

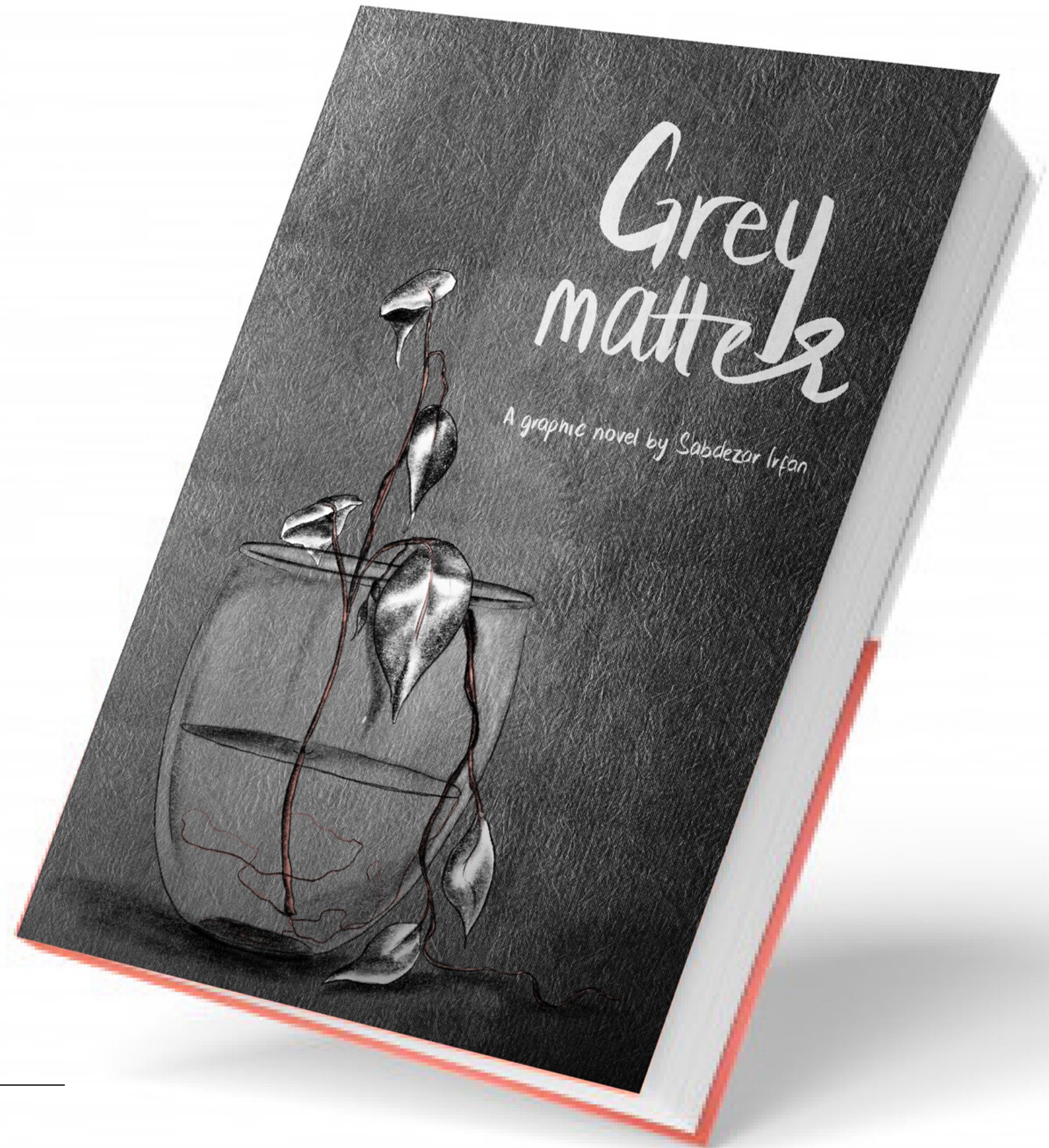
SABDEZAR IRFAN

GREY MATTER

THE CONCEPTION

EXISTENCE IS THIS, I THOUGHT, A START OF JOY, A STAB OF PAIN, AN INTENSE PLEASURE, VEINS THAT PULSE UNDER THE SKIN, THERE IS NO OTHER TRUTH TO TELL"

ELENA FERRANTE



ABSTRACT

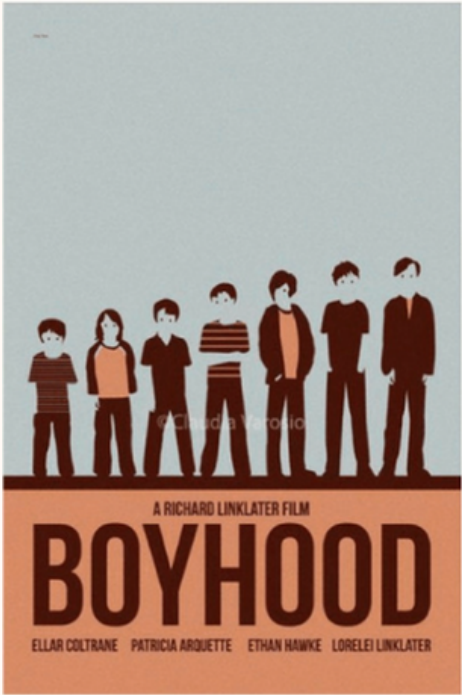
WHEN THE QUESTION OF PERSONAL IDENTITY ARISES, THERE ARE MANY VARIABLES THAT NEED TO BE BORNE IN MIND. WHILE DETERMINANTS LIKE CULTURE AND RELIGION MAY BE SEPARATED, THE INFLUENCE OF BASIC HUMAN INTERACTION CANNOT BE REMOVED EVEN FROM ONE'S MOST PRIVATE SENSE OF SELF. IT IS THROUGH INTERACTION WITH OTHERS AND ONE'S RELATIONSHIP TO OR WITH THEM THAT ONE'S PRIVATE IDENTITY OF SELF CAN BE UNDERSTOOD MOST ACCURATELY AND FOR A PATHOLOGICALLY CODEPENDENT PERSON, IT IS THEIR ONLY MEANS OF UNDERSTANDING THEIR OWN IDENTITY. THEY ARE UNABLE TO SEE THEMSELVES OUTSIDE OF THEIR RELATIONSHIP TO THE PROVERBIAL OTHER. GREY MATTER IS A GRAPHIC NOVEL THAT SEES THE DISSOLUTION OF A WOMAN'S MENTAL STATE AFTER HER HUSBAND, HAVING FELT SMOTHERED AND HELD BACK FOR AGES, DECIDES TO LEAVE. SHE IS, AS PER THE AFOREMENTIONED EQUATION, THE CODEPENDENT SELF AND HER HUSBAND IS THE OTHER. LIKE THE 'LACKING SELF' SARTRE TALKS ABOUT, FERA FINDS HER IDENTITY COMING APART AT THE SEAMS WHEN HER CONSTANTLY GIVING OTHER REMOVES HIMSELF FROM THE PICTURE AND SHE STRUGGLES TO HOLD HERSELF UP ALONG WITH THE ENTIRETY OF HER NOTION OF REALITY WHEREBY HER NEUROSIS MANIFESTS IN A KAFKAESQUE MANNER PITCHING HER AGAINST HERSELF.

INITIAL RESEARCH

STUDY OF THE MUNDANE (ROLE OF CONVERSATION)



Csilla Klenyánszki
"X Marks The Spot"



Richard Linklater
"Boyhood"

STUDY OF EMOTIVE PATTERNS



Sandrine Pellissier



Julianna Kunstler

PLACES AS REFLECTIONS OF INHABITANTS



Tracey Emin
"My Bed"



Sue Law
"The Life and Death of A Relationship"

LITERARY SOURCES

PLAYS

- THE BIRTHDAY PARTY BY HAROLD PINTER

SHORT STORIES

- THE YELLOW WALLPAPER BY CHARLOTTE PERKINS GILLMAN

NOVELS

- THE HOUR OF THE STAR BY CLARICE LISPECTOR
- THE DAYS OF ABANDONMENT BY ELENA FERRANTE

ESSAYS

- A ROOM OF ONE'S OWN BY VIRGINIA WOOLF
- A "MANY SIDED SUBSTANCE": PHILOSOPHY OF CONVERSATION IN WOOLF, RUSSELL, KANT, ERIN GREER, INDIANA UNIVERSITY PRESS, SPRING 2017
- THE FICTIONS OF ABSENCE: FEMINISM, MODERNISM, VIRGINIA WOOLF, SUSAN SNIADER LANSER, CORNELL UNIVERSITY PRESS, 1992
- HORROR VACUI: THE FEAR OF EMPTINESS, MADS SOEGAARD, 2018

COMMON THEMES

- CLOSED SPACES AS REFLECTIONS OF THEIR INHABITANTS
- EXTERNAL MANIFESTTION OF ONES PSYCHE
- SLICE OF LIFE NARRATION
- STREAM OF CONCIOUSNESS

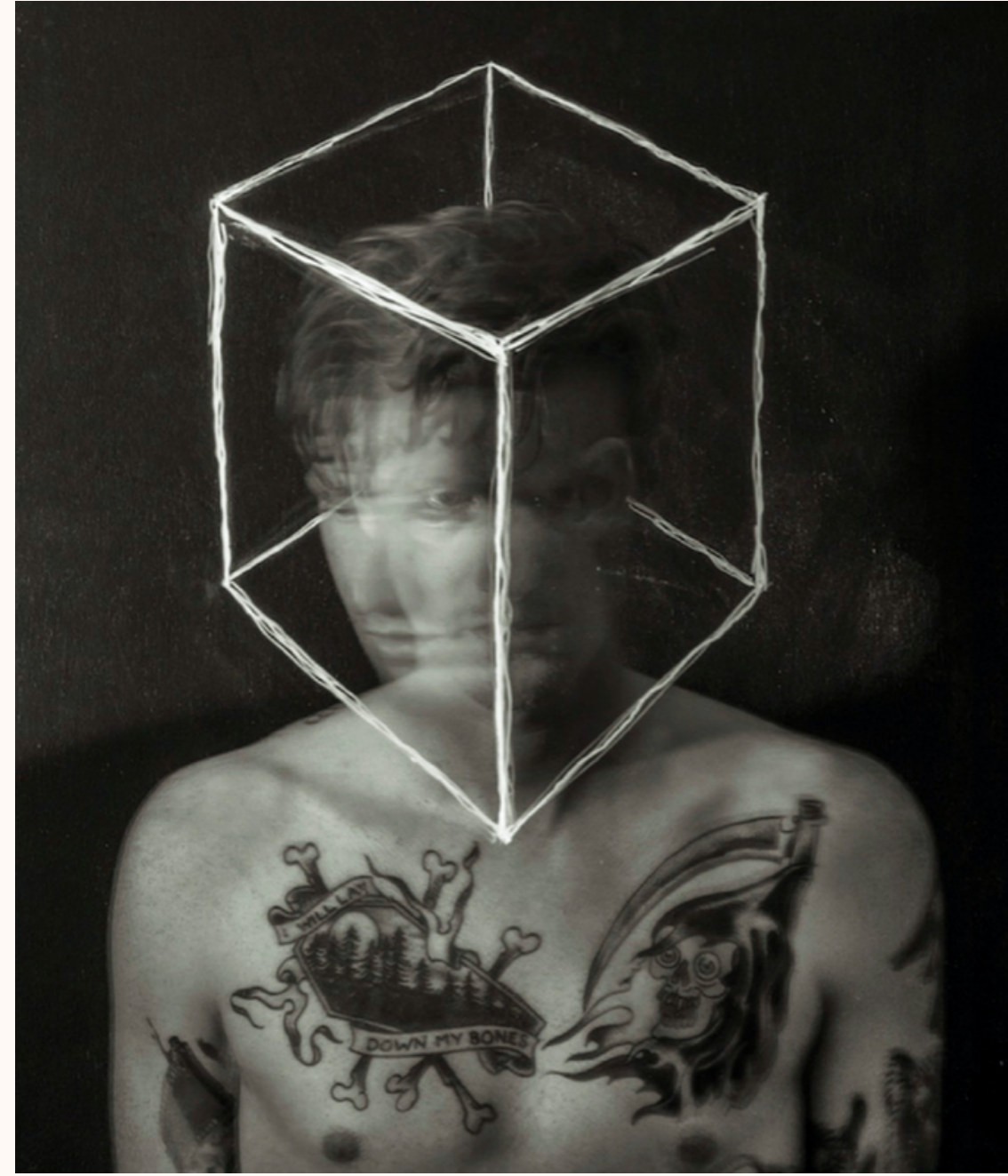
IDENTITY

- WHAT IS ONE'S **IDENTITY** IN TERMS OF THE SPACE AND TIME ONE OCCUPIES IN THE LIFE OF OTHERS?
- HOW DOES ONE'S **IDENTITY** AS A CODEPENDENT PERSONALITY ALTER/MOULD THAT OF THE OTHER?
- HOW CAN ONE EXPLORE THE WORKING OF AN **INHERENTLY CODEPENDENT** PERSON'S MIND THROUGH INTROSPECTIVE NARRATIVE BUILDING AND STORYTELLING?
- HOW DOES THE FUNDAMENTAL BREAK BETWEEN THE I-THOU EQUATION OCCUR WHEN ONE OR BOTH PARTIES ARE **CODEPENDENT**?
- WHAT IS ONE'S PERSONAL **IDENTITY** WHEN NOT INFLUENCED BY THE SPACE AND TIME OTHERS OCCUPY IN THEIR LIFE? IS THERE SUCH A THING?

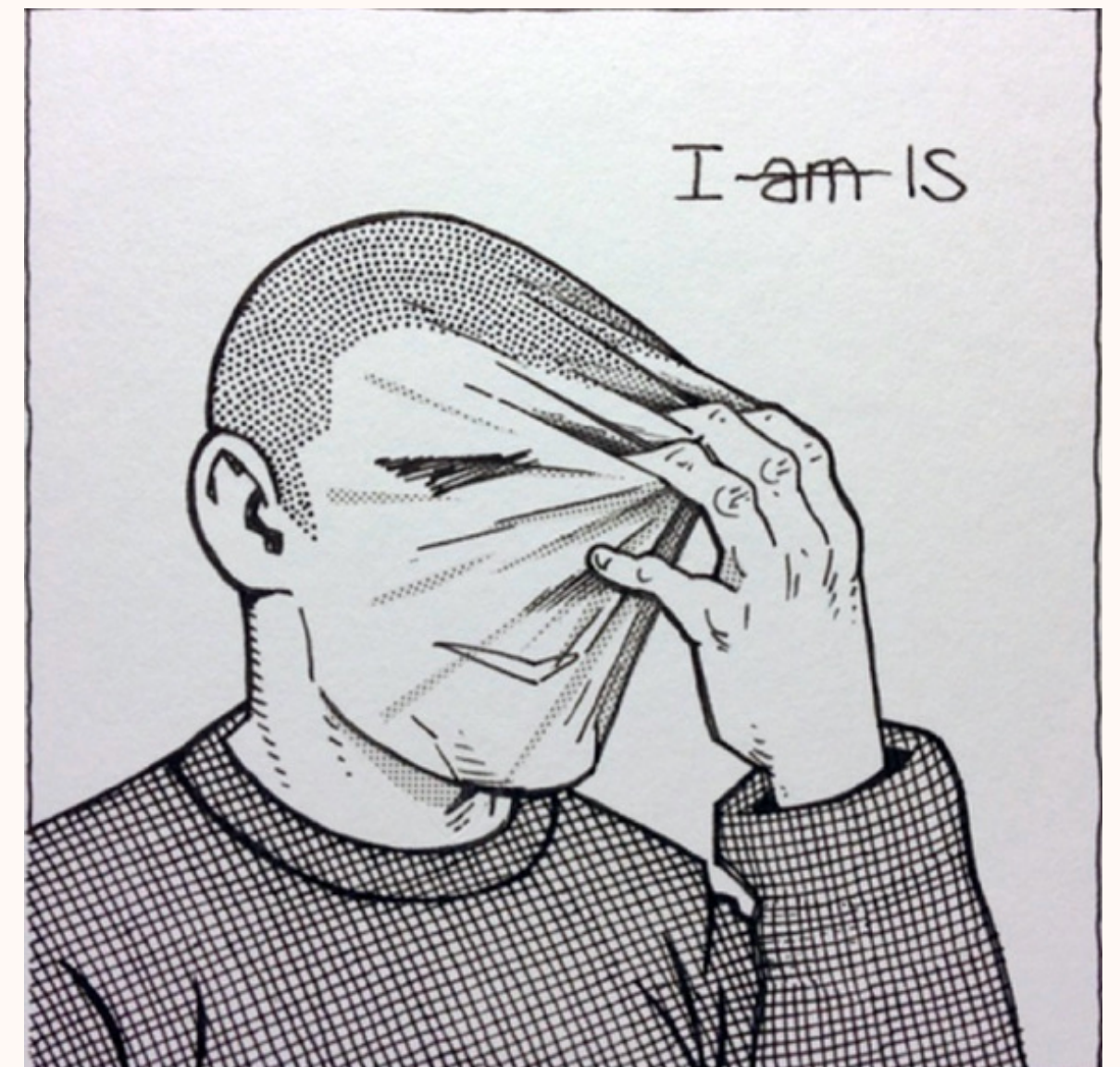
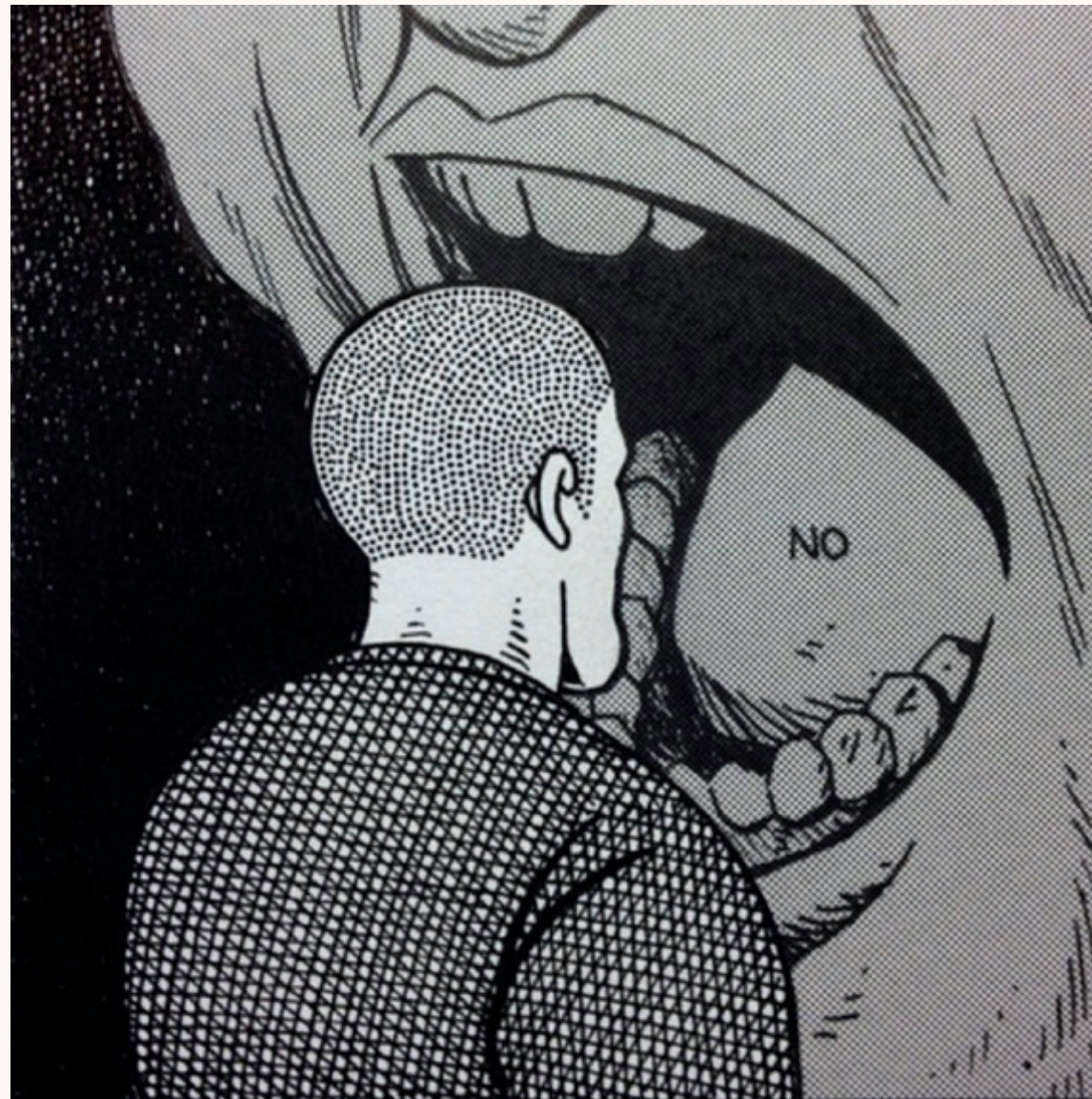
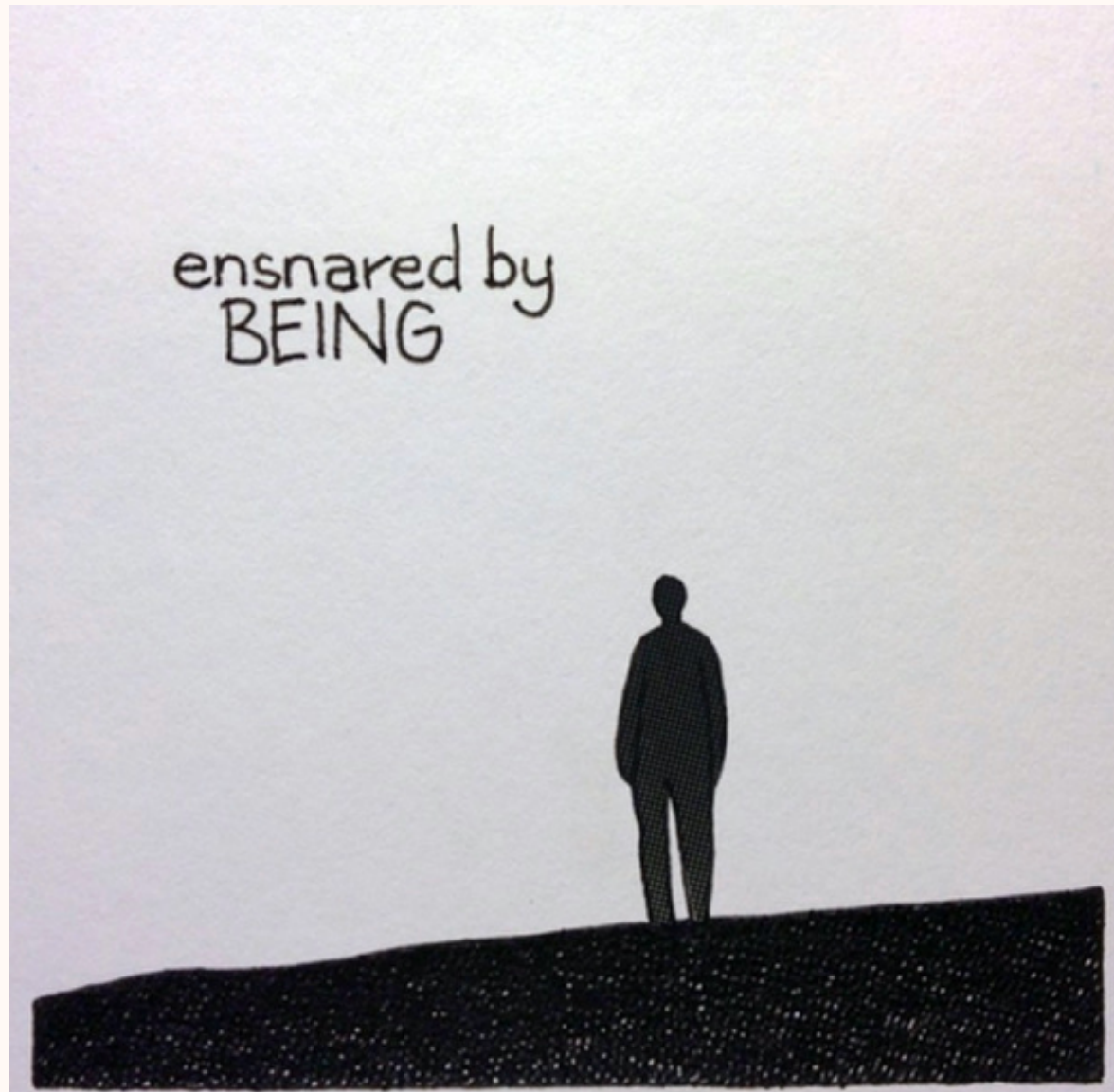
CONTINUED RESEARCH

JOHN DYKSTRA

I WORK WITH PERSPECTIVE ILLUSIONS AS A SYMBOL FOR THE PERSONAL PERSPECTIVE ON LIFE. WE ALL HAVE A **PERSPECTIVE** OF THE WORLD AND DEPENDING ON HOW HEALTHY THAT PERSPECTIVE IS, WE CAN SUFFER UNNECESSARILY OR WE CAN PROSPER AGAINST GREAT ODDS



OYVIND LAUVDAHL



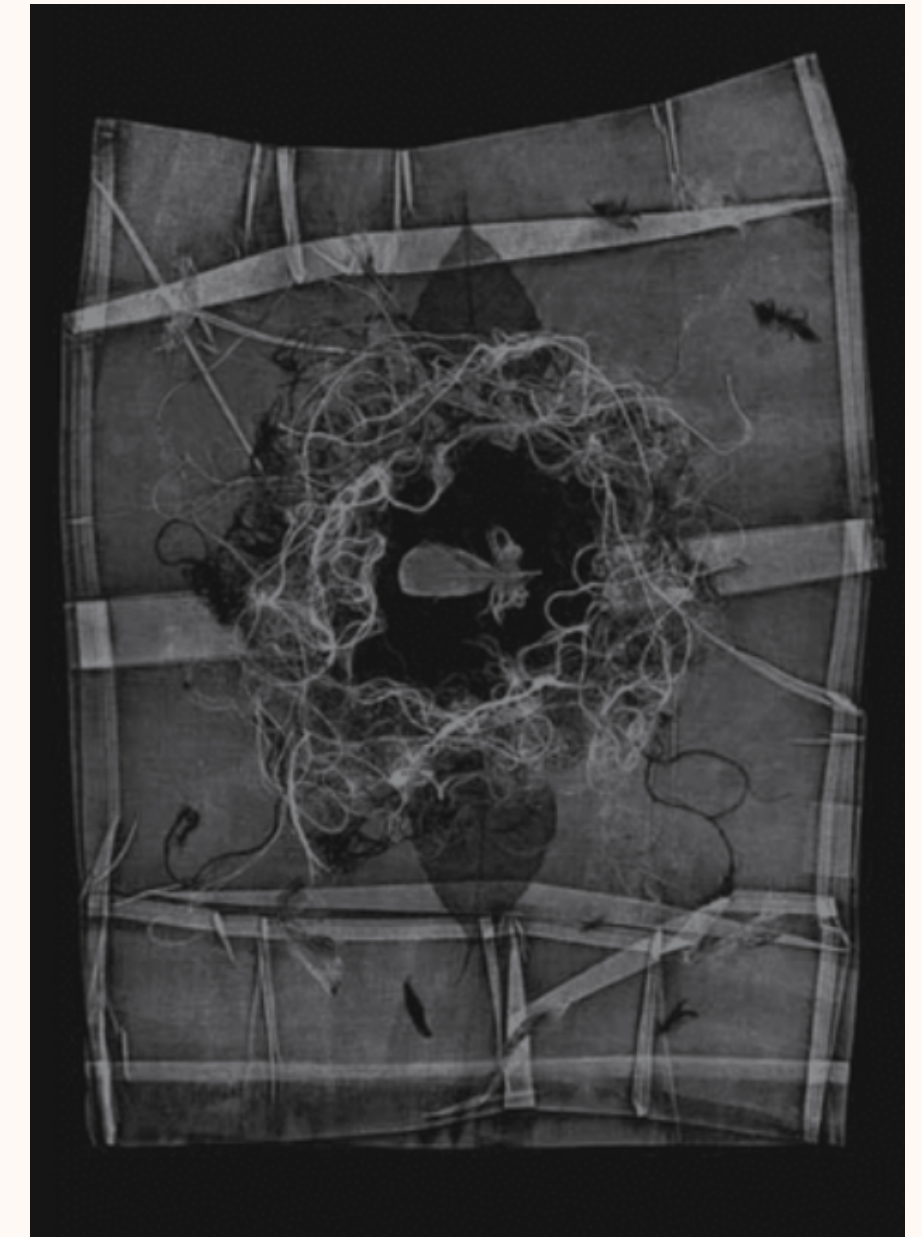
VERVINA HENRY

I AM GAINING A BETTER UNDERSTANDING OF MY CULTURAL IDENTITY THROUGH NAGI. AN **ALTER-EGO** I HAVE CONSTRUCTED THAT PLAYS A PROMINENT ROLE IN MY WORK. AS THE SUBJECT SHE REPRESENTS MY FEELINGS EMOTIONS, AND THOUGHTS ON MY CULTURE"



SUSAN ALDWORTH

'THE DARK SELF' IS AN EXHIBITION EXPLORING THE EXPERIENCE OF SLEEP. IT IS AN INVESTIGATION INTO THE HUMAN BRAIN AND IDENTITY WHERE SHE CHALLENGES US TO REFLECT UPON OUR NIGHTLY **TRANSITION FROM CONSCIOUSNESS TO OBLIVION**



ERIC THOR SANDBURG

"DEAD THINGS, NAKED THINGS, VINTAGE THINGS, ANTIQUE THINGS, DISTURBINGLY CUTE THINGS, ACUTELY DISTURBING THINGS"



TURNING POINT

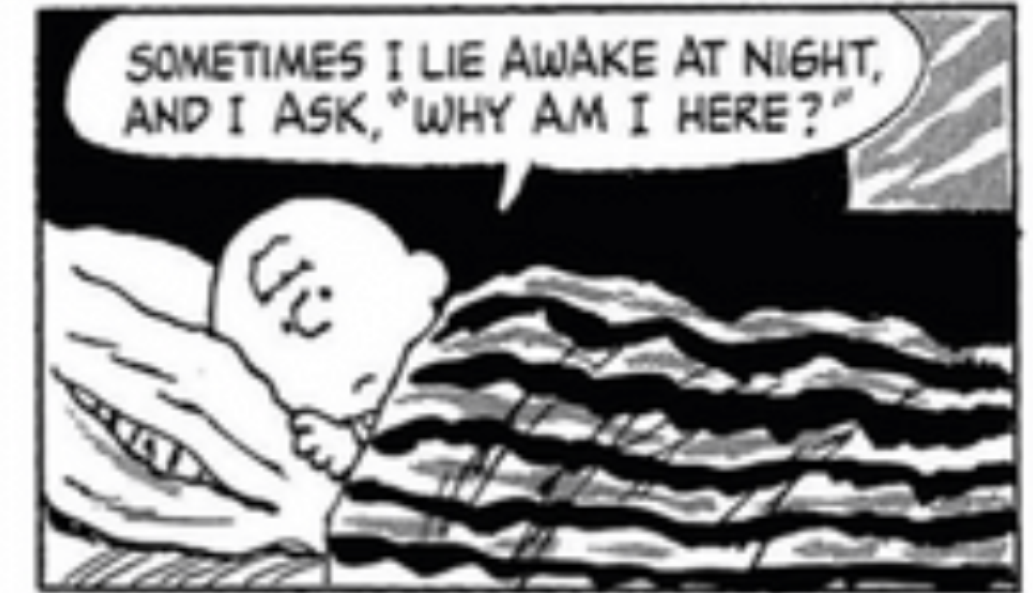
CHARLIE BROWN IN PEANUTS

ANTI-HERO

HAS TO GET OUT OF BED AND GO THROUGH THE SAME HELL EVERYDAY

AT THE MERCY OF HIS FRIENDS LINUS

NOT A MASTER OF THE WORLD, BUT A PAWN



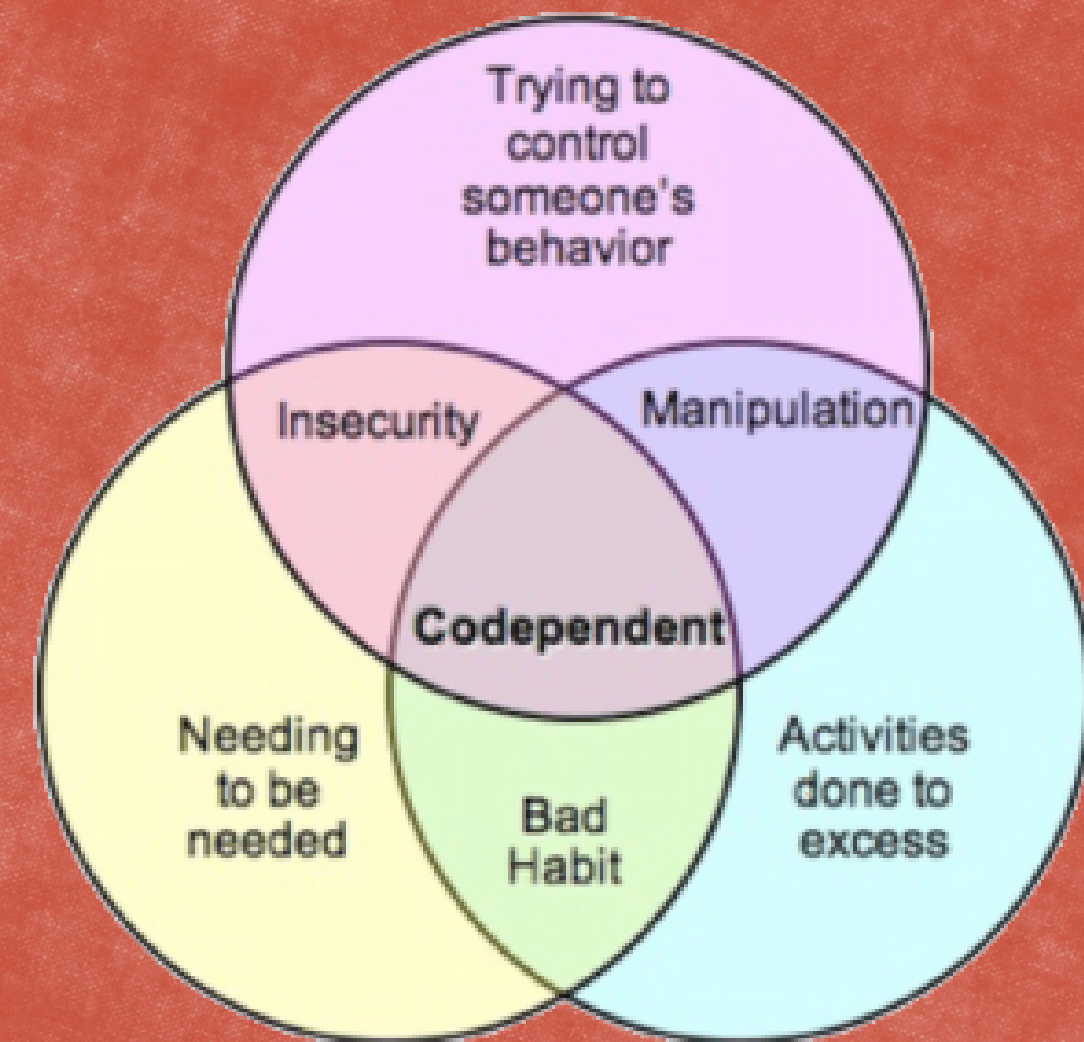
LOVE AND ENTITLEMENT: JEALOUSY

JEAN PAUL SARTRE AND SIMONE DE BEAUVOIR

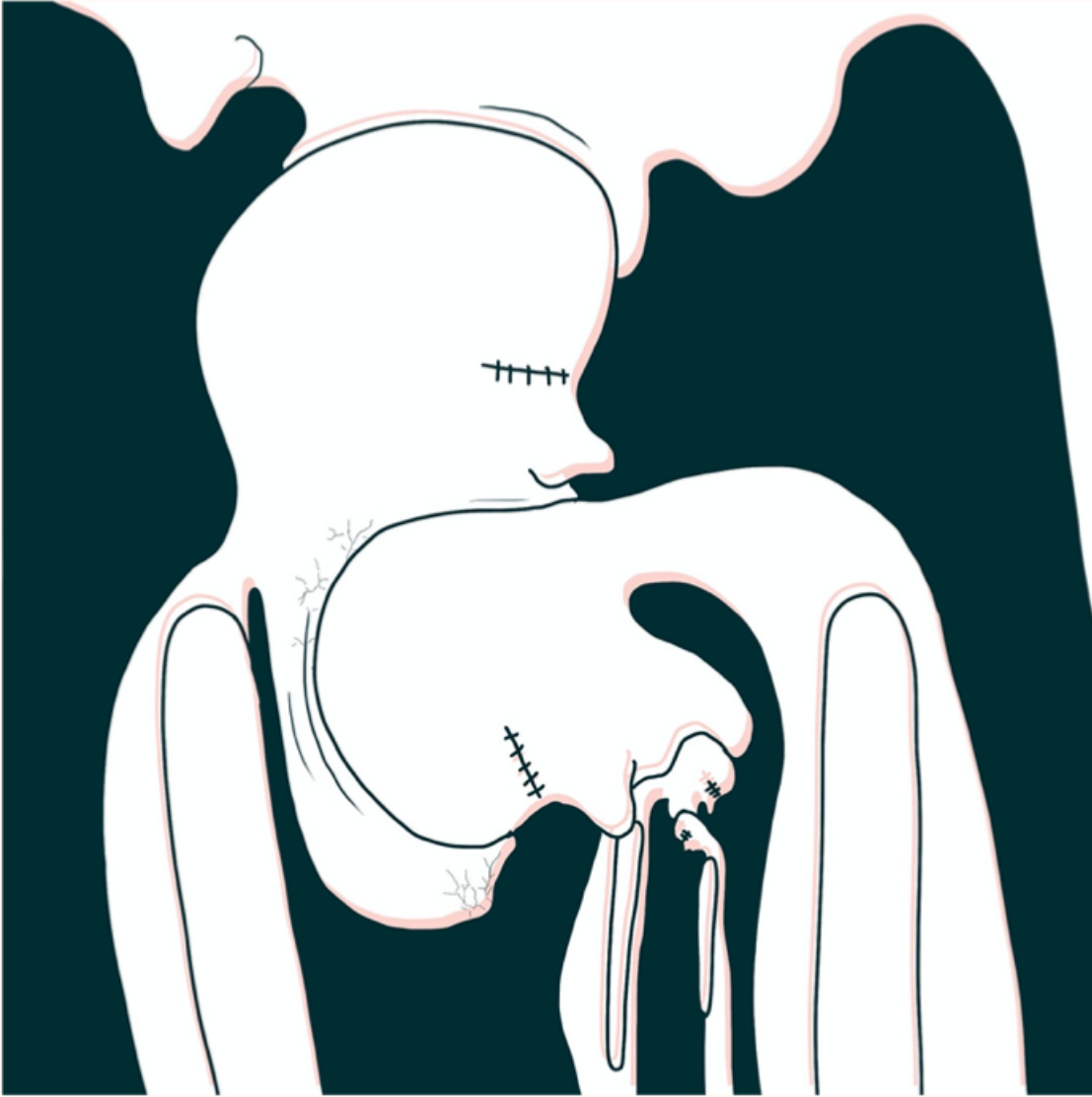
- SELF-ABSOLUTION/SELF-IDENTITY/SELF-COMPLETION
- JEALOUS LOVER SEEKS ABSOLUTION IN AND THROUGH THE EYES OF THE OTHER
- RELYING ON THE OTHER'S FREEDOM TO SEE THEM AS PERFECT IS SELF-NIHILATING AS IT IS EXACTLY WHAT DEEMS THE OTHER POWELESS
- "WE OURSELVES ARE A LACK" -SARTRE
- SEEKING THE AFFIRMATIVE GAZE

CODEPENDENCY

AN EXCESSIVE EMOTIONAL OR PSYCHOLOGICAL RELIANCE ON A PARTNER, TYPICALLY ONE WHO REQUIRES SUPPORT ON ACCOUNT OF AN ILLNESS OR ADDICTION



EXPLORATION



Me Through You

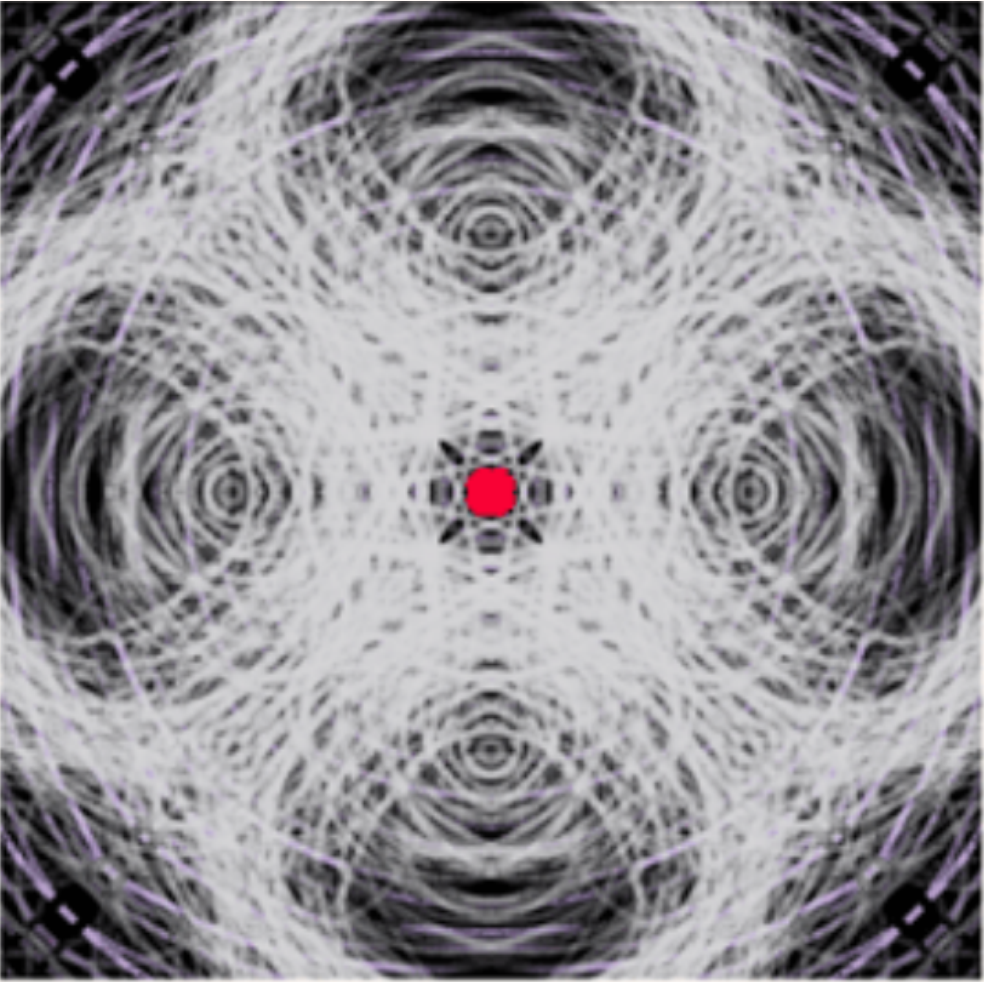
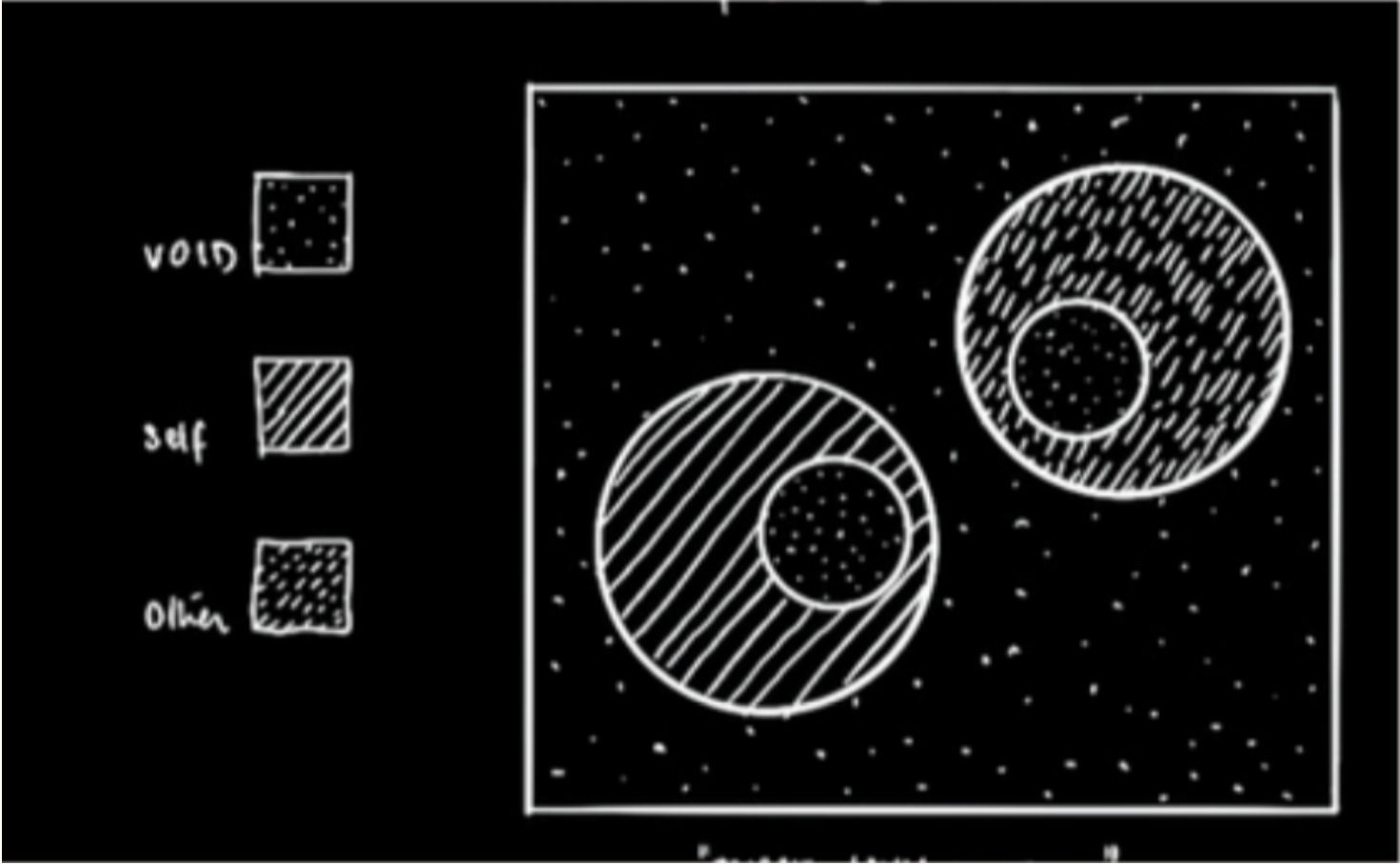
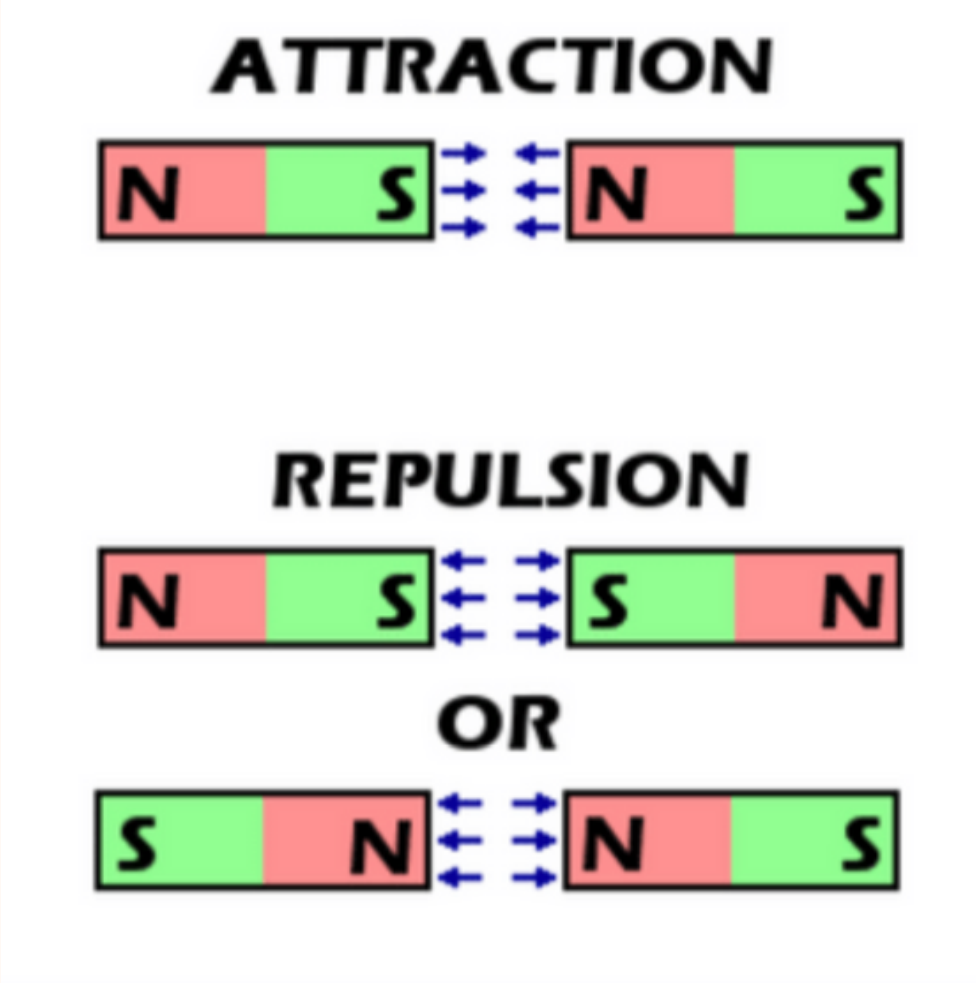


میں کون ہوں



I am the space I occupy

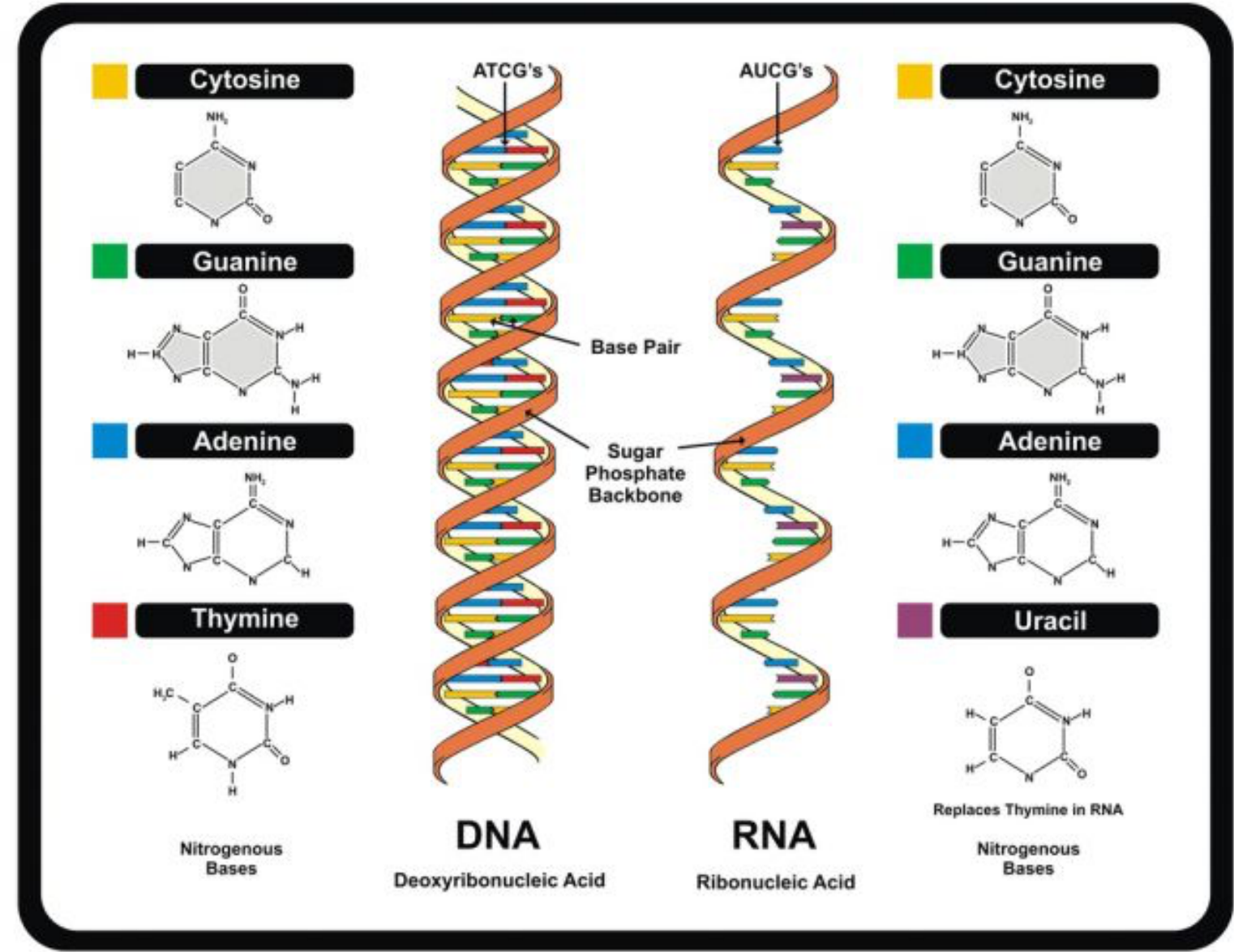
EXPLORATION



NARRATIVE-LED EXPLORATION



NARRATIVE-LED EXPLORATION



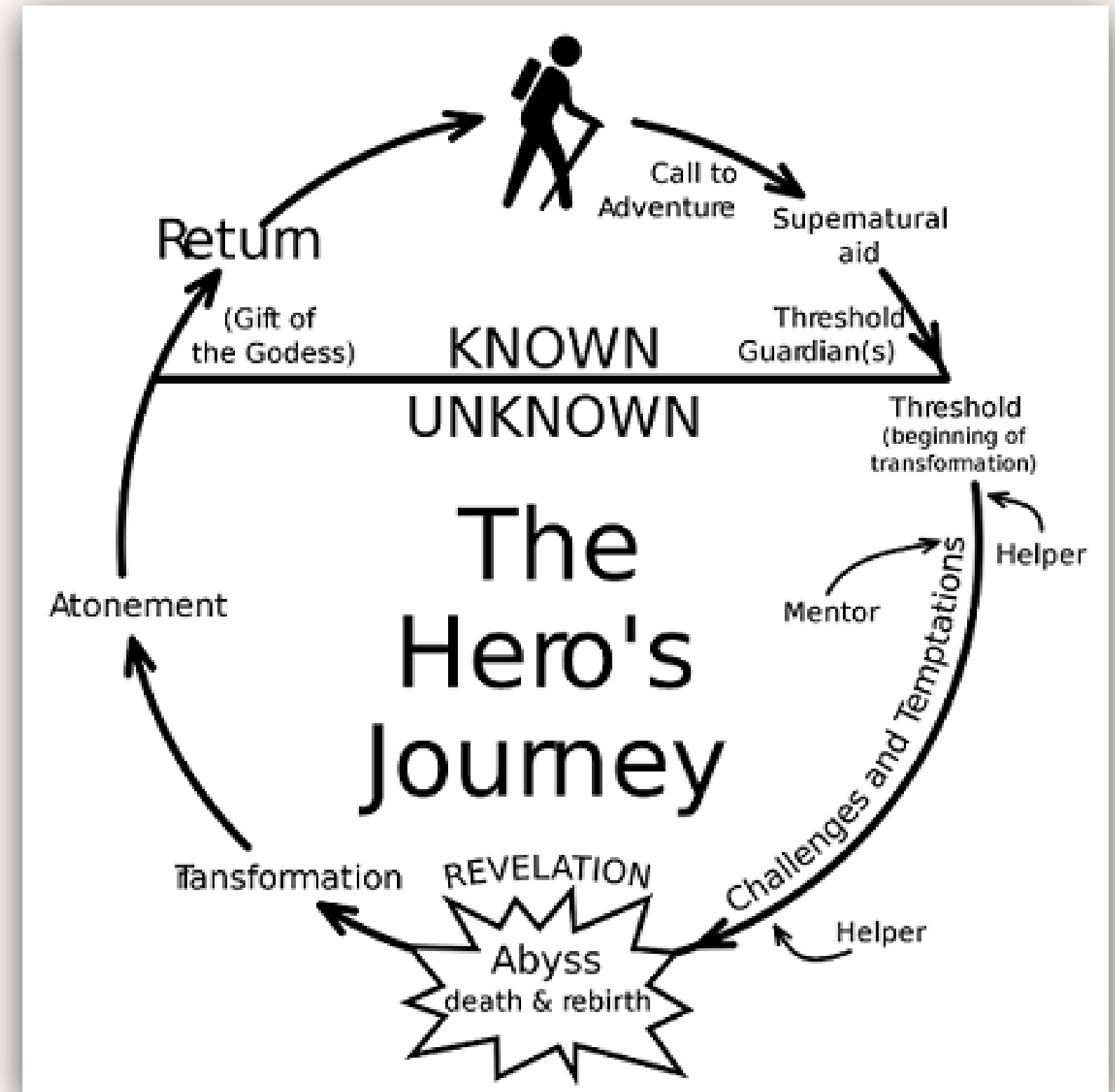
THE HOW-TO OF GRAPHIC NOVELS

The Character Story Structure

In a character story, the focus is placed on the transformation abilities of a character.

Stories with this structure often describe how a character develops abilities to change certain things in society. The author reveals less of who the character is, and more of what the character does and the influence those actions have on the society.

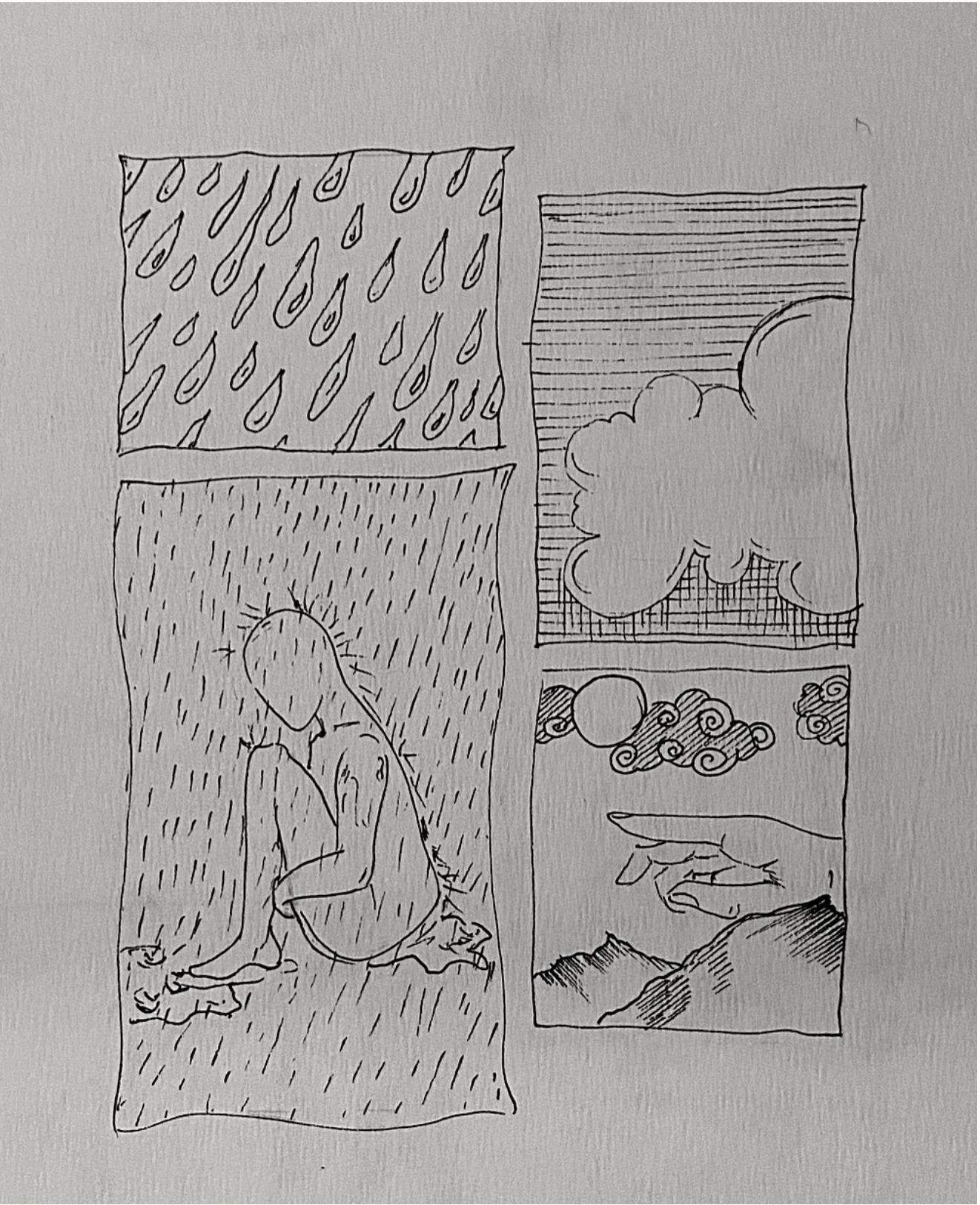
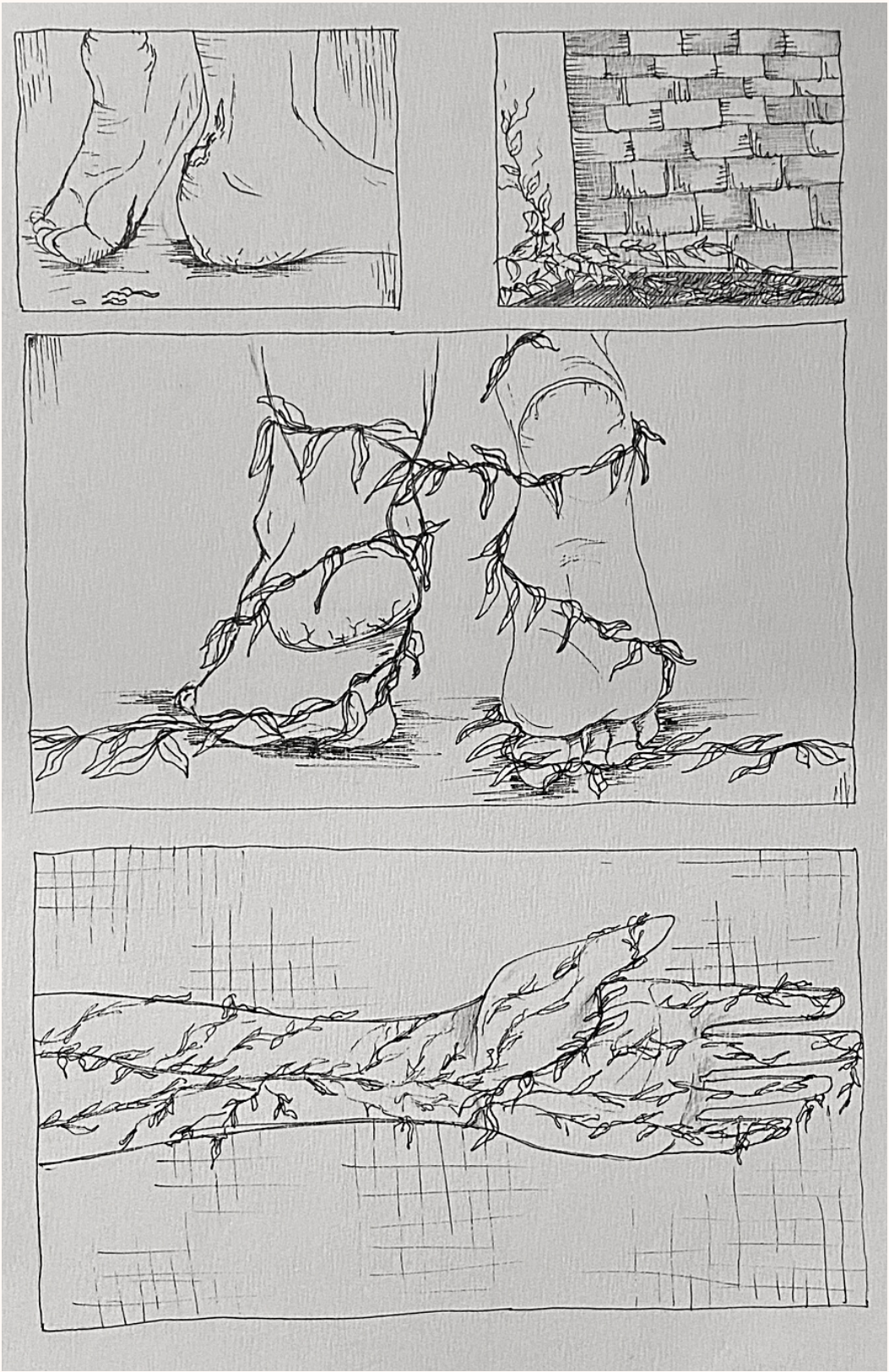
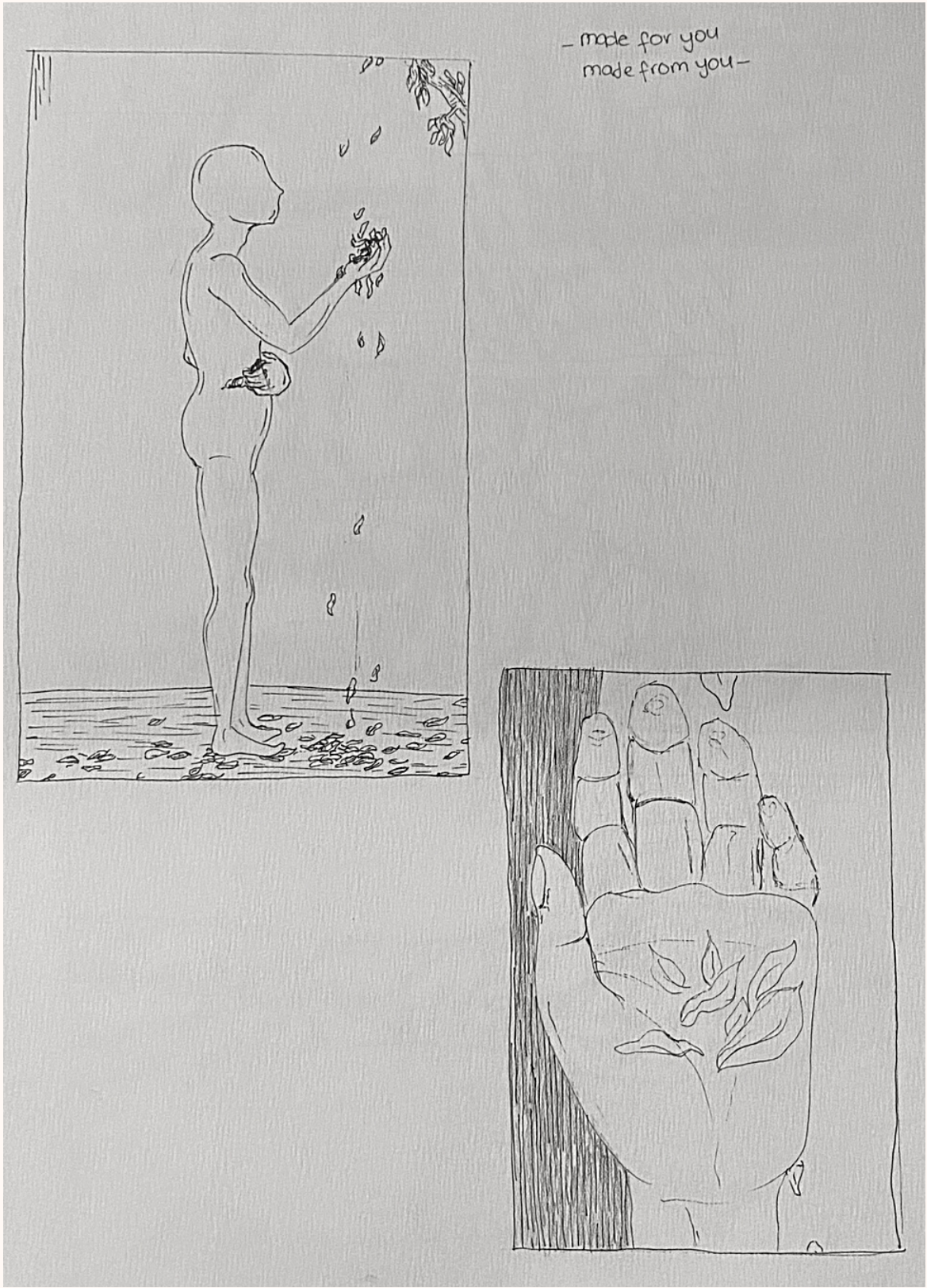
In most cases, the story begins with the main character showing signs of unhappiness, impatience or anger in their present condition. This invokes a yearning for a change. The story ends with the character being transformed and made to assume a new role.





VISUAL LIBRARY FOR LOCATION

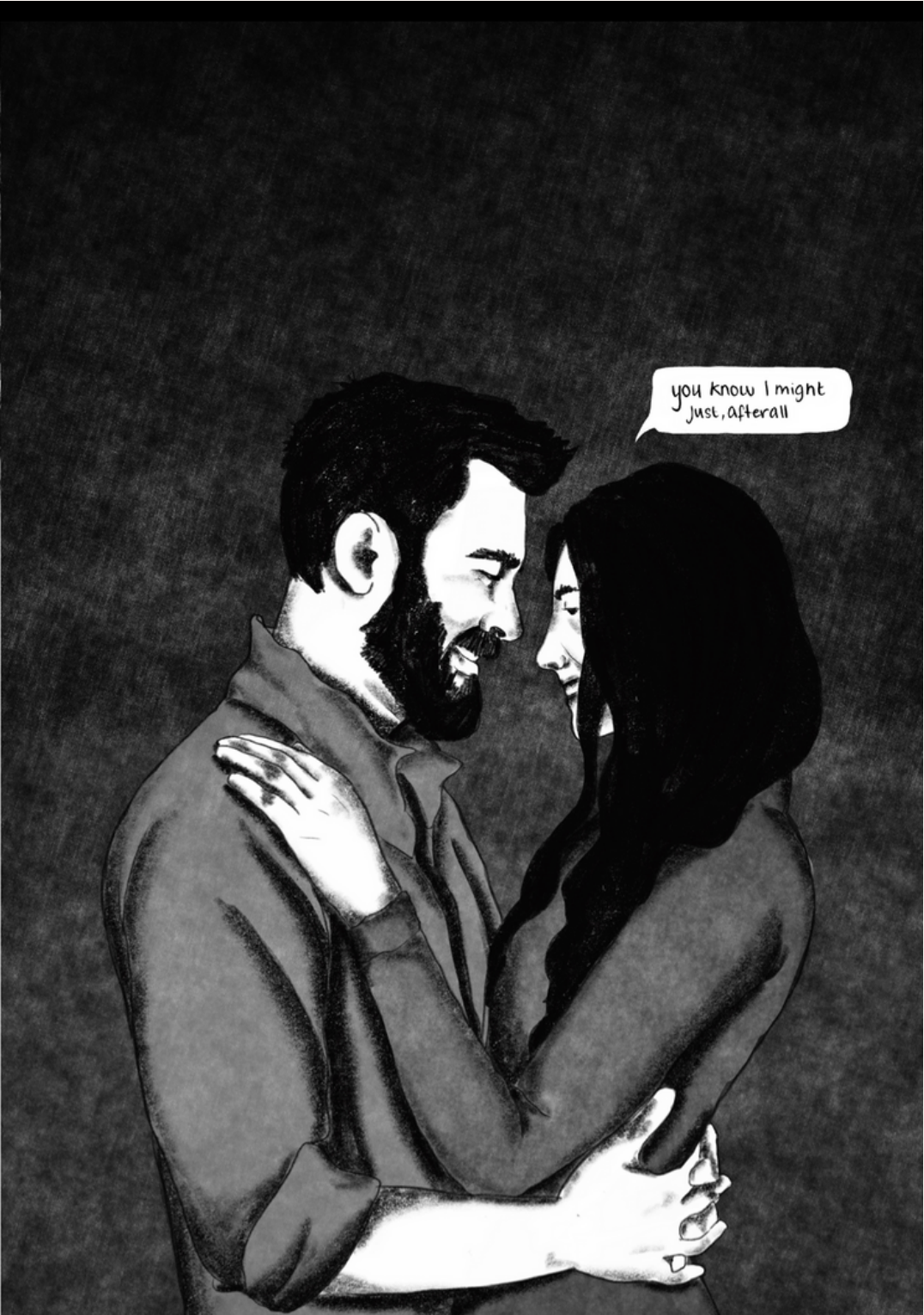
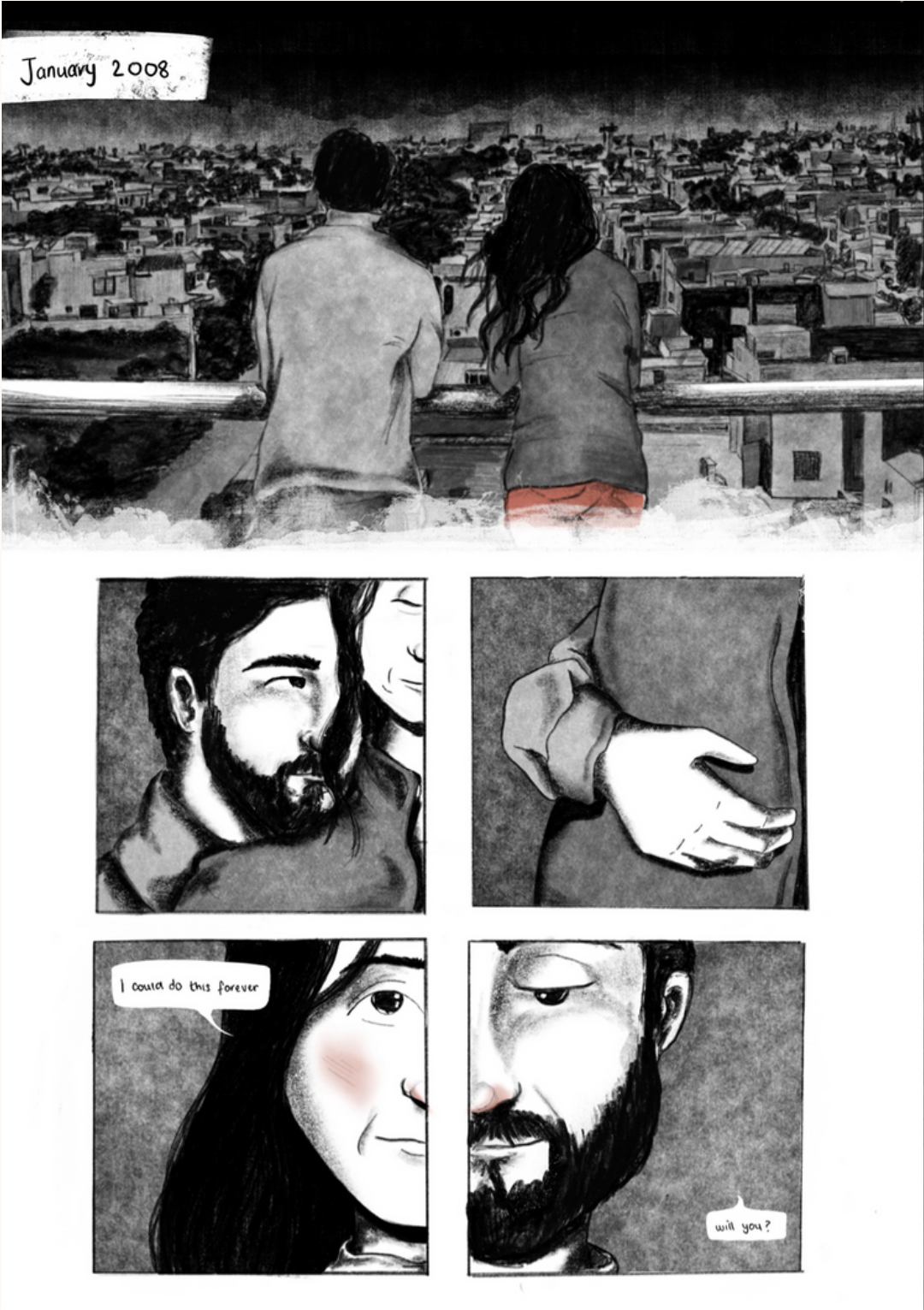
ILLUSTRATION EXPERIMENTATION



I
AM
YOU

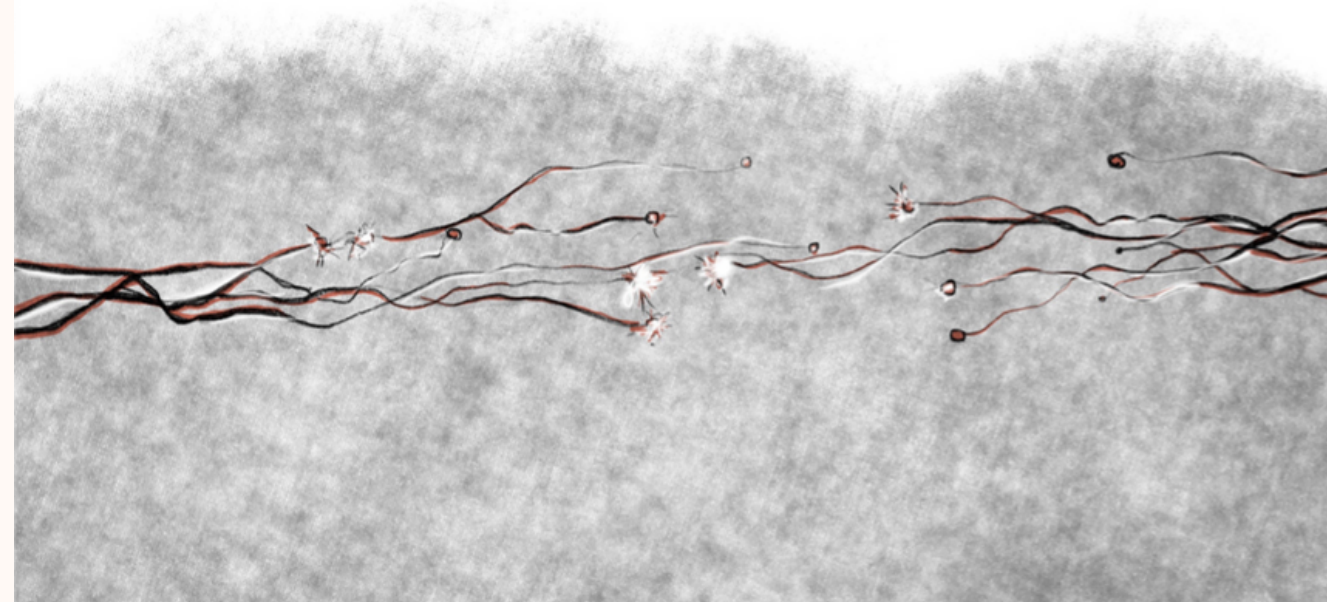
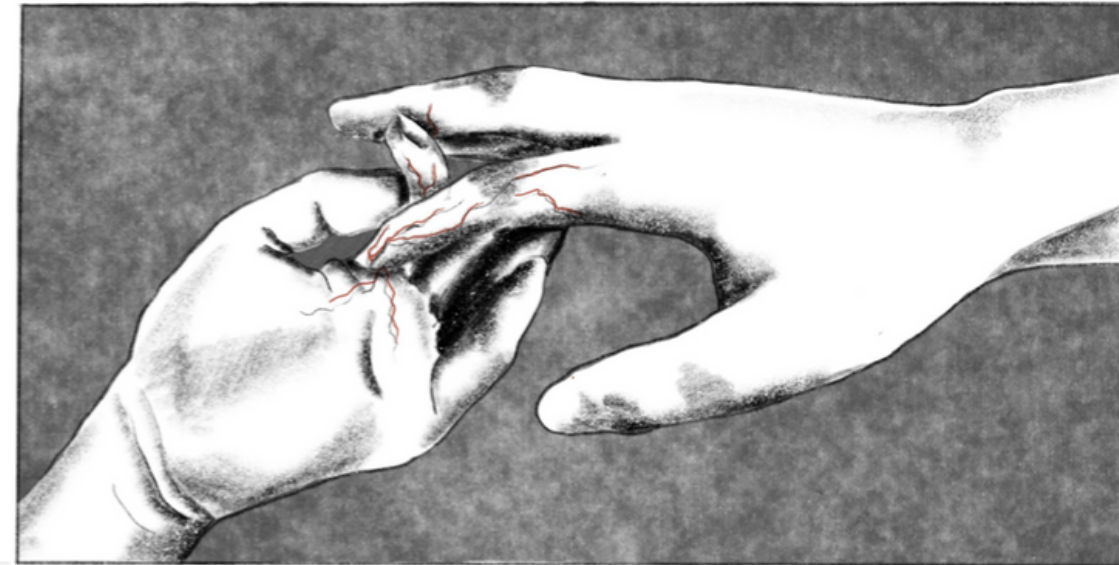
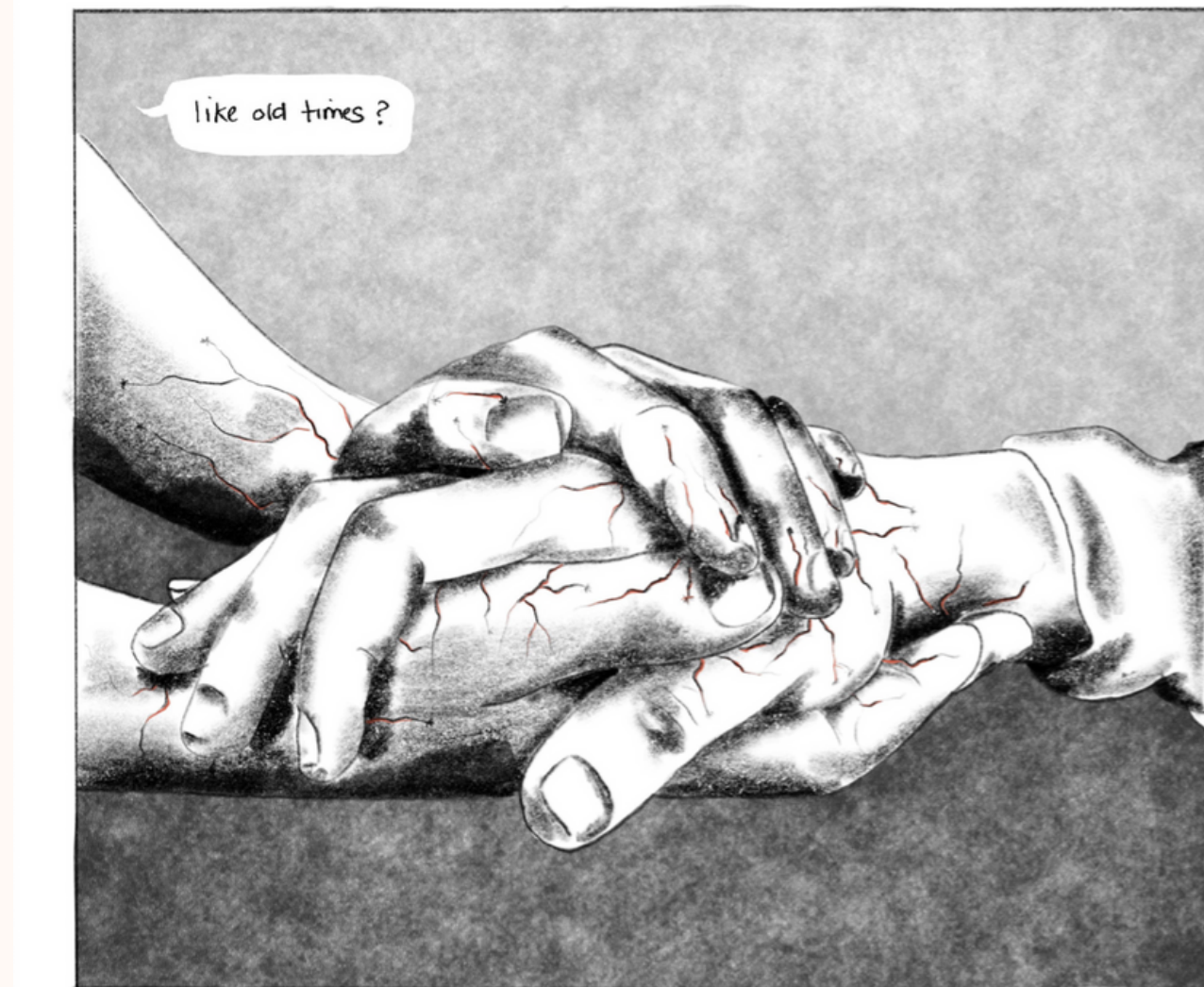


GREY MATTER: BODY



TO

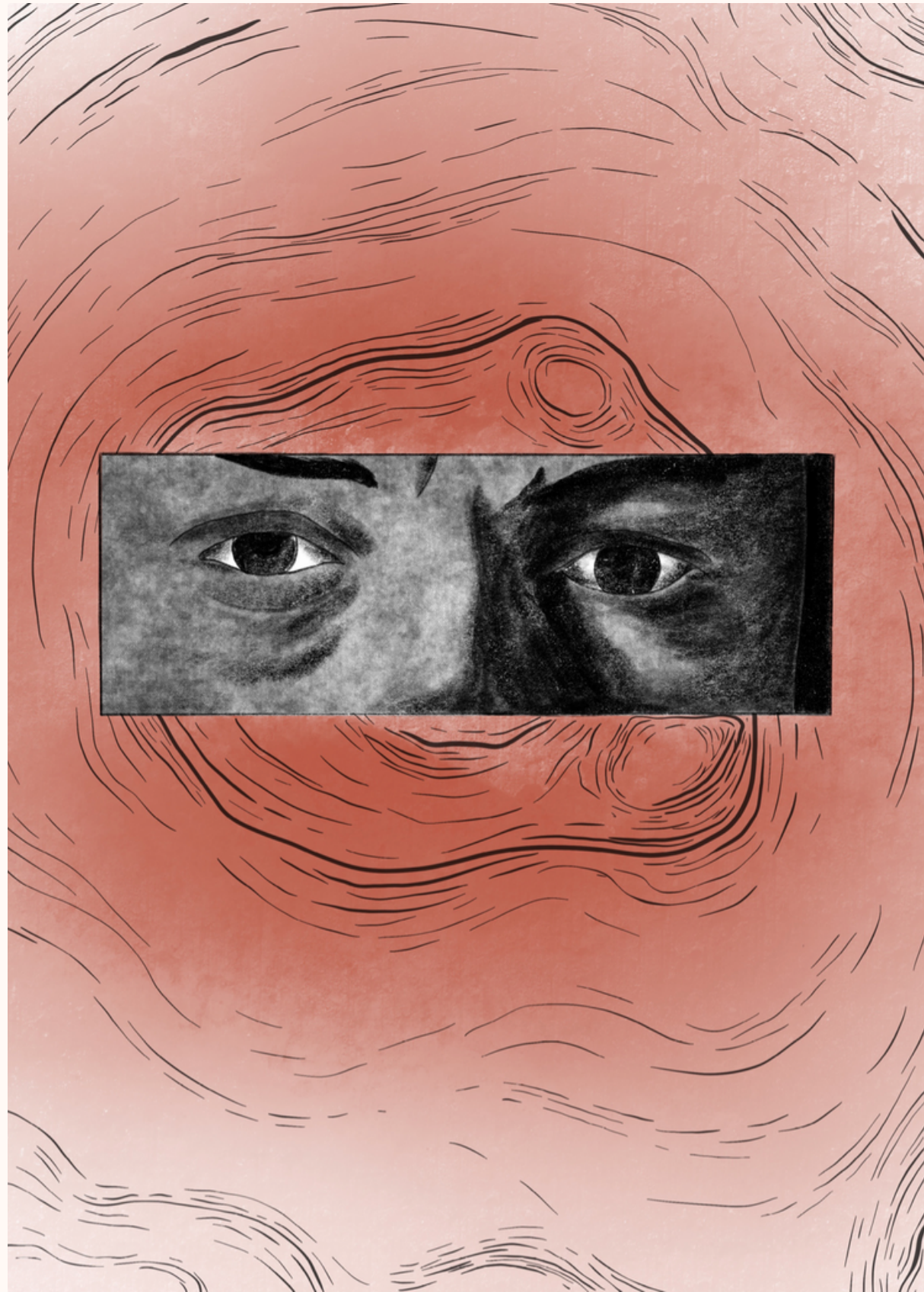




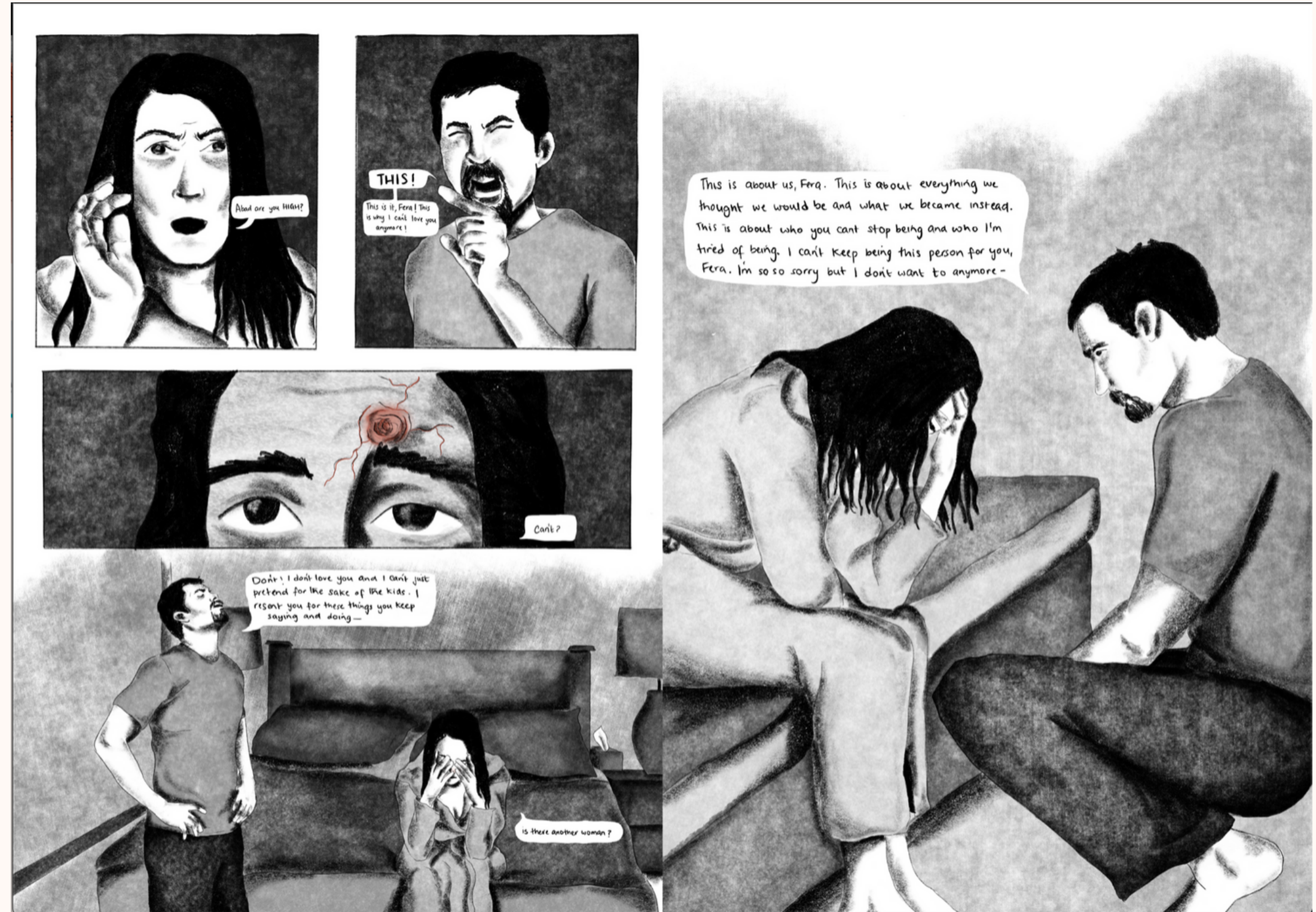
MAGIC REALISM
INTIMACY/ MUSCLE MEMORY



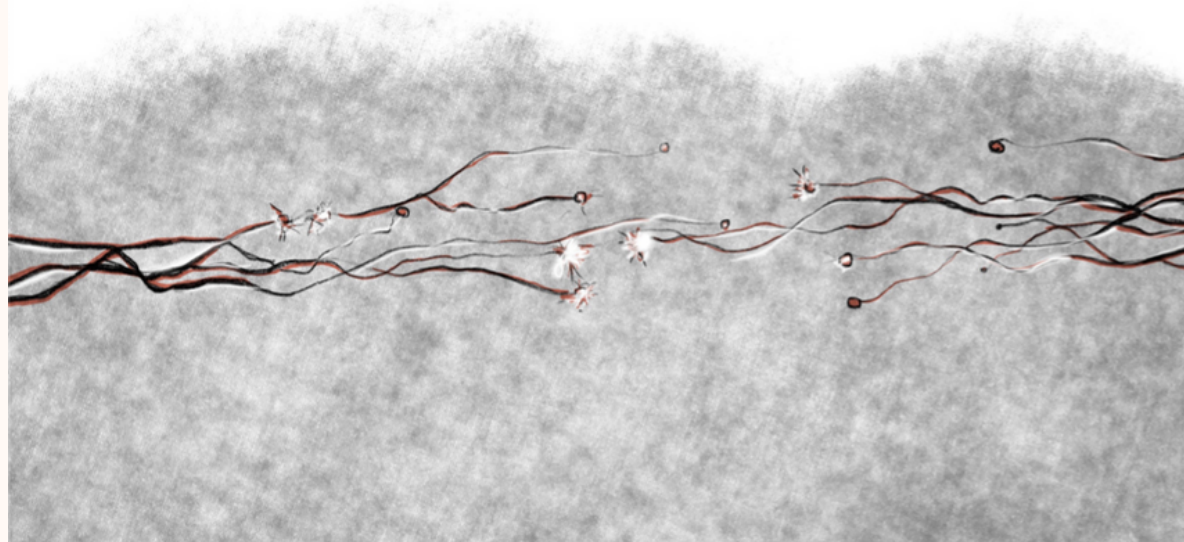
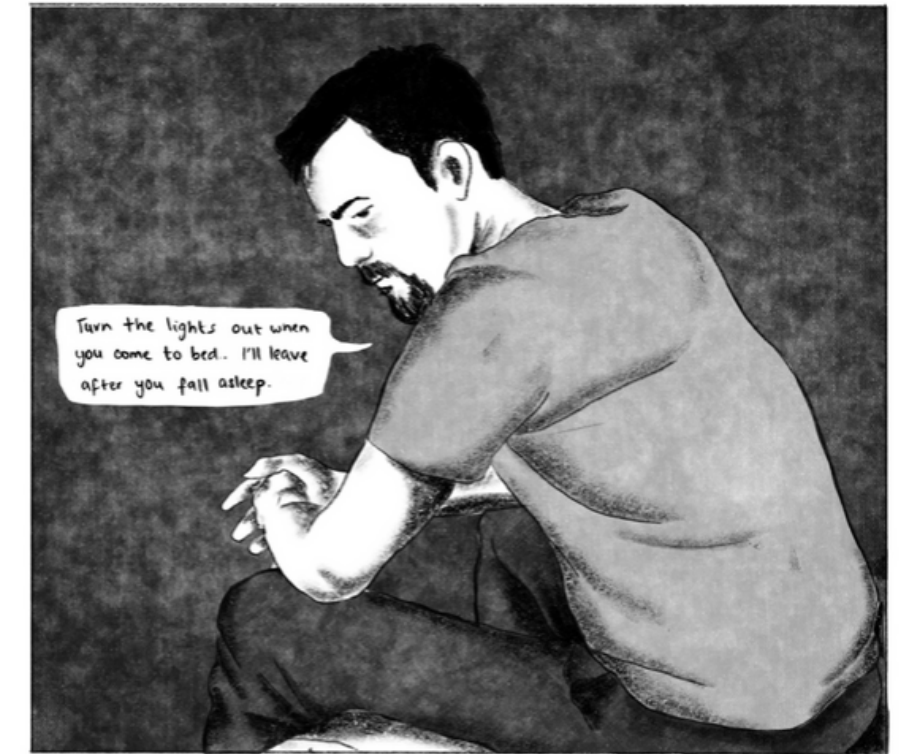
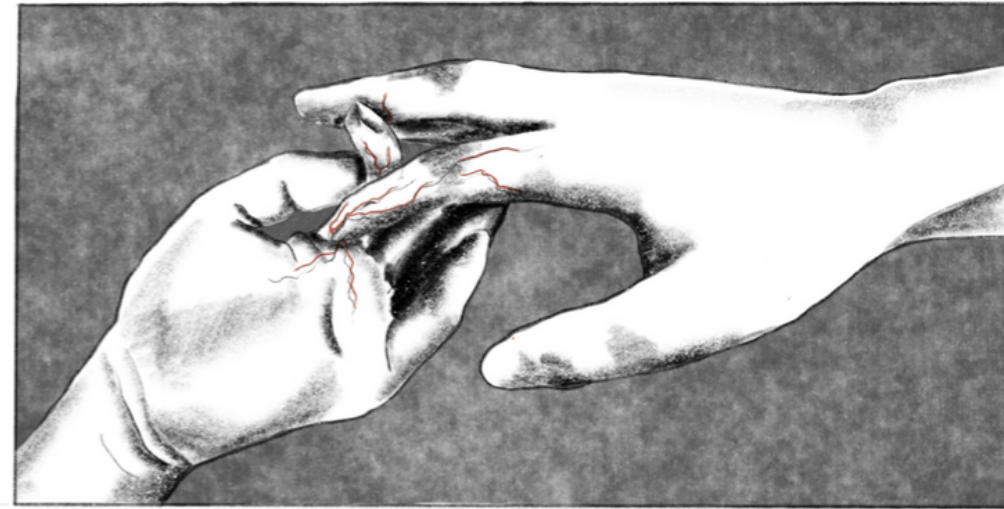
DENIAL
DISBELIEF



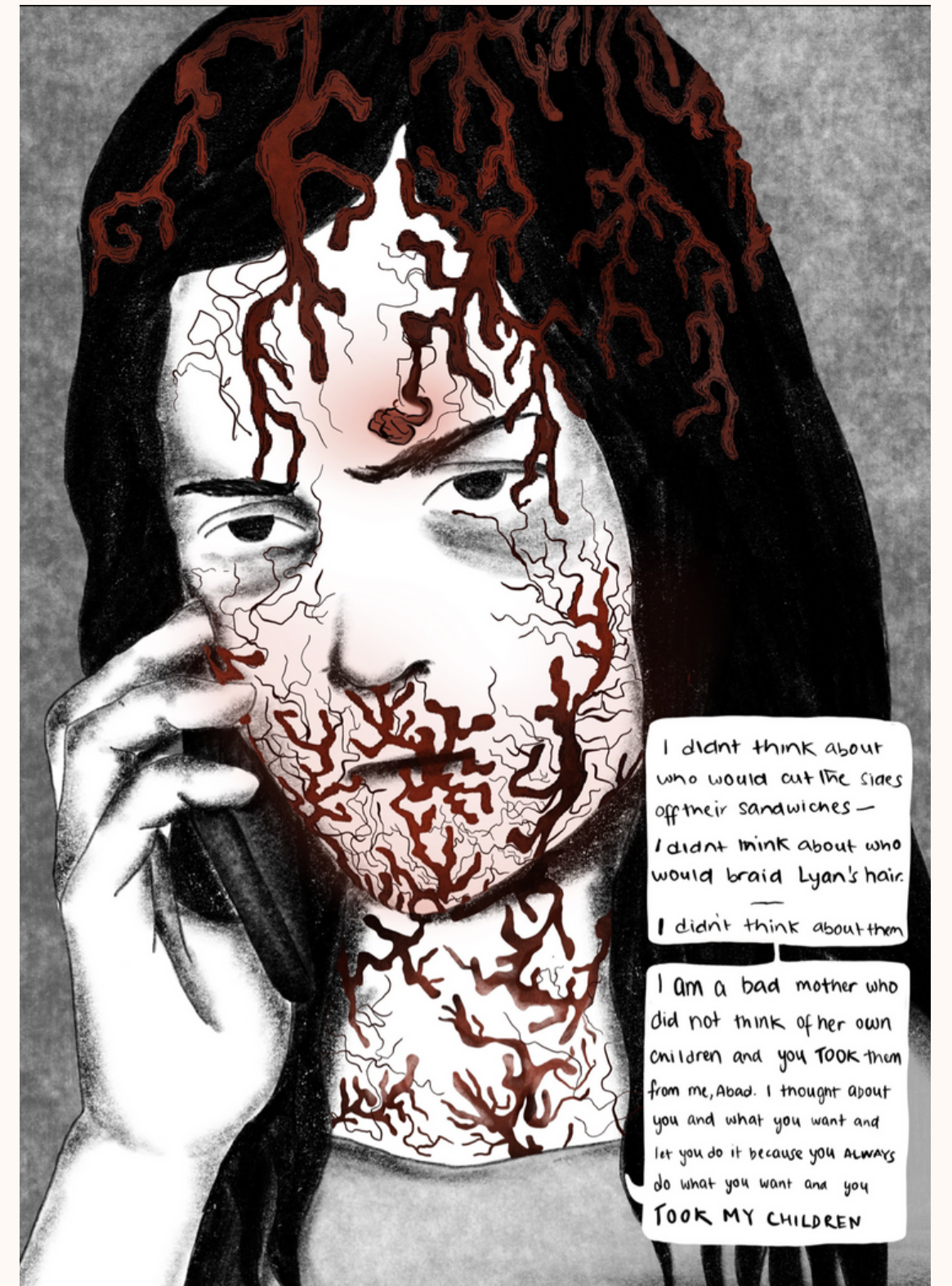
'ZIT' GROWING
MAGIC REALISM



THE BREAKING POINT
MISCOMMUNICATION



DESPERATE ATTEMPTS TO
AVOID CONFLICT/APPEASE



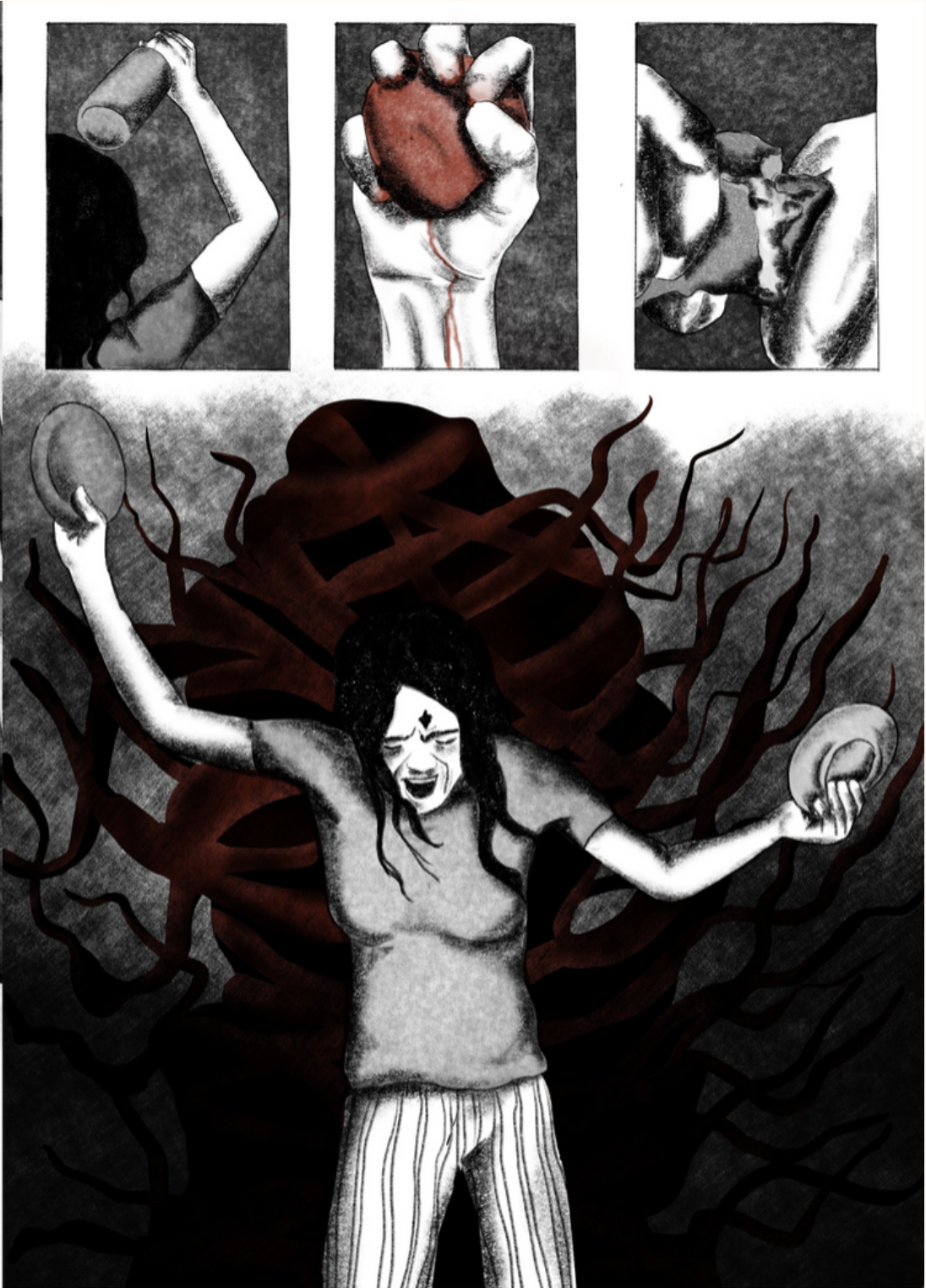
METAMORPHOSIS OF THE 'ZIT'

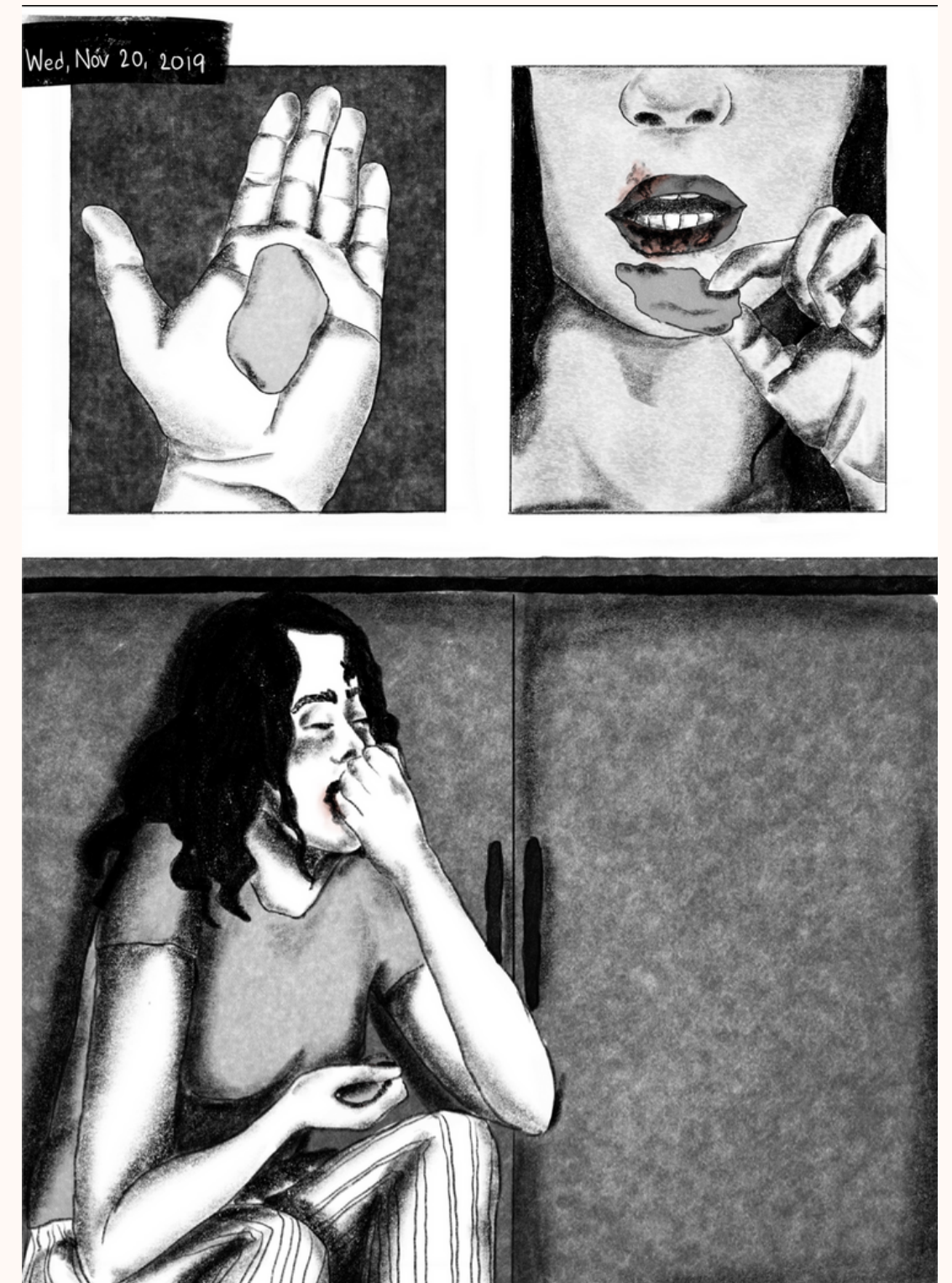
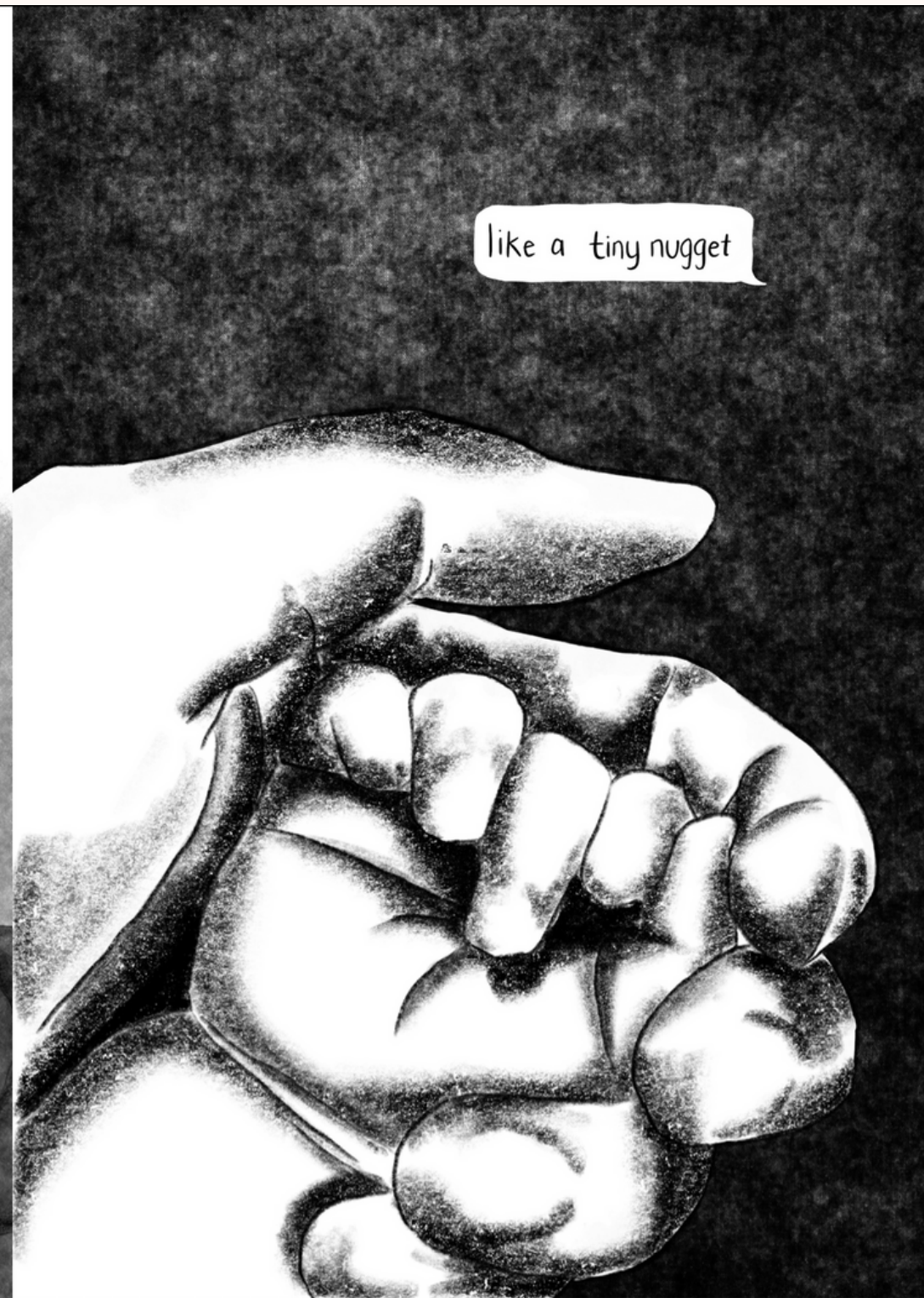
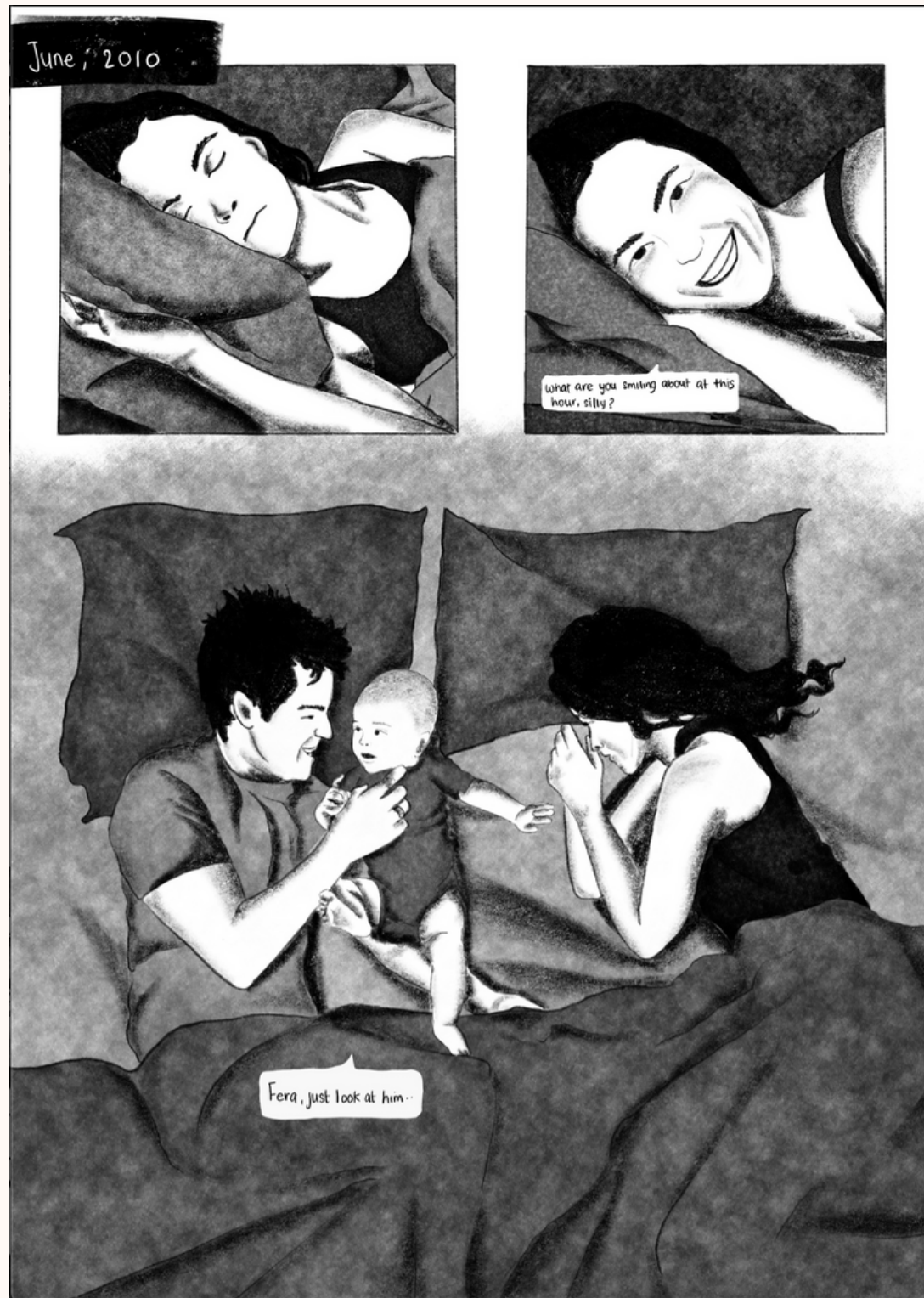


POWER POLITICS CHANGING

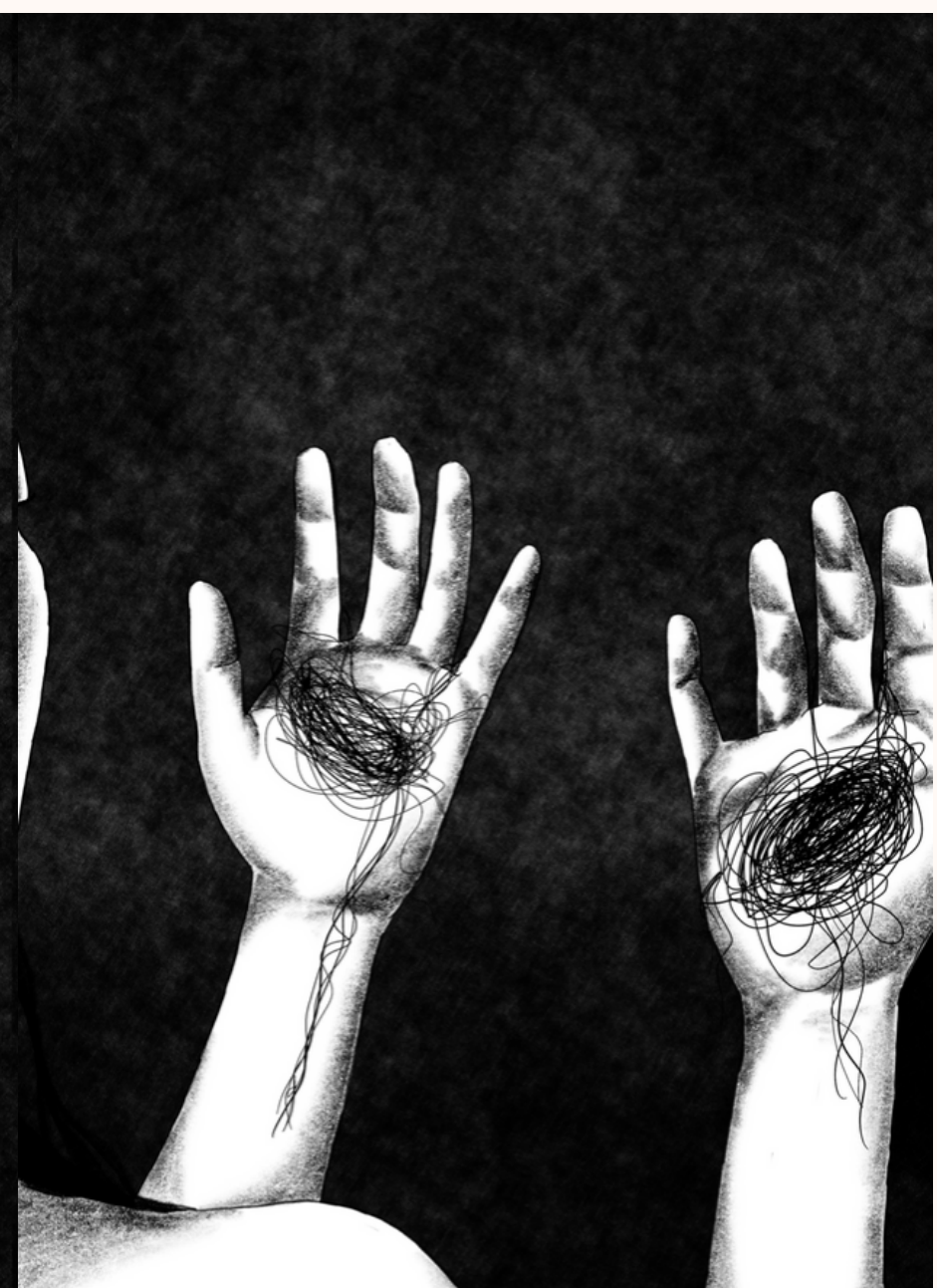
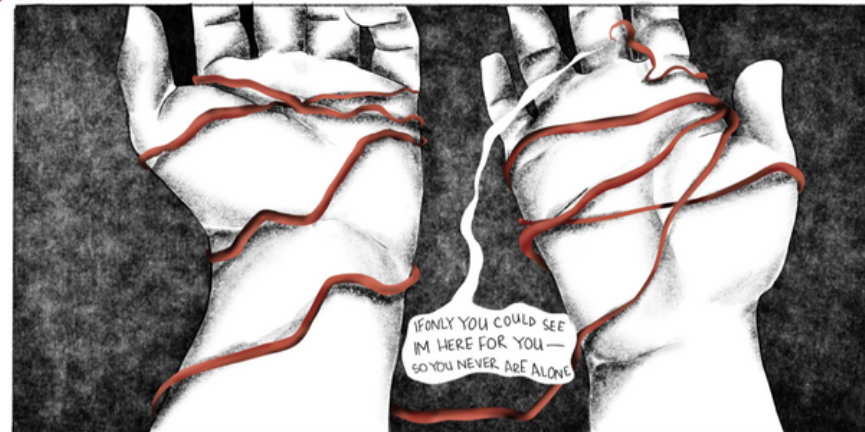
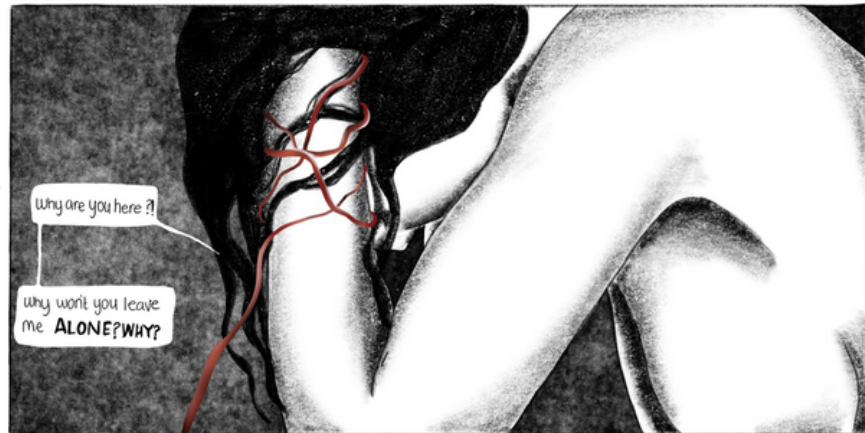


RETROSPECTIVE THINKING SHOWING HER CODEPENDENT HABITS
LIKE RELYING ON OTHERS, FEELING DETACHED FROM REALITY ETC

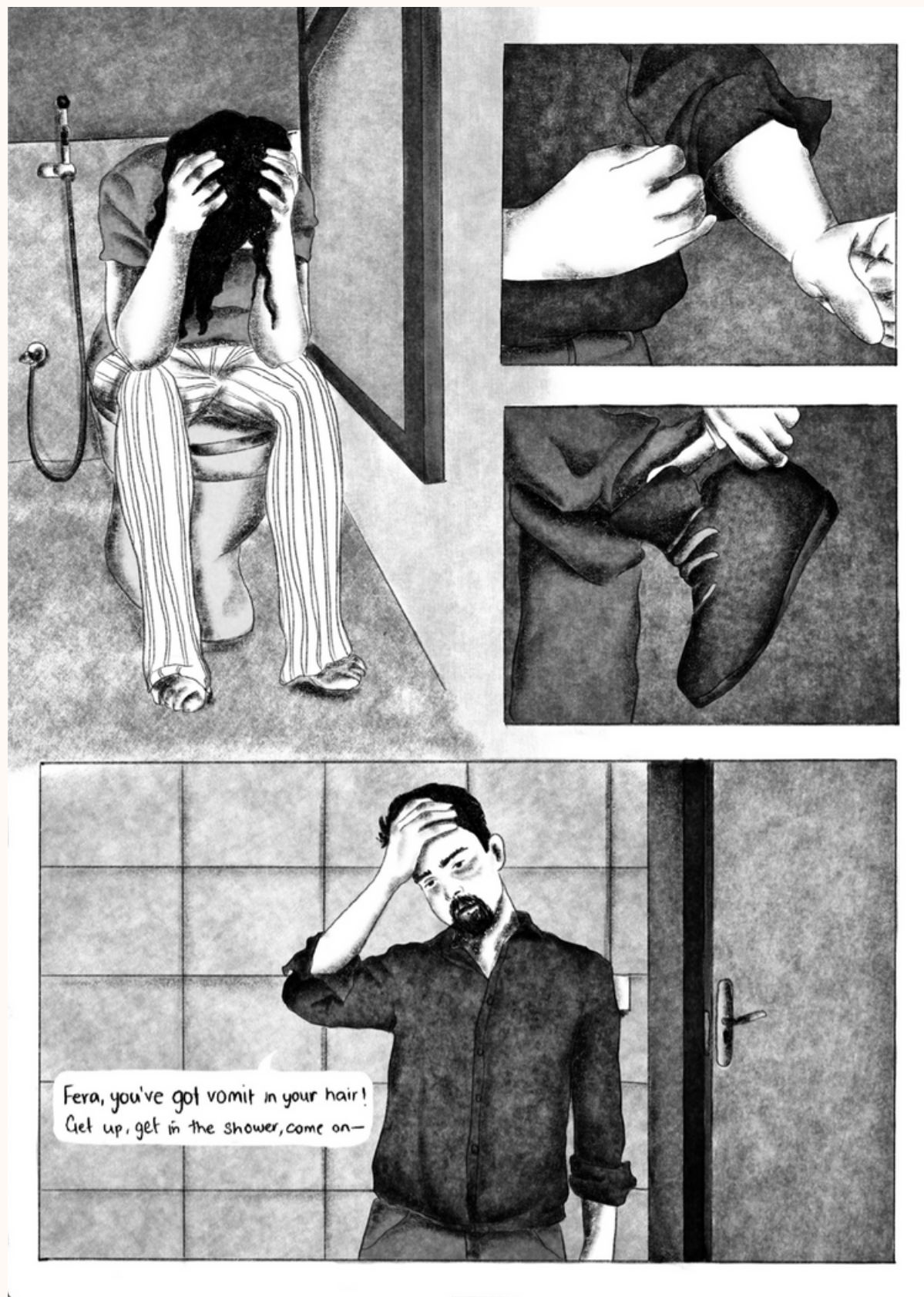




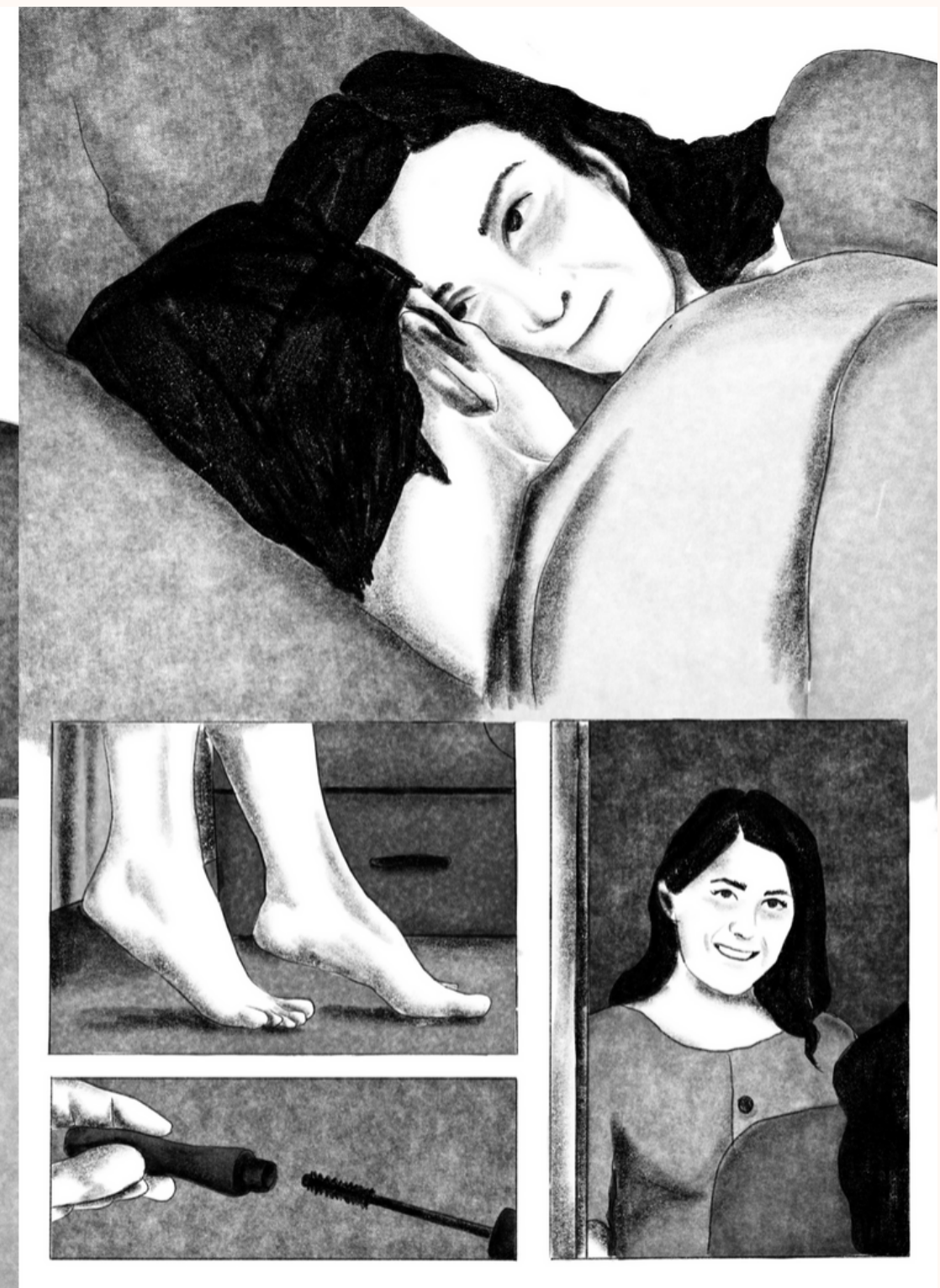
MEMORIES OF INTIMATE MOMENTS JUXTAPOSED WITH
NEUROTIC OUTBURST



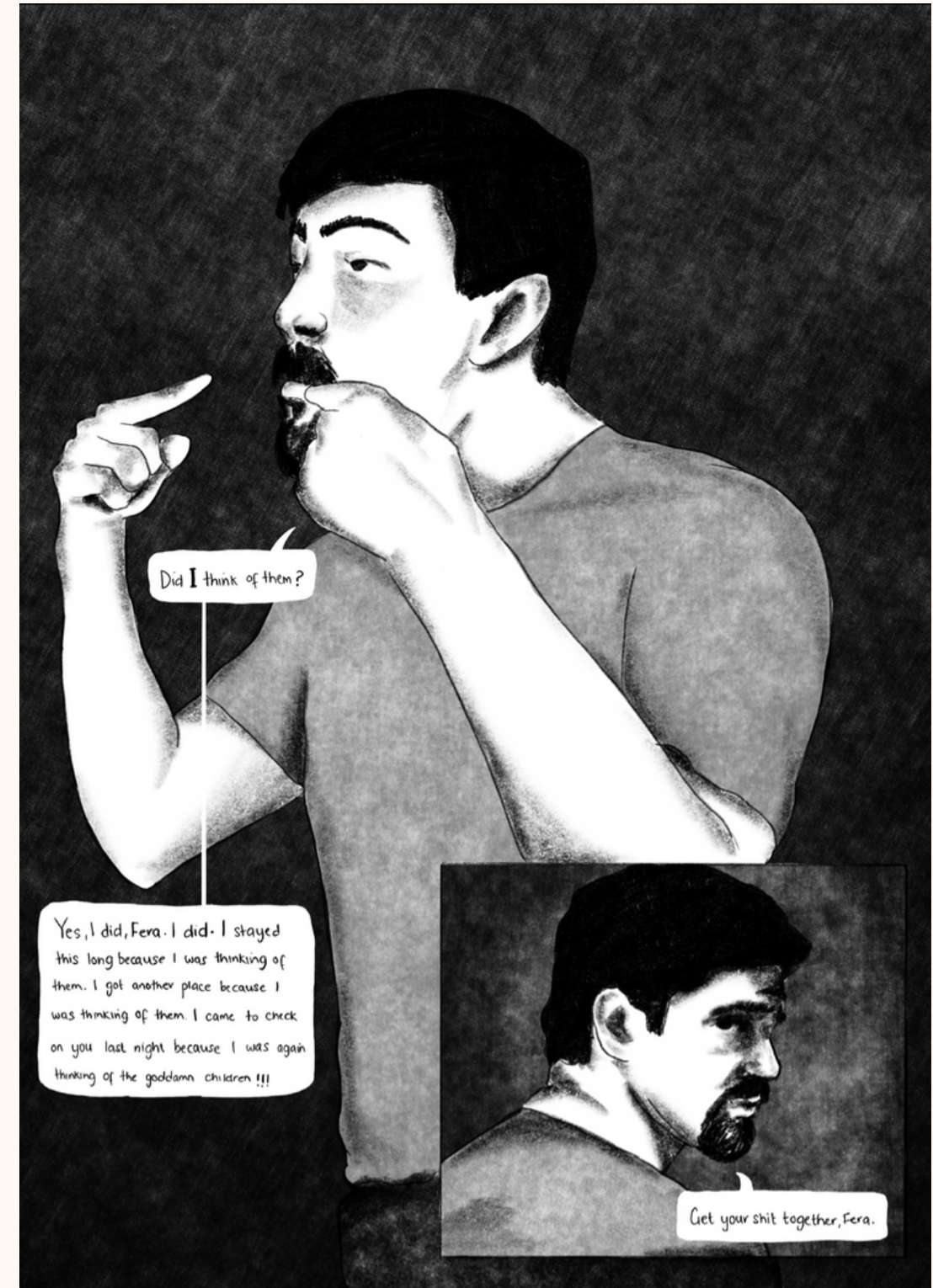
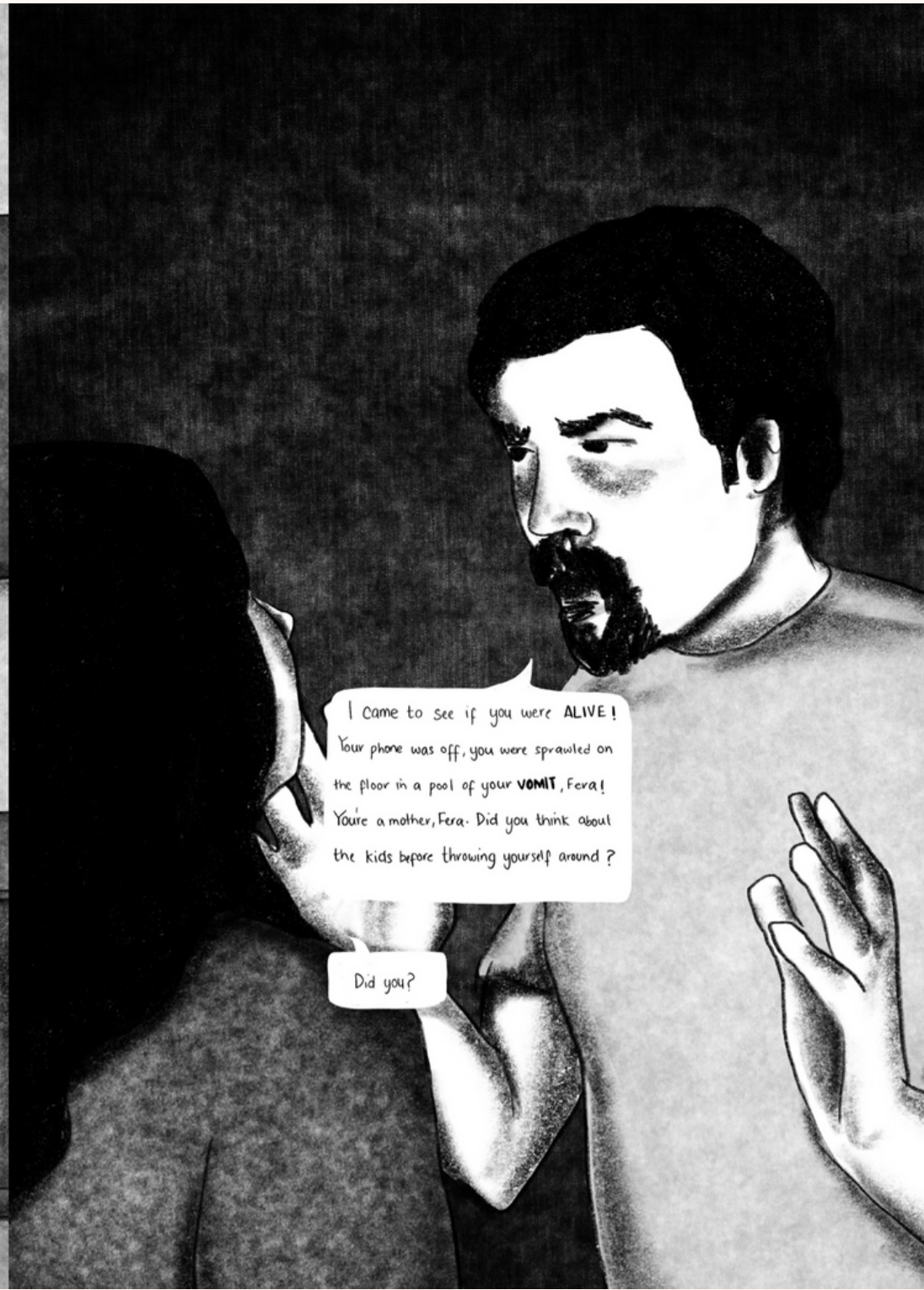
THE CONFRONTATION
EXPOSITION (REALITY VS IMAGINATION)



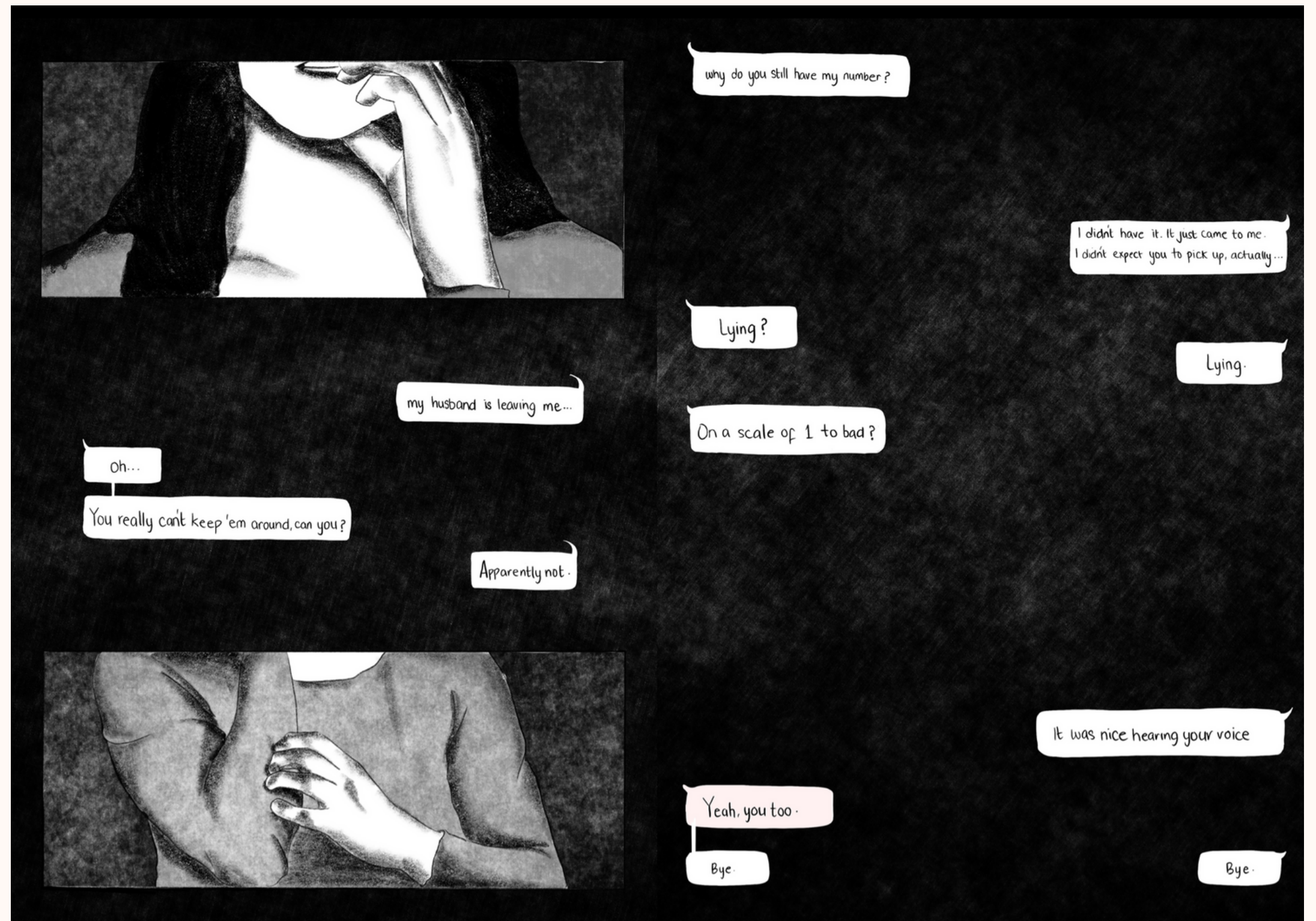
STRAINED RELATIONSHIP BUT SHE IS
STILL DEPENDENT ON HIM



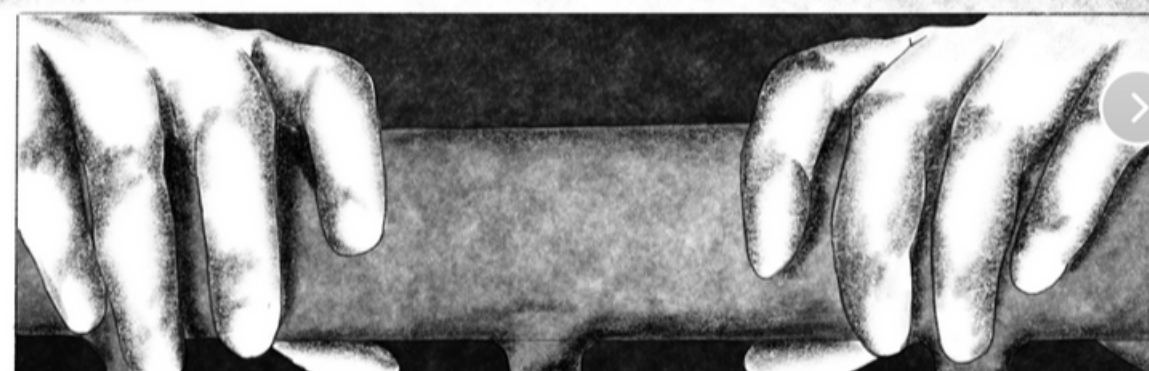
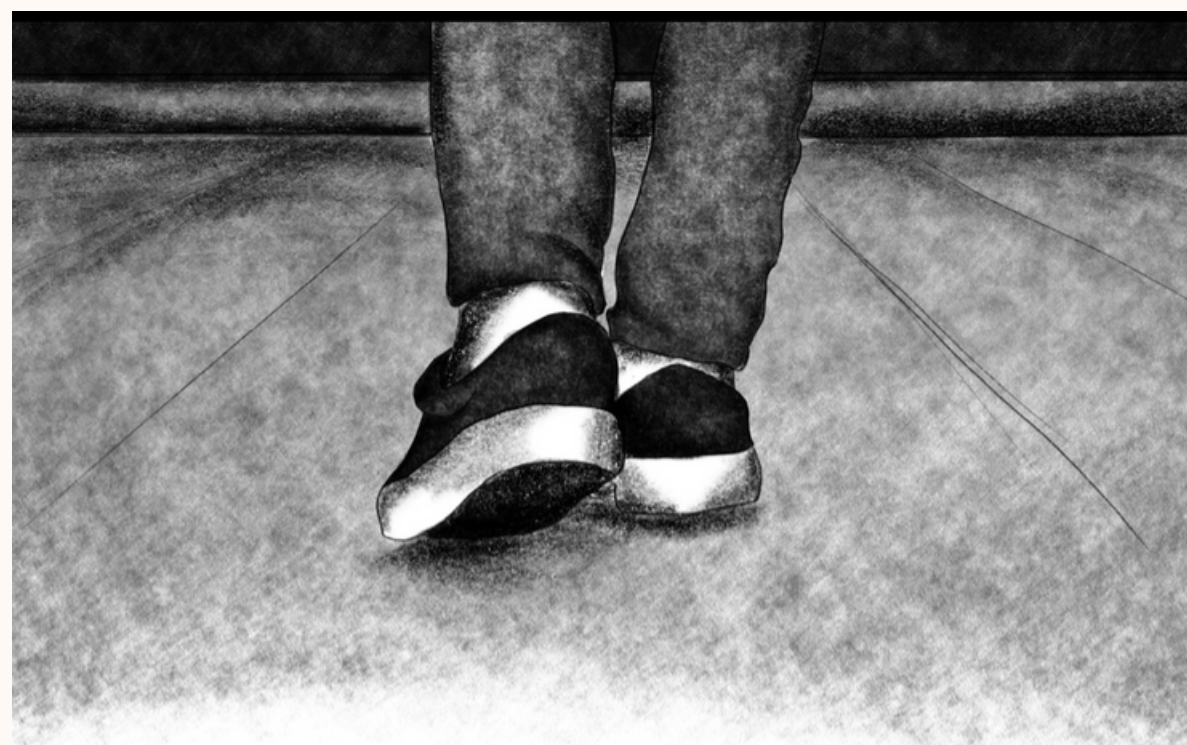
MOMENT OF WEAKNESS
FALL BACK INTO FAMILIAR PATTERNS



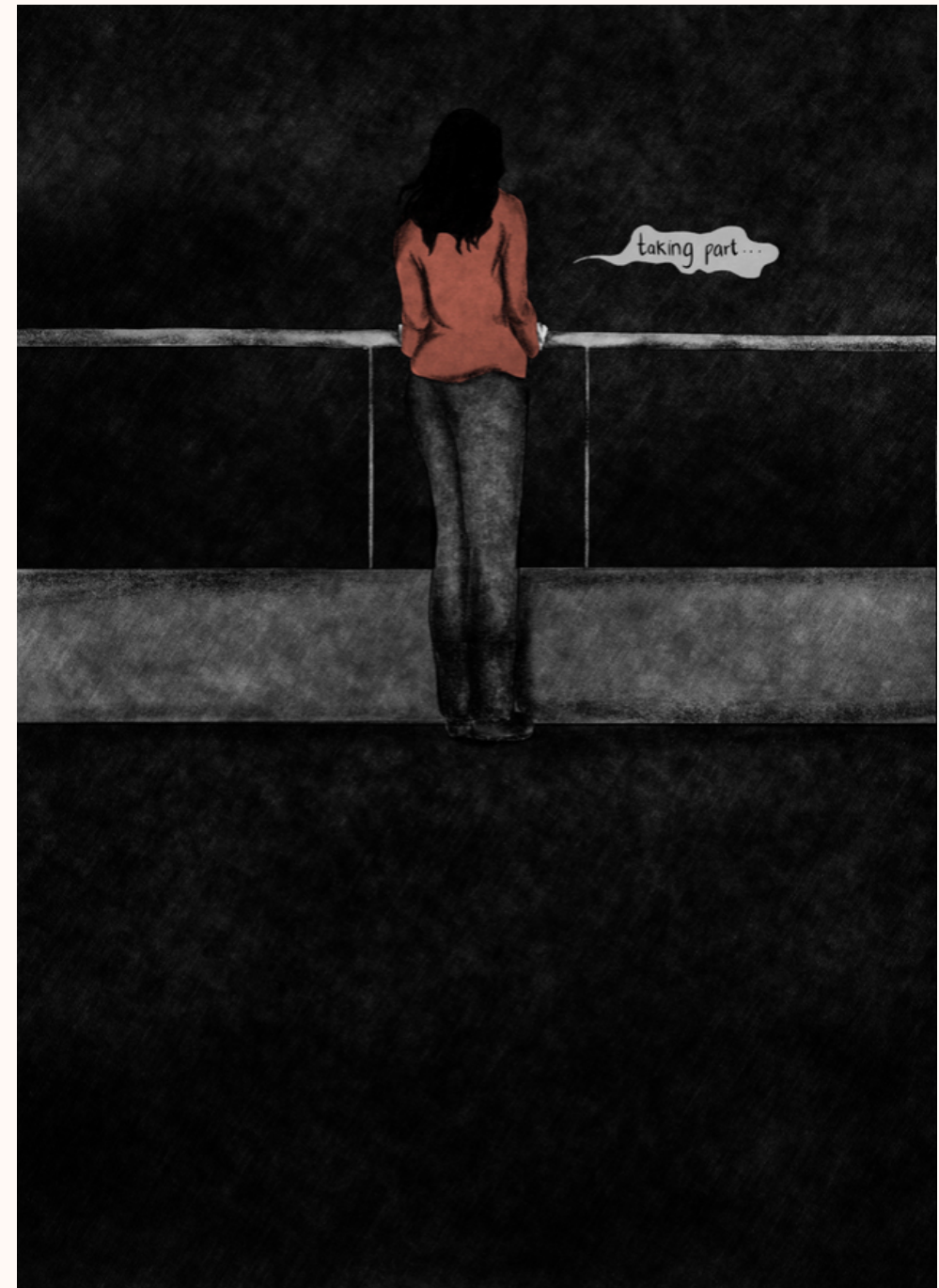
THE FINAL BREAK




A PAST FRIENDSHIP REVISITED
ACCEPTANCE/SECURITY
SEL-RELIANCE



ESCAPE



TAKE WHAT YOU WILL

The image features a dark, textured background. A large, solid black curved shape, resembling a hill or a dome, dominates the lower half of the frame. A small, bright red square is positioned on the upper edge of this black shape. In the lower right corner, there is a rectangular area with a reddish-brown, textured background, containing the text "This is not the end" in a white, handwritten-style font.

This is not the end