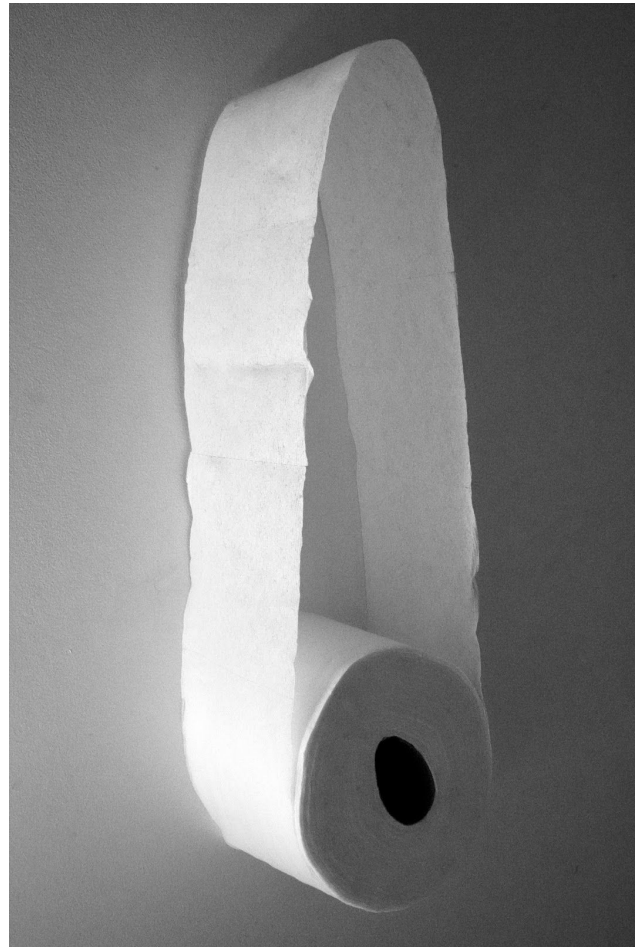


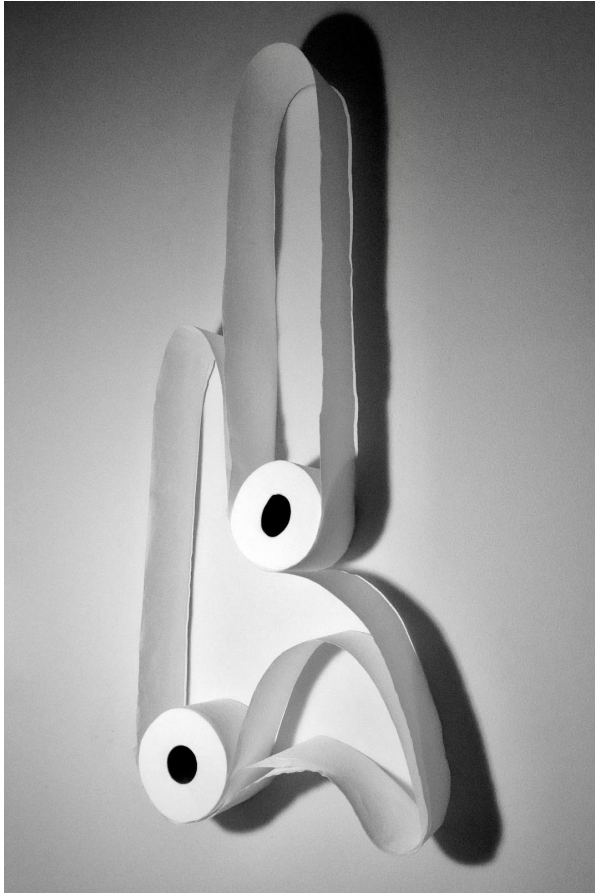
### Photographing Still Lifes: Rising Third Year Award Outcome Report

For my Rising Third Year Award, I proposed to purchase a mirrorless digital camera so that I could create a body of photographic still lifes, and my faculty mentor is William Wylie, who teaches photography. I purchased a Sony Alpha a7R III, as initially projected, and I allocated the rest of the funds towards purchasing objects at the thrift store and other supplies for my still lifes. My expenditures mimic what I outlined in my projected budget exactly. The project culminated in a body of work—which I still consider ongoing—that comprises surreal, subtly sensual still lifes. Throughout my report, I've attached a few of the images that have resulted from the project so far.



The bulk of the grant went towards buying a camera, and this purchase revitalized the trajectory of this project and my holistic artmaking practice. In my project proposal, I outlined the pros of purchasing this specific model camera. The camera is mirrorless, meaning it does not have a reflex mirror like a traditional DSLR camera does, so to put it simply: using this camera results in images with less camera shake and allows for the photographer to have increased mobility because of its lightweight body. Because I was able to use a high quality camera when making my still lifes, the overall quality of the work was intensified technically and creatively. Overarchingly, I want to emphasize the longevity of this purchase before I discuss this body of work more specifically because this camera will undoubtedly be beneficial to my studio practice in manifold ways. I am appreciative to have this camera as I continue to make artwork because it will be a vital tool for making more photographs and documenting exhibitions and other non-photographic work. One of the perks of this camera is that I can use it limitlessly—unlike film photography that has parameters due to the price of roll and sheet film—so I am grateful that I was able to purchase a high-quality camera which ensures I always have access to making exhibition-quality photographs in the future.

In terms of my process in creating these still lifes, obscure objects and pairings were at the epicenter of this project, and I scouted out objects that I could reconfigure into still lifes that evoke a physical sensibility. Whereas I initially expected to create more complex scenes, I ended up working in a more compact and intimate manner. As I began to purchase objects, I found myself interested in creating still lifes that border the uncanny, and there is a bizzarity to the individual still lifes that makes each one stand out as a unique ‘character’. Through the process of making, the still lifes evolved to be playful studies of how found objects can transcend their banal status and exist as something that is oddly adjacent to a living organism.



Ultimately, the Rising Third Year Award gave me access to a camera that I could not have acquired on my own, and even more meaningfully, the grant allowed me to pursue a project that is significantly shifting the way I view my own artwork without any constraints. This project has been a stimulating departure from the way I usually make photographs and being able to meld a photographic practice with a more conventionally tangible exploration of materials has been exciting. There has been conceptual and technical growth in my own practice because of Miller Arts Scholars' support—and being able to freely execute this project has been pivotal to these developments.

