

Ephemeral.

By Eden “E” Jeffers



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Artist Biography



Eden "E" Jeffers is an American Mixed-media artist working out of Clarksville, TN. They work with painting, sculpture, ceramics, photography, and many other medias. Their interest in mixing medias was discovered in 2020, when they began incorporating items such as bamboo and metal into their pieces.

Artist Statement

My art explores the bounds of ephemerality, delivered through sculptural means to create a basis of relatability to encourage the audience to connect more with each piece. In my art, I experiment with the idea of impermanence, that parallels the ephemeral world we inhabit. Organic materials and representations further push the goal of shifting the perceptions of the world to be more meaningful and vibrant through means of art. My art is chaotic – as is life.

C.V.

Solo Exhibition

2022 “Ephemeral.”, The Beach Gallery, Austin Peay State University, April 11-14, 2022

Group and Juried Exhibition

2021 2021 Living Gallery Open House, Living Gallery, Austin Peay State University, December 1, 2022.

2021 “Fungi”, Museum of Modern Arts, Austin Peay State University.

2020 53rd Annual Juried Student Exhibition, Juror: Dr. Claire Kovacs. The New Gallery, Austin Peay State University. April 5-28, 2021

2016 2016 Creative Hands and Minds Juried Competition, Juror: Beverly Busteed, Janet Felts, Bennetta James, Susan Wiltshire, and Jane Latsch.

Awards and Honors

2020

CECA Purchase Award, 53rd
Annual Juried Student
Exhibition, Juror: Dr. Claire
Kovacs, The New Gallery,
Austin Peay State University.
April 5-28, 2020

2016

“Memories Aglow”, 2nd Place
Charcoal, 2016 Creative
Hands and Minds Juried
Competition, Jurors: Beverly
Busteed, Janet Felts, Bennetta
James, Susan Wiltshire, and
Jane Latsch. 2016

Collections

2020

“City Methodist Church, Gary,
IN” Photograph acquired into
Austin Peay State University
Art Collection

Publications

2016	“Memories Aglow” Published in The Creative Hands and Minds Journal, Volume IV, 2016
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Education

2022	Anticipated Graduation from Austin Peay State University with Bachelors in Fine Arts in Studio Art
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2019	Graduated from Middle College at Austin Peay State University
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Professional Experience

2022	Internship with Sydni Gause at Sydni Gause Textiles
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2021	Internship with Ashley Marino at Freeze the Moment 4Ever Photography
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2021	Residency at The Living Gallery at Austin Peay State University
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Thesis Proposal

I propose to make a collection of three sculptural and installation-based pieces that explore our meaningful connection to the world around us while emphasizing impermanence. Inspired greatly by principals and works from the Fluxus and Dada Movements, I focus to capture the essence of fleeting time by using natural materials and representations in my pieces. These actions stand to seek out the beauty that is embedded into the chaos around us. These sculptures are not an attempt to mask or document the chaotic world, but to reframe it, reminding the viewer of its beauty and impermanence – its ephemerality.

Presentations

Proposal Presentation



Ephemeral

EDEN "E" JEFFERS

Bio

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CV

Group and Juried Exhibitions

2021	2021 Living Gallery Open House
2021	Museum of Modern Ants
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Proposal

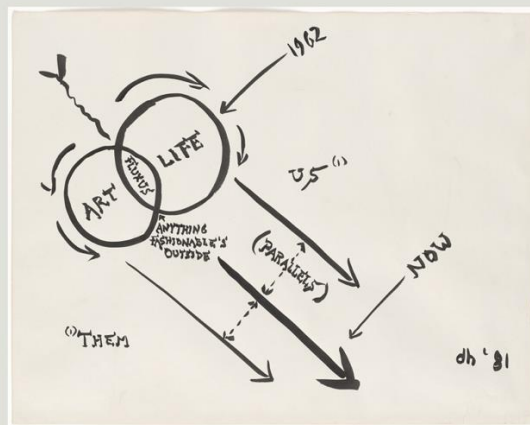
I propose to make a collection of sculptures and paintings/collages that explore a more positive perspective of the world around us. Inspired greatly by the performative nature of artists of the Fluxus Movement, I focus on the act of creation and plan to display a timelapse video of several of my pieces. These actions stand to seek out the beauty that is embedded into the chaos. These performances and paintings are not an attempt to mask the chaotic world but to re-frame it, reminding the viewers of its beauty and impermanence - its ephemerality.

Important Notes

The definition of beauty in Ephemeral is slightly skewed from the traditional definition. In Ephemeral, beauty is considered a sister of gratitude, with special consideration taken on perspective and longevity.

We can see a sunset almost every day, but if we acknowledge it could possibly be the last time seeing a sunset, the scene transforms into an entirely new and precious idea. While both are considered beautiful scenes, the latter is more precious because it is coupled with gratitude.

Fluxus



Dick-Higgins. Fluxus Art-Life Chart. 1981

Fluxus was an international, interdisciplinary community of artists, designers, composers, and poets who engage in experimental art performances which emphasize the process over the product.

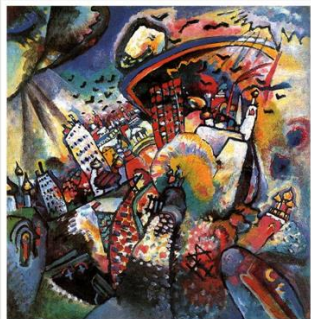
Andy Goldsworthy

- Emphasis on Ephemerality
- Use of natural materials



Wassily Kandinsky

- Relationship between form and color
- Lots of texture represented
- Vibrant color palette



Eva Kalien



- Confident linework
- Incorporation of text
- Use of organic shapes
- Heavy contrast



Jacob Raeder



- Incorporation of live plants into ceramic pieces.
- Organic texture

Diana Al-Hadid

- Structural designs
- "Melting" concept



Juree Kim

- Depiction of destruction
- Interesting to audience
- Incorporation of textures



Entropy

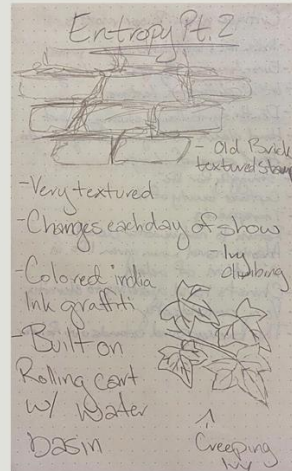
Roughly 4" tall architecture based ceramic sculpture based off of City Methodist Church in Gary, Indiana.

Show centerpiece

Materials: Bone dry clay with creeping ivy and india ink

Visual representation on destruction, the project will live and die during the show.

Representation of ephemerality



Entropy

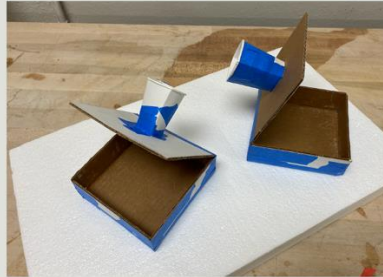


City Methodist Church was built in 1925 and has a status of derelict. It has a great architecture and lives in a town that has a shortened history.

Entropy Progress



- Brick design made
- Stamps in progress
- Dimensions being calculated
- Figuring out how to build it



Yarn Sculpture

Sculpture based off a previous piece pictured to the right.

Cinderblock entirely covered with chunky yarn.

Recognizable form known for its strength and weight wrapped in something light and soft.

Representative of the lens put on reality



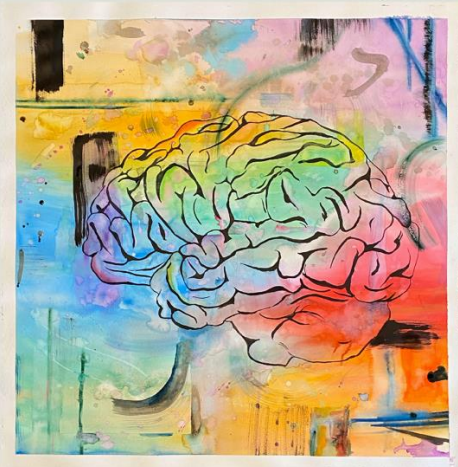
Epilogue in Eden

Watercolor, India
ink, dried flowers,
and viewfinder on
paper.

8 x 11 in



Muertes Cerebral



Ink and Watercolor

3 x 3 ft

Part 1 of 3

Pallor Mortis



Ink and Watercolor

3 x 3 ft

Part 2 of 3

Rigor Mortis



Ink and Watercolor

3 x 3 ft

Part 3 of 3

55 Steel



India ink and
watercolor on paper
8" x 11"

Special Concerns

What is the best way to display these pieces
to show both the beauty and ephemerality of
each of them?

How am I going to build and move *Entropy*?

Questions

What questions do you have for me?

How can I expand the experience for the audience?

Are there any specific artists, movements, or pieces that would be beneficial to research?

Progress Presentation



Ephemeral

EDEN "E" JEFFERS

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Progress 1 Works

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Watercolor, India Ink, dried flowers, and viewfinder on paper.

8 x 11 in



Muertes Cerebral

Ink and Watercolor

3 x 3 ft

Part 1 of 3



Yarn Sculpture

Sculpture based off a previous piece pictured to the right.

Cinderblock entirely covered with chunky yarn.

Recognizable form known for its strength and weight wrapped in something light and soft.

Representative of the lens put on reality



Pallor Mortis

Ink and Watercolor

3 x 3 ft

Part 2 of 3



Progress 1 Works

Rigor Mortis



Ink and Watercolor

3 x 3 ft

Part 3 of 3

55 Steel



India ink and
watercolor on paper
8" x 11"

Special Concerns

What is the best way to display these pieces
to show both the beauty and ephemerality of
each of them?
How am I going to build and move *Entropy*?

Questions

What questions do you have for me?
How can I expand the experience for
the audience?
Are there any specific artists, movements, or
pieces that would be beneficial to research?

Important Notes

Ephemeral is defined as : lasting a very short time. It is a word that encapsulates fleeting time and an upcoming end.

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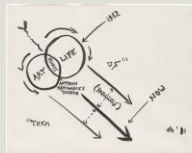
We can see a sunset almost every day, but if we acknowledge it could possibly be the last time seeing a sunset, the scene transforms into an entirely new and precious idea. While both are considered beautiful scenes, the latter is more precious because it is coupled with gratitude.

Proposal

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Progress 1

Fluxus



Dick Higgins: Fluxus Art-Life Chart, 1981

Fluxus was an international, interdisciplinary community of artists, designers, composers, and poets who engage in experimental art performances which emphasize the process over the product.

Andy Goldsworthy

- Emphasis on Ephemerality
- Use of natural materials



Wassily Kandinsky

- Relationship between form and color
- Lots of texture represented
- Vibrant color palette



Eva Kalien

- Confident linework
- Incorporation of text
- Use of organic shapes
- Heavy contrast



Progress 1 Research

Jacob Raeder



- Incorporation of live plants into ceramic pieces.
- Organic texture

Juree Kim

- Depiction of destruction
- Interesting to audience
- Incorporation of textures



Diana Al-Hadid

- Structural designs
- "Melting" concept



Lorenzo Duran



KATE ROBERTS



"My processes are repetitive and labor intensive; I draw, construct, and weave using materials to depict fleeting, fragile moments and to examine the temporary physicality of an object or idea. I create work to find the beauty and the unrest in this temporal state."

Juree Kim



"Impermanence" 2018
Creates environment with lighting and scents

Untitled “Cicada Shell”

For this piece I will be sculpting 2 cicada shells (not cicada itself) that hang on the wall. Cicadas are ephemeral insects already, but showing the shell narrates a more complete story of ephemerality that is more understandable to the audience. The wall will also have fungi and an earth tone color palette that builds an “environment” around the shells.



Untitled continued



Entropy

Entropy

Roughly 4" tall architecture based ceramic sculpture based off of City Methodist Church in Gary, Indiana.

Show centerpiece

Materials: Bone dry clay with creeping ivy and India ink

Visual representation on destruction, the project will live and die during the show.

Representation of ephemerality



Entropy

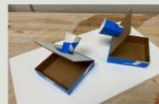


City Methodist Church was built in 1925 and has a status of derelict. It has a great architecture and lives in a town that has a shortened history.

Entropy Progress



- Brick design made
- Stamps in progress
- Dimensions being calculated
- Figuring out how to build it



Entropy continued

Problem solving:

1) Does showing the slow deterioration of the piece communicate the idea in the best way?

After consideration, I believe displaying an already collapsed building in the show along with a video of its destruction would better illustrate and communicate the purpose to the audience.

- "Audiences respond to an event" – Paul Collins

- This also solves the problem of having to drain the water off of the piece as well.

- 3/8th Inch thickness will be best for stability.

Sonder

The Dictionary of Obscure Sorrows poetically defines emotions that we all feel but don't have the words to express, until now.

Sonder

n. the realization that each random passerby is living a life as vivid and complex as your own—populated with their own ambitions, friends, routines, worries and inherited craziness—an epic story that continues invisibly around you like an anthill sprawling deep underground, with elaborate passageways to thousands of other lives that you'll never know existed, in which you might appear only once, as an extra sipping coffee in the background, as a blur of traffic passing on the highway, as a lighted window at dusk.

Sonder continued

I will be creating a piece that uses “forced” perspective and decay to show the bridge between life and death. I will cut different faces into several leaves and mount them on mirrors. The mirrors draw the audience in and “force” them to interact with and be part of the piece. The leaves begin decaying rather quickly, showing the bridge between life and death. The mirror-leaf combinations will be both staggered, displayed on the wall and hanging in front of the wall.

To semi-preserve each leaf, I will be coating them in a thin layer of polyurethane. The leaf will still deteriorate, but at a rate where it will be able to withstand the exhibition and roughly 2 weeks prior.

I am doing multiple runs of this piece to make the final piece easier.



Sonder continued

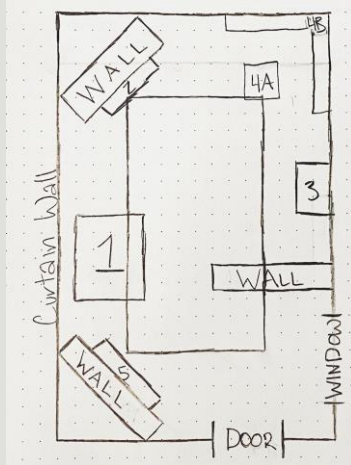


Chinvat Bridge

The final piece will be a play on shadows and ephemeral plants. There will be a shadow of living flowers painted in ash onto the wall, but in front, where the live flowers should be, there will be a pile of dead, dried flowers encapsulating life, death, and the bridge between.



Gallery Layout



- 1) Entropy
- 2) Untitled (Cicada Shells)
- 3) Sonder
- 4) Chinvat Bridge (A- Flowers, B- Shadow)
- 5) TV for Entropy

Task List

- Glaze and fire cicada shell #1
- Sculpt cicada shell #2
- Continue reclaiming clay for Entropy
- Test difference between dipping and painting polyurethane onto leaves
- Experiment with ways to show perspective
- Figure out hanging method for mirrors

Timeline

- Glaze fire cicada #1 by November 22.
- Finish sculpting cicada shell #2 over winter break.
- Begin Entropy structure (updated) by December 1.
- Get plants growing for Sonder by December 1.
- Full test run of Sonder.
- Test run of Chinvat Bridge by January 31st.
- Finish Entropy Structure by February 28th.
- Cut leaves and coat with Polyurethane 1 week before show
- Paint floral shadow on Gallery wall.
- Add texture and paint to Gallery wall and hang Cicadas and fungi.

Special Concerns

How do I make *Ephemeral* into more of an event?

Questions

Is the beauty and unrest visible/palpable?

How can I expand the experience for the audience?

Are there any specific artists, movements, or pieces that would be beneficial to research?

Do you have any ideas that could push me harder towards my goal?

Revised/Appeal Presentation



Ephemeral

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Review 1 Works

Epilogue in Eden

Watercolor, India Ink, dried flowers, and viewfinder on paper.

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Ink and Watercolor

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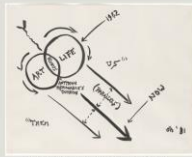
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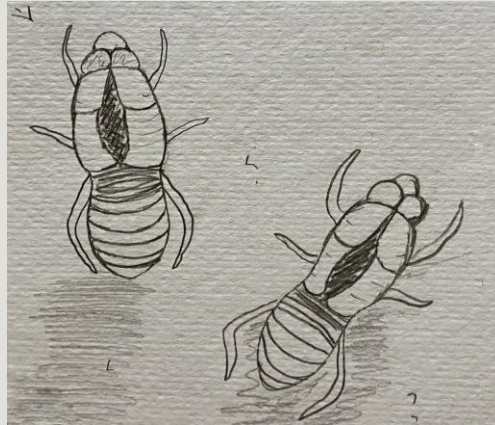
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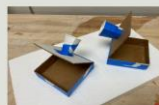


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I will be creating a piece that uses “forced” perspective and decay to show the bridge between life and death. I will cut different faces into several leaves and mount them on mirrors. The mirrors draw the audience in and “force” them to interact with and be part of the piece. The leaves begin decaying rather quickly, showing the bridge between life and death. The mirror-leaf combinations will be both staggered, displayed on the wall and hanging in front of the wall.

To semi-preserve each leaf, I will be coating them in a thin layer of polyurethane. The leaf will still deteriorate, but at a rate where it will be able to withstand the exhibition and roughly 2 weeks prior.

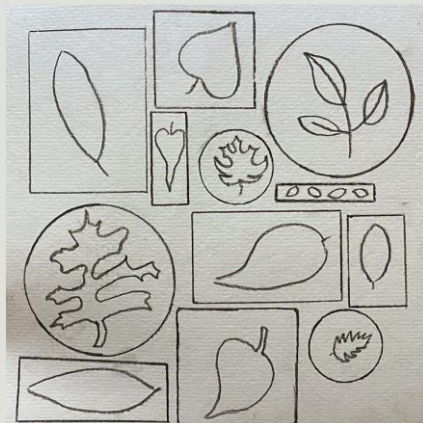
I am doing multiple runs of this piece to make the final piece easier.



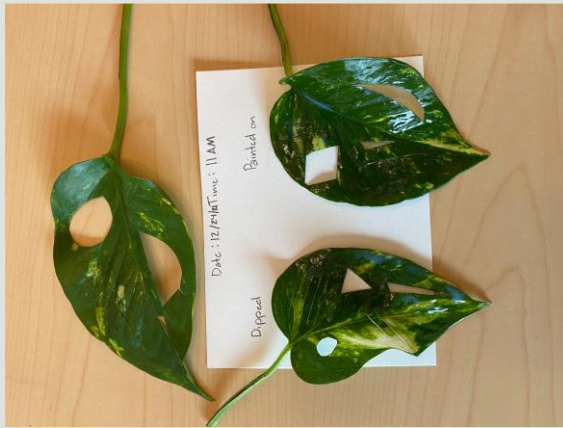
Sonder continued



Sonder Continued



Sonder continued



Date: November 24,
2021

Time: 11 AM

-Shapes and lines cut
into leaves from a
golden pothos

-Painted
-Dipped
-Control

Chinvat Bridge

The final piece will be a play on shadows and ephemeral plants. There will be a shadow of living flowers painted in ash onto the wall, but in front, where the live flowers should be, there will be a pile of dead, dried flowers encapsulating life, death, and the bridge between.



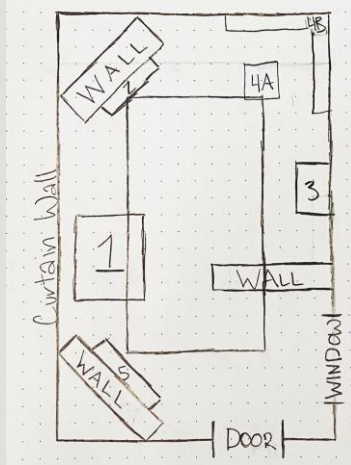
Chinvat Bridge continued



Chinvat Bridge continued



Gallery Layout



- 1) Entropy
- 2) Untitled (Cicada Shells)
- 3) Sonder
- 4) Chinvat Bridge (A- Flowers, B- Shadow)
- 5) TV for Entropy

Task List

- Glaze and fire cicada shell #1
- Sculpt cicada shell #2
- Reclaiming clay for Entropy
- Test difference between dipping and painting polyurethane onto leaves
- Second test run of Chinvat Bridge
- Figure out hanging method for mirrors
- Collect dead flowers
- Collect mirrors and mirror shards

Timeline

- Glaze fire cicada #1 by November 22.
- Finish sculpting cicada shells over winter break.
- Begin Entropy structure (updated) by January 1.
- Full test run of Sonder.
- Second test run of Chinvat Bridge by January 31st.
- Finish Entropy Structure by February 28th.
- Cut leaves and coat with Polyurethane 1 week before show
- Paint floral shadow on Gallery wall.

Special Concerns

How do I make *Ephemeral* into more of an event?

How do I create more of an environment around *Ephemeral*?

Questions

Is the beauty and unrest visible/palpable?

How can I expand the experience for the audience?

Are there any specific artists, movements, or pieces that would be beneficial to research?

Do you have any ideas that could push me harder towards my goal?

Documentation of Progress







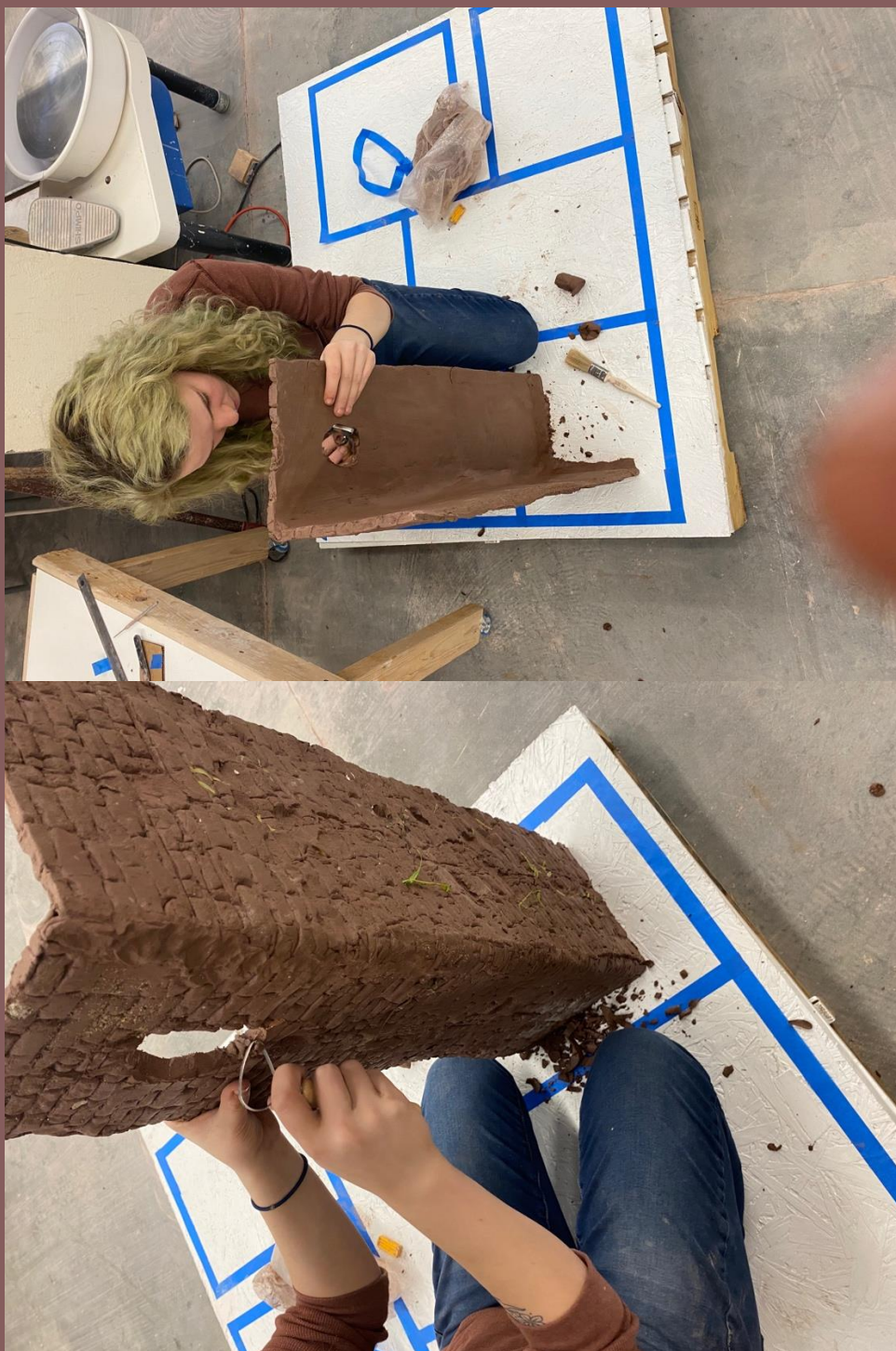




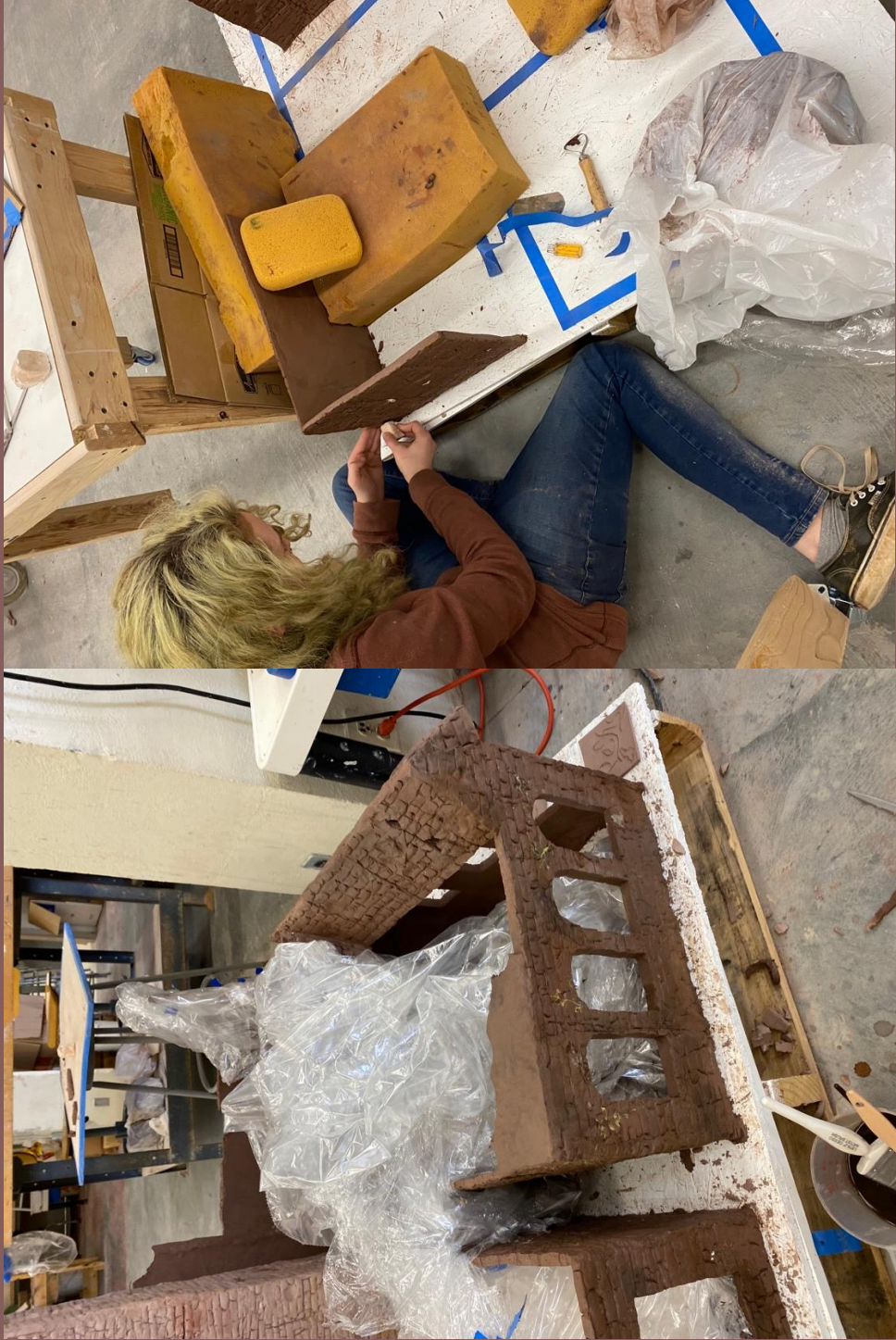
















6:59

LTE



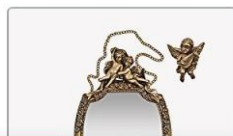
Search Amazon



Oval Mirror Baroque Style Decorative Mirrors for Wall, 17 x 12 inches, Gold, Vintage Decor



Color: **Antique Gold**



6:59

LTE



Search Amazon



Brand: MIRRORNOVA

MIRRORNOVA Decorative Wall Mirror, Vintage Hanging Mirrors for Bedroom Living-Room Dresser Decor, Oval Antique Gold 9.6 W x 14.3 L

Amazon's Choice

in Wall-Mounted Mirrors by MIRRORNOVA



Color: Gold



Golden Gray

\$18⁴⁹

prime



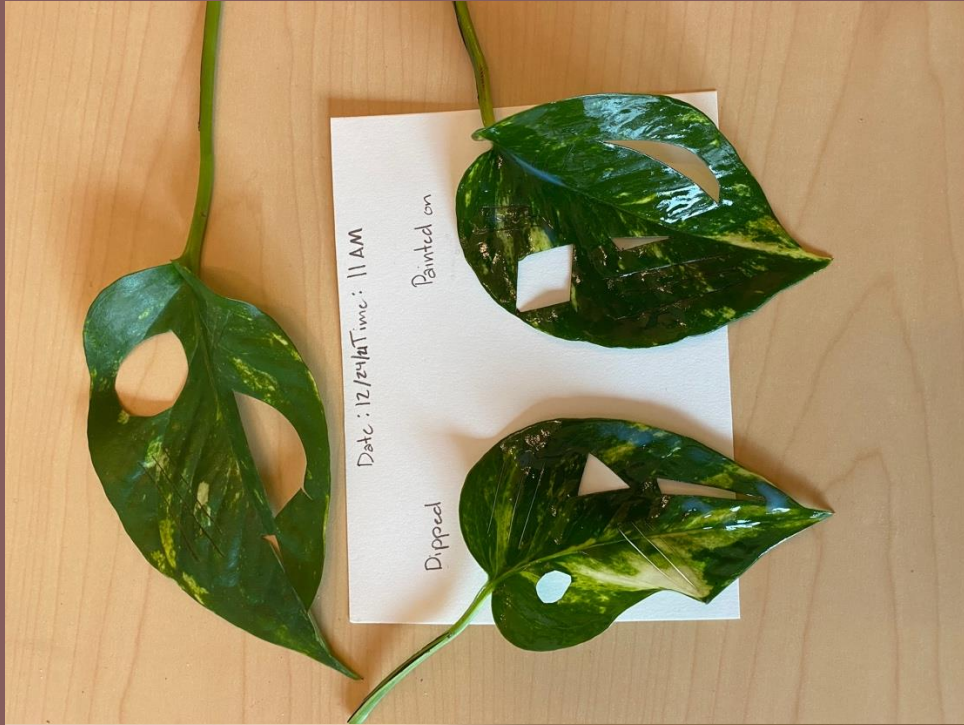
Gold

\$18³⁹

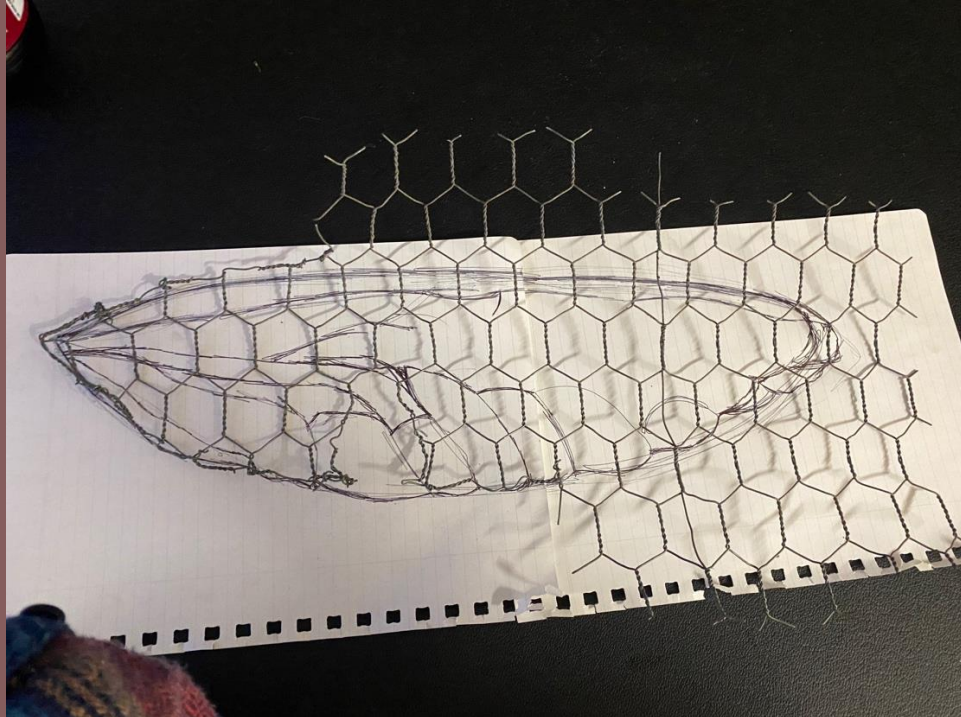
prime

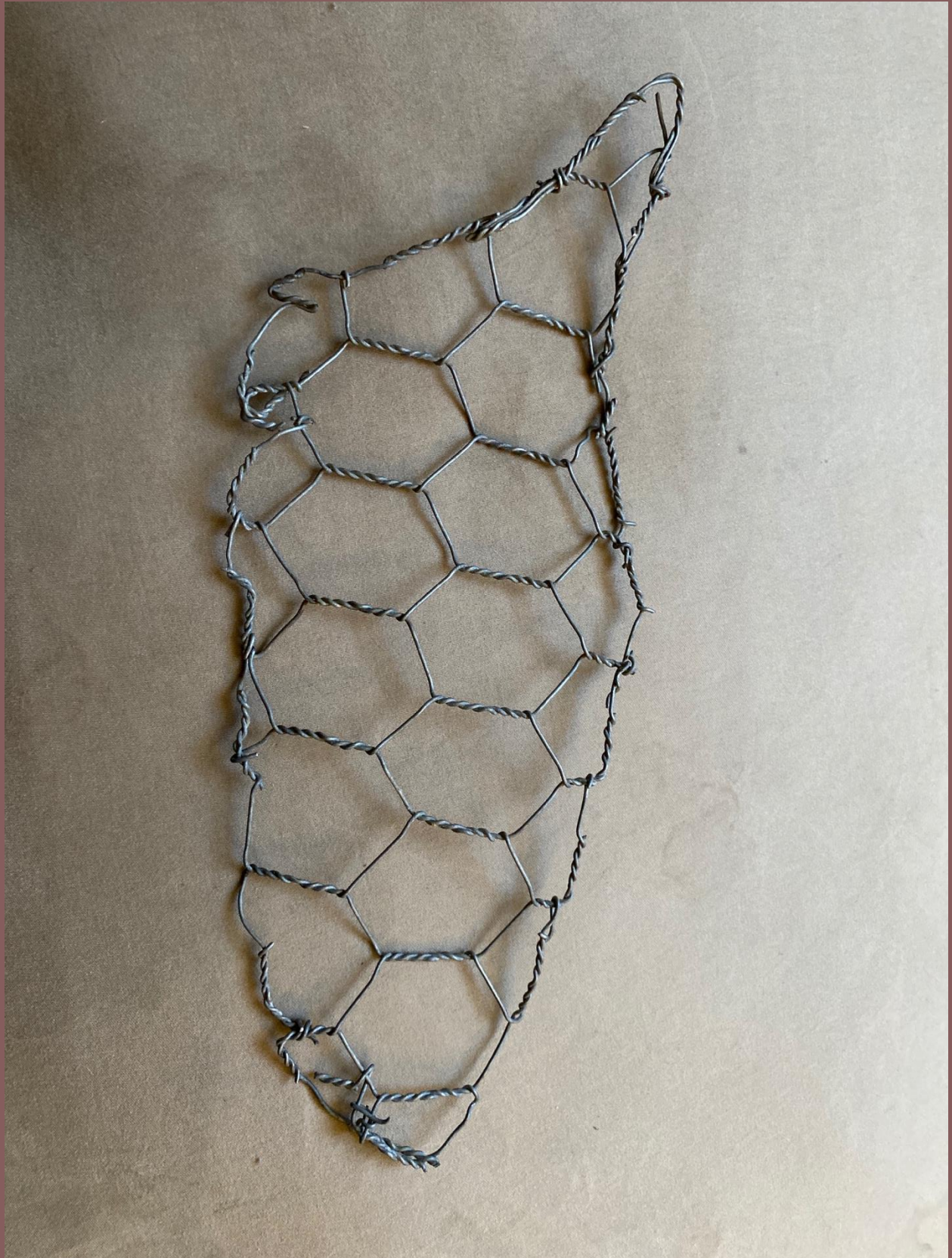


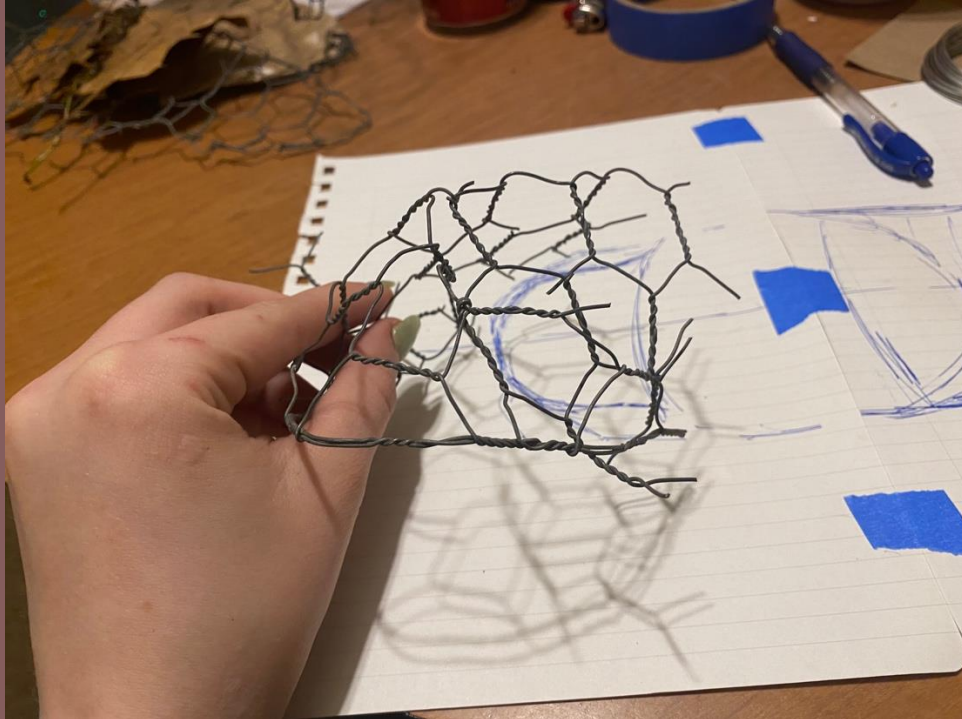
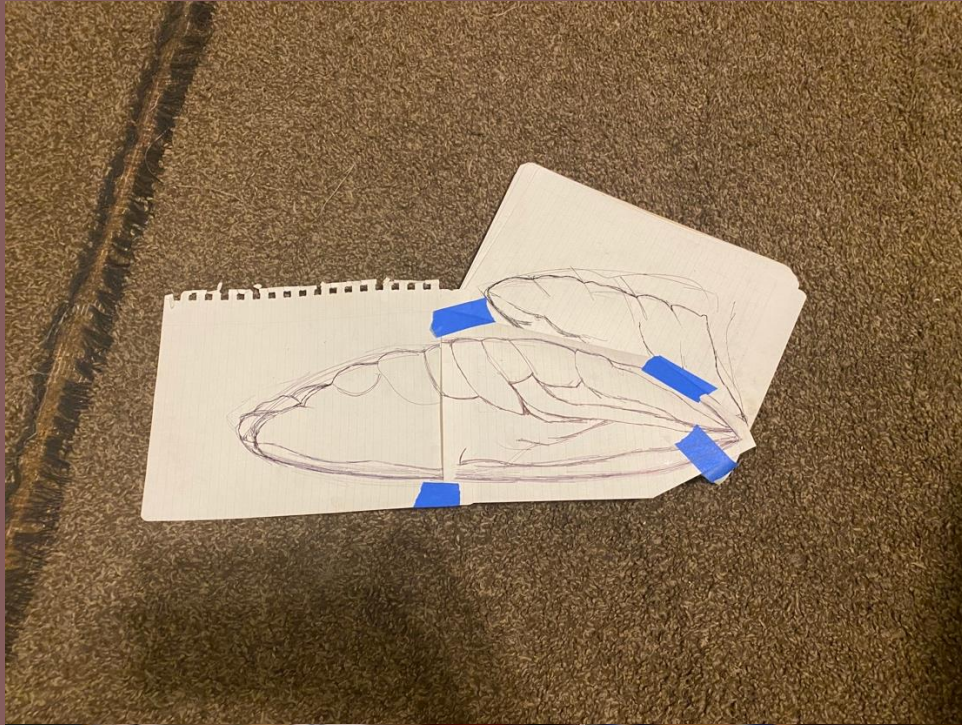






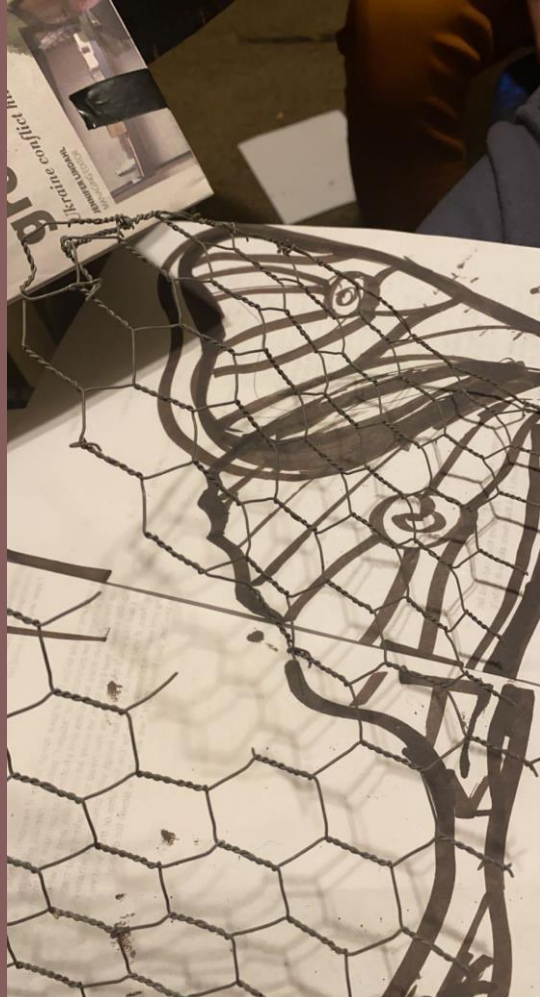










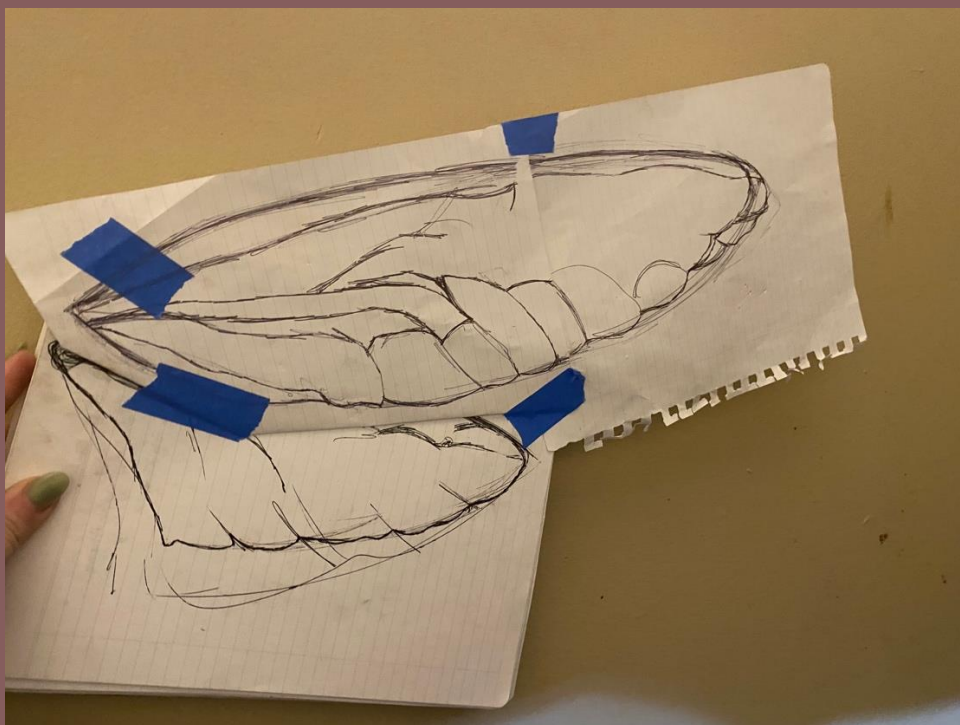












Documentation of Installation of Thesis





















Documentation of Thesis



Entropy

Bone dry clay, decayed organic materials, and live organic materials on pallet board and cinderblock.

40in x 48in

The sculpture you see before you is based off of City Methodist Church in Gary, Indiana, latterly known as City United Methodist Church. The City Methodist Church lived a life that was far too short. The Gothic Revival style church was built in 1926 and featured a sanctuary at the forefront that was adjoin to a much larger 9 story complex that included the Seaman Hall Theatre large enough to seat 1000 people, a gymnasium, a dining hall, a Sunday school area, several corporate offices, and a bell tower. There were also areas built to house a bowling alley and plans to build a rooftop garden. These plans were cut short when the Great Depression began in the 1930s. The church rooted itself in the community to try to survive, leasing out part of the Seaman Hall to Gary College. By 1949, Indiana University Northwest occupied 3 floors, and with the financial assistance from the university, City Methodist Church reached its pinnacle and the church's membership surpassed 3000.

Gary, Indiana was a city dependent on a dooming steel industry. US Steel (now known as U.S.X. Corporation) was once the main source of jobs for the city of Gary, as the largest steel mill in the United States. In the years leading to the 1970s, the steel industry started spreading across seas and the prices created competition. US Steel began to struggle financially and started laying off employees to stay afloat. Residents began fleeing the city to find new jobs, and Gary never recovered. The social makeup of the city started changing rapidly and the crime rates began to soar, causing more departures. In 1973 the congregation at City Methodist Church had fallen to 320 members, only a third of which attending regularly. The maintenance costs were ruinous, and all attempts to sell were fruitless, leading City Methodist Church to close the doors permanently in 1975, less than 50 years after opening.

In 2019, 44 years after it closed, I got the privilege of going to visit this town and building. The drive through Gary tore me to pieces, as it has become a modern ghost town. While there is still a population of 75,000, the large portion of the homes and establishments lay abandoned and forgotten. The structures. The crime rates have stayed high since they first began to rise, and the population is still falling drastically. Walking into City Methodist Church allowed me to see the ephemerality

that all things sit in the balance of. The haunting beauty of this hidden sliver of the world narrates the story of life, that we must all come to accept. Nothing can last forever, but its beauty will always be palpable.

Pre-Destruction





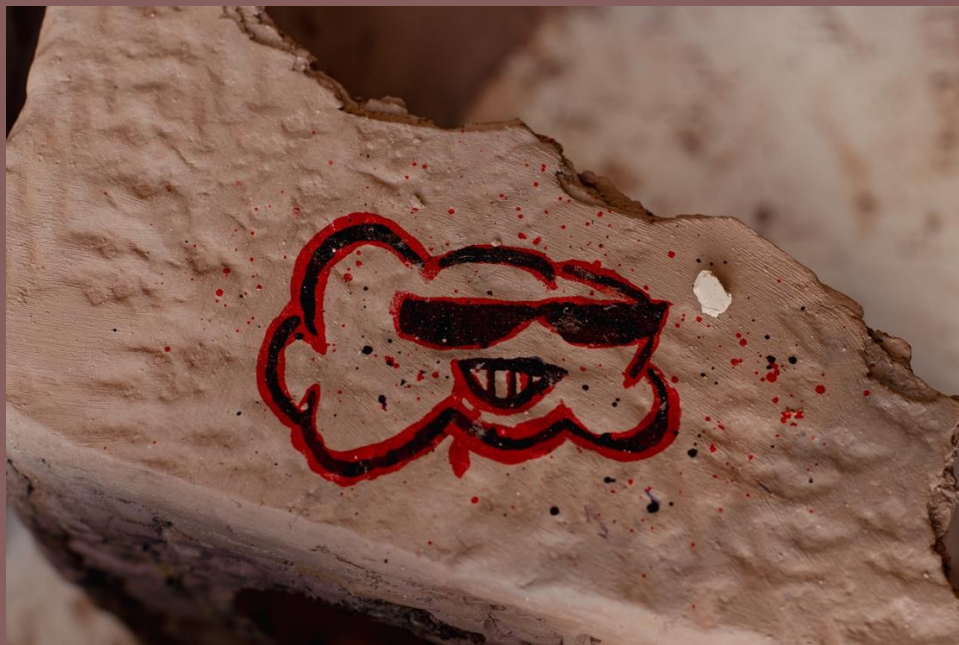










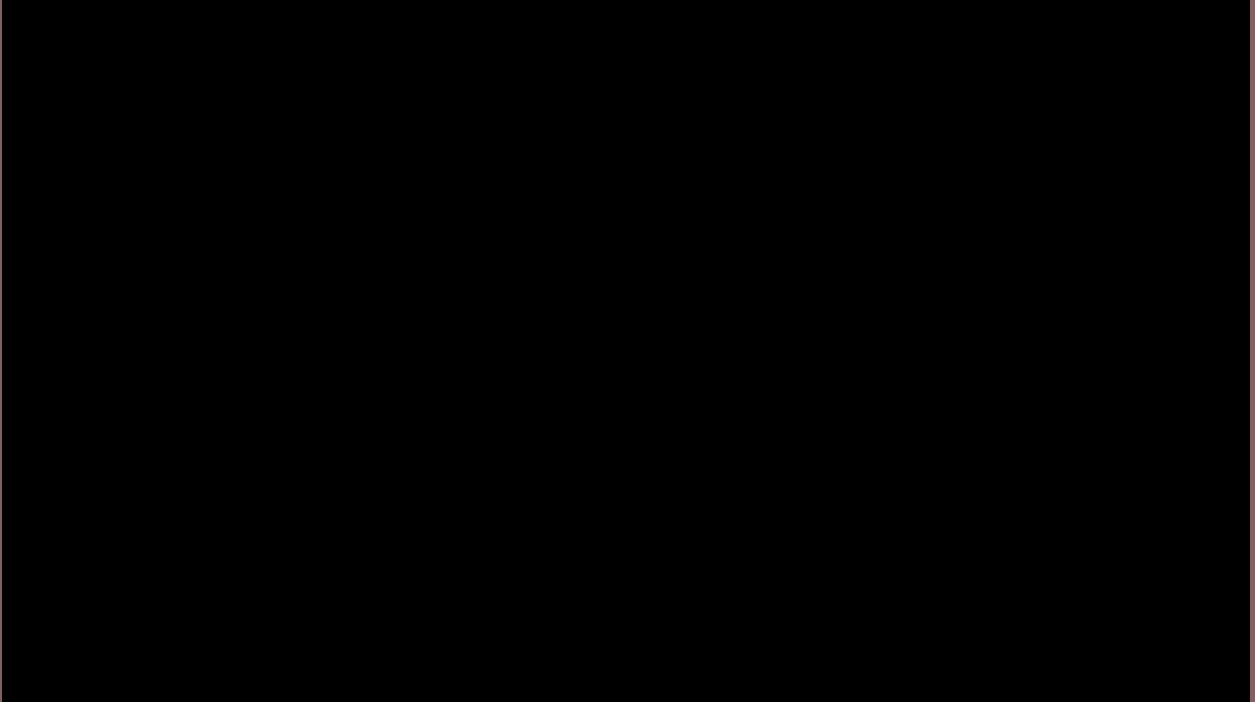








Destruction Video



Post-Destruction

Entropy

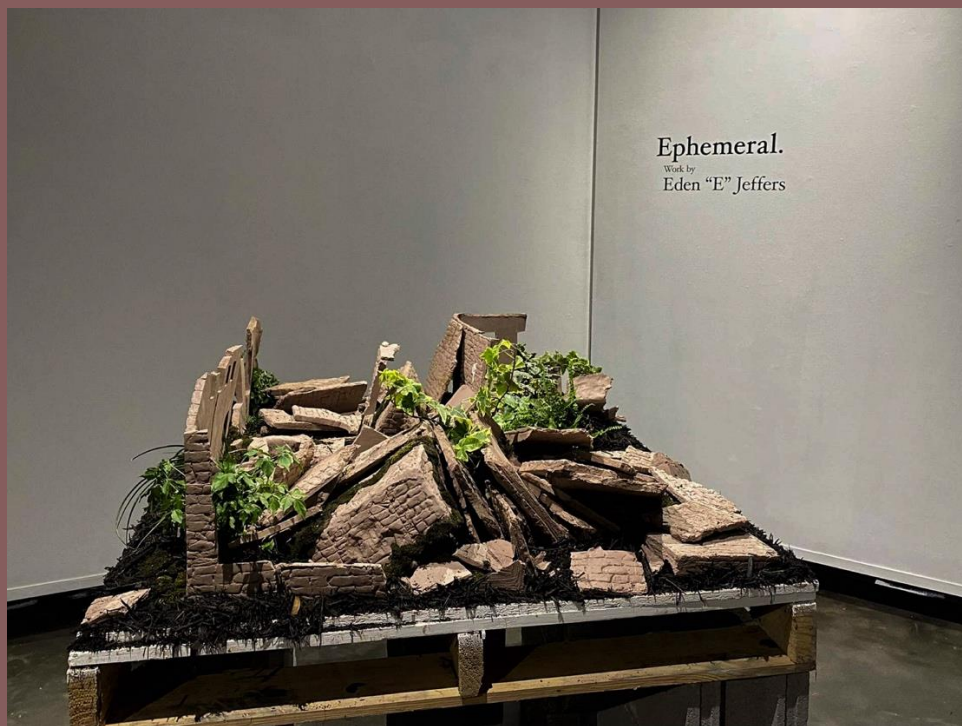
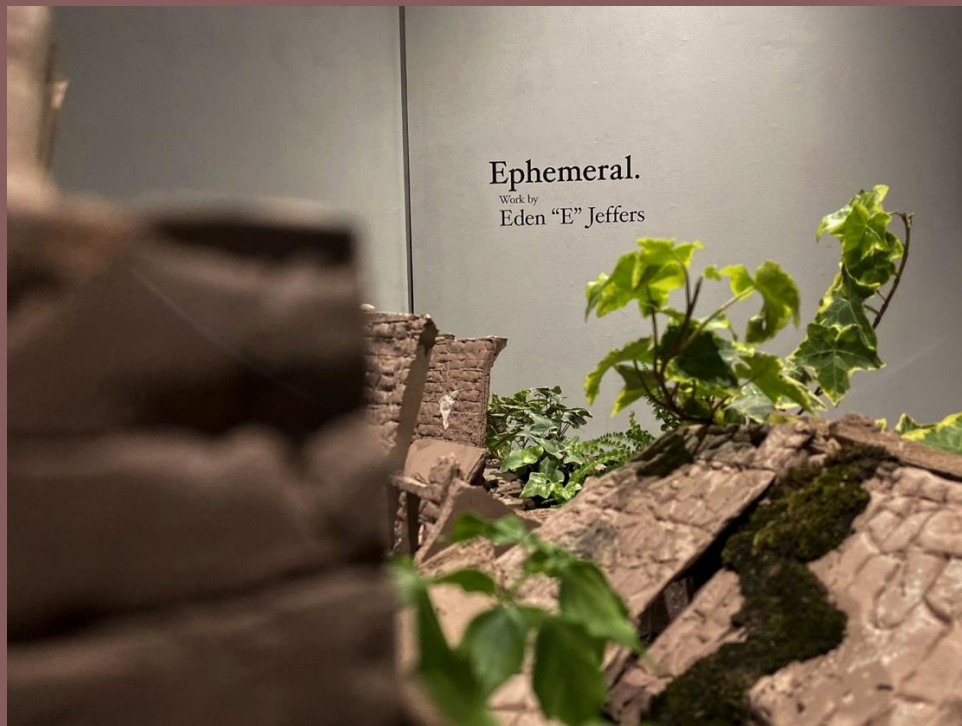
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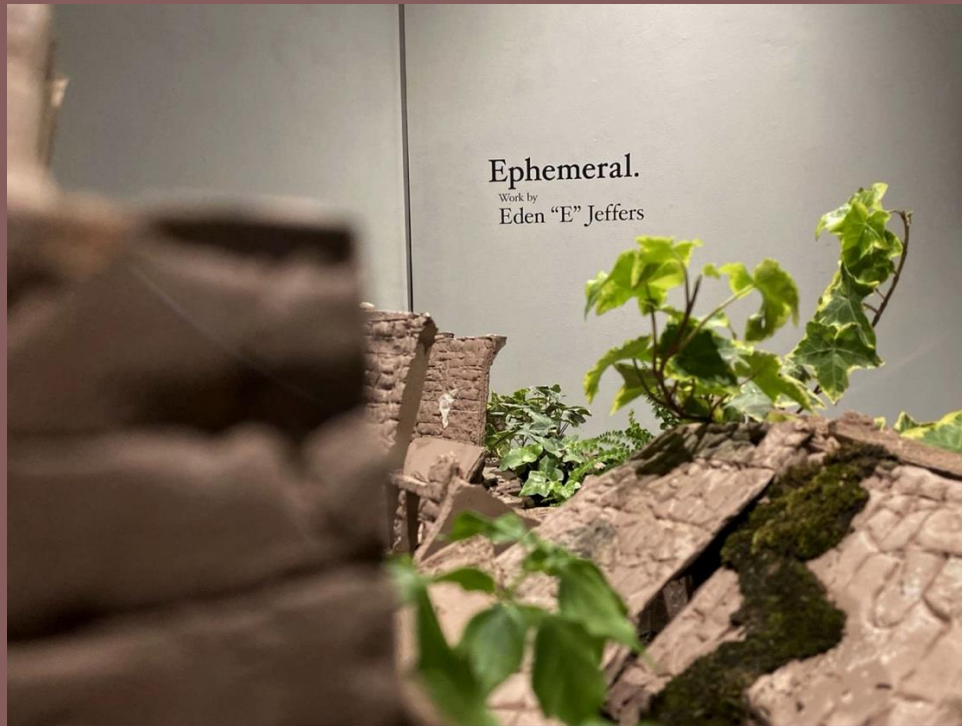
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Sonder

Organic Material on Mirrors.

10in x 15 in

Several years ago, I stumbled across a word that stuck with me. The word was Sonder. This word originates from author John Koenig and his book *The Dictionary of Obscure Sorrows*, which explores new words for emotions that are commonly felt but nameless. Sonder was in there and was listed as follows:

Sonder

n. the realization that each random passerby is living a life as vivid and complex as your own – populated with their own ambitions, friends, routines, worries and inherited craziness – an epic story that continues invisibly around you like an anthill sprawling deep underground, with elaborate passageways to thousands of other lives that you'll never know existed, in which you might appear only once, as an extra sipping coffee in the background, as a blur of traffic passing on the highway, as a lighted window at dusk.



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The Fly

Wire, organic materials, glue, fabric, and gold leaf.

Little Fly
Thy Summers play,
My thoughtless hand
Has brush'd away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink and sing:
Till some blind hand
Shall brush my wing.

If thought is life
And strength and breath:
And the want
Of thought is death;

Then am I
A happy fly,
If I live
Or if I die

William Blake, Songs of Innocence and of Experience

























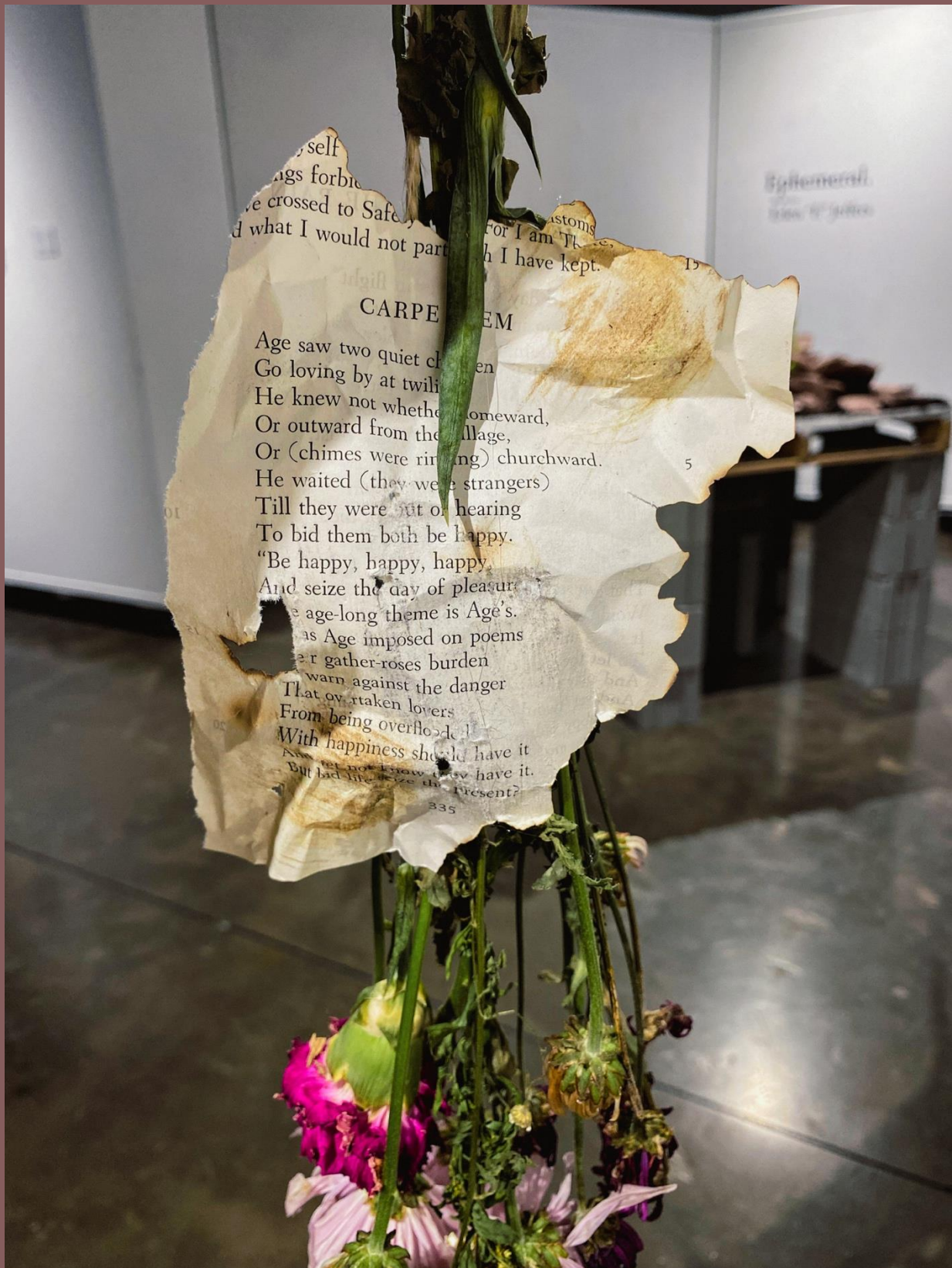












self
ings forb
ve crossed to Safe
d what I would not part
For I am Th
h I have kept.

CARPE DIEM

Age saw two quiet ch
Go loving by at twili
He knew not whether homeward,
Or outward from the village,
Or (chimes were ringing) churchward.
He waited (they were strangers)
Till they were out of hearing
To bid them both be happy.
"Be happy, happy, happy
And seize the day of pleasur
The age-long theme is Age's.
As Age imposed on poems
The gather-roses burden
Warn against the danger
That overtaken lovers
From being overlooked
With happiness should have it
But had like to have the present?

335



The Fly

Wire, organic materials, glue, fabric, branches, and gold leaf.

The Fly

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William Blake, Songs of Innocence and of Experience

Conclusion/Reflection

Conclusion

Working on Ephemeral has taught me a lot. It has taught me that blood, sweat, and tears truly do help shape the pieces into their final form. It taught me that success often looks like failure until you zoom out and view the full project. It taught me that you can love a show like a friend, one that you could never forget. I struggled with Ephemeral in the beginning, unsure of how to verbalize what I was going for. It was a guessing game of interpretation, but the final results paid off. It gave me the opportunity to work with new processes and mediums, which I will be able to incorporate into my future pieces. I realized I am much stronger and more resilient than I ever knew. This show almost broke me, but I allowed it to push me to become better instead. Ephemeral became my best friend, the one thing I could rely on to need my strength. Without this show, I would not have been so willing to be carelessly true to myself. I could not thank this show enough for how it propelled me in my journey.

Goals

My goals at the beginning of the show were simple: Make it through. Coming into this era was difficult for me, as I was struggling heavily with mental health. While I was incredibly nervous about how this would go, it ended up taking an unexpected turn. The show motivated me to push myself to new limits. My goals have now grown, I aspire to be an artist whose limit is never reached. The type of artist who can put meaning into something simple or rationalize the complex. I want to work with mediums that are unknown and make them visible, inserting the rich histories that materials carry into their final form. My goal is to constantly grow, never being fully satisfied with where I left off.