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What's Left Over

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What's Left Over

What's Left Over

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

by

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Arkansas State University
Bachelor of Fine Arts in Painting, 2012

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This thesis is approved for recommendation to the Graduate Council.

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Abstract

The MFA thesis exhibition titled, *What's Left Over*, is comprised of a series of drawings as well as a large painted sculptural installation assembled as a child's fantasy world. The work explores the roots of creativity through the lens of childhood play by assembling an invented world named Lola. By exploring the relationship between the real and the imaginary, the work manifests childhood memories into a form that can be studied and better understood. Lola is an elaborate but clearly handmade world that explores an unresolved past.

Acknowledgements

A special thanks is due to my incredible thesis committee, Kristin Musgnug, Matt Meers, Alissa Walls and Sam King. You all have watched me, along with this body of work, grow since day one. Thank you for pushing me and believing in me and for all of your help with the development of my work and thesis.

Thank you Jordan for our endless phone conversations extremely late in the night throughout the years. Without them, I wouldn't have been able to achieve this goal.

Dedication

What's Left Over is dedicated to all of my amazing friends and family that cheered me on every step of the way through my journey in graduate school, especially in this last year. I couldn't have made it without you guys. Thank you all for being my rock, my motivation, my biggest encouragers and shoulders to cry on.

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I. Introduction

Growing up, there weren't many constants. Moving houses, fourteen to be exact, before settling in one that's proven itself to be more constant than the rest. Men coming, men leaving. Women coming, women leaving. Marriages, divorces, yelling, forgiving, yelling more, packing bags, leaving, working, money, more forgiving, repeating. Going to school and seeing my friends, I would not talk about home; now I realize that, in itself, was a relieving escape. Every other weekend was harsh. The actions were bad but the words were worse. Like most children, I didn't realize there is an escape from certain situations and I didn't understand what exactly those situations were.

Around the time I began forming sentences, I started creating imaginary places as a way of escape. I walked my land collecting plants, twigs and rocks in order to create these worlds. In these landscapes, the plants ruled and were the main actors. Occasionally I would throw in my stuffed animals and action figures but I was mainly interested in the plants and rocks. My great-grandmother's name was Lola and she was the most genuine individual I have met in life yet. I have vivid memories of going to her house and feeling so free and happy, creating worlds in her backyard that I wish could be my every day reality.

This personal history became the building blocks for *What's Left Over*. The installation, accompanied by a series of drawings, investigates how the creation of fantasy worlds is a childlike means of dealing with the challenges of the adult world. In creating the imaginary world of Lola, I question the expectation of adult creative activity.

II. Trajectory

Before arriving to graduate school, I worked mainly in drawing with painting elements added in. A recurring theme I worked with was combining found images of the oppressed from past time eras, and forms indirectly and directly representing nature. During my first semester of graduate school, I continued to juxtapose natural beauty and found images, using photographs mainly of women and children as source materials. I often find myself wondering about the lives of the subjects. This led me to consider my own past, and how it projected itself in my work. I realized that the use of females and children were representations of myself and they referred to my childhood experiences, specifically childhood play in nature. Recurring painted imagery in the work included trees, rocks, mushrooms, moss, and molds and the use of repetition to create patterns with these forms.

The painted imagery I added to the photographs and drawings made from the photographs, always included imaginative forms and places that were almost smothering. In thinking about my work in relation to my past, I discovered that I had created a sort of lamentation for my own childhood, and for the loss of the time when I could make forts in my living room that were as magical as C.S Lewis's Narnia. This was a reconsideration of childhood for what it really was, which was not perfect. I remembered childhood as a period that was rosier and simple because at the time, I wasn't able to digest the reasons why things were not perfect. This idea allowed me to link creativity as an adult and the creativity of childhood.

I changed my materials from working with oil paints to working in acrylic. I also changed the way I applied paint upon the surface by abandoning the paintbrush and using materials like cheesecloth and my hands to create different effects. I found myself failing at these experiments because I did not feel fulfilled with my content and was confused by my lack of understanding of the subject matter I kept revisiting. Simultaneously, I felt restricted by only working two-dimensionally. I needed to use my hands and build, much as I did as a small child.

In my second semester, I started working in sculpture alongside the two-dimensional pieces. As I began working three-dimensionally, I moved from the figure to imaginary worlds. Initially I experimented with scale, creating smaller worlds that I could hold in my hand and larger ones that could more easily relate to a person because of how large they were. Abstraction and illusion became important as I moved forward. Some of the worlds that I made were meant to directly represent natural forms, while others were meant to be otherworldly, unnatural, and unrecognizable. I used materials that referenced the household, such as linens, fabric, and found objects like frames, furniture and photographs, while also using industrial materials, from plastic and spray foam to chicken wire.

Upon entering my third semester in graduate school, my focus shifted to sculptural forms, including making three-dimensional wall pieces. I found that it was more exciting for me to make pieces that combined two-dimensional and three-dimensional elements and that I visually enjoyed the juxtaposition between the two. When the work expands off of the wall, it becomes more engaging and interactive, both for myself as the maker, and for the viewer. *In My Head* (Fig.1) consists of a photograph of a small girl juxtaposed with a collaged painting on paper

applied to the board on which they are both mounted. With the addition of plastic, the use of craft paint and the painted photograph, a three-dimensional element is added to the piece. This was the primary piece that led me to focus solely on sculptures for the duration of that semester's work.

With the idea of adolescent and adult creativity in mind, I began creating individual imaginary worlds through sculpture. The first piece I made, *All the Different Places* (Fig. 2) is made of multiple materials including plastic, flocking, latex house paint, cinnamon, nutmeg, sand, chicken-wire, craft glass ornaments, wood stain and shellac. My initial idea was to create a rock-like structure to mimic the ones in my drawings. As I continued making of the piece, the world became more detailed and intimate, and one I could imagine inhabiting. This intimacy allowed for the creation of topographical and psychological narratives that allowed the viewer more unrestrictive navigation. My move towards making larger pieces was to expound upon this concept of exploration.

Caught Within (Fig. 3) was similar to *All the Different Places* in that I intentionally created it to look like a rock formation. Upon closer examination into the top of the piece, the viewer can see a hole that allows for a glimpse inside of the formation. The hole cannot be accessed because of its size, leaving the audience to question exact the contents of the habitat. The piece is built on a blue wooden seat and consumes it, expanding from the bottom of the legs to the entirety of the seat. The chair suggests stability but cannot actually be used for its original function. This work combines both the real and the imaginary.

In the Middle (Fig. 4) is a small piece compared to the rest of this body of work. It is approximately ten inches high and four inches wide and consists of a tree stump with a paper maché globe resting on top of it. The globe contains a single tree that is caught inside of a glass ornament, symbolizing beauty and entrapment. There is no possible entryway into the world. The intimate scale forces the viewer to get up close and study it. By restricting the physical and optical accessibility, my aim is to force the viewers to access their own imaginative topography. I intend for these pieces to be both playful and restrictive, much how I feel childhood, and even adulthood is.

Moving into my candidacy semester, I focused on process and materials. I also began a formal exploration of combining two-dimensionality and three-dimensionality. I was interested in getting materials to look like something other than they were, or merging materials into one. I frequently revealed the illusion of the materials I employed in parts of the works. For example, if I used spray foam and plastic in a piece, I would intentionally leave small portions unconcealed while the rest was worked to blend within the creation. There was, and still is, something honest to me about exposing the materials behind the process. This relates to ideas about exposing events in one's life that are meant to stay hidden.

III. Concept

These pieces led me to my thesis exhibition, *What's Left Over*. This exhibition recreates the idea of child's play by both recreating and referencing the imaginary world, Lola. The work also suggests the more objective thinking of adulthood in a series that mimics scientific drawings. As

an adult, I find myself longing to return to a point in which I created alternate, mythical worlds without the knowledge I now possess, that I was doing so to escape from a harsher reality. My goal is to counterbalance creativity and imagination with the stresses of society and the responsibility of adulthood.

This exhibition consists of two sections, each made with a different intent and process. *Glimpse of Lola* (Fig. 5, Fig.6) is a 16' x 11' x 6' piece painted on recycled pieces of unstretched canvas from previous work. I used canvas to reference painting and the flexibility of canvas is meant to evoke changeability of memory. I applied painted cutout images of plants and fungi to the canvas and I covered the surface with common materials associated with household and craft, such as household latex paint, flocking, bed sheets and fabric. I placed plastic sheeting to the bottom of the canvas, which comes out onto the floor. It is attached using spray foam insulation to create volume to the juxtaposition between materials. Three-dimensional, handmade forms are placed upon the plastic to create the foreground. I intentionally created the pieces to look handmade and naïve. It's meant to be a glimpse into my imaginary world, a world that could constantly change.

Elements of Lola (Fig.7) consist of fourteen framed drawings that are done on 300lb watercolor paper. They are inspired by prints in the library of the American Museum of Natural History. These pieces are intentionally more detailed than *Glimpse of Lola* and are meant to represent an adult, more concrete view of Lola. They are more accurate representations of the creatures in the world, much like how an adult would attempt to remember extreme details of memories from a younger age. Each drawing represents a species in Lola, with each having different roles in the

land. Characteristics of the elements in this world include protection, inaccessibility, nurturing through sacrifice, healing, and aggression through immaturity or self-protection. A more thorough descriptive analysis of these elements can be found in the appendix.

Each element has a detailed description of the roles that it plays within Lola. The details are all put together in a viewers guide so that the viewer can read the facts while observing the work. Some of the elements support each other through growth and survival, and it's crucial that they work as a team in order to function. To create the stories behind each creature, I sat and wrote outside for hours, being inspired directly by nature and solitude. I found this to be the most difficult task in the entire project. Allowing myself to become completely vulnerable in my head to create details for elements that don't exist was an extreme task and one that I had to constantly revisit and rework over time.

I felt it necessary to focus on the creation of one imaginary world instead of multiple smaller worlds. I wanted to create a world with multiple elements that could build on each other and could constantly change over periods of time, much like memories of childhood. The imagery in the pieces used comes mainly from my childhood outdoor play. The mountains are derived from visits to Denver, Colorado when I was a small child and spent most of my free time outside. Botanical, mycological and rock formations were and continue to be my favorite discoveries in nature. Lola contains imagined mountains, flowers, mushroom-like creatures, and magical species that do not exist in our everyday lives. As preparation for this piece, I collected and studied plants, mushrooms and rocks from the local area. I dried out the plants and dissected

them, saving the parts that sparked my curiosity. I saved the intriguing pieces of each plant and combined them together to create my own organisms.

As I became interested in creating fictive, childlike worlds, I began reading magical realist literature. In the book *Magical Realism: Theory, History, Community*, authors Lois Parkinson Zamora and Wendy B. Faris define some of the main characteristics of magical realism as when “descriptions detail a strong presence of the phenomenal world- this is the realism in magical realism, distinguishing it from much fantasy and allegory, and it appears in several ways.”¹ This can include realistic descriptions resembling the world in which we inhabit. This usually happens by using a continuation in this realistic fiction and with the addition of magical events, it is able to capture the reader and create a departure from traditional realism. Zamora and Faris’s concept of magical realism is the foundation behind the meaning of the drawings in the series I created, since there are elaborate sensory details that are present in the descriptions of the elements.

The work of Henry Darger greatly influenced this body of work. Darger based his work on personal history and created his own world, titled *The Realms of the Unreal*, to deal with a disappointing reality. In his book, *Henry Darger Art and Selected Writings*, Michael Bonesteel says, “It was a story that echoed his own predicament, since he was really a child at heart, about youngsters being forced to grow up too soon and take part in the frightful world of adults.”²

¹Zamora, Lois Parkinson., and Wendy B. Faris. *Magical Realism: Theory, History, Community* (Durham, NC: Duke UP, 1995), 16

² Darger, Henry, and Michael Bonesteel. *Henry Darger: Art and Selected Writings*. (New York: Sterling Signature, 2012), 10

Darger's intent behind this body of work really resonates with me because I'm exploring the boundaries set between childhood and adulthood imagination.

Visually, I'm interested in Darger's color palette and imagery. His palette consists of washed out pastels, which is where a lot of the inspiration for my color usage comes from. He collected imagery from a variety of sources, a few of which include: photographs, newspaper cutouts, and illustrations from children's storybooks. For the drawings in my series, I'm not using found illustrations as my visual vocabulary; instead I'm using natural history prints as my main source. The installation in this body of work is more like a child's version of natural history. Darger used childlike figures as his main subjects to represent an alternate reality. In *What's Left Over*, instead of figures, plants are the main subjects. Darger used his work as an escape, which is what the concept of *What's Left Over* is about, even though it's not meant to be an actual escape for me, it is more of a recognition. This body of work is about creating an imaginary world, which symbolizes both innocence lost and the recognition that true innocence never really existed.

Contemporary painters Wangechi Mutu and Trenton Doyle Hancock both create mythical worlds/landscapes. Hancock's series *Mounds* creates a world with a much more defined narrative. Storytelling is a central part of Hancock's artistic practice. The James Cohen Gallery, who represents Hancock's work, quotes that "each new work serves as a contribution to the saga of the Mounds, portraying the birth, life, death, afterlife, and even dream states of these half-

animal, half-plant creatures, and their aggressors, the Vegans.”³ Hancock takes a slightly different direction of biblical references as well as his childhood memories to create his narrative. Lola is solely based on childhood memories and doesn’t have such as an extensive narrative as much as it has themes that are represented in the characteristics of the organisms.

Mutu is best known for her collages that depict female figures in lush, otherworldly landscapes. She combines materials and imagery to create cyborgs. The ways we combine elements is both different and similar to one another. Mutu collages her elements together on paper and often times directly on the wall, where I’m collaging my pieces together to go on canvas and paper to create a complete image. Our content is very different, where she deals with issues of gender, war, the black female body and other concerning problems relating to the area she grew up, and I deal with issues dealing with my own upbringing.

Jessica Stockholder and Lauren Luloff are two other contemporary artists that have greatly influenced this body of work with the way they handle space and the combining of two-dimensional and three-dimensional elements. I’m intrigued by Stockholder’s deep exploration of the nature of work that is both on a wall and extended beyond it. Some concepts that she explores in her work that resonate with me are materiality and dimension, the relationship between materials and the wall, the importance of the wall, combining multiple pieces of things

³ <http://www.jamescohen.com/> accessed Feb, 12, 2015

together, expansion of boundaries and invading the viewer's boundary.⁴ I also am constantly asking myself questions about these concepts when making my work. Allowing the viewer to become a part of the piece and invading the actual space was the main idea behind creating an installation that was much more large in scale compared to any of my past work. Stockholder is not interested in the symbolic aspects of her materials. She picks the items out of visual and physical curiosity for how she could combine them.

In contrast with Stockholder, Lauren Luloff creates works that are very symbolic in the way that she uses materials. She uses bed sheets, referencing the home, intimacy, dreams and drama. Although Luloff is interested in creating pieces that combine two-dimensional and three dimensional elements together, I find myself mainly interested in her meaning and symbolic usage of materials that directly relates to the meanings of the materials that are used in my work.

V. Title

The title of this body of work, *What's Left Over*, was inspired by tapping back into my childhood memories and attempting to recreate the memories of what exactly is left over and what I can remember at this point in my life. Some memories are more vivid than others and even those still aren't clear to me. By valuing the vivid and unclear memories with the same respect, I've opened the portal for a deeper exploration into their significance, which created the two dialogues for the work. One being simpler and allowing more freedom, which is symbolic

⁴ <http://www.jessicastockholder.info/>, accessed Jan, 24, 2015.

of childhood creativity; the other being more detailed and permanent, which is a representation for adult creativity.

The title of the imaginary world, Lola, is inspired from my great-grandmother as mentioned previously. Lola is a given name that is short for Dolores, which is a Spanish name meaning “sorrows”.⁵ I am intrigued by the fact that my great-grandmother’s name means sorrow while simultaneously and personally meaning happiness to me. This work deals with juxtapositions that are put together to be made whole. Adult vs. child, expectations vs. freedom, happiness vs. sorrow are the main contradictions that present themselves in the concept behind the creations.

VI. Exhibition

There is an *Elements of Lola Viewers Guide* located on a pedestal directly upon entering the gallery with the descriptions of each of the elements. Each of the fourteen drawings that make up *Elements of Lola* are hung sixteen inches apart. They are on heavyweight watercolor paper that is torn to create beveled edges, and are all stained with coffee to create a slightly worn, cream color. They are spaced sixteen inches apart on the wall and are framed consistently to match one another. Intimacy is established with the close wall spacing and the identical framing indicates that they are one piece instead of individual works.

⁵ <http://www.behindthename.com/>, accessed Dec, 7, 2014.

The drawings lead up to the larger painted installation, *Glimpse of Lola*, so that the viewer can study them before approaching it. The installation is located on the back wall of the gallery and is the focal point of the room. It reaches from the floor to ceiling and contains simplified versions of the elements that are represented in the drawings.

VII. Conclusion

The works presented in *What's Left Over* explore the relationship of childhood and adult creativity. As I moved through this body of work, I began to question not only the balance between these two, but also the difference and if there even is one. Are naivety, lack of life experience and an adult's greater awareness the only factors that separate the two? Essentially, I do not know the answer to this question. The closest answer I came to, is that perhaps the balance is the continuous exploration of this juxtaposition. Without difference, I feel there would be no exploration and reason for continuing this body of work. I could suggest that the difference between adulthood and childhood creative play is at times fluid and cohesive, but never concrete. As I continue to grow and explore other aspects of life, the body of work can grow as well, or new versions of this project can emerge.

VIII. Appendix

Elements of Lola

The Healer (Hand Plant)- Plant that resembles a hand, both in appearance and in function. Each plant consists of five stems protruding from a bulb that is almost completely hidden underground, exposing only the very top. Little yellow-green leaves with burgundy polka dots live on the stems. The purpose of the plant is to heal. On my first excursion into the world, I tripped and injured my leg at the entrance. While sitting next to the Healer Plant, I noticed that it kept opening and closing its stems, almost waving at me, gesturing for me to come closer. As I got closer, the movements became more rapid and were directed at my leg. Cautiously, I placed my leg inside of the plant and it curled itself around the injured part of my body, gently gripping it so that I could not escape. It continued to do this for a few minutes until finally releasing my leg, exposing injury free skin. I've only ever seen one completely matured Hand Plant on Lola. The rest of them have been in the growth stages.

Sneaks- In appearance, this element is very innocent looking. At maturity, it looks like an ordinary violet leaf on a stem. However, with deeper investigation, I noticed that in its immature stages (it has four before reaching maturity), when touched, a sap was released that caused my skin to burn and itch tremendously. I also noticed that the sap gave off a horrible chemical odor. The longer I breathed it in, the worse the burning on my skin became and I got extremely light-headed. This is rather disturbing considering that it is one of the more ubiquitous plants on Lola. There aren't many of them, but it's found in multiple locations.

The Guardians (Trees of Lola)- Trees with a very tough, almost leathery exterior that cannot be broken, stretched or bent. Each tree has at least two, and no more than three branches that act as defenders against anyone trying to get to The Castle. The branches are able to extend and attach themselves to the other surrounding tree branches, creating a fence like barrier.

Spore-balls- Impossible to eat or to be destroyed by any of the other creatures in Lola. The inside of the balls house spores that grow as long as possible and wrap around the other plants if they feel threatened. For the most part, the rooted spores just relax and wrap themselves around the stem of the plant. The roots are located in a root sac at the base of the plant that seems to be impossible to dig up. If you pull on the sac, the rooted spores spread themselves out underground and go as deep as possible so that the plant can't be pulled up—never releasing their grip.

Land Pads- Only located by the pathway entrance of Lola. They send out signals to the other elements and let them know if there is danger. If the pads feel threatened enough, their signals can travel to all the mountains surrounding the furthest outskirts of Lola. In order to do this, the pads must exert all of their energy, which sends them into a state of distress and they eventually dry up, curl into themselves and go through a healing process in order to stay alive. They must absorb a large majority of the nutrients and water from the Mothers Gerberas and the Lemon Drops in order to recover.

The Sticky- (Fig. 8) Black, very sticky, string like creature located underneath the Land Pads to keep them securely on the ground. The Sticky looks very similar to the hyphae strings that make

up mycelia. The pads like to jump around when they don't have to give out any signals in Lola so it's very easy for them to wander off and become incapable of doing their job. If for some reason, a pad becomes disconnected, the Sticky will grow and spread until it catches the pad again.

Lemon Drops- Yellow bowl-like structures (the smaller ones are shaped more like cups) that store and provide water to the soil and other plants. When it rains, the bowl fills up with water. The water is able to remain fresh while inside of the plant. The longer the water stays in the bowl, the more nutrients it is able to accumulate from the skin of the plant. Over time, the plant slowly drains the water from its bowl down the inside of the stem and it is transported to its roots- allowing water flow to reach the other plants and the soil. The roots connect themselves to the roots of the other plants and the water is distributed that way.

The Always- Pink, rectangular sun-like element on Lola. Lola stays at a constant temperature of 73 degrees, no matter how much of The Always is visible in the sky. The percentage of The Always that is visible changes on a daily basis. Like our lunar cycle, The Always wakes and wanes over the period of a month. However, it's always daytime in Lola-- never dark. When completely present in the sky, The Always gives off a pink light over the land; the light fades with lower visibility of the structure. The higher the visibility of the pink light, the more vibrant and lively the elements of Lola seem to be, swaying in the wind and being at a relaxed state. With lower light, the elements seem almost sad, curling up and hiding, obviously not being comfortable in their setting. I'm not sure if the Always has anything to do with the growth cycles of the plants or not.

Mothers Gerberas- A flower with silky purple and blue leaves that surround tiny filaments with orange anthers at the top. The anthers smell like bananas. If it fails to rain in Lola for extremely long periods of time (which is very normal), the anthers release themselves from the filaments- floating in the air and providing nutrients to the other plants on Lola so that they don't become weak. She weakens herself to sacrifice her nutrients to keep the other elements alive in desperate times.

Sponge Mounds- Spongy creatures that dwell on the ground. You can't cut them open, despite their super absorbent texture. When I push on them, they move back and forth, almost in a jiggle like motion. I can stand on top of them and jump, like being on a trampoline. I've only been able to find two of these in all of Lola so far.

Flesh Mountains- Mountains that surround Lola on all sides with the exception of one small pathway at the entrance. Feel just like human skin with skin-tag like protrusions towards the top. The mountains are impossible to climb under the pressure of a human body because the skin like surface sags easily. At times, I've noticed that the surface twitches—I'm not sure if this is because of irritation or just them settling.

The Castle- (Fig.9) The tallest point and most sought out destination point on Lola. Has three rocks that are stacked on top of the base. The Castle cannot be climbed because it refuses to support anything but itself. When I attempted to climb the base, it became soft and impossible to climb. Upon leaving my hand on the base for a longer period of time (about two minutes), that spot turned to a liquidy jello like substance. Throughout that liquid hole, I was able to see a

sinkhole like crater beneath The Castle. It is unknown what lies in the hole—I did not and could not explore it.

Growing Stones- Carnivorous rock like plants. Growing Stones initially appear to be rocks with a surface being hard like stone. They grow, at the most, an inch every month, extracting minerals from surrounding plants. A red substance called Pixie Jam outlines the top and slowly oozes down the sides of the plants. This sticky jam traps any plant that is misfortunate enough to be blown into the jam by the wind.

The House- Made up of multiple elements: The Gate, The Nest and The Cage. The rocks located in The Cage are soft and are intended for sleeping purposes for when exploring lasts into the night. The only way for me to get to the rocks is to enter through The Gate, inside of which is a tube that transports me up to them. The top of The House has vines that create The Cage, whose purpose is to surround the Nest so that I can't fall out upon entering a deep slumber. The blue craters located on the sides of the bowl release relaxing aromas (I would compare it to lavender and rose scents), which send me into an extremely deep sleep. The roots traveling out of the top of The Nest wrap around me while I sleep and their function is to detect how long my body needs to sleep (it's different every time, depending on how much stress I've been under). Once I've slept for the amount of time the roots give me, the craters stop producing their aromas and I'm immediately woken up, ready to explore Lola once more.

IX. Index of Images



Fig. 1
Bryanna Jaramillo
In My Head, 2014



Fig. 2,
Bryanna Jaramillo
All the Different Places, 2014



Fig. 3
Bryanna Jaramillo
Caught Within, 2014



Fig. 4
Bryanna Jaramillo
In the Middle, 2014



Fig. 5
Bryanna Jaramillo
Glimpse of Lola, 2015



Fig. 7
Bryanna Jaramillo
Elements of Lola- Interior Gallery Shot, 2015

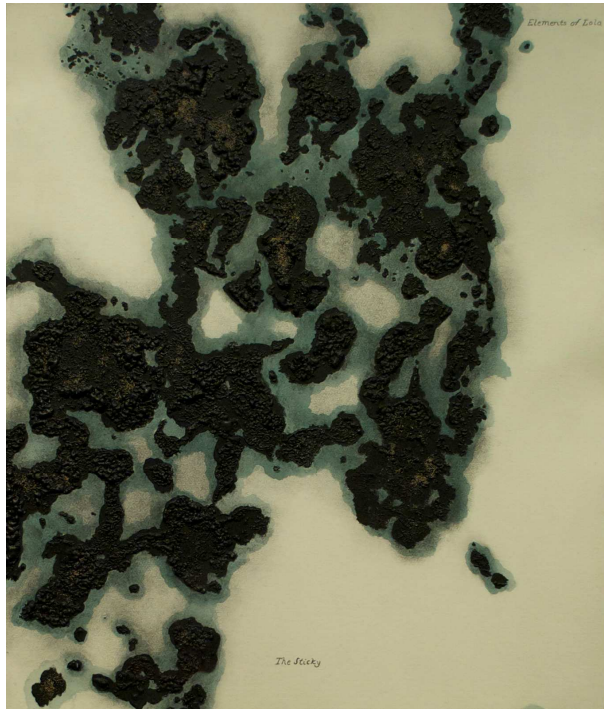


Fig. 8
Bryanna Jaramillo
The Sticky, 2015



Fig. 9
Bryanna Jaramillo
The Castle, 2015



Fig. 10
Bryanna Jaramillo
Interior gallery shot of *What's Left Over*, 2015

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