HEY DOLL!

HEY DOLL!

A Thesis

Submitted to the Faculty

of
Laguna College of Art & Design

by

XINCHEN CAI

In Partial Fulfillment of the
Requirements for the Degree
of
Master of Fine Arts

May 2023

Laguna College of Art and Design
Master of Fine Arts Thesis Approval
Signature Page

Thesis Title: **Hey Doll!**

MFA Candidate:

Xinchen Cai

Thesis Advisor:

Susan M. King, PhD

MFA Program Chair:

Peter Zokosky

Dean MFA Program:

Vice President of Academic Affairs

LCAD President:

Steven J. Brittan

Date Approved:

ABSTRACT

Silicone dolls can serve different purposes in people's lives. They can take on different identities, as a daughter, a sister, a best friend, or as most people expect, a lover. Silicone dolls, although not alive, have emerged as a source of solace for people's emotional wounds, representing the disconnection in human relationships in modern society.

Oil painting, a traditional painting medium, helps me to express the texture and changes in light and shadow of silicone dolls. I can create a realistic appearance and textural effects in oil paintings through delicate brushwork and multiple layers of paint. The saturated colors of oil painting also are good for representing the colors of silicone dolls.

My paintings explore the multifaceted relationship between people and silicone dolls, shedding light on the emotional support and companionship they can offer in the context of modern society's disconnection.

ACKNOWLEDGEMENTS

DEDICATION

For my parents, Chuanming Cai and Qing Chen, and my friends James Lee, Maggie, and

Emily, whose love, encouragement and inspiration made this topic a reality.

EPIGRAPH

A doll is not a real child, but a toy to comfort loneliness.

-Raymond Chandler

TABLE OF CONTENTS

TABLE OF FIGURES

TABLE OF PLATES

HEY DOLL!

DESCRIPTION

With today's popularity of social media and the ability to work from home, work and play are more integrated than in the past. People also don't need to get together in person as much as they used to, because they can meet up on social media and video conferencing. More and more people need companionship and psychological care in this environment. Silicone dolls have a special kind of existence. Although they are not alive, they can soothe people's wounded hearts. Their existence itself represents the alienation of human relationships. Through my paintings, I hope to document the role that silicone dolls can play in people's lives and to show the disconnection between individuals in modern society. In the past few years, I did not have the opportunity to hire models because of the Covid pandemic, so I used silicone dolls as models, and later I met some friends who had silicone dolls. Through my own experiences and theirs, I observed the human emotional issues that can prompt people to develop alternative relationships with dolls. Framing it this way emphasizes the relationships people have with them, even though the dolls are not living.

When I was in China, I was a person who enjoyed solitude very much because whenever I was alone, I could relax and escape from all the unnecessary socializing, which made me feel good. Then I kept moving to new countries and places in the United States because of my studies. I lost some friends and made some new ones, but soon my new friends disappeared from my life, so the loneliness I felt in earlier times in my life returned. The loneliness I felt when I was abroad and experienced the parting of many friends was different from the loneliness I longed for in China, where I had many friends. In China, I yearned to be alone only because I wanted to experience some relative peace. When I was

studying abroad, I felt the loneliness in my heart because of the loss of my friends. In a

foreign country without my family and childhood friends, this loneliness is painful for me. I

like to collect dolls, action figures, and models because they can't talk or communicate with

me, but they can accompany me in my loneliness. They are the subjects of my paintings.

Over time, I realized that many of my friends had similar problems with loneliness.

Three of my friends have silicone dolls. From talking to them about their silicone dolls, I saw

how my friends felt disconnected from other people. I have tried to incorporate their stories

into my paintings to show viewers the companionship silicone dolls can offer to human

beings and the disconnection that exists in our society. Through my paintings, I hope to show

that silicone dolls are not just used as a tool for sex as most people believe.

As my painting practice deepened, I found that ordinary people rarely painted dummies.

I never had before either. I thought they might be an interesting subject to paint. When I

bought the silicone dolls, I was curious as to why these life-size dolls were made of silicone,

so I consulted some literature to learn about liquid silicone as a material. Manufacturers use liquid silicone to make the dolls because it has a soft feel like human skin and can be tinted similar colors to human skin. In terms of material characteristics, liquid silicone

Figure 1, Jack Xinchen Cai, *First Meeting*, 2022, Oil on Canvas, 50" x 30".

has excellent tear resistance, resilience, anti-yellowing qualities, thermal stability, and aging

resistance. It is very safe and environmentally friendly and can fully meet the requirements of food-grade plastics. Silicone is also used to make many medical supplies such as artificial human limbs.

I started by painting my personal experience. In *First Meeting* (Figure 1), I am reaching out to touch the doll's hand with my hand to feel her for the first time. Through the apple on the table, I refer to the biblical story of Adam and Eve to reflect on my first meeting with the doll. It was as if I was tasting what feels like a forbidden fruit. It felt like a new door opening to me—my sense of loneliness and fantasy was released. The painting illustrates my understanding of the doll and what she meant to me at that moment.

Luna Time (Fig. 2) depicts a story from my male friend, a musician named James. He loves music very much and is good at playing various instruments and composing music. However, he has been unable to find his other half, which makes him feel very frustrated and lonely. To solve this problem, James made a decision that confused many people. He

Figure 2, Jack Xinchen Cai*, Luna Time,* 2023, Oil on Canvas, 36" x 48".

purchased a silicone doll and treated it as his girlfriend. The silicone doll named Luna was so realistic in appearance that it seemed like a real human being, giving the illusion that it was real. Although some people may not understand this decision, James has his own reasons. He believes that the silicone doll Luna and his dog have a special connection. Just as a dog can bring comfort and companionship, a silicone doll can fill his loneliness and isolation, making him feel warmer and more comfortable. For James, Luna is not only an emotional support but also a kind of artwork to

appreciate. As a music major, he has a deep understanding of music, art, and literature. The pursuit of beauty and art has always been his credo. He believes that silicone dolls have a very beautiful appearance and texture and that they can be seen as an artwork that is pleasing and enjoyable. Although a silicone doll cannot replace a real girlfriend, for James, Luna fills the void in his soul and brings him warmth and joy.

In the painting about James's story, I wanted to convey the first impression that the companionship of Luna had on him. In the painting, his dog sees Luna for the first time. I wanted to convey a strange and nervous atmosphere. James hides behind Luna and secretly observes the interaction between the silicone doll and the dog. He found the dog was frightened at first but then realized Luna would not hurt him or James.

Motherhood (Fig. 3) is a very special painting because it is of a female friend who has a female doll. Maggie is an American who truly loves Japanese culture. She began studying Japanese at a young age, reading Japanese literature, and enjoying Japanese films and music. She even spent a year studying abroad in Japan

Figure 3, Jack Xinchen Cai, *Motherhood*, 2023, Oil on Canvas, 36" x 48".

during her college years, gaining depth in understanding the country's people, culture, and customs.

However, Maggie's life was not all smooth sailing. At a young age, she lost her own daughter, a tragedy that had a huge impact on her life. She felt that she could not fill this huge gap, so she began to treat her silicone doll as her own daughter. She named the doll "Xiao Mei" and spent a lot of time and energy taking care of it, including feeding, bathing,

and changing its clothes. Maggie treats Xiao Mei as her own daughter, telling her stories and singing to her every day. Maggie often goes for walks in the park with her doll. In her heart, Xiao Mei is her lost daughter, and she desperately longs to find traces of her motherly love in Xiao Mei. Although such behavior may be questioned and criticized by outsiders, for Maggie, Xiao Mei is an important part of her life. Her presence fills the void of Maggie's loss of her daughter and makes her feel more complete and happier.

Maggie's experience makes me think that she wants to be a good mother to Xiao Mei. In this painting, I wanted to reflect on their mother-daughter relationship. Maggie is wearing a kimono to reflect her yearning for Japanese culture, and she is tending to Xiao Mei's hair to show that in a way she takes care of the doll as her daughter.

A friend of mine named Emily is a very talented game designer who is good at incorporating her imagination and creativity into games, bringing a lot of interesting game experiences to players. However, due to the nature of her profession, Emily is rather withdrawn and likes to be alone. Because she is always on a computer, she also has less opportunity to communicate with people. Despite this, Emily still has her own hobbies and interests, one of the most important of which is

Figure 4, JackXinchen Cai, *Twin Sisters*, 2023, Oil on Canvas, 14" x18".

cosplay, where she takes on the persona of a character from games or anime. She really enjoys playing different characters, turning herself into a character, and enjoying the fun of such transformations. Therefore, she bought a silicone doll and used it to play her favorite character, allowing herself to experience the joy of this cosplay on a new level. For Emily,

this silicone doll is more than a role-playing prop. She is her friend and companion. In Emily's lonely life, the silicone doll became a special presence, making Emily feel like she had a real sister or best friend to accompany her through lonely times. Emily felt a lot of love and warmth from the silicone doll as if it were a real human being. Every time she plays the role of her favorite character, she interacts with the silicone doll who plays the same character. Emily shares her happiness and worries with the doll as they cosplay. This interaction makes her feel very happy and satisfied and makes her feel that she is no longer a lonely person.

To show Emily's sisterly emotion for her doll, I added some grooming elements to my painting *Twin Sisters* (Fig. 4). She is doing makeup for the doll and dressing her up. Emily and her doll are wearing the same wig, which comes from one of her favorite character's costumes. Through the silicone dolls, Emily was able to experience her favorite character more deeply and felt love and companionship, making her feel less alone. I wanted to convey all of these emotions in *Twin Sisters*.

Figure 5, Jack Xinchen Cai, *Midnight*, 2022, Oil on Canvas, 34" x 36".

I was surprised to find that many people think my paintings are about objectifying women because my subject matter is silicone dolls, and I am a man. This is why the main subject of *Twin Sisters* is Emily's story. Women like Maggie use these dolls too. I wanted to contrast the contours, skin tone, and expression on the silicone doll's face with the contours, lively expressions, and warm skin of a real woman's

face. Through my paintings, hopefully the audience can understand a larger meaning and role of silicone dolls for human beings.

After learning about the different experiences of my friends and their silicone dolls, I began to think about what silicone dolls meant to me. In many cases, I would call the dolls more of a partner to me. I project emotional fantasies on the bodies of my dolls because I have a withdrawn personality.

Midnight (Fig. 5) is a relatively new oil painting that shows me interacting with another silicone doll in my room. This painting has a magical quality because I want to show the fantasies I construct in my solitude. I lie in bed with the lights off and stare at my dolls. In the darkness, they start moving around in my mind, creating some interesting compositions. In my conscious experience, my interaction with this doll was minimal. I feel detached from her, so I wanted to hold her hand in the painting to imply more interaction. I like to paint those interesting and unusual moments, which often originate from my solitude.

Figure 6, Jack Xinchen Cai, *West Doll*, 2022, Oil on Canvas, 34" x 36".

In the painting *West Doll* (Fig. 6), the doll is wearing stockings and a short skirt. As her partner, I usually like to confide in her about my life, and she often responds to me in my mind. I want to show this convivial connection to her. Silicone dolls are like humanoid companions, and sexual services are only one of their functions. In the future, perhaps silicone dolls and artificial intelligence will be combined with the technology of Siri or Alexa. Dolls might be able to communicate with people fluently and do all the things that people can do. I believe silicone

dolls could potentially be a fusion of human intelligence and technology. In the future, maybe they can simulate human sexuality in a more realistic way, bringing a higher level of satisfaction and pleasure to people than they do today? In a way, silicone dolls can be seen as a means of self-expression and self-actualization that can satisfy the needs of those who are unable to have a real sexual experience with another human being. In addition, silicone dolls can be seen as an art form to express and explore the complexity of human emotions and desires, helping people to better understand and accept themselves.

RESEARCH

I wanted to find some accomplished artists to refer to when I thought about how to better represent silicone dolls in my images. With the help of my mentor, I found some artists who had similar themes as mine. They might not paint silicone dolls, but their themes addressed women and sexuality.

As I was thinking of painting silicone dolls, the work of German surrealist artist Hans Bellmer caught my attention. In a book published by the Centre Pompidou, the Austrian art historian Wieland

Figure 7, Hans Bellmer, *La Poupée*, 1969, Painted aluminium on brass base, 25" × 12" × 12". From the book *Hans Bellmer*.

Schmied referred to the artist in this way, "Hans Bellmer's great obsession was with creating an artificial being – a doll – onto which he could project his hopes, longings and desires. He saw it as the ideal partner, not as an image of himself but as a being that reflected parts of

himself" (Smeff, 15). But Bellmer's dolls are articulated dolls, not silicone dolls, and he goes too far in presenting the sexual function of the doll. In his work *La Poupée* (Fig.7), you can see that he shows all the vaginas of the dolls and puts them together to reflect his sexual fantasies about dolls and women. I created a painting called *Doll and Flower* (Fig. 8), adding joints to the doll in the picture as a tribute to Bellmer's dolls. But unlike him, I didn't want the doll to reflect a part of me. I think of my dolls as separate beings with whom I can share my feelings.

Figure 8, Jack Xinchen Cai, *Doll and Flower*, 2022, Oil on Canvas, 34" x 36".

Contemporary artist John Currin exaggerates the breasts and buttocks of the women in his paintings to make the whole picture look erotic and vulgar. My paintings are about silicone dolls, which have exaggerated breasts and buttocks because of their sexual function for many people, typically men. Although I only recreate their original appearance through painting, some people still suspect that I am objectifying women. Through an interview by Richard Patterson with John Currin, I found that Currin has found the balance between exaggeration and reality in his paintings of nude women. He exaggerates the female body parts to satirize the male prejudice against women in today's society, which I believe is worth learning. Taking his exaggerated approach can help me better explain the social issues behind the silicone dolls. My own female silicone dolls were sold to be used as sex commodities. Because that was meant to be their basic attribute, they have exaggerated breasts that are incongruous with their body

proportions. I hope to draw on John's exaggerated representation of the female body to drive home this point about their intended purpose as a market commodity.

Figure 9, Jack Xinchen Cai, *Doll*, 2022, Oil on Canvas, 12" x 18".

Alain Elkann is a New York-based writer, intellectual and journalist. I located his 2022 interview with Currin about his art, in which Elkann asks Currin, "Why do you paint these large breasts? Is it a sexual obsession of yours?" Currin replied, "It's been a symbol to me for a long time, as well as a sort of response, a kind of a revenge. It wrecks the form of the painting. It's an easy way to completely make it impossible to make an elegant classical work." This interview explains why he exaggerates the female body parts in his paintings. From reading it, I understand how an artist who expresses sexual themes can express his intentions clearly. When you look at my depiction of the silicone doll in *Doll* (Fig. 9), you can see how similar the composition and brushwork are to the organization of forms and paint handling in Currin's imaginary portrait of *Bea Arthur Naked* (Fig.10). I studied his visual representation of the body parts and the structure of my silicone doll. I wanted to find a way to represent the function of the silicone doll as a sex object.

Figure 10, John Currin, *Bea Arthur Naked*, 1991, Oil on canvas, 38" x 32". From John Currin's web.

Lisa Yuskavage's prejudice against the female body as a female American painter is

very rare. Her exaggeration of female body parts in her paintings seems to reflect her

exploration of female subjects as a female artist and

her ambivalence about pleasing the male gaze.

Robert Moeller is an artist, writer, and independent

curator. In an interview he did with Yuskavage, she

said, "I am representing something vulgar, harsh and

sinister (at times) and these are not on the list of

Figure 11 Lisa Yuskavage, *Hearth*，
2020, 55 x 65 in,Oil on linen. From
Lisa Yuskavage's Web.

Figure 12, Jack Xinchen Cai, *Doll
2*, 2022, 12" x 18", Oil on Canvas.

things we allow

women to say or to be. That is certainly a gendered

prejudice." I like Yuskavage's color palette. Her color

choices enhance her paintings so that her images are not

visually vulgar, even if the subject matter is. After

observing her painting *Hearth* (Fig. 11), I painted the

canvases in *Doll 2* (Fig. 12). I learned by looking at

Yuskavage's painting how to portray the female figure in a

very sexy way, which can reflect the essence and shape of the female silicone doll. In terms

of composition, I adopted a similar composition to Yuskavage's painting, highlighting the

exaggerated feminine features of my second silicone doll, including her very large breasts

and very slender waist, which is incompatible with the proportions of her body. I wanted to

emphasize this, so that viewers will consider the social issues related to the objectification of

women and women's rights.

Some of Paul Gauguin's paintings late paintings reveal a longing and fantasy for Tahitian women, which is similar to my feelings for silicone dolls. They lead me to think about and learn from his composition and colors. In Gauguin's still life paintings, the objects are usually rendered with vibrant hues, thick brushstrokes, and a sense of flattened perspective. The colors used by Gauguin were often bold and intense, creating a sense of visual impact and emotional expression. I borrowed from the composition of his painting *The Meal* (Fig. 13) to create my painting *First Meeting* (Fig. 1). The art historian Richard Brettell, in *The Art of Gauguin*, discusses this painting by Gauguin, "The still-life elements all seem to have been chosen by Gauguin primarily for their decorative shapes and colors rather than as documents of a typical native meal. The two boys directed to the girl between them, taken together with the phallic and uterine shapes of the bananas and bowl, are evidence of the awakening of sexual awareness" (Brettell 234). His view is very insightful, and he illustrates how Gauguin used the position of the figures in relation to the still life elements to express the hidden desires of his heart, which I felt was very similar to my internal reaction when I first saw my new doll after unpacking her.

Figure 13, Paul Gauguin, *The Meal,* 1891, oil on canvas, 73" x 92". From Richard Brettell, *The Art of Gauguin*.

In depicting the scene of my first meeting with the doll, I wanted to reflect my primitive and wild curiosity about seeing her for the first time. Paul Gauguin's curiosity about Tahitian girls and young boys felt similar to mine in this situation. For this reason, in my painting *First Meeting*, I borrowed aspects of Gauguin's composition in *The Meal*. In place of

Gauguin's three children, I am sitting with the doll's body behind a light green table. My composition is a quadrangle, with diagonals established between my head and the doll's and between her body and the bowl of fruit. This composition reinforces the similarities and differences between me as a person and the doll as an object. It also sets up a relationship between the forbidden fruit and the doll that feels risqué or beyond the limits of traditional sexual norms. The seated doll's hand touches my hand, while my eyes are looking at the doll's head which is swaddled in a white cloth and is separated from her body. The overall composition reflects the novelty and confusion I felt when I first observed the silicone doll. I would guess Gauguin felt similar emotions when he first touched the Tahitian girl who became his wife. I have included fruits on the table, primarily apples, as a kind of symbolic expression of the story of Adam and Eve to convey my meeting with the doll.

Gauguin's paintings can have a relaxing effect on me due to their simplicity and free form. This visual effect is achieved mainly through the composition and arrangement of colors. He is adept at combining the shapes, colors, and spaces surrounding objects to form a harmonious whole, creating a sense of visual balance and calm. Like him, I didn't portray the shape of the bowl of fruits on the table in a particularly realistic way. I wanted to learn from the relatively general lines of Gauguin's paintings. For this reason, I depicted the still life and the tablecloth so that they appear visually relaxed as a whole.

Knowing about and learning from these artists provided me with a lot of help in how to depict silicone dolls in my paintings. It especially improved my understanding of how to express the silicone doll shape.

METHODOLOGY

In my lonely journey to school, I lost many important friends. Only the silicone dolls have been with me as close companions. Knowing the experience of many of my friends who also have silicone dolls, I feel that silicone dolls can play a variety of roles to help people solve their problems and make up for their disconnections with other people.

After discussing with my mentor how best to represent silicone dolls in my oil painting, I believe the most important thing is to reflect accurately the texture and appearance of the doll's silicone skin. Silicone dolls are made to look like real people, but their silicone skin is fundamentally different, and their hair is usually synthetic. It is very important that each viewer sees a silicone doll rather than a real person in my paintings, so I need to guide the viewer's vision through the composition, using contrast, painting techniques, and color.

I did lots of color studies to learn how to reflect the texture and color of the silicone dolls' skin. I found that one of the best ways to reflect this is to put a silicone doll and a real

Figure 14, Jack Xinchen Cai, *Laguna Doll*, 2022, Oil on Canvas, 14" x 28".

person in the same picture so that the silicone skin contrasts with the real person's skin. Because of the difference between liquid silicone and human muscle tissue, I must color and shade the contours of silicone skin and human skin differently. In *First Meeting* (Fig. 1), the color of the silicone skin is darker than my real skin, and because the silicone material is

softer and smoother, the shadow on the doll's skin is very soft. I painted my real skin, with a sense of my muscles, in colors that are more vivid and bright than the color of the doll's skin. I hope that through this contrast, viewers will be able to feel that I am sitting with a doll, not a real person.
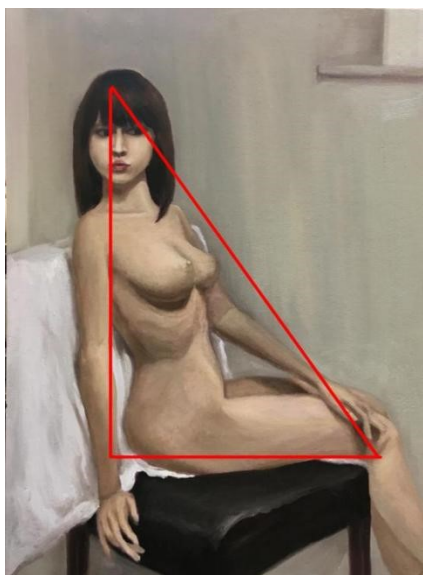

Figure 15, Jack Xinchen Cai, *Laguna Doll,* triangular composition, 2022.

In *Laguna Doll* (Fig. 14), I tried some completely new methods, including sketching techniques and a different color palette. Rather than using photos as a reference, I sketched the shape of the silicone doll through my own eyes quickly. In terms of the color palette, unlike the previous drawings where I deliberately distinguished between the color of the doll's skin and the color of the real skin by adding contrasting colors, this time I chose the colors in the palette entirely by referring to the color of the silicone doll's surface skin in real light. I hope this new approach can better reflect the texture of the doll and the message behind her.

All the light and shadows on the doll's body in this painting are from natural light flowing in my studio window. I painted her in the same position in my MFA studio between 1:00 pm and 4:00 pm every day to ensure a uniform light source. This painting has a standard triangular composition (Fig. 15), forming a triangle from the doll's head to her buttocks to her knees, making the whole picture look very comfortable and stable. My mentor Ananda and I decided that I should use very delicate brushstrokes on the doll's body to reflect the softness of her silicone skin. In terms of color selection, I chose a homogeneous color palette for the

doll, because, unlike real people who have blood vessels, bone, tendon and muscles under the skin, her silicone skin is virtually monotone in color.

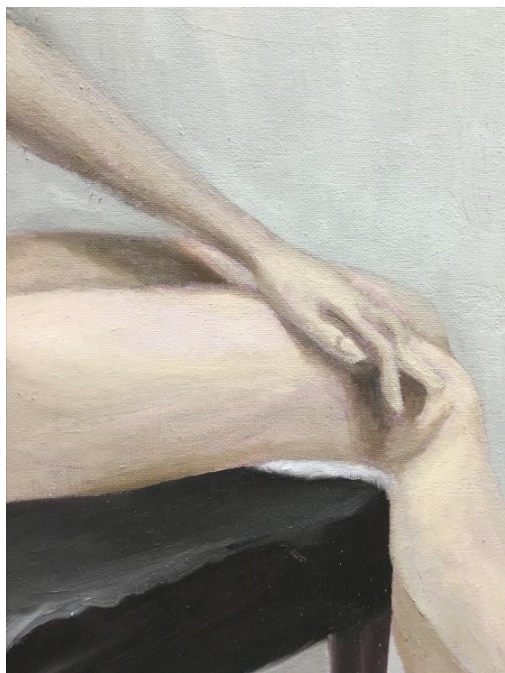As I developed the silicone doll's figure, I first completed a sketch on paper of the doll as a whole and then used oil transfers to place the shape of her seated body on the canvas. In the composition, the shape of the doll's hands (Fig. 16) is very different from people's hands. Her fingers appear to be broken and bent in unnatural directions, compared to human anatomy. The difference between the doll and a real person is reflected in other body parts like her neck as well.

Figure 16, Jack Xinchen Cai, *Laguna Doll* details, 2022.

In terms of color, Ananda and I found that the surface of the doll is not like a real body which is pinker given the blood flowing beneath the skin's surface. For this reason, while I was choosing the color palette for the doll's body, Ananda stood behind me and observed the color changes on the doll's body under natural light. We found that the doll's skin was cool gray in natural light, because there were no blood vessels or muscles, and her skin color was not very red. Finally, with Ananda's guidance, I created a beige color palette consisting of titanium white, yellow ochre, cadmium red, raw amber, and ivory black (Fig. 17). I didn't want to choose a darker background because I wanted the

Figure 17, Jack Xinchen Cai, *Laguna Doll* color palette, 2022.

background color to be true to the afternoon light in my studio, the white blanket on the chair, and the white wall. With Ananda's advice, I mixed distinct colors for each of these elements. With this palette, I hope viewers can feel how the doll differs from the things and people surrounding her.

After our discussion on how to paint the texture of the silicone doll, Ananda and I were interested in how to combine the other elements in the painting to set off the main silicone doll. In the painting *Motherhood* (Fig. 3), the chair under the doll in the initial draft did not have the blue drapery. We later decided to add blue not only because the overall picture is a warm tone, but also because the blue drapery can attract the viewer's attention. This way, a viewer's first glance will be focused on the doll, the main subject of the painting. Adding appropriate elements of cool tone to balance the warm tones makes the overall picture look balanced and soft as well. The room behind the doll did not have any light at first, but the overall background looked very flat and lacked depth, so we finally decided to add a little light source in the room behind the two figures, to make the background of the whole picture smoother and three-dimensional.

CONCLUSION

In today's world where work and play are increasingly integrated, and loneliness and disconnection are prevalent, silicone dolls have emerged as a unique phenomenon that offers solace and companionship to those in need. My thesis has aimed to bring awareness to this phenomenon and provoke further discussions on the role of silicone dolls in addressing human emotional needs in modern society. As an artist, I hope that my paintings and research will contribute to a better understanding and acceptance of the emotional connections that

people form with silicone dolls and stimulate further exploration of the complexities of

human relationships in the digital age.

Works Cited

Brettell, Richard R. *The Art of Paul Gauguin*. National Gallery of Art, 1988.

Elkann, Alain. *John Currin*. 20 Nov 2022,

    www.alainelkanninterviews.com/john-currin/#

Moeller, Robert. "Interview with Lisa Yuskavage." *& Big Red and Shiny*, 6 Dec. 2015,

    www.bigredandshiny.org/21813/interview-with-lisa-yuskavage/

Patterson, Richard. "John Currin's My Life as a Man" *Glasstire,* 21 Dec. 2019,

    www.glasstire.com/2019/12/21/john-currins-my-life-as-a-man/

Semff, Michael and Anthony Spira. *Hans Bellmer*. Centre Pompidou, 2006.

APPENDIX

Plate 1, Jack Xinchen Cai, *First Meeting*, 2022, Oil on Canvas, 50" x 30".

Plate 2, Jack Xinchen Cai, *Luna Time,* 2023, Oil on Canvas, 36″ x 48″.

Plate 3, Jack Xinchen Cai, *Motherhood*, 2023, Oil on Canvas, 36" x 48".

Plate 4, JackXinchen Cai, *Twin Sisters*, 2023, Oil on Canvas, 14" x18".

Plate 5, Jack Xinchen Cai, *Midnight*, 2022, Oil on Canvas, 34" x 36".

Plate 6, Jack Xinchen Cai, *West Doll*, 2022, Oil on Canvas, 34" x 36".

Plate 7, Jack Xinchen Cai, *Doll and Flower*, 2022, Oil on Canvas, 34" x 36".

Plate 8, Jack Xinchen Cai, *Doll*, 2022, Oil on Canvas, 12" x 18".

Plate 9, Jack Xinchen Cai, *Doll 2*, 2022, Oil on Canvas, 12" x 18".

Plate 10, Jack Xinchen Cai, *Laguna Doll*, 2022, Oil on Canvas, 14" x 28".

ARTIST'S NOTE

jackxincai@gmail.com