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Recommended font:
Helvetica or Times

See Sound ◀

You can also add a
subtitle which gives
more information

You can customize
the layout

In support of MFA Thesis Exhibition, Spring 2016
Kelsey Bosch

Thesis Committee Members:
Stevie Rexroth, Mentor
Piotr Szyhalski, Graduate Faculty
David Goldes, Graduate Faculty

↖
Date, name and committee
members all included

Include an abstract and keywords describing your thesis

Abstract

My work investigates narrative through elements of cinematic and photographic storytelling. I create illustrations that draw from symbolic languages to recontextualize the meaning of photographic imagery through the use of ink and paper. My thesis explores the symbolism of objects as they relate to one another in thematic collections and utilizes a rhythmic composition to shift their relational context within a given piece. I'm interested in collection as it relates to objects and associated meanings. A collection is an accumulation of items that are brought together with the intention of bringing order to otherwise isolated elements of a visual group. Objects that lead a solitary existence are reduced to the nature of their being and function, but when existing as part of a collection, their interrelations bring them into contextual symmetry and they function as category or an area of study. I am a collector because it allows me a sense of control and understanding about the world around me and my place in it. Every item in my collection bears a status and a meaning, and I want to develop and expand that meaning through my thesis work.

Keywords

illustration, time, collection, collector, motion, symbols, symbolism, collage, drawing, mixed media, accumulation, repetition

You can customize the text layout as you wish

See Sound looks at scientific thought and ideas of space through the lens of my thesis research in phenomenology (ocean), nature (space), and human experience (sound). The work is intended to facilitate an experience of our unperceived and under-perceived connection to spaces we inhabit. Our connection to space is predicated on our presence within an environment. What are we affecting and contributing to the world around us that is beyond our sensory threshold? What of the world goes unperceived by humanity?

See Sound begins with a tone whose frequency is below my aural threshold. Using the sound wave vibrations from this tone to produce wave patterns in water, I visualize a sonic geometry that is otherwise out of our range. This geometry is suggestive of what is compositionally negative space—the space between bodies and objects—ultimately leading me to propose the concept of *negative experience*. Correlating with absent presence¹, negative experience describes that which interacts with our bodies beyond our sensory threshold. Negative experience, like sound, complicates the unified body: problematizing what is outside and what is inside.

In researching sound and sound art, I was attracted to sound's ability to “diffuse subjectivity,”² in other words to dissolve the borders between objects through its penetration of objects. The work of Michael Asher who presented an empty room in the exhibition “Spaces” (1969/1970) at the Museum of Modern Art³ simply uses the perception of sound and the acoustics of the room without visuals. The work *becomes* when a listener is present. This research linked with my own desires to

 In-text notes and citations used

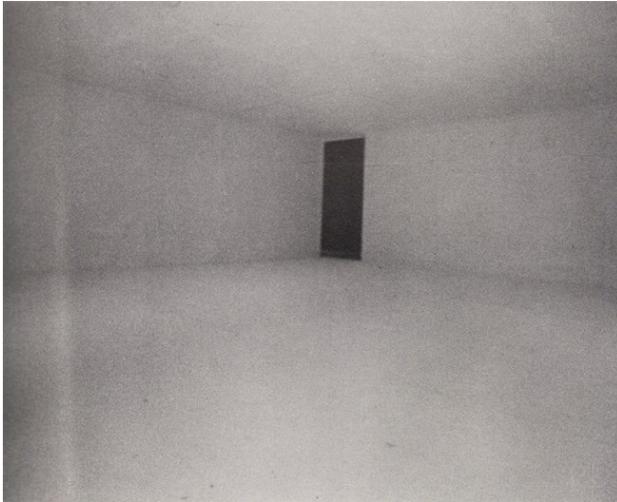
¹ Absent presence is most often associated with Derrida. Maurice Merleau-Ponty's writing of the presence of positive and negative essences in *The Visible and the Invisible* parallel absent presence.

² Brandon LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2006), 245.

³ “Spaces Exhibition.” *Museum of Modern Art*.

https://www.moma.org/momaorg/shared/pdfs/docs/press_archives/4393/releases/MOMA_1969_July-December_0086_160.pdf?2010. Retrieved 18 April 2016 |

establish and deepen our connection to place and nature, to manifest absent presence (of polar landscapes, of ice), and to determine the point at which art *becomes*—during the experience and interaction with the body. Bodily experience forms connections to the outside world while illuminating the limits of our experience and ability to connect.



Including images
from other artists

All images should
include captions

Michael Asher, installation in the exhibition “Spaces,” 1969-1970, Museum of Modern Art, New York, NY.

Example of using
parts and quotations
to customize the
format and layout

Ocean (phenomenology)

Perhaps it is not far-fetched to think of the greatest fish as the earth itself . . . Melville pictured the earth as swimming and browsing through the cosmic ether-ocean, yet it is the dwelling place of the human community.⁴

John Fentress Gardner, *American Heralds of the Spirit*

What constitutes a sense of unity within the body? How separate or connected am I to you? As you read this, my words travel in and out, like the water you ingest and expel. Yet we are two distinct beings whose paths happened to

⁴ John Fentress Gardner, *American Heralds of the Spirit* (Hudson: Lindisfarne Press, 1992), 106.!



Images of your
own work

Kelsey Bosch, *Underwater Bridge* (2015).

The built environment: the ones and zeros of physical space. The farther I travel from it, the more entangled I become. The bridge is a border between built and wild. As I approach the edge my heart races: I begin to feel sick. My body physically revolts against my reaching this edge. I look at the water below. A tree fell in the river and lies there dead and naked. Fifty meters, or three and a half minutes—the rift between measured and experienced time. It seems that we cannot survive outside of the built environment, as Brandon LaBelle wrote: “One never truly escapes architecture, for to move through the built environment is to encounter an endless confrontation—of corporeal drive against spatial form, of impulse against spaces of expression. To design then is literally to create tensions of movement.”¹⁰ *Ice Land* is equal parts performance and documentation of the act of calving. The tension of movement: interacting with the built environment in an unintended way. To design the calving of ice. How does space change when you become the mediator? A year after creating *Ice Land*, a digitized Super 8 film in which the viewer witnesses the calving of ice into the Mississippi River (ice that I cast and shoved off a bridge), I saw Bas Jan Ader’s *Fall I*, *Fall II*, *Broken Fall (Organic)*, and *Broken Fall (Geometric)*. The act

¹⁰ LaBelle, *Background Noise: Perspectives on Sound Art*, 39.

[rest of thesis deleted]

Images Cited comes after your conclusion

Image Cited

Fig.1, Anthony Van Dyck, *Lucas van Uffel*, 1622, Oil on Canvas, 49 x 39 5/8 in. The Met Museum. From: The Met, metmuseum.org (Accessed March 5, 2018)

Fig.2, Peter Paul Rubens, *Reconciliation of the Queen and her son*, 1622-1625, Oil on Canvas, 155.1 x 116.1 in. Louvre Museum. From: Wikimedia, wikimedia.org (Accessed March 5, 2018)

Fig.3, Aliza Nisenbaum, *La Talaverita, Sunday Morning NY Times*, 2016, Oil on linen, 68 x 88 in. Courtesy T293 Gallery, Rome, and Mary Mary, Glasgow. From: New York Post, nypost.com (Accessed March 7, 2018)

Fig.4, Tim Okamura, *Courage 3.0*, 2012, Oil, Mixed Media on Canvas, 64 x 64 in. From: The artist website: timokamura.com (Accessed March 27, 2018)

Fig.5, Njideka Akunyili Crosby, *Predecessors*, 2013, Acrylic, Color Pencils, Charcoal and Transfer's on Paper, 7 X 7 ft. Tate Museum. From: Tate Museum, tate.org.uk (Accessed March 27, 2018)

Fig.6, Kehinde Wiley, *President Barack Obama*, 2018, Oil on canvas, 84 1/8 x 57 7/8 x 11/4 in. Smithsonian National Portrait Gallery. From: Smithsonian National Portrait Gallery, npg.si.edu (Accessed March 27, 2018)

Fig.7, Adrian Piper, *Cornered*, 1988, installation and video. From: The Hammer Museum, hammer.ucla.edu (Accessed March 27, 2018)

Fig.8, Jonathan Aller, *Frustration*, 2017, Oil, Latex Paint on Canvas, 24 x 32 in, Courtesy of the Artist.

Fig.9, Jonathan Aller, *Lost*, 2017, Oil, Latex Paint on Canvas, 26 x 34 in, Courtesy of the Artist.

Fig.10, Jonathan Aller, *Distance*, 2017, Oil, Latex Paint on Canvas, 30 x 36 in, Courtesy of the Artist.

Fig.11, Jonathan Aller, *Acceptance*, 2017, Oil, Latex Paint on Canvas, 25 x 33 in, Courtesy of the Artist.

Fig.12, Norman Rockwell, *The Problem We All Live With*, 1964. Oil on canvas. 36 x 58 in. From the permanent collection of the Norman Rockwell Museum. From: Norman Rockwell Museum. nrm.org (Accessed March 27, 2018)

[Images Cited example from Jonathan Aller, 2018]

Chicago Manual of Style please!

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[Bibliography example from Mandy Martinson 2016]

The final element is the Work Sample Identification List

Work Sample Identification List

↙ Numbered list

Required: 20 images OR
3 videos



1. From the series *And also with you*
Oil on wood panel
2016
48x36 inches
Painting shown in thesis exhibition

Title

Medium

Year of Completion

Dimension or Duration

Brief Description



2. From the series *And also with you*
Oil on wood panel
2016
48x36 inches
Detail ◀

You may include detail images to
fulfill your count of 20 images

← Thumbnails are required



7. From the series *And also with you*
Oil on wood panel
2016
72x48 inches
Painting shown in thesis exhibition

You may include installation
shots or screenshots to fulfill
your count of 20 images



8. *And also with you*
Oil on wood panel
2016



[Example from Anna Biedenbender 2016]

Time-based Media example

Work Sample Identification List

1. Trailer for *The Iron Peony*. HD Video. 2017. 1 Minute 26 Seconds. Trailer for thesis work *The Iron Peony*.
2. *The Iron Peony Smile Edit*. HD Video. 2017. 44 Seconds. Sequential progression of the narrative arc of thesis work *The Iron Peony*, edited to remove all dialog and only feature facial expressions.

Example from Cole Seidl 2017]