This is provided as an example proposal.

It is important that you follow the current guidelines.

The mentor letter has been removed.

PURF COVER PAGE

TITLE OF PROJECT: Intimacy (working title)

NAME OF APPLICANT: Alayna Coverly
CAMPUS/LOCAL ADDRESS: 97 N. Lancaster
E-MAIL ADDRESS: ac313712@ohio.edu
DEPARTMENT: Painting and Drawing

BUDGET: Total Request $1,477.04
(May not exceed $1,500)

CLASS RANK: (circle one) Freshman Sophomore Junior (Senior)
GPA: 3.65
EXPECTED DATE OF GRADUATION: May 2017 *

* Note: Students must be enrolled and maintain undergraduate student status during the proposed project period.

FACULTY MENTOR INFORMATION:
NAME: John Sabraw
E-MAIL ADDRESS: Sabraw@ohio.edu
CAMPUS ADDRESS: 528 Seigfred Hall
DEPARTMENT: School of Art and Design
DEPARTMENT ADMIN/EMAIL: Debi Tallman . Tallman@ohio.edu

We the undersigned have read the PURF Guidelines and understand the responsibilities we undertake should funding be granted. We certify that the application has been conceived, written and completed by the student.

Student signature: Alayna Coverly Date: 9/18/16
Faculty signature: Date: 9/19/16
Faculty Advisor's Dept. Chair signature: David Kaplan Date: 9/19/16

IRB AND IACUC APPROVAL:
To ensure that the University is in compliance with all federal regulations, complete the checklist below. *Note: your proposal can be approved prior to IRB or IACUC approval (put "pending" or "to be submitted" instead of approval number), but funding will be withheld until notification of approval or exemption.*

Yes	*No*	*Office of Research Compliance*	*Policy #*
	X	Human Subjects in Research (including surveys, interviews, educational interventions): Institutional Review Board (IRB) Approval #: Expiration Date:	19.052
	X	Animal Species: Institutional Animal Care & Use Committee (IACUC) Approval #: Expiration Date:	19.049

☒ **Optional:**
If selected for funding, I give permission to the Research Division to use my proposal as an example during training and workshop exercises. (Sign below)
Signature: Alayna Coverly Date: 9/19/16

Abstract

I will be creating two exceptionally large and detailed paintings, the first being placed in an enclosed immersive space constructed by myself to represent the detachment and isolation that stems from depression. The other will be a depiction of the intimate emotional bonds I have with my family and home life to aid in my coping with depression. As important as it is to clearly represent how personal this piece is to me, it is equally significant to start a dialogue about how others suffering through depression can find a support system that is crucial for coping.

Project Narrative

Project Description

I am applying for Provost Undergraduate Research Funds to financially support acquisition of materials for my public, senior thesis show in April 2017. In this show, a capstone project for the BFA program, I plan to investigate how my methods of coping with my depression have affected the attachments I make and the level of intimacy I feel towards others. My goal, through my visual art, is to open dialogue with others who also cope with depression and its fallout.

As I delve into my personal memories and feelings through journaling, sketching, researching other artists, and reading, I will translate these methods into a thesis that includes two separate, but cohesive works of art that portray the struggle with feeling a sense of withdrawal from reality, and a complimenting piece that displays the security and emotional bonds I have to my family and home life.

I began my interest in intimacy and how that plays a role in my life through depression, and how memory has shaped it after a reading by Gaston Bachelard titled, *The House*. A prominent quote that inspired me is his definition of Topoanalysis, the "systematic psychological study of sites of our intimate lives". Through questioning myself by recalling memories of more depressive times in my life, I intend to solidify authenticity in my work by creating two large paintings that will be experienced by the viewer in an immersive space.

The first painting will be part of an installation, thus creating the "experience" referenced in the last paragraph. I use the word *experience* because I

aim to submerge the viewer into a physical space surrounding my painting, which will be constructed to represent my psychological environment. This environment is important because it creates the sense of detachment that I feel. First, I will reconfigure the gallery to create a space between two walls I moved against the original gallery wall to form a three wall U-shape viewers enter. The walls will be painted black, and black muslin fabric will hang above them block out the ceiling. A shallow 3-dimensional dome will subtly come out at the viewer from the back wall. The canvas with my painting will be stretched over it and a soft spotlight will illuminate my image. The image will scale to almost the entirety of the wall 10ft x 10ft; it will be of a woman falling backwards, away from the viewer. With an aerial view of her, it will look as though there is a string attached to the middle of her torso, and a force is pulling her backwards. With her hands and feet coming out toward the viewer, all that is seen are her limbs. Her body and face have merged with the ominous blue black that surrounds her, and her hands and feet will come out at the viewer even more when placed on the dome (image 1). The physical isolation of the viewer combined with the isolation of the figure in the painting will create the impact that I am striving for.

The other painting will be on the opposite side of one of the walls protruding from the gallery wall. It will be 5 ft. wide and 7 ft. tall. While the first painting is a physical representation of feeling a lack of control, this painting is a representation of my home. My parents and sister have kept me grounded and have provided unconditional love and support. For this painting I'll be laying a fabric over two bodies, embracing in a way that shows security and affection and using 3 different

fabrics to represent the coming together of my home life and how I'm surrounded and embedded in their embrace. The colors of the fabric will be a plain olive green, beige, and a striped fabric with alternating crimson and brown will lie diagonally across the two bodies. These colors are directly related to the comfort of my own home. As a whole, this piece is a complete representation of the emotional bonds we have together, and how those bonds to my family are the reason I am able to cope with my depression.

Methods

To determine exactly how I can make the biggest impact through my work, I will gain insight by journaling, sketching, researching other artists, and reading to examine my idea from every angle. A painting I completed in fall of 2015 was of a head wrapped in fabric, with the pattern on the fabric being the same as the background (image 2). It was done to show how my family is imbedded in my life. Subconsciously I picked a fabric that had the color scheme of my house to represent wallpaper. The piece for my thesis will be an expansion of this idea by using a similar color scheme, beige, gold, olive green, and crimson, to capture how the emotional bond with my family has helped me. I want the viewers to draw from their lives to examine how they too can cope.

In researching depression I have learned that emotional bonds, much like my own, have a major affect on people. Through psychological studies, the book, *Personality, Stress, and Coping*, summarized that "individuals who report greater levels of social support also report lower levels of depression, and emotional support has been found to reduce the duration of depressive episodes" (pg. 139).

The attachments we make with others affect our mental state, and it is critical to gain social support.

Timeline

Beginning in August I took reference photos for one of my paintings. The month of September I have been adjusting my thesis, researching, and getting the fabric for my next reference picture. By the end of September I will have taken both reference photos, and supplies will be ordered so by the beginning of October I can begin stretching one canvas and prepping both of my canvases. In mid October I will start the first painting about coping with depression using fabric, and will complete it in early December. The second painting I will start mid November, and complete by February. During February and March I will be putting the final touches on both paintings. This will take up the majority of my time because the paintings themselves will be large, and extremely detailed. In March I will varnish both paintings, and document them. Before my show in early April there will be gallery prep, and installation of my work. After everything is installed I will document the piece in the gallery as well. I will also exhibit the work in the Ohio University Research and Creative Activity Expo held during the spring semester, and then graduation in May.

Student's Role

The creative process, research, and execution, will all be done by myself.

Significance

This thesis merges with my recent past work to find a way to convey how our home life affects the attachments we make. In an effort to continue with this, I'll be

exploring the most personal aspects of my life, and how my memories of home coupled with my depression have affected the intimacy I feel towards others. This thesis is one step along my artistic pursuit to dig deeper, but standing alone fits into a larger scheme. It is important to my future career as an artist to begin expanding my practice, but it is also important to other people dealing with depression. This is a piece for others to experience how it feels for me personally to live with depression and to understand how I have coped with it, but also to consider how they themselves might cope. Depression has long carried a stigma that has prevented people from talking about it, but this piece is facing that problem in order to foster a greater understanding of it and to start a dialogue about how we can find ways to help better ourselves and help each other when dealing with the difficulties of depression.

(Image 1)

(Image 2)

Bibliography

Bachelard, Gaston, M. Jolas, and John R. Stilgoe. *The Poetics of Space*. N.p.: n.p., n.d. Print.

Reevy, Gretchen, and Erica Frydenberg. *Personality, Stress, and Coping: Implications for Education*. Charlotte, NC: Information Age Pub., 2011. Print.

Biographical Information

I have been preparing for my thesis through every art class I have taken at Ohio University. My sophomore year in a Traditional Painting class I became eager to explore how I can represent an environment in a painting to show peoples' psychological states of mind. During the fall of 2015 I took a large step creatively after painting my sister wrapped in fabric to depict my home life. Since my first painting I have been in gallery shows in Seigfred and the Kennedy Museum. I have also learned how to prep a gallery and install work through the class, *Art and Entrepreneurship*.

Starting out as a psychology minor at Ohio University with the intention of going to a graduate school for Art Therapy, I have always been interested in how we process thoughts and memories and how that affects us psychologically. I have researched depression and other psychological disorders through my classes and in

my free time. I came to the conclusion that combining personal aspects of my past work and my interests would create a thesis that represents my depression and how I cope with it.

Budget

Item	Quantity	Cost
Gamblin Oils Alizarin Crimson 37 ml Tube	1	$10.47
Gamblin Oils Indian Yellow 37 ml Tube	1	$10.47
Gamblin Oils Naples Yellow Hue 37 ml Tube	1	$7.77
Gamblin Oils Phthalo Blue 37 ml Tube	1	$7.77
Gamblin Oils Phthalo Green 37 ml Tube	1	$7.77
Gamblin Oils Raw Umber 37 ml Tube	1	$6.57
Gamblin Oils Sap Green 37 ml Tube	1	$7.77
Gamblin Oils Burnt Umber 37 ml Tube	1	$6.57
Home Depot FOAMULAR 150 2 in. x 4 ft. x 8 ft. R-10 Scored Squared Edge Insulation Sheathing	1	$32.23
Sherwin-Williams Interior Acrylic Latex Paint “Black of Night”.	2 Gallons	$121.98
Sherwin-Williams Interior Acrylic Latex Paint – “Pure White”	2 gallons	$121.98
1 day U-Haul Cargo van: picking up equipment	1 day	$135.83
Caravaggio Linen Roll, Fine. 83” x 10yd	1	$643.00

Krylon Gallery Series Conservation Varnish Matte, 11oz	1	$8.95
Utrecht Heavy Duty Canvas Stretcher Bars - 60”	2	$29.58
Utrecht Heavy Duty Canvas Stretcher Bars – 84”	2	$55.18
Caravaggio Acrylic-Primed Cotton Canvas Rolls, Fine. 83” x 10yd	1	$263.15
Total		**$1,477.04**