UNIT 2
WRITTEN WORK

RADA MUSIKARAT

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POSITIONS
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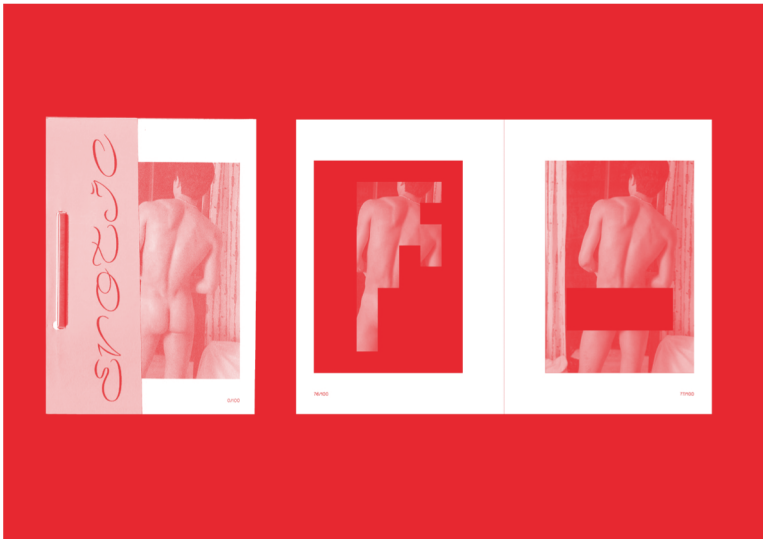
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The journey of unit 2 started with a response to a snippet which is a single homoerotic image, through the use of imagery sourced from a queer archive filled with homoerotic images. I manipulated, rearranged, deconstructed and resized it by using the grid system, I used the power of focus to highlight what we've overlooked and to propose how suggestive small details can be—also exploring how the meaning or feeling can shift by giving the audience a new perspective and using the framing approach to leave rooms for audience's creativity and imagination.

"THE WAY WE SEE THINGS IS AFFECTED BY WHAT WE KNOW, OR WE BELIEVE."

- JOHN BERGER

Berger's "Ways of Seeing" offers the ways in which we perceive and understand art and images in society and challenges traditional ways of viewing and interpreting art, I was drawn particularly to how he describes that the way we see things is affected by what we know or what we believe and how we only see what we look at, yet to look is the act of choice. And he also states that we never look at just one thing; we are always looking at the relation between things and ourselves. In connection to my practice, whenever the viewer observes an image, they may recognise that it has been chosen that particular view from an infinite number of other potential views, and it is my intention that this specific view can offer the viewer to use their imagination and interpretation to create their own way of seeing.

According to that, I began to write my project statement and shape my enquiry which is exploring the relationship between one's individual experience and erotic images.

And to develop this enquiry further and continue my iterative experiment, I've made three publications in response to that.
Not only through cropping and filtering small details but also by adding captions and mimicking everyday objects to challenge their ways of seeing based on their individual subjectivity and situated knowledge of the viewer.

ENQUIRY 1

"HOW DOES AN INDIVIDUAL'S EXPERIENCE INFLUENCE AND PROPOSE NEW WAYS OF UNDERSTANDING EROTIC IMAGERY?"

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ENQUIRY 1

"HOW DOES AN INDIVIDUAL'S
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In the first publication, I tried to challenge a viewer's way of seeing by cropping and zooming in on the details of the images.

As shown in Milner's A Spiritual Good Time, he recontextualises surfing and porn magazine by exploring the uncovered dialogue between surfing communities and gay culture using imagery sourced from archival surfing and pornographic magazine. It is an excellent blending of fear and desire within a sport that often focuses on the heterosexual gaze and hyper-masculinity. This aligns with my project, which also uses imagery sourced from a queer archive filled with homoerotic images. However, despite the use of an archive, both of our projects explore and focus on the perception that the viewer perceives and how those images are being recontextualised into a loose narrative through cropping and filtering small details.

In the second publication, I filtered small details by using the grid system to leave space for the viewer's imagination.

In "In Defense of the Poor Image", Steyerl's take on low resolutions is that "focus is identified as a class position, a position of ease and privilege while being out of focus lowers one's value as an image". Through my iteration, I used the power of focus to highlight what we've overlooked and to propose how suggestive small details can be and how the feeling can shift by just changing our focus. Steyerl also suggests that poor images are more than just blurry, low-quality pictures. They actually reveal a lot about our emotions and desires. It's not just about the images but also about the people sharing and remixing them. Apart from resolution, one might imagine another form of value, which was a view I hadn't considered before. The idea of converting them repeatedly, or re-editing allow the audience to draw on their own emotions, perception, and situated knowledges and form a sense of understanding around the images.

According to Rock's argument in "Fuck Content" about how there is still a misconception in graphic circles, and we seem to accept that developing content is more important than shaping it. Unlike those people, through my iteration, I didn't try to create great content; instead, I used the same set of content, which are homoerotic images from the archive, but what I did was I tried to shape them by filtering small details of different body parts to give the audience a new perspective, to leave rooms for audience's creativity and imagination and to raise some questions. Like Rock said, the meaning of one's work is not in the story but in the storytelling, so to take this approach in my practice, I tend to focus on how things look and communicate rather than what the story behind those images really is.

In the third publication, I added captions and tried to hijack those words into a viewer's mind.

a stack of dishes

Through Baron Magazine, Blommers and Schumm challenges people's perception on the subject of eroticism. They state that lust is a highly personal sensation that allows creatives to explore the erotic realm freely, so they decided to stick with what they know and created a remarkable collection of photographs depicting ordinary objects that have been ingeniously converted into a captivating and sensual series. This project opened up new possibilities for me and inspired my next step of iterating; not only I tried to filter small things on different body parts, but also I tried to look for the similarity of the body parts and everyday objects to mimic them and challenge the viewer's perception and let their individual experience decided and proposed a new way of seeing things.

But as of doing that, we also have to consider my position and how it might affect the image as Pater states in "The Politics of Design", we should keep in mind that we are all culturally biased and realise our own privilege. Also, we should acknowledge that all design is political and communication is not neutral puts everything in perspective. As sexist stereotypes still exist, it made me think about my position as an Asian female designer and my assumption towards these kinds of erotic images and how it affects the way I shape them. It also made me question how these images would be perceived by each of the audience coming from different backgrounds and cultures and especially how much this male-dominated society has held the effects on our view.

Leading back to Berger's Ways of Seeing how he explores the relationship between power, politics, and images and challenges conventional ways of seeing and interpreting art, questioning the influence of social, cultural, and economic factors on our perception of images. Berger argues that seeing is not a neutral or passive activity but an active decision. He also states that we never look at just one thing; we are always looking at the relation between things and ourselves (Berger, 1972, p.9).

Not only how we view art but also how we consume design as well. Berger's argument opens up questions about how to deconstruct visual language and question the underlying assumptions and meanings conveyed through design choices. We as designers should become more aware of the potential biases, our own positions and ideologies embedded in our work, leading to more conscious decision-making in visual communication and prompting us to create visuals that are sensitive to diverse cultural perspectives and engage with audiences in a meaningful way.

The concept of preconceived notions can also be seen throughout Berger's book. Berger encourages readers to question and challenge the traditional interpretations of art that have been ingrained in our cultural consciousness. He suggests that preconceived notions about art can limit our understanding and appreciation of different perspectives and alternative interpretations. Particularly in the third chapter, Berger reveals how preconceived notions about gender and sexuality have shaped the portrayal of women in art.

By highlighting these biases, he invites readers to critically examine their own preconceived notions about gender and challenge the stereotypes perpetuated through visual imagery by choosing an image of a traditional nude from the book and transforming the woman into a man.

Another significant aspect to be taken into account is Berger's analysis of gender and representation in art. He challenges the historical objectification of women in art and questions the power dynamics in such representations, prompting a critical examination of the underlying power structures. Even though Berger's argument is not specifically focused on erotic imagery, it addresses broader themes of representation, power dynamics, and cultural context that can be applied to the topic. Berger emphasises the importance of understanding the cultural and historical context in which images are created and consumed. This lens can be used to explore how societal attitudes towards sexuality and eroticism shape the production and interpretation of such images. Different cultures and time periods have varied approaches to depicting and perceiving erotic content. In the age of the internet and widespread access to explicit content, the reproduction and dissemination of

erotic images have become more prevalent and influential. This raises questions about the changing perception and consumption of such imagery. Ways of Seeing also highlights the role of images as tools of power and control. This can be applied to the realm of erotic imagery, where the production, distribution, and consumption of such images can be influenced by power dynamics and social norms. The book's insights on the political aspects of images can be used to analyse how erotic imagery can reinforce or challenge existing power structures and cultural conventions.

To develop my experiment further, from last iteration as shown that erotic imagery can also be seen as an object I begin to ask:

"IF EROTIC IMAGERY CAN BE SEEN AS AN OBJECT, THEN CAN AN OBJECT BE SEEN AS EROTIC IMAGERY AS WELL?"

To situate my own position, I started to visual map the things I found to associate with different body parts, and as a woman, I want to present it as a female gaze and want to step away from the male gaze as much as possible so I only gather thoughts and views from my female friends.
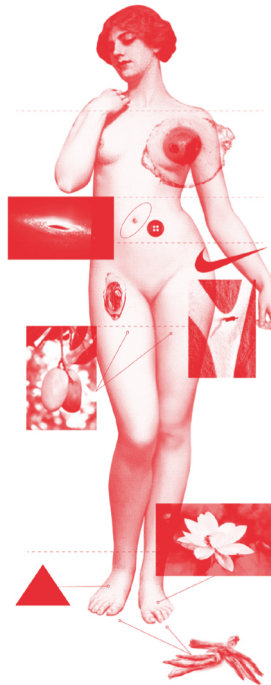
Throughout history, with the realm of erotic imagery, societies have often prioritised male desires and objectified women, reducing them to mere objects of pleasure. This is evident in media like pornography, advertising, and popular culture, where women are portrayed as consumable objects. Erotic imagery reflects and perpetuates these notions, normalising the objectification of women and reinforcing the belief that their worth is determined solely by their sexual appeal to men. While some erotic imagery can be empowering when it reinforces harmful stereotypes and reduces women to objects of male desire, it contributes to inequality and oppression.

Like Sarah Lucas did with her exhibition, Au Naturel, utilises it as a platform to expose and critique how the female body has been reduced to an object of male desire. Using a random of found objects and giving them a suggestive and humorous arrangement which intended to resemble body parts in a way that allows us to rethink how we view it.
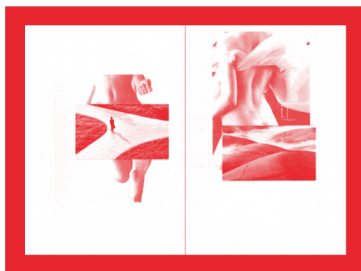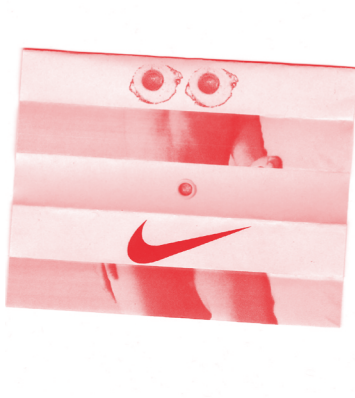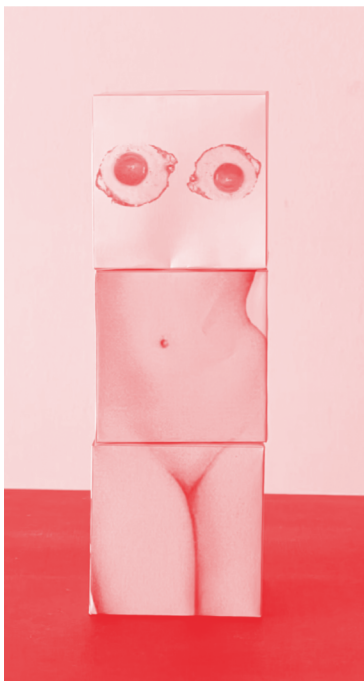
Lucas' practice is frequently recognised for delving into the realm of sexual ambiguity, exploring the interplay between the familiar and the absurd, and appearing to be erotic, humorous, or reconfigured into anatomies of desire, notably her widely known exhibition "Au Naturel". By arranging everyday objects in suggestive and unexpected ways as substitutes for the human body, ranging from a mattress and melons to oranges, a cucumber, and a bucket. With a deliberate blend of suggestion and humour, the arrangement of these items purposefully mirrors the forms of male and female body parts. Through this artistic composition, Lucas provokes a reconsideration of our perceptions of sex and its representation. Lucas' Au Naturel challenges societal norms and expectations surrounding the body and
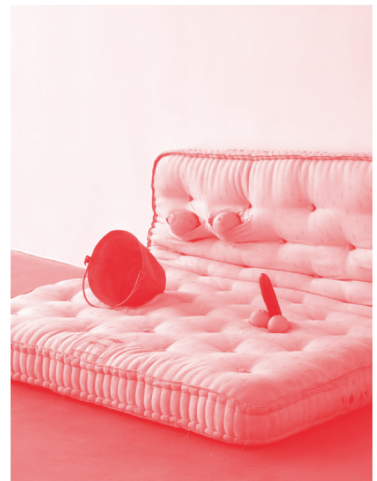
sexuality and encourages viewers to question preconceived notions.

As presented in Lucas' practice, the idea of "preconceived notions" plays a crucial role, and it is something that should be considered into account when posing the work, whether it is an art form or even the field of graphic or communication design. Preconceived notions

can affect how a person perceives and understands new information based on past experiences. The use of everyday objects in Au Naturel is an excellent way of introducing preconceived notions to invite the viewer to engage in a critical examination, eliciting a sense of unease and forcing viewers to confront their own assumptions, prompting them to reconsider established norms and giving a sense of the relationship between the experience of the person and the object.

Not only introduces us to the idea of preconceived notions, but Lucas' also situated her own position into the work. As a woman herself, Lucas brings a unique perspective to her art, especially a feminist spin, utilising it as a platform to expose and critique the ways in which the female body has been reduced to a function of male desire. As Berger states in Ways of Seeing, the "ideal" spectator is always assumed to be male, and the image of the woman is designed to flatter him (Berger, 1972, p.64). Showing through Au Naturel, there is a deliberate denial of conventional satisfaction, disrupting the narratives that have perpetuated the objectification of the female body throughout history. Instead, Lucas confronts and subverts the male gaze, turning it upon itself and forcing viewers to question their own preconceived notions and assumptions. By reclaiming and recontextualising everyday objects, she asserts the agency and autonomy of the female body, fostering dialogue and encouraging a reevaluation of gender dynamics and power structures.

Reflecting on Lucas' practice and my own line of inquiry, there is a clear connection in our shared goal of challenging the patriarchal society's perspective on body parts and introducing the female narrative. While Lucas employs sculpture, I use graphic design as a communication tool to embrace a broader and more inclusive perspective. In both cases, our aim is to foster a deeper understanding of the intricacies and fluidity of human sexuality, ultimately transcending societal limitations. By utilising art and design as mediums for challenging preconceived notions, we contribute to a broader cultural dialogue that encourages critical thinking.
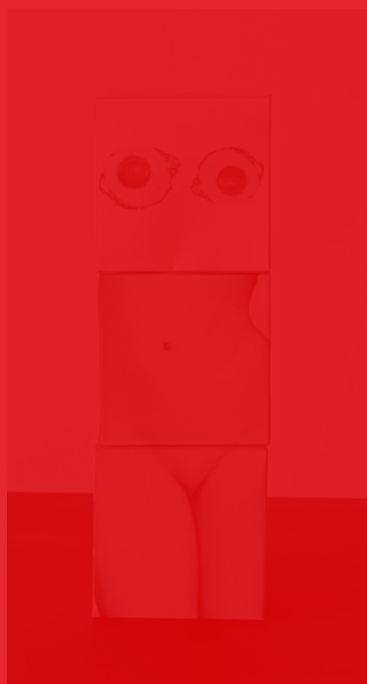
ENQUIRY 2

"HOW CAN THE TOOLS OF GRAPHIC COMMUNICATION DESIGN BE USED TO CREATE OR HELP PEOPLE CONSTRUCT EROTIC IMAGES OR INTERPRETATIONS?"

Through the use of cropping, collaging, rearranging, and AI generating. Constructing a new way of seeing from 2D to 3D images. This approach encourages an open and playful exploration of sexuality, dismantling rigid categories and inviting viewers to engage in a more nuanced understanding of the body and its representations.

02   "GOOGLE SEARCH"   03

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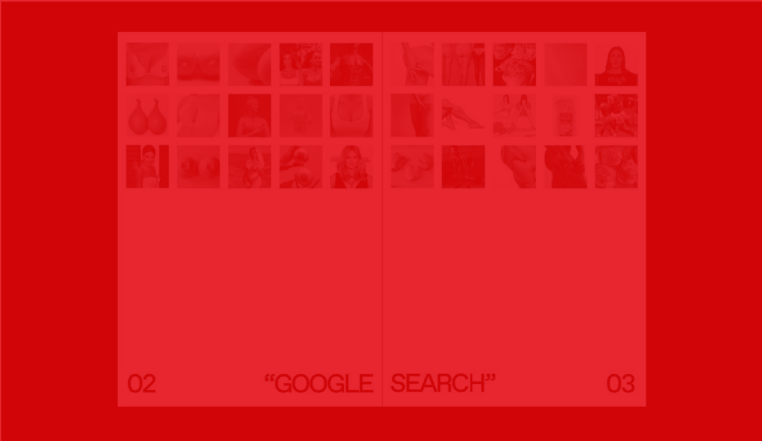
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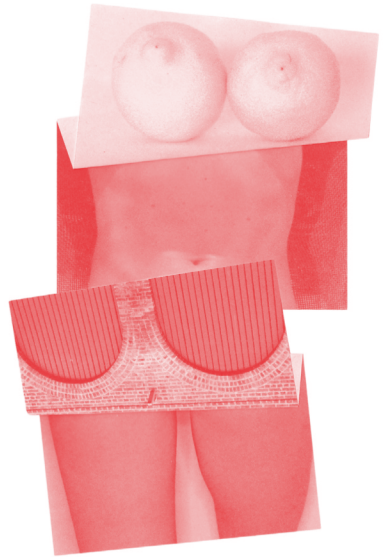02   "GOOGLE SEARCH"   03

With the image of the objects taken by me from the things I encountered in my daily life being added as an element of randomness, disrupting traditional artistic conventions and injecting a sense of immediacy and spontaneity to break the usual norm and challenge viewer's way of seeing based on their individual subjectivity and their situated knowledge.
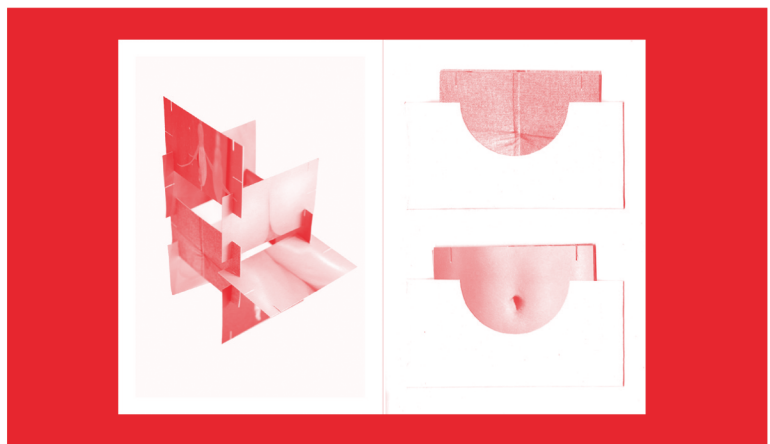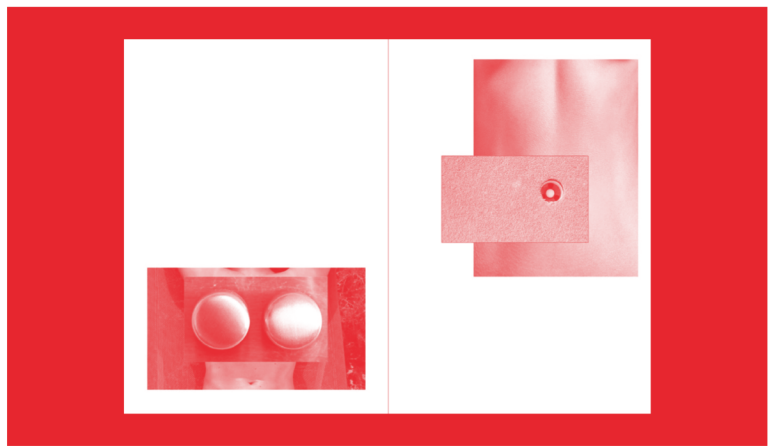
Reflecting my practice on O'Doherty's essay 'Studio and Cube: On the Relationship Between Where Art Is Made and Where Art Is Displayed by' which explores the relationship between where art is made and where art is displayed; how they shape our understanding and experience of art. By using this as a lens to view and reflect on my project, it prompts me to consider the medium or think carefully about how I display or design the experience of consuming erotic imagery. As O'Doherty states in his article, the way in which an artwork is presented can affect its meaning, context, and reception. For example,

the traditional "white cube" gallery space was designed to create a neutral environment that would allow artworks to be viewed without distraction. So, using a suitable medium to communicate my work can enhance the work's meaning or engage viewers in new ways.

Another thing to reflect on is the use of medium as In The Medium is the Massage, McLuhan states that the medium has a profound impact on how we think and interact with each other, and that the content of the message is secondary to the medium that carries it, which emphasizes that the way we receive information is just as important as the information itself. As presented in the book, McLuhan lets the reader experience the content in a visually engaging way which is seemingly similar to my approach. By introducing different ways of seeing and engaging with the erotic imagery, using folding and overlapping, it challenges the viewer's perception and how it influences the way we consume and understand the content. Moreover, it shows how the images are presented is actually the message that is being carried.

Halberstam also argues in "The Queer Art of Failure" that many female artists use collages as a way to subvert traditional images and narratives about women and femininity, creating new meanings and possibilities for transformation. This led me to question the use of collage in the work and how erotic imagery is often associated with women's bodies and often presented in a male's glaze; as Berger states in Ways of Seeing, the "ideal" spectator is always assumed to be male, and the image of the woman is designed to flatter him. Another thing to consider from Halberstam's book is the example of Ono's Cut Piece, where he points out that though the work is not a collage, it can be seen as using similar principles. By using her body as the canvas, Ono introduces a way of exploring the role of gender, body and violence. She situates herself in her work, and I hope to do that with my project as well, being able to situate and use my position of being a woman to introduce the female narrative to challenge a way of seeing erotic imagery in this patriarchal society.

Also in Colamarino's visual diary, his practice introduces me to a new way of situating myself into the work and also provokes multiple thoughts and emotions in the viewer. With the use of video footage archives, Colamarino creates the form of a collage representing a personal moment in his life. He pairs together videos of real-time life events and the emotions that come with them. Though it is not directly related to the topic of erotic imagery that I have presented with my work, I find that the way Colamarino uses that footage and patches them together and let the viewer decode the image or video is interesting and valuable because these contents would be perceived by each of the audience coming from different backgrounds and cultures so it offers the viewer to use their imagination and interpretation to create their own way of seeing.
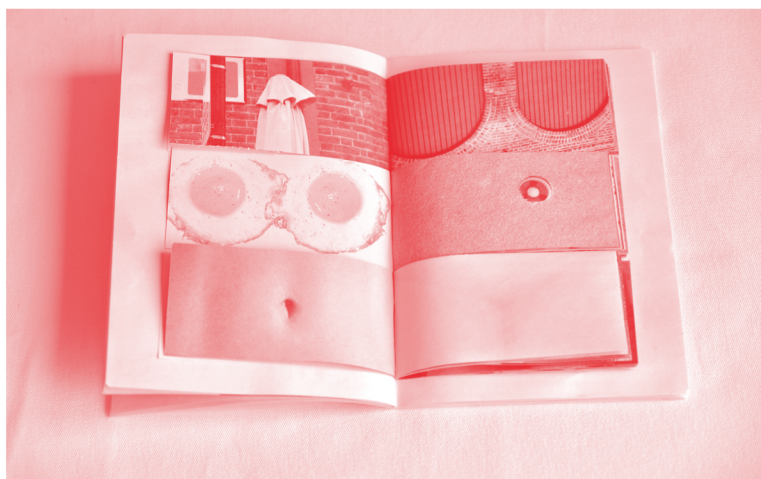
To summarise my publication, I would say my approach aligns with Fletcher's "The Art of Looking Sideways", which introduces the reader to a new way of reading a book because the book itself is not meant to be read like a regular book from cover to cover. Instead, it's designed to be explored and discovered non-linearly, allowing the reader to make their own connections and interpretations. Fletcher's approach encourages me to see things from different perspectives and angles, look beyond the obvious, and discover new ways of seeing things. Not only that, but it also inspires me to think about how to take this way of thinking and use it in my design as well, to challenge the audience's perception of erotic imagery and, at the same time, celebrate the human imagination.

After engaging in an insightful conversation with Nina Paim, a designer, researcher, curator, educator and activist, I was presented with a novel outlook on the video essay, references and potential directions for future exploration. Drawing from her experience in the realm of feminist design politics, we had a meaningful discussion not only pertaining to the subject of eroticism but also in connected areas like sexuality, sex education, and the feminist perspective.

One recurring theme in the feedback received from both Nina and my last assessment feedback was the suggestion to engage and research more with the theory around eroticism to better comprehend its existence, societal purposes, and the necessity for this suggestive form of communication. Nina also suggested taking a step back and looking at the related areas, especially the topic of sexuality. She talked about the importance of exploring literature and gaining insights from the multitude of experiences and voices that have contributed to the discourse of sexuality. By delving into literature, it is possible to draw from the wisdom and experiences of those who have come before, offering valuable strategies, tools, and ways of representing sexuality that can challenge and subvert established norms.

Another significant point raised during our conversation is how my intention to challenge the role of erotic imagery in a patriarchal society is not really apparent in the work. Even when those erotic images are considered beautiful, they can still conform to certain norms that exclude diverse bodies, shades, genders, and abilities. Due to this, she also provided me with a list of books to read. One of the books, The Feminist Porn Book: The Politics of Producing Pleasure, edited by Tristan Taormino (2013), discussed the intersection of feminism and pornography, offering a critical perspective on how erotic imagery is produced and consumed. It highlights the diversity of feminist viewpoints on the subject and challenges traditional notions and stereotypes associated with adult entertainment. This book opened up my view on the subject and led me to consider promoting a more diverse, respectful, and ethical approach to sexuality and erotic representation in my work.

During my conversation with Nina, the topic of sex education was brought up at one point. She emphasised the importance of understanding the cultural context of sex education – Many people have misconceptions about sex and sexuality, often perpetuated by inaccurate portrayals in media and erotic imagery. Comprehensive sex education can debunk these misconceptions and provide accurate information. By comparing experiences from where we are from, which are different parts of the world, we both agreed that a common issue in our sex education systems is that they often rely on fear and disgust as pedagogical tools. This discussion led me to contact a group of young designers who are also my college friends

from Thailand. All of us happened to come from a different school backgrounds. Some are from single-gender schools, and some are from mixed-gender schools. We talked about our experiences with sex education in school, which we all agreed that it was un-informing and nowhere near as much as we needed. In fact, sex education is often omitted from the curriculum in many schools; when it is included, abstinence is typically presented as the most endorsed method of protection. Another thing we all agreed on is that in Thai society, sex still remains a sensitive topic, leading individuals to experience discomfort discussing it even within the confines of a group of friends. Both conversations have prompted me to refine my inquiry and clarify my intended message for potential audiences, particularly concerning how individual experiences with erotic imagery are influenced by culture, background, and personal preferences. This has led me towards a more enlightened and inclusive way of moving forward and encouraged me to take a step back and explore other areas around eroticism.

Reflecting on my practice through dialogue

Communication about sex remains a formidable challenge, even though it is one of the most natural aspects of human life, since it still remains a sensitive topic in some cultures, especially my own. Discussing it directly can lead individuals to experience feelings of discomfort. Not only does it remain a sensitive topic in Thai society but also online, as censorship was created to prevent from saying sensitive words or images, resulting in sex educators, sex workers, and anybody in the business of helping bring more openness and health to human sexuality are being shadowbanned.

"HOW WILL WE EVER COMMUNICATE OR BEGIN THE CONVERSATION ABOUT SEX IN THE FIRST PLACE IF WE ARE CONSTANTLY BEING SILENCED?"
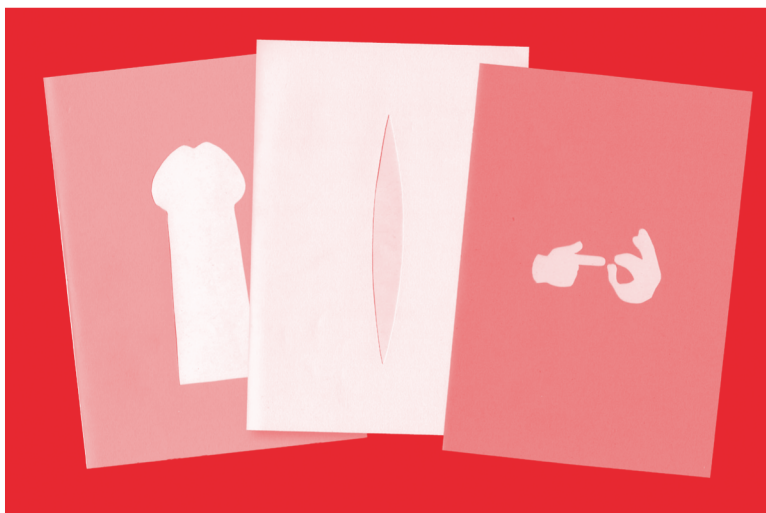
This question leads me to reconsider my practice and shifts towards suggestive communication which involves implying or hinting at something without explicitly stating it. This kind of communication is often used when discussing topics that are considered taboo or might be embarrassing to address directly.

Instead of solely concentrating on creating erotic images, I began to explore the construction of suggestive communication and interested in the use of it to create a tool to discuss topics related to "sex".

ENQUIRY 3

"HOW CAN A (SEXUALLY) SUGGESTIVE COMMUNICATION/ ARRANGEMENT BE USED AS A TOOL TO BYPASS THE CENSORSHIP?"

Through the use of Gestalt principles as a tool to construct or communicate the sexual organ, as well as cataloguing some other symbols and hand gestures that are used to represent the same topic.

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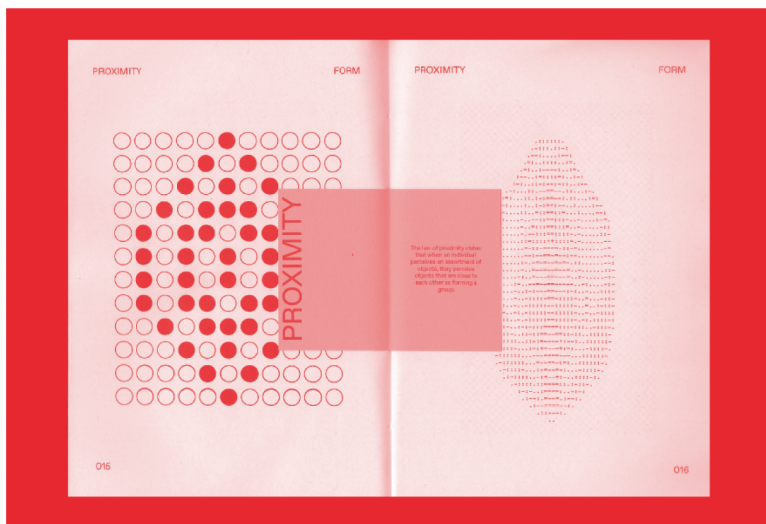
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This experiment hints at the technique of 'hijacking,' wherein individual components convey a non-sexual context free of explicitness. However, when combined, these elements undergo a transformative shift in meaning, taking on a sexual undertone.
Then, I tried to put these suggestive images back into the medium where they are usually found such as messages (sexting) or porn websites.

When discussing censorship, it's important to note that it extends beyond just images; it also encompasses text. This brings me to my next experiment, primarily involving text. I project the idea of giving suggestive arrangement onto texts by randomly choosing a page of a book from my bookshelf and manipulating it into giving some kind of suggestive messages.

As I explored in my previous enquiry, it led me to the realisation that the use of suggestive communication, the method of cropping, highlighting and filtering details, can create an imaginary space in people's minds, almost like a seductive tease that gradually reveals more. I'm intrigued by the idea of using visuals or widely acknowledged stories to craft new narratives, leading people to think differently by influencing their minds and drawing them into alternative stories.
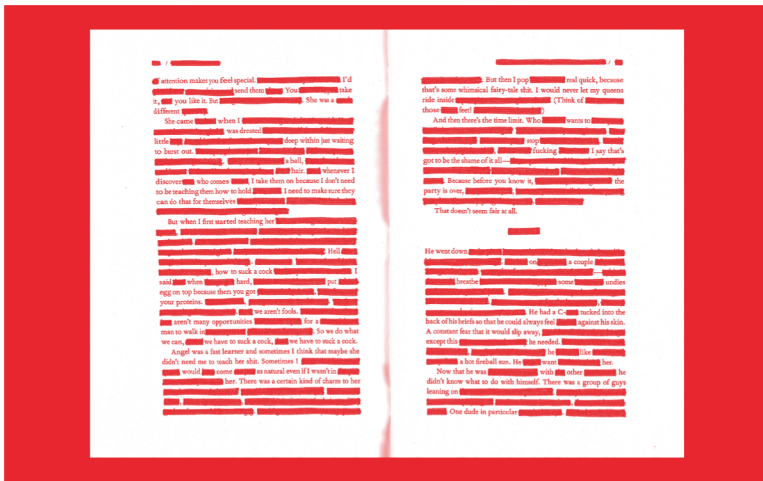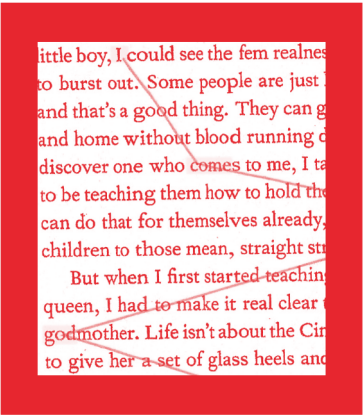
Similarly to Peech's S3xy Shortcuts, which is an open-source tool designed to facilitate open discussions about sexuality and counter the challenges of digital censorship. In an online environment where explicit words are frequently targeted and flagged by algorithms, this tool aims to help individuals and entities looking to normalise conversations about sex while avoiding content bans. By simply connecting with the keyboard, working around the algorithm by replacing certain letters with numbers whenever words that are typically labelled as forbidden were used. This method not only encourages a more inclusive and open discourse on sexuality but also empowers individuals to assert their rights to freedom of expression in the digital realm.

By using a similar approach, "system hacking", S3xy Shortcuts explores a way of helping their users "hack" the form of digital communication and proposes a way of bypassing censorship in a straightforward manner by interfering with the writing system. The intention is not to try to change the original context but to modify the level of explicitness by giving a little twist in the form of writing. My practice, on the other hand, centres around the idea of "hacking" people's minds and perceptions, tricking them into consuming an alternative narrative through the use of suggestive communication and composition.

little boy, I could see the fem realnes
to burst out. Some people are just
and that's a good thing. They can g
and home without blood running
discover one who comes to me, I ta
to be teaching them how to hold the
can do that for themselves already,
children to those mean, straight str
    But when I first started teaching
queen, I had to make it real clear
godmother. Life isn't about the Cir
to give her a set of glass heels and

The difference between Peech's tool and my practice is S3xy Shortcuts makes sexual content accessible and fits into the system, while my practice is trying to make non-sexual content that is already considered fit in the system turn into a sexual one by giving it a suggestive arrangement. The juxtaposition between the two practices offers a new approach to my work. It prompts me to question: If I take sexual content but provide it with a non-sexual interpretation, would it still be considered erotic, or could it bypass censorship?

Another interesting parallel between our practices is how we position ourselves and our intended audiences. Peech's position comes from their experience being shadowbanned while trying to promote their sex-related product, which is considered a marketing way of approaching the subject. In contrast, my position comes from a background in design, focusing on experimentation with visuals as a means to approach the topic. As for the audience, Peech's S3xy Shortcuts mainly concentrate on online-based targets that are affected by shadowbanning, given that their algorithm primarily functions in software. Meanwhile, I am focusing on both online and real-life audiences by trying to create tangible experiences that engage people and stimulate their senses.

While Peech's approach still comes off as a Eurocentric way of thinking, given there is only one language they provide in the algorithm and the normalisation of discussions about sex predominantly in Western cultures. As I was born and raised in Asian culture, where we barely talk about sex nor are we given proper sex education, I am trying to work mainly with visuals as a means of bridging cultural gaps, resulting in publications I made because communicating through visuals is globally relatable, understandable and transcends language barriers, making it accessible to audiences from diverse cultural backgrounds. Another significant point of the cultural differences is presented in the level of explicitness or the material that I am working with. While Peech's project works with text-based material it translates words explicitly connected to sex, I am working with symbolism and implicit forms of communication to avoid talking about sex directly, as it still remains a taboo subject in Asian society.

Taking into consideration the cultural differences between Peech and myself plays a part in how the position is formulated and shaping the direction of my practice. As for now, how my roots play a role in this still needs to be clarified and explored further in my practice. Still, I will be taking this into account for the next step of the project.

Even though our projects highlight and centre around normalising

conversations about sex, Peech's "S3xy Shortcuts" offers an ingenious way to bypass algorithmic censorship, empowering individuals to engage in open discussions about sexuality in the digital realm. In contrast, my practice engages with suggestive communication and composition to challenge societal norms and censorship, seeking to transform non-sexual content into a suggestive arrangement. The difference does not challenge me to reconsider my position but gives me an additional perspective to explore. It proves that there is a wide range of spectrum to communication on the subject of sex, from explicit to implicit; there is also an in-between left to consider.

Throughout my journey in Unit 2, my practice has been centred around the relationship between individual experience and erotic imagery and evolving into the discourse on sex and sexual desire. I started from a snippet of a homoerotic image sourced from a Thai queer archive, exploring the degree of explicitness and questioning the notions of what makes an image considered erotic my enquiry has shifted and developed through experimenting in response to references and dialogues I had along the way. Still, my practice is situated on the topic of sexual communication and how to use my position as a graphic designer to challenge societal norms and promote open conversations about sex and sexuality.

One significant influence on my practice has been John Berger's book "Ways of Seeing." Berger explores how our perception is influenced by what we know or believe, but how does an individual experience influence and propose new ways of understanding erotic imagery? By cropping and highlighting only some parts of the erotic image, I ask people what they see. If erotic imagery can be seen as an object, then can an object be seen as erotic imagery as well? Through the use of cropping, collaging, rearranging, and AI generating. Constructing a new way of seeing from 2D to 3D images. This approach encourages an open and playful exploration of sexuality, dismantling rigid categories and inviting viewers to engage in a more nuanced understanding of the body and its representations.

As I experimented with this approach, I realised the method of cropping, highlighting and filtering some details can create an imaginary space in people's minds and create room for interpretation, almost like a seductive tease that slowly reveals more but at the same time conceals the explicitness, hiding prescribed presentation of what sex should be which it prompted me to go back to the same question that I had during the beginning of unit two; how explicit does it have to be?

After engaging in a thoughtful conversation with Nina Paim, the 'culture' factor started to get involved. I realised how we perceive or communicate on the topic of eroticism or sex can be influenced by culture and background as well.

Even though sex is the most natural aspect of life, communicating about it is still a challenge, especially in Thai culture. Discussing it directly can lead individuals to experience discomfort, though it remains a sensitive topic in Thai society. But how will we ever communicate or begin a conversation in the first place if we are constantly being silenced? From this moment, I could look back at the

previous question I had about the level of explicitness and started to shift my practice towards suggestive communication.

My experiment during the last part of unit two revolves around the idea of tricking people's minds and perceptions into consuming an alternative narrative through the use of suggestive communication and composition by using some Gestalt principles as a tool to construct or communicate the sexual organ as well as cataloguing some other visuals or symbols and giving them a suggestive arrangement.

As I reflect through the writing, I have mentioned my culture a lot, but how it plays a role or project in the work still needs to be clarified and explored further moving forward in the next steps. Considering all, this unit widened my perspective on the possibility of graphic design; it is fascinating to see how it can serve as a tool to communicate, challenge the norms and encourage social change.

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