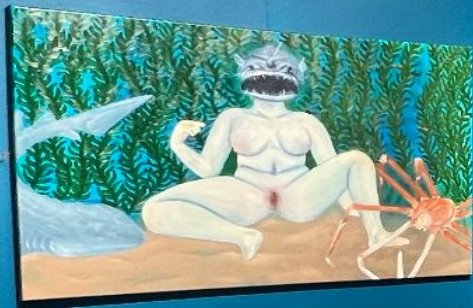


...nd woven on a TC2 loom, lithographic prints  
...orks reflecting my stories in my own  
...guage. My work plays with the ideas of  
...perience through time and technology,  
...n speaking through bodies of water and  
...as exhibition focuses on my personal  
...odification and religious trauma, translated  
...ceanography and morphed into artworks  
...have rich histories. Painting, weaving, and  
...old practices that humans have been  
...ing, much like patriarchy and religion that  
...n. Oil painting as we know it today with paint  
...is relatively new medium in relation to the  
...ory. The lithographic technique of printing  
...hundred years ago, and revolutionized print  
...aving, one of the oldest methods of making  
...old, can now be done entirely assisted by  
...ng. I wanted to play up how these practices,  
...exist in the modern technological world, and  
...buzzle.



# Dreams Ashore

alys munson







wall 1, weavings 'nurse shark', 'at every angle', and  
'if the waves held you under'





wall 1, details





wall 2, 'kelp cycle' weavings and painting 'lure home'





wall 2, individual works





wall 2, details



wall 3, lithographic prints  
'fossilized'









# art & design precedent 1: Lisa Yuskavage



'Given and Nel'zahs', 2010, oil on linen

i feel particularly informed by the precedents set by Lisa Yuskavage's works, compiled in her book *Wilderness* that i investigated. i've been fond of her work for some time now, but getting an insight into the further meaning behind them beyond brief artist's statements is unsurprisingly very compelling and beneficial. in her work, she's able to criticize the male gaze in a very interesting and seemingly counterintuitive way- leaning into it as far as possible. she was/is of course heavily criticized for it, but i found that this approach to the issue is very effective. it stirs a lot of thought in viewers; something i want to do with my work. i want to play with that idea of what people think is acceptable, blurring that line between reality, dream, and the play on power between the art and the viewer. i keep stumbling upon in my research this strand of religion that is supposed to be one way, affects people in these certain ways, but i want to untangle it and make people wonder how it all fits back together. art, to me at least, should make people question what they've been taught, so i will attempt to do just that.



# art & design precedent 2: *Chromophobia*

something i had not previously considered to be so related to my project's topics is color. in my research, i found that it is perhaps the most important visual element i can be including. this may almost seem obvious since i'm working with a medium that has such a wide range of colors to use as we are able to see- but the history and meaning behind them is much more connected to what i am depicting than i had thought. David Batchelor's *Chromophobia* explores in great detail the history of not just individual color, but the idea of color at all. tantamount to sin, color is decadent and full and all of the things we're not supposed to indulge in according to ideas presented by Christian religion that emphasizes restraint and control. this intertwines into my themes, where i explore doing the most to go against this. my project is colorful and particularly blue to the max, where white is the absence that should be noticed. my work is about me and my sickness with the prescribed dullness that my experiences with Christianity have tried to force on me, so i am going to make things that make others feel things and plunge them into the world we're supposed to fear.



*Chromophobia*

David Batchelor

brightly, and then they die. The colourful illuminate their surroundings, but they consume themselves in the process. That is perhaps why people rush to write such fond and smiling obituaries. Such testaments are brimming with jolly anecdotes and amusing memories, and then garnished with appropriate notes of sadness. But their unspoken moral is surely that the embryo of their death was also in their colour. Such peoples' obituaries are smiling with the knowledge that the colourful do not survive. (We knew they wouldn't.) They pay the price of their colour. (We knew they would.) And in knowing that, we know that for all our own greyness we will at least have the last word.

*Chromophobia*, with a favorite quote



# interdisciplinary precedent 1: *Memoirs of a Pentecostal Boyhood*

as its title suggests, Warner speaks about his experience growing up in a small community of Pentecostal Christians. it is a relatively short work, being a 10 page memoir accounting only the religious experience he has had, but it is thorough in exploring those themes. it first examines the basis for religions- our need to have explanations to things to comfort us, and in his specific Pentecostal upbringing, the intensity of experiences it brings. this is one of the larger cruxes of this whole writing, as Warner recounts many experiences where he seems fixated on how much it meant to him (as well as those around him in the religion) compared to having left the community. there was a sense of something much larger, which gave them some sort of meaning to the world that in his view, does not exist without those beliefs. additionally, he speaks about the community it brought his family in hard times- a social outlet that didn't seem to exist otherwise for them as outcasts.

this is of course all very similar to my experiences, given that you swap out Pentecostalism with Calvinism disguised as (in the words of locals) 'regular' Protestant Christianity. i would also say that my immediate family did not practice our religion in the sense of attending services, but it was ingrained so deeply in the community that there was a sense, to me at least, that this religion was the ultimate meaning and end-all to the world. i of course later found out that Christianity is not the only popular religion in the world with die-hard fans, but i still grapple with this idea of feeling somewhat lost without it. today i consider myself mostly atheist, but as Warner describes, it feels like the traces of that Evangelical religion follows me now and will follow me forever. in some sense this is a light way of explaining that i just have deeply rooted religious trauma, but i think Warner makes a better point that is just hard to explain to people who haven't had the obsessive-religion-to-atheist experience.



## **interdisciplinary precedent 2:** *The 'Great Whore' of Babylon (Rev 17) as a Non-Survivor of Sexual Abuse*

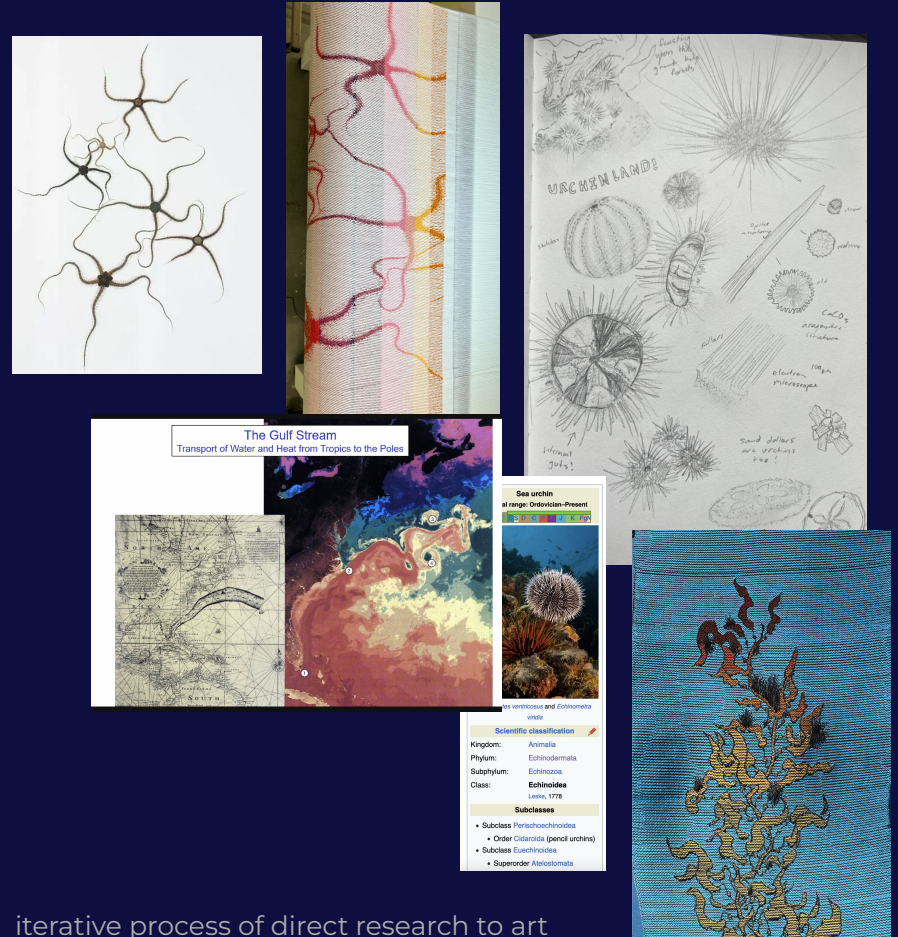
firstly, this is more of a research paper than anything else, and requires a good deal of prior Bible knowledge than i actually possessed, although nonetheless it is readable. König argues that in the 17th chapter of Revelations (the final book in the New Testament) that the story of 'the Great Whore of Babylon' is an oppressive story of punishing women for being free. it should be noted that the Bible makes personifications of cities into women in this, and while that distinction has made for many interpretations that these were just cities that God was hypothetically punishing, there is significance to the fact that they were made into human women capable of experiencing specific punishments especially common to the time, such as rape, which was done to all of them. there is never a male interpretation/personification that is punished in such a manner. this is unsurprisingly often reflected in the beliefs of Christian churches, and has been passed down all the way up until the present, and continually taught. König puts this into the context of the continual sexual abuse perpetrated within the Church, as well as the effects of this on the larger culture of Christianity. while i did not experience direct abuse through the church, i felt the abuse as a whole through the entire community believing in biblical punishments like this- that women are less than men, with different rules and different punishments, and that women always 'deserve' it in a sense. this helped me understand the origins of some of the religious trauma that i and others have experienced, and how i could work with it in my art. much of my work shifted away from religious themes like this, but this sort of research felt very necessary for helping me portray and work through my own issues in my work.



# primary research:

since i am minoring in oceanography, i am constantly thinking about oceanic systems and the parallels between that and the things i want to portray in my project and art as a whole. since natural world systems are so vast and i've been extremely interested in them my whole life, i find it very easy to draw those similarities. i'm always doodling in my oceanography-minor class notes the topics we're talking about in these almost story-like settings, where i put the phenomena in human situations. sediment becomes religion, urchins become masses, kelp ecosystems become communities, and crabs are eternal life. much of study in oceanography and geology is very cut and dry facts about what is what, and what happened, but i'm here to wonder about if we play with those facts and stir these concepts around like a dream.

quite a bit of my time over the last year or so has been dedicated to trying to research the intersection of art and the marine world actually, with limited luck despite the help of librarians and professors alike. i've found myself forging my own new ways of combining the two with some links to artist precedents like Winslow Homer, David Hockney, and contemporary artist Dominique Fung.



iterative process of direct research to art





WHY OF BISHMAN  
AND UPON HER FOREHEAD A NAME  
WAS WRITTEN, MYSTERY, BISHMAN  
THE GREAT, THE MOTHER OF KNOWLEDGE  
AND REDEMPTIONS OF THE EARTH

I LAUGHED WITH  
GREAT ECSTASY

and  
laughing generally  
with my eyes  
and my mouth  
was open like people

hand symbols in sketches  
(sketches) are is very  
important

beginning of evolution  
is a result of the  
action of all energy  
to become form  
and to reproduce by  
diversity role

See apparently  
spontaneously  
spontaneous

The body in memory is predominantly  
roughly to bubble on the thought

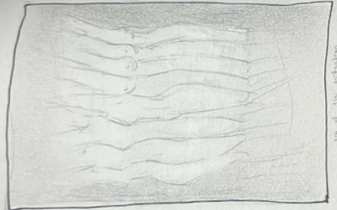
And fish are with it  
something about the way  
they operate by using  
the inside for the reason  
being and successful female

Education of my frame and the way  
the team works, the ocean continually  
depicts marine scene into still-time  
much like works into history or  
memory? captures everything

sketch falls?

hand sketches  
frames in hand?

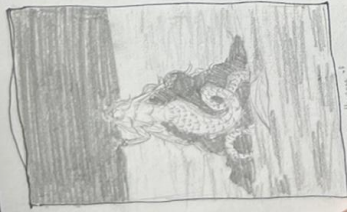
beginning in evolution  
is a result of the  
action of all energy  
to become form  
and to reproduce by  
diversity role



see if the creature  
appears in



See evolution  
my sketch



remember the body  
of the creature  
is important



sketches

# creative process, sketches and thinking



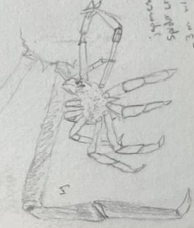
crabbox



idea of  
using  
crab



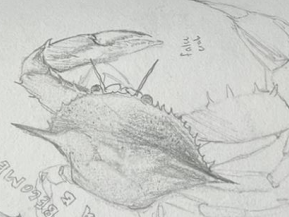
evolution



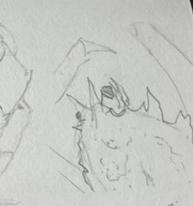
sketch  
spiral  
= 3 = 10  
= 10 = 10



side crab  
jaws + mouth  
and crab  
appears with



folk art

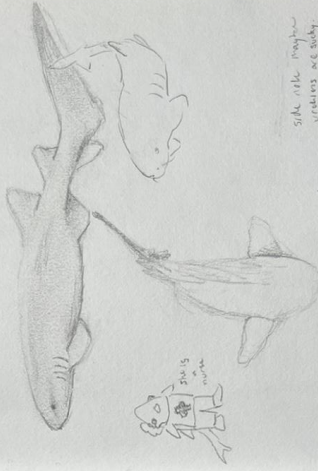


sketch

nurse shark

Sharks or other than plants, sharks are forerunners, sharks are  
always, sharks are gods, shark is god

nurse sharks are a taxonomical name made, made by  
folk similarly take to adapting them to be mothers. just because  
they look kind and soft they are labeled as such, maybe  
I am a nurse shark.



side with tongue  
verticals are subtle

blind dogs help me to see??

- complicated yet organized
- placed with an air bladder
- actually blind
- resistant risk, with cords
- big ecological frame
- history of evolution



A in

- good form
- shape functional
- clarity

- helped by the simple  
process



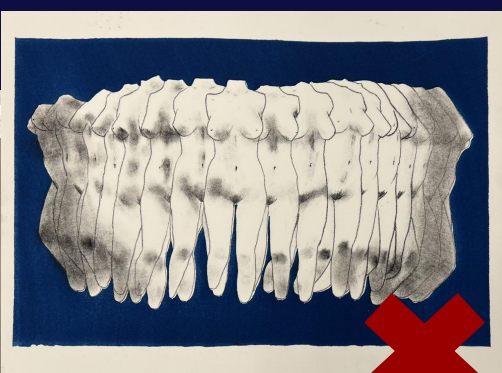
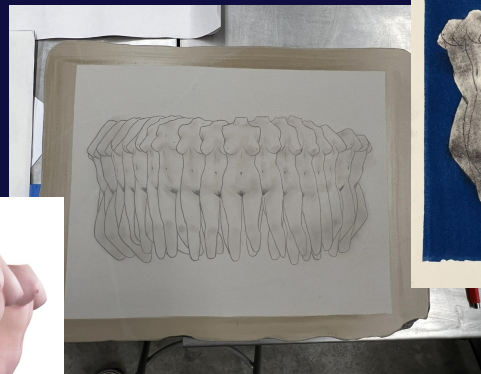
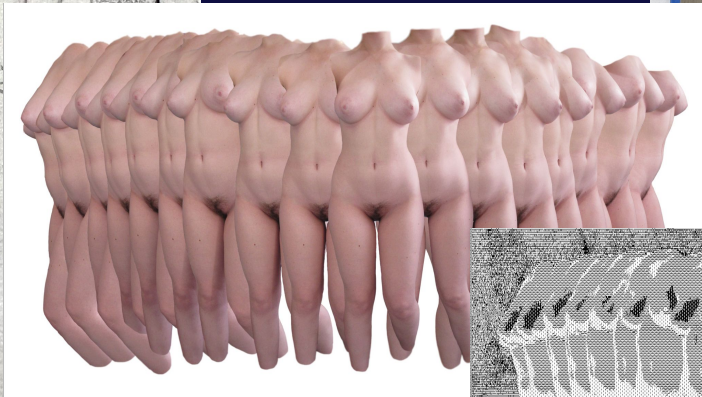
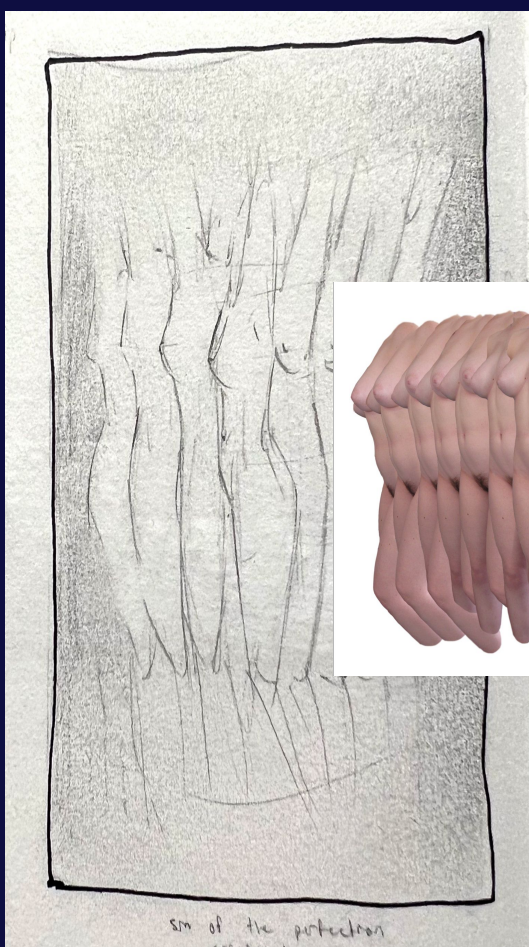


creative process, studio practice

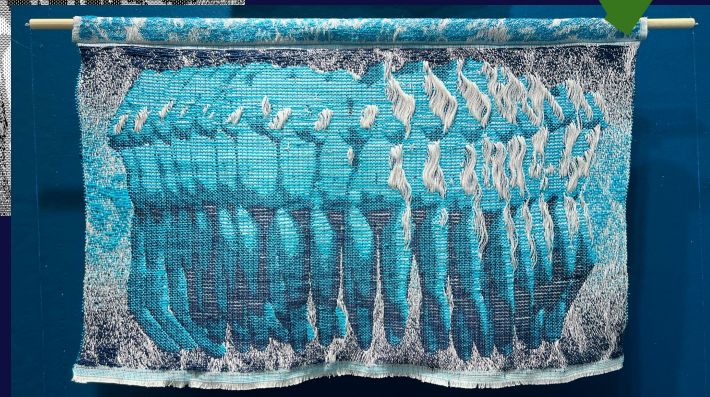
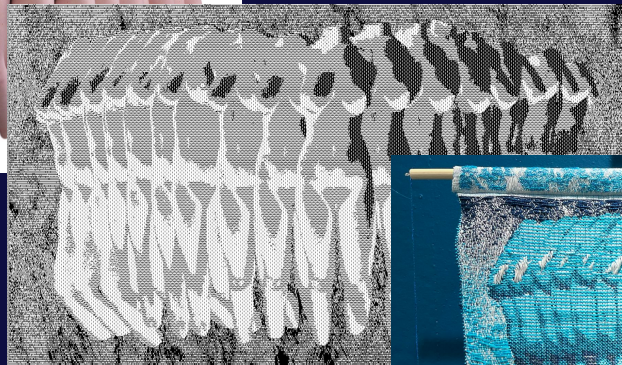


i find myself needing to sit with art and my own works for long periods of time before i can come to all the conclusions i need and to figure out where i'm going in my work. my studio was my thinking space and filling the walls was necessary for my process.



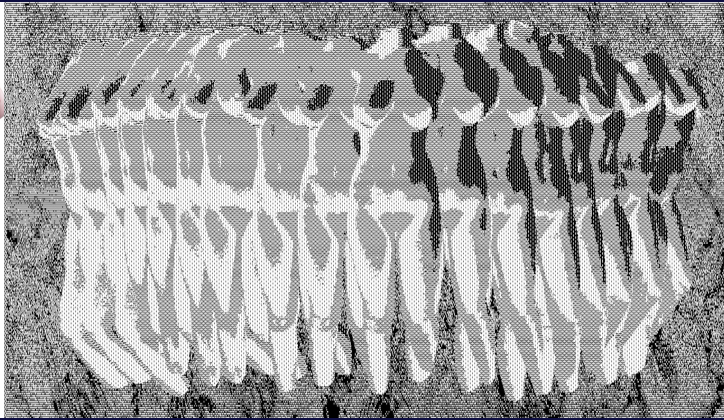
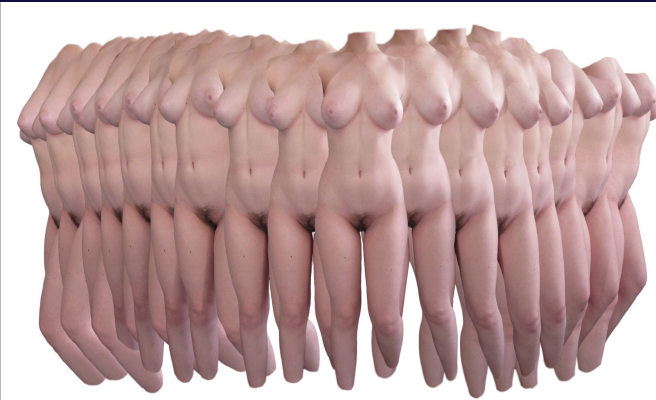


didn't like lithograph,  
turned into a weaving



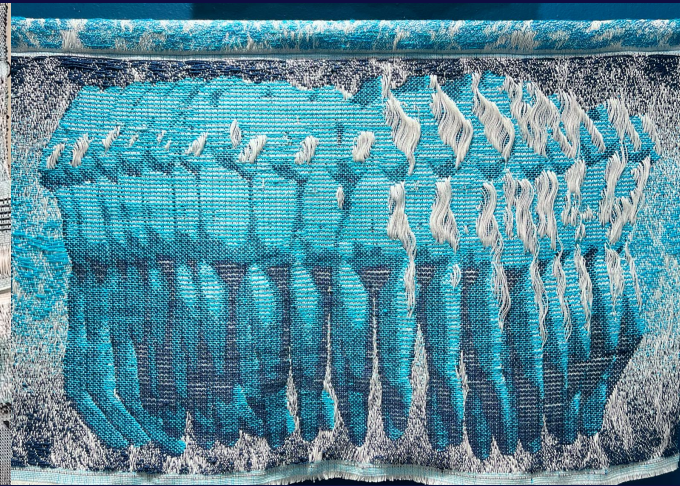
creative process of 'at every angle'





## creative process of 'at every angle'

i was thinking about how i feel viewed by Christianity, with the surveillance aspect of being inspected from all angles. most particularly because of how the feminine body does the biggest sin of all, not being male, and how much more i am judged for everything about myself. i also felt inspired by the digital age and how digital cameras and my phone allows me to view myself as an object like any other.







Sita'  
underwater  
angler-fish

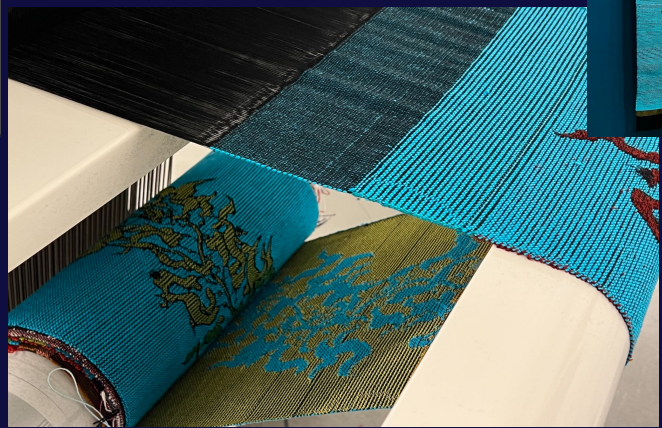
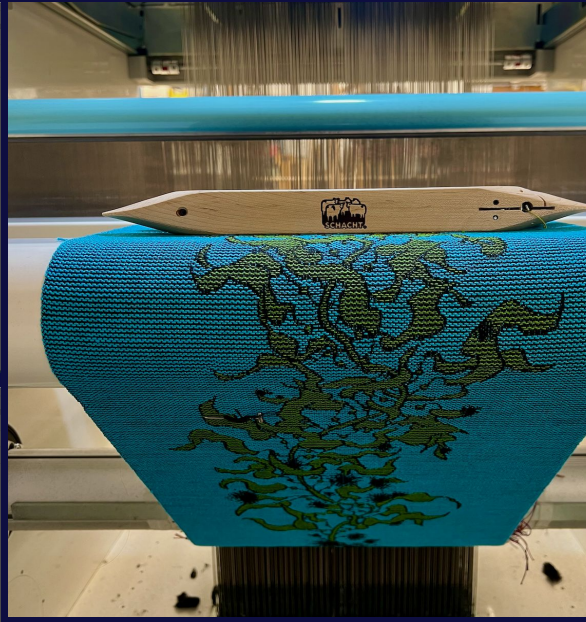
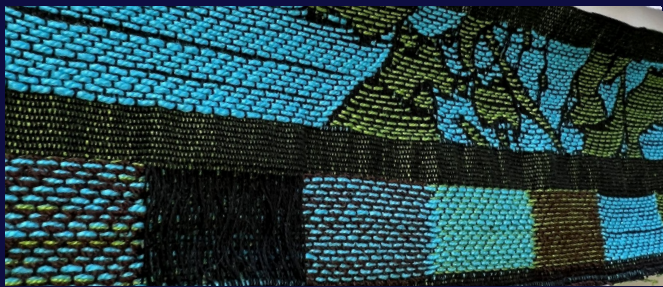
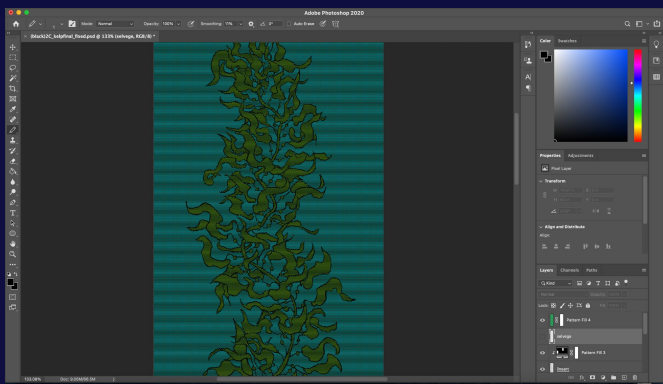
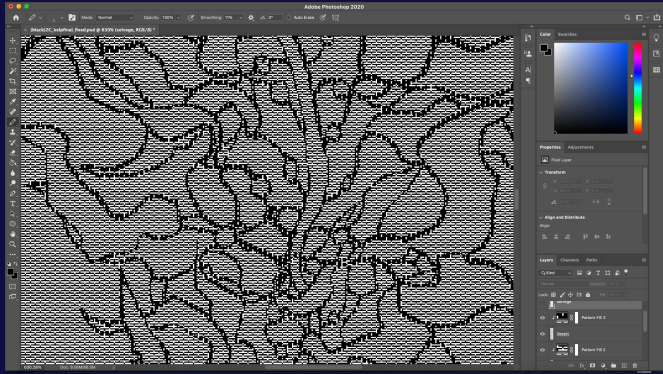


creative  
process of  
painting 'lure  
home'

while this is the centerpiece of the show, i would rather not elaborate on this and instead let the viewer have their own thoughts. admittedly, i would like to mention that i did not get to fully finish this piece as i had intended, but i am nonetheless happy with it and ready to let people think about it.



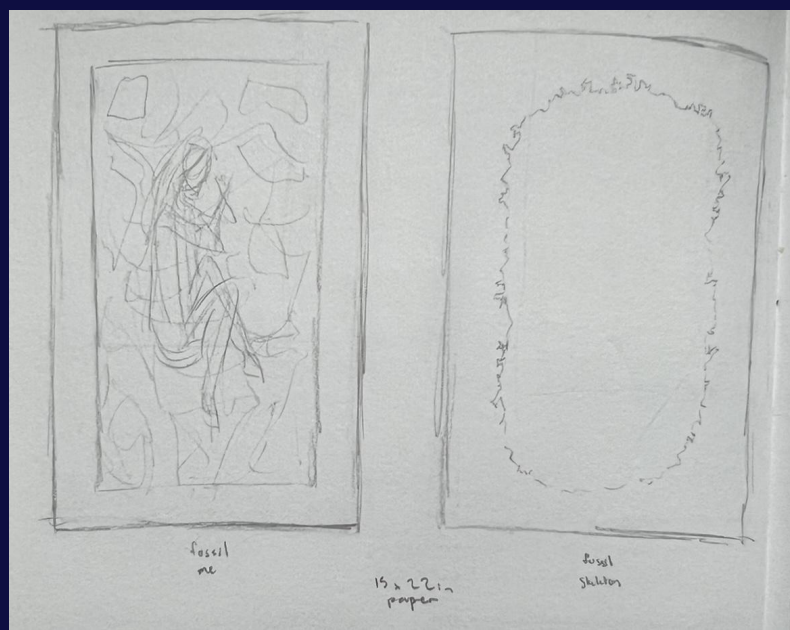




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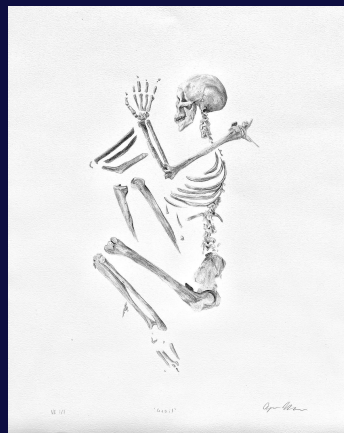
creative process of weaving the kelp





## lithograph process of 'fossilized'

i wanted to make a work concluding the life circle in my exhibition, and work with the idea of being overwhelmed. to be fossilized, one must be buried very quickly by sediments, which are often the byproducts of other processes. i felt buried by religion, which to everyone around me was merely their daily routine.



# *a reflection*

on research, process, and making

i must admit that i had several issues and an overall difficult time making this exhibition. i was struggling with mental and physical health conditions nearly the whole year, in addition to the struggle of creating new art. i am much more inclined to make objects and learn through primary research than looking for information already gathered out there. i work iteratively, with lots of breaks where i reflect on what i can do next, and spend all that time pondering what it all means. i learned digital weaving for the first time during the preparation for this exhibition, and it shifted the way i thought about my topics entirely- the possibility of intermixing my dream-mixed work with a new medium thanks to the mixing of art and technology. i'm very pleased with what i was able to accomplish with so many mediums- i feel that they have been all justified by the ways my theme can interact with each one. having accomplished this, i feel confident to keep making work like this throughout my future career.



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