



Stephenie Knight

E n · i g · m a t · i c



# Thesis Statement:

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I want to explore my creative process by combining my commercial photography with my practices of collage and landscape photography. Through this, I want to learn more about my practice and see what may change.

# Thesis Proposal:

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I will focus on the mediums that were not originally seen as fine art and their connections. Because collage accepts any material I believe it will operate well as a form to connect the two practices. I plan to use instant film to show the viewer the creative process I use with a material that is considered snapshot photography.

# Artist Bio:

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Stephenie Knight works primarily in the fields of photography and collage. She was born and currently works in Clarksville, Tennessee.

Stephenie first became interested in fine art during her sophomore year of high school; she did not discover her passion for collage or photography until her sophomore year of college at Austin Peay State University.

For the last two years, Stephenie has had work shown in the Art + Design 50th and 51st Annual Student Juried Exhibition. She worked as a photography intern for the Center for Excellence of the Creative Arts (CECA) in 2018. Stephenie is currently working as an event photographer for CECA while experimenting with her processes and questioning what defines her art practice. This coming January she will have her second solo exhibition at the Framemaker.

# Artist Statement:

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Art is creation, failure, experimentation, destruction, structure, and disorganization all wrapped into the artist's experience. Not all art is meant to be seen, it can also be therapeutic and personal. Some personal art can be shared, but others are for the artist to understand how to visualize, organize, and better understand the world we live in. This series lives somewhere in-between.

Throughout my time at Austin Peay State University I have begun to question where the differences lay between commercial and personal artwork. Both forms of artwork are related by their creation processes but differ in many ways. Commercial art is generic and demands that I photograph what the client wants. My studio work is what I enjoy doing and where I get to exercise my creativity.

In my series "En·ig·mat·ic" I outline the creative process of learning, which most viewers are not present to see. One particular failure can only happen once before you try something else and fail differently. Due to this characteristic, I chose to use instant film photography because the same photo can never be reproduced. The instant film is smaller because it is a more personal experience that only the artist is aware of.

I balance disorienting the viewer while still allowing them to understand the work. The collages of personal work (the landscapes and structures) address manmade structures imposing on the natural landscape, while the commercial collages (the band photos) allow the viewer to have a sense of continuously looking for the composition that the client will want. The large work that combines commercial and personal images address my love for both forms of photography. There are aspects of my commercial work that I am striving to include in my practice such as the movement of dance and the lighting and drama of theatre.

The large collage is placed opposite from the instant film photographs to illustrate that the viewer is more aware of the final product, rather than the work that is put in by the artist. For this same reason, I wanted to use analog collage rather than digital because the work and mistakes are physically represented.



# Stephenie Knight

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KnightArt5@outlook.com | (931)241-0808 | @KnightArt5

## Education

2019 **Bachelor of Fine Arts, Studio Art**  
Austin Peay State University, Clarksville, TN

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## Professional Experience

2018 **Photography Intern**  
Center of Excellence for the Creative Arts  
Austin Peay State University, Clarksville, TN

2019 **Event Photographer**  
Center of Excellence for the Creative Arts  
Austin Peay State University, Clarksville, TN

2018-2019 **Printmaking Studio Student Worker**  
Austin Peay State University, Clarksville, TN  
Art + Design Department

2018-2019 **Photography Studio Student Worker**  
Austin Peay State University, Clarksville, TN  
Art + Design Department

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## Awards

2019 **Center for Creative Arts Purchase Award**  
“Theft of Musicality” purchased for Austin Peay State University Permanent Collection

2018-2019 **Center for Creative Arts Work Scholarship**  
Student worker in the Art + Design Department

2018-2019 **Performance Art Scholarship**  
Student worker for the Professor of Photography

2014-2019 **Dean’s List**  
Austin Peay State University

## Solo Exhibitions

- 2019                    ***En·ig·mat·ic***  
Barbara Beach Gallery  
Austin Peay State University, Clarksville, TN
- 2020                    ***Deconstruction***  
Framemaker  
Clarksville, TN
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## Group Exhibitions

- 2020                    ***Women of the Hour***  
Journey's Eye Studio  
Clarksville, TN
- 2019                    ***Afterparty***  
Living Gallery,  
Clarksville, TN
- 2019                    ***College Art Student Exhibition***  
Cummins Station  
Nashville, TN
- 2019                    ***Art + Design 51st Annual Student Juried Exhibition***  
The New Gallery  
Clarksville, TN
- 2018                    ***Art + Design 50th Annual Student Juried Exhibition***  
The New Gallery  
Clarksville, TN
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## Private Art Commissions

- 2019                    ***Promotional Image***  
Edited digital photo  
Clarksville, TN
- 2018                    ***Autism Portrait #1***  
Mixed media (11 x 14in.) graphite and acrylic on the back of a puzzle  
Clarksville, TN
- 2018                    ***Autism Portrait #2***  
Mixed media (11 x 14in.) graphite and acrylic on the back of a puzzle  
Clarksville, TN
- 2018                    ***In Memory Of***  
Digital design  
Clarksville, TN



## Technical Abilites

Adobe Indesign CC

Adobe Illustrator

Adobe Photoshop CC

Analog Photography

Collage

Digital Photography

Letterpress

Vandercook

Silkscreen

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## Residencies

2019

**Living Gallery Studio**

Co-Chair

Living Gallery, Austin Peay State University, Clarksville, TN

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# Original Proposal:

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I want to show the connections between photography and printmaking by physically combining the two through collage, while also questioning what is considered fine art.



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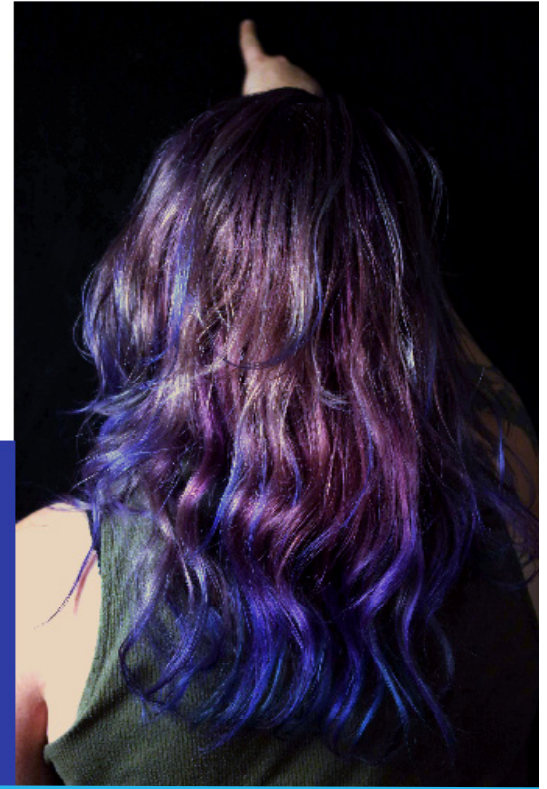
# First Presentation: Thesis Proposal

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# Stephenie Knight

## 4150 Thesis Proposal

*This is **NOT** Art*



Stephenie Knight - Thesis Proposal

[Concept](#) | [References](#) | [Task List](#) | [Schedule](#) | [Progress](#) | [Special Concerns](#)

## Thesis Statement

I want to show the connections between photography and printmaking by physically combining the two through collage, while also questioning what is considered fine art.



Concept | References | Task List | Schedule | Progress | Special Concerns

# Project Proposal

- I will focus on mediums that were not originally seen as fine art and their connections
- Because collage accepts any material I believe it will operate well as a form to connect the two mediums
- I also plan to use instant film to make a grid because instant film is seen more as snapshot photography than fine art photography
- The reason I chose to name the exhibition *This is NOT Art* is because I feel that all four mediums are still somewhat questioned as forms of fine art

Concept | **References** | Task List | Schedule | Progress | Special Concerns

## Instant Film Photographers

Concept | **References** | Task List | Schedule | Progress | Special Concerns

## Cédric Jouvin



- From France, Cédric Jouvin uses Polaroid and Fujifilm's instant film
- Jouvin began the "Unknown Project" featuring atypical people who [he] meet through chance encounters"
- He gave me the idea to write on the margins of the instant film to emphasize the material
- Jouvin also made me think of mixing the idea of snapshot photography with fine art photography to incorporate into the grid together

Concept | **References** | Task List | Schedule | Progress | Special Concerns

## Putra Djohan

- From Indonesia
- Putra Djohan is a Professional Photographer, who does Corporate Image, Commercials Photo Ad, and Celebrity Portraiture
- Djohan made me question the way he split the instant film image making me want to experiment with the idea
- I believe he could have used the double exposure mode with the camera mounted on a tripod and taped one side of the lens, exposed the photograph, then repeated the process on the other side of the lens



Concept | *References* | Task List | Schedule | Progress | Special Concerns

## Ansel Adams

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- Tested polaroids as a consultant in 1949 and recieved \$100 a month
- "Many of my most successful photographs from the 1950's onward have been on polaroid film. One look at the tonal quality of the print I have achieved should convince the uninitiated of the truly superior quality of polaroid film"

Concept | *References* | Task List | Schedule | Progress | Special Concerns

# Printmaking and Photography

Concept | [References](#) | Task List | Schedule | Progress | Special Concerns

## Jason Cantoro

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- Founded *Studio Cinquante* (2004–2016) and *Studio Le Club* (2016–Current)
- He collaborates with actors and representatives of both private and public sectors
- Cantoro inspired me to add details to photographic image using the silkscreen
- I am also considering silkscreening over photographic collages

Concept | [References](#) | Task List | Schedule | Progress | Special Concerns

## Katsutoshi Yuasa

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- Was born and lives in Tokyo, Japan
- Works with woodcuts and the CMYK process
- Yuasa gave me the idea to print a black and white photograph and add select colors to the image



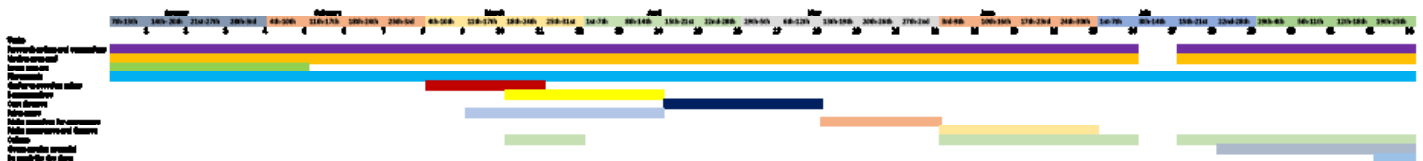
Concept | References | *Task List* | Schedule | Progress | Special Concerns

## Tasks

1. Research artists and the connections between printmaking and photography
2. Update proposal
3. Learn fujifilm instant film camera and photograph
4. Gather my messed up prints from printmaking and photography
5. Look through negatives and scan them
6. Coat tintsypes
7. Print multiple sizes of negative scans
8. Make negatives for cyanotypes
9. Make cyanotypes and tintsypes
10. Collage everything together
11. Get installation materials

Concept | References | Task List | *Schedule* | Progress | Special Concerns

## Gantt Chart





Concept | References | Task List | Schedule | *Progress* | Special Concerns

# Progress

Concept | References | Task List | Schedule | *Progress* | Special Concerns

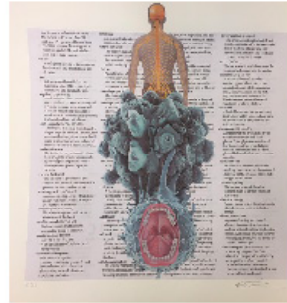
## Grid Concept



I learned that I did not like the background, but I liked the idea of a piece that would never be finished until I die. I would also like to put the idea on a large 30 x 40 canvas because it is seen as a fine art material

Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Collage Practices



Concept | References | Task List | Schedule | Progress | **Special Concerns**

## Special Concerns

- I just started working with collage this semester
- I usually start a collage with the materials and work to the idea rather than the other way around
- I am worried that I will not have enough done for the second faculty review

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# Second Presentation: Thesis Progress

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Stephenie Knight - Thesis Progress


Stephenie Knight

4150 Thesis Progress


[Concept](#) | [References](#) | [Task List](#) | [Schedule](#) | [Progress](#) | [Special Concerns](#)


# Thesis Statement

I want to show the connections between photography and printmaking by physically combining the two through collage, while also questioning what is considered fine art.

[Concept](#) | [References](#) | [Task List](#) | [Schedule](#) | [Progress](#) | [Special Concerns](#)

# Project Proposal



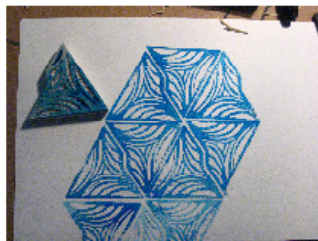
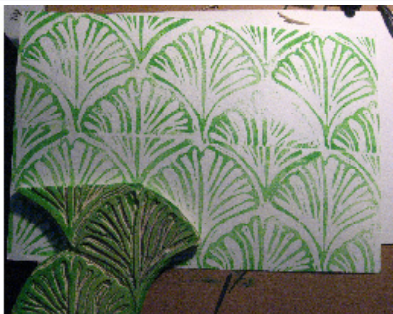
- I will focus on mediums that were not originally seen as fine art and their connections
  - Because collage accepts any material I believe it will operate well as a form to connect the two mediums
  - I also plan to use instant film to question what is considered fine art and what is considered snapshot photography
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Concept | **References** | Task List | Schedule | Progress | Special Concerns

# Printmaking

Concept | **References** | Task List | Schedule | Progress | Special Concerns

## Dennis Jordan



- Jordan has been interested in making tessellation patterns
- A tessellation has been defined as a pattern of shapes that repeats and interlocks.
- The pattern fills a surface without gaps or overlaps.
- I plan to use this lino block method to create commercial prints that correlate with the commercial photographs



Concept | [References](#) | Task List | Schedule | Progress | Special Concerns

## Bill Fick & Carlos Hernandez



I went to this workshop in 2018, where the artists showed their previous promotional prints for commercial use, mostly for bands

I wanted to take the idea of commercial prints and combine it with band photography to question if commercial print and commercial photography can also be considered fine art

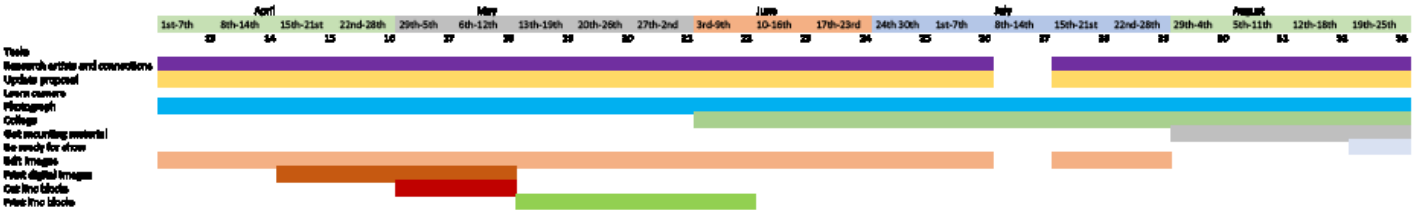


Concept | References | [Task List](#) | Schedule | Progress | Special Concerns

## Tasks

1. Research artists and the connections between printmaking and photography
2. Update proposal
3. Edit images from photoshoots
4. Cut lino block
5. Print digital image
6. Print lino images
7. Collage everything together
8. Get installation materials

# Gantt Chart



# Progress

Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Grid Concept Prototype



I learned that I did not like the background, but I liked the idea of a piece that would never be finished until I die. I would also like to put the idea on a large 30 x 40 canvas because it is seen as a fine art material

Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Grid Concept



I updated my concept, but I felt I was still trying to find a way to convey my message to the viewer still.

## Stemming off of the Grid Concept



With the feedback from my peers, I decided a better solution would be isolating one specific photograph. In isolating one image it gives a sense of importance to each individual photograph. It also takes away the primary idea of instant film as it is something that is meant to be handled continuously.

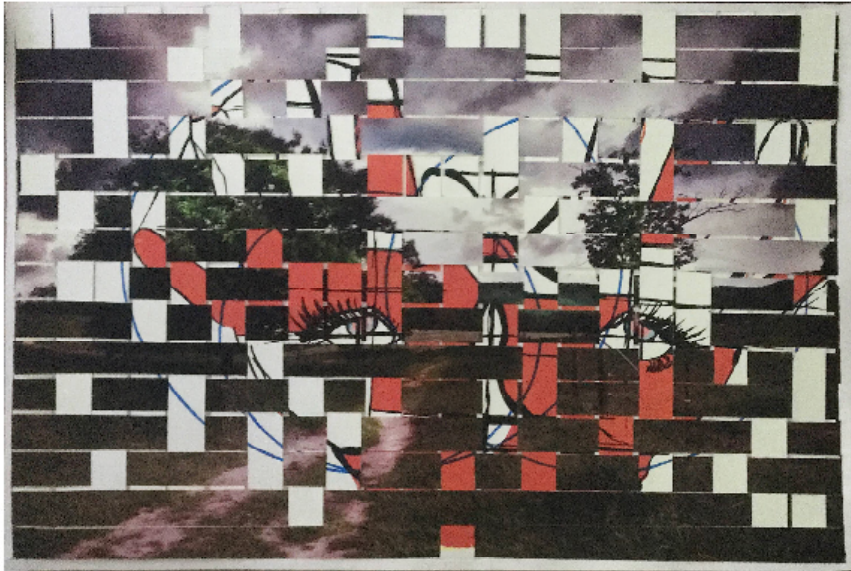
## Collage Practices





Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Collage Prototype



I noticed I began to have my own style of collage and lacing was becoming a common factor. I noticed that this specific style can physically connect two different mediums. Although, this piece was a practice I have a plan with specific images to combine.

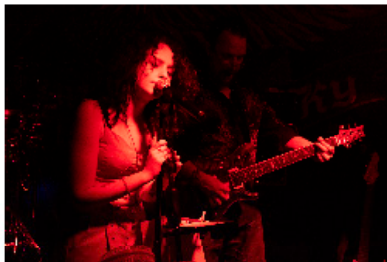
Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Images to Combine



Concept | References | Task List | Schedule | **Progress** | Special Concerns

## Band Photos



I want to combine commercial band photography with promotional style lino prints. I thought of other commercial photography such as wedding photography, but it seemed like it would take on a new meaning as an piece.

Concept | References | Task List | Schedule | Progress | **Special Concerns**

## Special Concerns

- I have been keeping a list of working titles, but I am not sure which title to use.
- I am not sure how to mount the instant film because I think drymounting it may melt the film

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Work in Progress

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I knew the grid was something I wanted to do from the beginning. I did a small one on a wood panel, my peers informed me that it was not operating well. So I made a grid of 77 instant film photos on a 30 x 40 canvas back with wood. It will not be exhibited because it is still not operating properly with my thesis.





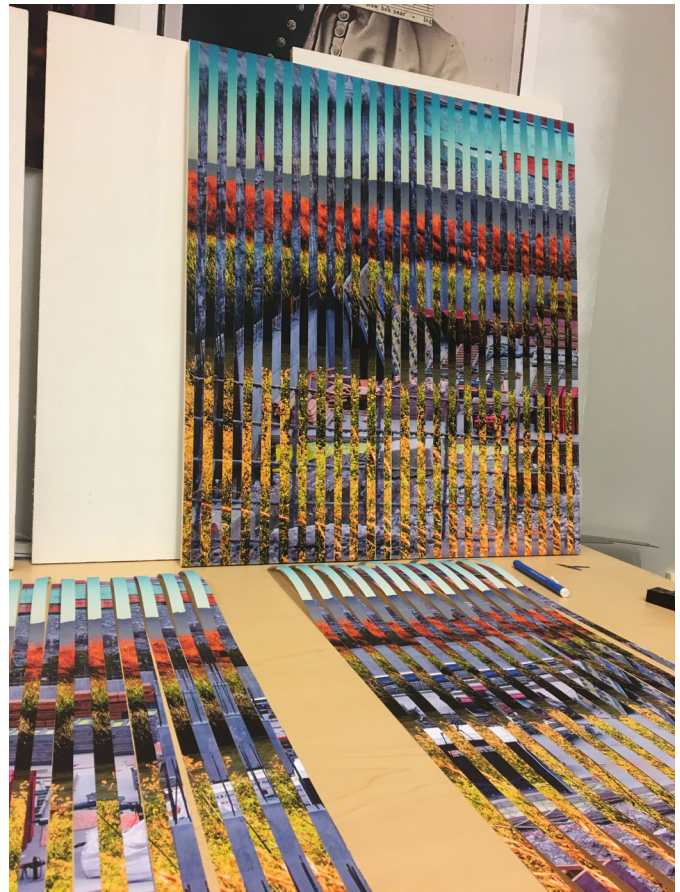


At the beginning of the class I was not sure how I wanted to combine collage, printmaking, and photography. I just began working in different orders. In this experiment I used collage to make a copper etching. Polishing the plate allows it to retain the white areas better and makes wiping the plate easier.



I began my process by looking at my photo narrowing them down and printing them out to pair them.

I printed out two large images and cut them in 1/2 inch strips. I lay out the strips and alternate the two images. For larger collages I used panels for easy transport.



When handling my instant film after cleaning it I wore cotton gloves to avoid scratching it while leveling and hanging the show.

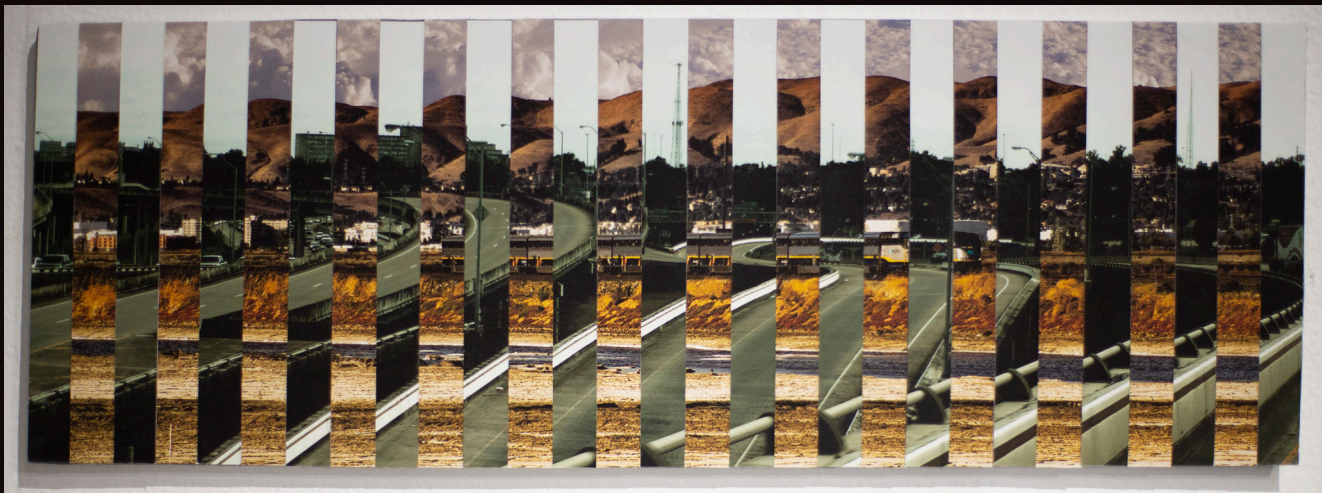


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Exhibition

Documentation

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**Stephenie Knight**

*Imposing Structure #1*

Installation View

2019

Photographic Collage on Foam core

5 x 14.5 inches



**Stephenie Knight**

*Imposing Structure #2*

Installation view

2019

Photographic Collage on  
foam core

10 x 24 inches



**Stephenie Knight**

*Imposing Structure #2*

Detail

2019

Photographic Collage on foam core





**Stephenie Knight**

*Imposing Structure #3*

Installation View

2019

Photographic Collage on foam core  
17 x 49 inches



**Stephenie Knight**

*Unification*

Installation View

2019

Photographic Collage on foam core  
24 x 67 inches





**Stephenie Knight**

*Commercial Eye #3*

Installation View

2019

Photographic Collage on foam core

17 x 47 inches



**Stephenie Knight**

*Commercial Eye #2*

Installation View

2019

Photographic Collage on foam core

17 x 47 inches



**Stephenie Knight**

*Commercial Eye #1*

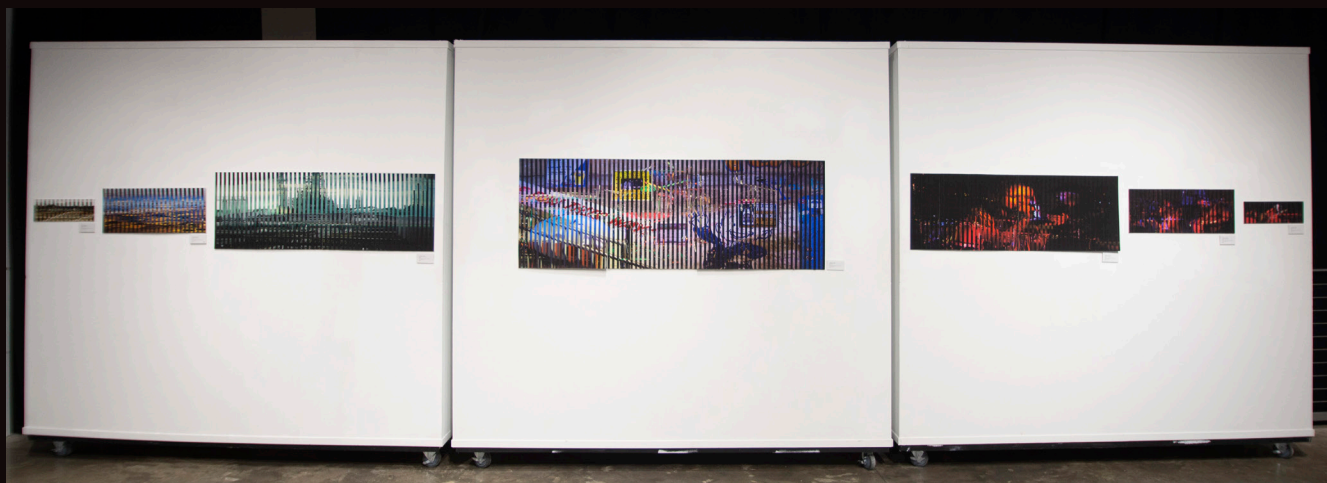
Installation View

2019

Photographic Collage on Foamcore

5 x 14.5 inches





**Stephenie Knight**  
*En·ig·mat·ic*  
 Installation View  
 2019



**Stephenie Knight**  
*En·ig·mat·ic*  
 Detail  
 2019

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Promotion

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# Stephenie Knight

## En·ig·mat·ic

Senior Exhibition



**Barbara Beach Gallery**  
October 21st-26th  
Reception: October 21st  
Artist talk: 5:30pm

Poster

# Stephenie Knight

## En·ig·mat·ic

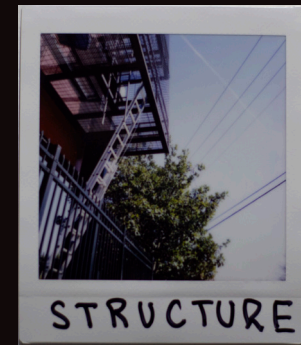
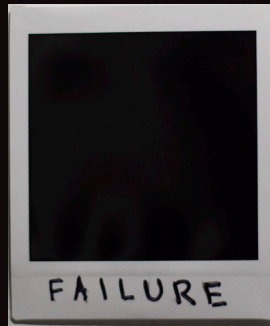
Senior Exhibition



**Barbara Beach Gallery**  
October 21st-26th  
Reception: October 21st 5-7pm  
Artist talk: 5:30pm

TV Ad





Stephenie Knight  
*En·ig·mat·ic*  
 Instant Film  
 2019



Stephenie Knight  
*En·ig·mat·ic*  
 Detail  
 2019

# Self Reflection

When I started 4150 I had a very vague idea of what I wanted to do. Enigmatic came from the concept of attempting to understand what art means, this transformed into a reflection of my creative method. Numerous pieces that I spent countless hours on were scrapped and replaced. Although the show idea was now loosely following my artistic process, I also wanted to give my work more content in imposing structure and combining my business practice with my practice.

This exhibition allowed me to no longer perceive a divide in my commercial and personal work. Anything that I am paid to do is now on the board to be used in my photographic collages and it feels very liberating. This series is leading me in so many varying directions, I feel like I have countless ideas to explore, I cannot see the end of this style of my work and how far I can push it. I hope that eventually, I can apply a collage directly onto a wall, filling the entirety of the height and width.

I do wish I had come to this final idea sooner so I could have done the collages on wood panels to avoid the frailty of the foam core that is so easily dented and damaged. For my show in January, I have been making these collages on  $\frac{1}{2}$  inch thick wood panel. The  $\frac{1}{2}$  inch wood allows me to consider the edges of the collage because I can wrap part of the photograph around the side; I found that I disliked the bald  $\frac{1}{4}$  inch thick foam core edge that looked unconsidered to me.

Overall, this exhibition allowed me to solidify my artistic style, which to me makes it successful. I feel proud of the exhibition I put forward if only for this sense of clarity and freedom to explore so many paths from this idea.