

*Bridge Project IV & V: CONNECTION & REFLECTION*

# NOT JUNK

**STUDIO/SEMINAR FINAL - THEME**

Studio Project: Not Junk

*"I am interested in exploring if attachments simply reflect nostalgia, if they also have benefits such as growth and reflection, or if they are harmful blockages."*

Seminar Essay: Dance of Detachment

*"I'm studying memories and attachment because I want to find out how artists can utilize their art making process to remove attachments in their life in order to help my reader understand how art can be both freeing and limiting."*

*NOT JUNK & DANCE OF DETACHMENT*

# Process Documentation

# DANCE OF DETACHMENT

## Process Documentation

### Interview Questions (to Elizabeth)

1. What is the main inspiration for an artist? Does it stem from memories, experiences, or something else?
2. (With regards to Taylor Swift) Can you describe how you see Taylor Swift's discography in relation to what her inspiration is? Is the majority of her work related to experiences she has had?
3. Is reliving art a limiting factor in self growth? Considering TS, do you think the Eras Tour is harmful in the sense that she has to relive the experiences and/or memories that made her write these songs almost 20 years ago?
4. Is listening to music a form of attachment? Is playlist curating a form of attachment? Is it nostalgia based or attachment based? Is it harmful to self growth?
5. Is making art based on trauma a valid coping response?
6. At what point does the expressive nature of art turn into an attachment, ie. reliving experiences
7. Truly, how easy is it to make art and move on from it and the experience it was informed by?
8. Is art a way of staying attached? Creating portfolios, albums, etc. = time capsules?
9. When does art go from an appreciation of memories to attachment of the experiences?
10. Are there other examples in the music/art world where this is prevalent?

### Interview Transcript

*ELZ "I feel like maybe for her it's a little harmful just because like, because she talks so much about how like a lot of like the songs are written when she's in the worst place ever, so I think having to revisit that every weekend for like a year straight is probably a little damaging. But I also think it shows growth overtime. She talks about... she has a song called "Dear John," it's about John Mayer, and um, she doesn't play it a lot, because everyone goes crazy, because it's very obviously about John Mayer. But, she talks about how she is in a completely different walk of life now than when she wrote it, so it's like, almost like funny to look back on like how she used to feel. But, yeah I do think I mean it's gotta be a little tough.*

*ME "I've seen tiktoks of people zooming in on her face when she's singing something..."*

*ELZ "Oh yeah, and she's crying.*

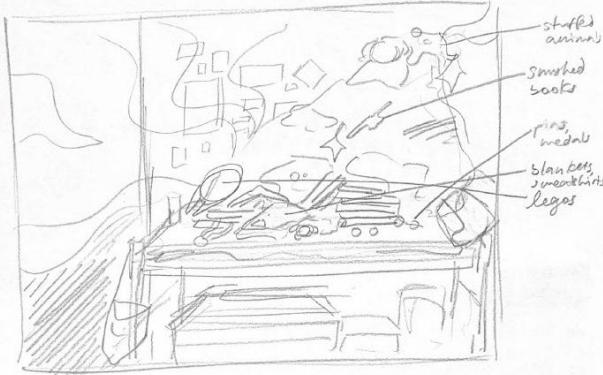
*ME "Yeah or just zoned out and just not in it*

*ELZ "Yeah, that's also part of the performance though like, I feel like as a musician when you're*

# NOT JUNK

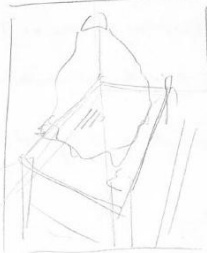
## Process Documentation

POSCA PAINT MARKERS ILLUSTRATION  
PROPOSAL 2



### PHYSICAL PILE OF ATTACHMENTS

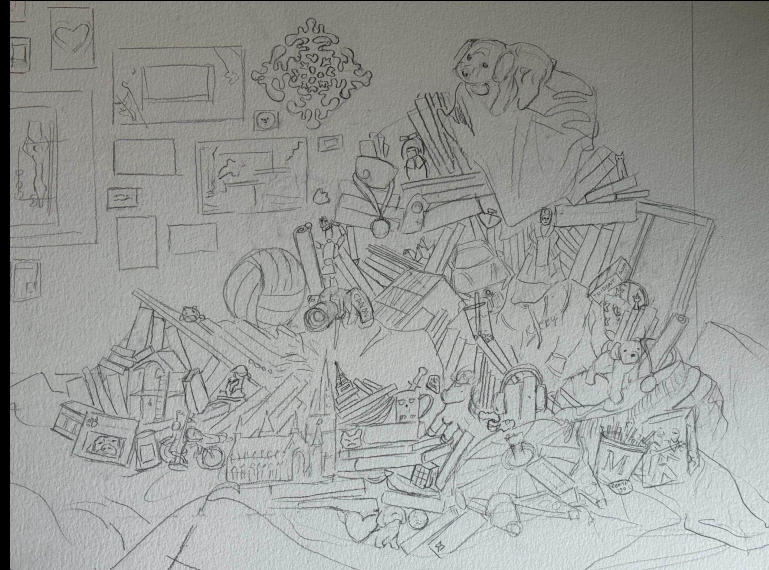
→ on bed, presenting the future (sleep, moving on)



maybe at an angle? more focus on the items rather than the setting.

POSCA markers for flat, loud effect.  
Minimal color/shades palette to describe how all the items are the same.

POV when you're cleaning your room and put your special finds on your bed and then you stay up way too late to look through everything.



# NOT JUNK

## Process Documentation



Color experimentation

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Process Documentation



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# Final Work





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Final Work



In context (magazine)

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# Conclusion

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Conclusion



Work reflection: sunday (2022)

## ***STUDIO PROJECT - REFLECTION***

One of the most intriguing things I realized while making this piece was its connection to my previous artwork. I've drawn my bedroom at home before, with posca markers similarly, and finding myself drawing my current living space again was an interesting theme to recognize. Reflecting on this, I feel as though my work is getting more personal and conceptual, rather than literal, which is an exciting path. I also was hyper aware of my change in how I used the medium to showcase mark-making, something I believe I picked up from our creative mentor project. I feel as though what I had learned from Van Gogh is prevalent in my current process: my color choosing, altering, and my attention to mark-making stemmed from that first project we had. It's interesting to see this come full circle.

As for the specific piece itself and the subject matter, I truly think that writing an essay in seminar along with creating this piece, both on the same topic, was beneficial. My essay talks about music, whereas my studio project reflects physical objects. As I was researching for my essay, I found that music, just like all art forms, can be a form of attachment, whether through playlist-making or songwriting. Similarly, keeping (hoarding) souvenirs and trinkets is a kind of attachment. It was satisfying to see these two projects work hand in hand to convey an inquiry that I'm passionate about.