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## Where Will I Be From

Melissa Loney

*University of Arkansas-Fayetteville*

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Where Will I Be From

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

by

Melissa Loney  
Hastings College  
Bachelor of Art in Studio Art, 2020

December 2023  
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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## ABSTACT

*Where Will I Be From* is an exhibition and film centered around the intersections of generational grief and technology. I documented domestic locations connected to my family across the Great Plains. This on-site photo documentation was then used to create photogrammetric renderings of these locations and their structures, recorded in the open-source CAD software Blender. Together, these familial places, separated by hundreds of miles, were digitally compiled to make one collective world.

The aesthetic of this project connects the visual languages of Southern Gothic and Low-Poly Video games. The Gothic nature exposes an isolated decaying presence within a rural landscape. The desolate countryside presents the physical world as dying; however, the digital world serves as a space for resurrection. Personal and private historical collections are conceptually-critical to the development of this world. Using obituaries, interviews with my grandmother, and land records; I compiled a list of locations to document. This project inputs a nonlinear narrative set in the rural Plains; containing a history that transcends personal experience, speaking to cross-generational mourning.

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## Introduction

“I doubt a thing like that is valuable fifty years later, but that structure feels sacred. A snapshot of the world before everything changed for me. It was nothing special,” (Moshfeg, 40).

*Eileen*, by Ottessa Moshfeg

I was raised in the industrious rays of Midwest maternal labor practices. This endowed me with the inescapable responsibility of caring—my art practice functions as an alternative means of documentation and archiving. Existing material of domestic life is reassembled to contour personal experience within a larger cultural narrative. I use digital fabrication and production processes to allude to the original natural and built landscape. In my practice, digitizing epitomizes the supernatural essence embedded within an exploration of location through time. The work encourages cultural metaphor and personal associations, allowing the viewer to witness the most ordinary rural landscapes transformed into something compelling.

The aesthetic of this project connects the visual languages of Southern Gothic and Low-Poly Video games. The Gothic nature exposes an isolated decaying presence within a rural landscape. The desolate countryside presents the physical world as dying; however, the digital world serves as a space of resurrection. Rusted-out, broken-down trucks and caved-in barns with rotting wood pepper rural landscapes. The Great Plains share fundamental commonalities with rural areas, spanning distance and time, including the ever-decaying stuff, due to the rise in manufactured goods and the need for more public infrastructure like waste removal. Objects that are thrown away or no longer serve a purpose are left out and degraded by the hands of time.

xIn collaboration with my last living grandparent, my fraternal grandmother, we began analyzing locations with a generational connection across a 200-mile radius at the intersection of

Northeastern Nebraska and Eastern Iowa. One of the documents I came across in this process was a scrapbook binder my grandmother compiled, holding the written obituaries from the funerals she had attended over the course of 80 years. Many of these conversations occurred in person or via mail the year following my grandfather's death. We focused on 20 domestic sites once occupied by my relatives: farms, homes, and businesses; establishing connections in a family's relationship to grief and change. These spaces hold the histories that have been mourned. At these sites, I, along with different accompanying family members, met the people who now occupy the locations and, with their consent, took photo documentation of the exteriors of the various structures on the property. The process of acquiring these renderings provides a great deal of generational healing. This process was similar to research conducted in my first year of graduate school, where I cataloged the remnants of my late maternal grandmother's cake-baking business. In the three months, I intimately engaged with these arbitrarily familiar pieces of material information, I could engage in what Chicago painter Julia Fish refers to as a 'second look', exposing or questioning knowledge through continuous daily interaction. I was again afforded this 'second look' when visiting these locations with my family.

## Conceptual Framework

“If we have retained an element of dream in our memories, if we have gone beyond merely assembling exact recollections, bit by bit, the house that was lost in the mist of time will appear out of the shadows,” (Farr, 59).

*House and Universe*, Gaston Bachelard

The future and the past function as a perpetual haunting—Generational tales are told and retold as we move through time. The factual nature of the story begins to dissolve, replaced by weak recall and hyperbole. In his 2001 essay, “The Sadness of the Machine,” author Olliver Dynees discusses how, as contemporary technologies continue to develop, we trust machines to dictate how we interpret and reflect on documentation of the past. “Memory and memories are confused, as we entrust our memories, rather than the ability to remember, to our machines,” (Farr, 77). Dynees further argues that this evolution or offloading of memory is one of the foundations of postmodernism, defining postmodernity as the search for human emotion. “Human identity now dwells within machines and machine-made memories,” (Farr, 79). Emotions and art are nothing more than memories. The pandemic and climate change caused people to embrace a gothic perspective—an understanding that sees the world as dying—prompting new questions about how we remember and grieve. I am making a digital alternative location for grief in response to the continuous attempt to remove sorrow and decay from visibility. We remove the broken and weathered through destruction or displacement. I find great inspiration from Interdisciplinary British Artist Cornelia Parker in my practice. Parker's work, *Thirty Pieces of Silver* (1988-9), features steamrolled silver place settings. In this work, Parker removes an object's function through steamrolling to highlight the inherent monetary value still

present with a material like silver (Parker). The role of the object is removed, but the material still has value. This same development of endowing material value is also an aspect of processing grief. The objects and locations previously inhabited by people we lost hold a desired material impression that generates a tender understanding of value. By digitizing this location, I am reconstituting the relationship between my memories and the 'machine.'

### **Material and Domestic Site**

Most houses built and maintained today are built from the same list of conventional building materials. From OSB to Picture Frames, the construction of domestic spaces created a material connection that speaks to a history of class and gender. These environments and those who perform labor within them facilitate tasks that include baking, cooking, cleaning, and the emotional and physical labor required to reproduce daily life. My material choices are made through their connections to these specific locations.

Previously, my research examined the relationship between gender and capitalism within historical and contemporary domestic systems through these labor practices. This line of investigation questioned domestic histories by positioning personal generationally learned labor as public political intervention. From the installation of *kitchenSTRIKE* to baking and sharing subversive milestone cakes through *Cake Club*, alongside *floodPLAN*, these projects employ often-gendered labor methods that expose domesticity's bond to systems of oppression, labor methods that also activate generational histories of feminine practices, and craft methods of making.

*floodPLAN* (2022) is a series of 13 8-inch by 8-inch, laser-cut OSB panels that document the installation of materials present within the domestic interior: OSB and a reinterpretation of a Willam Morris wallpaper made using wildflowers native to Northwest Arkansas. These materials chronicle this Victorian-era home's history, and the narratives present in all domestic structures today. Willam Morris is widely credited as the godfather of the Art and Design Movement in the Victorian era, developing the Western domestic design sensibility used today. OSB was created as a cost-cutting construction solution in the 1960s that uses bark skimmed off trees during the logging process. The bark is tightly pressed with a toxic chemical binder to create particle boards. It is present in nearly all homes built within the last 60 years. Although revered and expensive, wallpaper is an unnecessary adornment, while OSB is often an inferior method for creating stability. Through this project, each piece of OSB was polished and received varying layers of polyurethane varnish before entering the laser cutter. The darkness of the laser etching refers to the number of varnish layers the laser penetrates through. The material present in this home in rural Arkansas can embroider a narrative of domestic development across generations. This home is in Cane Hill, Arkansas; operated by Historic Cane Hill, a living history organization. They gained ownership of the home after its former owner could no longer maintain the annual repair costs due to the structure's location in a flood plain. The house features in *floodPLAN* have shown a 130-year legacy of resilience but are again in limbo. Destined to become someone's home or an Airbnb, its material remains a 'structural history.'

## Kitbash

*Where Will I Be From*, uses technology's ability to create an alternative world, informed by field documentation of actual locations. In C.S. Lewis' seminal memoir on grief, *Grief Observed*, he notes the Western propensity to require grief to be individually internalized so as not to affect the public operation of space. (Lewis 46). But digital space offers vastness and privacy. In their 2020 book, *Glitch Feminism*, author Legacy Russell highlights the malleability of the digital realm as a refuge space. "I aged. I died. Through this storytelling and shapeshifting, I was resurrected," (Russell 3). Creating a digital generational landscape that pokes & prods at the understanding of belonging.

### *Film/Audio*

Photogrammetry is acquiring accurate three-dimensional documentation of physical objects through the digital alignment of photographic catalogs. This mode of digital mixing allows details of these locations to be archived. The holes in the meshes are due to a need for photographic information from the field documentation. The renderings contain the nuance of my participation in time and space—from the time of day, the cast shadows of trees onto built structures. These renderings become an impression of my body's experience in these locations. These structures are not beacons of nostalgia; they are subjected to the impacts of time. They are functioning as an exploration of how belonging can be found in the act of inventing. *Where Will I Be From* takes place within four 3D animated blender worlds. Each location is kitbashed together to create two farms, a street, and a cemetery. These 4 locations combine objects documented from 20 source locations to create something new. Kitbash, a term borrowed from the 3D modeling and gaming community (also known as 'model bashing') refers to creating a

unique 3D model from parts of existing models or meshes. The 150+ photogrammetric meshes I have completed exist within these Blender files.

The timing of the video is aligned with the audio array. The audio components consist of ambient audio mixed by my collaborator, Ehule, from a series of field recordings also taken across the Great Plains. I wrote the non-linear audio script based on the obituaries, written correspondences with my grandmother, spliced together with references and quotations to a series of memories attempting to chronicle aspects of grief: *Grief Observed* by C.S. Lewis, *Where I Was From* by Joan Didion, *Year of Magical Thinking* by Joan Didion, *My Year of Rest and Relaxation* by Ottessa Moshfegh, *Eileen* by Ottessa Moshfegh, and *Plainsong* by Kent Hauf. As this world is built at the intersection of grief and technology, it is isolated. *Where Will I Be From* reinforces this isolation, though being performed by an all-A.I. cast, sourcing some of the voices from the software Natural Reader and developing voices based on my own and my grandmother's through the application Podcastle. The audio array is set up using the Ambisonic Toolkit by DXARTS<sup>1</sup>; this allows the audio narration to be located within the installation to tell an interlocking story of time, generations, and grief.

### *Exhibition*

In addition to the short film, *Where Will I Be From* is accompanied by an object and monoprint-based exhibition. The object-based exhibition brings elements expressed in the audio and video narrative to a physical form. Each of these objects describes a state of material translation. The halftone process, in printing, is a technique of breaking up an image into a series of dots to reproduce the full tone range of a reference image—town newspaper clippings to

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<sup>1</sup> “ATK.” DXARTS: Digital Arts & Experimental Media, [www.dxarts.washington.edu/research/technology/atk](http://www.dxarts.washington.edu/research/technology/atk). Accessed 28 Nov. 2023

digital exporting, reproductive printing processes through the halftone bridge time. The halftones' attention to the subtlest tones translates a highly concentrated impression of the compressed information. The gallery's white walls and controlled lighting offer the ideal conditions to observe these ghostly forms. The laser-engraved halftone produces a digital extrusion tool. Memory and, ultimately, material are being extruded into a post-modern physical form.

The scale and placement of these works were determined based on the relationship to the body and how that would affect the viewing experience. The film offers this monolithic-in-size, communal viewing experience that lasts 25 min. The exhibition features a series of familiar domestic objects and frames, each sitting within its own warm glow. They are quiet, waiting for your attention, standing in contrast to the audio narrative directly confrontational at points. Throughout this whole body of work, the fogginess of grief prevents you from seeing the entire picture. This fog is materially seen through formal decisions such as the etched glass, distorting the prints held within the frame, and using reflective materials that allow the light in physical space to affect the clarity of the viewing experience. This also occurred during the onsite documentation process; when changes in the surface of a structure are reflective, it will cause gaps within the scan. The whole picture is never revealed within a nonlinear narrative. All parties involved are trusted to find the ghosts in the fog.

## Conclusion

In conclusion, *Where Will I Be From* is an exhibition and film grounded in the interactions of generational grief and technology. Using obituaries, interviews with my grandmother, and land records, I compiled a list of locations to document. These structures, separated by hundreds of miles, were digitally assembled to make one collective world. This project recounts a nonlinear narrative set in the rural plains; enveloping a history that transcends personal experience, speaking to a cross-generational mourning.

The aesthetic of this project connects the visual languages of Southern Gothic and Low-Poly Video games. The Gothic nature exposes an isolated decaying presence within a rural landscape. The desolate countryside presents the physical world as dying; however, the digital world serves as a space of resurrection. The objects in this exhibition are elements expressed in the audio and video narrative, brought into a physical form. Each of these objects describes a state of material translation. Memory and, ultimately, material are being extruded into a post-modern physical formation.

## Appendix A: Technical Definitions

**Photogrammetry:** Photogrammetry uses photographs from at least two different vantage points. Similar to how your eyes work, it obtains depth and perspective because of separate points of observation<sup>2</sup>.

**Metashape:** Agisoft Metashape is a tool for a photogrammetry pipeline<sup>3</sup>.

**Blender:** Blender is a free and open-source 3D creation suite. It supports the entirety of the 3D pipeline—modeling, camera paths, animation, rendering, volumetrics, motion tracking, and even video editing and game creation<sup>4</sup>.

**REAPER:** REAPER is a complete digital audio production application for computers, offering a full multitrack audio and MIDI recording, editing, processing, mixing, and mastering toolset<sup>5</sup>.

**Ambisonic Toolkit (ATK):** The Ambisonic Toolkit (ATK) brings together a number of classic and novel tools for the artist working with Ambisonic surround sound. The toolset is intended to be both ergonomic and comprehensive, framed so that the user is enabled to ‘think Ambisonic’. By this, the ATK addresses the holistic problem of creatively controlling a complete sound field, facilitating spatial composition beyond simple placement of sounds in a sound-scene. The artist is empowered to address the impression and imaging of a sound field—taking advantage of the native soundfield-kernel paradigm, the Ambisonic technique presents<sup>6</sup>.

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<sup>2</sup> “What is Photogrammetry?.” *GISOGeography*, [www.gisgeography.com/what-is-photogrammetry/](http://www.gisgeography.com/what-is-photogrammetry/). Accessed 23 Nov. 2023.

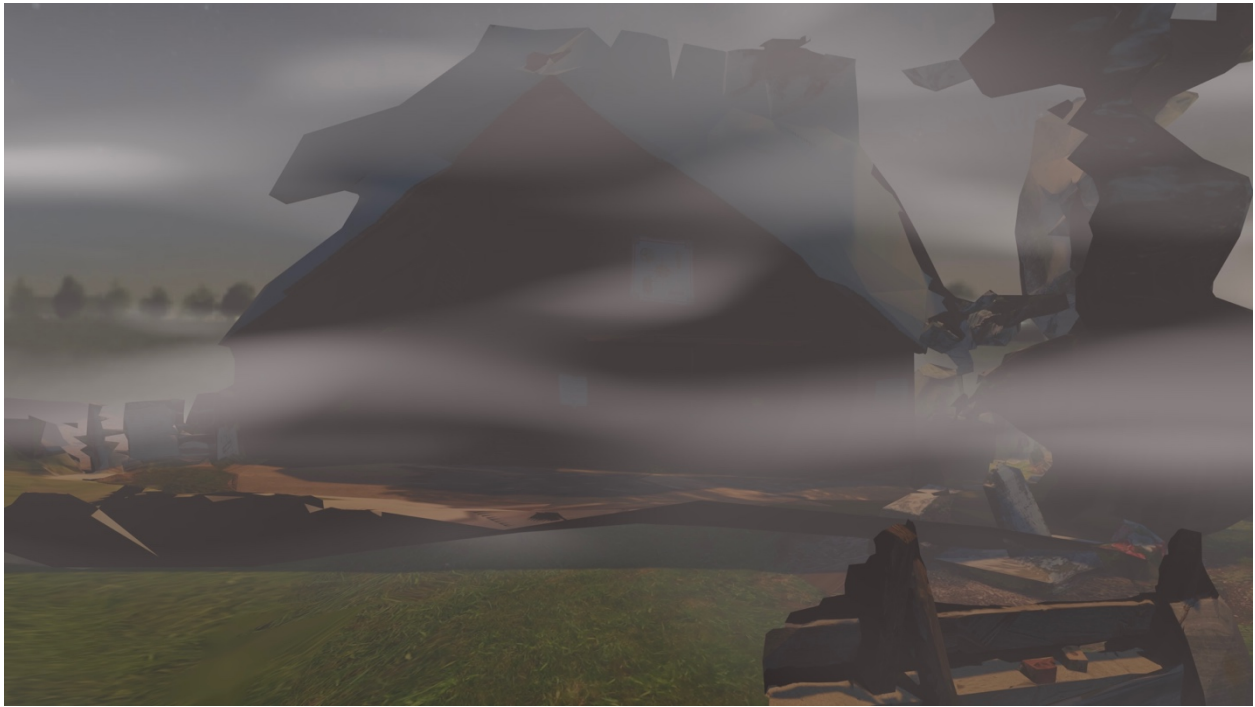
<sup>3</sup> “Discover intelligent photogrammetry with Metashape. *Agisoft*, [www.agisoft.com](http://www.agisoft.com). Accessed 28 Nov. 2023

<sup>4</sup> “The Freedom to Create.” *Blender*, [www.blender.org/about/](http://www.blender.org/about/). Accessed 23 Nov. 2023.

<sup>5</sup> “Audio Production without Limits.” *REAPER*, [www.reaper.fm/](http://www.reaper.fm/). Accessed 28 Nov. 2023.

<sup>6</sup> “ATK.” DXARTS: Digital Arts & Experimental Media, [www.dxarts.washington.edu/research/technology/atk](http://www.dxarts.washington.edu/research/technology/atk). Accessed 28 Nov. 2023

## Appendix B: Animation Stills



*Where Will I Be From, 3D Animation Still, Loney, 2023*



*Where Will I Be From, 3D Animation Still, Loney, 2023*



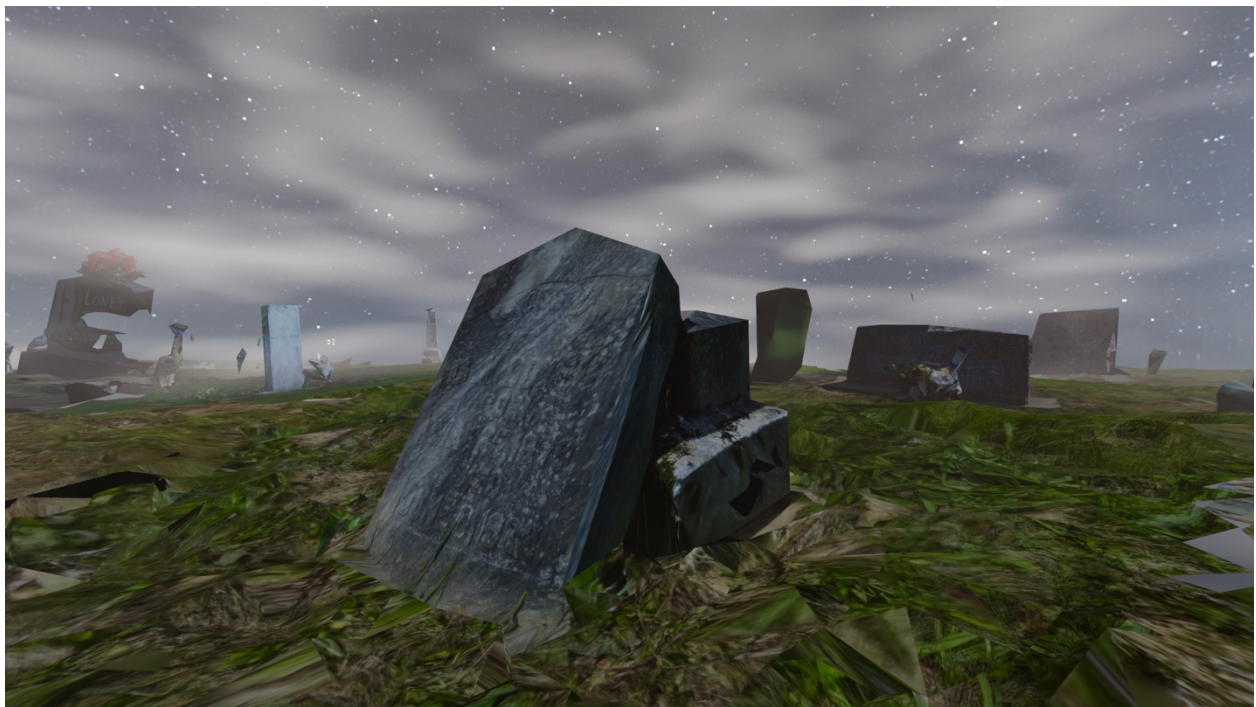
*Where Will I Be From, 3D Animation Still, Loney, 2023*



*Where Will I Be From, 3D Animation Still, Loney, 2023*



*Where Will I Be From, 3D Animation Still, Loney, 2023*



*Where Will I Be From, 3D Animation Still, Loney, 2023*



*Where Will I Be From, 3D Animation Still, Loney, 2023*

## Appendix C: Film Credits List

### *Where Will I Be From*

- Director – Melissa Loney
- Executive Mentor & Sound Designer – Ehule
- Research Assistant – Janet Loney
- Driver – Jim Loney
- Cat – Pamela Caterson

### Special Thanks:

- Loney Family
- Faith Family
- Lefeber Family
- Leinen Family
- Dennis Faith
- Cleo Lefeber
- Janet Loney
- Marvin & Valda Young
- Jim & Mary Scranton
- Niobrara State Park
- Niobrara Tribune
- Grand Motel
- Greenwood Cemetery
- Saint Mary's Cemetery
- L'eau Qui Court Cemetery
- Rose Hill Cemetery
- Bethany Springer
- Adam Hogan
- Jean Schmitt
- Cole Wilson

## Appendix D: Audio Script

Hi Lissy,

On Monday, I went to Willard Hart's funeral in Norfolk, alone. It was good to see Papa's family members, whom I haven't seen since his funeral.

*Who will know what happens to me now?*

Willard J. Hart, son of Ezra and Lottie Walton Hart, was born in rural Niobrara on February 25, 1942. He graduated from high school in May 1961 and served in the Army from 1962 to 1964.

Sorrow was not meant to be seen in the day, so it found a new location to inhabit.

While there are no hard and fast rules, on this page, we'll step you through the process for how to write a eulogy for a father.

While a funeral is not the time to reveal family secrets and make shocking revelations, it's important to be honest. You need to focus on the positives.

You need to Focus

Want to sound more diplomatic?

The phrase 'You need to' may sound like an order. Consider rephrasing it as a request.

Willard worked at a gravel pit and the Regional Center, before retiring in 2005 after a 40 year career. Willard was a member of First United Methodist Church in Norfolk and Legion Post 16.

Writing a eulogy for your father is heartbreaking and will always be an emotional experience.

It could be the hardest thing you ever have to do. But there are ways to find the light in the darkness, by focusing on the impact he made.

You need to Focus

"Conflicting details must be resolved, reworked into a plausible whole. Aging will be recorded as gospel."

Who will remember me as I was?

Where will I be from?

#### The 8 Step Process:

1. Tip: Gather Facts...
2. Tip: Use a toolkit...
3. Tip: Start with a story...
4. Trap: An obituary is not a eulogy...
5. Trap: Don't make it too long...
6. Trap: Using flamboyant language...
7. Tip: Write the obituary before the death occurs... Yes, That's very helpful

8. Tip: Find someone with experience to help.

When someone or something you love is taken away from you, you experience this emotional suffering. The loss may be of a loved one, a relationship, a job, or even a child moving out of home. Grief can impact our lives in various ways and be expressed through our emotions, behaviors, and health. It is essential to understand that the grieving process takes time; it is an inevitable part of life and is experienced differently by everyone.

You need to Focus

I Should be kind. I should be grateful. But I was not Kind, and I was not grateful.

We have a post-loss checklist that will help you ensure that your loved one's family, estate, and other affairs are taken care of.

[Littlemissfuneralhome.com](http://Littlemissfuneralhome.com) - Lauren Polanski is a 24-year-old who calls herself "an average girl working at your not-so-average job." And it's true. As a young funeral director at Lakeside Memorial Home, her blog captures the stories, trials, and tribulations she faces on a day-to-day basis.

Using humor and laughter to grieve can unite the bereaved and bring some welcome relief from sadness and low mood. Not only is

laughter good for the soul, but science shows us that the healing process is enhanced by the positive endorphins released when we share a laugh.

### **Focus**

Every time the sun falls on a day in this town, that day appears to vanish from local memory, to be reinvented if necessary but never recalled.

My grandmother gave me a binder with the obituaries for every funeral she'd ever been to.

A past that built me, of which I cannot recall.

She's 84 years old and watching the world weather around her.

She now mails me the obituaries, whenever there are any updates for the binder.

When I went to the cemetery to visit them, in a town that holds more dead than living, I found a series of 6 coins placed around the base of a statue of catholic Jesus. He's on the cross, shirtless, with a six-pack and perfectly quaffed hair.

I probably shouldn't have taken the coins, which I did, but I needed them. I needed to understand why another person's grieving mind put these coins here.

*Who will look out for me now?*

What it means to leave coins on a grave - tradition that's developed out of both mythology and U.S. military culture is the leaving of coins on graves.

It seems I may have crossed a boundary. This is tricky. Grief can make the obsolete feel priceless. The sudden feeling of being lost in a known place.

Today, people leave coins as a sign of respect. It's a way to show that the deceased is still in the family's thoughts, and they also last longer than flowers. Think of these coins as a symbol. They're a lasting way to emphasize the value of the dead.

*Where will I be from?*

I gave catholic Jesus his coins back. I don't know what war he was in, but everyone here seems to be returning from combat. I guess I came back here as an explanation into my confusion about this place and the ways in which I grew up in it. It was proof that I had not always been completely alone in this world.

As though they are a fixed point that I am being stretched further and further away from. I feel my grip endlessly tightening on the fact that I am the only one here.

I am alone.

We are alone.

On these stones, I've realized that, for the time being, I can't trust myself to present a coherent face to the world.

I think I am holding on to the loss, to the emptiness of these places themselves, as though to affirm that it was better to be alone than to be stuck with people who were supposed to love you yet couldn't.

Pain is a form of grief. Grief is a form of Pain.

Arrangements performed by Brockhaus Funeral Home

\*The word performed doesn't seem to fit this context. Consider replacing it with a different one.\*

Harold Stephen Lefebber, age 88, of Minden, passed away August 10, 2020.

There is no real way to deal with everything we lose.

It gives life a permanently provisional feeling. A hologram that is dematerializing as I move through it.

He was born October 27, 1931, to the late Peter and Clara (Blum) Lefebber. Harold served in The Korean War in the Army for three years in the Triple Nickel Squadron. Harold married Cleo Mae Leinen in 1953; the couple had four children.

A memorial service and burial will be held later. In honoring his wishes to be cremated, there will be no viewing or visitation.

When my father died, I kept moving. When my mother died I could not.

Cleo M. Lefebber, age 84, of Minden, passed away March 24, 2019.

She was born in Portsmouth on April 27, 1934, to the late M.D. and Flora (Stinn) Leinen. Cleo graduated from St. Mary's School in Portsmouth and was a member of St. Patrick Catholic Church in Neola.

Dossman Funeral Home - "In service of our fellow man..."

He spent four years in the Air Force during the Korean War. The couple lived at State College, Bordentown, and Anchorage during his service years. Upon returning home in 1955, Francis farmed with his brother, Robert, on the family farm. They raised registered Hereford cattle for many years. In 1993, his family was awarded the 100-year Pioneer Farm Award. He retired from Farming in 1999.

Pain is a form of grief. Grief is a form of Pain.

Lewis was born December 21, 1931, in Iona to Herman and Nina (Peirce) Myers. He grew up in Mankato and graduated from Mankato High School. Lewis married Shirley Aufdenkamp on August 9, 1952. He worked for Borley Mayflower in Hastings for 40 years.

Celebrating Lives Well Lived

*Please let us be your last stop*

Ask Us About Forethought Funeral Planning

He is survived by his wife of 68 years, Shirley Myers of Hastings; son, Michael Myers; grandson, Caleb Myers; great-grandson, Brandon Myers, all of Grand Island; and one sister, Sylvia Kell of Salem, OR; along with numerous nieces and nephews.

**Focus**

"These are the kinds of contradictions I tend to mull over when I try to think about the places where I was from."

She did not make enough distinctions.

She dreamed her life.

She did, hopeful. In summary, so you know the story.

Of course, the story had extenuating circumstances, weather, cracked sidewalks and paranoia, but only for the living.

You're here now, This is where you are.

## Appendix E: Exhibition Documentation



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



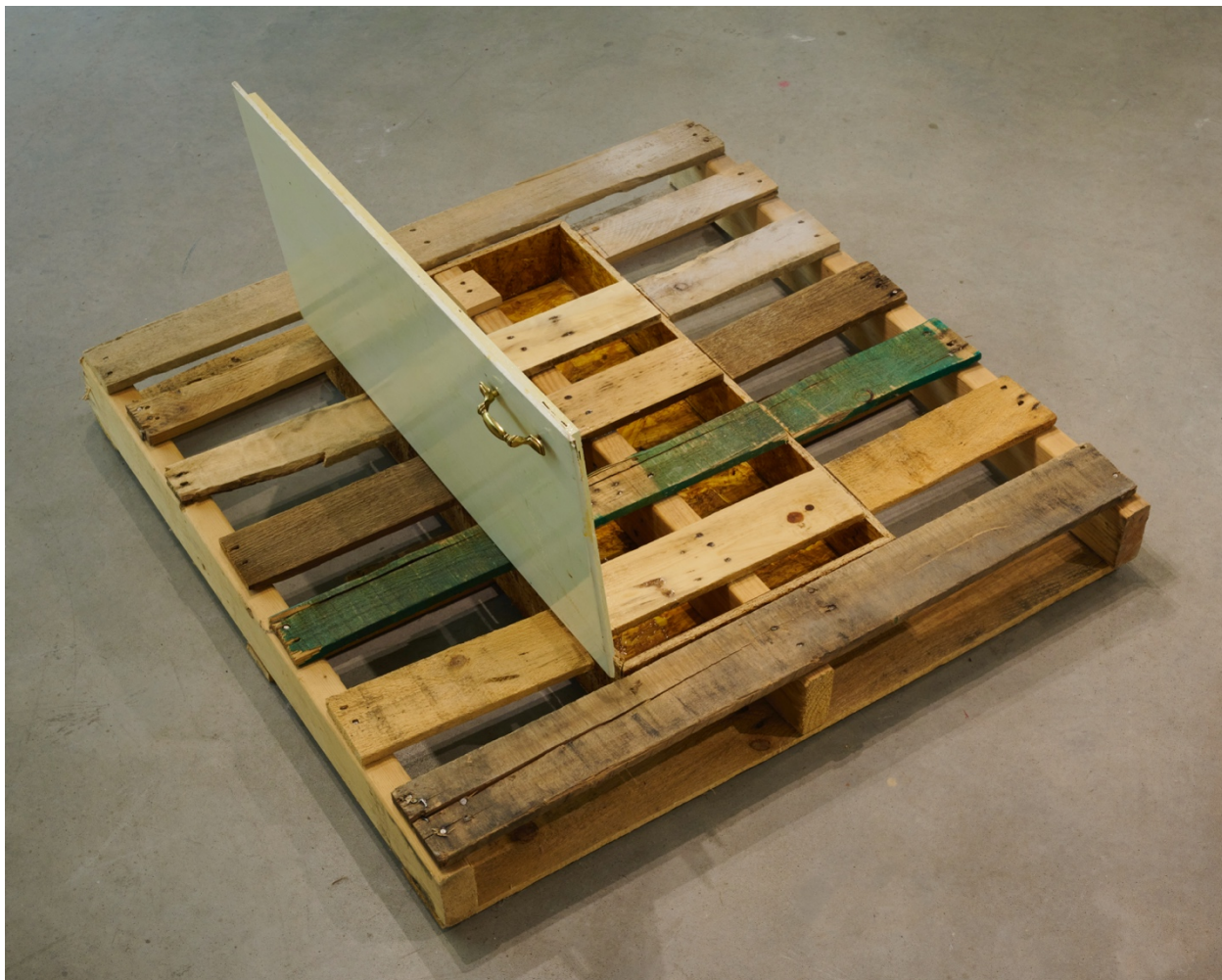
*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



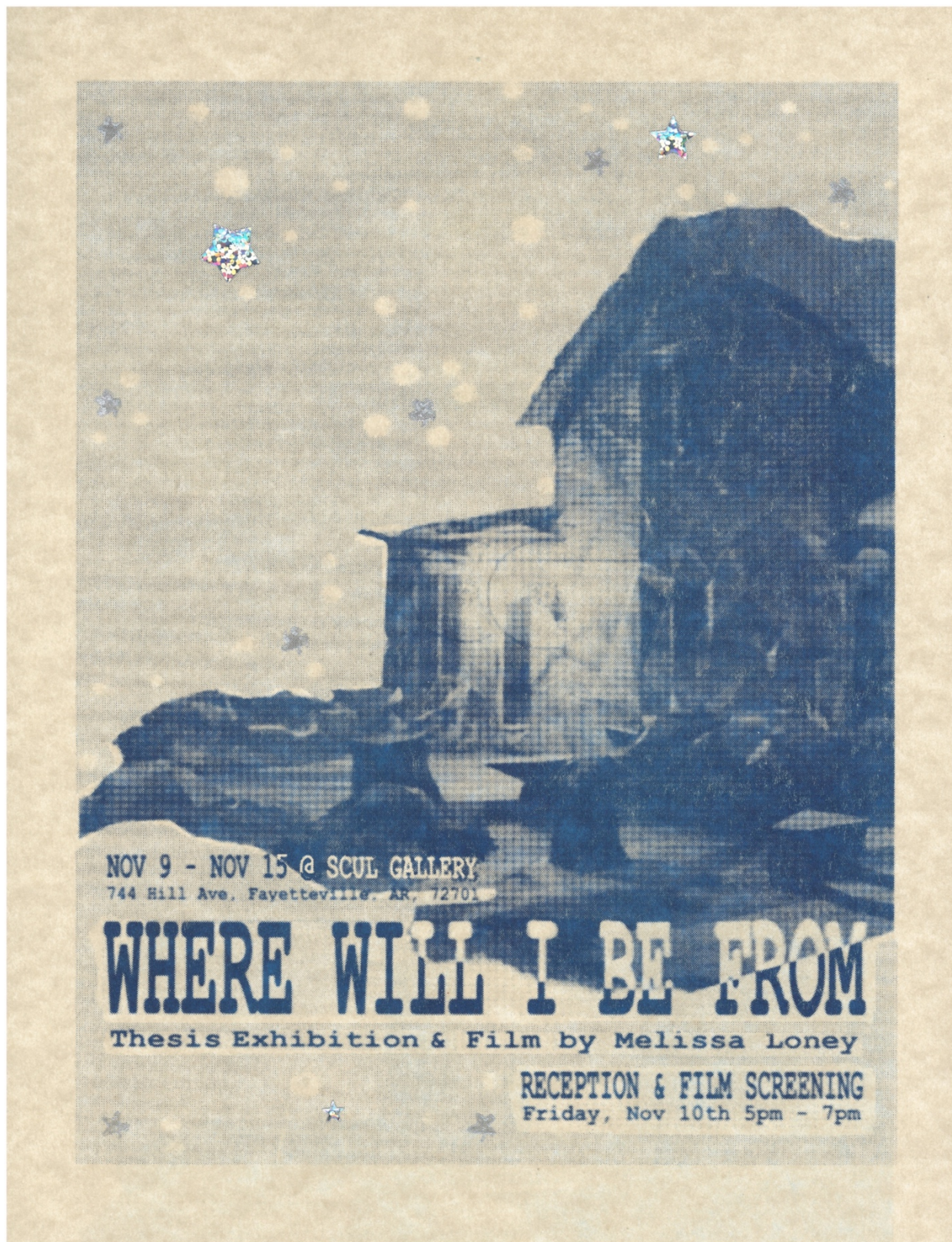
*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



*Photo by Brandon Forrest Fredrick, 2023*



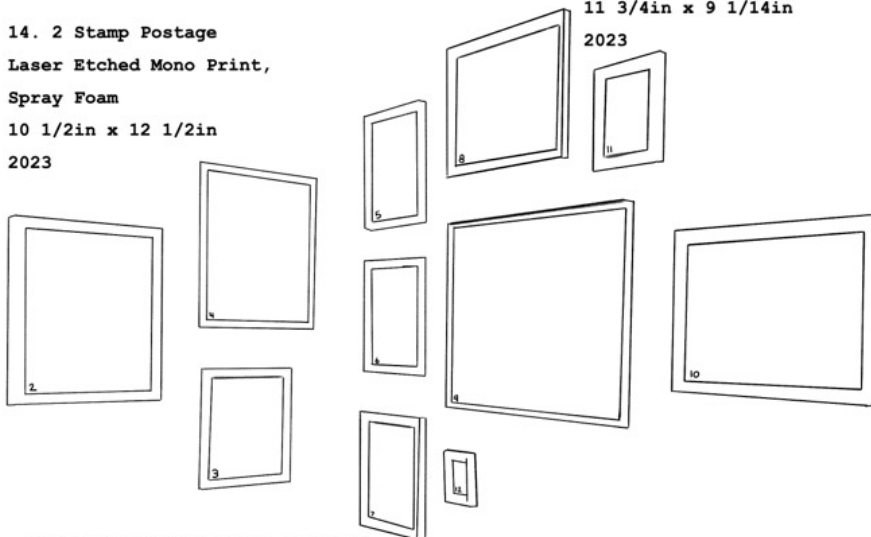
*Where Will I Be From, Film & Exhibition Poster, Loney, 2023*

## WHERE WILL I BE FROM

SCUL GALLERY | 744 HILL AVE FAYETTEVILLE, AR

NOVEMBER 9TH, 2023 - NOVEMBER 11TH, 2023

- |   |  |   |  |
|---|--|---|--|
| 1. Obit Binder<br>2in Laser Etched Aluminum<br>Binder - 24 Riso Printed<br>Scan<br>2023 | 9. Motel Snow Day<br>Laser Etched Mono Print<br>16 3/4in x 20 3/4in<br>2023                  | 15. Rose Hill Cemetery - 1<br>Laser Etched Mono Print<br>9 1/2in x 11 1/2in<br>2023 | 20. 7 Coins<br>Laser Cut Acrylic, Metal<br>Box<br>12 1/2in x 6in x 1in<br>2023     |
| 2. Mr. Weather Vane<br>Laser Etched Mono Print<br>15in x 12in<br>2023                   | 10. Horse Wagon<br>Laser Etched Mono Print<br>14 1/4in x 12 1/4in<br>2023                    | 16. Rose Hill Cemetery - 2<br>Laser Etched Mono Print<br>9 1/2in x 11 1/2in<br>2023 | 21. Golden Frame<br>Laser Etched Mono Print<br>30in x 20in<br>2023                 |
| 3. Yellow Vase<br>Laser Etched Mono Print<br>9in x 11in<br>2023                         | 11. Barn Star<br>Laser Etched Mono Print<br>7in x 9in<br>2023                                | 17. Rose Hill Cemetery - 3<br>Laser Etched Mono Print<br>12in x 15in<br>2023        | 22. 2019 Wash Out<br>Laser Cut / Etched<br>Acrylic, Metal Tin<br>6in x 3in<br>2023 |
| 4. Gate Page<br>Laser Etched Mono Print<br>15in x 12in<br>2023                          | 12. Baby Butterfly<br>Laser Etched Mono Print<br>4 1/2in x 3 1/2in<br>2023                   | 18. Focus<br>Laser Etched Mono Print<br>18in x 15in<br>2023                         | 23. Letter Barn : Outback<br>Laser Etched Mono Print<br>9 1/4in x 11 1/2in<br>2023 |
| 5. Blue Vase 2<br>Laser Etched Mono Print<br>9in x 11in<br>2023                         | 13. 40 Bricks<br>CNC Milled Sapele Wood<br>32in x 27in<br>2023                               | 19. Ed's House<br>Laser Etched Mono Print<br>11in x 9in<br>2023                     | 24. Her Vintage Silver<br>Laser Etched Mono Print<br>11 3/4in x 9 1/4in<br>2023    |
| 6. Blue Vase<br>Laser Etched Mono Print<br>9in x 11in<br>2023                           | 14. 2 Stamp Postage<br>Laser Etched Mono Print,<br>Spray Foam<br>10 1/2in x 12 1/2in<br>2023 |   |  |
| 7. :)<br>Laser Etched Mono Print<br>9in x 11in<br>2023                                  |  |   |  |
| 8. Weed Whip<br>Laser Etched Mono Print<br>14 1/4in x 12 1/4in<br>2023                  |  |   |  |



FURTHER QUESTIONS --> CONTACT MELISSA LONEY

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