

# Beneath Our Skin



Amanda Dudley

ART 4150 - 4160

Fall 2018-Spring 2019

## **Artist Statement**

I am approaching this series of mixed media works to reflect Nature with my personal connection to trauma and existence.

## **Thesis Proposal**

For my final thesis exhibition, I plan on presenting a series of mixed media works that connect the human figure with Nature to challenge perspectives. For some pieces, I plan on using deer hide as canvases. Other works will consist of found objects and material from the natural world that will be used to create conversation and challenge dualities of pain, trauma, and recovery.

## **Artist Bio:**

Amanda Dudley, a Tennessee native, has an on-going interest in the function of nature in comparison to the human experience. Specifically, she is drawn to relationships between her obstacles revolving around handling abuse and trauma while viewing the inevitable nature of these topics. She uses nature as a vocabulary to compare, understand, and accept her own experiences and the world around her. The works within her senior show, *Beneath Our Skin*, are encapsulated thoughts as she makes note of the perseverance and adaptation that these life forms make in terms of acceptance and overcoming what Nature has in store. The manner though which these

pieces are preserved and displayed shows the essence of time, memory, struggle, embracement, deterioration, and regrowth. Conditioning and transformation through the cycle of being a victim to a survivor of action is evident as she compares the female anatomy to found objects within nature. Her work draws inspiration from artists such as Kiki Smith, Judy Chicago, and Ana Mendieta. She hopes that the works she produces challenges perspectives while forming new meanings and memories of the items she encases in a new form of existence.

## **Artist Statement**

My work began as a whisper that transformed itself into a declaration of wrongs. A childhood of physical, emotional, and sexual abuse serves as a catalyst for the creation of a body of work that embraces survival, rather than victimhood.

Some of the newest sculptural works incorporate blood, carpenter bees, rose petals, snake vertebrae, wasps, wasp nests, and animal carcasses encapsulated in resin. Other pieces are mixed media drawings and paintings on deer hides that challenge the little difference between the human figure and function compared to the beings in the natural world around us. I am drawn to nature and the preservation of abandoned or forgotten things in hopes to create new meanings and memories for the objects; this might include recreating their lives or showing comparisons to our own. When something “unnatural” happens within a person’s life, the outcomes of how a person functions afterward are as controllable as nature

itself. Viewing pain and recovery has its dualities, but by using Nature as a lens, one may find understanding and acceptance.

## **Amanda Dudley**

### **CV**

#### **Summary**

Amanda Dudley was born on February 5, 1993 in Clarksville, Tennessee. She is currently studying studio arts at Austin Peay State University, entering her senior year. While in her studies, she has formed her own voice through her works, focusing on themes of trauma, abuse, disorders, and the process of recovery from such occurrences. Amanda is currently experimenting with multiple mediums as she creates a voice through her therapeutic and challenging practice. Amanda is an artist, student, victim, and a survivor.

#### **Qualifications**

- Drawing with graphite, charcoal, ash
- Painting with acrylics, oil, blood
- Casting with plaster, resin, wax
- Lost wax technique, some metal casting
- Metal bending
- Some experience welding
- Large scale works
- Work with raw material (animal bones)

#### **Experience**

- Commissioned by Clarksville High School to create Mural 2012
- Commissioned by Clarksville High School to create Mural 2016
- Donated artwork to Clarksville High School Band Boosters for Visual Theater and Audio Theater
- Clarksville High School Band Program props for show *COOL* 2010
- Commissioned by Clarksville High School Band Program to create Props for show *STOP* 2011
- Clarksville High School Visual Theater floor for show *The American River* 2011



- Commissioned by Clarksville High School Visual Theater floor for show *This Too Shall Pass* 2012
- Commissioned by Clarksville High School Visual Theater floor for show *Forgiveness* 2013
- Commissioned by Clarksville High School Audio Theater to create show floor 2012
- Clarksville High School Band Program props for show (*Villains*) 2013
- Clarksville High School Band Program props for show *Masterpiece* 2014
- Commissioned by Clarksville High School Audio Theater floor for show *Burning Bridges* 2014
- Clarksville High School Band Program props for show *Vendetta* 2015
- Clarksville High School Band Program props for show *More Than* 2016
- Commissioned by Clarksville High School Visual Theater floor for show *Nevermore* 2016
- Clarksville High School Band Program props for show *Sleepy Hollow* 2017
- Commissioned by Clarksville High School Visual Theater props for show *Murder At The Big Top* 2018
- Commissioned by Clarksville High School Visual Theater floor for show *Come Little Children* 2019
- Commissioned by Clarksville High School Visual Theater floor for show *Shine Together* 2019
- Clarksville TN Art Walk, August 1, 2019

## **Education**

- Attending Austin Peay State University and receiving BFA in Studio Arts (graduating 2020)

## **Exhibitions**

- The 50<sup>th</sup> Annual Student Juried Art Exhibition  
-*At the Roots*
- The 51st Annual Student Juried Art Exhibition  
-*Make Time*  
-*A Mother's Burden*  
-*Structured Silence*

- Student Show “Fresh Work” at ArtUp, Memphis, TN  
-*Trophies*  
-*Untitled (Endurance)*
- Flux at Austin Peay State University 2019  
-*Saturday Drive*  
-*Sunrise*
- Riverfest Juried Art Show 2019  
-*A Mother’s Burden*

### **Awards and Recognition**

- Won “The Olen Bryant Sculpture” Award for sculpture "Structured Silence" in the 51st Juried Art Exhibition 2019
- Won 2nd place Award for 2D Mixed Media in the Riverfest Juried Art Show for 2D drawing titled "A Mother's Burden" 2019

### **Publications**

- Adudleyart @adudleydooright.wixsite.com/website
- Interviewed on The Chris Top Program (Spotify, iHeart Radio, Stitcher)

# 4150 PROPOSAL

By Amanda Dudley



## GOALS

My goal is to create a series that provides the viewer with a basis for understanding the effects of trauma, abuse, and disorders. These pieces will reflect on my own experiences of these topics combined with family ties and research. I believe that these will create conversations from perspective of both survivors and victims, along with challenging a predator standpoint. I intend to use sculptural aspects with multimedia such as charcoal, paint, resin, and found objects. I will include both literal and abstracted forms of the human body to help connect content with the viewer on a personal level.



## PLANS

•I will make life-castings and combine them with found objects, human blood, and traditional art materials in a nontraditional display. I will either let these items stand as independent structures or have them combined with resin or driftwood as a canvas to build work on.

•The multidisciplinary nature of the works will allow the viewer to appreciate the shared themes in spite of the material differences of the works.

•Through this approach I hope to make a memorable imprint on the audience, much like these experiences would do to one who endures these hardships. These works will bring attention to the root of these issues which are often avoided or misunderstood, making the viewer interpret the topics at hand.

## RESEARCH

Bipolar Disorder tendencies  
Effects on family  
Abuse Statistics  
Repetition and unlearning  
Recovery and Relapse of conditioning  
Instinctive Tendencies  
Animal and insect habitats and functionality

# INSPIRATIONS

- Kiki Smith
- Judy Chicago, *The Dinner Party*
- Marina Abramovic
- Jordan Eagles, *Blood Mirror*
- Kara Walker, *Sugar Sphinx*
- Sue Coe, reference, details, and contrast
- Kathe Kollwitz, *Woman with a Dead Child*



## Previous Works

### •***At the Roots.***

- Materials: Acrylic, Menstrual blood on baptismal robe and bed sheets





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## *A Mother's Burden*

Materials: Charcoal and Menstrual blood on Canvas



## *Wedged at Birth*

•Materials: Menstrual blood and resin, birth certificate, baby teeth, baby hair, receiving blanket, baby portrait





## *Just a Tool*

Black and White Photography

## Progress Pieces

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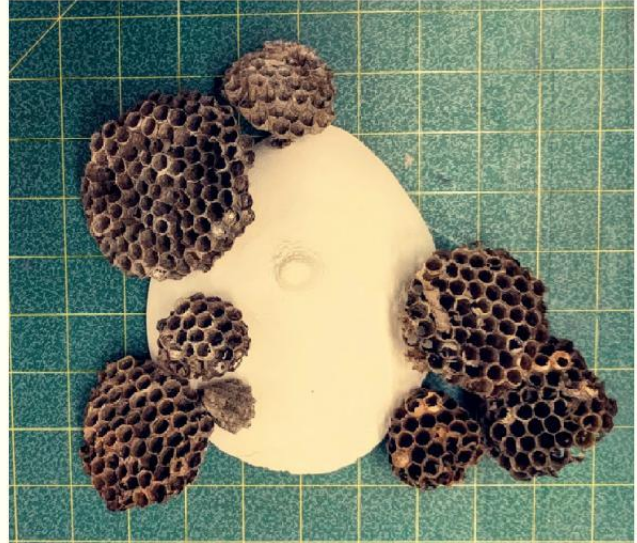
## More Progress

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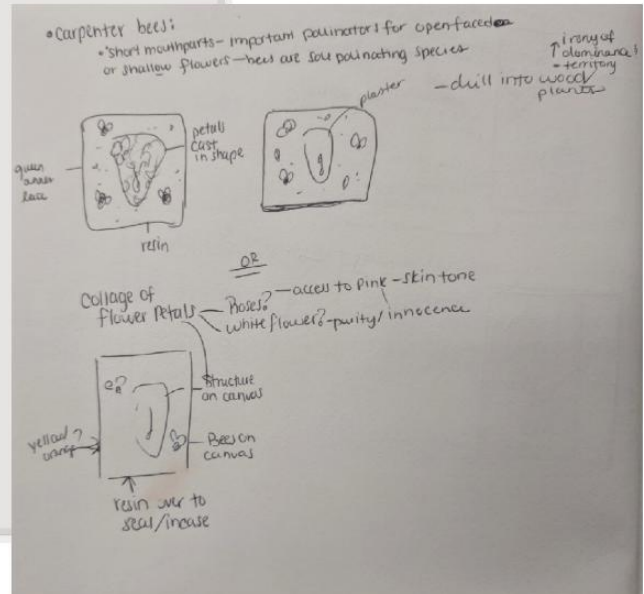
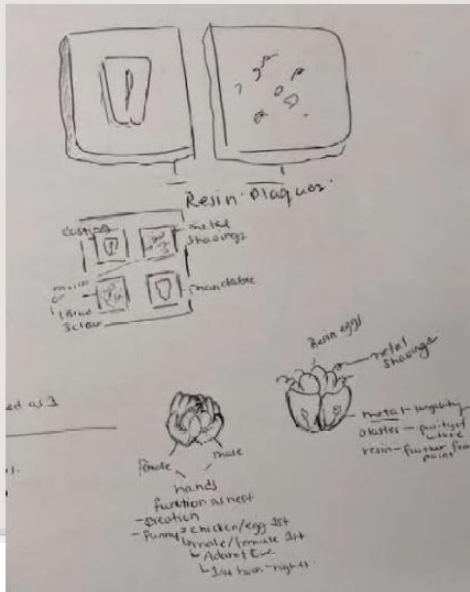
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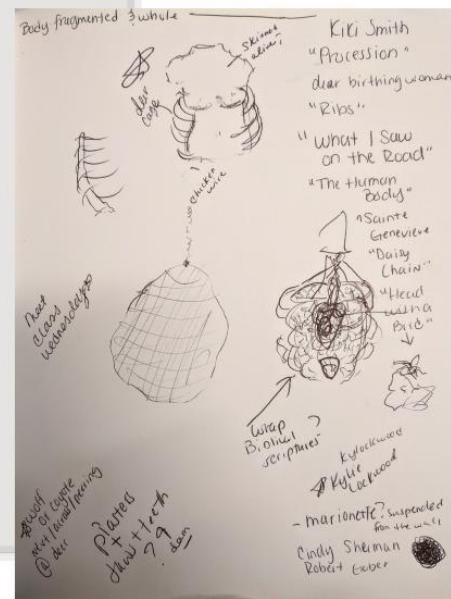
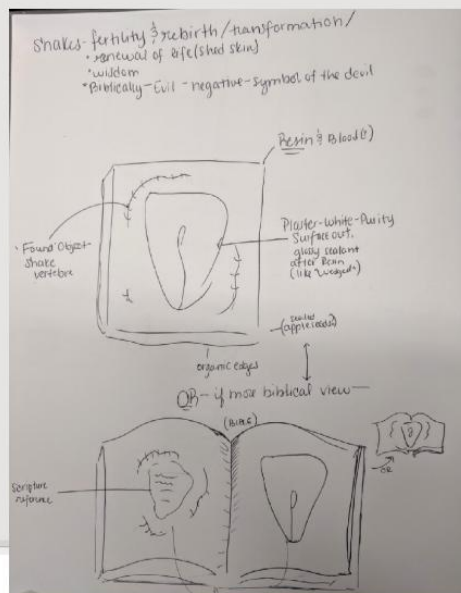
## Findings leading to works



# Sketches



# Sketches





# TIMELINE

Aug 30 - Aug 30 **Find Mentor/ Start Draft Proposal**

Sep 23 - Sep 23 **Create first works**

Sep 24 - Sep 24 **Make rubber mold(s)**

Sep 30 - Sep 30 **make 5-6 plaster castings of mold**

Oct 2 - Oct 2 **set base layer of resin and mold**

Oct 4 - Oct 4 **create final layers of resin works**

Oct 7 - Oct 7 **Research**

Oct 10 - Oct 10 **Repeat previous tasks for different versions**

Nov 11 - Nov 11 **Finalize Previous works**

Nov 15 - Nov 15 **Begin New Works**

Nov 16 - Nov 16 **canvas construction and castings**

Nov 23 - Nov 23 **work with paint and castings**

Nov 23 - Nov 23 **Research**

**Present progress**

Nov 22

**Present to Board**

Dec 2

**Present Proposal**

Sep 20

Aug

Sep

Oct

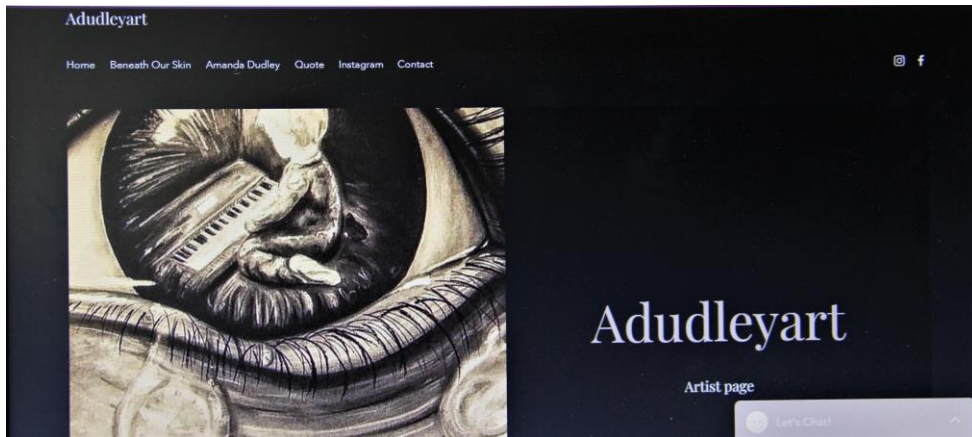
Nov

Dec

2019

today

# Professional Materials

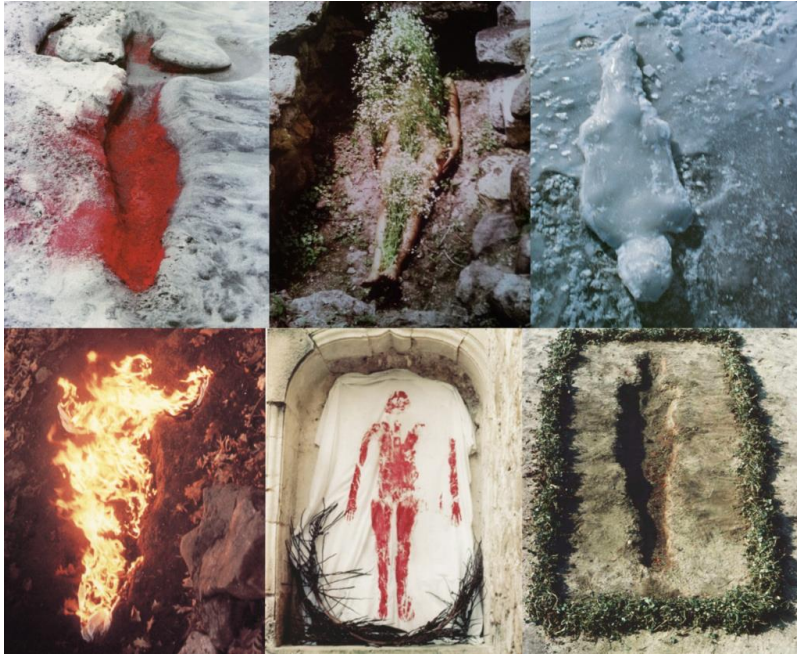


<https://adudleydooright.wixsite.com/website>

## Research Imagery



Kiki Smith, *Fortune*, 2014.



Ana Mendieta, Photographs from Ana Mendieta's *Siluetas* series



Polly Morgan, *Hide and Fight*, 2012. Taxidermy, resin, fiberglass, mirror, LED

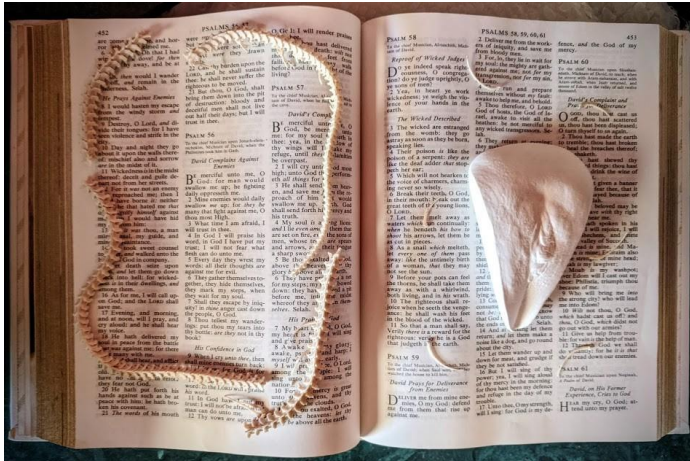




Nucleo (Piergiorgio Robino), *Souvenir of the Last Century Tray 04'*, 2019. Epoxy resin, antique tray.

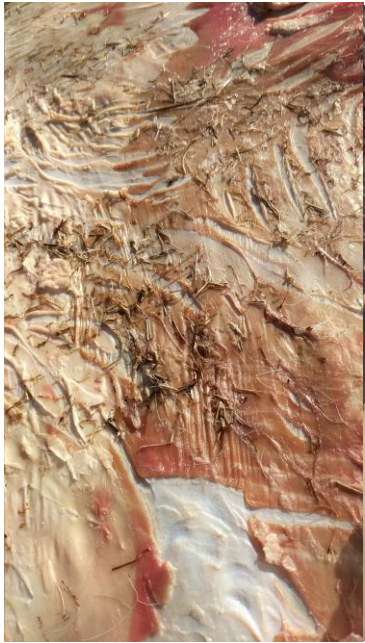


# Process Documentation









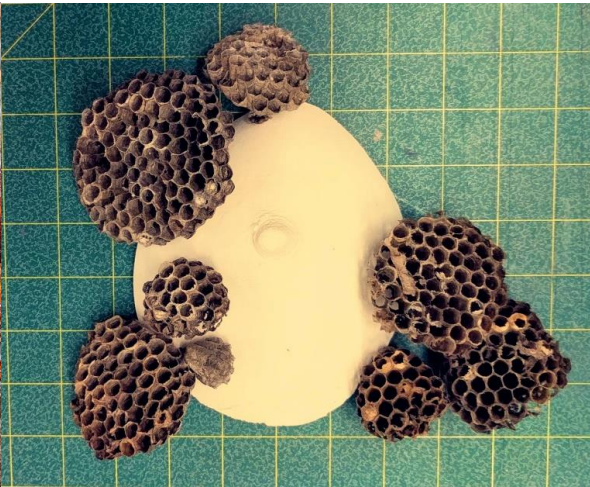


I'm referring to this collage by Martha Zmpounou. I plan on having a woman's body, hands altering in different positions as seen in this one. The most prominent layer of the hands will be slightly covering 1 breast and vagina. No heads or faces anywhere to keep out any specific identity.











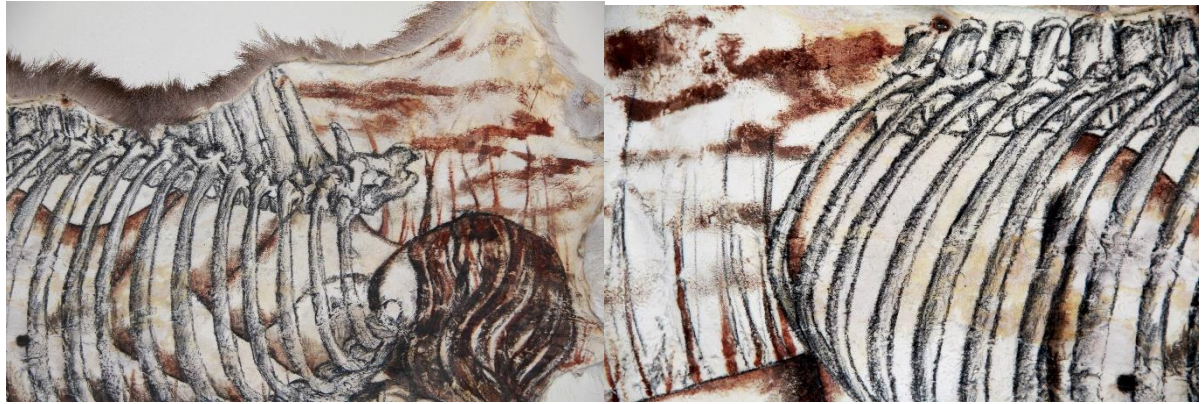


## Show Documentation

























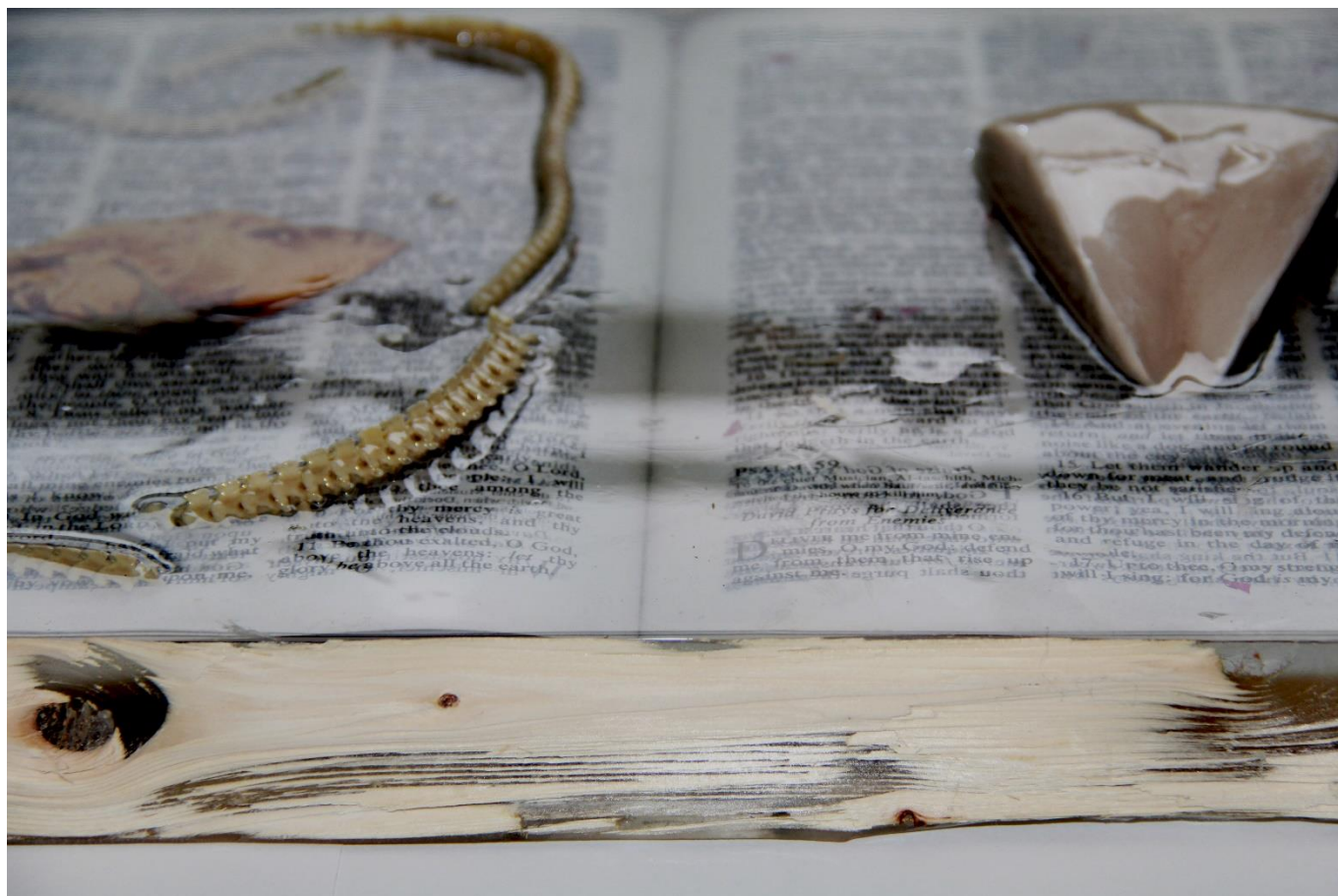




































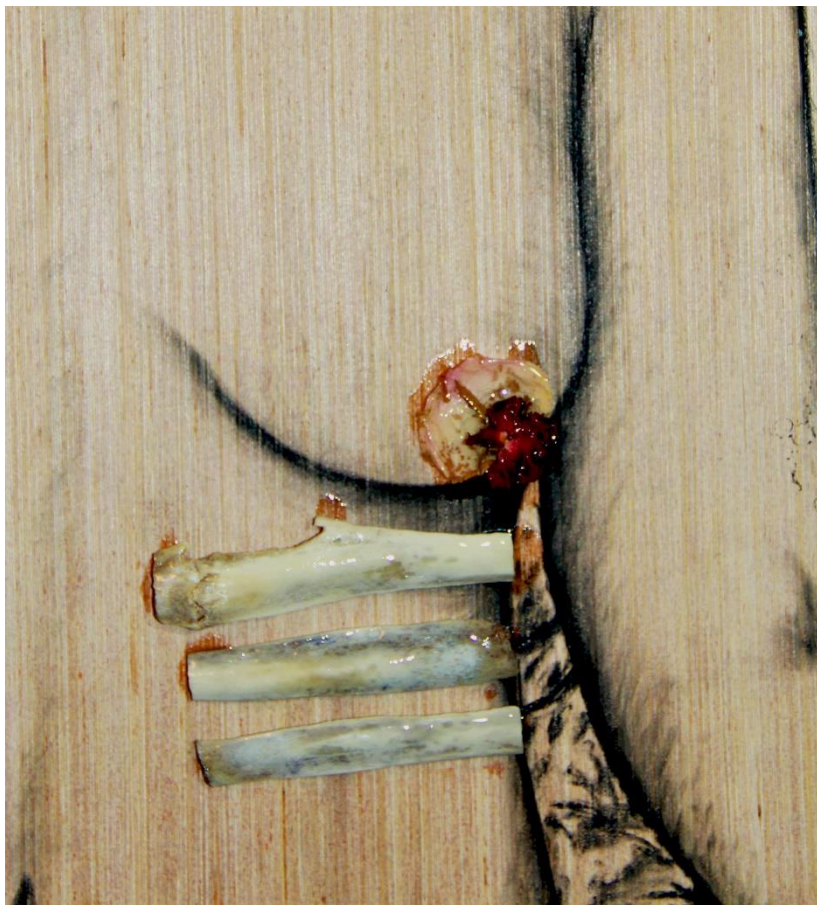




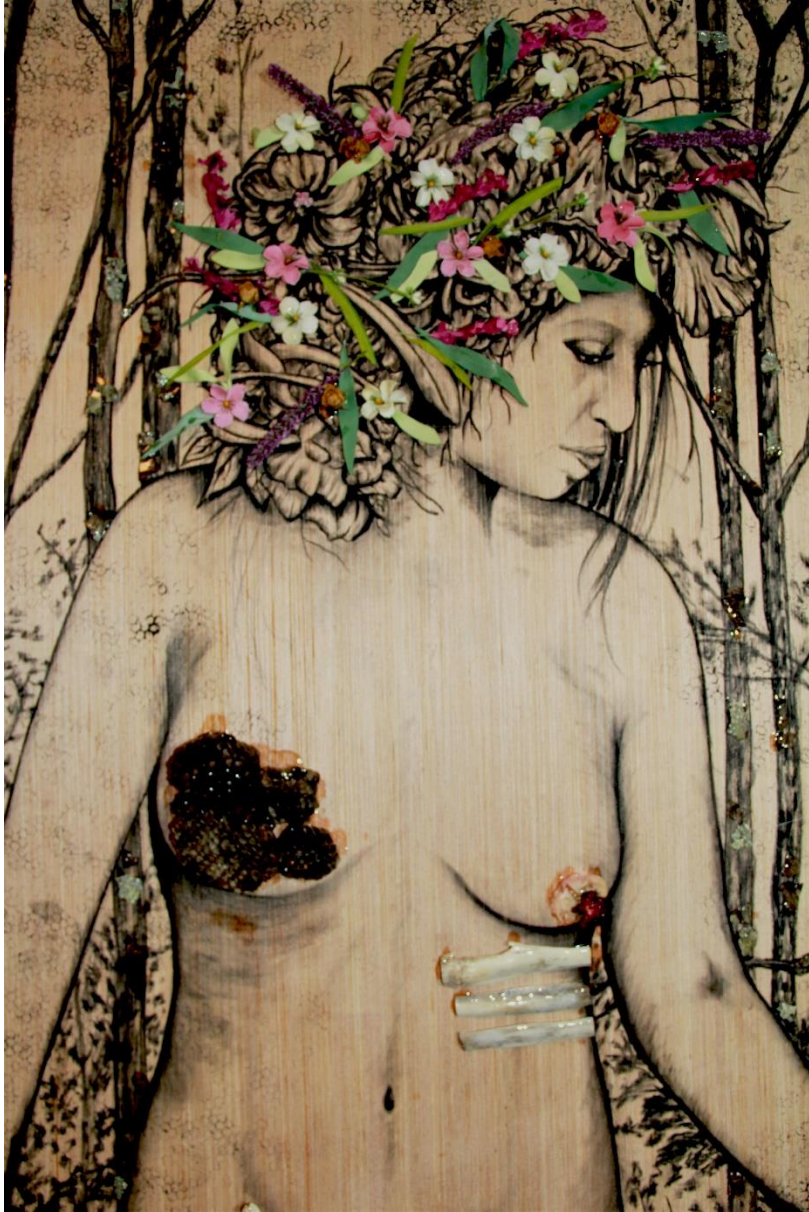




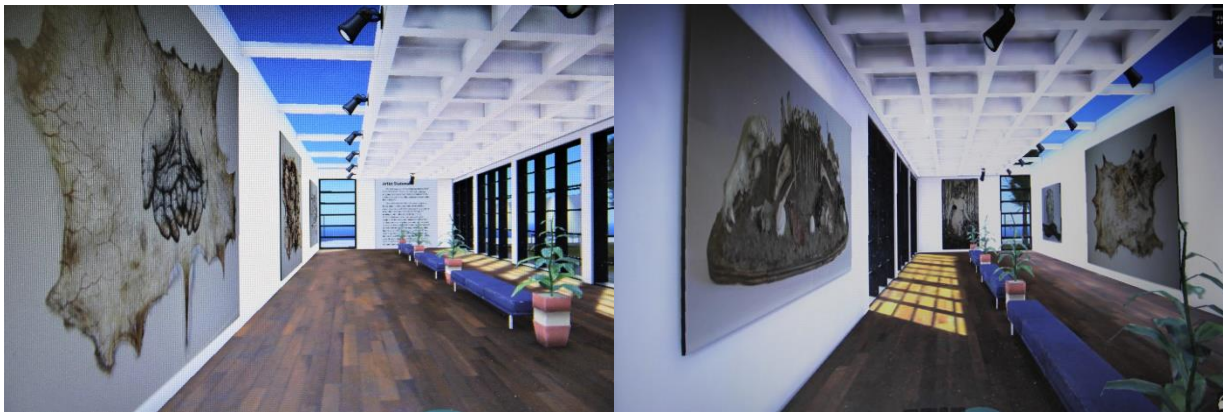
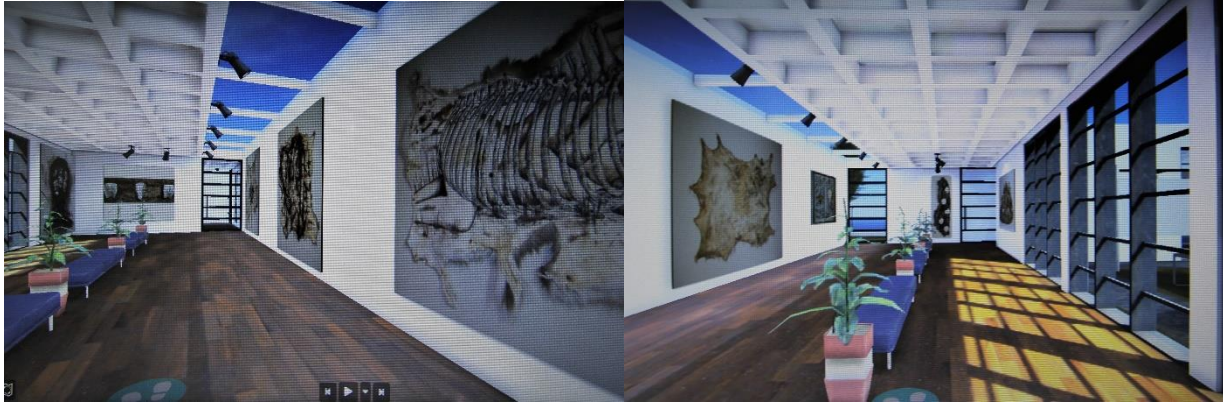




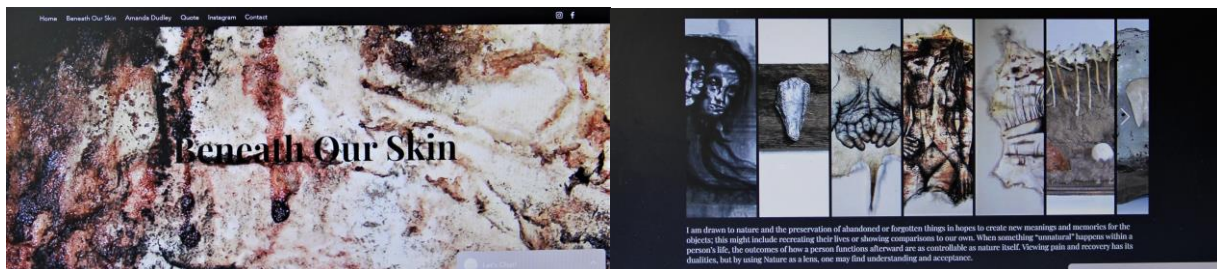




# Virtual Exhibit



<https://www.artsteps.com/view/5e9a1f3ac037a43365d0dd1b>



<https://adudleydooright.wixsite.com/website>



## Self-Reflection

The past two semesters have been enlightening on what it means to create and host my own show, especially considering the sudden changes that were mandatory due to the pandemic. I have had to be more flexible with this series of works than I have with any other due to external circumstances. This show taught me that I am even more adaptable than I thought I could be, which is an interesting note when reflecting the show itself. Despite all the transitions throughout the process, I found it to be overall rewarding and a success.

My instructor for the Senior Thesis class, Paul Collins, has done an extraordinary job providing examples, any additional access to materials and insight, and his availability throughout the show-making process. He supplied me with in-person examples of gallery displays as we visited local artists, demonstrating many ways that I could present my works. When the crisis hit and we had to shift gears, Paul provided me with online exhibit options. I am far from being technologically gifted and had several obstacles when trying to learn this new exhibition presentation. Paul was available on-call for me and helped me navigate the Artsteps program, along with discussing details within my personal works that provided me with new and challenging perspectives.

These works meant a lot to me as they pushed the understanding of myself and the world around me. This series is extremely different from my usual work, which was both refreshing and difficult as I learned new skills and how to represent them. I had to be cautious on how the works were handled since I used such sensitive and representational material and subject matter. I learned just how important the use of specific materials is and I used that to my benefit. In this case I found that simpler forms were more important when conveying my message. I referenced works by Kiki Smith, Ana Mendieta, Polly Morgan, and Piergiorgio Robino. Seeing the works that they had created helped me challenge my voice and style within my practice. I wanted to state my thoughts within the works, but I also

wanted them to be indirect enough to push the abstract interpretation of the viewer due to their own conditioning. I found that the works did just that after having received feedback from colleagues and mentors. I was so excited to hear all the different opinions of what each piece represented to the individuals. My mentors, Billy Renkl and Virginia Griswold, had a ton of influence on my success. They both provided insight to how the works functioned in their own unique understandings. I think that being able to have two mentors with different backgrounds and practices benefitted me in a way that pushed my own way of thinking and understanding of art. My mentors really pushed my intellect and work-ethic in new directions. When the Pandemic cancelled gallery installations three days before my show, I felt slightly defeated. Billy, Virginia, and Paul each reached out and extended their support and motivation to see the show through. Though I was unable to have the interaction a real gallery would have provided for the works, I am still pleased with the outcome and presentation the show achieved.

My intent was to have a gallery filled with works that combined nature and the human figure. I wanted them to push what the audience considered an environment and its function. The goal was to challenge interaction and perspective within our surroundings, which is why I chose to use literal pieces of nature within my works. Nature is something I have had a therapeutic bond with while coping with trauma; just as we can all associate with Nature. I wanted my works to challenge understanding, perspective, and adaptation compared to internal or external struggles.

The transition of the exhibit being virtual was a difficult adjustment. Learning a new program, documenting works without proper set-up, lighting, and software was a quite the ordeal. Having the original display of the show onsite with physical interaction would have drastically changed the overall effect of the works. Though my display tactics changed, I'm pleased with the outcome. I realize that I would have never forced myself to show my work virtually, so the demands for the final product created skills that will be useful for my future career to host a show no matter the circumstances. Having spent the past several years at APSU as an art student



has drastically changed my life. I'm thankful to have met new influences and to have learned from some of the most talented and insightful instructors that I've had the opportunity to meet. Upon completing my degree and my exhibition, I will be able to move forward with my practices with confidence and inspiration to become a better artist.