

2024

Integrated Media Arts



LIFEBOOKS

A Postmodern view of
Reality & Perspectives

Matthew C. Waite 2024

ARTIST STATEMENT

I am an artist who uses mixed media to create a sustainable practice. I use found objects and natural materials in my work. I am interested in the intersection of landscapes and language. With my work, I seek to guide the audience to actively challenge their ideas about how they interact with their landscape, the natural world, and the everyday mundane. I use art as a meditative healing method and a tool for communication. I notice subtle changes in social settings that drastically change how one person talks to another. This project shows ways of communication beyond just words. It shows how the arts can help put your perspectives of reality into a relatable and friendly understanding of how you can work through hard times together. The show *LIFEBOOKS: A Postmodern View of Reality & Perspectives* is a testament to the work I have created over the past year. I had come to a realization about abstract creation, filmmaking, and using found objects to show how and what I have been thinking about for the past eight years.

Matthew C. Waite

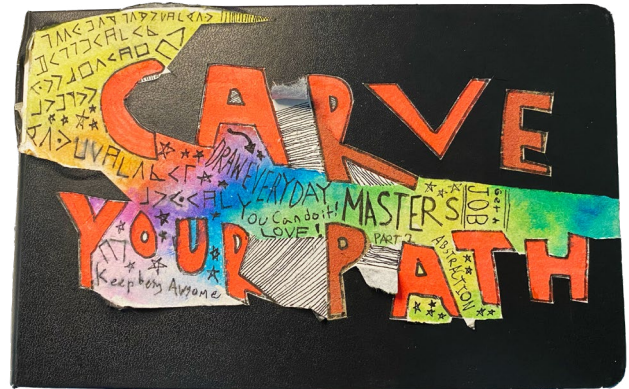


Portrait of Matthew C. Waite

THE JOURNEY

I was diagnosed with dyslexia in grade school and later Klinefelter's Syndrome (47 XXY). This made learning difficult because I don't think in English. While this was a disadvantage for me in the American public school system, it was an advantage in all things visual. I find relief in creating because I think in colors, shapes, and lines. As some people use therapy to talk about their feelings and life events, I create paintings, drawings, and sculptures reflecting on my feelings and the forms they make in my mind. It is difficult to capture the complex emotions entwined with each of my senses. It is impossible to describe. The best comparison I have been able to make is the diagnosis of synesthesia. Synesthesia is a diagnosis that occurs when, for example, someone listens to music and can link certain types of music to colors, shapes, and patterns.

After graduating from Anna Maria College in 2022 with my BA in Graphic Design, I worked as the local UPS store's lead designer and sales associate. During this time, I regularly worked with the customer service department. Talking with hundreds of people daily, I was inspired by the range of personalities entering our store, and I began imagining what life would be like in their shoes. *LIFEBOOKS: A Postmodern View of Reality & Perspectives* is a year-long deep research on how we can benefit from listening to others' perspectives and a window into how I have documented my life's creative journey.



LIFEBOOK 6 (currently in progress)

In high school, my brother gave me a unique layout-styled sketchbook, which I loved. This Moleskin book contained 200 watercolor paper pages and had a page layout 4x6". This unique composition allowed me to use each page in various ways, mainly captivating my love of landscapes.

When I was halfway through the book, I ordered two more, with a goal in mind to continue using the same style for as long as possible. After completing my third sketchbook, I bought four more in the same style. This was when the start of *Lifebooks* came to fruition. Project *Lifebooks* aims to create my life story through as many sketchbooks as it takes until I die. While I might not see the completion of this project, I will leave behind a well-documented journey of my creative career and personal life as my masterwork project. I have adapted daily thoughts and lists integrated with my artwork to describe and work out my creative process.

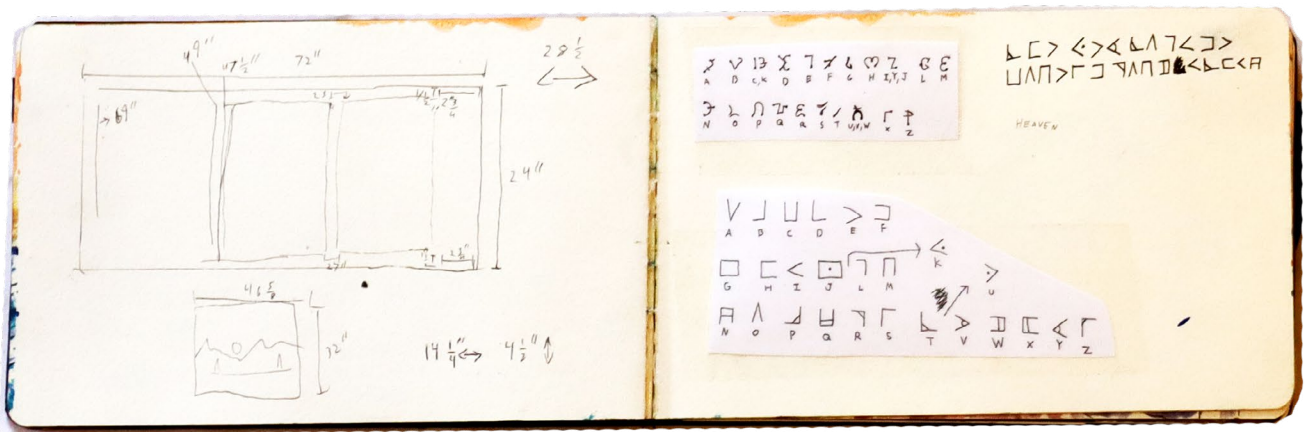


LIFEBOOKS 1-5 were featured in "LIFEBOOKS (2016-2023) Perspective & Reality" short film

1



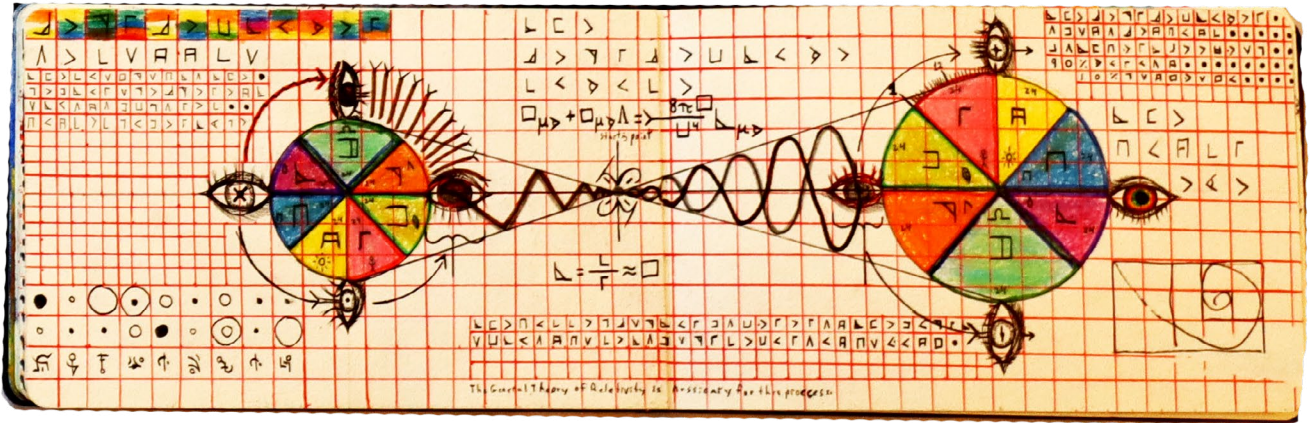
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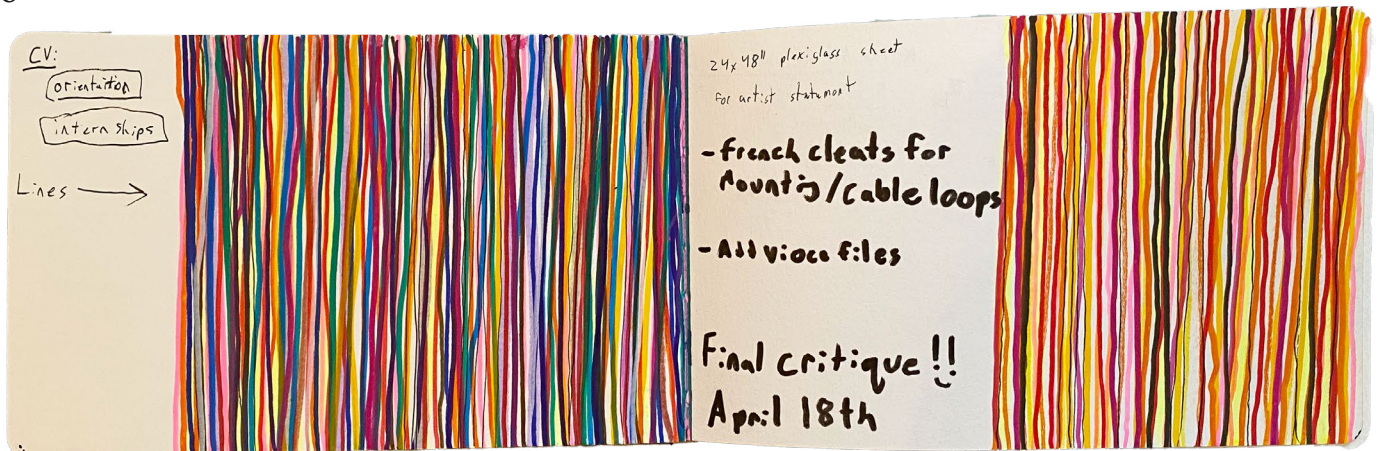
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5



6



LIFEBOOKS 1-6 shown in the open landscape format.

THE BOOK

During the 2020 COVID outbreak, I started compiling short stories into a book so I wouldn't forget some of my most remarkable and exciting experiences. During this time, my grandparents moved into an assisted living home, causing a wave of family gatherings to figure out what to do with their belongings that they couldn't bring with them.

I remember visiting their house when I was younger and respecting the one space off-limits to us kids, my grandfather's study. His study included intriguing research papers, neat oak shelving containing various collectibles from past life experiences, and his esthetically pleasing workspace environment. It upheld the mysterious notion of a place restricted to wiser minds until it was time to clean out. My parents said I could have whatever I wanted since most of my grandparent's belongings were bound to arrive in a storage facility. There were only two things that I wanted from his study.

First, my grandfather's favorite armchair was a mustard yellow fabric chair, a comfortable remnant from the '60s, and his old Robin's egg blue typewriter, which was still in mint condition. Being an artist from the digital age, I was fascinated by the concept of an analog typewriter—everything from the shiny exterior casing to the distinct sound made when finishing a line on natural paper. With my idea for a book and the synchronistic timing of inheriting the typewriter, I managed to buy a couple of ink cartridges on eBay to begin writing my book.

Before the spring mechanism broke, I wrote the first 14 pages on his typewriter, and then I switched back to digital.



When I started my graduate coursework in Integrated Media Arts, I knew I wanted to make a film on perspective and reality involving my *Lifebooks*. However, the visual aspect was only half of the work. To integrate the film with others' experiences with these concepts plus my own, I narrated my book's first 14 original pages for the context of each section regarding the base point of thought related to my imaginative creation process.

WHERE THE ROADS GO
by Matthew C. WAITE

This book is a collection of short stories and poems regarding the night sky. I have included an idea in my life.

CHAPTER 1
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 2
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 3
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 5
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 6
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 7
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 8
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 9
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 10
I have dreamed of stars for years, of stars that may be some sparkling, distant, twinkling, color, please say, joy of every star in the night sky.

CHAPTER 11 "MIDWINTER"

When I was a kid, I loved winter, snow, ice, frost, and everything that came with it. I would get up every day and look out the window, and I would get excited about the snow. I would get up every day and look out the window, and I would get excited about the snow. I would get up every day and look out the window, and I would get excited about the snow.

CHAPTER 12 "MIDWINTER"

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CHAPTER 13 "THE DARK GALAXY"

When I was in the fifth grade there was a school dance that I wanted to go to with a couple of my friends. Since we were only in the fifth grade the school created a rule that for the parents to stay and be within the same vicinity within an hour of the dance. As my friends and I looked out of my own car, with great excitement my mom told me we would be leaving separately from my friends. This gave us a half an hour, approximately as we had a half to go to around, dance, and enjoy the evening. We parted ways with our parents and ran toward the school gym where the dance was taking place, dressed in our finest and with us called in like a group of distinguished gentlemen there for a business conference (at least we felt that way), and we danced, too I also those elegant times.

MOE 4

Track our progress with our speech. This group of misanthropic kids was poised in this class for being slower to learn in our writing class. But the true awareness of learning disabilities wasn't an ascending as they are now. Sometimes we were removed from classes to work on our speech and grammar. This was a devastating social loss as our small group of students were singled out by the other students and looked on as the weird kids. Reasons of this we were not only grouped together in every class for their last 6 years. In addition to this we were all an easy target to bullying. Through these unfortunate events our group of misanthropic kids created a friendship of highest respect for each other. Now, even with my learning disability I have faced many challenges. Certain employers are perfectionists wanted to accept, or understood that people learn differently. Through these many experiences I have learned many lessons on how to accept an embrace my learning differences. I do not view it as a disability anymore, I view it as a challenge, that only a select few may have the pleasure of understanding.

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WHERE THE ROAD GO 5

CHAPTER 3 "GANG & JOB"

My brother and I used to do this activity together while I was in high school, we called it "Gang & Job". We would order take-out from a favorite pizza place and play our favorite songs together, "Hell of my black eye it". Eating with him I have had some of our best conversations together. Whether being our political views listened with spontaneous references, or our own plans for the future regarding academic & careers. This activity we created became a tradition among us brothers, for while that we just want to escape the "real world" and about some virtual worlds, while laughing & enjoying our own little company. Now, my brother is getting married in 3 days and I fear that the tradition might end soon. However, I know even if the tradition ends our brotherly bond will forever remain thanks to Job & Gang.

"Years will pass and life will go on."
-MOE

FOUR

and fire burn bright,
in a sky of fading light,
rain falls through the night,
what a perfect sight.

MOE 6

CHAPTER 4 "MEDITATION"

I first started practicing meditation in the summer of 2007. I was working as a volunteer caregiver at a Christian camp called Camp Christian, in a local park at New York state at the time. In volunteer all lives within the same mission, which created for a tightly knit bond of friendship with me. The job & during our practice, during our sessions we all had some sort of time to use as a time of reflection on the day before. Since we weren't allowed to have our phones on the camp grounds we had to distract our selves with other forms of entertainment. At this time in my life I was going through a spiritual journey while trying to determine what path I should choose for the future. This being my current situation at the time, I chose to use my early morning reflection time to my advantage.

I started my meditation journey by choosing a nice quiet spot on an old mossy stump with a small clearing close to our cabin. Taking my seat upon the ground old stump felt relaxing & stable. I began my meditation with closing my eyes and trying to isolate each one of my senses. This did not come easily to me at first, for this was my first time trying meditation. In about 10 minutes I opened my eyes out of impatience, got up and left my spot. I was strictly convinced

MOE 10

a hour or so minutes before my own return I had gone, I rejoined my friends at the center of the meditation. A sudden light grip caught my arm, and without seeing who had grabbed me I already knew. I turned myself around to see my own, a mix of fury and worry in her eyes. I knew what I had done and the punishment that I would be given. This time without my previous vigilance, we vacated the spot & walked straight to the car. I'm kidding myself too well however, the disappointment in myself was far greater than any punishment. Even now I still regret my decision to disobey my own so deliberately, even though I know it doesn't matter now.

CHAPTER 5 "NO TON GAT"

My junior year at Anna Maria College, I was headover heels with a suite of girls, one of which I had befriended over the summer while working together as a volunteer teacher. Her name was Jennifer, a hot date name was the James Younes. After work we would go play with no a pet him. He was a curio out always attacking children and every little thing that slightly moved. Bright green eyes with striped white & grey fur, his curiosity is was fascinated on things. Always exploring & wanting to see the world with such a perspective was comforting to share with me.

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WHERE THE ROAD GO 11

CHAPTER 6 "THE MISTON MILE"

In the winter of 2010, we took a family vacation to Colorado to go skiing with my aunt Ginger & my 3 cousins, Mike & Rene. They had lived in public for as long as I can remember. However, this story does not take place in beautiful Vail & Steamboat where this story takes place. Now these 2 towns are very close together as the snow lights, but because of the harsh terrain and the massive mountains they were about a 45 min drive from one another. The two towns were quite different from one another as well. Vail was a luxurious village that was packed with mighty modern mansions, built on the side of a massive ski resort. As where Steamboat was a small old mining town mainly comprised of cabins & hole-in-the-wall restaurants.

At the time we were staying in Steamboat and would take the 45 min drive over to Vail every day to go skiing. After a few days of driving the 45 min drive to the ski area, with some epic skiing in between, we started to think creatively for alternate routes to possibly get back to Steamboat, instead of making the boring & disappointing drive back. This was when we heard the rumor of The Miston Mile. This route was only known to the people of Steamboat, & a select few of outsiders too.

The MISTON MILE was an unmarked trail through a series of small mountain passes that went from the outskirts of Vail ski resort, to the edge of the town of Steamboat.

MOE 12

The rocky and somewhat dangerous part was the fact that it went ~~down~~ directly through unmarked terrain. This meant that if we managed to get lost or injured, we would be on our own. The name of this unmarked trail was obvious as well.

The MISTON MILE was indeed longer than just a mile, it was actually closer to 2 miles or longer and with the factor of possible tricky terrain, along with the 4 or 7 feet of fresh snow, we realized that this would be an all day event. Since we were considering to be expert skiers we collectively decided that we were up for the challenge.

The night before our epic trip, my brother Andrew, my dad and I, sat down & started to make all of the necessary preparations and plans to ensure our safety. We started with the gear we would bring. The gear included:

- 1 highly detailed map containing the topographical layout.
- 2 compasses
- 3 long distance radios (just in case we were separated)
- 1 portable camping stove
- 3 just-in-case-water meals
- 4-5 granola bars
- 12 space blankets
- 4 plenty of water too.

Of course we had a few other things in addition to all of that. We then divided all the gear equally among us and packed our bags.

The next morning we grabbed all of our gear, piled into the rental car, and drove the 45 min to VAIL. We figured

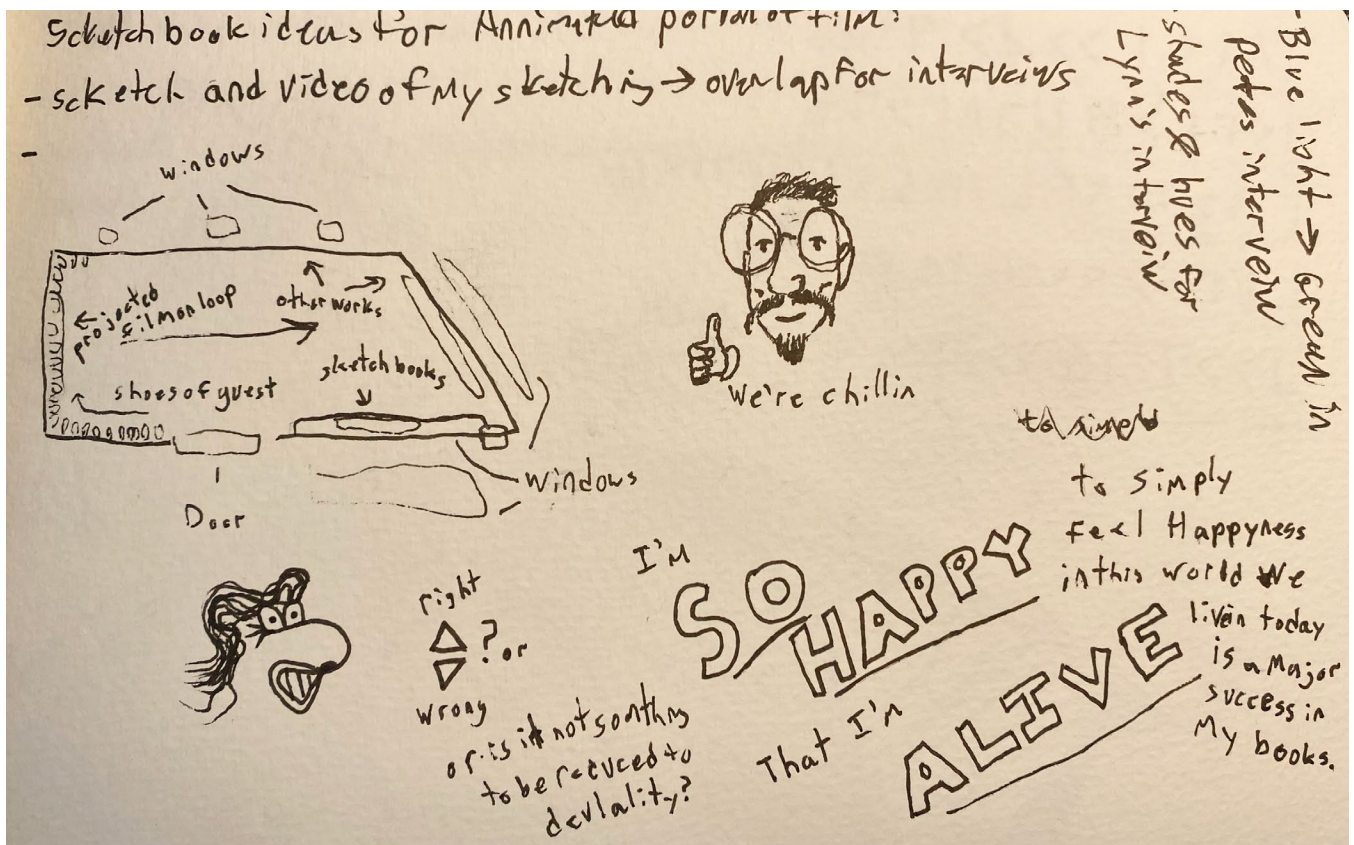
The first 12 of 14 pages from "Where The Roads Go" original transcript typed with Grandfather's typewriter. These were featured as apart of the score for LIFEBOOKS (2016-2023) Perspective & Reality short film.

LIFEBOOKS

from 2016-2023

Perspective & Reality

LIFEBOOKS (2016-2023) Perspective & Reality"short film title screen



Book 5's starting notes for "LIFEBOOKS (2016-2023) Perspective & Reality" short film

THE FILM

LIFEBOOKS (2016-2023) Perspective & Reality was the thirty-minute short film I created during the first semester of my master's program. This film is focused on a full visual recap of my Lifebooks from when I first started the project in 2016 to the beginning of my master's program in 2023. In addition, I created short animations of the interviewees' shoes driven by the phrase "Walk a day in someone else's shoes." The film's overall theme was to create a relatable, introspective presentation, showcasing my visual and auditory perspective while relating to other's insight on what the words "reality" and "perspective" meant to them. As stated earlier, while working at the UPS Store and interacting with people from all walks of life, I realized that every person brings their perspective and reality to each life situation. This is becoming more evident in today's ever-advancing technology and fast-paced societal standards.

For example, a standard Amazon return should take about 30 seconds to complete at any given time. I remember one time, while working at the UPS Store, a customer walked up to my kiosk holding his phone in front of him without saying anything. On his phone was the version of a shipping label that needed to be printed out and packaged before being brought to the store. I then asked how I could help. He pulled his phone back, typed something, and showed me what he was typing. It was a note explaining how he was deaf and couldn't speak. This took me off guard. I had learned ASL years prior, but I forgot how to sign. What followed was a collection of handwritten notes, universally known hand signals like thumbs up, and a series of head nodding and shaking. I brought him behind the desk to review the shipping information prices and helped him with box sizes. At the end of our unique interaction, I shipped his package and received a warm smile and a thumbs up, thanking me for the help, regardless of the language barrier. With the ideology of observing multiple perspectives, it is important not to assume that the customer is simply not following directions. They may need help understanding the process. Based off of this example shows how easily it is to judge someone with an initial lack of empathy instantly instead of putting yourself in their shoes.

"But the sheep had taught him something even more important: that there was a language in the world that everyone understood, a language the boy had used throughout the time that he was trying to improve things at the shop. It was the language of enthusiasm, of things accomplished with love and purpose, and as part of something believed in and desired."
(Coelho)

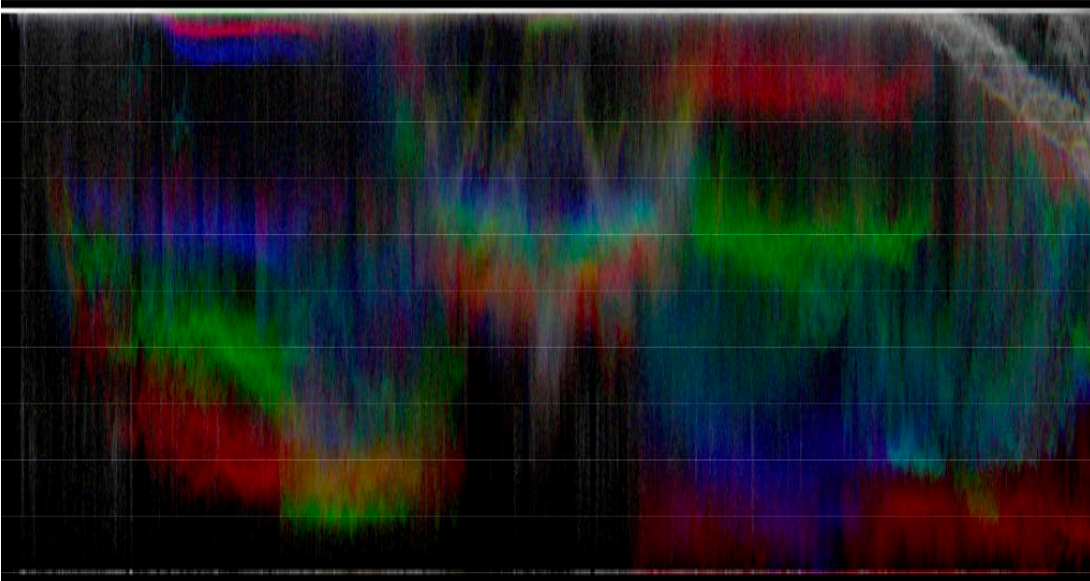
(no clips)

Effect Controls

Lumetri Scopes

Audio Clip Mixer: scan 30

Program: scan 30



Clamp Signal 8 Bit

00;17;44;16

Fit

Project: walk in my shoes_1

walk in my shoes_1.prproj

Views

3 items

7 items

scan 30

00;17;44;16

00;12;48;22 00;13;52;24 00;14;56;26

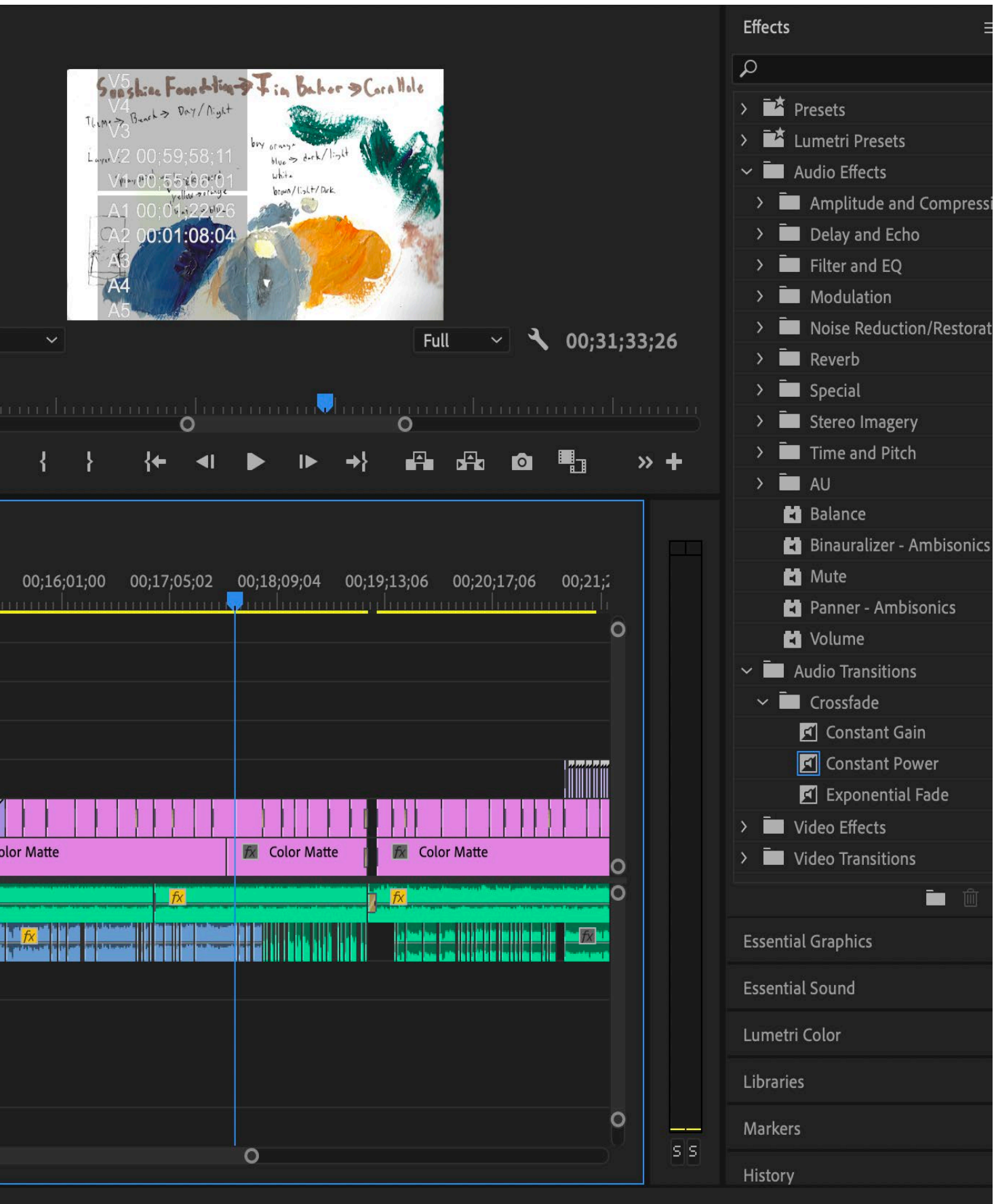
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- A2
- A3
- A4 Audio 4

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fx

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Adobe Premeire Pro editing software, showing the many complexities of creating “LIFEBOOKS (2016-2023) Perspective & Reality” short film

THE SOUND OF ART

While working on my short film *LIFEBOOKS (2016-2023) Perspective & Reality*, I had the challenge of creating the musical score for each of the main sections of the film. As I started working on each piece, I was compelled to explore further with experimental sound. Since my first computer in high school, I have used a Garageband to make music while studying. This would keep my mind engaged by creating new tunes, but it also was a relaxing B for my usual A, B pattern work ethic. An A, B pattern is something I learned in kindergarten. For example, A would be the period where I would dedicate my time to working on an assignment, and B would be the small reward of taking a break between each section of work. This has been a helpful time management strategy for me throughout my life.

Studying sound design over the past year has taught me much more about how to listen to sound and what notes and tones can subconsciously create specific feelings through overlapping frequencies. For example, in the score for my film *LIFEBOOKS (2016-2023) Perspective & Reality*, I incorporated several binaural frequencies. These frequencies are believed to enhance relaxation, positivity, and provide better sleeping experiences.

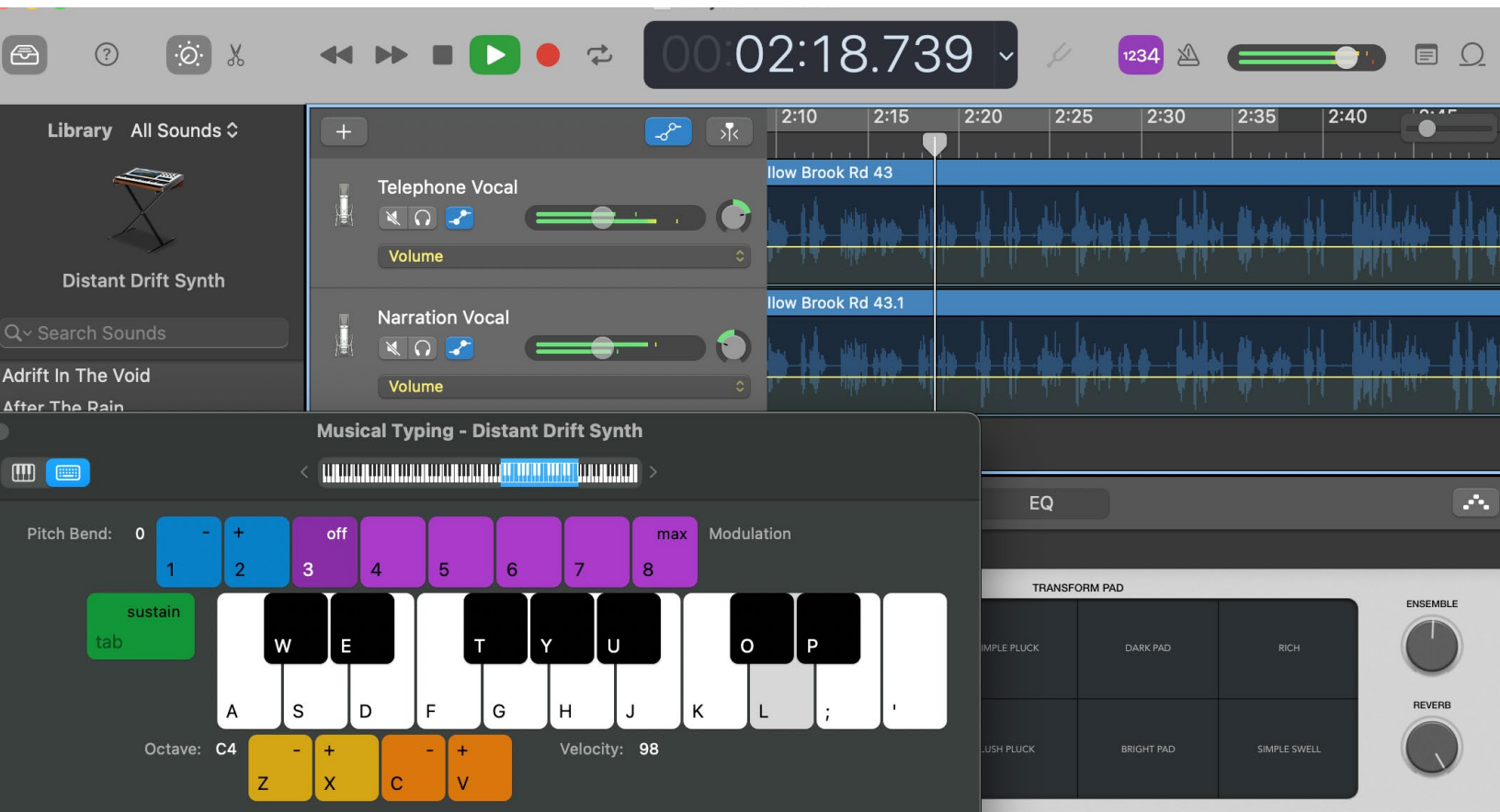
“This enhancement of brainwaves has been studied to determine their effectiveness at reducing stress, anxiety, help in sleep, and increased focus (Brown, 2023). Though highly debated in terms of effectiveness, the concept is intriguing. A 2020 study showed that inclusion of binaural beats in addition to traditional therapy reduced trait anxiety significantly compared to therapy alone or medication (Yusim and Grigaitis, 2020).” (Jung)

Another exciting potential for binaural frequencies is its use in medicine. In 2022, Ling Jiunn Loong published a study showing:

“Binaural beat audio decreases operative pain and anxiety in cataract surgery under topical anaesthesia. It may have additional benefits in modulating the tachycardic response to stress.” (Jiunn Loong)

I wanted to use binaural frequencies to relax viewers into understanding and increase positivity subconsciously, so I started researching sound design as an art form. During my research, I came across the artist Laurie Anderson.

Laurie Anderson is a skilled Multimedia artist who has created and composed many sound pieces and visual art. As compelling as her visual work may be and as it has inspired me to continue my *Lifebooks* project, I was more inspired by her sound adaptations and found them to be “ear-opening.” As I worked with my sound pieces, I wanted to learn how to create narratives with sound. By researching Laurie’s sound pieces, I watched videos of her composing pieces with real instruments. Contrasting her creation methods, I worked with digital audio software and used an edited version of my voice. Much like how she would include her voice to direct the narrative, I regularly incorporated my own narration in the sound pieces. Some examples of this use of a vocal leading narrative in my work include *The Work Grind*, *Leaving Reality - Entering Mind*, and *Realization of Self*.



Garageband editing software, showing the process of creating all of the sound peices.

V	U	W	L	E	A, B, C, D, E
F	G	H	I		F, G, H, I
J	K	L	M		J, K, L, M
N	O	P	Q		N, O, P, Q
R	S	T	U		R, S, T, U
V	W	X	Y		V, W, X, Y
Z					Z

MIMICKING ANCIENT VISUAL LANGUAGE

As a child, I was intrigued by the fantasy genre, whether legends of ancient magic that once belonged to an advanced civilization or where the next 100 years of technological development may lead the human race. In high school, I created a language that looked convincing enough to pass as an ancient language but also gave me a sense of privacy. While journaling in class, I could write in this script and not worry about my classmates making fun of me for writing about my feelings. Over time, I have continued developing the language I call the MWaitte typeface.

One main inspiration for MWaitte was the spiritual properties and visual aspect of Nordic runes.

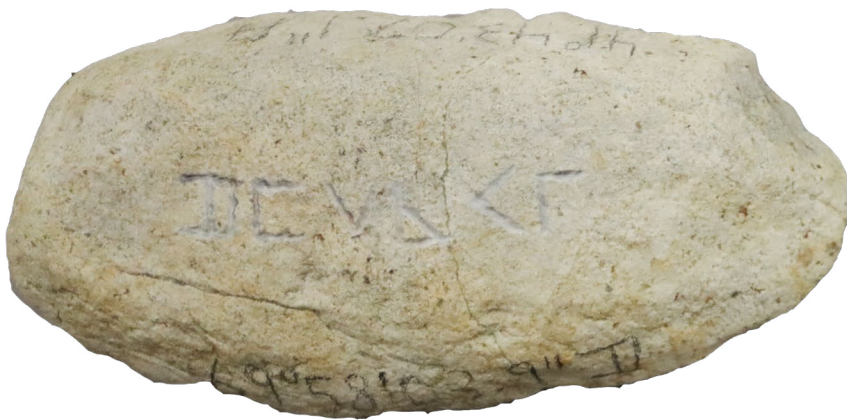
“This divine origin of the runes is telling of the power they behold. Each rune carries an ideographic link to a Norse mythological figure, an important animal, or a natural element, and knowing how to read them gives way to wisdom verging on magical abilities.” (Guide to Iceland)

Nordic runes often had individual spiritual meanings for each letter; this was believed to empower tools, weapons, and sacred spaces with a connection to the higher powers of the universe. This research led me to create the MWaitte typeface based on our current alphabet. While our current alphabet lacks a spiritual connection to individual letters, the MWaitte connects the visual aspect to these ancient beliefs, creating a similar sense of mystery and wonder as to what it may mean.

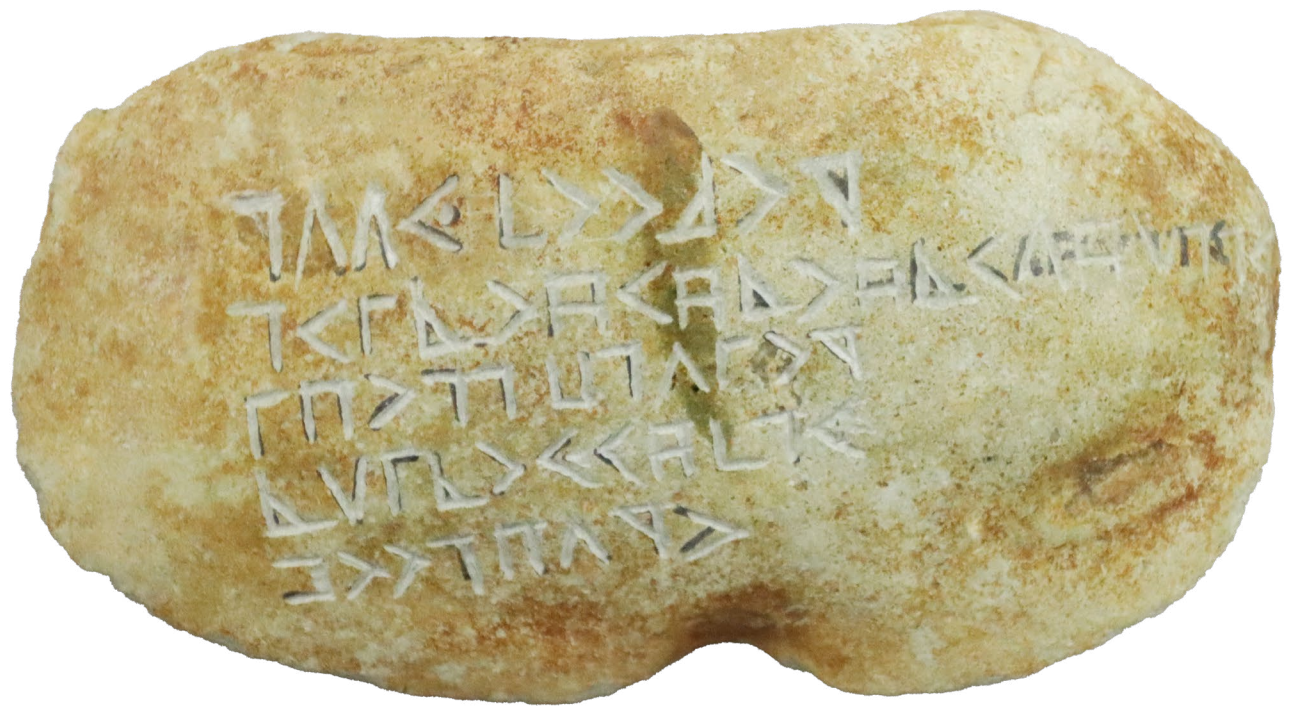
“The carving of a rune carried with it a whole network of symbolism and interconnected meanings, comprehensible only to those who studied them extensively.” (Guide to Iceland)

I plan to continue refining the MWaitte typeface and eventually create a glossary with similar spiritual connections from each letter of the Latin alphabet to the symbols that I have made.

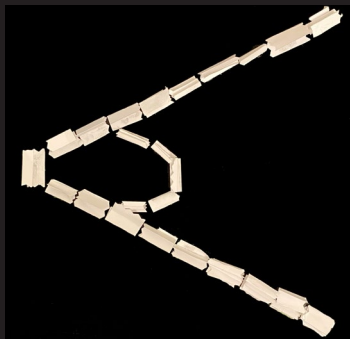
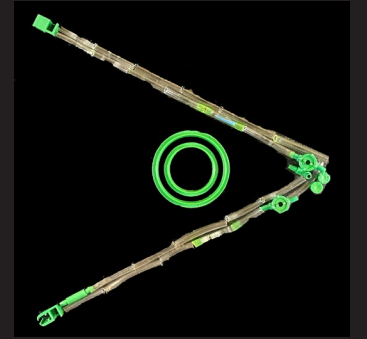
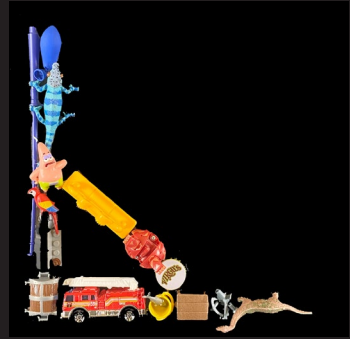
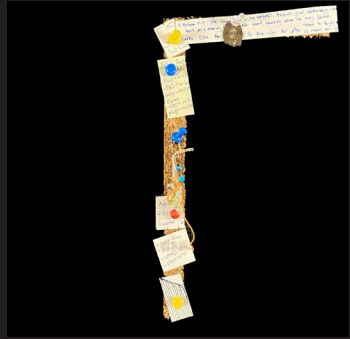
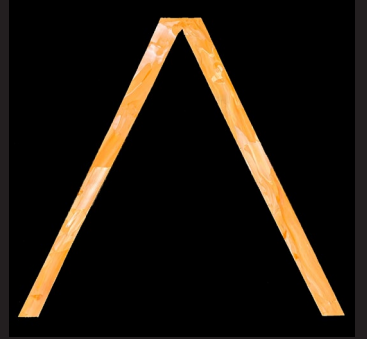
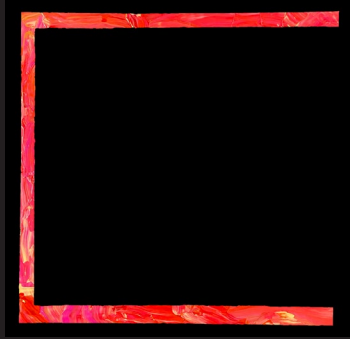
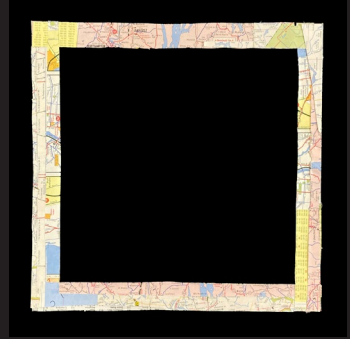
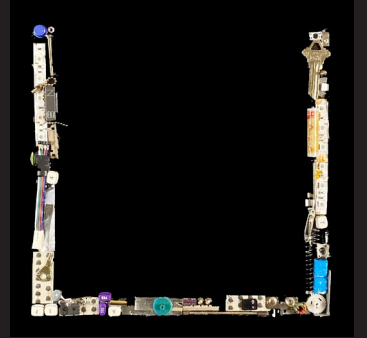
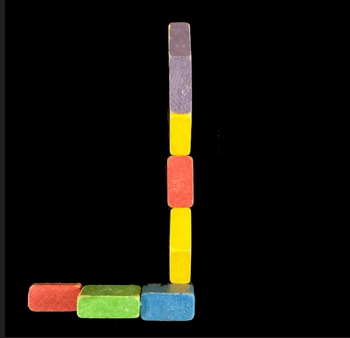
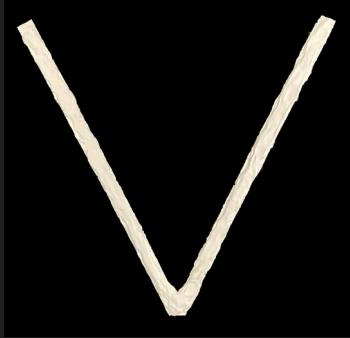
CARVED IN STONE

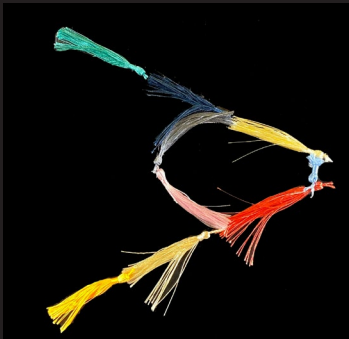
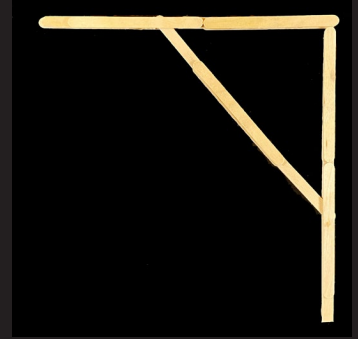
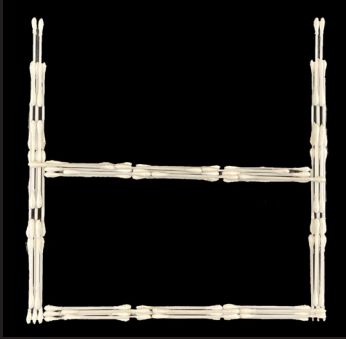
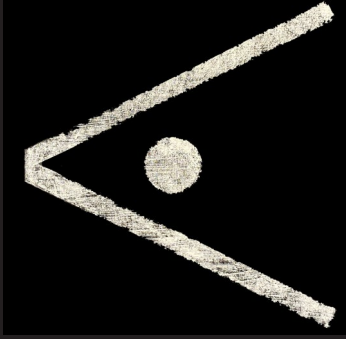
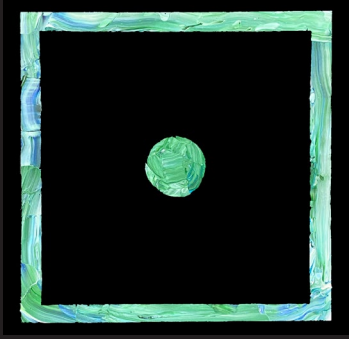
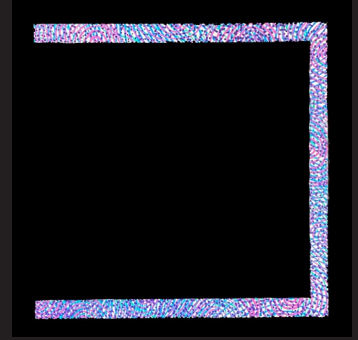
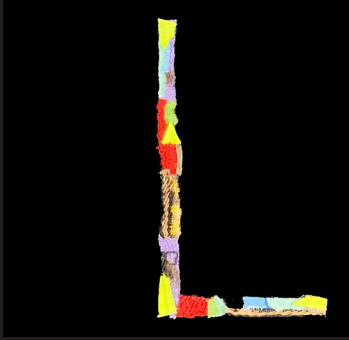


“What is, Reality, What is, Perspective,” is what is carved on the stones. Each stone has the coordinates from where they were found originally. Once the show is over I will return the stones to their original locations to be rediscovered, evoking a sense of mystery to whomever may find them.



“Look Deeper, Listen Intentionally, Smell closer, Taste Kindly, Feel More,” is a singular stone that is a reminder to slow down and enjoy the daily mundane.





MWaite, 2024, Mixed media on 26 12x12" birch pannel boards.

This is a typeface I created while in high school. I initially made it to journal in my sketchbook. As I continued to practice my calligraphy in MWaite, I found it to be the perfect balance of writing and visual art.

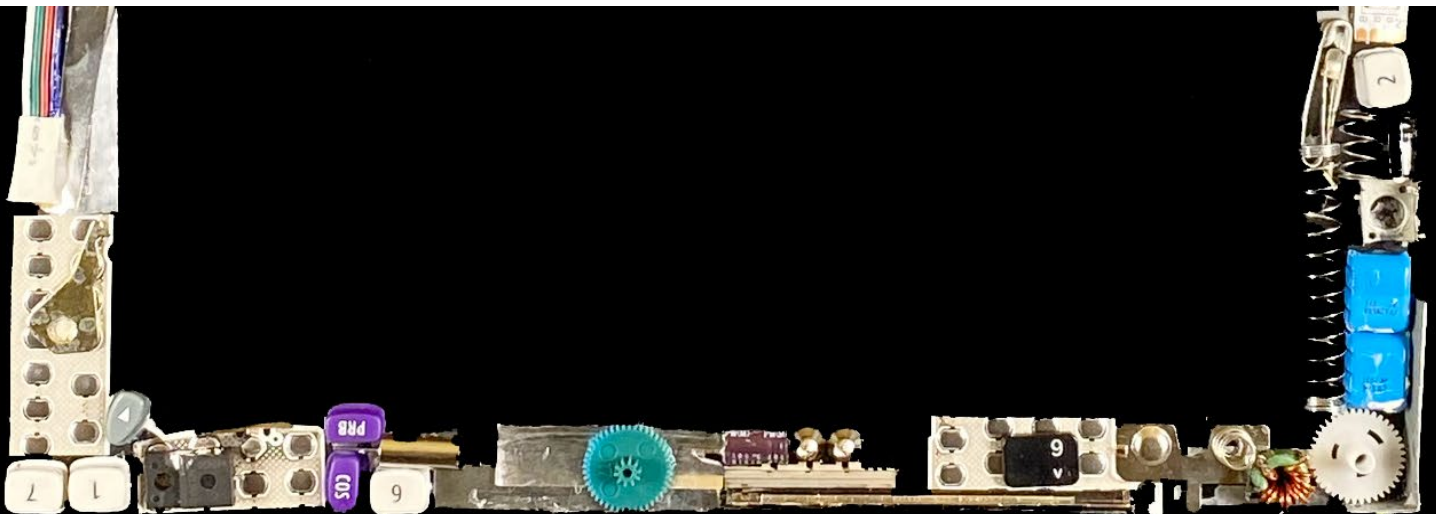


ONE MAN'S TRASH IS ANOTHER MAN'S...

I search for the proper means to captivate such natural beauty within the daily mundane by developing a sustainable practice using found objects, mixed media, and recycled materials. I often take apart old and broken electronics, toys, and tools and organize them in my studio. While eliminating waste from my creative process, I realized that deconstructing various materials created distinct memories from when each object was functioning and new. I am currently using these "waste pieces," giving them new life as I collage them as depictions of letters of my invented MWaite language. Each letter contains various materials with their backstory as to where I got it, what it was, and what it was like, figuring out how it worked as I disassembled the object.

I was guided to research Vik Muniz for his use of unorthodox found objects and his passion for art, which usually raises awareness for sustainability.

Like Vik Muniz, who uses unconventional materials to create detailed imagery, I took a similar approach with the MWaite font tiles. While there are 26 letters in the alphabet, I wanted the letters to act as individual pieces and create a compelling composition revolving around the same sense of mystery and wonder I felt when I first created MWaite. In my studio are crates and boxes of semi-organized parts that I have collected over the years, ranging from childhood toys to old car headlights and everything in between. While I have used some of these materials for past projects, the main challenge was to come up with about 26 different mediums using these found materials for each letter of the alphabet.



A DIFFERENT LOOK AT THE WORLD

While Synesthesia often can focus on colors and shapes linked to auditory functions, My “Ribbons of Thought” simultaneously deconstruct and reconstruct elaborate colors, shapes, and lines linked to my feelings, thoughts, and memories. Ribbons of thought* is the term I use to describe the visuals I see when thinking.

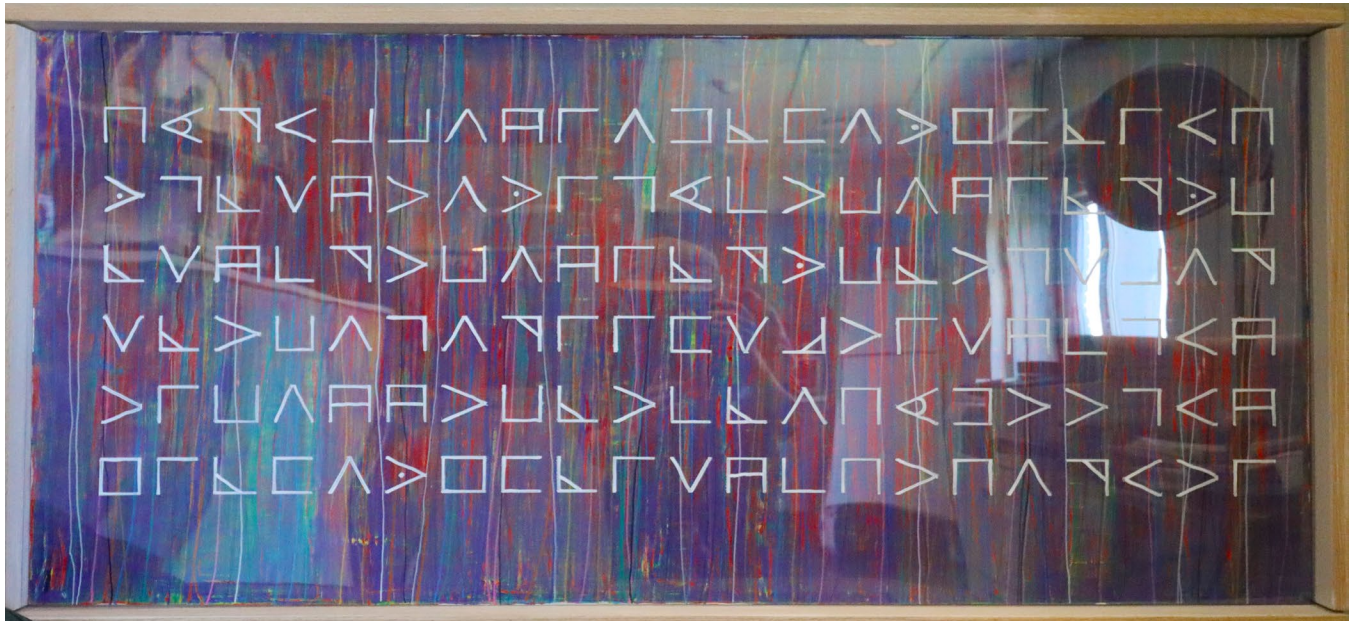
Over the past year, I have realized abstract creation while working on my Lifebooks project and re-viewing my life’s creative process. Mimicking the undulating Ribbons of Thought, I composed Untitled Jennings, a triptych based on my background in landscape painting. I have created a time-shifting abstract landscape from sunrise to sunset of a single place from memory.

The painting process has surpassed just being a communication method and has become a meditative healing practice. The action of reductive painting has given new light to this meditative practice. I created reductive painting using a series of sculpture tools, a fork, and a set of paint-removing brushes within the essential layering of acrylic paint. This practice requires patience. Deconstruction allows room for layers and growth, leaving behind traces of the past and showing how they can build up to something better. I imagined each layer as a wall I have created around my true personality as a reaction to traumatic events and unpleasant experiences. As I moved on to carving sections of the paint off, I thought about the future opportunities that creating such a piece would provide and how to adapt, pivot, and focus on what more extraordinary things may come instead of being stuck in past scenarios. The carved-away sections would reveal the previous layers, showing my true personality, while the uncarved sections metaphorically built lessons into my character, creating texture and experience to refer to if I am put into similar difficult situations again. While creating both “Ribbons of Thought” and “Untitled Jennings,” I was encouraged to research Gerhard Richter and his adaptations of abstraction.

Gerhard Richter’s abstracts are created with a large squeegee commonly found in silk screen printing. His works study color and how different applications create geometric patterns according to color sheets. I found his work particularly compelling, considering the unintentional resemblance within my work.

The process of absorbing the natural landscape is a practice that I started doing when I first started exploring my surroundings to get a better feeling of how I could reproduce a landscape on canvas. Instead of chasing views on different expeditions, I focused on everything I could feel, taste, smell, hear, and see within my immediate surroundings. One setting differed from the last, whether on the trail or at a campsite. I practice absorbing my surroundings using all my senses to collect information on local flora and fauna, rock formations, and the general ambiance of the time of day.



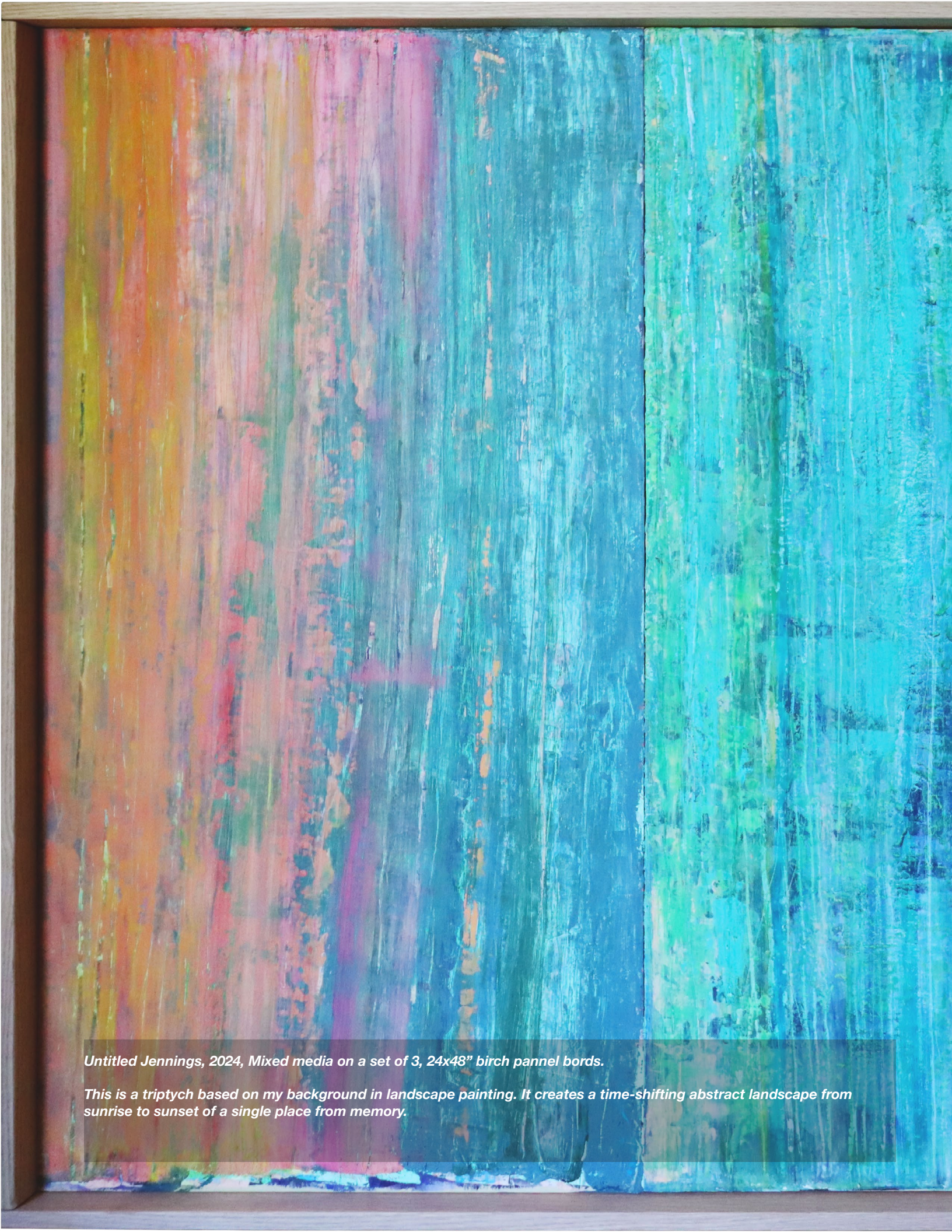


Ribbons of Thought, 2024, Mixed media on a 24x48" birch pannel board.

This is a window into my introspective journey. While my vision can seamlessly traverse the realms of the physical and metaphysical, this piece is a focused exploration of the esoteric, a reflection of my innermost thoughts.

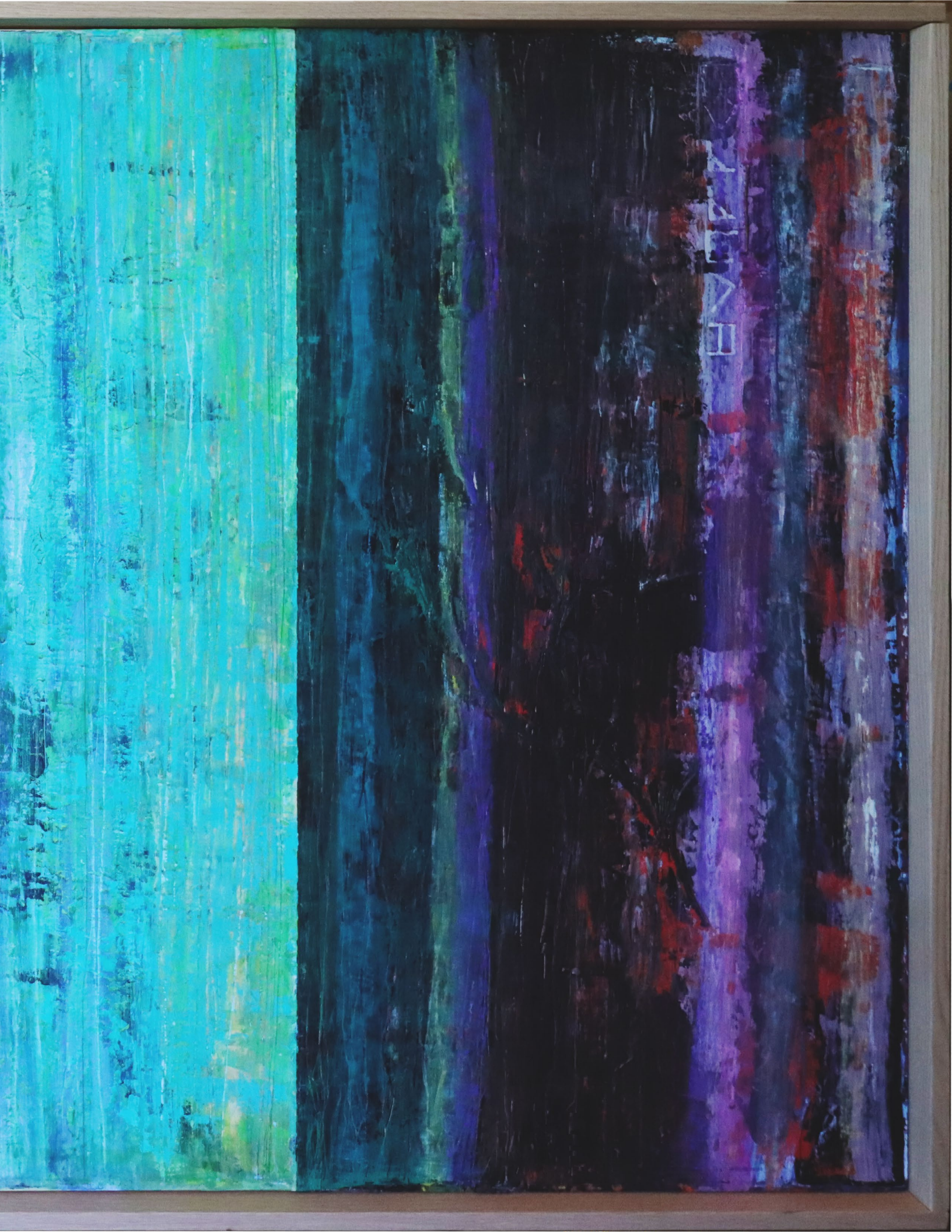
The inscription reads:

"My "Ribbons of Thought" simultaneously deconstruct and reconstruct elaborate colors, shapes, and lines connected to my feelings, thoughts, and memories."

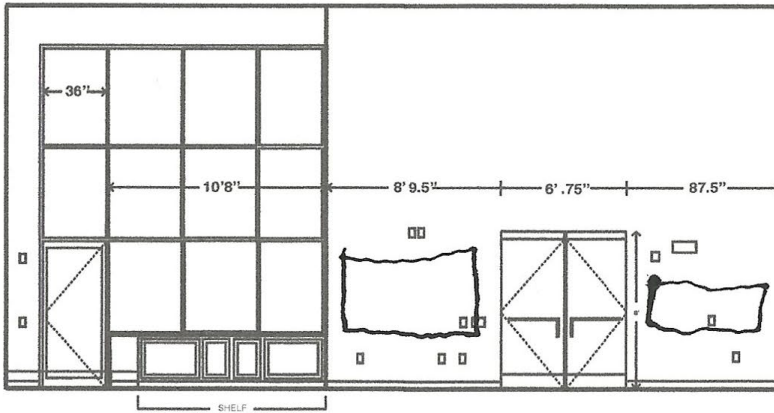


Untitled Jennings, 2024, Mixed media on a set of 3, 24x48" birch panel boards.

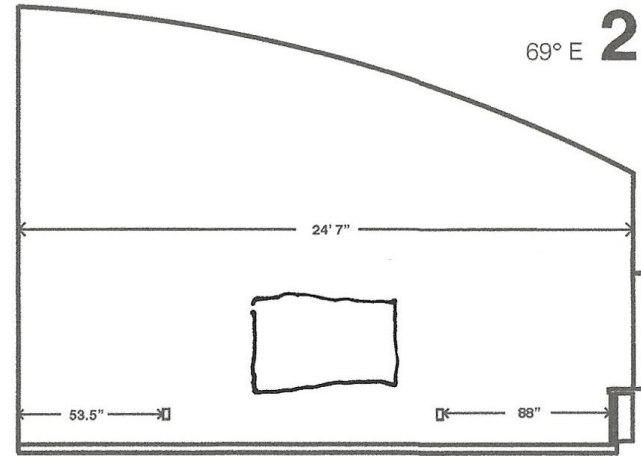
This is a triptych based on my background in landscape painting. It creates a time-shifting abstract landscape from sunrise to sunset of a single place from memory.



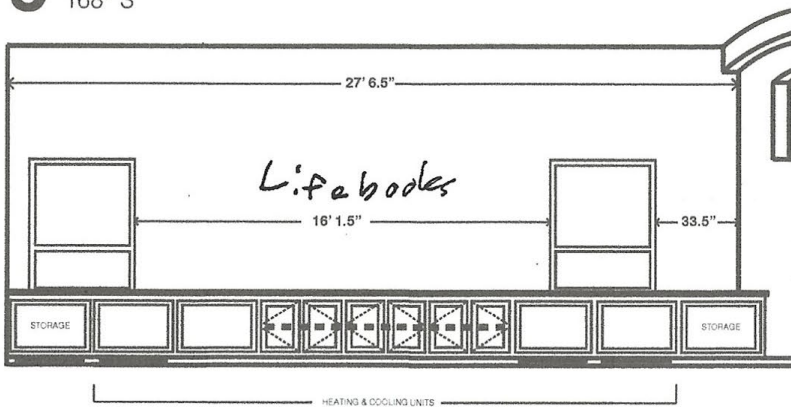
1 344° N



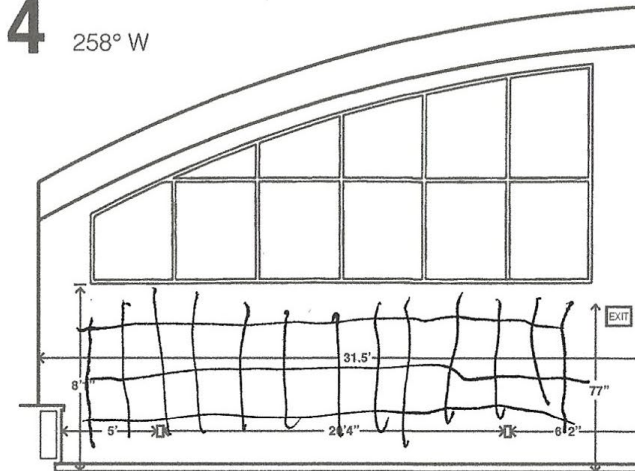
69° E 2



3 168° S

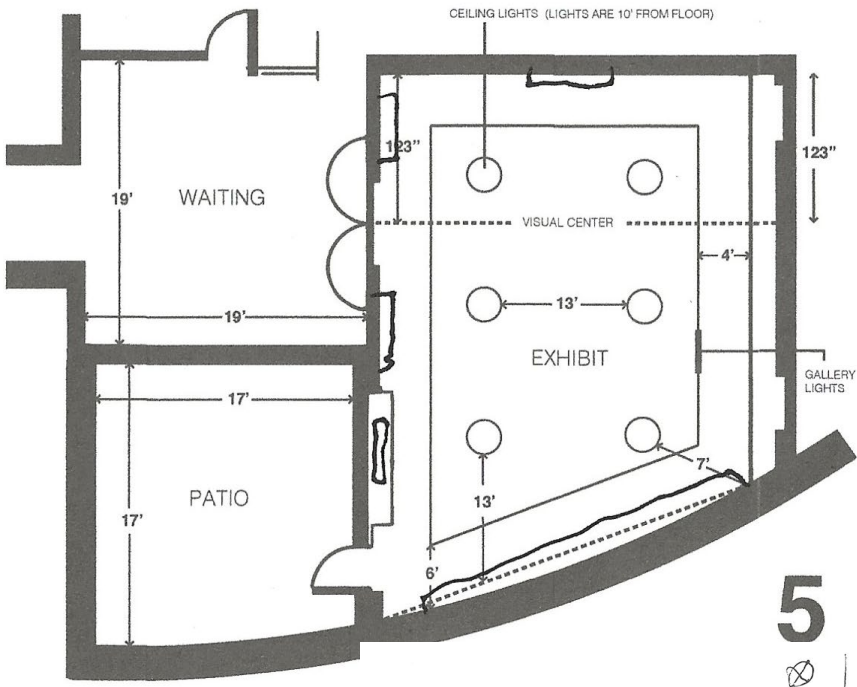
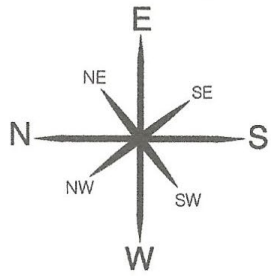


4 258° W



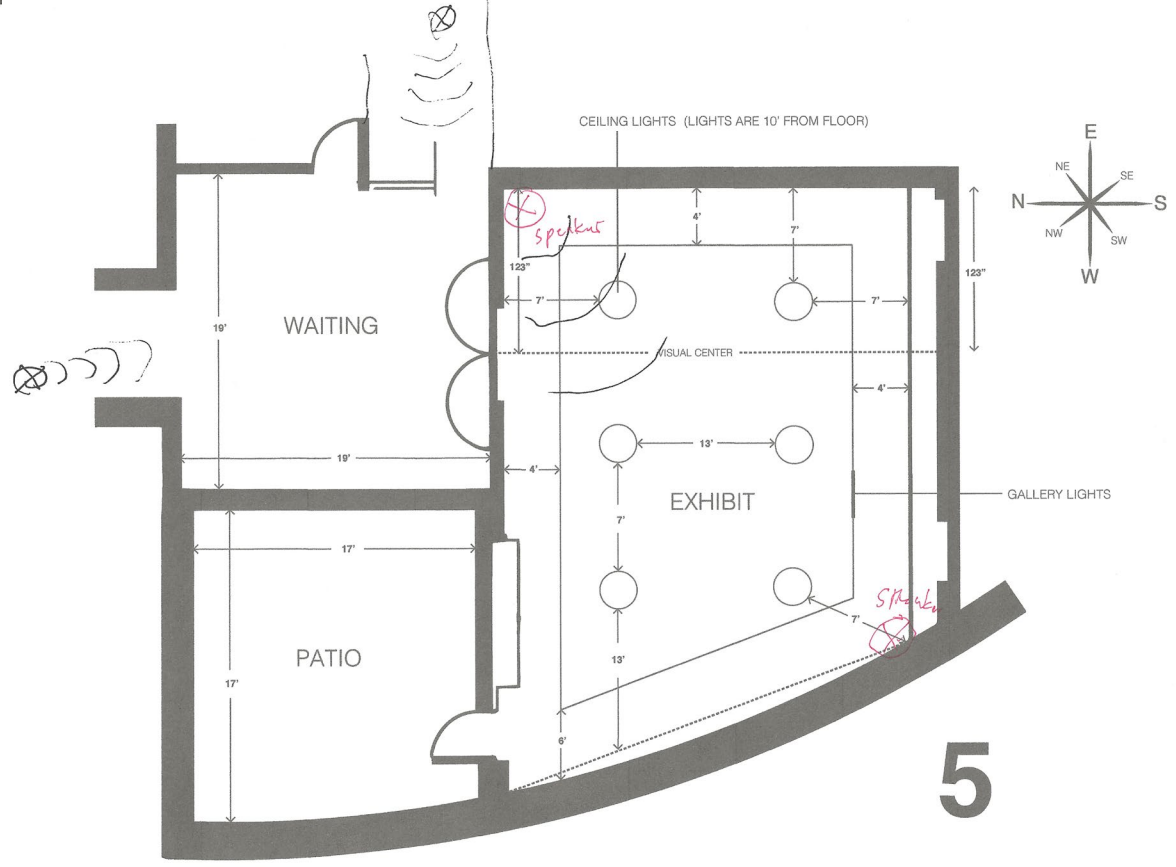
CONCLUSION

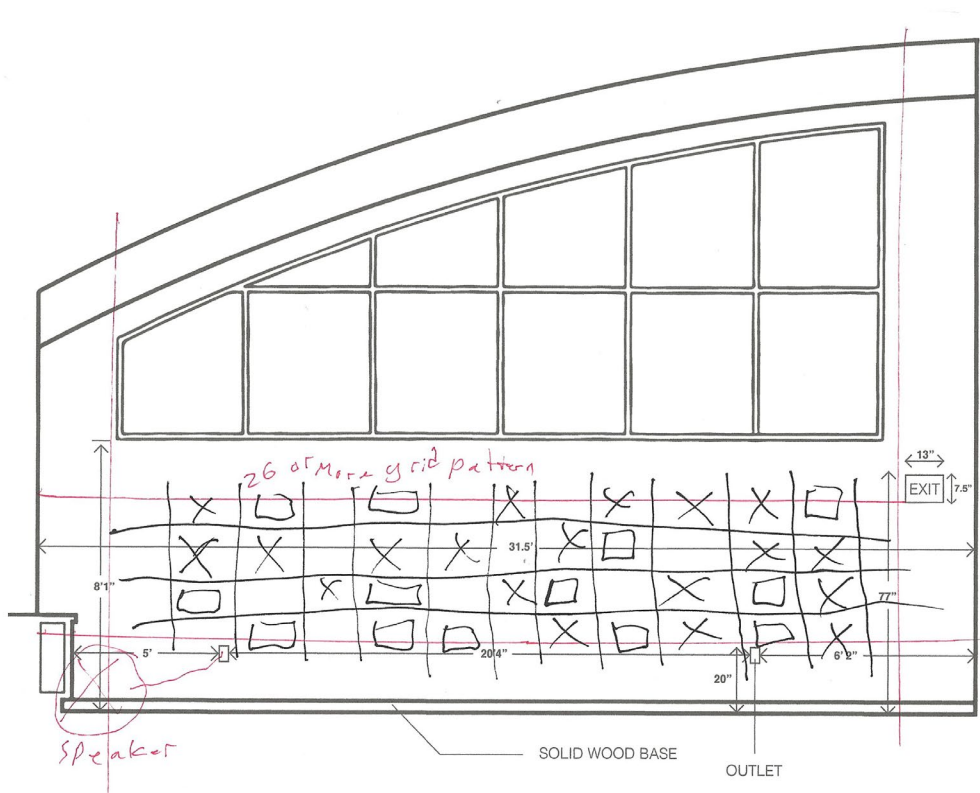
As I sat among the ramparts of Carter Notch, shadows were beginning to envelop the landscape around me. Golden, peach-sunlit rocks danced upon the highest peaks like spirits of the coming night celebrating the fading light. The sky was painted in phthalo blue, and pinpricks of distant stars from the past slowly revealed themselves. The temperature drops about 20 degrees in the shade without the sun's warmth. Yet I sit content with my surroundings, almost warmer than when I started the absorption process. I stand and turn on my headlamp, realizing my hunger for a freeze-dried meal. I carefully archive my experience to reference the indescribable feeling of this moment, the interconnection of spirit, mind, and body, and its culmination in my studio practice



While I was wrapping up the planning process I obtained the gallery blueprints. This was vital in helping me to visualize how to set up my show and the logistics of how the viewers may interact with the environment.

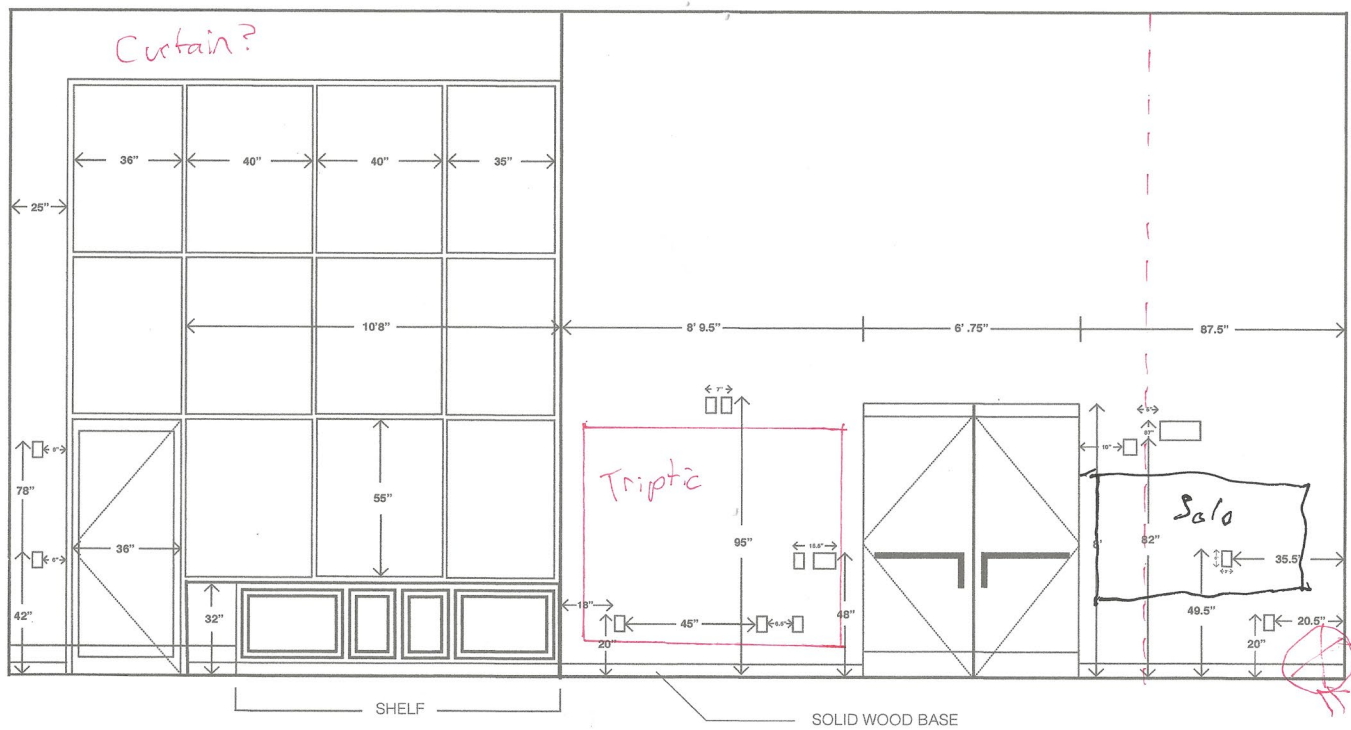
5

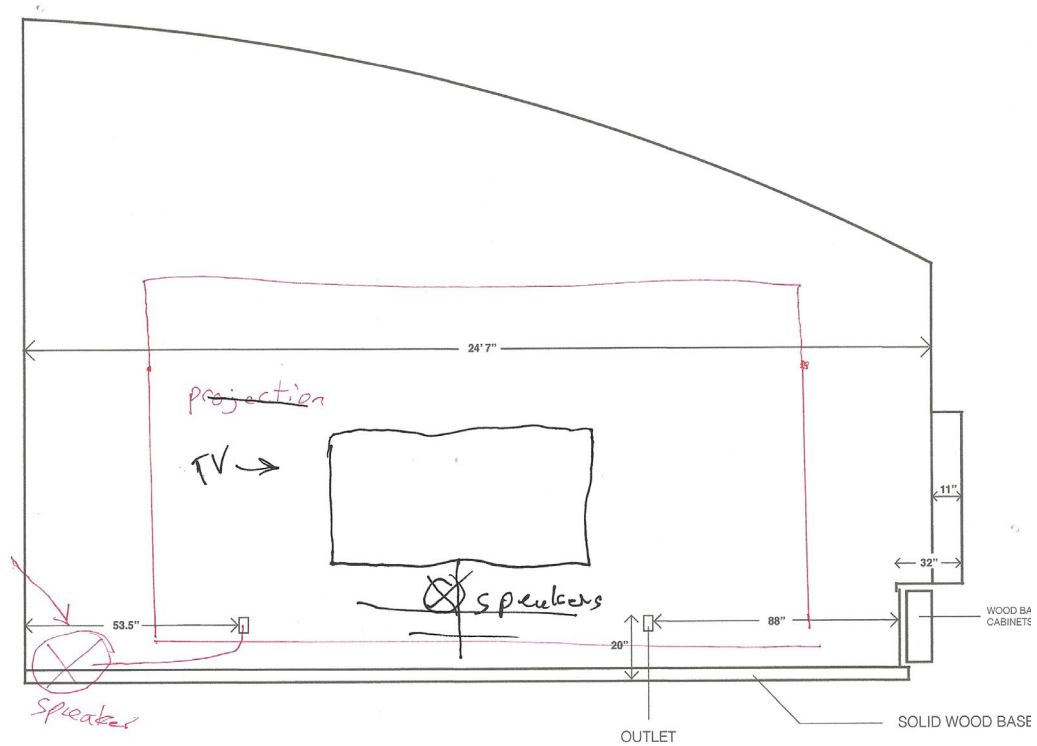




Gallery West wall planning display of M. Waite.

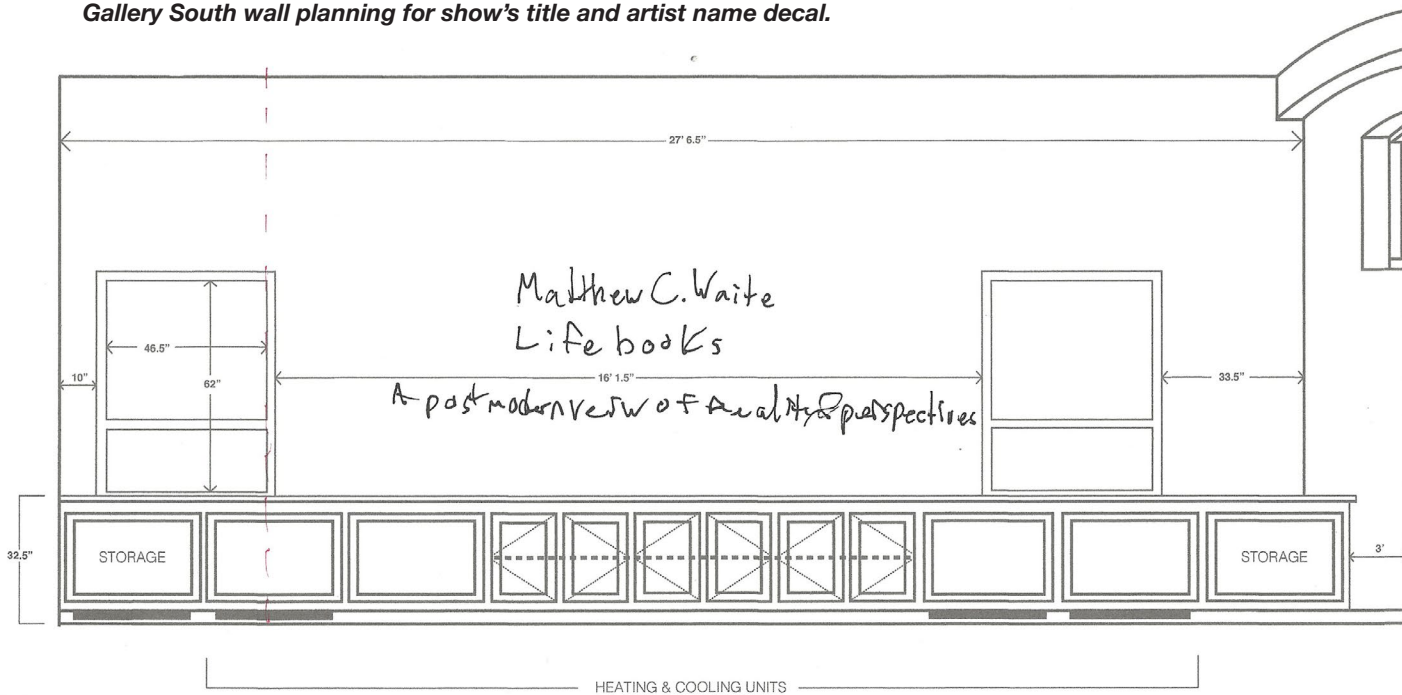
Gallery North wall planning display for Untitled Jennings and Ribbons of Thought.





Gallery East wall planning display for film and speaker set up.

Gallery South wall planning for show's title and artist name decal.



Matthew C. Waite

Bio:

Born in Worcester, MA 1998
Lives in Holden, MA 2024

I am an avid Hiker and backpacker who loves all things outdoors. Some of my favorite activities include (but are not limited to) Downhill skiing, hiking, backpacking, bouldering, kayaking, fishing, frisbee golf, mountain biking, and bush-whacking.

Education:

Anna Maria College, Paxton, MA
MA Candidate, Integrated Media Arts, May 2024
BA, May 2022
Eagle Hill School, Hardwick, MA, September 2012 – June 2017

Exhibitions:

Student Art Show at AMC - 1 piece - 1 week shown - 2024
Senior Capstone - solo show, 20-piece series - 2 weeks shown - 2022
Artisan Fair by Hans and Margret Rey Cultural Center - 2 pieces - 1 month shown - 2021
WAM student art show - 1 piece - 1 week shown - 2017

Portfolio:

<https://waiteupbro.wixsite.com/mwcreations>

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Exploring Fletcher's Cascade in the White Mountains of NH

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