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Going Home

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Going Home

Emily Budd

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Acknowledgements

For Asher, Israel, Lily and Hudson Budd. My greatest works of art

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Abstract: I continue to explore the space that exists between worlds and ideology in an attempt to blur the demarcation between them. Using the everyday, I attempt to show features of the uncanny and sublime nature of common objects by including fantastic elements while maintaining an illusion of reality. Rather than showing the audience one true meaning, I offer them a lens to one of the infinite possibilities. The story is left for the observer to complete, each narrative unique and valid. As the Western viewer tends to seek out absolutes and categorical placements, I try to create a venue that allows room for contemplation, as well as a space to shed previously established conventions.

Keywords: magical realism, practical effects, alternative process, contemporary photography, sculptography

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It feels as if that roughshod and frenetic transcendentalism, that devilish detour, that flight from the world have died and now an insatiable love for terrestrial things and a delight in their fragmented and limited nature has reawakened... Humanity seems destined to oscillate forever between devotion to the world of dreams and adherence to the world of reality.

– Franz Roh



Glory



In my work I rely heavily on nature to transport my viewers away from their pre-conceived notions of space and time by using physical reality to skew the viewer's perception of the everyday. I frequently photograph through warped or distressed glass, tinted water, fabric, or the viewfinder of my vintage Kodak Duoflex in order to create my own theater of apparitions. By combining photography and sculpture as well as the utilization of alternative forms of processing and manipulation, I continue to explore the space that exists between worlds and ideology by blurring the demarcation between them. I do this with the intent of showcasing features of the uncanny as well as the sublime nature of common objects in an attempt to express the relation between the Divine and the universe.



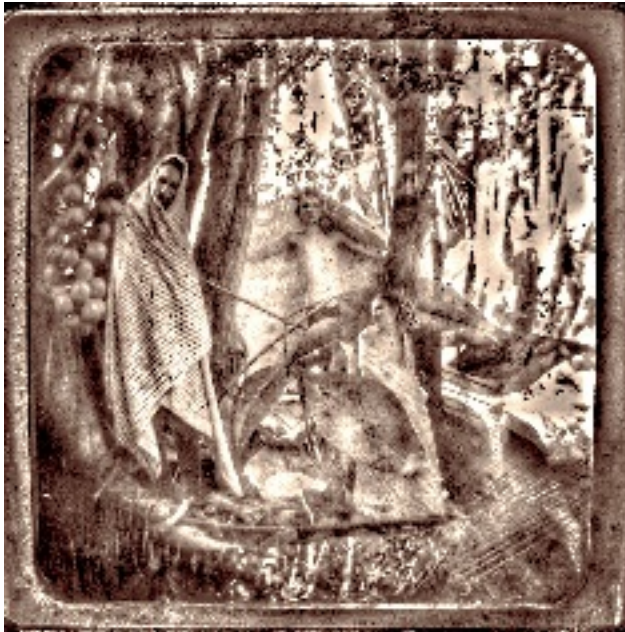
Kiku

Many of the artists that I admire and relate to (Sally Mann, Dave McKean, Kari Lain McCluskey, Shoog McDaniel) use alternative forms of photographic processing and manipulation to create a narrative that borders on Magical Realism. The most relevant of these artists to my current research, Shoog McDaniel, is a self-proclaimed “southern queer, non-binary, fat photographer and artist” who intimately documents the lives of the close-knit queer community in Gainesville, Florida. McDaniel does this by creating distinct worlds in which they incorporate their subjects in the fecund and unfamiliar nature of the Deep South. McDaniel’s obscures the viewer’s grasp on reality by utilizing practical effects such as smoke and underwater photography, effectively transporting the viewer on a deliberate retreat from the fabricated world.



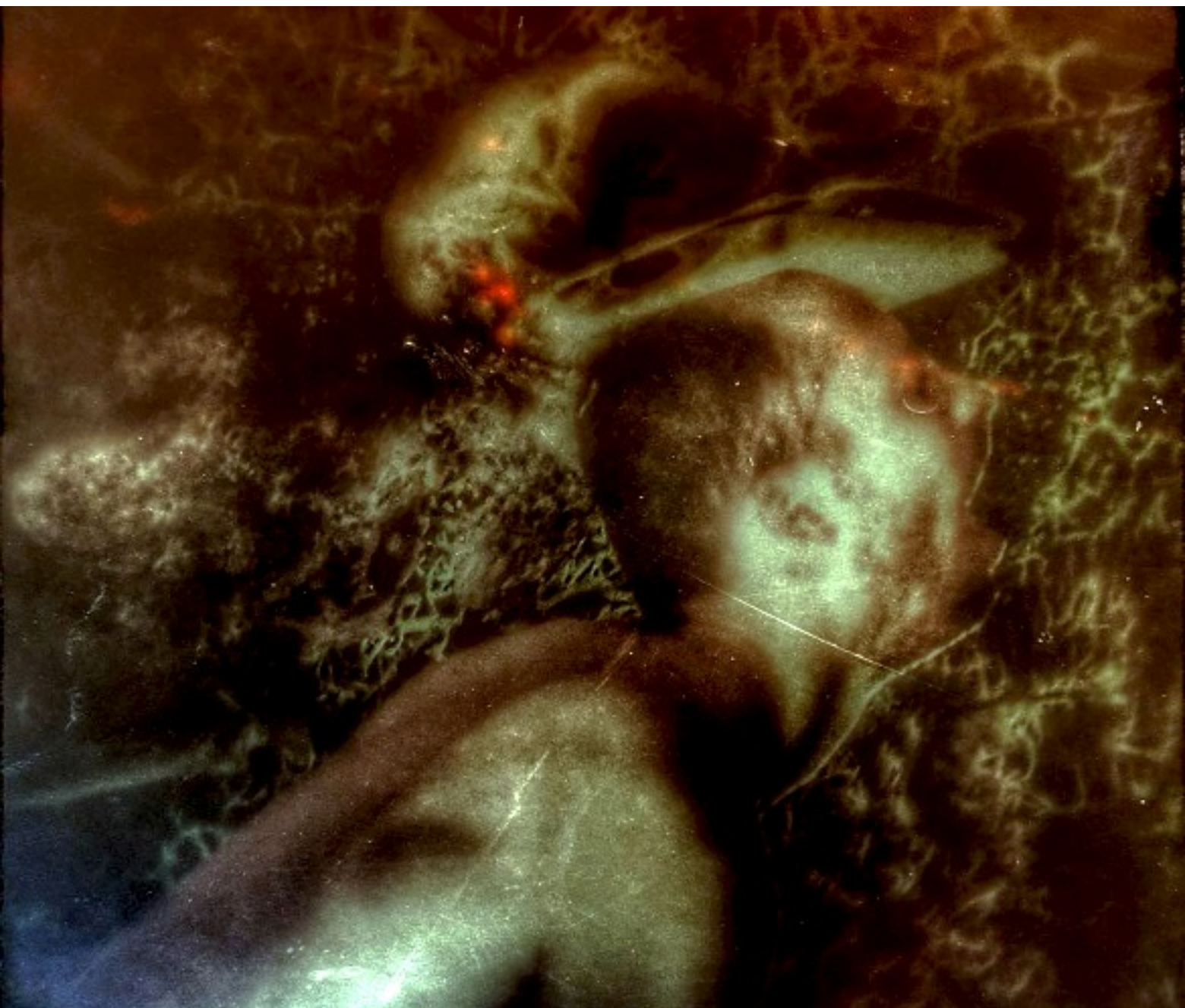
Left to Right: *In the Garden*; *Kitsune*; *Comb*; *Lee Of The Stone*





Opposite Page: *Aki*

Left to Right: *Ten Little Indians; Fecund; Temple Flower; Origin*



Choke



Matsuri





If We Make It Through December



Shroud



Poppy

Magical Realism, coined by German historian and art critic Franz Roh in 1925, incorporates elements of the fantastic or the mythical into an otherwise realistic world. It is within this specific genre that I first developed my own artistic aesthetic. Roh wrote that “*It did not copy nature, but was a second creation.*”^[1] He believed that this new form of painting expressed “*the magical spirituality of the external world and the miracle of existence,*”^[2] and that it displayed the many mysteries of reality.

^[1] Franz Roh, *German Art in the 20th Century* (London: Thames and Hudson, 1968), 76

^[2] Franz Roh, *German Art in the 20th Century* (London: Thames and Hudson, 1968), 49



Hands and Knees





Existence the Price



Hope II



Paper Dolls





The images and sculptures, as well as the sets I have built to produce my images, have all been created with the intent of evoking a sense of nostalgia and sentimentality. The Welsh have a word that has no exact English translation, which is *Hiraeth*, a word used to describe a sense of yearning; the grief for the lost places of your past, or a homesickness for a home that maybe never was. Often it is used to describe a sadness, or a longing for something familiar, yet incomplete.

Left: *The Wait*

Above: *Philosopher's Path*



Above: *Wrestling With God*
Right: *The Dream*









Above: *I felt the water move me.*
Previous Page: ZuZu's Petals



Operator



Rather than showing the audience one single meaning, I prefer a more ethereal view, and offer them a lens to one of the infinite possibilities. In Roland Barthes' *The Death of the Author*"[\[1\]](#), he questions the validity or even the necessity of intent, positing, "a text's unity lies not in its origin but in its destination." As such, much of the narrative is left for the observer to complete, situating them within the work. The story is left for the observer to complete; each narrative unique and valid.





Right: The Decadence of Necrosis

Above: *Pretty Bird*



The Bride



The Thorns In Our Breast



Lily of the Valley
34





The Penitent Man

Left: *Growing Accustomed to the Light*





After The Fall



Little Sparrow



The Wilted Narcissus

I choose to build my sets out of memorabilia and collections of my past. The items that I use to create these worlds, such as depression glass, children's books, surgical equipment, spiritual icons for example, are used in an attempt to re-create a home that does not exist anymore, or perhaps never existed. While I draw from my memories and nostalgic items in order to create these assemblages, they are still only imaginary; fantastical situations that never happened. They are neither autobiographical nor sequential.







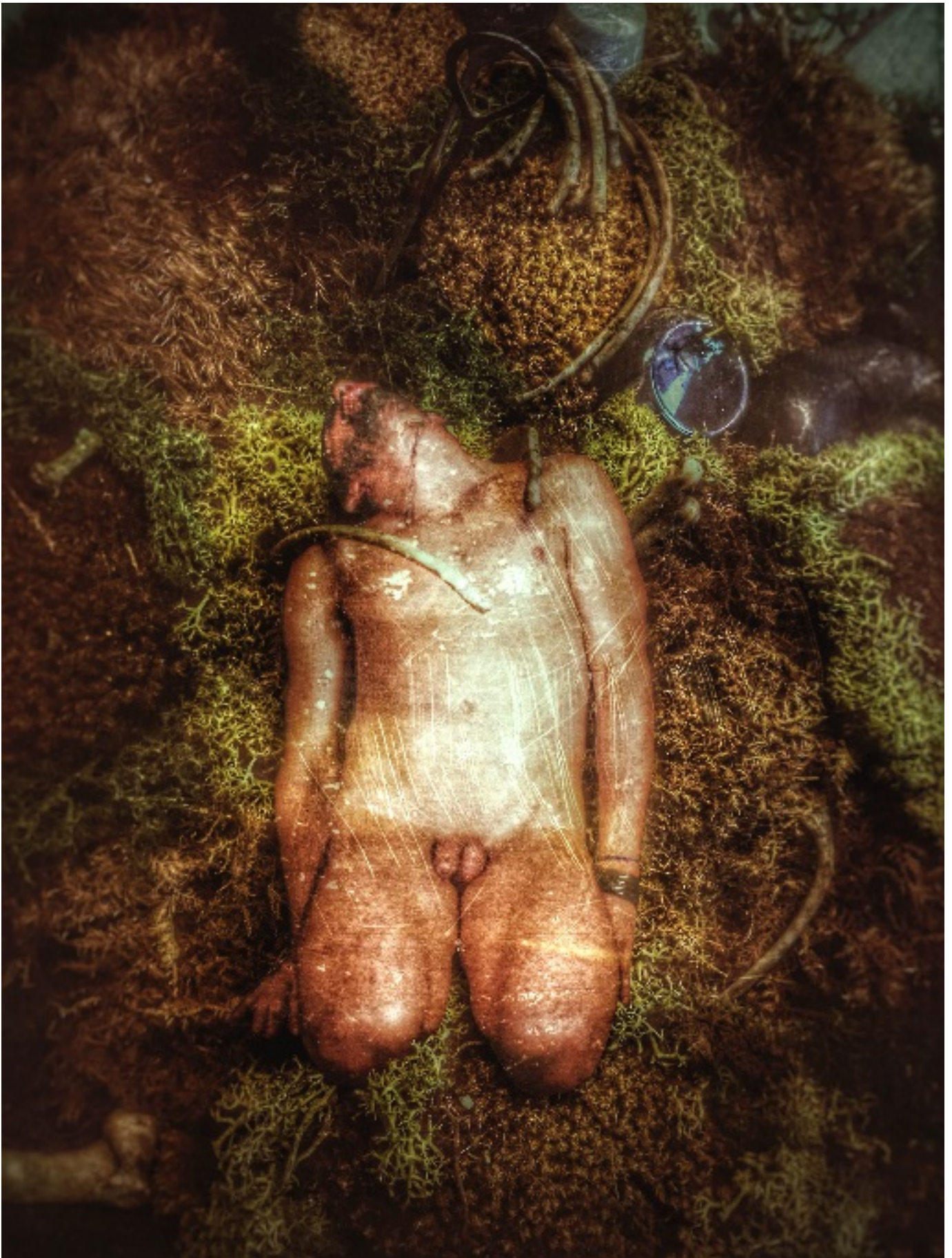
Tiger Balm



Like Soft Beds And Buttermilk



Away From The Snakes



The Sickness of Grieving





We Grow Our Own Trouble



The Fair Prophet





From Him To The Stars, In Every Direction



The Third Surprise



Lucida

I enjoy the idea that the viewer completes the work—bringing their own history and understanding into the activity. I am also very interested in what German literary theorist Hans Robert Jauss called the “horizon of expectations,”^[1] which is the idea that people within a community share common expectations. As such, I create images with the understanding that the symbols and forced perspectives that I utilize lead the viewer into a common understanding while maintaining the unavoidable nature of individual viewpoint.

^[1] Anne D’Alleva, *Methods & Theories of Art History* (London: Laurence King Publishing, 2004), 111.



Then the Weeping Mother



Poem For Lost Dogs



Heavy Is The Head



The Lovers



The Lovers II



The Lovers III



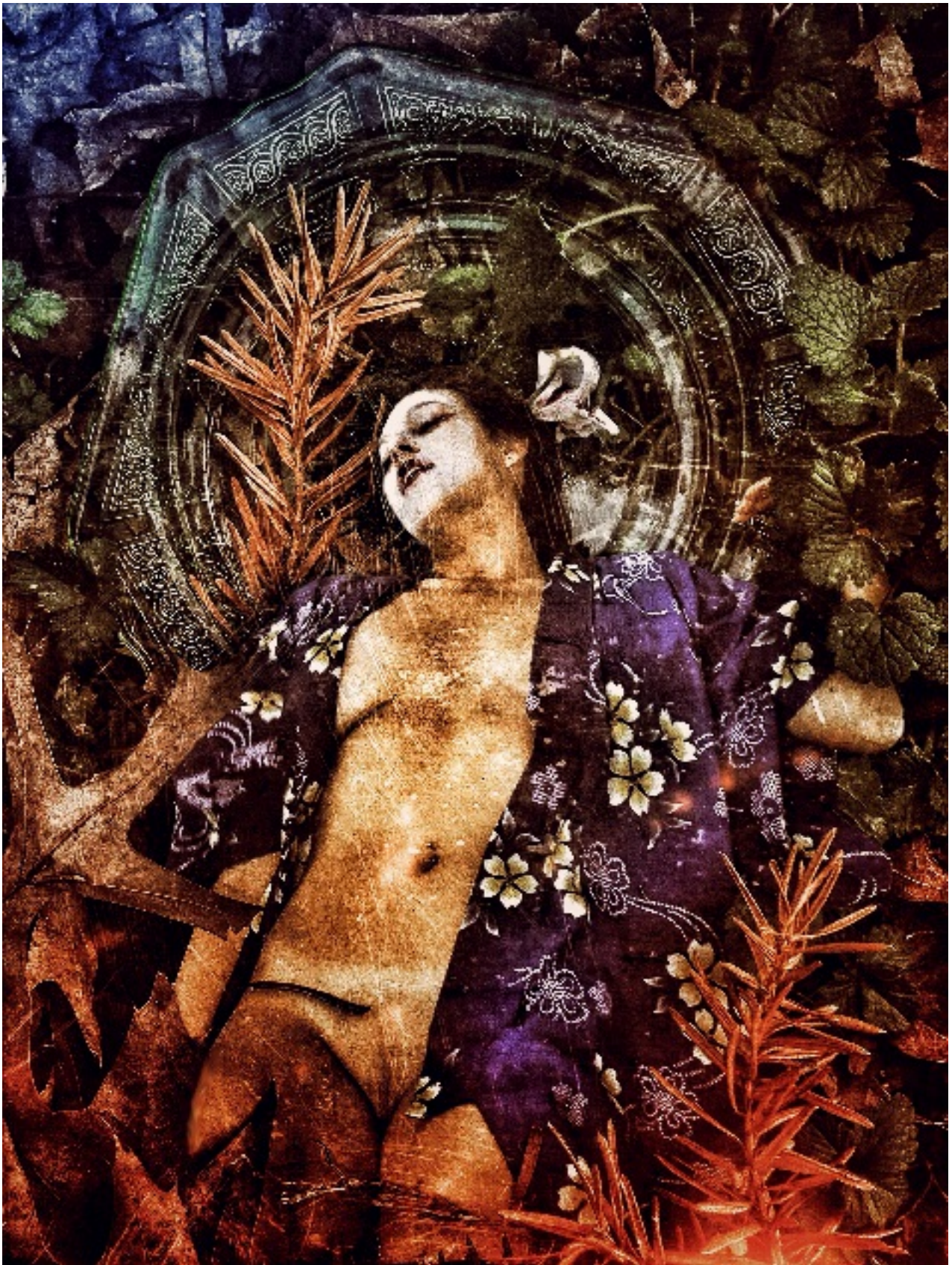
The Lovers IV



The Lovers V



Othello



Going Home



As the Western viewer tends to seek out absolutes and categorical placements from the arts, I try to create a venue that allows room for contemplation, as well as space to shed previously established conventions. By doing so, I hope to challenge the way the viewer thinks of space, time, and identity and to help create new possibilities of perception.

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