

Emma Lewis

Fourth Year Art Award Proposal

Instantaneous forms and memory

I propose to attend the workshop *Print Composite: Tradition & Innovation* at Anderson Ranch in Aspen, Colorado from August 14th through August 18th 2017. I will then use the skills I developed in the workshop towards a creative project in printmaking utilizing a combination of digital and traditional printing methods. I have already been chosen by UVA Arts faculty to receive a University of Virginia scholarship covering tuition for the workshop *Print Composite: Tradition & Innovation* at Anderson Ranch and have been accepted into the workshop.

For my Third-Year Arts Award project, I have explored hand-printed manipulations of digital images, learning to utilize polymer photogravure printing. Formally, my primary interest has been the dissection and re-layering of digital photographic images. By splitting apart an image and remaking it with my own hand, variables such as inking, registration, and paper interact with artistic manipulations such as image quality and new layers to change the viewer's understanding of the original image. Conceptually, I have been interested in how we remember someone after they have passed. I have realized that the process of recreating a person in a digital image through hand-created layers returns a figural image distorted with my own emotions. I have attempted to recreate memories from the past forms and shapes captured in a digital photograph in an almost obsessive process of layering. The resulting works have retreated even farther from the original person, and are a reflection of my own shifting memories.

In continuation of my Third-Year Arts Award, the workshop *Print Composite* taught by Francisco Souto will focus on the layering of digital abstractions and handmade illustrative representations, applying both traditional etching and archival digital printing. I believe the workshop will provide me with both a logical continuation and evolution for the prints I have made over the last year, both formally and conceptually. In part, the workshop will teach me new methods in digital printing, as well as, ink mixing and registration. I will learn additive methods for altering digital images, layering my own handmade forms to create a new, complex image. I am very interested in working with the artist Francisco Souto, who understands art as a way to think through an image and is interested in capturing small pieces of memory of his daily life into his work. My faculty mentor, Dean Dass, has worked with Francisco Souto before and greatly supports my interest in his workshop.

I will utilize the skills and concepts I learn in the workshop towards developing a body of approximately 20 prints over my fourth year that examine our perception of life and identity particularly within digital images, using both divisive and additive methods. The body of prints will be made on stained handmade paper using lithographic, intaglio, and photogravure technique, along with other techniques I develop in the workshop. I will use abstract, illusionistic, and digital forms to capture my concept of memory. The prints will be framed the spring semester for both the Arts Scholars Outcome Presentation and my fourth-year thesis show. Fundamentally, I am interested in how our understanding of the past changes with time.

New experiences displace old ones, shifting our reality and identity over time. Unmanipulated digital photographic images confront our perception of reality. They are relics of past light and forms, an instantaneous moment, that through personal recognition have layers of experiences built onto them. Digital photographic images and memories blur together, forming a dynamic relationship that I will examine further through the processes of printmaking.

My goal with my fourth-year art award is to more fully examine the concept of memory I developed over my third-year art award through the creation of approximately 20 prints, utilizing digital and traditional printing methods. Over the summer, I will attend the workshop *Print Composite: Tradition & Innovation* at Anderson Ranch to develop my concept and processes for the body of prints. During the school year, I will work on the body of prints, enrolling in ARTS 4671 and ARTS 4672 Advanced Problems in Printmaking with my advisor Dean Dass. My creative project will culminate in a framed fourth year thesis show the spring semester. While the project will require long hours in the studio, applying new methods and skills, I am very interested in the concept of memory and am driven to study it further. Learning from Francisco Souto with other printmakers will be a defining and diversifying experience in my artistic career. Following the workshop with a creative study will not only solidify my experience at Anderson Ranch, but also challenge and enhance my artistic skills. Finally, I believe that a year-long study of memory and identity with printing processes will yield a well-researched and full thesis exhibition for my fourth year. I am requesting funding of \$3,000 for travel and lodging for the workshop at Anderson Ranch and materials for a subsequent creative project in printmaking, preparing and creating content my fourth-year thesis exhibition. Thank you for your consideration.

Timeline

Summer 2017

- Make initial drawings and prints prior to attending the workshop to gather my ideas and formal techniques.
- Meet and regularly contact Dean Dass, my faculty mentor.
- Attend the workshop *Print Composite: Tradition & Innovation* at Anderson Ranch in Aspen, Colorado from August 14th through August 18th 2017.
- Purchase supplies necessary for my creative project.

Fall 2017

- Enroll in ARTS 4671 Advanced Problems in Printmaking I with Dean Dass.
- Create approximately 10-15 prints over the semester at the UVa printmaking studio, utilizing lithography, intaglio, photogravure, and new digital printing methods.

Spring 2018

- Enroll in ARTS 4672 Advances Problems in Printmaking II with Dean Dass.
- Create approximately 5-10 prints over the semester at the UVa printmaking studio by mid-March.
- Frame and photograph the works in preparation for both my fourth-year exhibition and the Arts Scholars Outcome Presentation.
- Present works at the Arts Awards Showcase and report outcome to the University community in April.

Budget

	Activity	Cost
Anderson Ranch Workshop August 14 th -18 th <i>Print Composite: Tradition and Innovation*</i>	Airfare to Aspen, CO **	\$650
	Registration Fee	\$45
	Studio Fee	\$100
	On-site Housing and Meals	\$725
	Total	\$1,520
Printmaking supplies for a creative study of digital and traditional printing techniques***	Polymer photogravure plates 24x36	\$300
	Copper Plates 12x18	\$250
	Aluminum Plates 18x24	\$200
	Framing and Matting	\$150
	Rubber brayer 10x2.5	\$260
	AKUA Intaglio Inks	\$120
	2 ink knives	\$60
	Newsprint	\$100
	Gampi Silk Tissue	\$40
	Total	\$3000

* I received a scholarship from UVa for \$975 (the cost of tuition), reducing the total cost of the Anderson Ranch workshop (including housing, meals, tuition, and materials cost) from \$1,845 to \$870

** Airfare from Washington International Airport to Aspen, CO based on prices from kayak.com

***Material costs were estimated from stores Hiromi Paper, Renaissance Graphic Arts, and the Art Box.