

Creating, Editing, and Displaying a Fourth Year Show

To enrich my fourth year studio art DMP thesis, which is in its embryonic stages, I am interested in utilizing Miller Art's support to offset the costs associated with my practice and thesis exhibition next year. My thesis will result in a body of photographs, and I plan that they will serve as a study of obscure, bodily forms in the vein of postminimalist and feminist art. At the Miller Arts outcome report, I will provide a presentation that delineates how my research cultivated into a final body of photographs. I am requesting a Rising Fourth Year Award so that I can engage in a more liberated practice next year, one that will allow me to freely explore the parameters of my ideas without being restrained by the cost of materials. With the grant, I will purchase photo paper, film, printer ink, and the materials required to present my photos in a high-quality exhibition at Ruffin Gallery at the end of the year.

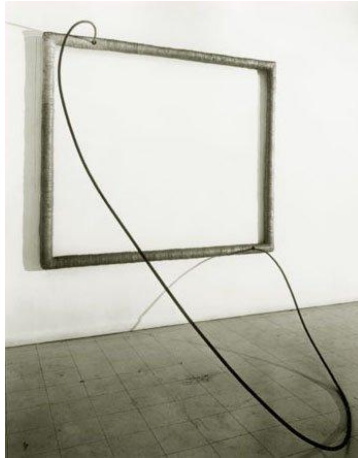
This year, through my photographic work, I explored the intersection of photography and ephemeral still lives, and I intend for my DMP thesis to build off this body of work. I plan to explore how I can use the medium of photography to create an experience that evokes a phenomenon or sensation within the viewer. Instead of an image documenting the body literally and in form, I am interested in how subject matter within a photograph can initiate a response within the viewer's own body or create a consciousness about their own body. My trajectory engages with the ideals of many feminist artists and their predecessors working before feminist art was marked. Artists such as Hannah Wilke, Huguette Caland, Ana Mendieta, Daphne Fitzpatrick and Eva Hesse either indirectly or fairly overtly force the viewer to engage with the reality that they exist within their own body. For example, the postminimalist artist Eva Hesse created abstract sculptures that were heavily grounded in the process of making, and her meticulous hand work resulted in reliefs and sculptures that felt bodily without visually referencing the body. Although Eva Hesse did not work photographically, I am interested in how I can make subject matter and translate it into a photograph that maintains a similar sensation. In my thesis, I am interested in exploring how a photograph can act as something that is referential to the body abstractly and in a reactionary sense, so with postminimalism, feminist art, performance art, and photography's possibilities at large in mind, I am interested in seeing how I can draw from these lineages to create a thesis show that marks a similar sensation.

With the context of my thesis' direction in mind, the materials I propose to purchase will allow me to conduct my research through the act of making more freely. Without being hindered by the cost of printing, photographing, and exploring my ideas at large, I can execute a thesis that most closely resembles my vision. I plan to work with both analog and digital photography, so I have created a budget that will allow me to purchase a substantial amount of paper for digital and analog printing. When sequencing and editing photographs, proofs of works are printed on digital paper, so I allowed myself to purchase many packs of digital paper because I intend to work rapidly and want to have physical records of all of the pictures I make. Moreover, I budgeted for plenty of boxes of 4x5" film, because sheet film is costly and easy to run out of as one box only equates to 25 pictures.

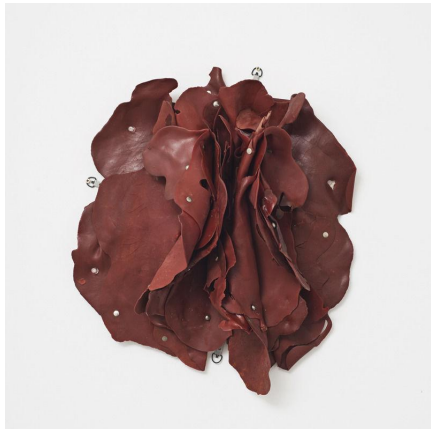
I have left a portion of the grant left over to cover the price of my physical end of year exhibition. Presenting photographic work is a substantial expense, so I allotted a substantial amount of the budget towards framing, and the figure I outlined in my budget was created in consultation with my faculty advisor. I will work with my faculty advisor to frame and present my final photographs. With access to the art department's large format printer, I intend for my exhibition to involve large-scale prints in some capacity, and with these prints costing about 20 dollars a piece, I am accounting for the fact that I will make at least 10-15 large prints and budgeted accordingly.

To synthesize, I want to make a thesis that engages with art histories that prioritize cultivating a physical experience, and with feminist and postminimal artists in mind, I am proposing to create a thesis that results in photographs that oddly engage the body. I am requesting a Rising Fourth Year Award because I need to purchase a generous amount of film, photo paper, ink, and materials for my photographs' final display. Because the photographic process relies on rigorously looking and editing, I want to have unimpeded access to photographic materials, and the Rising Fourth Year Award will help me achieve a thesis show and a body of work that is executed to its full potential.

Samples of the Artists I'm Referencing for Thesis:



Eva Hesse



Hannah Wilke



Daphne Fitzpatrick

Proposed Budget:

Epson Luster Paper 20 boxes @ 27.99 a box	\$559.80
Ilford Photographic Paper 3 boxes of 8x10 @ 99.95 a box 3 boxes of 11x14 @ 109.95 a box	\$628.35
Ilford 4x5 Film 10 Boxes @ \$45.50 a box	\$455
Departmental Ink Fee for Fall and Spring Semester	\$100
Large Format Printing for Exhibition	\$300
Cost of Framing and Dry Mounting for Final Show	\$1000

Total Projected Expenses: \$3043.15; I can cover excess expenses.

Proposed Timeline:

Summer 2021: Since I will not be in proximity to the art building in the summer, I will use this time to begin making photographs with the 4x5 film that I am proposing to buy. I have access to photographic chemicals and a place to develop film this summer, so I will process negatives and make digital photographic works as well. The summer will be devoted to making pictures for my thesis.

Fall 2021: I will regain access to the art building, so in the fall, I will be able to start printing in the darkroom and with the digital printer. This is when I will begin to use the paper I proposed to buy and when the ink fee will be paid for. I will continue to make pictures with the film I requested. In photo class, the DMP seminar, and with my faculty advisor, I will edit my emerging thesis.

Winter/Spring 2022: At the beginning of the semester, I will continue to print photographs in the darkroom and digitally, and I will finish up editing my thesis work. As the semester progresses, I will move into large format printing and framing/dry mounting for my final 4th year exhibition. The project will conclude when my finished photographs are presented in exhibition form. At the outcome banquet, I will outline my final collection of thesis photographs and how it looks in its final exhibition form (or at least how the finished works look framed/dry mounted if I haven't installed the show yet.)