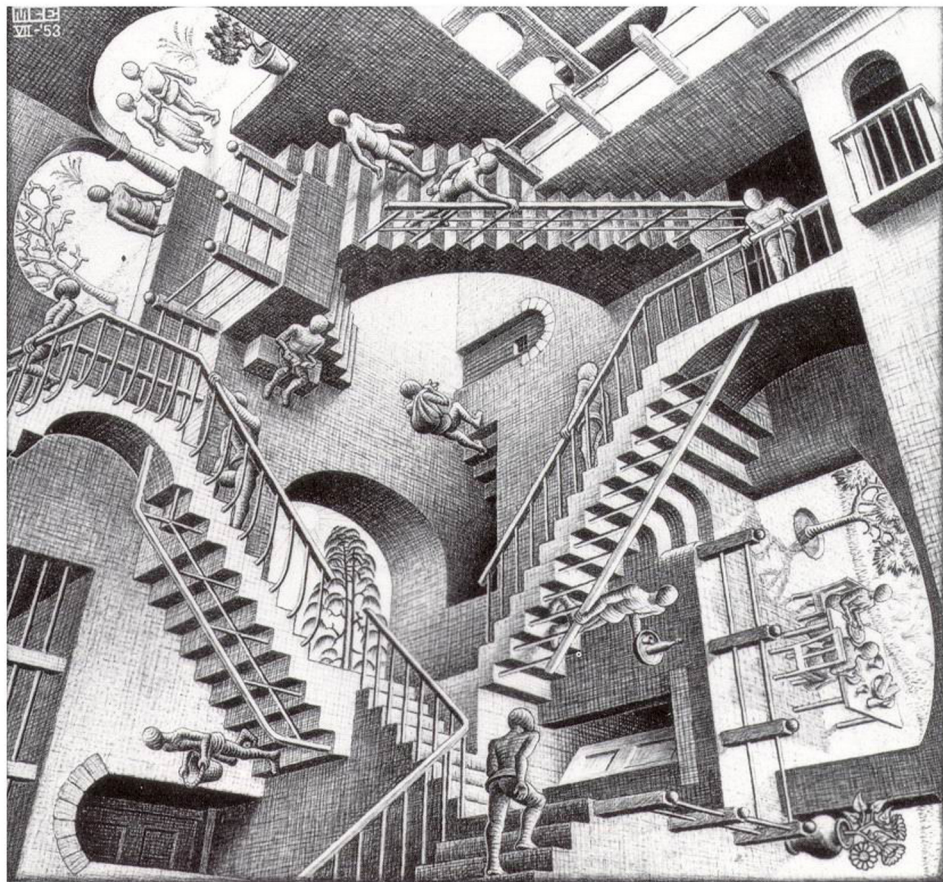
Reading and imagination brought me the ability to recognize and appreciate the beauty of life. I tend to think that many things in this world can't be explained. Because of this reason, I am fascinated by the ~~are~~ art genres that describe the unexplainable part of this world. For example, the surrealist art works. In front of the Surrealist artworks, I can feel that there is a connection between the work and me.

I can let my imaginations fly freely in that world, which brings me great joyful and relaxing feelings.

I think my imagination is a powerful filter. Looking through it, I can turn the everyday life into stories on a wonderland. In the "Perceptions" series, I try to change the thrift store into a "wonderland" in my mind, and I try to share these views with people by using video editing techniques.



Fig.18 Works of Rene Magritte and M. C. Escher



3A. The Transformation of Thesis Project

My original plan about the exhibition was to show all the finished videos together on the show day. However, after discussed with my advisors, I decided to use the TV wall in the store to test videos ahead the exhibition. The purpose of doing this is to listen to people's feedbacks as early as I can.

When the video was played in the store, people have all kinds of interesting reactions. Some of them ignored it, some feel interested in it and stopped to study it, some asked me questions, and the others just smiled and passed by. All of these reactions made me think about the meaning of modern art. To me the videos are artworks, while to the store customers, the videos could be nonsense if they don't look at them or think about them. Along with the store testing goes, I found that what makes this project truly interesting and meaningful is the interaction between it and people. These work pieces could mean anything if people approach it from different angles. I hope this video series become a container. It could contain any ideas, and from which we can read different minds through it.

During the past three years, I made artworks and tried hard to explain them. I tried to explain them to myself, then to audiences. After that I doubt if they need to be explained. Till this project, I found the true meaning of art is that it opens to all kinds of explanations. I think if an art piece could inspire people's imagination or make people to think, it reaches the goal of coming into this world.

3B. A Live Record - The Perceptions

3B.1 The Fitting Rooms



Fig.19 Screen shot of "The Fitting Rooms"



Fig.20 Photo of the video in exhibition

Earline

"You are not kidding me, right?" "It's not polite to watch other people changing. Isn't it a live video?"

Me: "NO, it's not, actually it is a video artwork. I made it."

"Oh, Okay."

P.S. This was the very first interview of this project. I didn't really know what to say. I explained my idea to her, but she didn't pay attention to it.

Chris & Sasha

Sasha: "Look! She came into the mirror and never comes out!" "It's different."

Me: "Do you have any fantasy thoughts about mirror before?"

Sasha: "... no."

Chris: "Yeah, I see. How did you do it?"

P.S. Chris and Sasha are couple. When I talked to them they were baby sitting for other people. Chris goes to nurse school. Sasha used to be nurse for 6 years.

Britney & Anna.

Me: "Did you notice this video?"

Britney: "What? This? NO. (smiled)"

"I thought there was a camera..."

Me: "NO it's not a live video. It's my video artwork. Would you like to watch it and tell me what you think?"

Anna: "It's wired but in a cool way. I found the person is trapped in the mirror."

Britney: "How did you do this?"

Romeo.

Me: "This is not a live video."

Romeo: "I see... I was looking for that woman
but... yeah, OK."

Me: "How do you think about it?"

Romeo: "Interesting."

P.S. Romeo is a cook in a restaurant in
Ann Arbor.

3B.5 The Rocking Horse



Fig.27 Screen shot of "The Rocking Horse"



Fig.28 Photo of the video in exhibition

Irics

"This is cool, creepy."

"Don't you think it's a little creepy?"

"But I like it."

Kris.

"when I first look at it I say
'what? what's going on?'"

P.S. Kris works in dollar tree.

Elvin

Me: "So what do you think about this video?"

Elvin: "Cool. You are artist? I'm a musician."

"I play music, you know Beatles? It's like hippies play together."

Me: "Wow, so what position do you play in the band?"

Elvin: "I play everything. Drum, guitar, a little bit of everything."

Young Woman A

A: "Do you work here?"

Me: "No I don't work here. This is a video artwork that I made. This is a collaborate project with this store."

A: "Oh, they let you do this?"

Me: "Yes, they are very kind and support me to do this."

3B.3 The Reflection



Fig.23 Screen shot of "The Reflection"



Fig.24 Photo of the video in exhibition

Young woman B

Me: "How do you think?"

B: "Sorry I wasn't pay attention to it."

Failed Conversation 1

Me: "Excuse me. I saw you were watching this video. I made this video, so what you think?"

"Video? Oh, I wasn't looking at the video I wanna buy a TV for my father. Do you know how I buy it?"

Me: "Oh, ok. You can talk to a worker and he'll tell you how to buy it."

"Ok. Thank you."

Failed Conversation 2.

Me: " Hello! I saw you were looking at this video.
I made it."

" ... Emm ... "

Me: " Would you mind to tell me what you think
about it ? "

" ... " "

P.S. This man pointed on the video, said something in Spanish. I didn't understand what he said. He neither.

Failed Conversation 3.

Me: "Hi, excuse me. I saw you watched this video. I made it. what do you think?"

"Umm, I'm kind of in a hurry. Sorry."

Me: "Oh, that's OK. Thank you."

3B.2 The Chaotic Timeline



Fig.21 Screen shot of "The Chaotic Timeline"



Fig.22 Photo of the video in exhibition

Tom

" I like the reading one."

" Interesting. Very beautiful."

Ashily

" I like the starting and fading out. I had two movies. I played a six years old girl in them."

P.S. she keep talking about what the movie like, told me about the director. she said the director is a cute guy.

Woman C.

Me: "What you think about this video?"

"Oh I see a person's reflection. Are you a student?"

Me: "Yes, actually this is my artwork."

"You major in movie?"

Me: "Not movie, fine arts. But I make videos, like short movies."

"Hey could you give me some advice? I invented a machine to do exercise. You know, to help burn fat. from face, neck, waist... I used it myself for two months and I got improved! Here, you can feel it... (she asks me to touch her waist)... See? I have muscles here. I want to modify it. Do you think I should ask a electrical engineer or a mechanical engineer?"

Me: "Sorry I don't know. I think maybe you can ask someone in sports science field. They study how people's muscles work."

"OK. You see I have never told anyone about this idea. I don't want them to steal it. When someone has a new idea, people tend to shoot it. No one listen to me. I have two boys. One goes to U of M, the other gonna graduating this year from Eastern Michigan. When I talk to them they don't listen to me. Thank you for listening to me. You know it's always right to listen to wise talk. Like Buddha said. What's your religion?"

" I'm a Christian. What's yours? "

Me: " Well I don't have one, but I respect those religions. "

" Oh that's fine. You are sweet... Oneday you will see my machine and me. Give me a hug and I'll go. "

Me: " Good Luck! " (hug).

3B.4 Inside or Outside?



Fig.25 Screen shot of "The Chaotic Timeline"



Fig.26 Photo of the video in exhibition

Woman D.

Me: "Hi! I made this video. What you think?"

"Oh, OK. At first I didn't notice it, but now I see."

Steve

"Did you connect a camera to that place?"

Me: "NO. It's a video artwork, not a live video."

"It's interesting, because you can see her in there, so I just want to check if there is a camera."

Woman E

Me: "Hello. I made this video. What do you think about it?"

"Good. Is it OK to use their TV to play your video?"

Me: "... Yes."

"I'm trying to look at TVs. Are those good too?"

Me: "I don't know. I guess so."

Man A

"Can I just unplug this one and put in my car?"

Me: "Well, you can ask a worker."

"Who? Which one? Oh you don't work here?"

Me: "No. I don't work here."

Talk to Manager Jennifer:

Me: "What made you decide to support me on this project?"

Jennifer: "I think I should support the Ann Arbor Community.

I'm a soccerer, I'd like to see creative work. It's good to bring this environment some new things and ideas.

I think it's good to be supportive to young kids. Support what they want to do."

Me: "Did you have any concern when I had the exhibition?"

Jennifer: "Yes, it was around our big sale, thousands of people would come. I don't want things goes wrong. I don't want your works been ignored. I just generally want things go well. I want everybody wins."

Me = "What your boss said about the exhibition?"

Jennifer = "I'm not sure if he came that day or not.

Before the show he came to check the set-ups.

His primary goal is to make sure the selling goes well. He didn't work with you and didn't know the whole process, so he didn't pay much attention to it."

During the exhibition, people also interact with my pieces in ways that more than a verbal conversation:



Fig.29 Someone left a box of decoration on the top of "The Reflection."



Fig.30 Sometimes the top part is a spoon



Fig.31 "The Rocking Horse" used to standing there alone, but soon someone brought it a friend.



Fig.32 In order to prevent customers to “buy” my exhibition, the manager kindly made these wonderful notes for me. These green papers simply formed an installation series by themselves.

Footnotes

1. Emily Pilloton wrote Design Revolution, a book about 100-plus objects and systems designed to make people's lives better. In 2010, her design nonprofit began an immersive residency in Bertie County, North Carolina, the poorest and most rural county in the state. <http://www.ted.com/speakers/emily_pilloton.html>

2. "Art education for general education was first introduced to China in 1902, when the reforms of Chinese education were begun. Despite China possessing a unique cultural tradition an overwhelming number of Western ideas were 'borrowed' to develop art education in the first half of 20th century China."

3. Quote from <The Sunna Sutta>

4. Traditionally, families gather during the Chinese New Year. In modern China, migrant workers in China travel home to have reunion dinners with their families on Chinese New Year's Eve. Owing to the large number of interprovincial travellers, special arrangements were made by railways, buses and airlines starting from 15 days before the New Year's Day. <Wikipedia>

5. From the 19th century it has been used to designate a world or atmosphere where intellectuals engage in pursuits that are disconnected from the practical concerns of everyday life.

6. One-child policy is the one-child limitation in the population control policy of the People's Republic of China. The Chinese government refers to it under the official translation of family planning policy. It officially restricts married, urban couples to having only one child. <Wikipedia>

Bibliography

Yingying Qiao & Li Zhang, *International Education Studies*, Vol. 1, No. 4, November 2008

Lian Duan, *Western Influences on Chinese Education in Visual Culture: A Cross-Cultural Study of Chinese Responses to Western Art Theory about the Image*, Marilyn Zurmuehlen Working Papers in Art Education, Volume 2011 / Issue 1

Arnheim, Rudolf (1972). *Art and Visual Perception*. Los Angeles: University of California Press

Sainsbury, R. M. *Paradoxes* (3rd ed.). Cambridge: Cambridge University Press, c2009.

Roy Sorensen, *A brief history of the paradox: philosophy and the labyrinths of the mind*. Oxford; Oxford University Press, 2003

William Poundstone, *Labyrinths of reason: paradox, puzzles, and the frailty of knowledge*. New York: Anchor Press / Doubleday, c 1988

Martin Heidegger, 陈嘉映 王庆节合译, *存在与时间*, 生活读书新知三联书店出版发行, 2010年12月北京第10次印刷, CIP审核第024568号

E.M. Cioran, 宋刚译. *Précis de décomposition*. 解体概要, 浙江大学出版社出版发行, 2010年9月第1版, ISBN 978-7-308-07493-3