

According to Freud, "guilt is a quality that children learn to monitor their behavior to avoid punishment from parents". According to Melanie Klein, "guilt is [a] beneficial [quality] because it increases the likelihood of harmony in a broader society". According to me, guilt is a draining emotion that underlines my life with a thrum of useless discomfort.

Of course, I'm talking about deontological guilt, which stems from the transgression of one's moral code. Deontological guilt strays from the altruistic understanding shared by Freud and Klein; it serves their altruistic purpose for murderers and thieves but does not do much evolutionarily for teenage girls who cannot bring themselves to do their homework every night.

In this stop-motion animation, I aim to share my daily experience as an individual with Obsessive Compulsive Disorder (OCD) which heightens my awareness of my strict moral code. Due to this awareness, I feel constantly guilty of breaking my morals in all of my actions, most commonly living within another's presence. These constant little guilts are represented as digitally animated bugs, buzzing around my head. They are easily ignored yet always present, ready to go berserk at the call of my name for fear I may be as guilty as I feel.

BZZT

Lindsey B.

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My final art work at Oxbow was heavily influenced by my research into psychogeography, which describes the effect of an environment on the emotions and behavior of its inhabitants, as well as research into early highway planning committees in the USA and how destructive and ignorant their policies were. Personal experience directly shaped my work, as I explored my relationship with public transit in contrast to my relationship with highways and how the two contrasted so heavily. Artists that heavily inspired my work were Guy Debord and Asger Jorn, whose work both dealt with mapping spaces through feel during the situationist movement in late 1950s France. Sarah Sze was another artist whose work influenced my final, specifically her work *Blueprint for a Landscape*, which focused on what a subway stop represented to the different people passing through.

I had never worked on something as large as this, so the hardest part of the process was starting to put material on the board. To break down the barrier I felt when looking at it I played a bunch of tic tac toe games with my friends on the corner and very haphazardly slapped paint down to start to fill the space. I wanted this piece to convey my feelings on the stark differences in intimacy and sense of community between public transit and car transportation, public transit being a very interactive community based mode of transportation and highways being separated and isolated from any connection between individuals. In turn, I'd like it if this piece inspired people to reevaluate their relationship with transportation and explore their environments from a more emotionally driven perspective.

UNDER CONSTRUCTION

Henry Chant

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