

Artists Minigrant Proposal  
To archive instant photography photo essay  
Project: *Living Just Around the Corner*  
Kylie Grow, [klg4yc@virginia.edu](mailto:klg4yc@virginia.edu)  
September 28<sup>th</sup>, 2016

To the director of the Miller Arts Scholars, Professor Michael Rasbury,

As explained in my first minigrant proposal in support of the peel-apart film photo essay originally titled *Healing*, later titled *Living Just Around the Corner*, I am submitting this second grant proposal to financially support the preservation of the images I made this summer thanks to the generous support of the J. Sanford Miller and Colbert families.

The production of this photo essay represents a huge emotional and artistic shift in my life (see appendices for outcome report and first grant proposal). I grew tremendously during this exploration with a form of photography new to me. *Living Just Around the Corner* is a body of work that is also highly representational of a period of my life and my identity over the course of many years; a primary purpose of this project was to capture and make permanent the essence of my college and high school years. For these reasons, it is of the utmost importance that these images be preserved for the rest of my life.

To protect and archive my project requires quite a bit of money. Archival mats, portfolio boxes, and frames are expensive. I plan on building my own archival portfolio boxes to cut down on costs, but I will still require a minimum of \$500 to be able to protect my summers' work. Frames will also allow me to display my work, and could facilitate a gallery opening or public hanging of my work in the future, if I so choose. (My 2015 photo essay *Decadence in Havana, Cuba* has been displayed in the UVA Education School for the past nine months thanks to a previous Arts Scholars' minigrant.)

I hope you can support me in preserving my work and making it accessible and visible in our community.

Thank you respectfully for your time and consideration,

Kylie L. Grow  
Miller Art Scholar  
Class of 2017

Budget for Artists Minigrant Proposal  
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<b>COST CATEGORY</b>	<b>AMOUNT</b>
<b>Matting costs</b> a. Conservation mats, 12x16, 30 units at \$3.00 per unit b. Shipping and tax c. Archival linen tape, 2 units at \$15.19 per unit	a. \$90 b. \$14.95 c. \$30.38  <b>TOTAL MATTING COSTS: \$135.33</b>
<b>Framing costs</b> a. 12x16 photo frame, 15 units at \$18 per unit	a. \$270  <b>TOTAL FRAMING COSTS: \$270</b>
<b>Photo preservation costs</b> a. Archival mat board to create own archival portfolio boxes, 2 units at \$50 each	a. \$100  <b>TOTAL PHOTO PRESERVATION COSTS: \$100</b>
<b>TOTAL BUDGET</b>	<b>\$505.33</b>
<b>TOTAL FUNDS REQUESTED</b>	<b>\$500.00</b>

*Appendix A: Proposal to Support Production of Instant Photography Photo Essay*

Artist Minigrant Application

Proposal to Support Production of Instant Photography Photo Essay

Project: *Healing*

Kylie Grow, [klg4yc@virginia.edu](mailto:klg4yc@virginia.edu)

April 30<sup>th</sup>, 2016

To the director of the Miller Arts Scholars, Professor Michael Rasbury,

I am third-year Miller Arts Scholar requesting to be funded \$500 in the form of a Miller Arts Scholars Artist Minigrant to support the cost of producing an analytical photo essay in an unconventional medium that is typically treated as “toy photography”, or an antiquated household documentary sort of photography: instant Polaroid photography. I hope to challenge the artistic stigmatization of instant photography by creating a body of fine art instant photos that are conceptually cohesive.

Over the past two years at the University of Virginia, I have been dealing with emotional healing. The process has been entirely non-linear, chaotic, and now finally calm. I have come very far, and I feel the need to document my journey in retrospect. This project would be just that. I am proposing to use my grandfather’s Polaroid 100 Land Camera to make prints that communicate various stages of trauma healing, culminating in the relief of said trauma. This work will be much less literal than most of my other work (re: *Decadence in Havana, Cuba*), but no less documentary. This is an opportunity for me to grow as an artist as I move to the abstract in representing significant places, people and feelings that relate to my personal healing process, but it is also one for me to officially interpret and reflect on a hugely influential chapter in my life.

The Polaroid 100 Land camera was an iteration of the instant camera that was manufactured starting in the 1950s. After doing some research on photo blogs, camera websites, and Youtube, it has become very apparent to me that the images produced by the Polaroid 100 are the most rich, crisp, and detailed instant photos that I have ever seen. The Polaroid 100 uses peel-apart instant film that produces both a positive image, and a negative image (when bleached). Thus unlike a more typical instant photograph produced by the Polaroid 600, or the Fuji Instax, the images that the Polaroid 100 makes are both instant and available for reproduction in the darkroom. The images are also medium-format, making them the largest and best-quality instant photos I will ever deal with. The quality, size, and reproduction potential are three reasons why I would be unsatisfied with using any other form of instant photography for this proposed project.

The use of Fuji peel-apart film and the land camera also metaphorically represent the concept of the project in a significant way. As the camera I will be using is very old (hence the “camera repair” accounted for in my budget), and the film is no longer manufactured (hence the high cost of finding acceptable film online that isn’t years

expired), there will be many uncontrollable factors influencing the prints. I will not be completely able to control the outcomes of the images I take; this randomness and happenstance is really exciting to me. I love happy surprises in photography, but the little autonomy I will have over the images is symbolic of the range of emotional control that those healing from trauma often experience. I will not even be able to control much for exposure or shutter; unlike with my usual film camera that has very specific exposure controls, my options will be something along the lines of “sun”, “cloud”, “house.” I hope that by being forced to work with expired (although not unusable) film with highly restrictive manual settings, the prints will come out less figurative, and more expressive in a slightly abstract, but emotionally informative way. The instant-print nature of the project also reflects how momentaneous, surprising, urgent and undeniable feelings associated with trauma can be.

The full funding of this project would enable me to seriously concentrate on my development as an artist and a human. Part of the Arts Scholars identity is “artist as researcher” and “artist of practice”; I deeply respect the expectation that we Arts Scholars actively pursue our art in a serious, and critical manner. The Arts Scholars have thus far allowed me to grow so much as a student artist, and I would be very grateful to continue my personal development with this project this summer, a pursuit that will only be possible in the scale and intensity I imagine it with financial assistance from the Miller Arts Scholars endowment. I am grateful for the Arts Scholars’ support of the production stage of this project; I anticipate applying for another mini grant next fall to cover the preservation costs associated with the essay.

Thank you for your time and consideration,

Kylie L. Grow  
Class of 2017

*Appendix B: Outcome report, spring/summer 2016 minigrant*

Outcome report: spring/summer 2016 minigrant  
Project: *Healing*, retitled: *Living Just Around the Corner*  
Kylie Grow, [klg4yc@virginia.edu](mailto:klg4yc@virginia.edu)  
August 28, 2016

To the director of the Miller Arts Scholars, Professor Michael Rasbury,

Thanks to the financial support of the Miller Arts Scholars and its sponsors, my vision of a peel-apart photo essay that investigates and documents the emotional healing process is now a real, physical body of work. The expenses of the project included FP-100C color pack film, a replacement camera battery, and a modestly framed photograph as gesture of gratitude for the family member that provided me with the camera itself.

This project that specifically addressed traumatic experiences in my hometown gave me the tools to empower myself and take ownership over locations in my neighborhood that I have associated with extremely negative memories for years. I had originally envisioned the photographs of the project as abstract expressions of emotional fluctuations, but instead, as the summer wore on, the images became site-specific and highly figurative. Surely the color distortion due to the old film and the metaphor of the photographic medium itself (as described in my mini grant proposal) continued to enrich the meaning latent in the image-production process, however I had not originally planned on using myself as a model.

Using the assistance of my younger brother, I began to frame photos of myself as I began to recreate intrusive memories that have bogged me down for years. I assumed the role of perpetrator, scene designer, calculator, omniscient observer, fighter, but not that of victim. I entered the physical space my assailant once had, and I occupied it with my own body and mind, taking ownership of it. I created new memories in those spaces and in the posing of my body. By the end of the summer, I did not think twice about jogging past a house that had consistently invoked fear and anxiety in me for years.

That is how this project came to be titled *Living Just Around the Corner*; not only was it fixated on the healing experience, but I could not have remotely anticipated how it would become a tool in my recovery.

I now have a 30-image series whose creation has helped my family members better understand and participate in my experience, and that will stand as a monument of my life as a young adult for the rest of my life. I have a found love and appreciation for a new form of film photography, and as I grew more comfortable with the Polaroid land camera, I grew more comfortable with my past.

I would like to sincerely thank the J. Sanford Miller and Colbert families for their support of the Miller Arts Scholars via the 2015-2016 academic year mini grants. I hope to receive their support once again as I seek funds to frame and preserve my summer work.

Kylie L. Grow  
Miller Art Scholar  
Class of 2017