CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

A Whispered Voice

A graduate project submitted in partial fulfillment of the requirements

for the degree of Master of Arts in Art, Visual Arts

By

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The graduate project of Michele Hatfield is approved:

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Dedication

Does a photograph need to be flat?

In memory of Jerry McMillan,
artist, teacher, and mentor

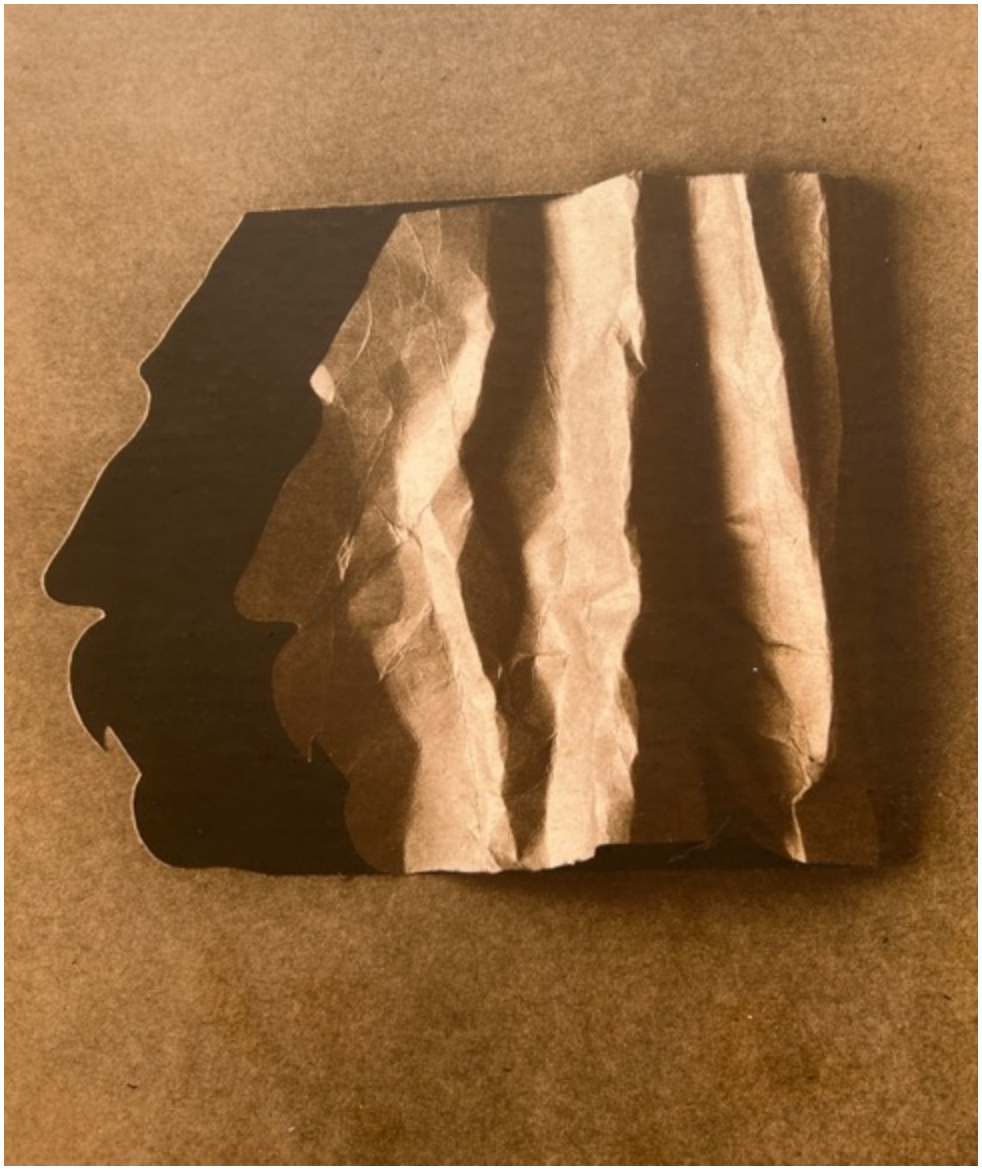


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Abstract

A Whispered Voice

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My art notices details from everyday life that often slip by unnoticed, then brings them into art spaces where viewers can grant them a new kind of attention. By reframing found objects and collaged remnants in new environments, I reveal the histories they carry and create space for viewers to recognize their own experiences within the work, fostering connection, empathy, and community. Through deliberate shifts in context, scale, and presentation, I encourage reflection on the overlooked, the mundane, and the quiet beauty of daily life.

Rather than explicitly telling stories, my work suggests narratives in a three-dimensional, nonlinear way. Stories and memories do not exist as flat or singular forms; they emerge as collages, woven from past events, tangled with other recollections, shaped by multiple perspectives, and colored by anticipation of the future. My work invites viewers to engage with the mystery of each image and ask, “What is it?” and “What’s its story?”

My latest work has focused on materials often taken for granted, returning to my longstanding interest in paper as a creative medium—not just a substrate, but a subject.

Through photos, scans, 3D-printed models, installations, and other work, I have used paper to document memories of sensation. Most recently, I have scanned crushed paper and other 3D materials (tissue, parchment paper, brown paper, clear cellophane, white plastic), stripped away their backgrounds, and exhibited them in site-specific installations. The images are not framed but instead integrated into their new surroundings, so that the installation sites (wall, window glass, metal, etc.) form new backgrounds for the images. I vary the size and placement of the images so that each installation is unique.

These experiments with paper as a subject, whether 3D-printed or manipulating flat images, use space to call attention to the versatility and complexity of paper as a medium. Whereas much of my previous work, for example my photo-quilt, *Cover,* has explored the function of ordinary things, my latest series explores paper as pure form.

Introduction: Why Do a Master's in Art?

I was a New Englander who found herself studying with Jerry McMillan in Los Angeles. This is how it happened:

What do you do after you finish school on the East Coast? Go with a group of fellow students to the West Coast, of course. It was the mid-1980s and I did not know where I was going or what I wanted to do. The friends I traveled with were all artists connected with the film industry. I had my Special Education teaching certification from Massachusetts and could get certified in California with a few classes, so I signed up to take them through CSU Northridge. I also decided to take a couple of Art classes: Printmaking and Beginning Photography (predigital). That was the start of something.

My first assignment in Photography was to take "funny dog photos." I understood that this assignment was just to get us going, so that our teacher could begin to teach us the techniques of black-and-white photo printing. The subject matter wasn't his main focus. I took an unusual angle on the task, though: instead of focusing on funny dogs, I tried to show the world from a dog's point of view. So, my subjects were people's legs, curbs, tree trunks, and so on. The only picture I took with a dog in it was of its butt. The teacher (whose name I can't remember, unfortunately) took one look at these photos, then walked me over to meet CSUN lecturer Jerry McMillan. It was decided: I would stay enrolled in beginning Photo but really take classes with Jerry.

Jerry supported my quirky point of view, seeing it as unique and special. His own work was quirky and untraditional, treating photography not as an art in itself but a means of making art, "a tool to compress three-dimensional space into two-dimensional space" that could then be re-manipulated in three dimensions (Lytle n. pg.). While studying with Jerry, I got involved with a group of students who were using photographic images experimentally by trying out various

techniques: large-scale photos, cameraless photos, hand-dyeing, double exposure, mixed-media sculpture, and more. I learned darkroom techniques from my fellow students as much as from Jerry. We helped and pushed each other. We were not interested in photography as a documentary medium, but in what we could make with our photos. I was especially interested in using 2D photography as the basis for 3D sculptural forms. In general, my work subverted the idea of photographs documenting a particular space and time by changing the space and time the photos were used in. I had a voice that Jerry heard.

I continued to take classes with Jerry even as I finished the courses required for California certification. I was divided on which path to follow, art or teaching, and did not do well academically in either. Ultimately, I think I chose to be a teacher so that I could hear other students' voices. As a Special Education teacher, I wanted to help students recognize their own agency: their unique perspectives, the choices open to them, and their right to explore—just as Jerry did for me. Difference isn't bad; difference is exhilarating. Learning to solve problems in different ways, with different skillsets, should be valued. Jerry affirmed my "different" way of seeing things, and I wanted to do the same for others.

After thirty-four years of listening, I retired from teaching and came back to CSUN, to find once again the voice that Jerry heard.

Chapter One: Photography

Jerry McMillan once observed that photography's unique quality lies in its ability to present existing three-dimensional space on a two-dimensional plane. A photograph begins with something that exists in physical space, yet it ultimately becomes not a picture *of* a work of art, but a creation that describes only itself. Inspired by McMillan's work, I've become interested in paper as, not a substrate, but the basis of something three-dimensional: work that isn't merely a record of something but instead can be about itself. An interesting photo, he said, was "not a picture of a work of art" but its own "pure visual creation" (Peckman 41). Photos, he saw, could re-present existing three-dimensional space on a two-dimensional plane (fig. 1). (For more on Jerry McMillan's art and outlook, see McMillan; Lytle.)

I entered the Master of Arts program three years ago with a concentration in photography and printmaking. After thirty-odd years as a special educator and fitting my art into the corners of my life (working small, taking pictures during walks, and sharing them on Facebook and on friends' and families' walls), I was running out of corners, and felt like I was talking to myself. So, I was ready to go big.

First, I created *Chains* (fig. 2), a series of three digital photos printed on metal (36 x 24.5 inches each) that are currently displayed on an industrial-size garage door in the CSUN painting room. As I continued, however, my photos' subject matter became less literal and less recognizable, until people began asking me what in fact I was photographing. More often than not, I replied, "Damned if I know." The truth was, I was less interested in documenting a recognizable object and much more interested in capturing light playing on a surface: the texture, color, and shadows made on a 3D object. Photography, to me, became a tool, as paint is to a painter, not just a document of or commentary on an object. Yet, unlike a painting that originates only in the artist's imagination, the photo is "taken" from an object that exists in 3D

space and time. I can no longer remember where or when I took two of my non-collaged digital photos, *Reflection* (33 x 19 inches) (fig. 3) and *Odds and ends* (33 x 15 inches) (fig. 4), but I do know that, in my mind, they were both about light playing on real surfaces I had found.

I have gone on to use photography in combination with other media to transform 2D images back into 3D. By changing a photo's size, placement, and context, for example layering it on unusual surfaces or incorporating it within sculptures made from found objects, I transform the image into part of a three-dimensional collage. For instance, at home I have two untitled mobiles that appear to be found tree branches, but, when examined closely, they reveal photographs of bark wrapped around the branches, creating a tromp l'oeil effect. These "branches" (fig. 5) are really collages combining photo paper, plaster, paint, and other media.

Chapter Two: The Arts of Home

A memory:

One afternoon in spring 2025, a group of middle-school students comes to visit CSUN's Main Gallery to take in the juried student show. As a Gallery volunteer, I show them around the exhibition, which includes a work of my own called *Cover*: a quilt-inspired piece made of linen panels printed with photographs depicting aspects of my home and my household work. This is exhibited on a platform shaped like a bed. Three boys come up to me and ask me why a quilt is in an art show – and can they lie down on it?

How can you answer questions like that? I try:

"By using a quilt, a traditional form of domestic art, I'm focusing on what I do every day. Each of the quilt squares represents roles traditionally filled by women, like cooking, cleaning, and nurturing. These roles tend to go unnoticed or be taken for granted, but when I put them under a spotlight, people, like you, can notice them and ask questions.

"And, um, no, you cannot crawl into this bed. This is an art exhibit."

Looking back, I can understand their questions. *Cover* was meant to look comforting. It incorporates pictures of household things, sewed together by hand. These pictures hold the essence of my daily routine, evoking comfort and warmth. The colors are muted and quiet: neutral browns and blues. The quilt is wrinkled to capture the ebb and flow of energy in my daily life and emphasize the process of the needle weaving in and out. The contrasting textures go from well-defined to soft, and fold into themselves, lulling the viewer into a safe, quiet place. Altogether, *Cover* is a pattern of intimate moments fashioned into a sort of material autobiography.

The schoolboys' questions linger in my mind. They pertain to not only *Cover* but my work in general: What is the relationship between form and function? My art often evokes everyday

tasks. *Cover* is a collage of images representing the daily work that I do, that my mother did, that her mother did, and so on, throughout a day. Cleaning up, doing laundry, cooking, nurturing, and so on—these are mostly unnoticed domestic activities, a kind of self-effacing work traditionally associated with women. They are uncelebrated but essential to our well-being. A quilt, for instance, can have an important function in the home; it's a blanket, a bedcover, a source of comfort. But it also has a form: as an artwork, as a story that might be told, teased out, or inferred. My work asks viewers to think about how function and form relate to each other.

Last spring, in my CSUN Shed Gallery solo show, I exhibited *Cover* (fig. 6) alongside *Pages,* a series of framed, wall-mounted companion pieces. *Pages* (figs. 7-11) isolates a series of images from *Cover*, collaging the images used in the quilt with some of the actual material objects represented in the images: old paper towels, facemasks, parchment paper, aluminum screens, a drain cover, etc. Displayed on the walls around *Cover*, the series combined tangible three-dimensional castoffs with two-dimensional representational images. I appreciated the way *Pages* deepened the stories that *Cover* could tell.

Works like *Cover* and *Pages* quietly celebrate not only my own everyday life but also the commonality of domestic experience. They draw both inspiration and materials from domestic and familial connections. Traditionally, women at home have told their life stories through forms of handiwork that rely on touch and communicate an ethic of caring: sewing, preparing food, cleaning, and keeping house. This work, though often underappreciated, becomes the foundation of stories shared with families, friends, and communities. My art testifies to unregarded everyday acts like these and captures the time I spend noticing. It reminds me that creativity, problem-solving, and wrestling with common materials are crucial to everyday life.

Another memory (fig. 12):

It is a late afternoon in October (4 o'clock to be precise) in New England (Concord, Massachusetts). We, my mother and I, are sitting around the kitchen table having tea. The last

of the sun is coming through, casting strong shadows. We always have tea (English breakfast, plus cheese and crackers) at the “remains of the day.” During the school year, that hour (4 to 5) is ours. It is story time. It is always in the kitchen, which is my mother’s room. She has her books around her, taking up her half of the table. Today it is James Joyce’s *Ulysses*; that means *Ulysses* is front and center, surrounded by reference books: Homer’s *Iliad* and *Odyssey*, the *Bible* (King James Version), a book on Irish history, and *Critical Essays on James Joyce’s Ulysses.* In the center of the table is an ikebana flower arrangement that my mother has made. Images linger: rings left by the teacups, scattered pages, bamboo ikebana shadows playing across the sundrenched late-afternoon kitchen table, and memories of the stories shared.

Time has gone by. Now I am a woman, wife, mother, grandmother, teacher, student, visual artist, and storyteller. If I am with someone at 4 to 5 o’clock, I serve tea and share stories.

Chapter Three: Collage

> *Collage is playful. Collage is disruptive. Collage is an aggregation of materials and meanings. It is a great storytelling tool that challenges the viewer to make unexpected connections*. — Nina Crews, children's book illustrator (Keiter n. pag.)[1]

Since collage can use everyday materials that are ready at hand, it can become an approachable, communal art. As Ellen Keiter, Chief Curator for the Eric Carle Museum, says, "There is an immediacy and accessibility to collage—we inherently understand it" ("Celebrating Collage" n. pag.). I have witnessed collage artists working together in the same space, collaborating even as they express themselves individually. That's what my ongoing *Community Collage Project* (fig. 13) is all about. This project is gradually building, page by page, an ever-expanding accordion book about identity and community. Through workshops, participants are invited to create a two-sided page, with one side representing how they see themselves and the opposite side reflecting their ideas about community. The pages are bound together to create a leporello-style book that can be exhibited periodically even as it continues to grow.

The guiding idea behind the *Community Collage Project* is, as artist Ed Young has said, "Life is a collage" (Keiter). Our very lives are a collage of many connections, factors, and communities. The project is meant to shine a light on our communities and the ways we support each other. The workshops I've conducted for this project have brought diverse people together, working side by side, and it's wonderful to see the quiet energy of "parallel play" that finally leads to a group statement.

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[1] Statements about the art of collage from artists Micha Archer, Nina Crews, Ekua Holmes, Thao Lam, Oge Mora, and Ed Young are drawn from the exhibition *Celebrating Collage: A 20th Anniversary Celebration* at The Eric Carle Museum of Picture Book Art in 2022, curated by Ellen Keiter. See Keiter.

Another memory:

When I was a child, I was a “thing-finder” (like Pippi Longstocking, though I could swear I got this from Mrs. Piggle-Wiggle). I would take long walks, picking up “treasures” I found along the way. If we went to the beach, I would adopt pieces of shells, sea glass, driftwood, a rusty chain; I even brought home a long piece of seaweed that I kept until it began to smell. Hiking in the woods, I gathered branches, rocks, moss, and plants. In high school, I took a class in ikebana, a form of natural collage, and began using my “treasures” to make my flower arrangements.

My 3D sculptural work adapts the art of collage to everyday materials, and draws inspiration from ikebana’s formal use of natural, organic items, gracefully combined to make an aesthetic statement (see Kubo). Pieces such as *Play (energy of doing*) (fig. 14), *Wired* (fig. 15*)*, and *Lessons (green)* (fig. 16) are not traditional “flower” arrangements but combine items found in nature, such as driftwood, branches, stones, and reeds, with human-made salvage usually found indoors, such as electronic parts, wires, plastic straws, and tubing. Oge Mora, children’s book illustrator, has observed that collage “reveals the ordinary as extraordinary” (Keiter), and this is what I strive for. I like the idea of combining salvage with the elegance of ikebana to make, as Nina Crews says, unexpected connections.

Collage is an art that brings diverse things and people together. As Keiter says, it’s accessible and immediate. I have witnessed collage artists working together in the same space, collaborating even as they express themselves individually.

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Conclusion: Putting It Together (Installation)

Why is it that at the end of something – a meeting, conversation, lesson, story, journey – the essences become clear just as you run out of time? And then the next time you meet, you have to begin again?

I started the research for my thesis last summer, luxuriating in the false belief that I had all the time in the world. To begin with, I took out every Ed Young book I could from the Los Angeles Public Library. Young (1931-2023) was a children's book illustrator and author. I've always been inspired by children's book artists, who can take intricate concepts and simplify them, combining everyday visual imagery and a few words to explain complex things. His 2008 book *Wabi Sabi* (illustrated by Young, with text by Mark Reibstein) (fig. 17) takes the audience on a journey of self-discovery; we follow a cat named "Wabi Sabi" who is trying to learn who he is by finding out what his name means. Young's collages are complex, consisting of, in his words, "time-worn human-made as well as natural materials": various papers, leaves, pine needles, photographs (Young, *Wabi Sabi* endpapers). The pages open vertically, like a wall calendar, creating large, immersive images. The text combines narration with haiku. Yet the story is simple: we follow Wabi Sabi as she treks through urban and rural environments, meeting various characters that give different interpretations of the meaning of "Wabi Sabi." Finally, Wabi Sabi meets a wise "man" (a monkey, actually) who defines the term by showing her a reflection of herself. "Now I understand," she whispers, "seeing herself plain / and beautiful" (n. pag.). As an artist, I likewise see my reflection in this story, and I also understand.

I have been searching to find my own voice and identity through my art. The concept of *Wabi Sabi*, stemming from Taoist and Zen Buddhist perspectives on everyday life, speaks to me. *Wabi Sabi* relates to the tea ceremony, in which simple, handcrafted implements, such as a teapot, teacups, brushes and spoons, symbolize the daily essence of life and its simple

complexities (for background, see Leonard Koren's books *Wabi-Sabi* and *Further Thoughts*). I had never heard of this idea, *Wabi Sabi*, until I started my research, and yet it describes my art, which uses everyday items and concepts, collaging them together and accentuating them. Since reading *Wabi Sabi*, everywhere I turn I see the concept being referenced, even in responses to my work.

Young's collages for *Wabi Sabi*, which combine photographs with the textures of paper and of leaves and grasses, remind me of my "thing finding" as a child: that long, rusty chain I had; that slimy, ropy tentacle of seaweed; the smallest seashell in the universe. Collage, as illustrator Thao Lam says, "forces you to see beauty and potential in things that have been discarded and allows you to give them new life. The possibilities are endless, but it requires you to use your imagination and be resourceful" (Keiter). All of my life, I have been looking at things from odd angles. Learning to take photos of things and treasure them in a different way was more than a matter of being sentimental. It was matter of reframing and transforming. As illustrator Ekua Holmes says, collage "allows us to splice timelines and traditions, new with old, soft with hard, contemporary with ancient," and so it can express the "contradictions and conflicting narratives that live within us" (Keiter). Chance and discovery play a role in bringing out these tensions; as artist Micha Archer suggests, collage is an art where "serendipity steps in" (Keiter). *Wabi Sabi* is a way of treasuring the simple and serendipitous connections in life, reframing them, and giving them new form. Why is this idea becoming clear to me just now, at the end of this phase of the journey?

Rediscovering common things seems to be a theme in my work. Most recently, I've returned to paper as an everyday object that can be transformed. We use paper up, write on it, cook on it, crumple, discard, and recycle it, and so on; its domestic and everyday functions are a constant. Yet we don't often think about it. I want to focus attention on its form. Using everyday objects such as crushed photos or paper in ikebana-like constructions calls attention to form

(without denying function). Works such as the photograph *Paper stretched* (fig. 18) and the 3D-printed models *Paper Tree* (fig. 19) and *Crumpled Paper* (fig. 20) document memories of sensation while drawing attention to paper itself.

Another inspiration to me was seeing *Line, Form, Qi*, the recent exhibition of calligraphy-inspired work at the Los Angeles County Museum of Art (April 6-August 24, 2025). The pieces in that show (curated by Susanna Ferrell and Wan Kong) were both traditional and modern, large and small, intimate and spectacular, but all of them started with the idea of a brush moving across paper. Qin Feng's 2004 work *West Wind East Water 065* (fig. 21) evokes calligraphy with a burst of ink against silk/cotton paper that is stained with coffee and tea (Ferrell and Kong, *Line, Form, Qi* 118). The splatters suggest "a quick, chaotic release of energy," perhaps a sudden reversal or shock (154). In works like these, the paper is not just a substrate or ground for the figures, but a dynamic part of the art itself: an integral, handmade aspect of the total work. Paper, brush, ink, and brushstroke are all part of a complete circle. Inspired by that show, I am thinking about moving from clutter to more elegant forms, even to a Zenlike simplicity.

With that in mind, I designed an installation called *Paper House* to occupy the foyer of the CSUN Art Galleries during the year-end MA/MFA Graduate Exhibition (April 6-May 7, 2026). This mixed-media installation, designed for a threshold space, ushers visitors into the Main Gallery as if inviting them into a home. It includes oversized scans of different types of papers and materials, such as tissue paper (fig. 22), parchment paper (fig. 23), clear plastic (fig. 24), flat paper (fig. 25) and white plastic bags (fig. 26), printed on various substrates, including white static cling and clear vinyl, and mounted on windows and walls. Some images are mounted on windows both inside and outside, with vinyl prints sandwiched on either side of the glass. In its final form (figs. 29-34), *Paper House* also incorporates other elements derived from paper, such as 3D-printed sculptures of crumpled paper, an image of

crumpled paper displayed on a clear plexiglass pedestal, and a photo of light and shadow printed on slate and mounted on the pedestal.

I'm proud that *Paper House* is the entryway to such a diverse and wonderful show by my fellow artists. The inspiration for it, comes partly from an artist working in a wholly different medium: glass artist Therman Statom, whom I learned about through the Skirball Cultural Center's recent exhibit, *Glass Sukkah: This Home Is Not a House* (October 7, 2025–March 1, 2026) (fig. 27). This exhibit, centered on Statom's large installation *To Dwell in a Glass House* (1997), evokes the sukkah, the temporary booth-like shelter that Jewish people traditionally build and use during the weeklong holiday of Sukkot. *Glass Sukkah* reflects on "the temporary nature of shelter, the value of welcome and belonging, and the preciousness of the natural world" (Statom). It somehow suggests both a safe refuge and something fragile. Statom often creates glass houses, big or small: welcoming spaces built up from layers and transparencies. Inspired by this exhibit, I learned more about Statom by watching a 2016 episode of the PBS series *Craft in America,* which profiles his work as advocate, teacher, and artist. In that show, Statom reflects that some of his glass works are "almost like canvases, three-dimensional canvases." For him, art is an exploration of both self and materials: "Working with materials is a whole different language." His glass houses are welcoming in the same profound way that his teaching practice is welcoming, ushering viewers and creators into "a free zone [where] everything that you think you can't do, you can do" ("Teachers" n. pag.). Statom's idea of a "free zone" describes the sense of artistic community that I've had with my fellow CSUN graduate students in Art, and *Glass Sukkah* directly inspired *Paper House*.

I see *Paper House* as the culmination of my work over the past three years. It combines my interests in everyday form, domestic art, and Wabi Sabi. Some of my earlier works, such as *Artist block* (fig. 28), played with paper: how light hits it, the differences between 2D and 3D form, and the use of photographs within sculpture. Now, however, I'm coming back to that kind

of exploration informed by other work I've done in the MA program, such as 3D sculptures, 3D-printed models, and printmaking. *Paper House* uses transparencies, varied surfaces, and images of common things to activate the gallery foyer, turning a threshold that is usually ignored into an active art space—the opening to a "free zone" (again, figs. 29-34). It's a pleasure to take my work, which is often intimate and rooted in domestic experience, into the larger context of the Graduate Exhibition, and to know that *Paper House* can act as an "overture" to what my colleagues have done.

Paper House is an entranceway or threshold: a liminal space between the outside and the inside. My work in general, I now see, inhabits in-between spaces like this: between the domestic and functional on the one hand and the aesthetic on the other; between common things and uncommon uses; between everyday salvage and upcycled art objects; between simple comforts and the complex feelings they evoke; between 2D and 3D forms, as they transition into and out of each other. It almost seems fitting that I should occupy the entranceway to the Graduation Exhibition. Is *Paper House* a gateway, or an installation in itself? Am I working alone or in community? Can't I do both? I've been wrestling with the terms and conditions under which we make and experience art, and asking myself, and everyone around me, to think about art outside of a narrow "art world" mindset. A whispering voice, one that takes it places among many voices, can invite people to see and hear differently—to understand that art is in the very world around us.

Again, why is it only at the "end" of something that the essence become clear?

As I approach graduation and the culmination of my MA experience, I am, you could say, standing in an exit. Yet it's really another entranceway, on another threshold: an in-between space that points forward to possible futures. What is clear to me is that I want to keep on making art in community and on the threshold between the functional and the aesthetic. I see

art as belonging to the world at large, not just its own narrow, specialized one, and I want to hear, encourage, and share the whispered voices that too often go unheard.

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Appendix

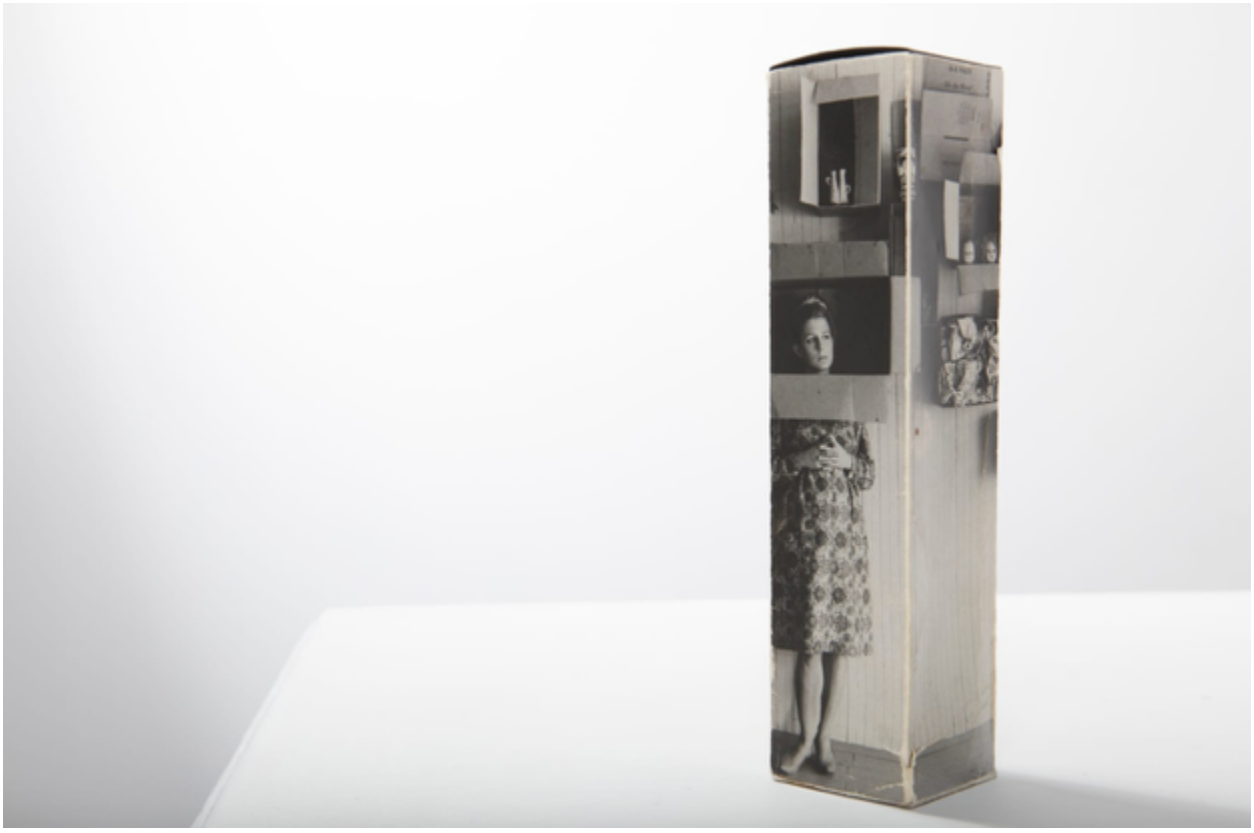


Figure 1. Jerry McMillan, *Patty as Container*, 1963. © Estate of Jerry McMillan. Photographic gelatin silver print box construction, 7.5 x 1.75 x 1.75 inches. Photograph by and © Natalie Obermaier, from Hyperallergic.com.

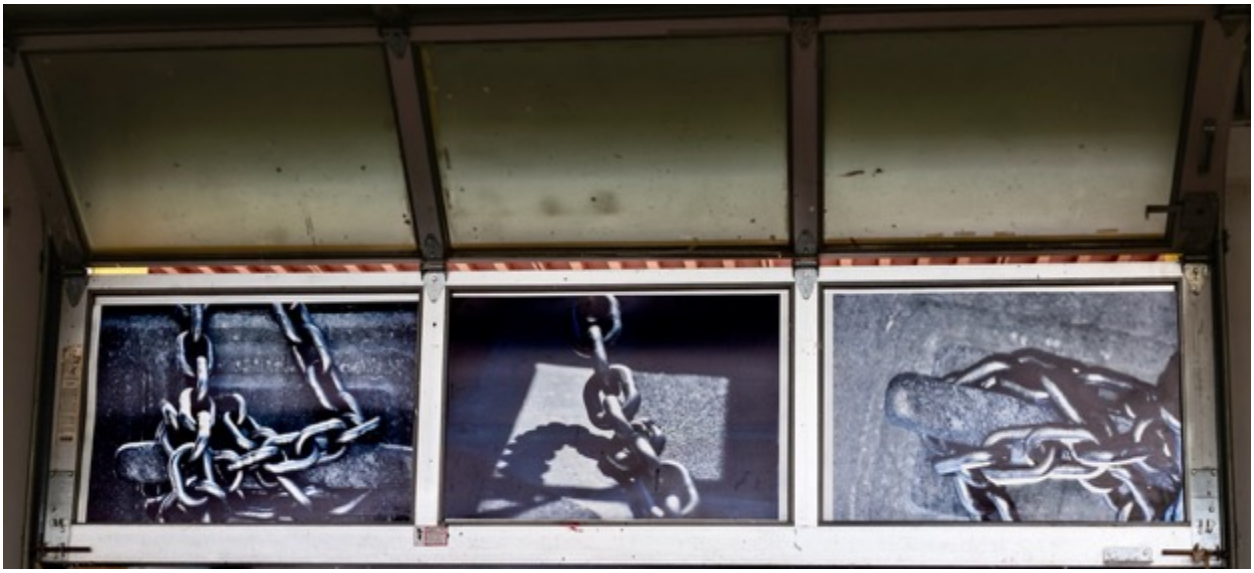


Figure 2. mich Hatfield, *Chains*, 2023.
Series of digital photographs printed on metal, 36 x 24.5 inches each.



Chains, detail.



Figure 3. mich Hatfield, *Reflection*, 2023.
Digital photographic print, 33 x 19 inches.



Figure 4. mich Hatfield, *Odds and ends*, 2023.
Digital photographic print, 33 x 15 inches.



Figure 5. mich Hatfield, *untitled*, 2024.
Collage of branches, bark, plaster, canvas, photographic prints, paint, 52 inches.



Figure 6. mich Hatfield, *Cover,* 2024.
Quilt cover made of digital photographic prints on linen, hand-stitched together, 76 x 60 inches.



Figure 7. mich Hatfield, *Page 1,* 2024.
Mixed-media collage: photographic print, parchment paper, thread, 9.5 x 7.5 inches.



Figure 8. mich Hatfield, *Pages 2*, 2024.
Mixed-media collage: photographic print, thread, 9.5 x 7.5 inches.



Figure 9. mich Hatfield, *Pages 3,* 2024.
Mixed-media collage: photographic print, metal drain cover, thread, 9.5 x 7.5 inches.

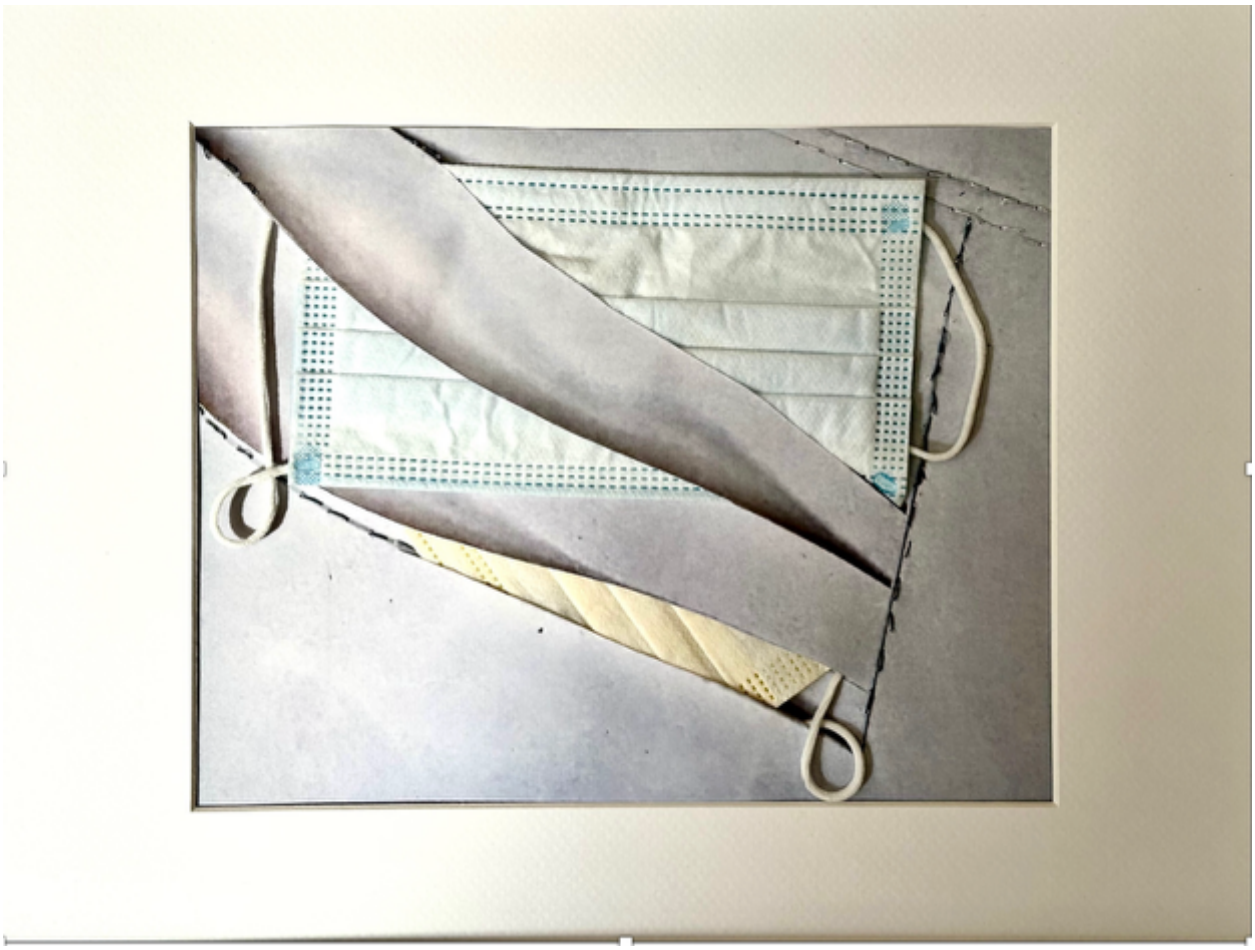


Figure 10. mich Hatfield, *Pages 4,* 2024.
Mixed-media collage: photographic print, masks, thread, 9.5 x 7.5 inches.



Figure 11. mich Hatfield, *Pages 5*, 2024.
Mixed-media collage: photographic print, metallic screens, thread, 9.5 x 7.5 inches.

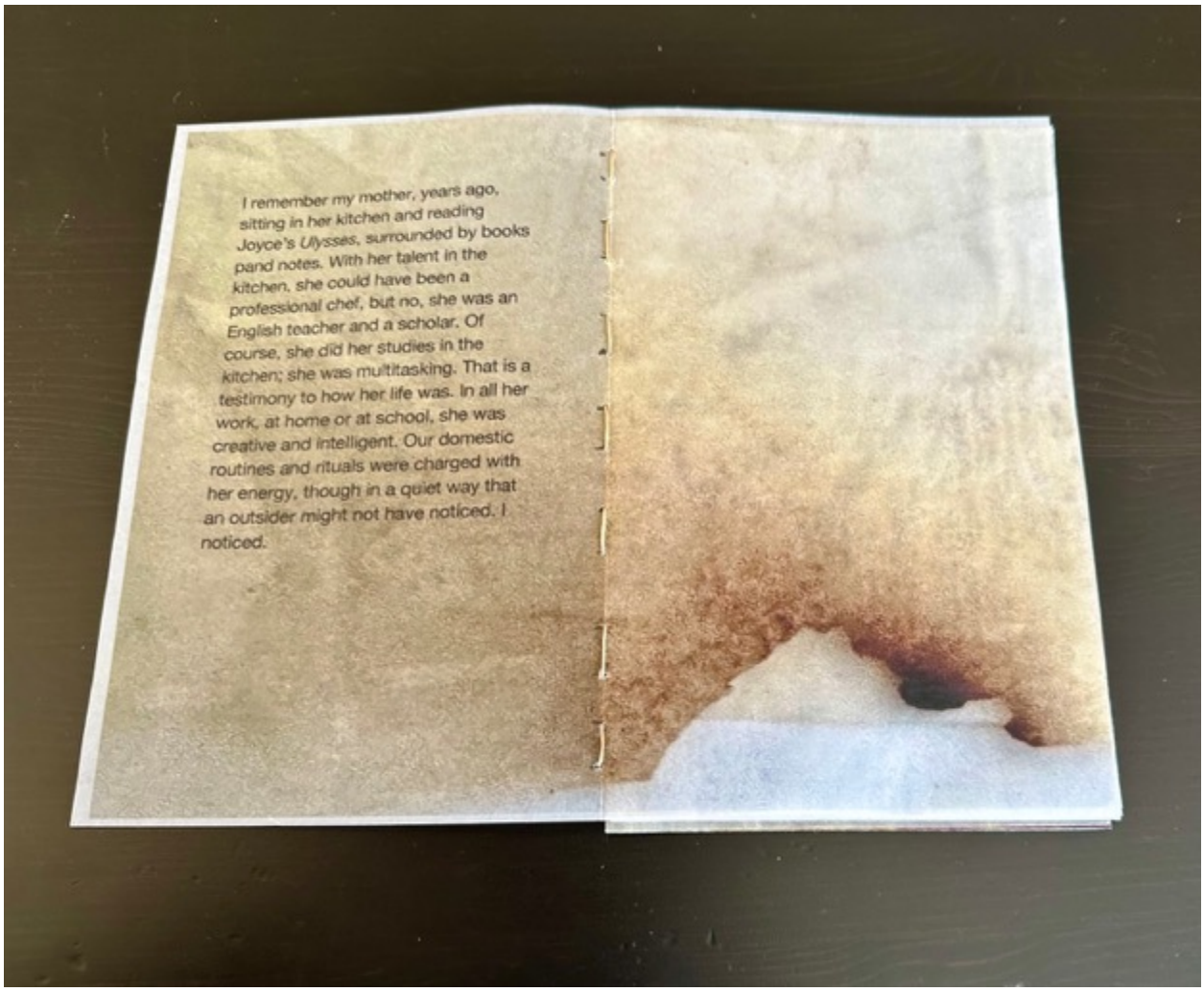


Figure 12. mich Hatfield, *Mother's memory,* 2024.
Handmade book (inside cover): digital photographic print of parchment paper, 8.5 x 11inches.



Figure 13. mich Hatfield, *Community Collage Project,* 2024- (ongoing).
Expandable accordion book made up of two-sided collage pages, bound with ribbon.



Figure 14. mich Hatfield, *Play (energy of doing)*, 2025.
Clear plastic tubing, straws, wires, reeds, 47 x 14 x 4 inch.



Figure 15. mich Hatfield, *Wired*, 2025.
Branches, wire, electrical salvage, 26 x 18 x 6 inches.



Figure 16. mich Hatfield, *Lessons (green)*, 2025.
Driftwood, branches, straws, rock, 27 x 6 x 3 inches.

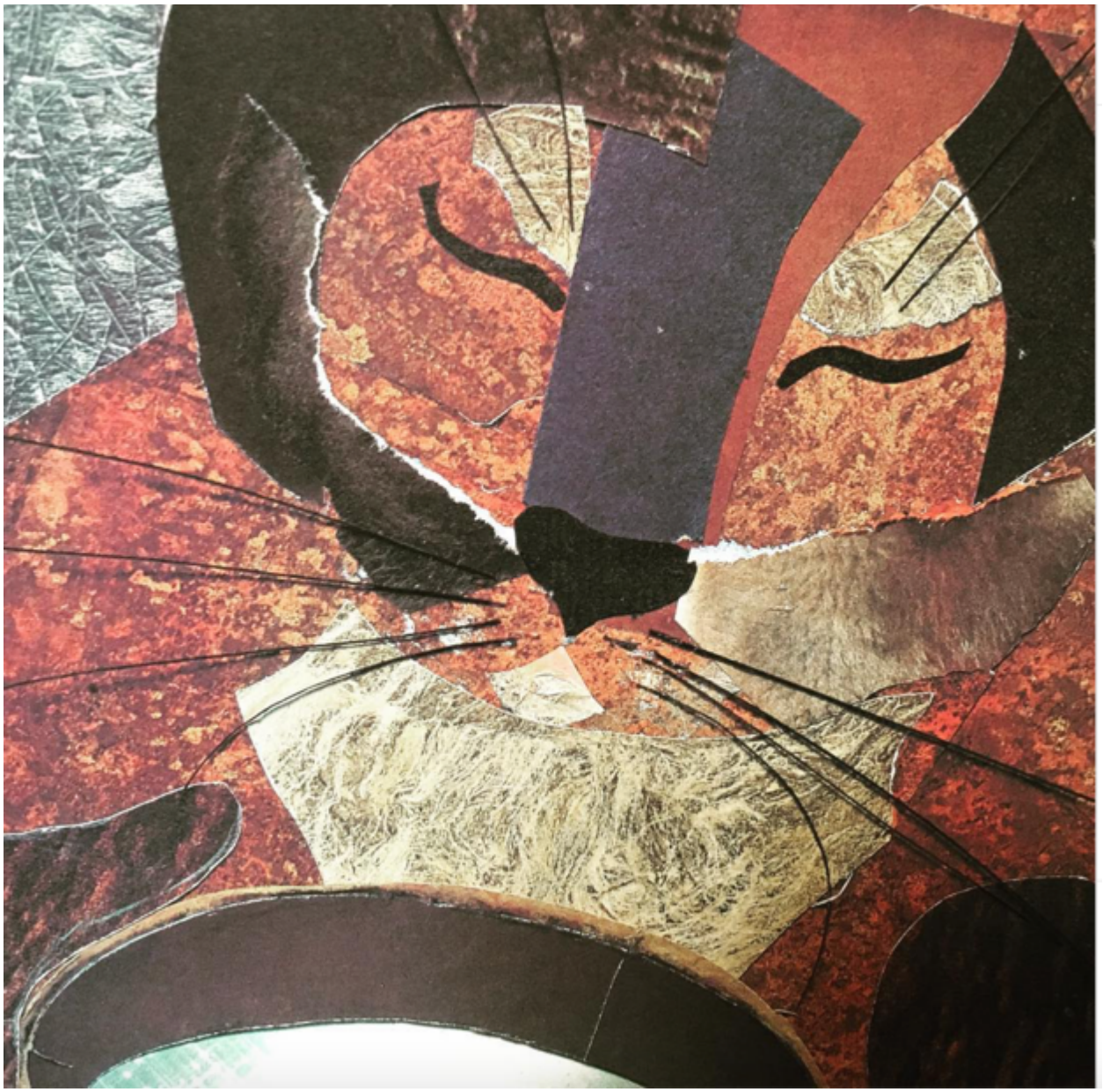


Figure 17. Ed Young, *Wabi Sabi*.
Collage: papers, leaves, pine needles, photographs.
From the book *Wabi Sabi*, text by Mark Reibstein, art by Ed Young,
Little, Brown and Company, 2008. © Mark Reibstein and Ed Young.



Figure 18. mich Hatfield, *Paper stretched*, 2025.
Digital photographic print on fabric, stretched on a stretcher frame, 30 x 40 inches.



Figure 19. mich Hatfield, *Paper tree*, 2025.
3D-printed model of crumpled paper with printing supports left on, 8 x 8 x 8 inches.



Figure 20. mich Hatfield, *Crumpled paper,* 2025.
3D-printed model of crumpled paper, 6 x 5 x 4 inches.



Figure 21. Qin Feng, *West Wind East Water 065,* 2004. © Qin Feng.
Ink, silk/cotton paper stained with coffee and tea, 51.375 x 37 inches.
Image sourced from William Poundstone, "'Line, Form, Qi' at LACMA," April 8, 2025, https://lacmaonfire.blogspot.com/2025/04/line-form-qi-at-lacma.html.



Figure 22. mich Hatfield, *Tissue,* 2026.
Scanned tissue paper printed on white static cling, 29 x 28 inches.



Figure 23. mich Hatfield, *Parchment paper,* 2026.
Scanned parchment paper printed on white static cling, 19 x 29 inches.



Figure 24. mich Hatfield, *Clear plastic,* 2026.
Scanned plastic bag printed on white static cling, 29 x 28 inches.



Figure 25. mich Hatfield, *Flat paper,* 2026.
Scanned paper printed on white static cling, 26 x 19 inches.



Figure 26. mich Hatfield, *White plastic,* 2026.
Scanned plastic bag printed on white static cling, 25 x 19 inches.



Figure 27. Therman Statom, *Glass Sukkah: This Home Is Not a House,* 2025.
© Therman Statom. Glass installation built up from layers of transparencies.
Image sourced from Skirball Cultural Center,
https://www.skirball.org/museum/glass-sukkah-home-not-house,
via archive.org, October 7, 2025.



Figure 28. mich Hatfield, *Artist block,* 2023.
Treated digital photographic prints on crumpled paper, notebook, cardboard, 13 x 19 inches (when open).



Figure 29. mich Hatfield, *Paper House,* 2026.
CSUN Art Galleries installation consisting of oversized scans of varied papers and materials (parchment paper, tissue paper, cellophane, and plastic bags) printed on various substrates, including white static cling and clear vinyl. All *Paper House* photos by mich Hatfield.



Figure 30. mich Hatfield, *Paper House*, 2026 (inside view).



Figure 31. mich Hatfield, *Paper House*, 2026 (inside detail from doorway).



Figure 32. mich Hatfield, *Paper House*, 2026 (inside door detail).



Figure 33. mich Hatfield, *Paper House*, 2026 (inside window detail).



Figure 34. mich Hatfield, *Paper House*, 2026 (inside cube detail).
Crumpled papers, 3D-printed model of crumpled paper, photographs printed on slate, clear plexiglass pedestal, dimensions variable.

Acknowledgments

All moments, past, present, and future, always have existed, always will exist… The world is just a collection of moments, all strung together in beautiful, random order.

– Kurt Vonnegut

Change the story, change the world. – Terry Pratchett

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US! Oodly, oodly, do!

The first draft is just you telling yourself the story. – Pratchett