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The Rabbit Who Married the Bear; A Visual Fairy Tale

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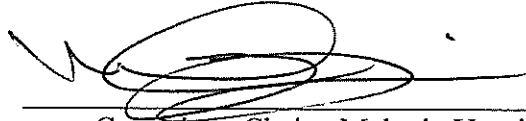
**THE RABBIT WHO MARRIED THE BEAR;
A Visual Fairy Tale**

**By
Jonathan Nicklow**

B.F.A. Savannah College of Art and Design, 1993

**A thesis submitted to the
Faculty of the Graduate School of the
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Of the requirement for the degree of
Masters of Fine Arts
Department of Art and Art History
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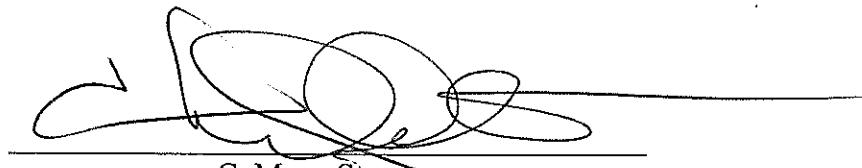
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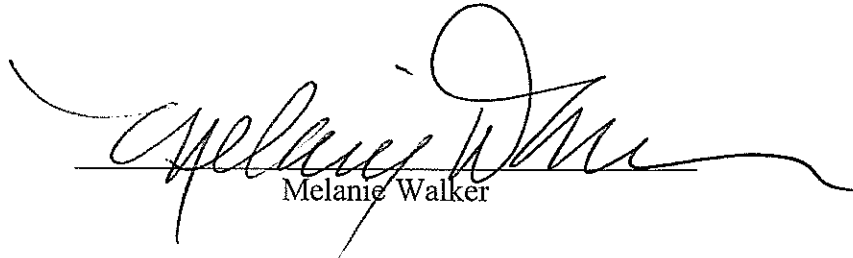
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ABSTRACT

Nicklow, Jonathan Stuart (M.F.A., Department of Art and Art History)

The Rabbit Who Married a Bear; a Visual Fairy Tale

Thesis directed by Associate Professor Melanie Yazzie

In this thesis I describe how I have integrated the imagery and symbolism of the Bear and the Rabbit into my creative practice. I have proven how narratives and especially those of fairy tales, including but not limited to “The Woman Who Married a Bear” and “The Bear Skin” by the Brothers Grimm have greatly inspired my writing and thesis exhibition. In my current artistic work I explore the aesthetics of the Grotesque, Carnavalesque, and the Cute. I also address the concept and the symbolism of my installation of the “Cave”, and describe the work in the exhibition space.

PREFACE

In the fall of 2008 a bear appeared in the middle of the night on my property as my wife and I were sleeping. This bear was quite determined to conquer our small trash shelter, but was startled by a loud yell of, “Bear- Go, Go Away!!!! The bear growled and took off, until the following night he returned even more determined and hungrier. He destroyed the shelter, spreading our sacks of garbage all over our property. The door was replaced and a second lock added. The bear returned, but with the new precautions, he was unable to retrieve our trash. The bear continued to return for the next couple of weeks to check to see if the door to the trash shed would open. He finally gave up hope and didn’t make his presence known until the next fall. These encounters with the bear set off a series of nightly dreams about my transforming into a bear. I had just started graduate school and here was a bear that had walked into my life and dreams.

I’ve incorporated the bear into my art, combining it with the modern idea and the artistic materials of the archtypes of both the masculine and the feminine. I had recently begun to teach myself hand and machine sewing, allowing me to be introduced to the medium of fiber arts. The idea of combining these methods with woodblock printing created an interesting dichotomy, especially with the theme of what I assumed was the powerfully masculine bear. The repeated dreams of my metamorphosis into a bear reminded me of the childhood fairy tales of my past and my research into this paper and my work towards the thesis exhibition began.

During my time here at the University of Colorado, not only did I find myself thrown into another world of fairy tales, but also a world of alternative methods of printmaking, plus a plethora of other mediums and techniques. I entered graduate school

knowing I wanted to translate my relief printmaking into a sculptural dimension, and hoped to begin working on a larger project. I knew this was feasible through the use of printmaking and its tradition of multiples. What I did not expect in this pursuit of a higher degree is that I would find myself working in such varied mediums as film, performance, computer art, and alternative photographic techniques.

In this paper I describe how and why I chose the bear and the rabbit as main characters in my visual narrative. I discuss what particular folk and fairy tales influence my account of the animals' marriage and lives. I also write how the Grotesque and especially the Carnavalesque, enhanced with the aesthetic of the Cute, influence my art. Towards the end of the paper I describe the symbolism of the installation of the cave and finally write about the exhibition space.

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VISUAL USAGE AND SYMBOLISM OF THE BEAR AND THE RABBIT

As I have written in the preface, a bear had frequently visited my property and with the recurring dreams I use his allegory within my work, and in my visual fairy tale of the Rabbit Who Married a Bear. The rabbit is at the opposite end of the spectrum from the massive and masculine bear and represents all that is feminine. I use both the bear and the rabbit intentionally as symbols, representing not only their own animal self but also their characteristics within human beings. In the following paragraphs I explain some of the symbolism of both animals and why I decided to choose them as characters in my narrative.

The BEAR

The bear is the animal that is built most like humans. Bears can stand on their hind legs and have the capacity to walk upright. The bear's physical resemblance to humans allows me to easily anthropomorphize him into my own character. I clearly use the image of the bear throughout my thesis exhibit where I capture its sheer brute force and its wild, elegant, untamed beauty.

I am currently living across from the Arapaho National Forest and since I have encroached upon the bear's land, my family and I have come to understand

the bear's needs and behaviors. I am well aware that I live in bear country and have adapted to the bear's environment. I have discovered much about myself living so close to the presence of these massive animals in nature, and have been able to live in tandem. I am always awestruck and feel lucky to encounter them in our yard or the national forest. Living amongst the bears, I have learned that our human behaviors are not so different from theirs.

In my first set of dreams of my transformation into a bear, I instantly thought of the bear as a strictly masculine force due to my fear of attack, or even killed by such a dangerous and powerful creature. Bears are incredibly muscular and walk with a giant stride without any indication of alarm. I identify with the bear in its forcefulness and anger. In many of the woodblock prints (figure 5), I capture the incredible authority and confidence of the bear in the use of line quality and scale. Much of my art is about juxtaposition, and the bear is represented not only as a masculine force but also as a softer, more feminine creature. It is this duality that feeds much of my art, playing between the masculine and the feminine. I also use the bear as a soft, cuddly stuffed toy. Bears can be thought of as feminine in the idea of their maternal faithfulness and of birth and/or renewal - especially when you think of their hibernation and the perception of their dens being a cave-like structure reminiscent of a female's womb. Many of my dreams feature a masculine bear but in my research I discover bears in dreams can be interpreted as a return to the womb.

BEAR Dreams

Much of my art, past and present, is inspired and sometimes directly taken from my dreams. I am lucky to be able to hold on to the visions within these dreams and I keep a notebook beside my bed to record them, either as soon as I awake or the following morning. I am greatly influenced by the Surrealists:

Artists were free to find their own route to express the points of intersection between dream and waking life, conscious and unconscious, memory and action.¹

In most of my dreams involving bears I undergo a metamorphosis and turn into a bear, and have twice dreamed of my wife transformed into a bear. I usually either dream of seeing a real bear on a forest path or inside my own home. My transformation is put into effect in a ritual when the real bear circles me three times. There have been some dreams where I am thrown down by the bear, raped and then transformed. Most times in the dreams when I become a bear I immediately stand on my hind legs and growl. Only once do I remember stalking after a woman, but I was unable to make contact with her as she climbed a tree and was out of my reach. That seemed to anger my bear-self even more. Like the surrealists, I feel free to take inspiration from both my daily life and dreams.

¹ Dawn Ades, *Surrealist Art; The Lindy and Edwin Bergman Collection at the Art Institute of Chicago* (New York; Thames and Hudson Inc. , 1997) , XIII.

In the book *The Sacred Paw*, Paul Shepard and Barry Sanders interpret bears in dreams by writing:

We may explain their lively meanings as autonomous expressions of our emotional lives. Nightmares of bears, for example, are said to represent childhood and infantile fears latent in the adult. *Bar* and *gebaren* – ‘bear’ and to give birth’ – are the German roots for the English *bear* with both meanings. Thus, says a psychiatrist, bear dreams come from the mnemonic trace of our birth. In dreams associating the bear with a mountain, the terrain is the *mons veneris* and we are the helpless cub. The dream of climbing a tree to escape a bear is interpreted as a return to the tree of life or the womb; to be “bare” is to be helpless.²

The above descriptions are repeated in many of my art pieces. Many of the prints show the bear as being a ferocious animal. In the cave or womb structure (figure 1&2) I create a child like, fairy tale environment.

The RABBIT

The rabbit symbol has been used since ancient times to signify a wide range of themes of womanhood including fertility, sexuality, fecundity, rebirth,

² Paul Shepard & Barry Sanders, *The Sacred Paw; The Bear in Nature, Myth, and Literature* (New York: Viking Penguin Inc. 1985), 69-70 .

innocence, and virginity.³ Rabbits or hares are seen as both symbols of good and bad luck. In my narrative and film the rabbit is more of a symbol of tribulation because the bear is mentally deranged and takes his life. “Early European cultures believed that meeting a hare would bring misfortune, because hares were thought to portend madness.”⁴ In my film the bear and the rabbit have multiple hybrid babies and the bear cannot face the responsibility and commits suicide.

In my exhibit I use the rabbit for its sexuality, and its roles in a variety of superstitions. Especially with the large baby blanket (figure 3) I directly reference the rabbit’s fecundity and rebirth. Davis and Demello have discussed superstitions surrounding rabbits:

People have long believed, for instance, that the hare is a highly libidinous animal that mates frequently and indiscriminately. As such, the hare has been associated with lust and sexuality in myths and practices of many cultures... Closely related to sexuality is fertility, and real rabbits are famous for their fecundity and large litters, and for being among the first animals to bear young each spring. This remarkable fertility has endowed the rabbit with an almost universal divinity. In ancient Greece and Rome, women desirous of becoming pregnant often sacrificed hares to

³ Susan Davis & Margo Demello, *Stories Rabbits Tell*, 134.

⁴ Susan Davis & Margo Demello, *Stories Rabbits Tell*, 133.

the gods in exchange for fertility.⁵

One possible interpretation of the baby blanket is instead of a hare, my character the Bear is seen as the sacrificed animal, which brings fertility to the rabbit.

In my film I symbolize the rabbit's role of good luck in the fact that she and the bear fall madly in love. I also use the superstitions of rabbits to show their roles in bad luck.

According to some superstitions, seeing a hare can sometimes be dangerous to a pregnant woman. One modern European superstition holds that if a pregnant woman sees the white tuft on the end of a rabbit's tail, her child will be born with a harelip. In other variations of the myth, it is the sight of a hare's head, or stepping over a hare's body, that leads to this unfortunate condition of the child.⁶

If these superstitions can exist for a human woman who sees a rabbit, imagine the superstitions that would exist for a rabbit that mated with a bear. The baby blanket can be interpreted as being the curse on both animals and their offspring as mutated effects. The bear is unable to tolerate such babies, leading to his suicide.

I portray the bear and the rabbit in a variety of different situations, inserting the animal world into the human and vice versa. The viewer is able to witness these animals becoming human. They are invited to enter into their lives

⁵ Susan Davis & Margo Demello, *Stories Rabbits Tell*, 135.

⁶ Susan Davis & Margo Demello, *Stories Rabbits Tell*, 135.

and their structure. They can view their daily activities including the birth of their hybrid children. I reverse the voyeurism of humans observing the natural world and force the viewer to witness the imitation of our own human activities.

THE NARRATIVE AND FAIRY TALES

I am consistently drawn to reading fiction, and believe that through this reading my art has greatly been influenced by the narrative. The novels I am attracted to are somewhat abstract with absurd stories containing eccentric characters. In my thesis exhibition I create a loose, obscure narrative allowing for many different interpretations. I display a body of work that immerses the viewer into my fairy tale of The Rabbit Who Married the Bear. The art revolves around this tale blurring the lines between the natural, human, and imaginative world in order to question our own reality.

The genre of fairy tales inspires my current body of work dealing with human and animal hybrids. I am amazed with the stories by Brothers Grimm because the plots are so filled with morbid, dark, repulsive storylines, characters, and descriptions. These tales aim towards the adult reader more than what we currently think of as children literature. These stark narratives directly inspire my work, and not the watered down stories that have been butchered by Disney and countless contemporary children book authors. The entangled complexities of human and animal relationships depicted in these fables continue to intrigue me. Animal tales are both light and dark, being simultaneously humorous and serious in the themes throughout the plot.

Animal-human allegories frequently emphasize philosophical dichotomies: whether or not there are differences between the human and non human, the domestic and the wild, the human and the beast within, intelligence and feelings, intelligence and personality, consciousness (mind) and spirit, and the wider question of what it is that makes us human.⁷

It is this type of duality that I constantly use within my art. Themes of Life (Birth) and Death, Cute and the Grotesque, the Human and the Beast, Man and Nature are conjured up in all aspects of my work.

The Woman Who Married a Bear and other Bear & Rabbit Tales

Throughout the last couple years of researching animals and folk/fairy tales, I discovered many tales revolving around rabbits and bears. I create my own visual fairytale inspired by several different tales including but not solely limited to, *The Woman that Married a Bear*, *The Bearskin*, *The Bear*, *The Rabbit's Bride*, *Beauty and the Beast* and *The Woman That Wore a Rabbit-Skin Dress*.

There has always been a tradition of fairytales and folk tales being reinterpreted and told in a variety of different directions. Many of these tales have been retold and rewritten in Native American, American, and European oral

⁷ D. Palumbo & C.W. Sullivan III, *The Animal Fable in Science Fiction and Fantasy* (North Carolina: McFarland & Company, Inc. Publishers, 2010) , 10.

traditions. The common thread running through all of these stories is transformation or metamorphosis, either human to animal or animal to human. Other themes include the Carnavalesque, and the exploration of both moral and societal structures. In my own story the fate of the characters are in direct relation to how they conduct themselves in their interpersonal relations. I create an imaginative fable reminding us as humans to be aware of the dangers of each other and the nature around us. It is reminiscent of Mary Shelly's *Frankenstein* that deals with the issue of the misapplication of human science.⁸ As witnessed in the short film the bear is unable to cope with the fact he went outside of his own species and created these monstrous beings in the large baby blanket.

Each of the tales listed has had a great impact on my narrative. In these stories the author has been able to achieve the creation of another world. They have created an environment completely unlike the world we live in, where bears and rabbits are at one with human kind. I use common themes of transformation from human to animal and marriage to create a magical, absurd world of my own.

⁸ D. Palumbo & C.W. Sullivan III, *The Animal Fable in Science Fiction and Fantasy*, 13.

THE AESTHETICS OF THE GROTESQUE, THE CARNIVALESQUE, AND THE CUTE

My art is seen through the aesthetic of these three terms: the cute, the grotesque, and especially the Carnivalesque. I grew up outside of Washington D.C. and frequented the art museums as much as possible. I was lucky enough to discover the art of Hieronymus Bosch and Breugel. I immediately fell in love with their complex and overly filled compositions. Their use of the Grotesque is confusing, excessive, and completely enthralling. There is no rational reaction but to laugh out loud at these ridiculous, ill-conceived hybrids that jumble categories, and confuse beginnings and ends.⁹ I discovered a new world, one that still intrigues me to this day. These artists develop their own iconography through alchemy, folklore, humor, unorthodox religions, witchcraft, and astrology, which can be categorized as Carnivalesque.. This vision produces transformations with chance, fate, and fortune. Resulting in a dualistic view of society, the actual versus the fictional. In this world everything is turned upside-down, its imagery is a topsy-turvy absurdity where hardly anything is forbidden.

I capture this same intensity of this mad world in my current exhibition. I create my own theatre of the absurd. My animals become hybrids of humans,

⁹Frances Connelly, *Modern Art and the Grotesque* (Cambridge: Cambridge University Press,2003), 7.

bears, and rabbits. They are free to feast, fornicate, and create their own magic. In this carnival of madness the structure encompasses a cave, a womb, and even a carnival tent. This is a giant celebration of the world unhinged.

The Cute and the Plush

I intentionally use plush soft sculptures to play against the raw gruesomeness of the Grotesque. These sculptures (baby blanket, costumes, and installation) and the use of their toy-like cuteness counteract the Grotesque, causing the viewer discomfort in their dichotomy. I literally soften the often crass and sometimes vulgar qualities of the Carnavalesque aspects of my work to create a friction between the art and the viewer. This softening is seen in the individual soft sculptures that make up the baby blanket, bear skin rug, the chandelier, and in the fake fur that covers the outside of the cave. The sculptures and structure produce an uncanny quality of the cute aesthetic. (figure 2)

The cave has a sense of simplicity in its exterior form and there is a certain level of desire to cuddle such a structure. The chandelier is somewhat sagging and visually begs the viewer to feel some sort of pity in its soft, droopy characteristics. The sculpture becomes a Grotesque chandelier of death awaiting the rabbit's next victim.

In my research I discover the modern definition of cute shares similar qualities with the Grotesque. It is this clash of two aesthetics that Daniel Harris writes about in "*Cute, Quaint, Hungry and Romantic.*"

Cuteness is not an aesthetic in the ordinary sense of the word and must by no means be mistaken for the physically appealing, the attractive. In fact, it is closely linked to the grotesque, the malformed.¹⁰

It is exactly this vision of the cute and the grotesque that embodies my thesis work. In most of my art I create a tension between these two aesthetics allowing the viewer to look at the imagery in a variety of different ways.

¹⁰ Daniel Harris, *Cute, Quaint, and Romantic, The Aesthetics of Consumerism* (New York:Basic Books, 2000), 3.

THE CAVE INSTALLATION

In keeping with the Grotesque aesthetic I contain my installation in a structure reminiscent of a cave.

The term 'grotesques' and the appearance of a style denoted by this word dates back to the discovery of Roman 'grottoes' in the time of the Renaissance and the subsequent imitation of paintings found there. The great interest in these frescoes stemmed from the fact that in them antiquity revealed its monstrous face, relatively unknown until then.

The old Roman and the new Italian 'grotesque' were associated with the fantastic art of the middle ages- drolleries, diableries, gargoyles, and the monsters on the margins of illuminated manuscripts. All these phenomena were in turn connected with the 'grottoes' and immersed in the symbolism of the cave.¹¹

My cave is similar to these past 'grottos.' I cover the entire interior with multiple prints on a variety of fabric. The walls and ceiling visually tell the story of the bear, the rabbit, and my interpretation of the cycle of life.

The cave is also in direct correlation with the bear's den. A bear may dig his own den or find an existing natural rock grotto, cave. The den or cave is

¹¹Ewa Kuryluk, *Salome and Judas in the Cave of Sex; The Grotesque: Origins, Iconography, Techniques*. (Illinois: Northwestern University Press, 1987), 3.

where the bear hibernates throughout the winter till spring arrives and the bear is reborn. The bear in a sense “dies” each winter for its heart rate slows and its temperature lowers. The bear barely moves even when pregnant and gives birth. In the symbolism of my cave installation I use the themes of both birth and death to demonstrate the cycle of life. The bear skin rug, chandelier, and the various images of the bugs and birds are representing death. The bugs are an important aspect in the decomposing of dead bodies, the birds represent the death omen, and the cedar mulch represents the death of Mother Nature. I believe in death as a new cycle of rebirth continues. The cave is often looked at as being similar to a womb. The symbolism of life is carried out through each individual viewer entering and viewing the cave/womb installation.

Features of the subterranean or cave correspond to the perception of woman as one who, carrying an embryo, nurtures as well as imprisons it. Birth liberates the baby from the body of the mother; but when a child does not emerge in time, it dies inside. Thus, the woman appears as a vessel of life as well as death.¹²

The design of the cave is intended to address this relationship of the female womb in the usage of the pink in the interior- representing the vagina and the fur on the outside illustrates the woman’s pubic hair. The color pink is immediately relating to the traits of the feminine, beauty, skin, nakedness and in particular a

¹²Ewa Kuryluk, *Salome and Judas in the Cave of Sex*, 20.

woman's sexual organs.

The color pink is also found in the Venus Fly Trap, which can be seen as similar to a woman's genitals. The Venus Fly Trap contains two pink lobes that are surrounded by hairs and is known for its capturing capabilities. This idea of capturing and the imposing threat of the plant also relates to the symbolism of the cave.

The ambiguity of the cave arises from the fact that it offers protection but imprisons as well, that it rapidly turns from a shelter to a trap... Because of the association with the womb and the cave, all closed spaces tend to be perceived as female and are associated with both protection and threat.¹³

The cave may protect the bear or it may be interpreted as a secret dwelling where the rabbit can capture the bear, have her way with him and go in for the kill.

Secret rituals that are celebrated in the subterranean moisture of a cave have always been suspected of involving some excessive, unclean, and forbidden form of sexuality.¹⁴

My cave installation is to be viewed for its beauty and also as a grotesque cavern of sex, flesh, and death.

Because of the nature of human anatomy, with the genitals situated next to the anus and the urinary tract, even the most sublimated fantasies of the

¹³ Ewa Kuryluk, *Salome and Judas in the Cave of Sex*, 20.

¹⁴ Ewa Kuryluk, *Salome and Judas in the Cave of Sex*, 21.

mystical interiors of love are constantly threatened by the shadowy presence of the dirty, obscene, and ridiculous.¹⁵

We, as a human race, and the animals among us, share many traits, which may be as brutal and disgusting as they can be majestic and honest. We are not so different from our animal brethren. We must be wary of our actions with each other, and the surrounding kingdom, both magical and real.

¹⁵ Ewa Kuryluk, *Salome and Judas in the Cave of Sex*, 21.



EXHIBITION SPACE

When the viewer first enters the museum space they immediately notice the large dome-like structure surrounded by framed paper prints. The viewer can build a narrative and relationship with the wall work, or immediately enter the structure. They are encouraged to follow their own path. The outside of the cave structure is covered in rectangular sewn fur pieces. These rectangles relate to the shapes of the frames on the wall. There is an intentional dichotomy between the softness of the fabric and the hardness of the wall pieces.

The two largest framed prints are as visually strong as the structure. The viewer is able to form a correlation between the two. These prints are alerting the viewer of what may be living in the shelter. The individual prints can be seen as similar to the early banners shown outside of Freak Shows and the early illustrations found in children's fairytale books of the late 1800's and 1900's. The framed work is also a place of visual rest to contrast with the chaos inside the cave. I consciously display several prints with compositions divided into three figures to correspond with the number three, which often appears in many fairy tales. I also feature several prints of the head of the bear character to foreshadow his suicide.

Each print contains images of rabbits and bears, and many are repeated inside the cave. I choose to show both the framed paper prints and the fabric

prints to demonstrate how printmaking can be used on, and in a variety of materials and spaces. Part of my graduate exploration of printmaking is redefining the use of multiple images. The formula of exact repetition is challenged in this thesis exhibit. I use the concept of the edition to create singular original pieces of art seen in the baby blanket and the interior of the shelter.

I employ the collage technique in the framed artwork to expand the use of prints as a medium. No longer tethered to the traditional paradigm of exact copies. Each piece is allowed to have new associations and contexts as the images are stitched together. Stitching is used on two levels throughout the exhibit. The thread is used to connect the different prints into a cohesive whole both in paper and fabric. It also symbolizes the stitching together of the different species into new hybrids. The audience can look at the wall work as being related to an old torn, sewn together children's book of fairy tales and actually step into this enchanting world inside of the structure titled 'Cave.' (Fig. 1 & 2)

The structure is intended to be somewhat ambiguous in its shape. The viewer will find it to be some sort of shelter and can interpret it in several different ways. This structure is something one may encounter along a wooded path in a forest from a fairy tale. The shelter from the outside can be viewed as a carnival tent, a hut, a cave, or a womb. The structure is Carnavalesque in its absurd celebration of the cycle of life. The outside contains sewn pieces of fur representing death and retains a soft, warm, inviting quality. It is similar to a cave



in the fact that the viewer should feel a sort of fear in their commitment to enter. Upon entering the cave the viewer feels a sudden sense of wonder and transcends back to their childhood, filled with the rapture and darkness of a fairy tale land. This is a visual fairytale reminiscent of the early tales similar to the Brothers Grimm. I purposely sew the prints in an order that allows the viewer to circle the entire inside space as if in a cyclorama. The cedar chip floor gives the interior a smell of the outdoors. From down the hallway comes the sound of carnival music, adding another visceral dimension to the interior space. This is a world of enchantment capturing the viewer as if they are inside a comfortable womb.

After the spectator leaves the cave they can absorb the visual narrative gathered from the framed prints, or follow the umbilical cord down the darkened hallway towards the music. When the viewer reaches the end of the hallway they are greeted by the enormous baby blanket featuring a plethora of the hybrid babies. (Figure 3) In the room on their right is the source of the music- the soundtrack to the short film, *'A Bear's Cycle of Being'*. The film helps to develop my narrative and gives the viewer more insight into the fairy tale. I again use the symbolism of the number three by showing the film as a tryptic. After observing the film the viewer is able to re-evaluate my work as they exit. I intentionally staged my exhibit to create the movement of the audience from one section to the other, allowing them to choose their own path within the space.

CLOSING

During my two and a half years I created a world of my own imagination through not just fairy tales but in my arduous studio practice. I began my journey through graduate school with a limited amount of knowledge of printmaking, and learned much through both the education acquired here, and my demanding work ethic.

I have always been drawn to the vernacular art environments created by visionary artists. I have traveled around much of the United States searching out many off beat museums, grottoes, and gardens. I am inspired by the midways and freak shows of the carnival, the unconventional beauty of museums such as the Mutter Museum in Philadelphia, and the cyclorama found in Gettysburg, Pennsylvania. These are spaces that are created and stuffed to excess, created by and for the unconventional. These are the places where my mind and creativity thrive. There I feel a sense of ease and welcomeness. Graduate School has given me the opportunity to create many bodies of work, including a structure containing a self-created world of the Carnavalesque where everything is absurd, and turned upside down.

The experience I've gained during Graduate School has enriched my knowledge. I look forward to pursuing my study of fairy tales and the

carnavalesque. I will continue to push my art forward, as I strengthen my techniques, imagery, and concepts.



Figure 1: *Cave*, Mixed Media Installation, 2010



Figure 2: Interior of *Cave* with Bear Skin Rug and Chandelier, Mixed Media,

2010



Figure 3: *Baby Blanket*, Mixed Media, 2010



Figure 4: Film Still from *The Bear's Cycle of Being*, Digital Video, 2010



Figure 5: *Large Bear Head*, Woodblock Print, 2010



Figure 6: *Large Rabbit Head*, Woodblock Print, 2010

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