



GRADUATE SCHOOL
EAST TENNESSEE STATE UNIVERSITY

East Tennessee State University
Digital Commons @ East
Tennessee State University

Electronic Theses and Dissertations

Student Works

5-2004

Aftermath

Emily Frances Miller
East Tennessee State University

Follow this and additional works at: <https://dc.etsu.edu/etd>

 Part of the [Art and Design Commons](#)

Recommended Citation

Miller, Emily Frances, "Aftermath" (2004). *Electronic Theses and Dissertations*. Paper 880.
<https://dc.etsu.edu/etd/880>

This Thesis - unrestricted is brought to you for free and open access by the Student Works at Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact digilib@etsu.edu.

AFTERMATH

A thesis presented to the Faculty of the Department of Art and Design

East Tennessee State University

In partial fulfillment of the requirements for the degree

Master of Fine Arts in Studio Art

by

Emily Miller

May 2004

Professor Mira Gerard

Professor Catherine Murray

Professor Anita DeAngelis

Keywords: figure, painting, emotion, female, women, rape, watercolor, surface

ABSTRACT

AFTERMATH

by

Emily F. Miller

My work is an attempt to express some of the deepest emotions held within myself; truths that seem to flow straight from my unconscious to the surface through forms that are raw, powerful, ambiguous, mysterious, emotional, and pure. In my paintings, I am dealing with the aftermath of rape.

In my paintings, I combine content with complex studio processes by using the figure, limited watercolor palette, expressive mark making, and a distressed surface.

AKNOWLEDGEMENTS

I would like to express my eternal gratitude for the guidance and wisdom given by my committee members, Mira Gerard, Catherine Murray, and Anita DeAngelis. I was pushed formally, challenged emotionally, and inspired intellectually and physically by their continued enthusiasm and support for my work and myself. Thank you.

I would also like to thank my family, my co-workers, and my fellow students for your faith in me and your kind words during some of the more difficult times during this process. Thank you all.

CONTENTS

ABSTRACT.....	2
ACKNOWLEDGEMENTS.....	3
LIST OF IMAGES.....	6
INTRODUCTION.....	7
1. CONTENT AND CONCEPT.....	8
2. ARTISTIC INFLUENCES.....	10
3. STUDIO PROCESS.....	15
Media.....	15
Intuitive Process.....	16
4. FORMAL DISCUSSION OF WORKS.....	18
5. CONCLUSION.....	24
BIBLIOGRAPHY.....	25
APPENDICES.....	26
Appendix A: Artist’s Statement as presented at M.F.A. Exhibition.....	26
Appendix B: Images.....	28

Appendix C: Poetry by Emily Miller.....	38
VITA.....	43

LIST OF IMAGES

1.	<i>DON'T MAKE ME COME TO VEGAS</i>	26
2.	<i>ALL THE GIRLS ARE RUNNING</i>	27
3.	<i>MADE TO SMILE</i>	27
4.	<i>ST. ANDREW</i>	28
5.	<i>AFTER THE BLUE</i>	29
6.	<i>AFTER THE BLUE – CHARCOAL</i>	30
7.	<i>PURPLE HEART</i>	30
8.	<i>YOU SAID YOU'D FIND ME HERE</i>	31
9.	<i>HALO</i>	32
10.	<i>IMMERSED IN YOUR INDIGO</i>	33
11.	<i>HE LIT YOU UP</i>	34
12.	<i>WATER RESISTS</i>	35
13.	<i>THE WHOLE WORLD IS STARTING TO BELIEVE YOU</i>	36
14.	<i>STILL</i>	37
15.	<i>SOUL BLUEPRINT</i>	38

INTRODUCTION

I have deep empathy, anger, and passion for victims of violence, especially sexual violence. My thesis exhibition, *AFTERMATH*, is a series of paintings and drawings that convey these emotions through the use of the figure to address both internal and external experiences of being female. I will discuss the formal aspects of the work, content, artistic influences, and studio process. It is my hope that this work communicates the passion I feel about social attitudes and violence against women to the viewer by integrating strong content with formal considerations.

CHAPTER 1

CONTENT AND CONCEPT

By using the figure, my figure, I hope to express some of the frustrations, hurt, anger, and uncertainty I have felt about being a female and having to function in today's society. Initially, my work centered around my distaste for the way I am treated when I enter the outside world in that I am constantly made to feel that, because I have a female body, I am there for others to look at and I have no other purpose on this earth but to be quiet and look pretty. Eventually my work began to speak about feelings of loneliness, loss of control, fear, and displacement, eventually resulting in this body of work that specifically deals with the aftermath of rape. Although I have not been raped, I do not feel as though I am excluded from the life one has to live after having been raped. In many ways daily life for me as a woman, having to live in the presence of the male gaze and the sense of entitlement that comes with that, feels like rape. Rape, to me, is the culmination or the end result of the attitude that women are weak and second-class. Because I experience those attitudes and the act of making and displaying my art leaves me feeling exposed and vulnerable, I feel a direct relationship with victims of rape and violence

The reason I have chosen to depict the aftermath of rape is because I want the viewer to *get* the enormosity of this epidemic. I want the viewer to not only have an emotional response to the work, but to also have to make decisions about how he or she feels about the work. I want the viewer to feel uncomfortable with the posture, the size and the coloration of the figures. I want the viewers

to react to the scratches, the sanding, and the layered textures of varnish on the surface and decide for themselves as to whether it is beautiful, distracting, or disturbing. The position of the figures within the picture plane and the attention to intense passages of light and shadow are all intended to entice the viewer to question the emotional state of the figures. My intent is for the viewer to relate to an intense psychological state that, in its depiction, incites an emotional response. After reading my artists statement (Appendix A), the viewer is then confronted with the reality of rape and, thus, the reality of the content of my work.

CHAPTER 2

ARTISTIC INFLUENCES

J. M. W. Turner's and Odd Nerdrum's paintings affected some of the formal issues in my work such as position of the figure in the space, figure as landscape, and creating a sense of atmosphere within negative space. The paint quality and texture of Turner's paintings create a physical environment that activates multiple senses, drawing the viewer in physically and emotionally (Turner). I seek to create that same sense of environment in my paintings by distressing the surface of my works and manipulating the position of the figure within that space. Odd Nerdrum's use of figure placement and the physical nature of their presence on the picture plane have also had an influence on me (Vine). The bluntness of his compositions are raw and sometimes disturbing. I have considered alternate ways of placing my figures in ambiguous spaces after reviewing several of his works.

I had an intense reaction the first time I saw the artwork of Jenny Saville. Although it didn't have a direct impact on my work formally, it changed the way I thought about the figure in terms of beauty. Saville's gigantic fleshy female forms command the space they are painted in as well as challenge the viewer's reaction to the display of female eroticism as purely sexual, powerful, or beautiful (Saatchi Collection). I desire to capture the same rawness and power of her work within the presentation of my figures.

Artemesia Gentileschi was a female artist in a time dominated by male artists. Her dramatic lighting schemes and depiction of strong female characters in such works as *Susanna and the Elders* and *Judith Beheading Holofernes* has carried with me throughout

my artistic processes. Gentileschi faced public scrutiny during her rape trial in 1612 and questions of attribution; whether her paintings were hers or her fathers, continue to surround her work. Gentileschi's depiction of *Judith* has been called a reaction to some of the problems in her life. When compared to other versions of the same scene such as Carravaggio's version, Gentileschi's forceful placement of her figures, her lack of ornamentation and decoration, and the addition of an enormous amount of blood add to the sense of directness and brutality, which is less apparent in the other versions (Garrad).

Artist Kathe Kollwitz's ability to express both power and emotion using bold marks and dramatic subjects allows her to reach an audience through a common thread. That common thread is the sometimes-overwhelming feeling of oppression in a society full of social injustice and suffering.

Kollwitz was born in Königsberg, East Prussia, in 1867 and enrolled at the School for Women Artists in Berlin. Soon after the First World War her son was killed in battle October 22, 1914. "Over the next few years Kollwitz produced a series of drawings illustrating the impact that war had on women" (www.spartacus.schoolnet.co.uk). *Widows and Orphans* and *Killed in action* are two examples of the impact of war on women and children. The tension in the subjects' shoulders and the intensity and sadness in their eyes are emphasized by the use of black charcoal on light paper.

Kollwitz also produced several self-portraits as printmaking became her media of choice. "The artists first sustained involvement with the print media not coincidentally overlapped with her decision to create a visual narrative based on" a mining novel (Prelinger 18). Kollwitz worked with a group of other women artists as well as some well-known male artists of the time. A theme

was chosen and each party was delegated a part to narrate. Kollwitz produced the piece called *Scene from Germinal*, 1891, which made her feel established and marked a turning point in her career where her work began to reflect her interest in the lives of workers as opposed to the bourgeoisie (Prelinger 19).

Turning from largely “episodic” work, Kollwitz began to focus on crimes committed against the peasantry, showing human beings treated like animals plowing the land, the rape of a peasant woman by a feudal lord, and the taking of prisoners. In the piece entitled *Vergewaltigt / Raped*, it is easy to overlook the body, which seems to have faded back into the ground. The feet and legs of the woman are the only physical characteristics of the figure that are determinable. The rest of her is described with piece of draped cloth. The beautiful depiction of the environment adds to the idea that the body is returning to the earth as it lay, embedded in the thick leaves and vines. There are some flowers behind her, but they are deep in shadow as the light falls directly on the fallen woman. Some of the most powerfully striking images in the Kollwitz collection are a series of prints dealing with the death of a child. The piece entitled *Woman with Dead Child*, has what appears to be an older woman clutching her deceased child. The woman is sitting with her legs crossed and her arms folded around the child, almost engulfing it. Her head is bowing forward, shoulders arched, and eyes squinting shut in pain and sorrow. Kollwitz’s use of strong lines and bold mark making

Because Kollwitz steadfastly adhered to a figurative style in the era of abstraction, because she was a woman in a field dominated by men, and because she depicted socially engaged subject matter when it was unfashionable, critics have focused on those issues and have rarely studied the ways in which the artist manipulated technique and resolved formal problems.

(Prelinger 13)

charge the surface making both the imagery and the application an emotional experience for the viewer. “Woman with Dead Child” is an image so powerful that a life long friend of Kollwitz had to record her reaction:

*A mother, animal like, naked, the light-colored
corpse of her dead child between her thigh
bones and arms, seeks with her eyes, with her
lips, with her breath, to swallow back into herself
the disappearing life that once belonged to her
womb (Prelinger 42).*

This series of prints narrate a universal story of senseless violence and those at its mercy as well as the true heroes who fearlessly try to protect and comfort the innocent that die at the hands of soldiers. One may ask his/herself; who are the real heroes of battle?

Music has played an important role in my creative processes. I have been heavily influenced by the music of Tori Amos as an art form and vehicle for self-expression. She verbally expresses her stories by immersing herself in character and constructing abstract lyrics that are both beautiful and powerful. Tori Amos made it publicly known in a song entitled *Me and a Gun* from her 1991 Album *Little Earthquakes*, that she had been raped at gunpoint. Several years after the album was released the organization RAINN (Rape, Abuse, & Incest National Network) became the first national organization for the support and prevention of rape for victims and their

families. RAINN is an organization that Tori Amos co-founded in 1994 to help victims of sexual assault. It is the nation's largest anti-sexual assault organization and runs the country's only national hotline for victims of sexual assault: 1-800-656-HOPE.

CHAPTER 3

STUDIO PROCESS

Media

I work on paper with watercolor, charcoal, and acrylic medium and employ a limited palette consisting of indigo, burnt umber, and sometimes burnt sienna. The limited palette enhances the dramatic quality of the interplay between the light source and the figure as well as satisfies my own personal color preferences.

Since the beginning of the sixteenth century, watercolor as a medium played more of a preliminary role as “practice ground for artists before going on to greater things” (Koschatzky 15). Albrecht Durer was one of the first major artists to produce unique works in watercolor although he soon abandoned the media as he explored other problems. Schools of watercolorists arose in Germany, Austria, and Switzerland where landscape painting took on a dominant role in art production. “Landscape was regarded as the essential embodiment of nature, and thus the only proper object of art, and watercolor was the ideal medium to make visible the intangibility of atmosphere” (Koschatzky 16). In choosing watercolor as my primary medium, I feel I am opening up new opportunities for exploration within the medium. I simply enjoy working with watercolor and feel satisfied with the results I acquire.

“Watercolor possesses the capacity to unite intangibility and the perception of reality, the experience of beauty and the most profound introspection. It is this that gives it a permanent place in the history of the arts”
(Koschatzky 16)

Intuitive Process

My images are generated from photographs that I take through precise lighting considerations and sometimes trial and error. As the model, I am posing, using a self-timer, which forces me to be “in character” and that feeds into the imagery. I try to embody certain emotions when I pose, the same way, perhaps, that a method actor attempts to feel the emotions of the character by using his or her own experiences to translate in to the experiences of the character. This process and the display of my work are the most emotionally intense aspects of making my art in terms of the content. The act of painting is much different. When I go to paint, I have developed a method that combines a slow application of paint with a fast and intuitive decision-making process, and content rarely enters my mind. After the initial drawing and under painting, I try to put myself in a different psychological state where I can move quickly and react to the paint as I apply it. Sometimes I forget I’m holding my paintbrush and it falls out of my hand. I play music very loud and try to create a space that draws me in by creating an atmospheric or white noise. By using music, having all materials easily accessible and painting in private, I can be alone and enter the necessary mental state I need to be in so that I can finalize the

painting. Although the content may be difficult and emotional, the process of working is wonderful for me because I am not focusing on content when I am painting, instead I am responding to the surface, color, forms and textures.

Issues of control make an appearance contextually and formally in my work. The irremovable nature of watercolor leaves much of the application of paint and manipulation of surface to elements of chance. This element is consistent throughout the process of painting. I enjoy the loss of control and the element of chance. This is probably the only time I do let go in my entire art making process. Watercolor stains the surface; it can run and drip over unwanted areas and you can't paint over it. I believe my precision in the set up of the work, beginning with taking the photograph, cutting the paper, drawing the image and making sure I'm alone and at home in control of my environment, allows me to let go when I paint. I think it essential for me, someone who likes to be in control, to manipulate everything in my studio to allow for me to momentarily let go.

CHAPTER 4

FORMAL DISCUSSION OF WORKS

The human figure, as a subject, is prevalent in art and artifacts from virtually all cultures dating back to prehistoric cave paintings. Throughout history, painters have made portraits of kings, queens, and religious leaders as well as allegorical, symbolic, and figurative works. For example, the tombs of the ancient Egyptians are filled with rigid human form, while Renaissance sculptures and paintings often depict the figure in motion.

For my purposes, the figure represents a vehicle for the expression of emotion. Initially I sought after figures that already existed in books, television, and other artwork, searching for answers as to how the figure would work specifically for my purposes. In *Don't Make Me Come to Vegas* (Fig 1), the figure is depicted in a typical classical reclining pose. In this piece, I combine drawing and painting using charcoal, watercolor, and a clear acrylic medium. I placed the figure at the bottom of the composition with stage lights loosely drawn above her because I wanted this piece to address different reactions to the female figure on display; whether it be in magazines, strip clubs, or college art classes. *All the Girls are Running* and *Made to Smile* (Fig 2 and 3) are drawings taken from stills of a music video by Tori Amos. Most of the titles for my paintings and drawings come from my own journals and lyrics from the songs of Tori Amos. The video had Tori Amos bound at the hands and her face covered, running from someone who was chasing her. Being bound and running were metaphors for me for loss of control, fear, and helplessness; some of the emotions I wanted to

deal with in my art. I cropped the images so that the figures were pushed in to the foreground. I drew the figures in more detail than the background creating a blurring effect to emphasize that the figures were in motion.

I turned to old Renaissance and Baroque art for inspiration with lighting and drama and that's where I found the image for *St. Andrew* (Fig. 4). The original painting was done by Jusepe De Ribera and originally had St. Andrew holding a cross. I was profoundly affected by the figure itself, rather than the paintings religious intentions. In this painting, St. Andrew represented, to me, a deterioration of a human being. His age, the sunken eyes, hollowed ribs, and weighted posture spoke to me about the human condition and human suffering. The reductive surface pushes the figure back into an ambiguous space full of horizontal, vertical, and circular marks that fall in front and behind the image creating an atmospheric space for the figure to exist.

The majority of my later works come from my own original photography. I have been asked why I won't use anyone else as a model and I believe it is because on one level I am dealing with very personal issues and I feel that I can embody the emotions I need to get across better than anyone. On another level, it's a way for me to control the character without having to assign words by directing someone. I tried using a model and it was frustrating having to tell them to "look sad" or "look emotional" when those words do not begin to express what I feel or what I am trying to get across.

I seek to depict the figure in a way that is not confusing to the viewer by having the anatomy as accurate as possible, but allowing my own hand to show in the works. I achieve this in a variety of ways. *After the Blue* (Fig 5) is a more abstract painting similar to the paintings I did early in my program where I have severely distressed the surface scratching, wiping, spraying, and

sanding. Due to this reductive process, the figure in this painting and others is somewhat undetectable and, thus, severely abstracted. Although it was a natural result of studio work and was not initially the reason, the damaged surface also began to reference the passage of time.

Position of the figure in a space is another formal concern for me. As an admirer of the creation of atmosphere on a two-dimensional surface, I have spent some time looking at the work of J.M.W. Turner. Atmosphere, to me, evokes such strong emotional sensations in the viewer because it gives them a sense of air to breathe and I can smell Turner's paintings. In *The Fighting Temeraire, tugged to her Last Berth to be broken up*, 1838, Turner captures much more than a boat on the water. He creates the world as we would experience it if we were standing at the edge of the water. We can smell the air, feel the wind against our skin, and sense the water build up in our eyes from the atmosphere. All senses are working, creating a feeling rather than just a recording of visual information. I attempt, as well, to create the feeling of being amongst the subject.

In my charcoal works; *After the Blue – charcoal*, *Purple Heart*, and *You Said You'd Find Me Here* (Figs 6, 7, and 8), I experimented with cropping. The ambiguity of the forms touched on the idea of figure as landscape. I felt this had a profound significance to the subject of rape in which the body becomes a series of parts rather than a whole. The application of charcoal in these works was heavy handed for the initial drawings. As I do with my paintings, I allowed the image on the paper to then dictate, "what it needed." I used gum erasers and sharp objects to create horizontal and vertical marks on the images. *You Said You'd Find*

Me Here is a combination of watercolor and charcoal. The horizontal nature of the forms are contrasted with long vertical drips that break up the surface and flatten it in areas. The deep shadows are solid charcoal.

With *Halo* and *Immersed in Your Indigo* (Figs 9 and 10) I chose to have the figure emerging out of darkness. I left the surfaces on these two paintings relatively unmarked due to the vastness of the dark areas. It was my intention to depict both of these figures in a state of vulnerability hoping that the viewer will feel like he/she is imposing on a very private moment. The deep shadows contribute to the feeling of being alone as the posture and facial expressions insinuate deep thought and uncertainty of self. Most of my watercolors are sealed with an acrylic medium to further deepen the shadows. This is an attempt to capture some of the intensity and the lusciousness of the dark colors while the paint is wet. I also employ a crackle medium on some of the works to serve both of my desires for intensity of shadow and a distressed surface. When these works are presented, the edges are also exposed leaving nothing but the work for the viewer to respond to. Some of the edges are worn as well, distressed and marked up, revealing my process.

I entertain the idea that these paintings are lost stories or photographs that have been worn and forgotten, then rediscovered. With reference to this specific body of work, I turned inward to bring out these emotions within myself that I had buried out of fear. The figures in my paintings, though, began to not only embody certain emotions about my experiences of being female or fears of being raped, but also act out the part of the healing process within the aftermath of rape, part of which can be unpleasant. By introducing the environment with the figure in *He Lit You Up*, *Water Resists*, and *The Whole World is Starting to Believe You* (Figs

11, 12, and 13) I hoped to present a sense that there was an interrogation going on between self or between self and others. I used two different light sources for all of these images including a flashlight seeing the flashlight as a second person or persons acting as the recipients of the confessions. I was specifically thinking of police interrogation with the image I created for *He Lit You Up*. This painting involved a meticulous application of paint to emphasize the intensity of both light sources around the eyes and the hair. One of the terrible affects of the admission of rape to authorities is the process one has to go through with questioning and of having to expose your body again as evidence. I tried to depict this particular figure as being uncomfortable and not in control of her situation.

The healing process resounds in *Still* and *Soul Blueprint* (Figs 14 and 15). Moving from a dark background, to exposing the environment in my other works, to a totally ambiguous space filled with light; I unintentionally created two paintings that are simultaneously beautiful and full of hope. To try to analyze the work before I make it is counterproductive. After the content, as in this case, revealed itself it only deepened my original intentions for the works. I didn't realize at the time, but I was experiencing my own emotions of moving forward. Having described a variety of difficult emotions dealing with my own fears in my previous works, I inadvertently worked through some of the demons that had plagued me for years. The lighting for these paintings was another attempt to search for new ways to describe the form using light while maintaining the emotions I wanted to convey. I was inspired by a scene in a movie of a woman in a psych ward, sitting on the edge of her bed in darkness with only the light from the hallway peering through the tiny square on the door. She looked helpless and alone. It reminded me of someone who had taken the necessary steps to help herself medically after a trauma, while simultaneously opening herself up to a world of questions, disbelief, shame, and guilt that

was open ended and scary. I introduced more color in these works as well. I went back to sanding and scraping the surface, in this case, to emphasize the light in the negative spaces. These works epitomize to me the long-term affects of the aftermath of rape and abuse.

CHAPTER 5

CONCLUSION

The work presented is an attempt to express some of the deepest emotions held within myself; truths that seem to flow straight from my unconscious to the surface through forms that are raw, powerful, ambiguous, mysterious, emotional, and pure. My paintings and drawings are contrived from a process that includes reactions to influential art, a complex studio process and a continuing thread and emphasis on content. Through creation of images, spatial considerations, passages of light and shadow, and deliberate agitation of the surface through additive and reductive processes, I create paintings that communicate the passion I feel about social attitudes and violence against women.

BIBLIOGRAPHY

Works Cited

Koschatzky, Walter. Watercolor, History and Technique. Anton Schroll & Co, Vienna. 1969.

Prelinger, Elizabeth. *Kathe Kollowitz.* Yale University Press, New Haven. 1992.

<http://www.spartacus.schoolnet.co.uk/ARTkollwitz.htm>

<http://www.rainn.org/statistics.html>

<http://www.paralumun.com/issuesrapestats.htm>

Works Referenced

Garrad, Mary. Artemisia Gentileschi around 1622: The Shaping and Reshaping of an Artistic Identity (The Discovery Series).

University of California Press, Berkley and Los Angeles. University of California Press Ltd. London. 2001.

Saatchi Collection et al. Sensation: Young British Artists from the Saatchi Collection. Thames & Hudson. 1998.

Turner, Joseph Mallord William. Turner Watercolours in the Clore Gallery. Selected and presented by Andrew Wilton. London :

Tate Gallery, 1988.2nd ed.

Vine, Richard. Odd Nerdrum; Paintings, Sketches and Drawings. Distributed Art Publishers; 2002.

APPENDIX A – Artist’s Statement

IN AMERICA

- Every two minutes, somewhere in America, someone is sexually assaulted.
- 61% of rapes/sexual assaults are not reported to the police.
- 25% of college women surveyed are victims of rape or attempted rape.
- 82% of the victims said that the experience had permanently changed them.
- One of every three women will be raped in her lifetime.

OUR SISTERS

- Thousands of women are smuggled into Japan every year. They arrive with promises of good paying jobs in hotels, restaurants, etc. The reality is to find a life of sexual slavery awaits them.
- Women are being sold like animals in Pakistani markets. The buyers of these unfortunate women fix their prices after examining and scanning their bodies.
- Beyond the brutality and trauma of rape itself, sexual assault can result in serious physical injury, forced pregnancy, disease and even death
- Thousands of women and girls continue to be systematically raped and sexually abused in Sierra Leone.
- A woman is raped in South Africa every 17 seconds. This does not include the number of child rape victims. It is estimated that one in every two women will be raped.

(<http://www.rainn.org/statistics.html>) (<http://www.paralumun.com/issuesrapestats.htm>)

My work is an attempt to express some of the deepest emotions held within myself; truths that seem to flow straight from my unconscious to the surface through forms that are raw, powerful, ambiguous, mysterious, emotional, and pure. In my paintings I am dealing with the aftermath of rape.

These paintings are stories I need to tell. I hope to speak for all of those too afraid to speak and live in silence. Making this work is a way for me to deal with my own fears so that I can exist in this world. These paintings narrate what happens to women who live through the violence of rape. It is easy to forget that the aftermath it is a life-long struggle. And for some, there is no aftermath.

APPENDIX B – Images



Fig 1. *Don't Make Me Come to Vegas.* 2002



Fig 2. *All the Girls are Running.* 2003



Fig 3. *Make to Smile.* 2003



Fig 4. *St. Andrew.* 2003



Fig 5. *After the Blue.* 2003



Fig 6. *After the Blue – charcoal. 2003*



Fig 7. *Purple Heart. 2003*



Fig 8. *You Said You'd Find Me Here.* 2003



Fig 9. *Halo.* 2003



Fig 10. *Immersed in Your Indigo.* 2003



Fig 11. *He Lit You Up.* 2003



Fig 12. *Water Resists.* 2003



Fig 13. *The Whole World is Starting to Believe You.* 2003



Fig 14. *Still.* 2004



Fig 15. *Soul Blueprint.* 2004

APPENDIX B –

POETRY by Emily Miller

*Red Rose petals cracked in to pieces of a story
untold time and time again
Wrap your blanket around your eyes
it's time to say goodbye
good fellows never cry until the end*

*And here she sits
undoubtedly noisy and wild
Here she cries
her favorite toenail ripped and smiled*

*“I told the sun yesterday, to make it rain fire
just once, I said
for you.”*

A Princess Race
I don't know what to tell her

Crystal face
Six hits one batter

Rose
I feel your rubber hand
Chase the fire
Be the bad girl running

Rose
I feel your father's hand
Made to smile and
Be the bad girl running

She'll set it on high beam
He'll have her inside
The only house that holds her hair
But, he set it on lightening
And he bought her a fire
It was the only way
To hold her head, down

Rose
I can taste your crimson back
The need to hide
The makeup running

Somehow
She'll make it downtown
Tasted the sweet fruit, now
All the girls are running

VITA

East Tennessee State University
P.O. Box 70731
Johnson City, TN 37614-0731
423-439-1000

177 Bart Green Dr. Apt. 15
Gray, TN 37615
423-926-3776
dderrellim@earthlink.net

Objectives:

- To become a successful and productive artist.
- To be able to teach and share my experiences and be an effective leader and member of my community.

Education:

East Tennessee State University, Fall 2002 to present
Major: Master of Fine Arts
Current G.P.A: 4.0
Expected graduation date; May 1, 2004

East Tennessee State University, Fall 1999 to Summer 2002
Major: Bachelor of Arts Art Education
Minor: Psychology G.P.A.: 3.72
Licensure area: K-12
Graduation date: July 2002
Degree awarded: Bachelor of Arts

Roane State Community College, Fall 1997 to Spring 1999

**Relevant
Experience:**

Gallery Exhibitions:

Solo Exhibitions:

- *AFTERMATH*. Downtown Kingsport Association Gem Theatre. Traveling show, May 21, 2004 – July 12, 2004.

- *AFTERMATH*. Madison Art Center. Traveling show, April 23, 2004 – May 21, 2004.

-*AFTERMATH*. M.F.A Thesis Exhibition. Carroll Reece Museum

Group Exhibitions:

-*Appalachian Art Show*, April 4, 2004 – April 29, 2004. Work featured: “The Burden.”

- *Burning Bright*, November 7 - December 5, 2003.

Nelson Fine Art Center, Johnson City, TN.

Group exhibition, ETSU Students. Work featured: “Immersed in Your Indigo.”

-*4 x 4 Mminiature Masterpieces*, November 7, 2003, JCAAC Gallery. Sunday, November 16, 2003 Carnegie Hotel, Johnson City, TN. Work featured: “Purple Heart,” 2003

-*Downtown Kingsport Art Association Gem Theatre*, Group Exhibition through December 2003 downtown Kingsport, TN. Eight pieces on exhibit.

-*Madison Art Center*, July- September, 2003. Madison TN (near Nashville). Works featured: “St. Andrew,” 2003, “Untitled, Self Portrait,” 2003.

-*An Evening with The Arts*, May 5 – June 27, 2003. Gem Theatre Gallery, Kingsport, TN. works featured: “St. Andrew,” 2003, “Untitled, Self Portrait,” 2003.

-*Appalachian Art Show*, April 6 – May 1, 2003. Renaissance Center Main Gallery, Kingsport, TN. work featured: “John,” 2002.

-*25th Annual First Tennessee Art Show*, April 3 – May 5, 2003. Reece Museum, Johnson City, TN. works featured: “Bound,” 2003, “Don’t Make Me Come To Vegas,” 2002.

-*Burning Bright*, November 1 – December 2, 2002. Nelson Fine Art Gallery, Johnson City, TN. work featured: “Run Faster,” 2002.

***Teaching
Experience:***

Teaching Associate, 2-D design, ETSU, spring 2004

Substitute Teacher, 2-D design, ETSU, fall 2002

After School Art program, coordinator and teacher, Rockwood Housing Authority, Rockwood, TN, Fall and Spring 1998-1999

***Other
Experience:***

Juror, *Burning Bright*, group exhibition held at the Nelson Fine Art Gallery, Johnson City, TN. November 1, 2002.

Event Planner, Art show for children in an after school art program at ETSU. Even held November 30, 2000 in the Slocumb Gallery on campus.

***Work
Experience:***

Graduate Assistant Graduate Studies Office, TN, July 2002 to present.

Lunch Bar Associate / Manager Natural Food’s Market, TN, June 2000 to 2004

Customer Service, Lowe’s, Johnson City, TN, August 1999 to June 2000.

Administrative Office, Lowe's, Crossville, TN, August 1997 to June 1999.

Cashier, Martin's Food, Front Royal, VA, 1995 to 1997

***College
Activities:***

Student Painting and Drawing Alumni Association, Treasurer, Fall 2002.

Art Student's League, Treasurer, Fall 2002.

Technology Fee Advisory Committee, Fall 2002 to present.

Roane State Art Club, Vice President, 1998 to 1999

***Additional
Skills:***

Proficiency in Microsoft Word, Freehand 9, Adobe Photoshop, Microsoft Excel, Microsoft Access and Microsoft Outlook.

References:

Mira Gerard, Painting Professor, ETSU 439-4292

Linda Wyatt, College of Graduate Studies, ETSU 439-6146

Dr. Wesley C. Brown, Dean, College of Graduate Studies, ETSU, 439-6146

Patsy Meredith, owner, Natural Foods Market, 3211 Peoples Street, Johnson City, TN 610-1000