

Emma Hitchcock
Fourth Year Artist Grant Outcome Report
Spring 2022

Intention

In my initial fourth-year grant proposal I outlined a plan to travel to California to continue my arts education. I intended to use \$2000 for travel and education, and \$1000 to help fund my DMP project. I was not granted the money for my travel to California, but was given \$1000 to help sponsor my DMP. I am very thankful to MAS for this funding as it has helped immensely with my ability to produce my thesis show.

As a fourth year visual art DMP, I have taken Intro to Printmaking, Intro to Sculpture, and Advanced Painting I and II this year. Material cost as a painter and student-artist has limited my ability to access high quality materials and limits what I can do in my work. With the money from this award I planned to purchase high quality wood board, stretchers, canvas, paint, and other materials needed.

For this project, I chose Neal Rock to be my faculty mentor. I have been in five of Professor Rock's painting classes since 2019 and think of him as my main advisor and resource in the art department. We have built a strong relationship over the last three years and I trust his advice and value his academic and artistic opinions. He is also my DMP advisor, so it made sense to ask him to advise me in this way as well. Professor Rock and I meet frequently throughout the semester to talk about my work and the progress of my DMP.

Outcome

First, I will provide a written summary of my artist statement / goal for my thesis show. The grant money I received went to materials for this project.

What does it mean to create queer art? Many artists, theorists and historians have pondered this question. Reading the work of scholars like Sarah Ahmed, Susan Sontag, David Getsy and more, I have begun to draw links between queerness and abstraction in my own work. To me, both queerness and art are centered around three things: disorientation, liminality, and acceptance. This is seen in the imagery, form, and feeling of a work. As a queer, Jewish artist my relationship with this content is complex and ever-changing. I acknowledge that I am a privileged white female-presenting person and I don't want to speak for others or typify certain aspects of the cultures I embody. My goal is to create work that makes the audience question and inspires them to argue with normalcy.

My process relies on an experimentation with seemingly diametric imagery: straight vs. fluid lines and forms. I think of this as a rejection of a binary. These opposing shapes and ideas can be combined and overlapped to mimic and contrast each other, breaking down structure. By using bold colors, graphic detail, sculptural elements, and a combination of materials I point to the endless interpretations and experiences involved in both my queer and Jewish identities. I play with transparency and legibility to create distance

between the viewer and the work itself. I point to queerness's focus on disorientation by creating visual illusions and interweaving structures that put the viewer in conversation with the work.

My work involves interaction with the body, not because of bodily imagery, but because of its relationship to the audience. My large rectangular pieces require a dialogue between the viewer and the work itself. When you stand in front of a piece it reflects your own posture in a reiterative process. When standing in front of my paintings, the size and shape of the work acts as almost a mirror or window, something to see and look into. It puts the viewer in a liminal space, between viewing and engaging, looking and feeling. I draw attention to this feeling of liminality to push my audience to engage with the discomfort of the unfamiliar, prompting them to engage with my work as I engage with the world; through a queer lens.

From a material standpoint, my process involves a lot of experimentation. I enjoy painting on wood panels and canvas, which I cradle or stretch. This alone can be quite expensive, and is what I spent a large part of my grant money on. Without this money, the basis of my work could not have happened.

I also used a large portion of the grant to fund my printmaking class. As a painting concentration, I loved getting to learn new techniques in this class that are different yet related to my own painting process. I was also able to use some of these processes in my thesis work through linocut I will include pictures of some of the printmaking work I accomplished in this class.

Spending - \$1000

\$325 - Wood panels and cradling supplies from Lowes

\$50 - Wood panels from Michaels

\$60 - Painting mediums

\$65 - Acrylic paint

\$30 - Oil pastels

\$10 - Scrap RVA

\$190 - Printmaking Supplies

\$30 - Fabric and mesh

\$145 - Dick Blick cradled panels

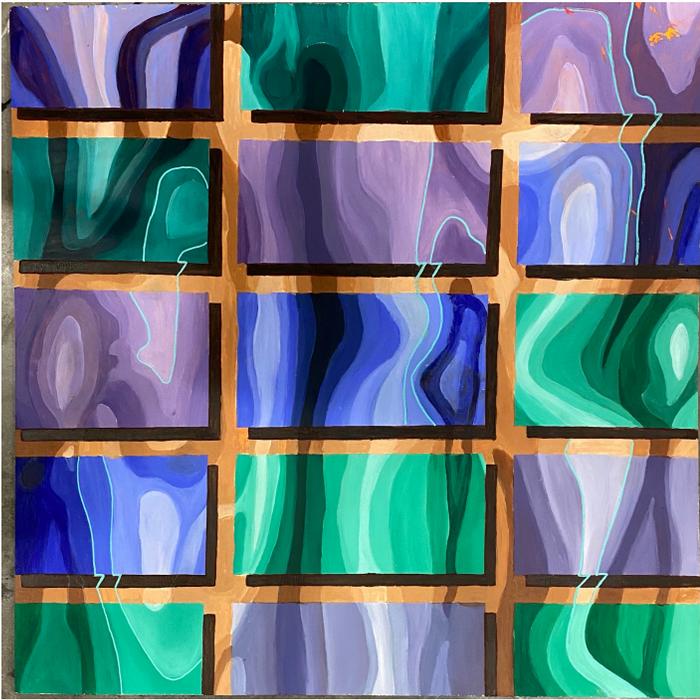
\$30 - Coveralls

\$40 - Posca paint pens

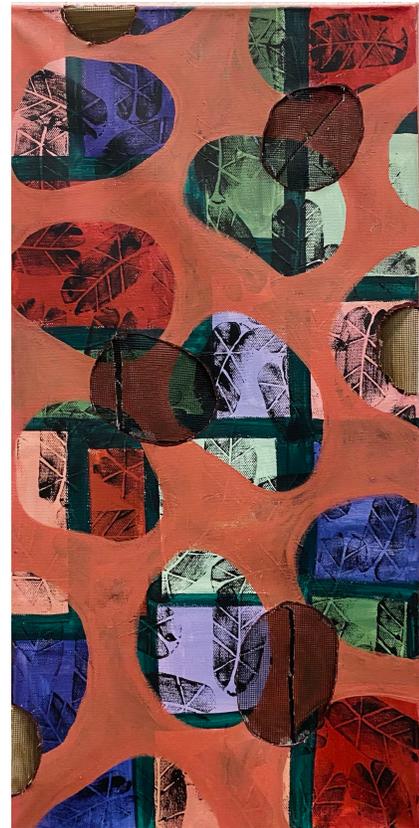
Total Spent - \$975

Total Left - \$25

The remaining \$25 will be used for last minute purchases related to installation for my upcoming thesis show in mid-April.



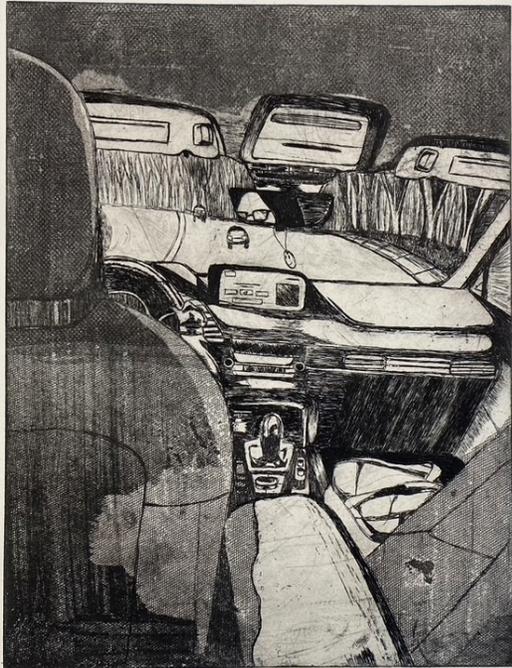
These two pieces are acrylic on wood panel. The left is 24" x 24" and the right is 16" x 12". Both are on panel that I bought with grant money, and made with paint that I was able to purchase as well.



The piece on the left is acrylic on wood panel and is 24" x 24". The piece on the right is acrylic on canvas and mesh and is 12" x 24". Because of this grant I was able to experiment with materials and motifs and have more creative freedom. I have been experimenting with this cut-out motif and these works represent two iterations of that idea. For example, in the right, I used printmaking techniques and incorporated mesh into the canvas, two things I had not tried prior.



The piece on the left is oil and acrylic on wood panel and the right is acrylic on wood panel. They are both 24" x 48". One of my goals with this grant was to get materials to work on a larger scale. I was able to accomplish this and to add sculptural elements out of the materials I purchased.



These are images of the prints I mentioned earlier. The top right is a hard/soft ground print, the left is a dry point print, and the bottom is an aquatint print. All three of these techniques let me experiment with texture, light, mark making, and composition.