

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: Chronically Online
 NAME OF APPLICANT: Emily Rogers
 E-MAIL ADDRESS: er774318@ohio.edu
 DEPARTMENT: School of Art + Design
 BUDGET: Total Request \$845.50

\$845.50
 (May not exceed \$1,500)

CLASS RANK: Freshman Sophomore Junior Senior
 GPA: 3.53

EXPECTED DATE OF GRADUATION: May 2023 *

* 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
 DEPARTMENT: School of Art + Design
 DEPARTMENT ADMIN: NAME & EMAIL Pam Douglas douglasp@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: Date: 9.28.2022
 Faculty signature: Date: 9.27.2022
 Faculty Advisor's Dept. Chair signature: Date: 9.23.22

IRB AND IACUC APPROVAL:

To ensure that the University's compliance with all federal regulations, complete the checklist below.

Note: if your IRB/IACUC is not approved prior to submission put "pending" or "to be submitted" instead of approval number. Note: but funding will be withheld until notification of approval or exemption.

Yes	No	Office of Research Compliance	Policy #
<input type="checkbox"/>	<input checked="" type="checkbox"/>	Human Subjects in Research: Institutional Review Board (IRB) Approval #: Expiration Date:	19.052
<input type="checkbox"/>	<input checked="" type="checkbox"/>	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: Date: 9.28.2022

Abstract

Social media has the power to form vast communities that share interests and values. This vastness, however, can lead to social exclusion and harassment. People outside the status quo are often ostracized by the mainstream. I will make a series of contemporary portrait drawings for my BFA thesis exhibition using paint pens and ink that translate niche internet subcultures into the real world. While I hope all viewers will enjoy these colorful works as engaging portraiture, some will recognize the subject matter and feel like they're a part of a subculture, despite being offline.

Project Narrative

Goals and Scope:

This body of work takes text posts and online-oriented content and translates them into colorful portraits, creating a newfound connection between the cyberspace and the physical world. The goal of translating these virtual subcultures, trends, and niche icons into physical drawings is to shift communities fostered solely online into a real space where they can interact with the interpretation and bond with other viewers. My body of work will be displayed as a timeline of colorful and graphic portraits that visualize online text posts, online celebrities, or memes from different points of Internet history and bring them into a public professional exhibition space. I will be the translator between the virtual and physical by making traditional drawings that will be displayed in a gallery space. While some unaware audience members can enjoy these portrait drawings for their aesthetics, those that spend their time in these communities on the Internet or recognize its origins can connect with its original online source and feel like a welcome member of physical social society. Despite its tendency to isolate its users, the Internet has fostered too much content, entertainment, and space for engagement and communication for it to be condemned as being a bad place.

My drawings hold a graphic, illustrative style that not only is contemporarily relevant but will include patterns and themes that are nostalgic toward my youth in the early 2000s and 2010s. This exhibition will bring the Ohio University community together, especially those in the audience that can recognize the online source material. For the sake of connecting people together and transcribing bits of Internet culture into something permanent, portraits and these anecdotes both broad and niche to my personal experience need to be shared.



“Sour Candy” 5.5”x8”, paint pens, 2020



“xoxo” 5.5”x8”, paint pens, 2020

Context:

The idea of online-founded communities was up for debate at the onset of the Internet’s development, based on individual’s animosity and geographic differences, many believed that these communities did not exist. However, early on researchers found that public chat rooms, forums, and other websites can serve as a form of public spaces that make up distance and cultural differences. They also regarded how these text conversations and group settings fit within the definition of “community”. It was predicted that the Internet would provide new ways to interact with others with an unfathomable range of technologies, distance, and unfiltered potential of interacting with anyone despite their identity (Wilson and Peterson, 2002).

Centuries later, we are witnessing the current rise of Internet dependency in terms of how we function day-to-day, particularly with communication and the development and rising prevalence of social media. Overall, this mass consumption of

online media has resulted in the declining of mental health of users, including feelings of depression, body dysmorphia, and anxiety. Young people have online-centered hardships as one's digital identity plays a large role in their physical presence (Marciano et al., 2022). Social media encourages individuals to present themselves to a worldwide audience and develop attention and positive reinforcement through online communication. Websites like Instagram, YouTube, Tumblr, and several others have curated original slang, culture, and content that encourage users to interact with one another. This online reliance, although often seen as toxic and negative, has the potential to create positive spaces. Because of this overshadow, I deem it necessary to highlight the positive experiences of myself and other Internet users by interpreting these digital pieces of media into a permanent, physical piece of art.

Cyberspace has a presence as both a medium of art and as a means of sharing other forms of traditional art such as video, photograph, or words. This body of work is the transcription of online culture into the physical world. It will be something the audience must bear witness to in real life. In addition to this translation, its presence in a gallery space will further emphasize the separation between digital and physical and place things deemed too niche or undesirable into a limelight they would not otherwise reach without this body of artwork.

Methods:

When it comes to the subjects of this exhibition, there is already a good deal of background knowledge based on my own experiences growing up online. Talking with other peers and students who also spend time on social media also influence what stories or trends are worth highlighting. After mentally visualizing how these characters or text posts should appear, one of the first steps is to take reference photos that will

later be sketched. These drawings start off as traditional pencil sketches until they are scanned and moved into Adobe's Photoshop. Over the past year, I have been exploring digital drawing and where these sit in relation to my physical works, igniting this interest in this difference of mediums and how they interact with society. This digital approach lets me plan out and experiment with colors and shapes prior to making a permanent mark on the final project. After this planning stage, it goes to the physical drawing board, where layers of paint and ink make up the final pieces. These portraits or figures are the focal points of the work with bright colors, shapes, and patterns filling the rest of the space. These portraits will then be displayed as a timeline documenting different social circles in different times at one of Ohio University's art galleries.

Timeline:

This series of 7-10 drawings started in August, however this number can increase given time. From here on, I will explore a variety of drawing mediums and research subject matters catering to Internet users from all generations, with a slight focus toward the early 2010s to create a c. Each piece has an initial sketch, digital draft, and a painted final product. Because of my current class and work schedules, I will allot at least 14 hours of week into this project. In April of 2023, these works will be put on display for my thesis show at the Ohio University Art Galleries. Virtual and physical posters will be published prior to hosting the show, and I will be the one to take my works down. This body of work will also be on display at Ohio University's Student Expo in April if this project gets funded.

Student's Role:

Initial research of social media and its impact will be taken place, and everyday media consumption will influence what ideas feel most prevalent to share. The opinions

and critiques from others inside and outside of the classroom setting are also influential to the creative process. I will be the sole curator for my works, taking loose reference photos of myself and being the only hand making the physical and digital work. These will be put on display in the Ohio University art gallery by me, with titles and a project statement curated by me, as well. For the BFA thesis show, I will be the one printing out posters and advertising the show through social media, physical stickers, and word-of-mouth. I would also be the one putting these works on display during the Student Expo that takes place in the spring.

Significance:

These portraits will reinterpret our virtual culture into the tangible world, creating a sense of connection and community that was once only conceived online. This graphic style of portraits will bring a new context and layer of semiotics to online subcultures. With the curation of “Chronically Online”, audiences at Ohio University can enjoy this exhibition’s bold aesthetics or recognize the community surrounding the figures. Human connection has always been important; over the course of the quarantine and shutdowns from Covid-19, society realized how much community can heal one another. As someone who’s familiar with being ostracized online and offline, bringing a positive light on those in a similar spot can feel like a part of something greater. Encouraging interaction and evoking positive emotions is vital to my art practice and is something that audiences should experience. Having the opportunity to work with the university in a professional setting would be a great steppingstone toward graduate school. As a future art educator, I will have the knowledge and experience to be a professional in the field I want to teach.

Bibliography

- “The 2016 Survey: The Future of Online Discourse.” *Elon University*, 2016, <https://www.elon.edu/u/imagining/surveys/vii-2016/social-future-of-the-internet/>.
- Ceglarek, Peter J.D., and Monique L. Ward. “A Tool for Help or Harm? How Associations between Social Networking Use, Social Support, and Mental Health Differ for Sexual Minority and Heterosexual Youth.” *Computers in Human Behavior*, vol. 61, 23 July 2016, pp. 201–209. *ScienceDirect*, <https://doi.org/https://doi.org/10.1016/j.chb.2016.07.051>. Accessed 19 Sept. 2022.
- Marciano, Laura, et al. “How Do Depression, Duration of Internet Use and Social Connection in Adolescence Influence Each Other over Time?” *Computers In Human Behavior*, vol. 136, 2 Feb. 2022. *ScienceDirect*, <https://doi.org/https://doi.org/10.1016/j.chb.2022.107390>. Accessed 19 Sept. 2022.
- Wilson, Samuel M., and Leighton C. Peterson. “The Anthropology of Online Communities.” *Annual Review of Anthropology*, vol. 31, no. 1, 2002, pp. 449–467., <https://doi.org/10.1146/annurev.anthro.31.040402.085436>.

Biographic Information

Emily Rogers has been studying painting and drawing at Ohio University since August of 2019. While expanding on their lifelong love of making art, they also have taken several psychology classes, including Intro to Art Therapy, to learn more about mental illnesses and their impacts on one's own life and society overall. Studio classes like ART 2900 and ART 3710 have been essential for the development of their distinctive graphic art style. They have also been a monitor for the Ohio University art galleries. After completing my BFA in Painting + Drawing, they plan to apply to graduate school at Ohio University for Art Education.

Budget

Item	Amount	Source	Justification
Uni Posca Paint Markers – Basic Colors, 16 set, fine tip	\$50.62	https://www.dickblick.com/items/uni-posca-paint-marker-basic-colors-set-of-16-fine-bullet-tip-09-13-mm/	These fine tip pens will add small details.
Uni Posca Paint Markers – Basic Colors, 16 set, medium tip	\$50.62	https://www.dickblick.com/items/uni-posca-paint-marker-basic-colors-set-of-16-medium-tip-25-mm/	These medium tip pens will lay a foundation down.
Uni Posca Paint Markers, Soft Colors, 8 set, fine tip	\$18.14	https://www.dickblick.com/items/uni-posca-paint-marker-soft-colors-set-of-8-fine-bullet-tip-09-mm-13-mm/	These fine tip pens will add small details.
Uni Posca Paint Markers, Soft Colors, 8 set, medium tip	\$18.14	https://www.dickblick.com/items/uni-posca-paint-markers-soft-colors-set-of-8-medium-tip-25-mm/	These medium tip pens will lay a foundation.
Uni Posca Paint Markers, White, Set of 8	\$48.20	https://www.dickblick.com/items/uni-posca-paint-marker-white-set-of-8-assorted-tips/	These white pens will add highlights.
Uni Posca Paint Markers, Black, Set of 8	\$48.20	https://www.dickblick.com/items/uni-posca-paint-marker-black-set-of-8-assorted-tips/	These black pens will help with outlining.
Uni Posca Paint Marker, Bullet Tip (Apple Green, Aqua Green, Beige, Bright Yellow, Coral Pink, Dark Red, Emerald Green, Fluorescent Orange, Fluorescent Pink,	\$3.84 (x24)	https://www.dickblick.com/products/uni-posca-paint-markers/	These specific colors will elevate the basic colors previously mentioned.

Fluorescent Red, Fluorescent Yellow, Fuchsia, Ivory, Khaki, Light Green, Light Orange, Light Pink, Lilac, Red Wine, Silver, Sky Blue, Straw Yellow)			
Strathmore 400 Series Acrylic Pad 12"x12"	\$13.57 (x5)	https://www.dickblick.com/items/strathmore-400-series-acrylic-pad-12-x-12-10-sheets/	This paper will be for sketching and planning.
Custom Die Cut Stickers (3" vinyl stickers, x25)	\$124.75	https://vograce.com/products/custom-die-cut-stickers?variant=37297089446053	These are promotional stickers for thesis show
Grafix Artist Tac – Pkg of 25 Sheets (11"x17")	\$40.01 (x2)	https://www.dickblick.com/items/grafix-artist-tac-8-12-x-11-pkg-of-25-sheets/	These sheets will stick the work on the gallery wall
Blick Precut Mat – Manor White, 12"x16"	\$7.19 (x20)	https://www.dickblick.com/items/blick-precut-mat-manor-white-12-x-16-8-12-x-11-12-opening/	Mat Board will frame the work
Blick Bristol Pad – 19"x24", Smooth, 15 ct.	\$20.60 (x5)	https://www.dickblick.com/items/blick-bristol-pad-19-x-24-smooth-15-sheets/	This paper will be the surface for the final works
Total:	\$845.50		