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Kindred

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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

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by

Katelyn Osborne

May 2016

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Ralph Slatton, Chair

John Hilton

Andrew Scott Ross

Keywords: Kinship, Twin, Printmaking, Animal, Mythology, Symbolism

## ABSTRACT

Kindred

by

Katelyn Osborne

Kindred, an MFA exhibition held at the Tipton Gallery located in downtown Johnson City from February 22<sup>nd</sup> to March 4<sup>th</sup>. Kindred presents two bodies of work, which are a collection of drawings, etchings, monoprints, and lithographs, that center around a personal mythology and symbolism of self-identity and discovery. These works explore the physical and spiritual connection behind being a fraternal twin through the metaphorical use of animal imagery. The ideas discussed in this paper center around the process of creating a personal mythology and symbolism through my observations of animals and how I relate that experience to other mythologies that inspire me. This process of creating narratives and iconography coincide with the writings of Joseph Campbell and Carl Jung. This paper also includes the inspiration of other artists, such as Beth Cavener and Dennis McNett, who also use animal imagery to explain a kind of kinship.

## ACKNOWLEDGEMENTS

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Thank you to my loving parents and partner Eddie Lucas for your patience, encouragement, and love. I am also grateful for my grandmother, Helen Osborne, who taught me how to be quite and observant. She was a woman, who spoke very little, but when she did her words were full of power and insight.

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## CHAPTER 1

### INTRODUCTION

My love for nature began when I was five. My father would take my older brother, twin sister, and me to a little white and green cabin, that stood, secluded, in the mountains. There is nothing special or grand about this cabin. In fact, it is quite a small space, with only enough room to house a bunk bed, a table, and a wood stove. There were no commodities of the industrial world, other than a cabin. There was only nature. It was a place where I learned to be observant and where I could come the closest to the essence of life. Being in the mountains, surrounded by living, thriving beings made me feel complete.



*(Fig. 1) The Cabin*



My show is centered around this idea of kinship between humans and animals. I often use mythology and symbols as a way to bring together humans and animals in a unified environment. The mingling of man and beast, in my work, becomes a translation of my awareness of animals, in order to understand and question our own human nature. While the narratives and iconography relay this idea of harmony, they also become motifs for my own personal experience with the environment, as well as my identity as a twin. As a twin, I consider myself one half of a whole and my observation of animals is the same. I view humans and animals as individuals that are part of a collective.

I began to acknowledge animals as individuals because I noticed their behavior, posture, and gesture all displayed the same characteristics as humans. It was in these continued moments of observation, I realized animals were socially similar to us. Not only did they feel, love, pain, and desire, but they had social status and relationships in their own way. Within this moment of seeing, I began to feel closer to them and to nature. I began seeing them as kindred beings because this feeling mimicked the connection I have with my twin. However, I think there is a need for humans to be superior to animals yet, I think there is something so humanizing and familiar when I look at animals despite their feral nature. At first glance, this anthropomorphism may not be clear, but with continued observation, the body language or gesture of the animal starts to reveal its persona.

I want to create work that will expand the idea of what we think is human. I want to bridge the gap between the divine (animal) and the mundane (humans). To establish this link, I create narratives and iconography that comment on this transcendence of feeling connected with an individual, through the function of myth. In my stories, I capture this union between human and beast as a moment isolated in time, while my iconography focuses on the metaphorical

character of animals.

## CHAPTER 2

### KINDRED

As I have mentioned before, I am a fraternal twin. Growing up people were always fascinated with us and wondered if we ever played tricks on others, if we could communicate telepathically, or which one of us was the good twin. Society has always been memorialized by multiple births and whether or not these superstitions associated with twins hold true. In many cultures twins are often seen as supernatural forces of good or evil. In African culture twins were thought of as “dangerous figures, associated with potential misfortune, as well as affluence” (White 10). The Yoruba tribe, regarded the birth of twins as a divine event and believed that everyone had a spiritual double, however this double remained in the spiritual realm (White 10). In the case with twins, the spiritual double is also born onto the earth and both are treated as sacred (White 10). The Yoruba tribe also thought that the bond between twins was also due to the fact that they shared the same life force, giving a “consensus that though they are physically two, twins are spiritually one” (Lawal 35).

My work feeds off this notion of mysticism that twins carry, of being two halves of a unit. While I do not have a psychic bond with my twin, I do share a special link to her. My mother has always told me that “being a twin was something special.” Growing up, I understood that being a fraternal twin meant not being the exact same. We were different in appearance but being born together bound us together in a way. I did not quite understand why my mother thought this was special, at least not until we made an official “separation” from one another that I began to understand.

Throughout our childhood, my sister and I did everything together; we shared the same room, wore identical clothes, shared the same friends, and were in the same class rooms. It

seemed we were almost conjoined. I remember when I was in the third grade, Mrs. Whitt, our English teacher always addressed us as “the twins.” It was like this sudden outside acknowledgment had disrupted the balance between us. I remember it bothered my sister so much that she had declared to my mother that she no longer wanted to be a twin. So, we began to dress differently and the void began to grow. Over the next couple of years, she started secretly bleaching her hair with peroxide; The distance between us amplifying. I, with my dark brown hair, and her with her golden brown. We truly became opposites.

This divergence my sister had with us being lumped together as one being naturally drove me to find my own voice. I found that I too did not want to be labeled as just a twin. I wanted to be my own person but I could not deny the fact that we did and still do share a bond. It was not until I went to college and spent long periods of not seeing my sister, did I begin to understand what my mother meant. What my sister and I share is not a physical bond but a metaphysical one. A bond, despite our differences, brings two individuals together to make a whole. This bond, again, is not something that is psychically felt but a link that creates a kinship between two individuals. An understanding between two people. We became kindred.

My work alludes to this notion of kindred. The narratives I create are etched into shaped copper plates that are paired together when printed. In *Aconitum* (Fig. 2), one side of the print encapsulates a woman while the other contains a wolf. These two figures can be interpreted as the same individual or as mirror opposites through their posture and surrounds. The wolf and the woman are within a forest setting. The wolf, with smoke rolling from his mouth and a tree protruding from his stomach, looks curiously at the nude female figure. The woman, bent on all fours and smoke also rolling from her mouth, is consumed by foliage. Her stance mimics his apprehensive gesture. Their postures display a type of harmony. A balance of masculine and



(Figure 2) *Aconitum*

feminine, dominance and submission, and wild and tame. What unites them, however, is the sprouting growth from within themselves and the smoke. The two become one and the same. One cannot exist without the other.

While my etchings openly display this idea of kinship between individuals, my lithographs become reliquaries for animals I have observed. The animals in these prints are meant to represent the animal as an individual that I have encountered and as characters within the narratives I create. Within these prints and others, my animals are depicted with multiple heads, eyes, and limbs to enhance their divinity. The mutations are not meant to be horrific or disgusting, but to simply humanize the figure while giving it a supernatural quality, which can be seen in *The Creator* (Fig. 3). However, these mutations become powerful in reflecting what it means to be a twin. As a twin, I am constantly being grouped with my sister but at the same time we are complete individuals. The animals, in these prints, become literal translations of this

notion to conjoin us together. While the animal stands in as the twin, the conjoined aspect becomes a physical manifestation of two different individuals. They become the dieties behind this mysticism of kinship.



*(Figure 3) The Creator*

CHAPTER 3  
INFLUENCES  
Dennis McNett

Using the animal as a symbolic and metaphorical character to talk about our own human nature interests me. While I look to stories for creative fuel, Dennis McNett's work has also become an influence on my approach in creating narratives and animal iconography. I think I resonate with McNett because he sees animals as lively yet relatable beings. He states, "I think I am drawn to the animal imagery because of how fucking alive they look in their movements and interactions with one another and other animals. I think of them as characters to carry the weight of what I want to express and relate to them in a sense" (Trolf). This notion of relating to an animal and recognizing it as an individual is another aspect that I admire about McNett's work. He creates woodcuts and sculptures of predators and scavengers that become lively and sometimes violent deities. These creatures become the volatile incarnation of power, life, and death, which correlate to McNett's interest in using animal imagery.

McNett has also become widely known for his public performances known as "Happenings." These happenings center around an animal totem or figure that are conjured by the Wolfbat Tribe. In the fall of 2014 I had the opportunity to work with McNett during his residency, here, at East Tennessee State University. McNett became interested in the history of Tennessee, especially about the tale of Big Mary, an elephant that was hung from a crane in Erwin. During this week long residency, students, faculty members, and the public were invited to help construct a sculpture of Big Mary and create masks that were then used in the public performance. The performance centered around using the sculptural form of Big Mary as a totem and the participants as shamans to cleanse the of area of any negativity, turning a tragic story of

Mary's character into a peaceful experience.

What interests me specifically about McNett's work is how he utilizes existing narratives and turns them into a collective experience. The masks made during this residency, became a unique character that became incorporated into McNett's Wolfbat Tribe. This happening became the link that formed a bond between the individuals who wore those masks and the figure of Big Mary. It became an experience that was loud, commanding, and full of exhilarating energy yet fleeting all at the same time. Getting to have this experience of being akin to people and events resonates with my work.

My own prints focus on this idea of kinship by presenting my viewer with animals that are two entities in one body. Unlike McNett's happenings, that use the animal in a lively totem like experience, my prints are meditative and quite. I display my animals as isolated figures, occasionally surrounded by objects that signify their divinity. In *The Eros* (Fig. 4), the emptiness of the paper isolates the figures and their objects. There is an implied connection between the pomegranate and conjoined goat through this isolation. At the same time, this negative space allows the viewer to meditate or focus on the sanctity of the conjoined animals I have created. While McNett's happenings provide a dramatic experience than my work, there is still a meditative quality to when his sculptures are displayed in a space. His use of patterns to construct his animals and objects are very hypnotic and soothing to look at. Taken out of their chaotic ceremony, McNett's animals become very totemic and shrine like. In *Temple of Wolfbat*, which displays several woodcuts and sculptures alongside the temple, becomes a secluded place to pay homage to McNetts character. Surrounded by a vastness of white walls, *Temple of Wolfbat* becomes a serene yet energetic reliquary that captures the essence of Wolfbat and



of McNett, himself. This presentation has been something I have been thinking about with my own work. I want my viewer to step into a space that is tranquil and sparks conversations about the myths and deities but reflects a moment of quite observation.



*(Figure 4) The Eros*

## Beth Cavener

Desire, fear, apathy, and pain are some of the words that come to mind when I see Beth Cavener's work. She meticulously sculpts human psychological portraits through animal representations, placing them in awkward or tension filled moments. Her animals act out our most inner desires and uncertainties that we keep suppressed. In order to confront our darkest secrets, Cavener sculptures take on an enormous size. However, her animals are made to human scale; becoming an object we can relate to easily just through similar size alone. In her piece, *In Bocca al Lupo*, the figure of the wolf was sculpted to a scale where she could lay down straight within the belly before it was reassembled (Cavener).

What also makes her work convey this idea of humanization are the positions her animals take. They are curious, they hesitate, or openly display their passions. While they are depictions of animals their gestures and anatomy become very human like. The reason for this anthropomorphism, is because Cavener is translating human experiences by utilizing the metaphorical character of animals. In her piece, *Obariyon*, a deer is weighted down by its own antlers.

Despite its heavy burden, this elegant creature struggles to walk. *Obariyon* becomes a physical manifestation of the ideas or thoughts that drag us down yet, the deer's expression is solemn. It is aware of the weight that it carries and the coast of its own peril. This posture and expression of *Obariyon* and Cavener's other work echo the volatile tendencies that humans and animals share. Cavener states,

On the surface, these figures are simply feral and domestic individuals suspended in a moment of tension. Beneath the surface, they embody the consequences of human fear, apathy, aggression, and misunderstanding. I want to pry at those uncomfortable, awkward

edges between animal and human. Entangled in their own internal and external struggles, the figures express frustration for the human tendency towards cruelty and lack of understanding. Something conscious and knowing is captured in their gestures and expressions (Cavener).

This idea of blending the barrier between human and animals has become a motif that I am curious about but have also been utilizing in my own work. In my narratives I bring the human and animal form together to co-exist in a habitat, and at the same time becoming mirrored images of one another.

## CHAPTER 4

### ANIMAL, THE OTHER KINDRED SPIRIT

*The meeting of two personalities is like the contact of two chemical substances: if there is any reaction both are transformed.*

CARL JUNG, *Modern Man in Search of a Soul*

As I have stated before, in observing animals and their behavior, I begin to see similar characteristics that connect man and beast together. It is within this observation that I begin to feel a sense of kinship, a sense of two individuals that become bonded by a moment of similarity. I am not only interested in how we use animals as a metaphorical language to describe ourselves but how the direct experience of looking shapes this representation. “Such representations emerge in the main, however, from a direct experience – or a direct encounter with – an embodied, living animal that begins with looking” (Marvin 1). Discussing the observation of animals, inevitably calls attention to John Berger's essay *Why Look at Animals?* In this essay, Berger argues, that despite their worlds running parallel to one another, animals have “reclined” separate from man. This departure from man began when man stopped seeing animals for what they were. Berger states,

Therein lies the ultimate consequence of their marginalization. That look between animal and man, which may have played a crucial role in the development of human society, and with which, in any case, all men had always lived until less than a century ago, has been extinguished (Berger 26).

They have become replaced by engineered commodities, and disappear into our own personal realm. “The animals of the mind, instead of being dispersed, have been co-opted into other categories so that the category *animal* has lost its central importance. Mostly they have been co-opted into the *family* and into the *spectacle*” (Berger 25).

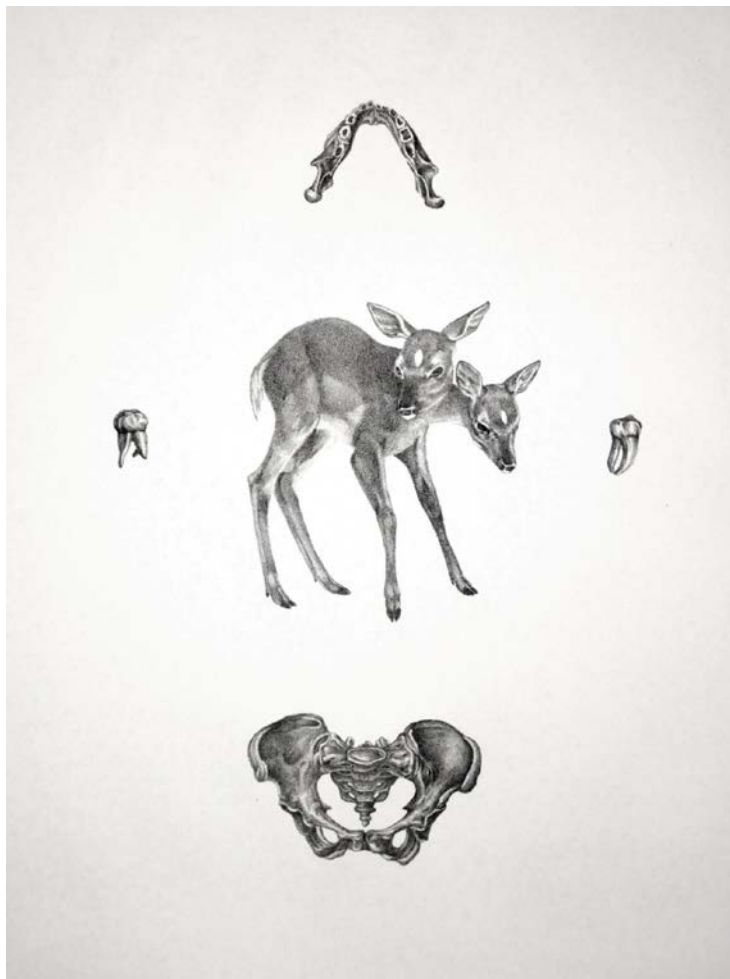
While Berger's essay, mainly focuses on 19<sup>th</sup> century Western Europe and North America's view of animals, his view on animals as becoming more of a spectacle holds true today. However, he fails to realize that there are a few people in this "present world that have the chance, the reason, or the wish to encounter these animals" (Marvin 2). Growing up in the mountains of Virginia, I am constantly exposed to the inhabitants of the wilderness. While most people would view these chance encounters as something of a "spectacle," I have been able to establish some sort of relationship, despite such a fleeting encounter. This relationship is built on the act of observation because it is within that moment I begin to find similarities between the animal and me. The act of observing is very important to my work because it becomes more about how I relate to the animal in that specific point in time. The animal's posture and gesture begins to reveal an emotional state; a state that I find very relatable to. In Garry Marvin's Guest Editors' Introduction: *Seeing, Looking, Watching, Observing Nonhuman Animals*, he tries to answer Berger's question of why we look at animals by deciphering the act of looking. He purposes that each action, i.e. seeing, looking, watching, and observing, all have a distinct character to them depending on the viewer's purpose (Marvin 6). However, the act of observing is the most engaging. Marvin states:

'Observing' is a concentrated, attentive, viewing guided by a particular interest...This form of viewing clearly indicates a steady and focused attention, and it implies that the behavior, rather than the mere presence, of the animal is of special interest. It also is highly significant that taking note of the process of viewing is part of this activity.

(Marvin 5)

My observations become translated into narratives and portraits of the animals that I have encountered in my life. In *The Gestation*, I have depicted a two-headed fawn surrounded by

teeth, a jaw bone, and a pelvis. The fawn in this piece is juvenile in appearance, it lacks the spots that indicated its youthful stage, yet it lacks any indication of growing antlers. The young deer's posture is also very wobbly in nature, as if it is trying to steady itself. This fumbling feeling demonstrated by the fawn reminds me of my own adolescent self and the struggle to define who I am. The bones arranged with this piece become symbols that reference growth and maturity through loosing teeth and puberty, thus I have "ascribed" a power to this creature. My fawn becomes a visual metaphor of maturation.



*(Figure 5) The Gestation*

The image of *The Gestation* (Fig. 5) and my other portraits are highly rendered to capture the essence of the animal I have depicted. These portraits become glorified scientific studies.

Through examining such “phenomena as they are presented to the senses” (Marvin 5), I want to present my viewer with a tangible documentation of my observations and thoughts through the use of these portraits. I want to capture the familiarity of the posture, gesture, and gaze of the animal in my work because it is through this body language that I begin to feel akin to the animal. “The eyes of an animal when they consider a man are attentive and wary. The same animal may well look at other species in the same way. He does not reserve a special look for man. But by no other species except man will the animal's look be recognized as familiar” (Berger 3). The posture and gesture along with the gaze of the deer, in *The Gestation*, feels well known. The fawn is wary, alert, and curious, like most adolescent children are. It is this moment when “life in its purist and simple state” that I am after (Deirreda 22). This simple and yet mundane similarity between humans and animals, creates a relationship of kinship.

While I have discussed looking and observing animals as a way of communicating a notion of feeling kinship. Ron Broglio's book, *Surface Encounters: Thinking of Animals and Art*, has become another inspiration for this need to understand animals as kindred beings. He proposes an animal phenomenology that focuses on understanding what it means to be an animal by ignoring its cultural and philosophical traditions (Broglio, “Staying on the Surface”). Humans can only begin understanding the other (animal) by looking at the surface from which they are viewed (Broglio, “Staying on the Surface”). While, man has thrived next to animals and have become aware of them, his understanding is limited by his own perspective (Broglio, “Staying on the Surface”). Therefore, man is never able to step out from his own world to experience the other. I want to translate my experience of observing animals into narratives that bring both man and animal's world together. My prints, especially my etchings, employ this aspect of “surface encounter” by presenting the viewer with moments captured in time.

I cut my copper and zinc plates into flower shaped plates that are coupled together. The organic shapes, when printed mimic Rorschach tests. Rorschach tests were used in order to determine a person's personality characteristics or emotional function. However, I want my viewer to examine how the human and animal relate to one another through their different, yet similar circumstances. While the shapes do have a symbolic association to them, which will be discussed in a later chapter, they are also meant to mimic this idea of two different worlds coming together to create one complete environment. In *Chrysanthes (Fig. 6)*, I depict a conjoined girl and a conjoined moose standing waist high in swampy barren land. The overall feeling of this piece is meant to be aloof and melancholic. Moose are solitary, and slow animals. Naturally, the moose I have depicted stands stoically silent. Its counterpart, the girls, also stand disengaged. Although this is a very arbitrary gesture, the emotion and expression are still things that I find relatable to, despite the fact that the animal and I are two completely different beings.

Both the girls and the moose are contained in a Chrysanthemum shape. Within this shape, the figures are isolated from one another, but through their similar treatment and interaction, the characters become connected. I am aware that humans and animals live in separate worlds, that is why I have chosen to contain my figures in mirroring shapes. As I have mentioned before, the shapes are meant to call attention to these two separate, yet complete worlds. In Broglio's book, he states:

Humans and animals share the same earth but live in different worlds. What, then, are the possibilities of thinking at the edge of the human world, at the place where it bumps against the animal's world? What happens where the surface of skin and scales meet? Negotiating this meeting place, this contact zone, requires that the artists momentarily suspend or leave behind much of the cultural and acquire new gestures and a different



awareness of their bodies before the body of the other. (Broglia, “Contact”)

In that moment of observation, I not only recognize the animal for what it is but for who it is. I do not place the animal above or below myself. I see it as one individual encountering another, being aware of one another. These observations become translated into mirrored plates, which become a metaphor, along with the beings contained within, for my experience as a twin. My experience of being two completely different beings that are seen as one.

The narratives capture my observations of animals and how I begin to make a bond with them, both as individuals and as similar beings. For a moment I stop seeing the animal as a beast and I begin to harmonize with it. It is within this resonance between man and animal, do we begin to return back to nature. Back to a primordial state that binds us together as similar beings, as kindred.



*(Figure 6) Chrysanthes*

## CHAPTER 5

### PATH OF THE KINDRED

*What myth does for you is to point beyond the phenomenal field toward the transcendent. A mythic figure is like the compass that you used to draw circles and arcs in school, with one leg in the field of time and the other in the eternal. The image of a god may look like a human or animal form, but its reference is transcendent of that.*

JOSEPH CAMPBELL, *Pathways to Bliss*

Throughout history myth has been a way for man to understand the world around them and their place in it. My own personal mythology does just that. My narratives explain, not only my experience with animals, but my struggle to find a balance between my individual self and a shared existence with another. Joseph Campbell's book, *Pathways to Bliss*, has been an inspiration in cultivating and constructing my own mythology. In his book he defines the function of myth to help guide the individual on their journey, a “heroic journey”, through life by attaining bliss. Campbell says, “Bliss is: that deep sense of being present, of doing what you absolutely do to be yourself. If you can hang on to that, you are on the edge of the transcendent already” (*Pathways to Bliss*, xxiii). I like to equate Campbell's idea of bliss to the feeling of having a connection or kinship with another individual. This experience of having a connection with someone changes you. Just like the hero goes on his mythic journey, his soul is changed.

The journeys of the heroic soul end humorously, tragically, or grandly, each kind of terminus is still considered an object lesson, a window through which one can see the broad continuum of how the soul can not only be known more and more, but how it can also, through courage and consciousness, be grown to greater capacity. (*Hero with a Thousand Faces* 30)

This connection I feel between me and my twin is translated into a so called “heroic journey.”

Within this journey I use a combination of human, animal, and flower imagery to create a metaphorical relationship that translates this feeling of kinship. Campbell argues, “The basic story of the hero involves giving up where you are, going into the realm of adventure, coming to some kind of symbolically rendered realization, and then returning to the field of normal life” (*Pathways to Bliss* 113). The myths correlate to the journey and experience of being a twin. We went through many stages of being referred to as one, to being opposites, and to being individuals. However, it was throughout this journey that I realized the bond we had wasn't just physical it was metaphysical. It was something only we felt towards one another. It was a feeling that completed us, like two puzzle pieces coming together. Although the pieces are individual, when brought together they complete a whole. Those two puzzle pieces were made to be together and from that moment an unbreakable bond was formed and together they became kindred.

The myths I create are also based on some of my observations of animals, while others incorporate myths that closely relate to this idea of kinship. In order to attain bliss, or for me kinship, the individual must reach transcendence. To reach this notion of transcendence, the individual must go through mythic imagery or through the personal (*Pathways to Bliss* xviii). Campbell states, “What helps to reflect the knowledge of this transpersonal, transhistorical dimension of your being and experience to you are these archetypes, these eternal symbols that live in all the mythologies of the world, that have been the support models of human life forever” (*Pathways to Bliss* 18). These myths and archetypes “provide a field in which you can locate yourself” (*Pathways to Bliss* xvi), but to also find that connection that everyone desires to have with another. This layering of animal and flower symbolism begins to reveal the multifaceted quality of the function of symbolism and the context it plays within a narrative, to derive different meanings and outcomes.

## Tulipa

The print entitled, *Tulipa* (Fig. 7) illustrates a hydra like snake decorated with bracelets while her body is entangled around a mound of eggs that encapsulate human embryos. Two parrot like birds, with honey pouring from their chests, come to nurture the expecting mother. Naturally, these two creatures would be natural enemies, would be nowhere near each other. Despite their predator and prey relationship, the scene displays no hostility and they coexist together to further a life cycle. What brings these two beings together are their motherly instincts. I am very familiar with the protectiveness birds have towards foreign creatures coming into close proximity to their young. However, snakes usually abandoned their eggs after they have laid them, but unlike most snakes, Pythons will stay coiled around their eggs until they have hatched (“Burmese Python Fact Sheet”). This same instinct to nurture, protect, and to have the ability to have a multiple birth, reminded me of my mother. This print, in a way, becomes the beginning of my “heroic journey.”



(Figure 7) *Tulipa*

It was a complete surprise when my mother found out she was going to have twins and an even bigger surprise on the outcome of our birth. When my twin and I were born, my mother was very sick and we had to be delivered two months premature. My twin weighed only three pounds while I weighed two. We were tiny and frail. We were sustained on feeding and oxygen tubes. While our birth may suggest a physical bond, the fact that we went through the same struggle connects us on a deeper level. *Tulipa*, in a way, is a reflection of this story and this cultivation that life requires.

I have connected the snake to a mother like figure because of their serene nature. Growing up, I had an affection for snakes and would continuously go to the pet store to hold them. I remembered the embrace of the snake being gentle and never threatening. As I grew older, I still held this same outlook on snakes, as being a gentle creature, even though I knew the danger that came with their presences. The snakes I encountered around my house, were never really aggressive unless they were provoked. This behavior reminded me of my own mother and even to the idea of how mothers should be peaceful, all knowing, and protective beings. In some mythologies they are seen as fertility symbols and even creators. The Rainbow Serpent, from the Aboriginal People of Australia, is a being associated with bodies of water, the protector of the land, its people, and the source of all life ("The Rainbow Serpent."). From Greek mythology, Ophion the Titan was a snake that incubated the celestial egg until it hatch, creating all things in life. My two headed snake becomes another one of these creation figures, as it safeguards a mound of eggs filled with tiny human embryos.

While the snake is the supreme creator in this piece, the parrots in this piece act as midwives. When I was a little older, my grandmother had gotten a pair of lovebirds to keep her company after my grandfather had passed. They were such talkative and affectionate birds and I

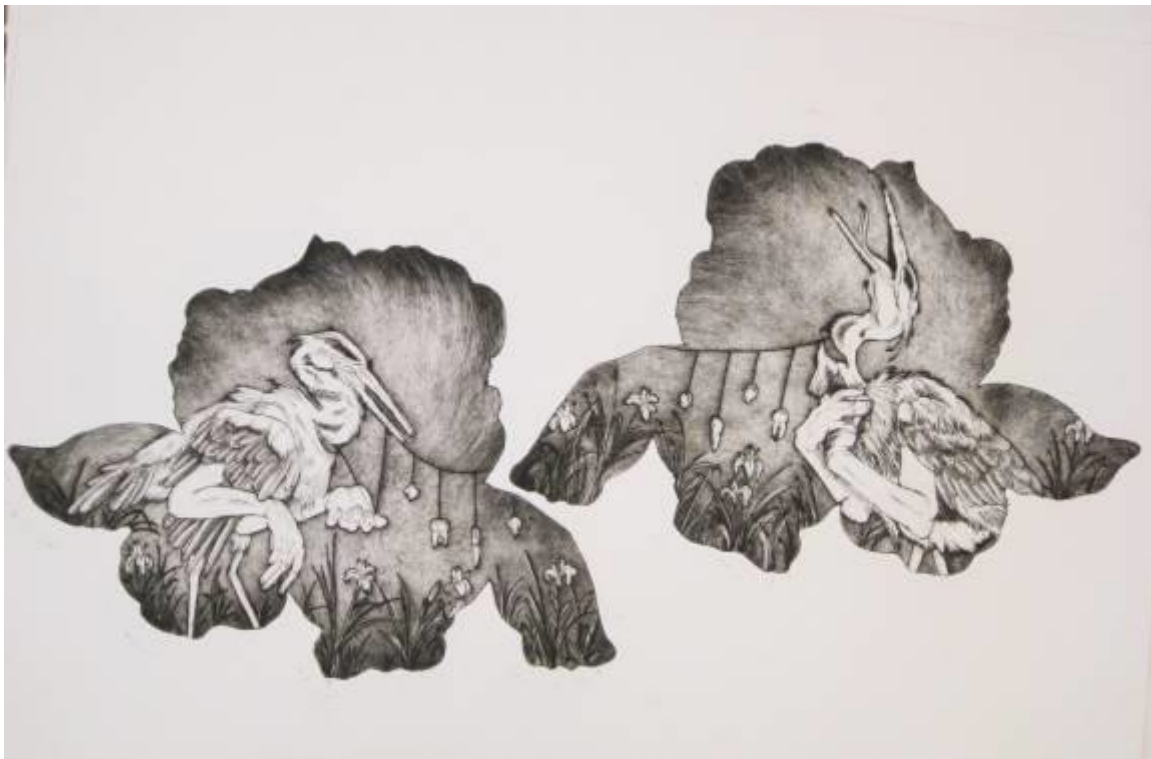
thought their characteristics suited the role as a caregiver, since they had functioned as such for my grandmother. The Hopi people also saw parrots as fertility figures and as directional guardians ("Native American Parrot Mythology"). My observation along with the symbolic presences these animals carried by the Hopi tribe, solidifies the role of the parrots, in *Tulipa*, as nurturing and insightful governesses. While the snake and parrots are a symbol of birth and cultivation of life, the tulips represent abundance and peace. The tulips in the background, create a protective barrier around both the snakes and parrot but also serve as a point of connection. The shape of the printed plate is also the silhouette of a tulip. The petals reach out and touch one another. In a way they almost look like scales thus re-enforcing this balance between the coexistent cultivation of life.

### Iris

In *Iris* (Fig. 8), I depict blind herons with human arms. One heron, is pulling strings of teeth out of the other heron's neck. This integration of the human anatomy with the expression of the bird becomes an echo how both species communicate. Hands are very important when it comes to body language and gesture, in terms of communicating. The same can be said for birds. The display of a bird's wings, through ruffling and color, along with vocalization become a bird's way of talking. By incorporating both of these natural instincts of communication, the combination becomes natural in expressing a gesture of curiosity, pain, anguish, and ecstasy.

Hérons, in Native American mythology, have been symbolized as "a restless loner" and a creature of vanity ("Native American Heron Mythology"). The Iris is a symbol of nobility and prosperity but the teeth reflect the reality of such an indulgence. In *Iris* the herons pull and tug at the string of teeth that inhabit their neck. One heron boldly displays the string of teeth, while the

other is in anguish. Through their blind ambition they have been overcome by their own similar wanting. This narrative becomes a personification of my own experience as a twin. Just like the herons who are obsessed with their own vanity, I too have become obsessed with how different I look from my twin. Growing up and even now, my brother has been mistaken as my sister's twin because of how similar in appearance they are. I become that “restless loner” searching my sister for our similarities. I am left wanting to know what more we have in common.



(Figure 8) *Iris*

### Nymphaeales

*Nymphaeales* (Fig. 9) is another narrative that comments on the difference and similarities I share with my twin. Instead of being a diptych, this print is a triptych, which encapsulates my siblings and I. *Nymphaeales* depicts a lake of lilies. Towards the front of the picture plane sit two frogs, both with extra eyes and limbs. The frog on the left stands stoic and

calm, while the one on the right reaches out towards the other. Meanwhile, in the background, a girl's face emerges from the water and she is crying. Frogs have often been used as a symbol of transformation, life, and fertility (Guirand 38). The frogs in this print have transformed into greater beings and in turn, become stand-ins for my twin and our brother. I have previously mentioned how my twin favors our brother more in appearance. This print becomes an echo of how people have seen my twin and brother as being the “real twins” and defines, not only a relationship between the two “similar” figures but also an isolation.



*(Figure 9) Nymphaeales*

My twin sister has always idolized my brother as someone she wanted to be like. When



we were in high school, she even followed him into the same classes and eventually to a career path of being a machinist. She abandoned any the ties that kept us together and became even closer to his image. She becomes that frog who earnestly reaches out to the stoic frog. While this print becomes a portrayal of their connection, rather than with me. I still witnessed a harmonization between two beings. My twin sister had found a common ground with my brother.

The frogs are not the only symbol that have been utilized in creating this sense of transformation. The lotus flower has often been a symbol for spiritual awakening and attaining knowledge, but it is also being represented as a person's life cycle (Roof 718). Lotuses grow from the mud and bloom into beautiful flowers. It is thought that this evolution of the lotus symbolizes the spiritual path of a person fully awakening and attaining enlightenment (Roof 718). This lake, filled with lotus flowers and buds, is meant to symbolize this “awakening” that my sister experienced. However, the buds also become a symbol for my own latent “awakening” as well. This print becomes the turning point in my journey, it not only illustrates the different paths that my sister and I took, but it also becomes a segue in the journey for the realization of self-discovery.

### Rosa

*Rosa (Fig. 10)* is the narrative that opens this heroic journey. This print depicts an almost identical image on the left and the right. A girl stands nude, in a field with only a scarf to cover her neck. She holds an umbrella in her hand and a string that is wrapped around her wrist is attached to something unseen. A moth also covers her face, leaving her identity a mystery. Since her face is covered, the viewer has no idea whether this image is a reflection of the girl or if it is her twin.

Ultimately, *Rosa* is the hero's “calling” to adventure and the impending transformation of a new individual. The moth in this piece becomes the symbolic presences of this imminent metamorphosis of the character itself and my own character. Moths have always been a symbol for transformation since they are creatures that transition from a larva state to another. The figure of the girl is ambiguous because it is not uncertain how she will change. Her adventure of how she will change and who she will become is something that she cannot foresee. *Rosa* marks the journey I had to take to find my own individuality. It was something I had to do alone. While I may have been, alone on this journey, I still had someone I could share this experience with, someone who would understand, and someone that I felt connected with despite the changes we made.



(Figure 10) *Rosa*

## Papaver

*Papaver* (Fig. 11), along with *Aconitum*, start this degree of separation. Just as the hero experiences a death and rebirth to his character to attain a greater understanding of his being, so does my own character. *Papaver* becomes the end of my old self while *Aconitum* (described in chapter 2) is the newly resurrected individual me. *Papaver* is the scientific name for the Poppy flower. Poppies, have often been used often as a symbol of remembrance and death. In Greek mythology the god of sleep, Morpheus, was thought to have slept in a cave of poppies (“Morpheus The God of Dreams”). His name is also a derivative of the word morphine, which is an opioid drug that comes from poppy seeds. In more modern times, poppies were placed at grave sites to honor those who had fallen in times of war (“Ninety Years of Remembrance”). The poppy, in this print becomes an ominous symbol and presence of death.



(Figure 11) *Papaver*

The narrative behind, *Papaver*, is about an individual making a choice to change who they are. To take a daring leap into the unknown of self-discovery. The girl in the left side of this

print, is surrounded by foliage, a tree, and a mountainous landscape. Poppies grow from inside her and around her. She tentatively holds scissors in her hand, as if she is about to cut the poppies that are a part of her. She is also surrounded by pomegranates. In the right side, the scene of the girls is almost reflected, except instead of a girl there is a two-tailed fox. The fox is staring at the girl, as if challenging her to discard what she thinks she knows about herself. Here the fox's character becomes an extension of the girl. Its tails become a symbol for the two roads she could take; to stay who she is or to cut the flowers and become something entirely different.

I chose the fox to be the alter ego of the girl, because of a similar experience I had this summer. My brother was having some trouble with rabbits in his garden, so he set a little trap for them, however he ended up snagging a fox instead. As we prepared to release it, I looked into its eyes. Those eyes seemed so young and unknowing, just like mine. For a split second I felt reflected in them. The fox in *Papaver*, thus becomes an extension of the girl. However, instead of being a juvenile being, the fox in this depiction is quite insightful and quizzical. I like to equate the fox's character to that of the Cheshire Cat from *Alice in Wonderland*. The Cheshire Cat was a figure who always baffled Alice by countering her questions with philosophical ones. Just as the Cheshire Cat appears and disappears, the fox is also a transient figure within mythology as well. In Japan, the fox is referred to as a Kitsune, which is a fox spirit. This spirit can be demonic or benevolent, however it also has trans-formative powers to change itself from a fox to, often times, a woman. Therefore, the fox becomes the alter-ego to the girl, holding the scissors. The fox is a bold and defiant character, while the girl is tentative and uncertain.

The pomegranates that surround both characters also hold a significance for this piece. While the poppies symbolize death, pomegranates represent rebirth. This chance of rebirth gives this piece a light-hearted and optimistic outcome to a rather violent event. The pomegranates, not

only embody rebirth but unification as well. Just as the similar backgrounds unite both the girl and fox together, the pomegranates do the same thing, both physically and metaphorically. Upon making a change to herself, she will be reunited with her alter ego, the fox. She will become the person she has only imagined about.

### Althea

*Althea* (Fig. 12) depicts two pelicans with faces peering from their chests, a swirling aura surrounds them while they become entangled within their own strands of hair. This depiction is beautiful yet violent. It suggests a union between the two, but also their impending demise as they continue to become more entangled. I based this narrative off an Egyptian myth about pelicans. Pelicans are transient animals, constantly traveling between the human world and the animal one. In Egyptian mythology pelicans are seen the same way. They travel between the world of the living and the deceased, carrying souls back and forth (“Egyptian Gods and Goddesses”). I like equating the pelican to this idea of a transient specter. This collision of two personalities personifies the relationship I have with my twin. We both are very transient people, only occasionally seeing one another, but when we do come into contact it is a blending of two individuals that share common ground. However, just like *Althea*, this meeting can sometimes be volatile, we can get so caught up in each other’s faults, we fail to see how our personalities compliment or complete one another.

The shape of the printed plates, are embody the Althea flower, which symbolizes this union between these two beings. Althea flowers symbolize protection, psychic power, eternity, and love (“Flower Meanings”). This symbolism lends itself to the myth behind these pelicans, they become like guardian angels, a protective being that ferries souls into an eternal afterlife.

One of my memories, of my sister as a child, was her as a protective figure. Her overbearing nature was something that I had struggled with, but looking back, I see how her protectiveness complimented my carefree attitude.

Just as all heroic journeys come to an end with the return to life, *Althea* becomes a return, for me, to a life that incorporates my sister more often. As I had gone to college, I had hardly any contact or daily occurrence with her. But now that my collage days are coming to an end, it seems my twin and I are frequently seeing each other more. We are beginning to share and embrace our similarities and differences. Althea brings an end to this journey and strengthens a bond between two separate yet unified individuals.



(Figure 12) *Althea*

## CHAPTER 6

### THE COLLECTIVE: SYMBOLISM OF THE KINDRED

*The essence of symbolism lies in recognition of one thing as standing or (representing) another, the relation between them normally being that of concrete to abstract, particular to general. The relation is such that the symbol itself appears capable of generating and receiving effects otherwise reserved for the object to which it refers – and such effects are often of high emotional charge.*

RAYMOND FIRTH, *Symbols: Public and Private*, 15-16

As a child I loved to immerse myself within nature. I can remember countless adventures in the woods and in the mountains, where our little cabin resides. On these adventures, I would sometimes come across nature's inhabitants and I would always imagine them as characters that I would encounter. These creatures had become powerful and magical beings that I felt connected to. These beings reflected the duality of life that I had also become a part of. While my prints and drawings translate my observation of animals and the kinship between two beings, they also become characters. The persona behind the animals I have created are influenced by archetypes from mythologies that I have studied. The archetypes I have created become a manifestation of the animals I have encounter and the binaries that have surrounded twins. These archetypes, in a way, have become a reflection of myself, my thoughts, and observations. As Jung states in his book, *Man and His Symbols*:

These godlike figures are in fact symbols represented of the whole psyche...Their special role suggests that the essential function of the heroic myth is the development of the individual's ego consciousness – his awareness of his own strengths and weaknesses – in a manner that will equip him for the arduous tasks with which life confronts him. (Jung 101)

In previous chapters I have introduced some of these characters, such as *The Gestation* and *The Creator*, along with their accompanying objects. These objects are symbols that allude to

the character's archetype. The items I have chosen to associate with each animal are also objects that I have come to know through my own interaction with these objects or through a need to create a personal archive of found imagery. The imagery I collect, mainly come from old illustrations and online databases of medical, botanical, entomology, and zoology figures. I am drawn to these images because they focus on observation and contain a level of meditative thought behind their delicate rendering. “The symbol works as an automatic button that releases energy and channels it” (*Pathways to Bliss* 47). I appropriate from these images to give them new meaning and purpose as signifiers that inform and connect to my archetype's character.

The symbols I have chosen for my two headed creatures are objects that are not usually associated with these animals. However, these icons are meant to highlight the symbolic nature of each character's archetype. In Carl Jung's book, *Man and His Symbols*, “Man uses the spoken or written word to express the meaning of what he wants to convey. His language is full of symbols, but he also often employs signs or images that are not strictly descriptive” (Jung 20). Jung also discusses that events could influence and individual through the conscious mind, stating, “The unconscious aspect of any event is revealed to us in dreams, where it appears not as a rational thought but as a symbolic image” (Jung 23). He thought dreams should be considered through all points of view. Instead of analyzing the dream, the symbolic images the dream contained could also lead to “understanding the psychic life process of an individual's whole personality” (Jung 28-29). Jung thought the Freud's technique of “free association” was limited in this aspect because it jumped from dream to other coinciding thoughts instead of deciphering the symbolic material contained within the dream (Jung 29). The prints and drawings of my archetypes and symbols conform to Jung's thought on how free association should be, in that these objects I pair with the animals are meant to inform the overall significance of its character.



While the character becomes an individual the objects I use, however are “collective in their nature” (Jung 55). Jung mentions that symbols are not only individual but they are also collective, that they emanate “from primeval dreams and creative fantasies. As such, these images are involuntary spontaneous manifestations and by no means intentional inventions” (Jung 55). Collective representations are associated with religious imagery. The imagery I appropriate from coincide or associate with mythological and religious motifs. Again, the objects I have chosen to appropriate from are based around an active sense of observation. During the process of transcribing from these images a meditative process occurs. I become closer and more involved with the object. I become aware of its overall symbolic meaning as well as its new context as being a signifier for the animals I associate them with. This process coincides with Jung's thoughts on how archetypes develop in a person's subconscious. He explains:

What we properly call instincts are physiological urges, and are perceived by the senses. But at the same time they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes. They are without known origin; and they reproduce themselves in any time or in any part of the world. (Jung 31)

### The Sacred

In my observations deer are nurturing and protective animals when it comes to their young and to their mates. This observation holds true in many mythologies. In these stories, deer have often been depicted as sacred beings, holy mothers, and guardians. The goddess Artemis, was a virginal huntress who was often associated with deer, especially the Ceryneian Hind or The Golden Hind. This female deer was depicted with golden antlers and hooves of bronze (Guirand 170). These attributes that characterize this doe captures Artemis' virginal qualities, but

they have also been repeated throughout other myths as well. In the story of Saint Giles, a Catholic Saint who was a hermit, lived in solitude with a hind with a hind that sustained him with milk. In Native American mythology they are seen as “the first parents of the human race” and “caretakers of the earth” (“Native American Deer Mythology”). Not all deer depicted in mythology are solely female, their male counterpart, the “Stag,” are also depicted as holy beings.

*(Figure 13) The Sacred*



This print features a two headed deer, both male and female and plays off the idea of how sacred beings are seen as creational and guardians of mortality by bringing two genders together in one physical body. Throughout mythology the hind, which is a female deer, has been the nurturing and fertile being, while the Stag (male) embodies the masculine attributes, such as being a protective figure. *The Sacred (Fig. 13)* is also paired with two halves of a heart and a rib bone. These objects enhance and signify the deer's archetype as a sacred being. The two hearts

reference the sacred heart of Jesus. I chose this pre-existing symbol because it is associated with the figure of Jesus and how it became an object to become more personal with God. In Firth's book, *Symbols*, he states:

Christ's Sacred Heart especially was taken as the fountain that dispensed the spirit from the Savior's wounded side. There was a gradual transition in patristic theology from the idea of the wound in Jesus's side as a source of grace to the preaching of the Sacred Heart itself as the express object of a more personal devotion. (Firth 231)

The rib bone, refers to the rib that was taken from Adam to make Eve. These two were companions and cared for the Garden of Eden. This in turn brings the idea of fertility, the binary of gender, and the protective nature of the of *The Sacred* together to complete its heavenly archetype.

### The Profane

*The Profane* (Fig. 14) depicts a two headed coyote surrounded by two bird wings and a left hand. This piece is a diptych to *The Sacred*. While *The Sacred* depicts a divine being *The Profane* represents a devilish character. Coyotes are very sneaky predators and have been depicted as such in many mythologies as so. In a Pawnee myth about the origin of death, Coyote-cheater is jealous of as Bright Star's power, so he sends a wolf to grab Bright Star's bag of storms (Guirand 434). The wolf is successful in his mission but ends up releasing the beings inside the bag of storms. Angry, that the beings didn't find their master, they kill the wolf and since then death continues to roam the earth (Guirand 434). In this story Coyote is a conniving and jealous character and just as I equated *The Sacred* to Adam and Eve, *The Profane* becomes a manifestation of Lucifer's character. Lucifer was a trickster himself, who ended up falling from

his good graces in heaven. Just as Coyote-cheater inadvertently caused destruction and death on earth through his deeds, so does Lucifer. In the book of Revelations, it states:

And there was war in heaven, Michael and his angels fought against the dragon, and the dragon and his angels fought back. But he was not strong enough, and they lost their place in heaven. The great dragon was hurled down – that ancient called the devil or Satan, who leads the whole world astray. He was hurled to the earth, and his angels with him. (*The Holy Bible*, Rev. 12.7-9)

The fall of Lucifer created a world of damnation, just as Coyote-cheater brought death to the earth.



(Figure 14) *The Profane*

The separated wings and left hand also reference Lucifer's devilish character. The separated wings call attention to his fall from heaven, as he was once “an angel of the light” (*The Holy Bible*, 2 Cor. 11.4). I chose the wings as a signifier to *The Profane* because Coyote's

character reminded me how Lucifer's beauty and pride, corrupted his wisdom (*The Holy Bible*, Ezek. 28.17-19). In the *Origin of Death* myth, Coyote-cheater thinks he is cunning enough to attain Bright Star's power and in the end loses everything by bringing death to the land. I also chose the left hand because it symbolizes the opposition between good and evil. In Matthew, it states, "Then he will say to those on his left, 'Depart from me, you who are cursed, into the eternal fire prepared for the devil and his angels'" (*The Holy Bible*, Matt. 25.31-46). While, both of these symbols, reference Lucifer's character they still put me in mind of a hellish being. My intent for both *The Profane* and *The Sacred*, is that upon seeing these symbols in juxtaposition with the animals, will bring to mind the archetypes they have been modeled after.

### The All-Father



(Figure 15) *The All-Father*

*The All-father* (Fig. 15) depicts a two headed frog, staring straight ahead, with his right

hand raised. Displayed above him are an eye, a lotus flower, and a key. These symbols along with the title of the print pays homage to his archetype as the father of the gods. In Nordic mythology, Odin was also referred to as “All-father” because he was the father over all the gods and man. Odin was a god who was associated with healing, death, knowledge, battle, poetry, and sorcery. I chose the frog as my “god” archetype because throughout mythology and folklore frogs have been seen as a symbol of life, fertility, and transformation (“Native American Frog Mythology”). These attributes and the symbols I associated with *The All-Father* coincide with Odin's character.

While a lotus flower and keys may not be directly connected to Odin, they have a similar connection to him. The lotus flower and key go hand in hand with one another. Keys have often been a long standing symbol of opening doors to knowledge. In turn, the lotus flower represents a spiritual awakening and enlightenment, a road to the metamorphosis of the soul to reach a divine rebirth. This is similar to the figure of Odin, who sacrificed himself to himself. This spiritual death consisted of him hanging himself from the gallows, while pierced by his own spear for nine days. At the end of the ninth day Odin was reborn and obtained the sacred runes, which enabled him to master magic and to heal his warriors. The symbol of the eye also references this sacrifice, because Odin also sacrificed his own eye to have a drink from the Spring of Mimir. The water from the spring gave him supreme wisdom. Thus my frog takes on the abilities of Odin, becoming the “All-father,” the supreme ruler of gods and man.

### The Eriny

Cougars are very regal cats. In Native American Mythology, cougars have been seen as both noble warriors and powerful forces of evil. The Apache and Walapai believe a cougar's roar

was an omen for death, while the Algonquins and Ojibwe thought they were manifestations from the underworld (“Native American Cougar Mythology”). While they may be known for their distinct roaring, they are actually quite animals. It is very rare to see them around where I live, since they primarily stay up in the mountains. However, these animals are quite strong and massive beings. When, Cougars do decide to enter into our world, it is a sudden occurrence and then gone before you know it. This is why I chose the cougar as my archetype for death. Death is always something that happens so suddenly. Just like the cougar, it sneaks up on you and consumes you, either willingly or by force. I chose such a regal animal, because death has often been treated, throughout the ages, as such. The Egyptians would bury their pharaohs in grand tombs, filled with their worldly possessions of gold, food, and even slaves. The Vikings would encapsulate their Kings with their weaponry, household items, food, and pets to ensure that they would have whatever they needed on their journey into Valhalla. Even now, people will place pictures, rings, and other mementos to take with them into the afterlife.

I decided to name this piece *The Eriny*, after the greek name for Furies. Furies were deities of vengeance from the underworld and would drag the souls of oath breakers down into the pits of hell. I chose this name because I wanted my cougar to be seen as a character that would cast righteous judgment on the lives it took. The eye in between both cougar's heads acts as an all seeing eye that assesses the crime of its victim while both heads act as judgment, either with a swift or agonizing death. Also depicted on either side of the *The Eriny* is a morel mushroom. This mushroom symbolizes *The Eriny's* archetype as a figure of death. Like all fungi, morel mushrooms grow from decay and the appearance of these mushrooms look eroded and decomposed, bringing to mind the essence of death. While the appearance of these mushrooms signify death, they also bring attention to the cougar's quality as a twin essence of death. The

mushroom on the left, sits upright, while the one on the right is positioned upside down, creating a sense of balance.

### The Seers



(Figure 16) *The Seers*

During the summer days, I like to sit out on my front porch and bask in the surrounding comfort of the mountains. In the distance I hear birds chirping, cars humming by, and the lonely call of a train. It is on days like these, that I have noticed a pair of crows that have taken up residence in our little community. It seems like each passing year; I continue to see the same two crows calling to each other. These two crows, oddly enough, remind me of my twin and myself but it also reminded me of Odin's two ravens, Huginn and Muninn, which translates to thought and memory. Huginn and Muninn would travel to Midgard (earth) and bring any information back to Odin (Holland 245, 248).

Seeing these crows and associating them to the ravens from Norse mythology, gave them a supernatural presence for me. I felt connected to that in a way, because have often asked if my twin and I were psychic. *The Seers* (Fig. 16) plays off of this idea of having supernatural powers



of foresight. This triptych depicts two identical ravens, staring at each other. In-between them is an amethyst stone. The ravens in this piece, both have an eye protruding from their chest. This eye is meant to be a symbol of their divinity and foresight, but also an allusion to the figure of the oracle. Oracles were common figures across many mythologies, especially in Greek and Roman myths. Oracles were mediators who translated messages and prophecies from the god's patrons. The cluster of amethyst also acts as a meditative symbol, and becomes a connecting channel for the birds to communicate with one another and the source to their psychic power.

## CHAPTER 7

### CONCLUSION

As a child, I have felt connected with nature, physically and metaphysically through the observation of animals. It was through those moments that I felt connected to the world around me. This bond was felt once again, when I began to understand the relationship I had with my twin sister. I have realized, for myself, that having a connection with someone or something, isn't a physically felt bond. This relationship is something that affects the entirety of your being; something that completes who you are on a spiritual level. Having formed these connections, I have become Kindred.

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## CATALOG OF EXHIBITION

### 1. The Sacred

Lithograph and Graphite Drawings, 2015



### 2. The Profane

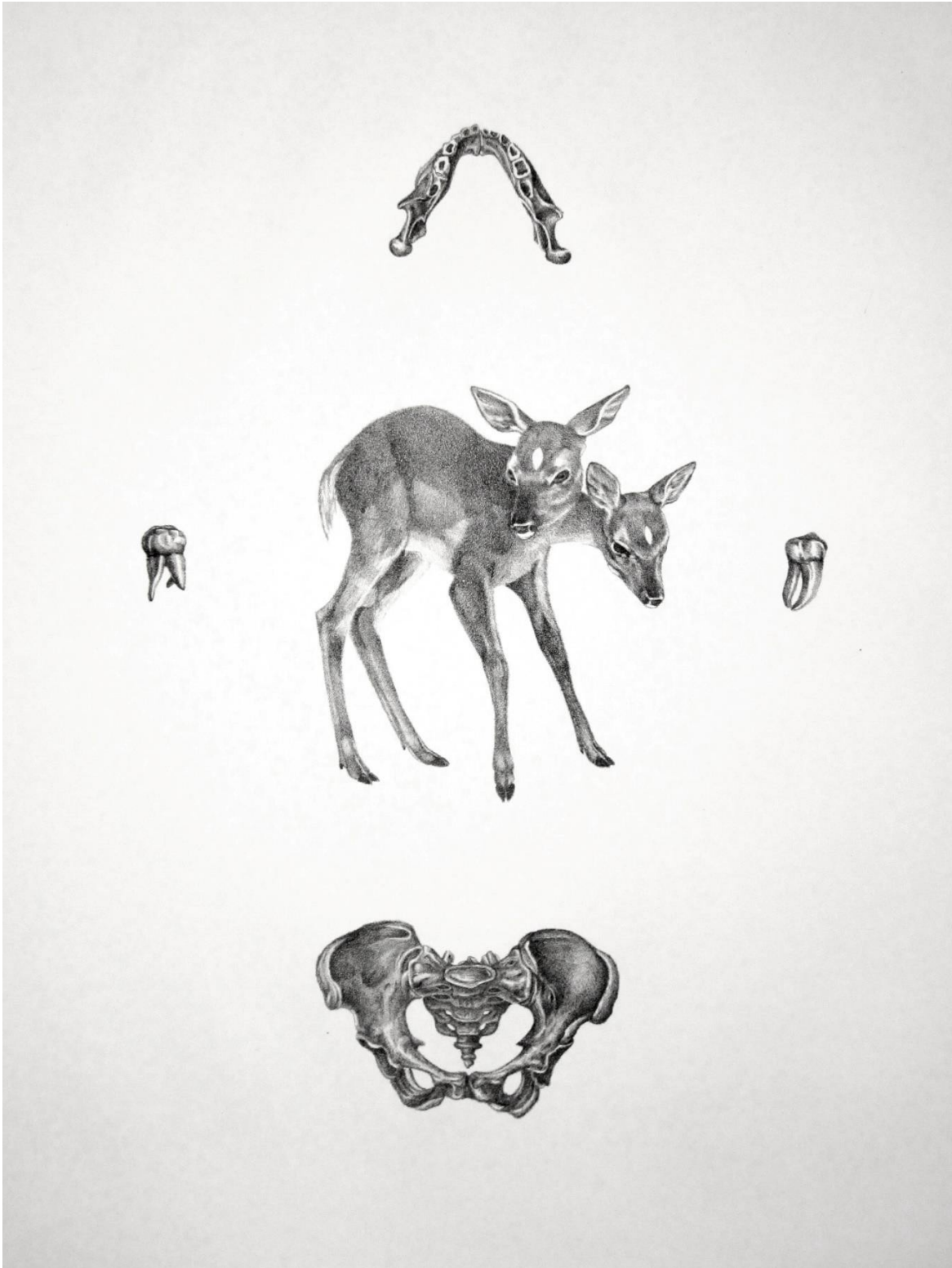
Lithograph and Graphite Drawings, 2015



3. The Virginal Mother  
Lithograph and Graphite Drawing, 2016



4. The Gestation  
Lithograph, 2014





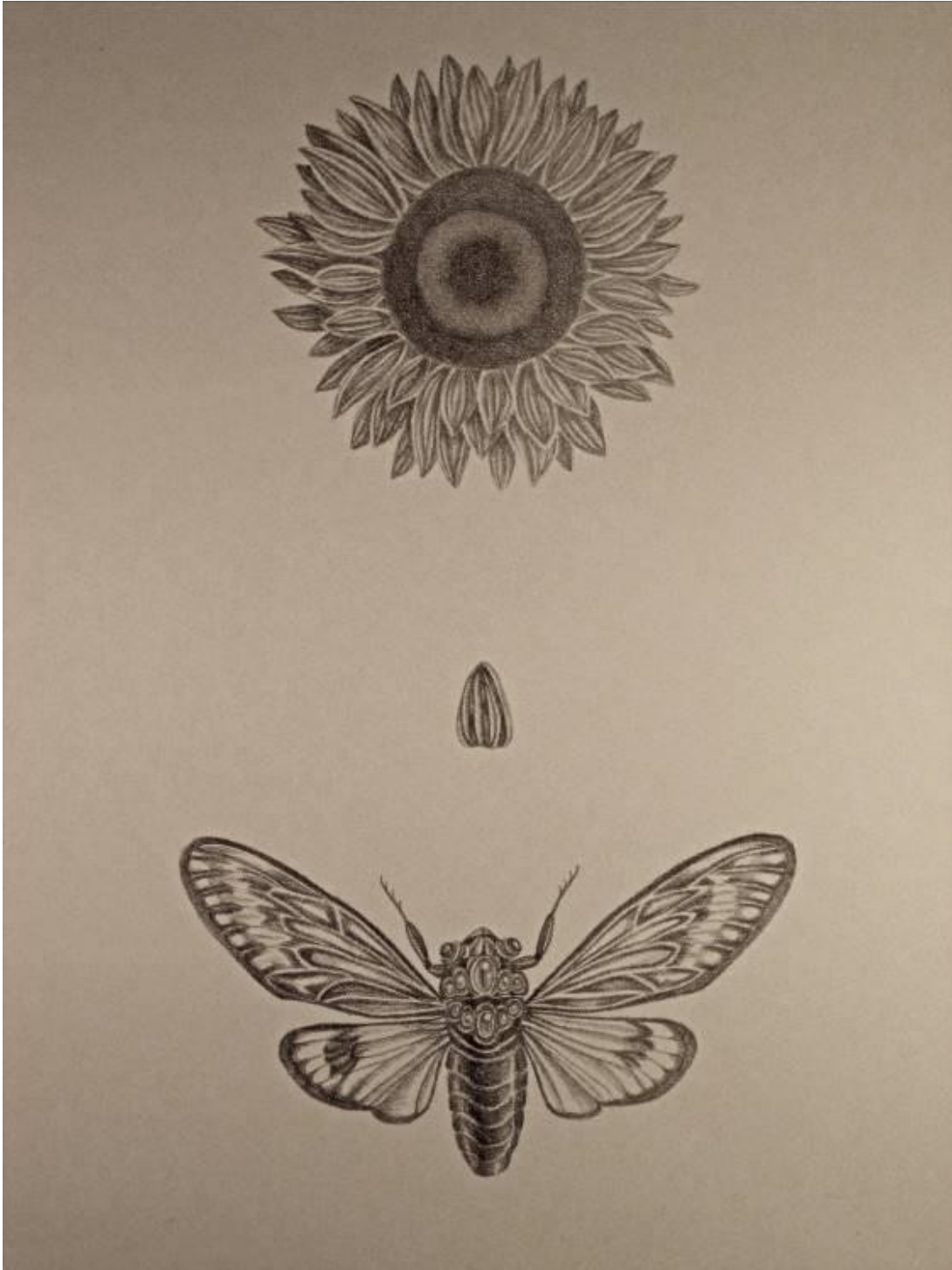
5. The Creator  
Lithography, 2014



6. The Eros  
Lithograph, 2014



7. The Sun Giver  
Lithograph, 2015



8. The All-Father  
Lithograph and Graphite Drawings, 2016



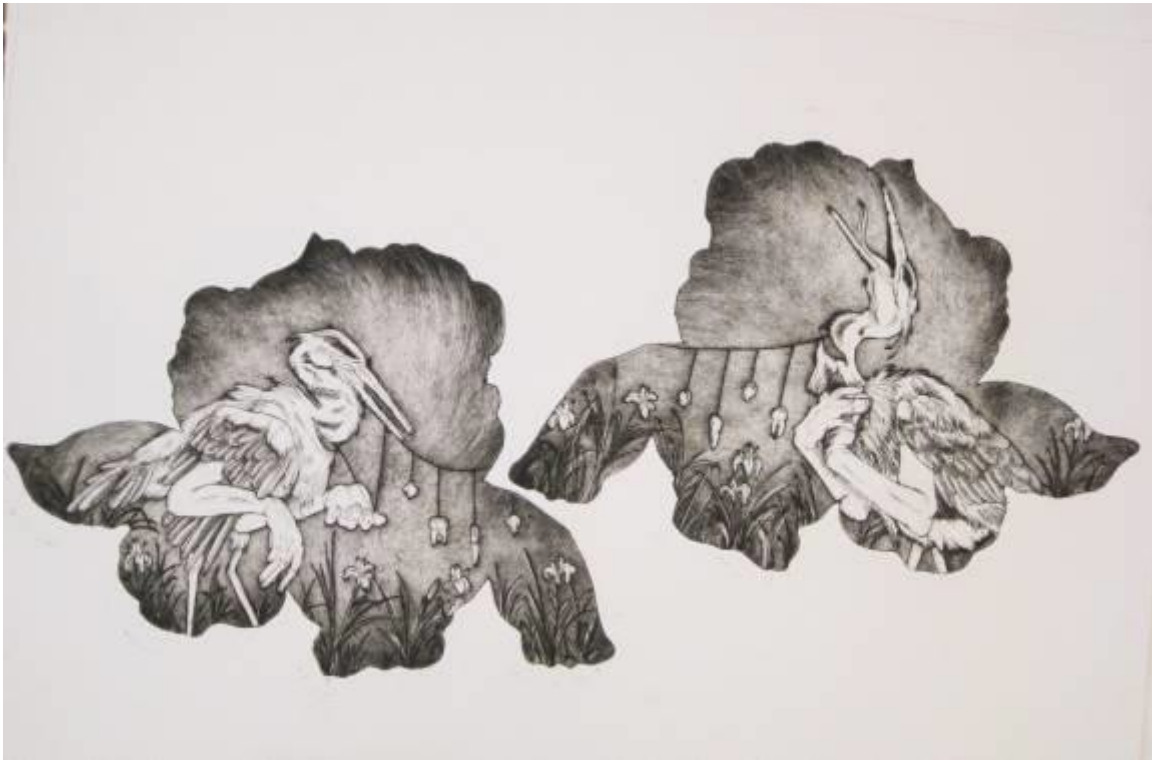
9. The Seers  
Graphite Drawing, 2016



10. Tulipa  
Aquatint 2015



11. Iris  
Monoprint 2014



12. Althea  
Monoprint 2014



13. Nymphaeales  
Aquatint 2015



14. Rosa  
Aquatint 2016



15. Papaver  
Aquatint 2016





16. Aconitum  
Monoprint 2014



17. Chrysanthes  
Monoprint 2014



VITA

KATELYN OSBORNE

- Education: M.F.A, Studio Art, Printmaking, East Tennessee State University,  
Johnson City, Tennessee, 2016
- B.A., Studio Art, Hollins University,  
Roanoke, Virginia, 2013
- Professional Experience: Graduate Assistant (Instructor of Record),  
East Tennessee State University, Johnson City, TN  
Courses: ARTA1201: Drawing Fundamentals, 2014 – 2016
- Exhibitions: *Synonyms of Experience*, Reece Museum, Johnson City, TN 2016  
*Kindred*, Solo Exhibition, Tipton Gallery, Johnson City, TN, 2016  
*RED*, Group Exhibition, Fleda A. Ring Gallery, Roanoke, VA, 2016  
*Printmaking Now Juried Exhibition*, Group Exhibition,  
Imago Gallery, Warren, RI, 2015  
*Through the Fishbowl*, Reece Museum, Johnson City, TN 2015  
*SIPS 15 Student International Little Print Show*, Egypt 2015  
*Poetics of Memory*, Slocumb Galleries, East Tennessee State  
University, Johnson City, TN 2014  
*Diverge*, Reece Museum, Johnson City, TN 2014  
*The Midnight Society*, Arch Enemy Arts Gallery, Philadelphia,  
PA, 2013
- Awards: Graduate Assistantship, East Tennessee State University,  
Johnson City, TN, 2013 – 2016
- ETSU School of Graduate Studies and ETSU Graduate Council  
Research Grant, Johnson City, TN, 2015
- Frances Niederer Award for Studio Art, Hollins University,  
Roanoke, VA 2012
- Workshops: *Think It! Ink It!* Artisans Center of Virginia Conference, Roanoke  
VA, 2012
- Steamroller Printing*, Marginal Arts Festival, Roanoke, VA, 2012
- Professional Memberships: Southern Graphics Conference (SGC)  
Graduate of Fine Arts Association