

SANCTUARY: INTO THE WOODS

A Master's Exhibition

of Photography

Presented

to the Faculty of

California State University, Chico

In Partial Fulfillment

of the Requirement for the Degree

Master of Fine Arts

in

Art

by

Marianna Chambard

Spring 2016

SANCTUARY: INTO THE WOODS

A Master's Exhibition

by

Marianna Chambard

Spring 2016

APPROVED BY THE INTERIM DEAN OF GRADUATE STUDIES:

Sharon Barrios, Ph.D.

APPROVED BY THE GRADUATE ADVISORY COMMITTEE:

Cameron G. Crawford, M.F.A.
Graduate Coordinator

Tom Patton, M.F.A., Chair

Jean Gallagher, M.F.A.

DEDICATION

I dedicate my thesis to my family.

Thank you for your continuing support and love.



ACKNOWLEDGMENTS

I offer my appreciation and thanks to my committee members, Professors Tom Patton and Jean Gallagher for their guidance and feedback through the graduate program. Thank you to the graduate coordinator, Cameron Crawford for keeping my goal of graduating on track.

I thank my friends, Malinda Blank and Adria Davis, for always being there for me. A special thank you to the models, makeup artists and hair stylists that helped bring my images to life.

TABLE OF CONTENTS

	PAGE
Dedication.....	iii
Acknowledgments	iv
List of Exhibition Figures.....	vi
Abstract.....	viii
 SANCTUARY: INTO THE WOODS	
Introduction	1
Historical Influences.....	2
Romanticism in Art and Literature.....	3
Importance of Nature.....	4
Beauty.....	5
Fashion Photography	7
Contemporary Photography: Tableau Photography	8
Discovery of Nymphs.....	9
Methodology.....	10
Selected Works and the Exhibition	12
Conclusion.....	14
 Bibliography	 15
 Master's Exhibition	 18

LIST OF FIGURES
 MASTER’S EXHIBITION
 UNIVERSITY ART GALLERY
 SPRING 2016

FIGURE		PAGE
1.	“Seek,” Digital Print on Panel; 40” x 60”; 2016.....	19
2.	“Awaken,” Digital Print on Panel; 30” x 40”; 2016.....	20
3.	“To Sparkle in Darkness,” Digital Print on Panel; 40” x 60”; 2015.....	21
4.	“Kisses From the Sun,” Digital Print on Panel; 40” x 60”; 2015.....	22
5.	“Simplicity,” Digital Print on Panel; 40” x 60”; 2014.....	23
6.	“Diamond,” Digital Print on Panel; 24” x 36”; 2015.....	24
7.	“Lost Child,” Digital Print on Panel; 30” x 40”; 2015.....	25
8.	“Luminous,” Digital Print on Panel 24” x 36”; 2016.....	26
9.	“Wanderlust,” Artist Hand-made Perfect Bound Book; 11” x 17”; 2013 - 2016.....	27
10.	“Remembrance,” Encaustic Digital Print on Panel; 5” x 7”, 9” x 12”, 18” x 24”; 2013 - 2016.....	28

FIGURE	PAGE
11. “Season #1: Through the Silence,” Digital Print on Panel; 24” x 36”; 2015	29
12. “Season #2: Falling Slowly,” Digital Print on Panel; 24” x 36”; 2015	30
13. “Season #3: Escape,” Digital Print on Panel; 12” x 30”; 2015	31
14. “Season #4: Rebirth,” Digital Print on Panel; 24” x 36”; 2015	32

ABSTRACT

SANCTUARY: INTO THE WOODS

by

Marianna Chambard

Master of Fine Arts in Art

California State University, Chico

Spring 2016

The Master of Fine Arts culminating exhibition, *Sanctuary: Into the Woods*, draws upon two themes, which are my struggle with expectations of feminine beauty and how nature has become my place of sanctuary. As the viewer enters the smaller gallery of the exhibition, the west wall consisted of twenty-six encaustic digital prints on panels with detailed imagery of plants. The opposite wall contained landscape photographs sequenced to show the progression of the seasons. Once exiting the smaller gallery, the audience walked through the images of nature, similarly to how I search for photo shoot locations. In the larger gallery, the photographs depict nearly life-sized photographic images of female figures in the forest. In the center of the main gallery, there is a handmade perfect-bound book that contains images and poetry based on my internal struggles. In this exhibition, I have looked to the allegorical narrative work of the Tableau photographers for ways to render my narratives. I learned techniques for creating dreamlike worlds from the Photo-Secession photographers. The Romantics' nostalgic idea for a

simpler life and the idealization of nature is noticeable in my work. In my pursuit of closure, my photographs have given me a place of solace and beauty as I venture into the woods.

SANCTUARY: INTO THE WOODS

INTRODUCTION

My maternal grandmother, who lived with my family, helped shape my thoughts on how to present myself, how to act, and how to survive in this world.

However, I never seemed to have met her standards of beauty and intellect. To escape her constant verbal abuse, I would hide in our backyard. The fights between my grandmother and parents became the background noise of my childhood. Within our fenced yard, I would pretend that I was in other places. As I grew up, my love for nature blossomed. At the age of twenty, my parents divorced and everything I held dear crashed before me. I became numb to the world around me as the one last thing that held us together as a family dissolved. I would travel into the woods where the solitude of being in nature provided solace.

The exhibition, *Sanctuary: Into the Woods*, draws upon two themes, which are my struggle with expectations of feminine beauty and how nature has become my place of sanctuary. Being thin, having long hair, wearing dresses and makeup was considered the favorable beauty in my grandmother's eyes. While I can never get rid of all my physical flaws, the female figures in the imagery of the exhibition become an extension of my idealized self. To depict these ideals, I blur the lines between fashion, fantasy, and

wedding photography using varying elements from these genres and aim in my imagery to create a magical world.¹

As the viewer entered the smaller gallery of the exhibition, the west wall consisted of twenty-six encaustic digital prints on panels with detailed imagery of plants that depicted the eye movement of looking through the woods.² The opposite wall contained landscape photographs sequenced to show the progression of the seasons. Once exiting the smaller gallery, the audience walked through the images of nature, similarly to how I search for photo shoot locations. In the larger gallery, the photographs depict nearly life-sized photographic images of female figures in the forest. The size of the photographs empowers the female figures in each image. In the center of the main gallery, there was a handmade perfect-bound book that contained images and poetry based on my internal struggles.³

Historical Influences

During my research, I found both historical and contemporary artists whose work relates to mine. The photographers of the Photo-Secession have heavily influenced my work. Their use of soft focus and alternative photo printing processes has helped me

¹ Magical world in my opinion is that something is beautiful in such a way that it seems to be removed from the everyday life. These places remove me from my everyday life.

² Encaustic is a technique of painting with hot beeswax combined with Resin and Damar. The wax is applied by various techniques such as painting, pouring, or dipping. The encaustic pieces in the hallway had the beeswax mixture poured onto the print then reheated to achieve a thin layer of wax. Digital Print is a digital photograph printed on an inkjet printer.

³ Perfect Bound is a type of binding method where a layer of adhesive (PVA glue mainly) holds the pages and cover together.

create a daydream effect in my photographs.⁴ Like these photographers, I soften the focus to help lose recognizable details in the background. While the photographers in the Photo-Secession used paintbrushes to coat their paper with light-sensitive chemicals, I use light and focus instead to create a similar painterly feel.

By incorporating these techniques, I pull inspiration from these early photographers with specific influence from the work of Julia Margaret Cameron. In her photographs, she depicts her friends and family members as if they were they were like actors in an amateur theater performance. Through the acting of her models and use of garb, Cameron captured the “innocence, virtue, wisdom, piety, or passion that made them modern embodiments of classical, religious, and literary figures.”⁵ She used symbols to help her viewers decipher her narratives. Similarly to Cameron, the female figures in my photographs are models or friends. They begin their transformation into these allegorical characters by wearing costumes and accessories that resemble mythical nymphs.

Romanticism in Art and Literature

The artists of the late 18th-century movement, Romanticism, reinforced my use of allegorical characters and idealized landscapes. This movement was “born in opposition and sorrow, in social or national crisis and in individual trauma.”⁶ Through these events, the Romantics became nostalgic for an unattainable idea of a simpler way of

⁴ Photo-Secession was a group containing mostly American Pictorialist photographers founded by Alfred Stieglitz in 1902. Their aim was to advance photography as a fine art. The group exhibited and published work during 1902 to 1917. The photographers emphasized the use of photographic printings such as gum bichromate or platinum prints.

⁵ Malcolm Daniel, “Julia Margaret Cameron (1815–1879),” In *Heilbrunn Timeline of Art History*, accessed October 2014, http://www.metmuseum.org/toah/hd/camr/hd_camr.htm

⁶ David Blayney Brown, *Romanticism* (London: Phaidon, 2001), 11.

life. The artists during this time elevated “nature to a kind of religion,” and “landscape to equal or surpass history painting.”⁷ For them, nature became the primary source of inspiration; nature was equivalent to beauty and truth. Romantic artists enhanced the natural landscapes by the idealization of nature through imagery and text.

Just like the Romantics, escaping into the woods has become a necessity for my emotional stability. Traveling into nature was a way to separate myself from family problems and individual traumas. The wilderness became a place of sanctuary, where I released my worries. It was an area where there was no judgment and away from my grandmother’s critical eye. I would sit, listen to my surroundings and pour out my soul on a pad of paper.

Importance of Nature

Through the connection to nature in Romanticism, I began researching artists who dealt with similar subjects. This research led me to the emergence of photography in the 1840’s when people would call their photographs “‘sun pictures’ that were said to be ‘impressed by Nature’s hand.’”⁸ Without natural light, the photograph would not exist. The Romantic poet, William Blake wrote, “The tree, which moves some to tears of joy, is in the eyes of others only a green thing that stands in the way. Some see Nature all ridicule and deformity, and some scarce see Nature at all. However, to the eyes of the

⁷ Brown, 123.

⁸ Ian Jeffrey, “Photography and Nature,” *Art Journal* 41.1, *Photography and the Scholar/Critic* (1981): 26.

man of imagination, Nature is Imagination itself.”⁹ This speaks true in my artwork.

Nature and beauty were my primary inspiration in depicting my narratives.

The German Romantic painter, Caspar David Friedrich, 1774 - 1840, was inspired by nature and believed it was divine. He used dynamic colors to evoke the power of the setting sun, hints of clouds, or the ocean with an impending storm. Friedrich’s paintings depicted human figures overpowered by the vast landscape. His figures were painted to face the landscape while the viewer, subsequently, becomes another spectator. Drawing inspiration from Friedrich’s paintings, my photographs in the series, *Seasons*, include vast landscape and dramatic skies. The viewer is transported into these scenes similar to the spectators in Friedrich’s paintings.

Beauty

In our society, both nature and youthful fit women are usually considered beautiful. The *Oxford English Dictionary* defines beauty as “that quality of a person (esp. a woman) which is highly pleasing to the sight; perceived physical perfection; attractive harmony of features, figure, or complexion; exceptional grace, elegance, or charm in appearance.”¹⁰ The definition states that we live in a world where superficial beauty is highly regarded as human perfection. This standard of beauty does not only apply to people, but also to nature as well.

⁹ William Blake, David V. Erdman, and Harold Bloom, *The Complete Poetry and Prose of William Blake* (Berkeley, CA: University of California Press, 2008), 702.

¹⁰ “Beauty,” *OED Online*, accessed February 1, 2016, <http://www.oed.com.mantis.csuchico.edu/view/Entry/16688?rskey=oayHoi&result=1&isAdvanced=false>

In Roger Scruton's documentary film, *Why Beauty Matters*, he explains his realization that the beauty in art can overpower the ugliness in the world. He believes that in today's artwork "we are losing beauty and there is a danger that with it, we will lose the meaning of life."¹¹ Beauty can be a remedy to erase the pains of the world. Author of the book, *On Beauty and Being Just*, Elaine Scarry, reinforces this idea and wrote, "Beauty is lifesaving...It adrenalized. It makes the heart beat faster. It makes life more vivid, animated, living, worth living."¹² Through beauty, the life we led can become more fulfilling. Beauty from either the awe-inspiring landscape or the beautiful female figures in my photographs brings me a moment of comfort. It lets me escape from the world.

However, imperfections can also be seen as beautiful. The flaws that we see in others and ourselves are what make us individually beautiful. The physical features of the women in my photographs resemble the stereotypical conventions of beauty such as being thin, long hair, and wearing makeup. However, if the viewer continues to look at my photographs, they can see the model's unique characteristics. Some of the characteristics can be piercings, tattoos, peeling nail polish, broken nails and/or scars from injuries. With the state of current fashions, these characteristics can be seen as beautiful.

Beauty is a key element of contemporary artist Kirsty Mitchell's large-scale photographic series, *Wonderland*. This series is dedicated to her mother who died from a

¹¹ *Why Beauty Matters*, featuring Roger Scruton, aired 2009 on BBC 2.

¹² Elaine Scarry, *On Beauty and Being Just* (Princeton, NJ: Princeton UP, 1999), 24.

brain tumor in 2008.¹³ Mitchell writes, “She used to read to me every day and instilled a belief in beauty and wonder that has now become the root of my work.”¹⁴ Through this traumatic experience, Mitchell created a narrative storyboard that depicted the progression of various characters. Throughout her series, Mitchell uses Gaia, the mother, to represent her mother. She continues, “I needed something to run away to that felt more beautiful than my real life.”¹⁵

Fleeing from the real life into these beautiful yet whimsical worlds helped Mitchell address her emotions. The beauty depicted in my photographs was more beautiful than my life. My images and poetry helped me express my bottled up emotions. The female characters and fictional narratives represented the idealized version of myself.

Fashion Photography

The medium of photography has “a long history of idealizing feminine beauty,” and it continues on in fashion photography today.¹⁶ Fashion photography often blurs the lines between fine art and commerce. The author, Jonathan Green, writes, “Fashion photography represents a corporate action exercised for corporate ends

¹³ Angela Butler, “Phlearn Interviews Kirsty Mitchell,” accessed July 17, 2015, <https://phlearn.com/phlearn-interviews-kirsty-mitchell>

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Charlotte Cotton, “Revived and Remade,” In *The Photograph as Contemporary Art*, 3rd ed. (London: Thames & Hudson, 2004), 208.

masquerading under the guise of art.”¹⁷ Today, however, the aesthetics of fashion and fine art photography are slowly blending as the role of the artist begins to shift.

For example, in my work, I use the tools of fashion to help guide the viewer in understanding the emotions and narratives I convey. The attention given to garb, makeup and hair are the key elements used to render the ideal female figure in my photographs. A primary example is the contemporary photographer, Cindy Sherman. Sherman is best known for her *Untitled Film Stills* where she utilizes the elements of fashion photography (garb, props and locations) to help create her narratives.¹⁸ She transforms herself into various stereotypical female characters. In common with Sherman, the female figures in my work are transformed into these pure and vulnerable nymphs through their garb. In society today, the pressures of the fashion industry’s idealization of the thin and beautiful woman are slowly shifting.¹⁹

Contemporary Photography: Tableau Photography

Sherman’s film stills series have served as inspiration to several contemporary photographers, and in particular to tableau photographers. Tableau photography refers to

¹⁷ Jonathan Green, “Out of Fashion,” In *American Photography: A Critical History 1945 to the Present*, ed. Margaret Donovan (New York: H.N. Abrams, 1984), 206.

¹⁸ Cotton, 192.

¹⁹ Many advertising campaigns have started a revolution on how women feel about their bodies such as Dove, who has two campaigns dealing with beauty and self-esteem, which began in 2004. These campaigns are designed to help boost the self-esteem of young girls who face the idealization of female figures presented in magazines. The campaigns wanted young women to feel confident and realize that they do not need to fit into the mold that society demands. The *Real Beauty* deals with the beauty standards for women who are over twenty years old.

a pictorial style that “is concentrated into a single image: a stand-alone picture.”²⁰ These single image narratives refer “to fables, fairy tales, apocryphal events and modern myths that are already part of our collective consciousness.”²¹ In these photographs, props and figures are rendered in ways to enhance their narrative. Some of the components of a tableau image include the use of cinematic lighting for its dramatic effect, an emotive use of saturated color and temporality.

Contemporary tableau photographer, Gregory Crewdson, maneuvers props and instructs actors to create a specific scene. His series, *Cathedral of the Pines*, uses a muted color palette and depicts a mysterious narrative. Crewdson states, “It was deep in the forests of Becket, Massachusetts that I finally felt darkness lift, experienced a reconnection with my artistic process and moved into a period of renewal and intense creative productivity.”²² He explains how this nature trail created clarity for him after his painful divorce. Nature served as a type of therapy, a place to resolve his personal struggle. Just like Crewdson, my images are affected by the traumatic events in my life. Nature has been an outlet for my emotions. My moods are present and translated through the model’s expressions and gestures while surrounded by nature.

Discovery of Nymphs

Just like tableau photographers, I used female figures in my photographs to resemble nymphs. A nymph is “any of a class of semi-divine spirits, imagined as taking

²⁰ Cotton, 49.

²¹ Ibid. 49.

²² Gagosian Gallery. “Gregory Crewdson - January 28 - March 12, 2016 - Gagosian Gallery.” *Gregory Crewdson - January 28 - March 12, 2016 - Gagosian Gallery*. Gagosian Gallery, 26 Feb. 2016, accessed April 6, 2016, <http://www.gagosian.com/exhibitions/gregory-crewdson--january-28-2016>

the form of a maiden inhabiting the sea, rivers, mountains, woods, trees, etc.”²³ Since Ancient Greece, nymphs have been associated with the arts. The nymphs were referred “not only to the minor female divinities of the wild places but also to any nubile woman or, more commonly, to a bride.”²⁴ The nymphs were considered wild but craved a commitment. These women were commonly found near bodies of water because it referred to their healing power. Searching and helping mortals were their primary goals. They were typically youthful and physically beautiful women.

Depicting young and physically beautiful women in my photographs, the nymphs have helped me find closure from the traumatic experiences in my childhood. Author of the article, *The Female Gaze*, Victoria Cook explains, “Women find pleasure in looking at other women as they represent the ‘Ideal-I,’ the version of themselves that they strive to be. Thus, Scopophilia, ‘the love of looking,’ [of] other women is innate. It [is not] judgmental or a sign of envy, but [the] subconscious aspiration.”²⁵ I strive to find physical perfection in myself but always fall short. I find comfort in the realization that perfection is not obtainable and that imperfection can be just as beautiful.

Methodology

Beauty is a key element for all the works displayed in *Sanctuary: Into the Woods*. My first step in the process of creating these images was trying to find the perfect location. I traveled around the Western US looking to find an ideal place. While hiking

²³ “Nymph,” *OED Online*, accessed February 4, 2016, <http://www.oed.com.mantis.csuchico.edu/view/Entry/129400?rskey=o7jdtg&result=1>.

²⁴ Jennifer Larson, *Greek Nymphs: Myth, Cult, Lore* (Oxford: Oxford UP, 2001), 3.

²⁵ Victoria Cook, “The Female Gaze,” *FUSSED*, accessed: June 2014, <http://fussedmag.com/05-2012/beauty/the-female-gaze.html#.U593dI1dXcY>

park trails, the condition of light or the feelings that arose from a location were key factors in determining whether or not I wanted to return with a model. From the article, *The Slow Death of Purposeless Walking*, Finlo Rohrer quotes Geoff Nicholson, who stated “there is something about the pace of walking and the speed of thinking that goes together. Walking requires a certain amount of attention, but it leaves significant parts of the time open to thinking. I do believe once you get the blood flowing through the brain it does start working more creatively.”²⁶

Once I found a suitable location, I let my imagination wander. I would then brainstorm how to create the scenes I imagined. Using both light and garb to create the moods in my pictures, I would begin to create the image that I imagined. I would place leaves, tall grass or prisms in front of the camera to obscure the image and create dreamlike qualities. An essential tool in producing a soft focused female model was the use of a shallow depth of field.

While directing the models during the photo shoots, there was an air of intimacy. To pose the models, I would asked them to act as if they are thinking about something sad, searching for someone or thinking of a lost loved one. As they learned to move freely, their expression became natural. This interaction allowed me access to render their internal and external beauty.

In combination of the figures, garb, and light, color helped define the mood in the photographs. In some of the images, the color is muted and shifts to a vivid, vibrant hue. Dark colors render the presence of something daunting. When the figure is lit by a

²⁶ Finlo Rohrer, “The Slow Death of Purposeless Walking,” *BBC News*, accessed January 27, 2016, <http://www.bbc.com/news/magazine-27186709>.

lighter color, the mood changes. There is a dichotomy between dark and light that conveys a sense of both hope and sorrow. The color temperature, additionally, creates mood in the images. The viewer's feelings can be affected simply by the warm tones from the sun and the coldness of a stormy day.²⁷

Selected Works and the Exhibition

The first photograph, *Seek*, in the exhibition *Sanctuary: Into the Woods* depicts a female figure in an ivy forest. During the Victorian era, ivy was believed to be a symbol of fidelity.²⁸ As the ivy wraps symbolically around the tree for support, it represents a sign of true love and great friendship. In this work, the model looks upwards towards the sky almost as if her fate will be decided. There is a gripping sense that something is happening beyond the picture plane. Her dress is flowing back as she progresses forward to the unknown. The cream-colored dress with gold embroidery and the jeweled, wooden crown on her hair serves to elevate her status, recalling stereotypes of royalty. My use of this established symbology is similar to the tableau photographers, who use recognized symbols to recall Pre-Raphaelite paintings.²⁹

In contrast to *Seek*, the photograph, *Luminous*, depicts a tightly cropped image of a young woman lying on a fallen log looking up towards the sky. There is a soft haze

²⁷ Color temperature is the color of light, which is based in Kelvin. "A sunny day around noon generally produces neutral color. Light at sunset is lower in color temperature and therefore is yellow/orange. A mildly rainy day has a high color temperature and produces a blue cast. Information from *Digital Photography: A Basic Manual* by Henry Horenstein and Allison Carroll (see Bibliography)

²⁸ Mandy Kirkby and Vanessa Diffenbaugh, *A Victorian Flower Dictionary: The Language of Flowers Companion* (New York: Ballantine, 2011), 71.

²⁹ The Pre-Raphaelite Brotherhood aimed to the observation of the natural world and through depiction of their subjects that "lead the viewer to contemplate moral issues of justice, piety, familial relationships, and the struggle of purity against corruption." The painters used bright vivid color palette for their imagery.

created by placing the white flowers in front of the camera lens. The flowered vines direct the viewer's gaze through the frame. The positioning of her arm makes a triangle and connects to her face. This implied shape circulates to keep the viewer's eyes to her face. Her youthfulness suggests a sense of innocence. The somber expression creates a question if she is at peace or on the brink of suffering. With the absence of identifying elements such as time and place, the image leaves the viewer to contemplate the narrative.

Through the progression of eliminating the descriptive elements in the photograph, *Simplicity*, features a female figure emerging from a warm red-colored environment. In contrast to other photographs presented in the gallery, the only visible part of her body is her jawline and lips. Nearly covering my entire lens with leaves, the photographic detail was lost. The viewer knows neither time nor location in this image. The most recognizable elements of the subject in the photograph awaken an enigmatic mood. Through this mood, the viewer can attempt to decipher this mysterious narrative.

The photographs in the sequence of images, *Seasons*, illustrate the changing weather. This series begins with trees losing their leaves as summer turns into autumn. The following image is a panorama of a canyon with dramatic clouds from the sunrise. The last image is a snowy path where nature is hibernating until spring arrives. Through the progression and renewal of seasons, we, as individuals, begin to change and emerge anew.

In contrast to *Seasons*, the series, *Remembrance*, includes a variety of encaustic photographs depicting some of the smallest details of nature to its larger landscapes. The perspective of the photographs mimics a person hiking nature trails. The

encaustic layer over the prints creates a dreamlike element. The wax becomes a veil that obstructs the image from the viewer. The observer is encouraged to contemplate the content of the image like a forgotten memory.

The idea to juxtaposing imagery and poetry, the book, *Wanderlust*, illustrates how the images and text became therapeutic experience. While taking the photographs in nature, I would compose poems to accompany some of the pieces. The poems explained the emotions buried deep beneath the surface. Most of the time, the poems caused darkness to these whimsical photographs.

Conclusion

This Master of Fine Arts culminating exhibition, *Sanctuary: Into the Woods* was a personal exploration of my childhood with an abusive maternal grandmother. Venturing into nature has been an outlet for my emotions and a sanctuary for my soul. Escaping the ugliness of the world, the beauty in my images has given me comfort. In this exhibition, I have looked to the allegorical narrative work of the tableau photographers for ways to render my narratives. I learned techniques for creating dreamlike worlds from the Photo-Secession photographers. I am inspired by the Romantics' nostalgic idea for a simpler life and the idealization of nature. In my pursuit of closure, my photographs have given me a place of solace and beauty as I continue to venture into the woods.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Blake, William, David V. Erdman, and Harold Bloom. 2008. *The Complete Poetry and Prose of William Blake*. Berkeley, CA: University of California Press.
- Cook, Victoria. "The Female Gaze." *FUSSED*. Accessed June 2014.
<http://fussedmag.com/05-2012/beauty/the-female-gaze.html#.U593dI1dXcY>
- Cotton, Charlotte. "Once Upon A Time." In *The Photograph as Contemporary Art*, 3rd ed., 49-79. London: Thames & Hudson, 2004.
- Daniel, Malcolm. "Julia Margaret Cameron (1815–1879)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. Accessed October 2014. http://www.metmuseum.org/toah/hd/camr/hd_camr.htm.
- Dove. "Dove Self-Esteem Mission Statement." *Our Mission / Dove Self-Esteem Project*. Accessed April 5, 2016. <http://www.dove.us/Our-Mission/Girls-Self-Esteem/default.aspx>
- Friedl, Bettina. "The Hybrid Art of Fashion Photography: American Photographers in Post-World War II Europe." *Amerikastudien / American Studies* 52.1, Transatlantic Perspectives on American Visual Culture (2007): 47-62.
- Gagosian Gallery. "Gregory Crewdson - January 28 - March 12, 2016 - Gagosian Gallery." *Gregory Crewdson - January 28 - March 12, 2016 - Gagosian Gallery*. Gagosian Gallery, 26 Feb. 2016. Accessed April 6, 2016.
<http://www.gagosian.com/exhibitions/gregory-crewdson--january-28-2016>
- Green, Jonathan. "Out of Fashion." *American Photography: A Critical History 1945 to the Present*, edited by Margaret Donovan, 206-09. New York: H.N. Abrams.
- Gregory Crewdson Brief Encounters*. Directed by Ben Shapiro. Performer Gregory Crewdson. Ben Shapiro Productions, LLC, 2012. DVD.
- Hostetler, Lida. "Pictorialism in America." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. Accessed October 2004.
<http://www.metmuseum.org/toah/hd/pict.htm>.
- Homer, William Innes. "Eduard Steichen as Painter and Photographer, 1897-1908." *American Art Journal* 6.2 (1974): 45-55.

- Jeffrey, Ian. "Photography and Nature." *Art Journal* 41.1, *Photography and the Scholar/Critic* (1981): 26-32.
- Kirkby, Mandy, and Vanessa Diffenbaugh. *A Victorian Flower Dictionary: The Language of Flowers Companion*. New York: Ballantine, 2011.
- Horenstein, Henry, and Allison Carroll. *Digital Photography: A Basic Manual*, 1st ed. New York: Hachette Book Group, 2011.
- Larson, Jennifer. *Greek Nymphs: Myth, Cult, Lore*. Oxford: Oxford UP, 2001.
- Meagher, Jennifer. "The Pre-Raphaelites." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000-. Accessed October 2004. http://www.metmuseum.org/toah/hd/praf/hd_praf.htm.
- Novak, Barbara. "Landscape Permuted: From Painting to Photography" 1973." *Photography in Print: Writings from 1816 to the Present*, edited by Vicki Goldberg, 171-79. New York: Simon and Schuster, 1981.
- Rohrer, Finlo. "The Slow Death of Purposeless Walking - BBC News." BBC News. N.p., 1 May 2004. Accessed January 27, 2016. <http://www.bbc.com/news/magazine-27186709>
- William Vaughan. "Romanticism." *Grove Art Online*. Oxford Art Online. Oxford University Press. Accessed February 1, 2016. <http://www.oxfordartonline.com.mantis.csuchico.edu/subscriber/article/grove/art/T073207>.
- Scarry, Elaine. *On Beauty and Being Just*. Princeton, NJ: Princeton UP, 1999.
- Why Beauty Matters*. Featuring Roger Scruton. BBC 2, 2009.

MASTER'S EXHIBITION
THE UNIVERSITY ART GALLERY
SPRING 2016



FIGURE 1. "Seek"



FIGURE 2. “Awaken”



FIGURE 3. "To Sparkle in Darkness"



FIGURE 4. "Kisses From the Sun"



FIGURE 5. "Simplicity"



FIGURE 6. "Diamond"



FIGURE 7. "Lost Child"



FIGURE 8. "Luminous"

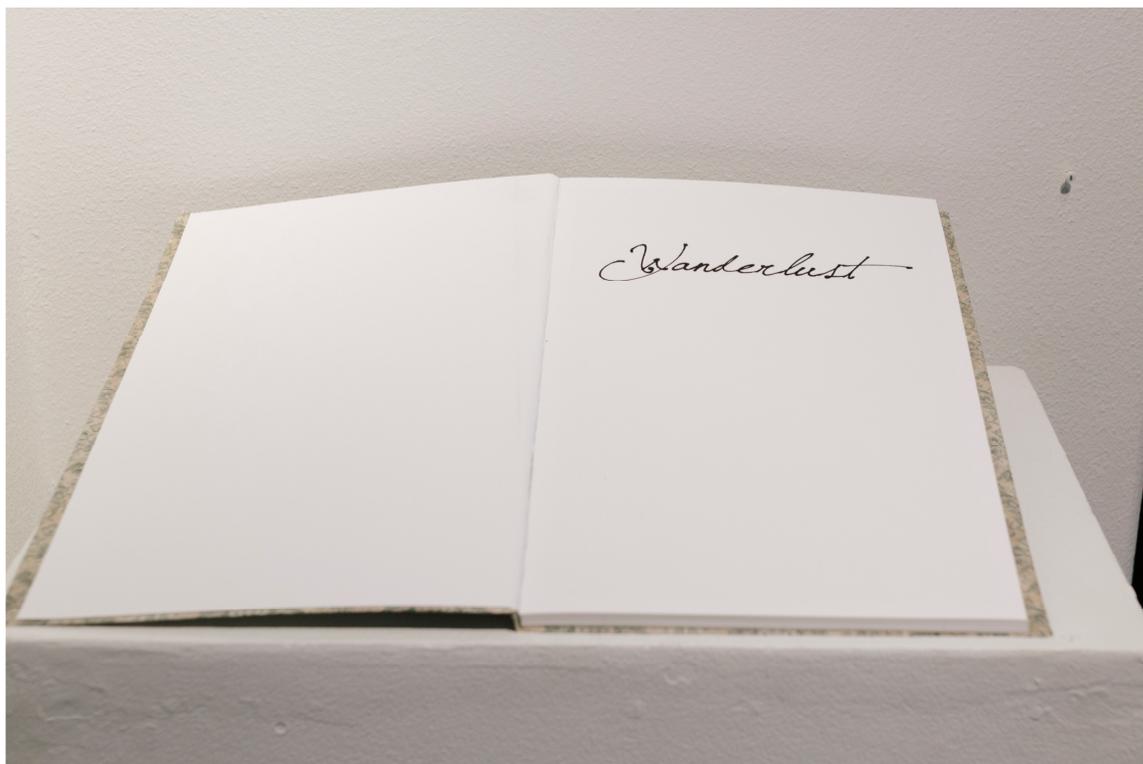


FIGURE 9. "Wanderlust"

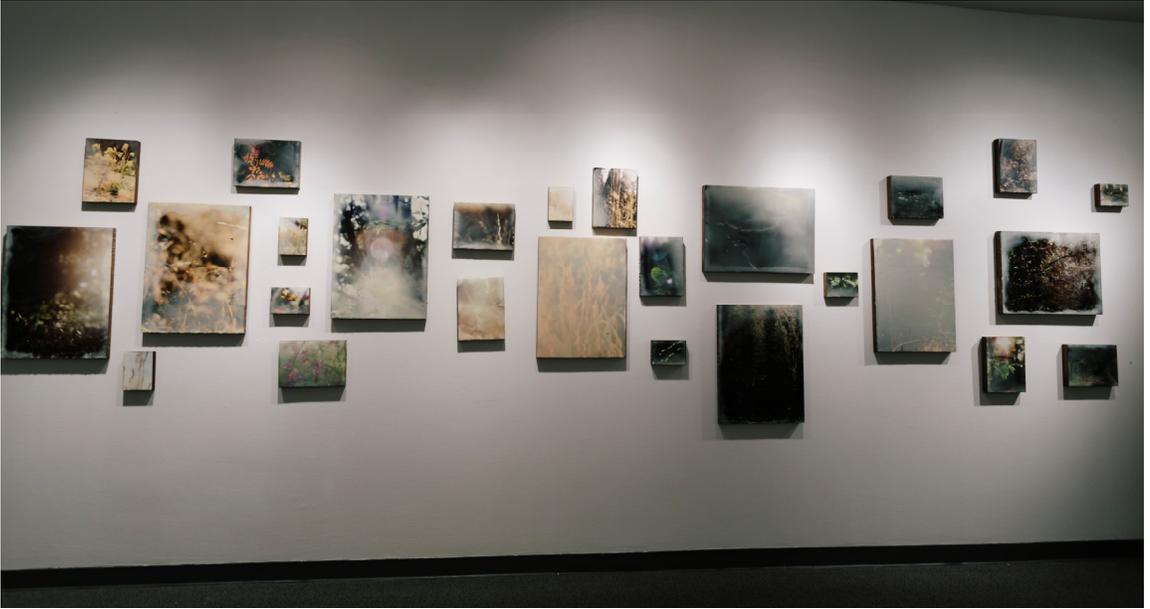


FIGURE 10. "Remembrance"



FIGURE 11. “Season #1: Through the Silence”



FIGURE 12. “Season #2: Falling Slowly”



FIGURE 13. “Season #3: Escape”



FIGURE 14. “Season #4: Rebirth”