

A Short Documentary Film

HOMework(ING)

DOMESTIC SPACE AND CREATIVITY

**MFA in Integrated Design
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and Sciences**

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RESEARCH

INTRODUCTION

My living room is simultaneously my children's playroom, my husband's painting studio, and my office as a work-from-home freelance graphic designer. I don't like the juxtaposition of these spaces. I find myself longing for them to be all separate spaces, which I imagine would allow me to find clarity and focus when I am in my space as a wife and mother and when I am in my space as a designer. Instead, I feel lost and drifting on the waves of these overlapping shores. Immensely difficult for me is the necessity of the overlapping nature of these personas, my creative self and my domestic self. Both spheres require so much time, patience, and energy, and up until this point, I have been entrenched in the idea that they must be separate to be maintained, because if they become enmeshed, one will inevitably suffer.

Living in 21st century America, with all its modern household amenities, technological innovations, and societal trends toward a more egalitarian distribution of domestic tasks in the home, I assumed the distilling of these two parts of me, the artistic and the domestic, into one happy and fulfilled entity would be seamless. Of course, I could be a great wife, a nurturing mother, and still maintain the optimal levels of energy, imagination, and obsession needed for my artistic persona.

My domestic life and creative work conflict, and in a mighty way. What I have found is that when one of those areas is chugging along, the other is neglected. There really is no balancing, not in a way that feels fully nurtured and realized without the inevitable shroud of guilt. The Bureau of Labor and Statistics reports that 60% of artists are self-employed,¹ so this balance becomes unique to strike as a large majority of these creatives work from home studios with their artistic pursuits residing in their domestic spaces.

It has been said that purpose of making art, whether writing, painting, or any creative pursuit, is to invoke instability, ask questions, dispute norms, and step beyond limits. Famed curator and art historian Norman Rosenthal, former director of the Royal Academy of Arts in London, said, "Artists must continue the conquest of new territory and new taboos."² Twenty-five hundred years ago, in a text we now know as *The Republic*, the Greek philosopher Plato sought to banish the mimetic arts (poetry, painting, sculpture and representational music) from an ideal community because of their distracting and destabilizing effects on its citizens.³ Hippocrates tells us "Art is a revolt" and Oscar Wilde said the artistic process is the most intense mode of individualism. Artmaking can be a wholly selfish endeavor. This idea of individualism as an artist has been my banner, held high above my head, as I have tried to forge my path as an artist to this point.

Yet, this intense mode of individualism is in direct contrast to the undertaking of creating a home. When people create a domestic space, they strive to create a place of safety and comfort. Most of the time, they are not looking for instability and insecurity in these places. Jenny Offill writes in

her book *Dept. of Speculation*, “The reason to have a home is to keep certain people in and everyone else out.”⁴ In my home, I am accepted for who I am, and have a sense of place that I can always return to, no matter what is happening around me. This is especially true of bringing children into this space. I want to create a place where they feel protected, have stability and a sense of belonging. Described by Gaston Bachelard in his classic book *The Poetics of Space*, the house is a metaphor of humanness; once the building is inhabited and experienced, it transcends geometrical space and adapts to its inhabitants. The space and the person are in relationship with and to each other.⁵

In this season of my life, I am discovering that it is far more productive to consider these spaces, domestic and creative, as places that can co-constitute each other, rather than mutually exclusive places that are to be separated. These spaces can influence one another, rather than diminish each other — that the experiences of being human in a life where there are inevitable ebbs and flows, pushes and pulls on time and person teach me how to hold in equal weight the fire of creating and the rigor of practice.

RATIONALE

Domestic life indeed looks different in the 21st century than it did in the past. Technological innovations have led to the stripping down of some of the drudgery of home life. People are not making every meal from scratch, washing clothing and dishes by hand or gathering firewood as their only source of heat. The traditional roles that men and women play in domestic arenas are not as clearly defined as they had been throughout history, with women caring for the home and men serving as the breadwinners.⁶

Like domestic life, modern society has also dramatically changed how art is produced. Domestic and professional or artistic spaces now blend together. The way most creatives work is not in a glamorous loft, state-of-art recording studio, or white-walled gallery space. Making art is no longer shored up by robust institutions, such as the Church, a patron, clan, ritual, or tradition.⁷ Patricia Runcie, actor, director, theater producer and teaching artist, and mother explained, “Often to work on an artistic project doesn’t make any financial sense. However, as an artist, you have this compulsion to keep working...So even when unpaid/low pay opportunities come up, you want to take them.”⁸ Not only can art itself be volatile, as one of its purposes is to destabilize and ask questions as previously discussed, but also supporting a family by making art can be equally uncertain and volatile.

Of particular interest to me is the idea that artists have to be pained, distracted, and selfish to make art that has any meaning, which creates an incompatibility with an artistically nourishing

and safely nurturing domestic life. Kim Brooks explains in her article in *New York Magazine*, “The mythology of the self-destructive artistic genius, the undomesticated bohemian, the visionary who is also, incidentally, or perhaps inevitably, a jerk, fundamentally unsuited for family life [is well established]. The idea that writers, artists, inspired and creative people make bad spouses, parents, homemakers, partners is nothing new.”⁹ Lord Byron remarked, “We of the craft are all crazy,” about himself and his fellow poets.¹⁰ Art is supposed to be an all-consuming enterprise. That is what historical tradition has fed artists.

Exploring literature about creativity and domesticity has led me to a variety of anecdotal columns, articles, and discussions about being a successful mother and artist and whether this is actually possible. Some say yes, others say no, but there is a growing voice arguing that while in the past they have seemed mutually exclusive, there is merit in looking at how one role nourishes the other, rather than starves it.¹¹ Edgar Endress, associate professor at George Mason University, says “We have a tendency to dismiss artists while they are actively raising their children instead of using this experience as a productive resource.”¹² I believe this means that there is important artistic work being created that is being overlooked and minimized.

My project sought to illuminate the experiences of an artist, a designer/maker, and a musician specifically, who are telling these stories, broadening the scope beyond only motherhood, to include parenthood and artistic practice, the influence of domestic space on what artists are inspired to create and how the rhetoric of these places speaks to the artistic process.

CULTURAL GEOGRAPHY

Cultural geography is the study of how places come to have cultural meaning through acts of the everyday, how encounters with place are shaped by a number of conditions or reproduced images, or how places reproduce the identities and power structures of those who occupy them.¹³ Cultural geography examines the way in which places are contested spatially and how identity and power are reproduced in the everyday, in mundane or ordinary landscapes. People’s perceptions of place are strongly influenced by gender, race, and class, but also by the stories they tell and language they use. Place communicates through history, architecture and inhabitants by giving meaning, motivations and identities.¹⁴

Closely connected to this definition of place is what is termed in environmental psychology as “the built environment,” and Roof and Oleru refer to this as “the humanitarian-made space in which people live, work, and recreate on a day-to-day basis.”¹⁵ Both of these areas of scholarship are important in my project because they examine how people are shaped by their surroundings, not only with architecture and natural spaces, but also with the materials they use and the stories they tell and pass on to others within these spaces.

Guinan makes clear the value of “narrative in architecture.” According to Guinan: “Using narrative, we view the individual as a participant in a set of relational circumstances that are historical, political and social and most importantly always developing in relation to the surrounding world... The very structures of our built environments connect us not only to personal memory, but to those with whom we share our world and those who have come before us.”¹⁶ One’s work and work environment are deeply connected, so there is great value in not only studying the structures, but how people use and interact with those structures, thus emphasizing the relationships between inhabitants, physical space, and their movement, routines, and practices in those places.

AMBIENT RHETORIC

First, a description of classical rhetoric: it is the art of discourse, traditionally analyzing the speaker/audience relationship and with the focus heavily on intent. The five canons of classical rhetoric, which trace the origins of designing persuasive speeches, are invention, arrangement, style, memory, and delivery. A closer look at Thomas Rickert’s concept of ambient rhetoric can help unpack the complex relationships between people and places or built environments. If classical rhetoric studies persuasion with the emphasis solely on speakers and audiences, then ambient rhetoric moves beyond those classical notions. This means considering rhetoric along the lines of ambient dispersion, which encompasses various shades of meaning, largely referring to the material objects and environment lying around, surrounding, encircling, encompassing, or environing.¹⁷

In terms of rhetoric, “ambience” is defined by Rickert as beginning to convey the more elusive qualities about a work, practice, or place, keyed to mood or some other form of affect. The implications of ambient rhetoric for my project work are that this new exploration rethinks the subject and object dichotomies. As Heidegger suggests, we don’t think and therefore we are, observer/subject to entity/object, rather we dwell and this dwelling makes the thinking possible.¹⁸ This changes our relationship to place, as place becomes the ambient environ, the surrounding from which we are actively entangled, so that the “I” who dwells is only partially individuated, forming a whole through/with/ and across complex relations.¹⁹ He concludes that an ambient age calls us to...understand rhetoric as ambient...it must diffuse outward to include the material environment, things (including the technological), our own embodiment, and a complex understanding of ecological relationality as participating in rhetorical practices and their theorization.²⁰

Zagacki and Gallagher explore material rhetoric as it relates to the human/nature interface. The material rhetoric of physical locations that house art and where people view art create spaces of attention, which they see as rhetorical enactments.²¹ These enactments create innovative

opportunities for individuals to attend to the human/nature interface. These modes of attention, as Crary explains, are “neither exclusively nor essentially visual but rather constituted as other temporalities and cognitive states.”²² As Cant and Morris describe, “The human-environment relationships associated with art outdoors and explorations of art-forms...are not solely determined by visual experiences, but open out new spaces of and encounters with art and art-making.”²³ This opportunity to be open to new spaces of attention pushes people to look beyond normal conventions and boundaries to see how familiar spaces might be alternately imagined or co-exist with differing spaces.

This scholarship around the evolution of material rhetoric helped me to see that my participants do not create in isolation or take ideas solely from their mind’s eye, guided only by the message or experience they are attempting to work through in their varying forms of art and music. Their environment, where they create and dwell, contributes to the larger messages of their work. I am reminded of this juxtaposition after reading about a recent exhibition at George Mason University entitled “Parenthood as Art: Domestic Territories.” Associate professor Edgar Endress showed how his son, Ian, claimed personal space with his toys, creating an installation of 1,200 children’s toys that were hung from the ceiling. He describes his piece in the show as follows: “For him, toys become a source of emancipation and a passage into a new persona that leads to independence, growth and new knowledge. I am using the toys to claim space, but they will be on the ceiling. This rethinks the concept of creating territory for an individual and transforms the conversation into a discussion about mass consumption, the plastic material of the toys and consumerism.”²⁴ The material and ambient rhetoric of his domestic space contributed mightily to this work that he has created.

MODELS AND INSPIRATION

Because I chose video as my primary medium for this project, I also reviewed literature in the area of film studies, specifically the genre of documentary filmmaking. Bill Nichol’s classic film text *Introduction to Documentary* coins six sub-genres of documentary filmmaking. He states that:

*In documentary film and video, we can identify six modes of representation that function something like sub-genres of the documentary genre itself: poetic, expository, participatory, observational, reflexive, performative. These six modes establish a loose framework of affiliation within which individuals may work; they set up conventions that a given film may adopt; and they provide specific expectations viewers anticipate having fulfilled.*²⁵

For this project, I used a hybrid style of participatory documentary, inviting the subject to participate with me, mainly by being interviewed, and observational documentary, which is

attempting to convey truth by letting the camera observe. Karen Everett invites filmmakers to use a hybrid approach to documentary. She writes in a post for the *San Francisco Film Society* that “The beauty of the hybrid approach is that you can construct an elegant, complex documentary that demands both left-brained analytical engagement and right-brained emotional immersion.”²⁶ Furthermore, Spence and Navarro agree that a hybrid approach is best because “[we] describe [something] through our own system of feelings, beliefs, and values.”²⁷ Documentaries, they claim, can and should help individuals connect on a larger, more public scale.

I considered first-person documentary, which according to Patricia Aufderheide of American University, is now a genre unto itself, for this project. Subjective documentary, she says, breaks the boundary between private and public, but it also launches a public discussion about the terms of social identity and public life.²⁸ Scott McDonald in *American Ethnographic Film and Personal Documentary* says first-person documentary differs from traditional observational documentary in the director’s commitment to the experience, both in living it and sharing it.²⁹ While I ultimately decided against a traditional first-person documentary, where I would have been one of the participants in front of the camera, there is an element of first-person storytelling from behind the camera as I feel a shared kinship with my participants and their journeys as creatives and parents.

The documentary *Lost in Living* explores the messy intersection between motherhood and artistic expression. This film inspired my work and pushed me to include the consideration of fathers actively raising their children while pursuing creative jobs and aspirations. The definition of success in this world has historically been centered around the single and typically male figure working alone. I felt it was extremely important that my project explored parenthood in all forms, not only motherhood.

Reading the manifesto of *Cultural ReProducers*,³⁰ an evolving group of cultural workers (artists/writers/curators/performers/choreographers/critics) who are also parents, deeply inspired this project and informed my understanding that there is a huge need in the art world for these kinds of stories to be told. There needs to be a kinship among parents working in this creative world, because they have a mutual understanding of the triumphs and struggles of what it means to be simultaneously selfless and selfish, of pursuing personal dreams and fulfilling family obligations.

Cultural ReProducers manifesto is excerpted below:

Being a vital cultural creator and an engaged parent need not be mutually exclusive things. No one should feel they have to choose between having a successful career in the arts and having a family. This has been the case for too long.

The art world, as it is currently structured, doesn't know what to do with mothers. Or children. Or fathers actively raising their kids. This affects all of culture: the making, curating, reviewing, experiencing and feeling of it.

Raising children to value and engage with art benefits them, us, and society as a whole. Creating culture with the perspectives that come from raising another human does, too.

Artists are the most underpaid/unpaid workers in the arts economy. Raising children is likewise unpaid and undervalued. For artist-parents the equation of time = money is quite literal. Focused time in the studio, at an evening event, or just working to earn an income adds up to hours of childcare expenses. We seek outside funding to compensate presenting artists, and we don't charge parents to participate.

Making work while raising a small child is really, really hard. What's not said often enough is that it can be incredibly rewarding, and can benefit the work itself.

Successful artists/writers/curators/performers/choreographers/critics with children rarely discuss this aspect of their lives, since the nature of such success has always been centered around the model of the single (and historically male) cultural producer working alone. This has kept us re-inventing the wheel again and again. Let's change it.

Instead of isolation we seek networks of support, visibility, and dialogue. By working together to realize our collective needs and desires we will expand the field to make possible new forms and ideas.³¹

Finally, Kim Brooks' article for *New York Magazine*, "A Portrait of the Artist as a Young Mom: Is domestic life the enemy of creative work?" deeply impacted me and was the impetus to pursue this project. As I made my way through her article, each section she wrote, every sentence I read was resigning me to the idea that these two spaces I inhabited, the domestic and the artistic, would never truly be able to coexist for me. But then, I reached the end of the article where Brooks is speaking to Gallaudet Howard, a woman with whom she attended the Iowa Writers Workshop way back when Brooks was a naive girl in her early twenties and Howard had just had a baby in their second semester, and I was renewed by reading this:

"But, but ... Here's the thing. Despite everything, I have to say that having the kids grew me up in a way nothing else could have. And basically, I needed ten years of

mothering before I was like, Whoa, hey, this is what I'm meant to write. And now I'm working on a novel that I love and it feels like the kids gave me that by remaking me."

"By teaching you about intimate human relationships?"

*"Yes, and also by teaching me not to fear pain so much, to understand, experientially, that pain and joy are inextricably linked. That all the priorities we get handed by our culture are basically bullshit. And that we are not in control. That's one of the major things parenting is teaching me, the balance between letting go in writing and practicing craft, the balance between being ferocious with my imagination and rigorous in my practice. Shape and chaos. Learning to shape chaos."*³²

These words were deeply renewing for me and I felt like this question was waiting to be explored: How do domestic spaces and experiences shape artistic processes and fulfillment? At the outset of this writing, I entered this project with a seed, a very embryonic idea. The process of research and writing allowed me to foster and grow that idea into something that had roots. I was excited to get behind the camera and I watched it bloom. What grew out of it was a greater appreciation for a new context in creative work, an acceptance of bending to the rhythm of the seasons of life, and an attentiveness to the legacy that one leaves their children through their work.

RESEARCH STATEMENT

I explored how domestic spaces, the places people have carved out in which to live and also work, along with the everyday experiences artists have in those places, influenced creative practice and artistic fulfillment. I documented this visually by spending time with people who have committed to a creative career path and also have an equally weighted domestic life. I examined the ways in which they have determined how to construct and navigate these two realms, the domestic and the artistic. I worked to make a contribution to dispel a misinformed mythology of what it means to be an "artist." By misinformed mythology, I took my cues from *Cultural ReProducers*, the group discussed above, believing that no one should have to choose between having a successful career in the arts and having a family, arguing that this has been the case for too long. I also wanted to discover my vision of what normalizing the artistic life for the 21st century looks like.

DISCOVERY

METHODOLOGY

Goals & Realities

My research for this project was qualitative in nature and my strategy of inquiry was interviews. According to Creswell, “qualitative research takes place in the natural setting...This enables the researcher to develop a high level of detail about the individual or place and to be highly involved in the actual experiences of the participants.”³³ Additionally, Creswell says that qualitative research is emergent rather than tightly preconceived, due largely to the use of multiple data-gathering methods that are interactive and humanistic. A qualitative research approach best suited my project in learning how my participants and their spaces connect because its aim is to gain a deeper understanding of a specific situation by gathering data about human groups in social settings, rather than determining a surface description of a larger sample of a population. It aims to gain a better understanding through first-hand experience and actual conversation and is conducted in a natural setting.

Interviews were the most important part of data collection for my project. Interviewing my participants informed the project in ways that simple observation could not. When they discussed their processes and the places in which they lived and created, feelings, emotions, and inclinations were discovered that would not otherwise have been solely through observation. Smith, Staples and Rappaport state that people may become more easily analytical about their own and others’ experiences in an interview situation.³⁴ The interview may be seen to provide a space for the detachment and envisioning of subjectivities at a particular moment in time, and in a particular moment of experience. Hockey says, “Interviews are situated in moments in which people engage in aspects of life, which may not surface elsewhere. [They] allow past and future to be accessed via the present and create space for what has been left unsaid and what remains invisible.”³⁵ Interviews can be a medium through which to express a variety of lived experiences and imagined futures.³⁶ Interviews were key as a primary source of research as my project unfolded.

Identification and selection of participants was a key component of this project. This exploration of place and the personal artistic relationship to it is an intimate story to tell, and I needed participants who felt comfortable opening up to me, sharing their stories, and felt a sense of ease in front of a camera. Glense recommends repeatedly spending extended periods with few participants and observation sites to achieve in-depth understanding, as opposed to a more superficial awareness that would result from a study of greater breadth.³⁷ With this in mind, I selected three case studies on which to focus, rather than include a large number of participants. I chose a fine artist, a maker/designer and a musician, all with whom I had personal relationships and lived locally. Each had degrees of comfort in front of the camera, but ultimately this contributed to the project’s richness. The viewer gains a truer sense of each subject’s personality and sense of self.

I was always aware of my personal connection to this topic. While I saw that having a strong feeling of kinship with my participants was beneficial as it allowed for easier communication and added a relational quality to our meetings, I also kept in mind that this type of qualitative research is fundamentally interpretive³⁸ and that I would bring my own kind of subjectivity to the project. I tried to be conscience of not assuming or deducing conclusions prematurely because of the strong autobiographical component to my research.

Interview Realities

As I began the planning stages in March 2017, I realized that I would need an assistant for the on camera interview portions of the project. While I operated the camera and monitored sound, I would need someone to serve as my interviewer—someone to ask the questions, elicit interesting answers from my participants and engage with them in a way that I wouldn't be able to if I was behind the camera and trying to ask questions at the same time. I recruited my mother, Barbara, for the job. She is a former elementary school principal and has experience speaking with and engaging all different types of people. She was excellent at engaging my subjects and kept the interviews flowing at a good pace. She also provided me with moral support, which was truly invaluable.

I devised a list of interview questions that we asked each participant. We mainly adhered to what I had scripted. With Jenny Kleinschmidt, in particular, she was very nervous to be on camera, so my mother engaged her in a more conversational way while moving through the questions, adding different ones and getting Jenny to explain answers more fully. This contributed to a much richer interview with Jenny than I would have been able to achieve by myself.

See Appendix A for Interview Questions.

Shooting Realities

I completed the three subject interviews in April and May, 2017. The interviews were shot in the subject's home studio—these varied from an attic recording studio, a basement painting studio, and a right in the middle of the living room studio. I used studio lighting equipment to light each interview subject. Joan Cox, who works in her basement studio, proved to be the hardest to light as we were shooting in her basement without a lot of natural light and shadows were an issue. I only had two lights with me at that shoot and in hindsight would have greatly benefited from a third light. I decided on a single camera for the interviews as my plan was to use them in the project as a backbone on which to build their stories.

After the interviews were completed, I scheduled shooting time with each subject, which would include time in their homes and home studios. This took me through June and July, 2017. I spent

a day with each subject following them doing everyday things in their homes, with their kids, working in their studios, taking care of their familial obligations and pursuing creative ideas. Before each shoot, I went back and listened to each interview so that I would be as familiar as I could be with the sound I had already acquired. I wanted to capture them in everyday situations with authentic dialogue and naturalness of action. I also wanted the visuals to match the sound.

Because I went back and familiarized myself with the content of the interviews beforehand, it allowed me to let the action unfold in front of the camera without trying to rearrange it. It allowed me to craft ideas beforehand about the kinds of sequences and scenes that I wanted and conducting the interviews first and then shooting the video was key in being able to telling these stories.

Even after hours of shooting, once I started viewing footage and putting sequences together with the interview sound, inevitably I had to go and back shoot more with each participant. In total, I ended up doing three shoots with each subject in order to capture the visuals that I wanted.

Toward the end of editing, I realized that I was going to need a sequence that provided the project with a more universal context in which these stories were being told. I realized that I would have to shoot additional footage. Every time I went back to my subjects and asked if I could shoot with them again, I said it was be the last time! However, they were extremely gracious and always accommodating. I am glad that I had the courage to continue to go back and ask for what I needed from them to complete the project, rather than settling for using what I had from the first shoots.

One of the fears that I had at the outset of this project was that I would feel uncomfortable and awkward behind the camera, and this would lead to my subjects feeling uncomfortable and awkward in front of the camera. However, this challenge abated with each shoot I did and each decision that I made. When I realized I would have to go back and ask for more time from my subjects, I hesitated for a moment and thought can't I just get through it with what I have? Quickly though, the answer that came up was "No, you have to push yourself out of your comfort zone. This whole project and experience is meant to stretch you!" Throughout this process, I have discovered that I can overcome my fear and be brave.

FINDINGS

As stated above, I explored how domestic spaces, the places people have carved out in which to live and also work, along with the everyday experiences artists have in those places, influenced creative practice and artistic fulfillment. As a result of this exploration, I have come away with these insights: *(My attempt here is not to tell the audience the lessons learned; I want them to draw their own insights and conclusions, but rather to reflect on what I have learned and how it informed the project.)*

Gaining a New Context

Domestic spaces and experiences can and do provide one with a new way to see the same situations, and this is enriching to artistic fulfillment and practice. Making art, pursuing creative endeavors is hard with small children. But, echoing the *Cultural ReProducers* manifesto here in real life, it can also be incredibly rewarding and it benefits the work itself. Both women expressed how becoming a parent, working out of their homes, being home with their children changed their work in ways which would have never come if they weren't in these specific circumstances, working in these specific spaces. My male subject also intimated how much his commitment to his work expanded because he cared about the legacy he was leaving for his children and how it would shape their futures.

I'll admit: Going into this project, I thought it would be about space. How did these people arrange their physical spaces and compartmentalize their lives in a way that provided a feeling of balance between domestic and artistic? I thought if I could get those answers, I would be set. What I discovered is that being in the domestic spaces and having those experiences provided a new context for work, a chance to inform their practice and explore new possibilities at which they might never have arrived otherwise. It's not about separating or about losing something that you had before; it's about immersing and allowing the blending of these spaces to give you a new context.

Bending to a Rhythm

A season of life doesn't last forever. It's simply that—a season. When you find yourself in a challenging one, it feels like it will. But as with everything, time moves on and things ebb and flow from one to the next. I don't know who said this, but they definitely got it right: The days are long but the years are short. In this season of her life, Jenny Kleinschmidt, my needlepoint designer, decided that she wanted to be home with her kids, she wanted to be able to pick them up from school, and she made the conscious decision to change her body of work to suit that. Out of that came a whole new line of designs that have been creatively fulfilling and commercially successful. Her work has not been diminished; it has blossomed.

Admittedly, I have struggled mightily with the feeling that parenthood is a burden, rather than a boon. I refused to see how the experience could contribute to my work. I could only see how it diminished it. When both Jenny and Joan, my other female subject, said that they didn't always want to be a parent, that they didn't think that's who they were going to be, I felt some sort of misinformed justification in my own feelings. However, both of them then reflected on how parenthood has changed their work, that they had misunderstood what it meant to be a parent, and that it has actually opened up spaces in their creative lives that would have never come if they weren't parents.

This shift in perspective has been crucial for me, both in how I view my own work, the stories I now want to explore in my work, and in how I feel about being a parent, letting go of the fear in the struggle of that. I honestly believe this shift would not have happened without the undertaking of this project at this particular moment in my life—I am beyond grateful.

Cultivating a Legacy

As discussed in previous sections, creative work can be an all-consuming and selfish enterprise. The idea of the lone artist or musician, locked away in his studio, committed to his craft is a well-known, romanticized notion in our cultural landscape. The idea that creatives make bad spouses, parents, partners, homemakers is not new. While researching for this project, I have come to realize that however well-accepted in our collective minds, this idea is misinformed and contributes to a misinformed mythology, especially regarding male artists who are actively raising children. Alan, a jazz musician and my male subject, cares deeply about the legacy he is leaving for his girls and how they see him working will shape their futures.

Admittedly, I was very fixated on the idea of how experiences in domestic spaces and parenthood could open up one's work, but what I had failed to consider and what Alan helped me to see is that these realities can also shape the motivation behind the work, whatever the work may be. Parenthood has inspired Alan's notion of legacy, more so than the idea of having his actual music live on after he is gone. During his interview, he reflected:

"You transition into wondering or being influenced by the notion that you want your kids to be proud of what you do as a living. And so you want them to see you doing the work. You want them to see that you love what you do and that you have a passion for it, but also that you're dedicated to that. Like that your legacy matters – no matter what you're doing, you want them to know that you're putting your heart and soul into it, so that they want to model that in whatever they choose to do with their own life. I never thought about that or anticipated that happening, but now I'm almost more concerned about that."

These reflections, I believe, work toward breaking down that misinformed mythology that creatives are innately selfish and mostly concerned with their own personal legacy as it colors how the wider world will remember them and their work after they are gone. You read it all the time, older people reflecting on what really matters in the end—family, relationships, the value of hard work, of dedication to something bigger than yourself—but it's difficult to internalize unless you experience it: these are the things that matter. Parenthood and domesticity, creative pursuits in tandem with family obligations, can help point us to larger lessons.

TARGET AUDIENCE

The exploration of the effects domestic space has on creativity is of great interest to artists, writers, musicians, and all creatives; however, I do not wish to define the target audience strictly to creatives, because I don't feel like this exploration is an esoteric subject, applicable to only a few. So in essence, I direct this project to anyone who creates a place of safety and comfort in their domestic life, and yet nurtures a passion that they want to cultivate that draws them away, physically or mentally, from this place on occasion.

Specifically, I visualize an audience of artists (including performance, music, literature, and fine arts), designers or architects, filmmakers and rhetoricians will find my project compelling and useful. Artists, designers, and architects may find insights from the study of how domestic spaces influence creativity, by hearing and seeing descriptions and reflections made by other artists about their own domestic experiences and artistic processes. Architects and cultural geographers may appreciate the exploration of the built environment and how places come to have meaning for people through the acts of everyday. Rhetoricians may learn about new ways in which the emerging field of ambient rhetoric is at play in these environments and influences the spaces these people occupy. Filmmakers may find interest in the hybrid use of documentary styles in my project, and as artists, may also draw insights from the exploration of domestic space and creativity. As a result, we expand our understanding of the significance of domestic space and experiences in regards to the artistic process and creativity in general.

DESIGN

STYLE GUIDE

Colors

My poster from the post Pro-Seminar poster session drove my color choices from the beginning for this project. Originally, I had chosen more muted colors for the green and blue, but ultimately adjusted the saturation to better fit with the red color. I used black, blue, green and red.

Fonts

I used two fonts in this project:

1. DIN 2014, by Vasily Biryukov for Paratype in 2015, is contemporary version of a well-known DIN typeface. It has a geometric style, consistent weights, and the light and bold faces are extremely legible at large sizes. The regular face reads well in long text settings, such as the subject descriptions on the website.

2. Chaparral, by Carol Twombly for Adobe Systems in 2000, is used for the body copy in this paper and would be used in the future in an appropriate manner in a press kit or other printed marketing materials for this project. Chaparral performs well in a variety of capacities and has a huge range of weights.

Videography and Photography

All videos and photos used in this project are my own. Careful attention was paid during editing to ensure proper color and tone were maintained throughout the footage.

Music

All music heard in the film is courtesy of Alan Blackman.

See Appendix B for style guide.

VIDEO AS PRIMARY MEDIUM

I edited my content into a short documentary that explored three subject's stories around the theme of domesticity and creativity. I used modern video and audio equipment and techniques while shooting and remained focused on my theme while editing. I referenced techniques of cinéma vérité style of documentary, while also adapting this editing style to suit the needs of my own project. The cinéma vérité style of shooting, as defined by Encyclopedia Britannica, shows people in everyday situations with authentic dialogue and naturalness of action. Rather than shoot sound and picture together, the director starts by recording sound through interviews and conversations and then shoots the visual to match the sound.³⁹ The goal of this style of shooting is to document the reality of a person, a moment or an event without any rearrangement for the camera. My project is a look at personal relationships with space and creativity to shed light on the collective.

VIDEO DESIGN

After completing the third shoot at the end of July, 2017, I began the process of transcribing the interviews and logging all of the footage that I had captured. This took me through the end of August, 2017. It was a long and tedious process, but it proved invaluable to my workflow. Having a transcription of each interview on paper served the function of having a script. I was able to highlight sections, put them together with other pieces, moving things around and try different arrangements in building the sequences—all before actually opening an editing program.

Once the transcriptions were done, I moved onto creating a log of each piece of footage that I had recorded. In doing some research regarding footage logs, I read that obviously there are many different ways to create a footage log. If working on a big production with multiple people involved in the editing process, it is best to create an electronic log that can be sent around to stakeholders.⁴⁰ However, since I am the stakeholder with this project, I decided to create a paper and pen log and handwrite the notes for each piece of footage. I felt like doing it this way would bring me even more familiarity with my footage and that the process of handwriting it would help me remember it more fully. I went through hours of footage in this manner, and it was time consuming, but rewarding. Ultimately, it did help with recall when editing, allowed me to see what kind of material I had, weed out poor quality shots and craft a better piece in the end.

By this point, I was feeling a bit burnt out and it showed. It wasn't until October, 2017, that I started editing in earnest. As I worked my way through the interviews, I decided to tell each story on its own, yet still under a larger-themed umbrella, rather than weaving the three stories together. I felt this would be a richer way to allow audiences to draw their own conclusions from each subject, because while there is one universal theme running throughout, each story is nuanced and I felt deserved its own space and attention.

After finalizing the interviews, I began to piece together sequences to visualize and illustrate the words being spoken by my subjects. I used the completed interview segments as a script as I worked toward developing three concise and compelling stories, specifically about my subjects and more broadly around my overarching theme.

Finally, with my video and audio in place, I was able to finalize editing, complete the titles that were necessary, and polish the final version in post-production before exporting. At this time, I have also created a trailer to promote the documentary and encourage future viewership. It is housed on the website I created for promotional purposes for the film.

At this writing, I have created a trailer for the film, which is housed on the website, as a way to encourage viewership and promote the documentary. I highlighted a particular piece of each of the

three stories to create an overall feeling of the message and tone of the film. Running time for the trailer is 1:44.

See Appendix C for Interview Transcripts.

See Appendix D for snapshots of Footage log.

See Appendix E for trailer script.

WEBSITE AS SECONDARY MEDIUM

To house the promotional trailer for the documentary, provide background information on my subjects and their individual work, and highlight some of the look and feel of the film, I created a website to house this content. At the outset, the main purpose for the site is for me to be able to direct people to the trailer and other content quickly and easily if I am discussing my project with interested parties. They would not have to navigate through vimeo.com or go to each of my subject's individual websites. All of this information can be found in one simple place. A secondary use for the site would be for further marketing purposes, such as a list of dates and venues of any screenings or film festival entries to which the film has been accepted.

WEBSITE DESIGN

Starting with a list of the site sections that I wanted, I drew a simple sketch of a one page, scrolling site. I considered a variety of alternatives for creating the website, from Wordpress to Hype to Adobe Spark. Finally, I settled on Squarespace.com. I was not looking to recreate the wheel, or to assume that I would be better at coding a site from the ground up. I selected an appropriate one-page, scrolling template and start to build out my assets for the site.

The trailer is hosted on Vimeo and embedded into the website.

Visitors to the site will find the trailer at the top of the page, followed by a short description of the project. Scrolling down they will encounter more information about the subjects of the film, including links to learn more about their creative work, and finally, there are stills taken from the project that I felt reflected the look and feel of the overall project.

Because the site is a one-page, scrolling site, I chose to forgo navigation, as to not overcomplicate the user's experience on the site. There is a contact form included, and I did choose to add this to the navigation in the top right corner and treat this as a separate page. If visitors have specific questions about the project or want to know more, they can contact me through this form. Once submitted, clicking on the "Homeworking Film" text in the top left corner will take them back to top of what would be considered the home page.

The website uses the above defined fonts to build visual recognition with the documentary itself. I used fonts through Adobe Typekit in the project and the same choices were available for use on Squarespace.com. While there are some colors defined in the style guide and seen briefly in the film, I chose to keep the website black and white to maintain a clean, modern look and feel. The addition of color to titles, names, rules and body text felt forced and unnecessary for the site's outlined purpose as stated above.

The site is responsive and I have access to analytics through Squarespace.com. Finally, the site is housed at homeworkingfilm.com.

See Appendix F for more about website design.

DELIVERY

BUDGET AND EXPENSES

This project required video equipment. Fortunately, I was able to borrow a Sony NXCAM NEX-FS100U video camera from the media lab at the University of Baltimore. This enabled me to have access to a high end video camera, a number of different lenses as well as an on-camera microphone with which to record natural sound during shooting. I purchased a lavalier microphone for interviews. As I progressed in the planning stages, I realized that I would need to buy some equipment. I purchased lights, a softbox diffuser, and light stands; tripod; monopod; additional data storage; and various microphone cables and accessories. My documentary was edited using Adobe Premiere and Audition, all software that I previously owned. With the exception of being able to borrow the video camera, any additional project expenses were fully funded by me.

Equipment:

Lavalier microphone: \$50

Light kit: \$115

Tripod: \$130

Monopod: \$170

Cam Caddie: \$20

Additional memory cards: \$50

External hard drive for editing: \$130

Microphone cables and accessories: \$45

Design Software: \$240 yearly with student discount (preowned)

Web Domain: \$20

Hosting Services: \$145 yearly

Total: \$1,115

DISTRIBUTION AND EXPANSION

As of this writing, I have identified four ways I intend to explore as a means of distributing and expanding my project. The first would be to enter the film in a local student film festival, such as the Maryland Film Festival's Baltimore Student Film Showcase or the Creative Alliance's Best of Baltimore Student film festival. I also plan to enter the film in the Chesapeake Film Festival which happens in October, 2018. One of themes of the festival this year is "the influence of the arts on American life." It is my belief that this fill fits that description very well and I am excited to enter it in this festival. At the very least, even if it is not accepted, I would receive a summary and feedback from the festivals review panel, which would certainly be helpful. I would also continue to explore competitions and film festivals where this project would be an appropriate entry, and investigate whether submitting to the Adobe Design Achievement Awards, a global media competition for student creators, would be a good fit for this project.

The second avenue would be to meet with Cara Ober, founder and editor-in-chief of BmoreArt, to explore ways in which I could promote the project within Baltimore's vibrant art community, and possibly be featured in its magazine. The third would be to follow up and meet with Professor Chris Justice who has expressed to me that he can see this project becoming "something larger," and would like to discuss those options in the future. And finally, I will create a press kit for the film to be better able to carry out effective marketing for the project. I will also continue to research additional platforms for releasing this type of documentary.

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Lastly, I would like to thank my mother, Barbara, for her love, encouragement and support. There is so much I could say: all the hours she spent watching my boys so I could work, coming with me to interviews, wading with me through my ups and downs, listening to me when I cried that this would never get done. So, I'll just simply say—I could not have done this without her.

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APPENDIX

APPENDIX A

Interview Questions

1. State your name and briefly describe what it is that you do.
2. When did you discover art/music/the process of making and how did it evolve?
3. When did you realize that you were good/had talent?
4. Thinking back, can you talk about the circumstances in your life that have influenced the way that you make art / music today?
5. When did you decide on this as a career? Where you ever told you should do something else to make money or be able to have a family? How did that make you feel?
6. Can you talk about how your studio/artmaking spaces have changed or evolved over time with different locations in which you have lived?
7. Why did you choose to create a studio space in your home rather than use a space outside of your home?
8. How do you organize your art supplies? What special methods do you use to organize/store your supplies?
9. How does your workspace help or hinder the artwork you make? Overall, how do you understand the relationship between the place in which you make art and the artwork you make?
10. Has the nature of your work shifted and/or changed as you've worked in your current space? How has working out of your home/domestic space influenced the work you produce?
11. Describe your home – the physical space in which you live. What do you like about it? What don't you like about it?
12. Tell me about your family. How have your career choices affected family life?
13. Did you always want to be a parent? How has being a parent influenced your artistic processes and the work you create – both from a practical side and from an emotional side?
14. To what extent does your studio play into the life of the rest of the household or family? Describe the relationship between the spaces in which you work and the fact that you are female/male or your role in the family unit.

15. How do you feel about your studio/art making space? Do you consider it private or public space? Or both? Can you explain why?

16. How do you feel about being called an “artist” / “jazz musician?”

APPENDIX B

Style Guide

Colors



R0 G0 B0

R86 G191 B149

R224 G64 B94

R43 G164 B185

Fonts

DIN 2014 Light
DIN 2014 Regular
DIN 2014 Demi
DIN 2014 Bold

Chaparral Pro Italic
Chaparral Pro Regular
Chaparral Pro Bold
Chaparral Pro Bold Italic

Music courtesy of Alan Blackman

Videography



APPENDIX C

Interview Transcripts

JENNY KLEINSCHMIDT

I think needlework is sort of my accidental medium. It wasn't something I pursued, so I, prior to my first job at a needlepoint company, I did pottery and painting and I still have a very, I think, fine art approach to a craft medium because my training and mind is more artistic than crafty. They separate a lot of times like needlework and fine art into different genres. For me it's the making process that I connect to and I find that true. The painting is a little bit more involved and emotional, is more draining, because I have to think of imagery, and ah, the ceramics is just the process of spinning a pot and the needlework – designing it is draining, fulfilling and draining and then the uh actually stitching the models is the meditative, peaceful part. I think they are two different things, but they are connected.

1. State your name and briefly describe what it is that you do.

I'm Jenny, Kleinschmidt, is my married name but I go by Jenny Henry for my business and I design needlepoint kits and designs.

2. When did you discover art/ the process of making and how did it evolve in your life into an artistic/creative pursuit?

Well, I think I was always a creative, so I think my first needlework type thing, playing with a needle, was when I was little, but there was so much insecurity, um, that I didn't really develop it, um, fully. When I was in college, I had, I got, uh, into making jewelry with beads and it was really peaceful and I'd spend hours upstairs when I'd come home for the summer. I think it was even my last years in high school and I found a lot of comfort in just sitting down and putting together. And then, um, I put that aside for a while and I studied art in college. I mean, making was always part, I've always made things. When I was in college I studied painting and ceramics and I graduated and I thought I'm going to be an artist, a painter, and I'm going to make my living painting pictures and you know, selling them in a gallery. And when I graduated, I moved to San Francisco and I looked for a job as a painter and there was an ad in the San Francisco chronicle for a needlepoint painter and I said "well, I'll try" and I applied and um, that's kind of how I ended up in that field. Finding a job as an artist ended up being a lot harder than I thought (laughs).

3. When did you realize that you were good/had talent?

Um, I think ever since I was able to draw. I mean, have crayons. Yeah, yeah. It was a combination, it

wasn't so much an identifying talent moment, it was just necessary. I needed to make things. And it was my way of recharging, restoring, expressing. I was a very to myself kind of kid. And I'd spend hours in my bedroom, just drawing stories. That's how I'd play. I would um, my son does it too, it's funny to see him do it, but I would imagine a story in my mind and I would draw it and that's how it would, like instead of playing with dolls, that's what I would do. I thought everybody did that (laughs).

4. Thinking back, can you talk about the circumstances in your life that have influenced the way that you make art today?

Um, yes. I think, well, I grew up in a, my parents were alcoholics and they have since stopped drinking for a long time but as a child I think it was my retreat. It was a healing thing for me. I could go into my room. It wouldn't be a chaotic environment. I could control it, and even now when I'm stressed I find that I gravitate towards wanting to make something. So I think, for me, it was, um, just, it was I had to do it, like, it was an escape.

5. When did you decide on this as a career? Where you ever told you should do something else to make money or be able to have a family? How did that make you feel?

When I was in second grade, I have a clear memory. You had to draw what you wanted to do when you grew up. And I was really torn between ballet and being an artist. And I tried to pursue ballet and I realized I wasn't very good at it. And so I had only one option left and I never thought of another thing. That was always what I was going, that's who I was. It wasn't what I was going to be, it's that who I was. My mother is artistic and my father is very creative and they always supported me doing that, yeah.

6. Can you talk about how your studio/artmaking spaces have changed or evolved over time with different locations in which you have lived?

Um, when I first got married, we knew I was going to be freelancing cause I had worked for this company in San Francisco and she wanted me to continue to do some projects for her when I moved to Baltimore. So we chose an apartment that had a little space for me, um, and then when we bought this house I had an opportunity to get a studio outside of the home and I thought that would be what I needed and somehow it was going to help me take myself more seriously and I tried that for a couple of years and then I had children and it was difficult to balance being with the kids, going back and forth. It was in Hampden and um, also the financial strain of keeping a studio going was stressful, so I gave up the studio and came back home. But the problem was I didn't have a space at home to work. I didn't have a room. We were out of bedrooms and I thought I would just work at the dining room table until I figured it out. And I had, for years, pursued another studio

space and every time I look, I even looked recently, I recognize there's so much benefit of being at home and being able to pick my kids up from school or if I come up with something at 11 o'clock at night I can go down and everything's close to me and um, also the problem with my outside studio spaces, being such an introvert, I wouldn't really, I would struggle when people knocked on my door, wanted to chat or wanted to get lunch, or it was too disruptive. Even the possibility that someone was going to knock on the door had me, um, I don't know. So being at home is good, but I think I do struggle with being in the middle of everybody's space, but it's better than...it's what I've got.

7. How do you organize your art supplies? What special methods do you use to organize/store your supplies?

I try to not keep anything here that I don't need. So if I'm working on a project, I tend to finish the project, get it out of the house and then move on. I don't like to, it's a small home, so it's best to only have what I need. So if I um, I design a line of kits I design what I need for the kits to create them and then I have enough inventory to meet immediate demand, but I'll have to reorder. I try not to keep too much stock on hand so it's more notes of what I need to get, um, if I'm running short on something. It doesn't take long to order things. I store in my laundry room. Um, yeah, behind the scenes.

8. How does your workspace help or hinder the artwork you make? Overall, how do you understand the relationship between the place in which you make art and the artwork you make?

It's probably where I'm most at peace so I do think that when it's quiet and everybody is out of the house that I can get to a place in my mind that's really authentic and my best work comes out of that space. Only that space though. Um, when everybody's home and it's chaotic, it's gone (laughs). But I only need a few of those moments for good ideas to come out. Usually if I'm designing a line of things I really have to, even the colors, I have to think about the colors over and over again, and that I do in a quiet space in my mind. But once I've nailed down the concept and the idea, then the actual repetitive, like if it's a pattern I have to create and repeat it, like these that I can do with people around. I've already built the structure and I'm just filling it in. So I'll do that a lot of times when the kids are around.

9. Has the nature of your work shifted and/or changed as you've worked in your current space? How has working out of your home/domestic space influenced the work you produce?

Working from home has influenced the work I'm producing in that I decided I want to be here for

the kids to pick them up from school. So I approach what are the types of projects that I can do that would be, um, allow me to do that. So I started designing lines of kits probably maybe five or six years ago, thinking “this is something that I can do around the kids.” They can help me pack them up, it makes money, um, it allows me more freedom as opposed to I used to do a lot of custom work, one time designs that were really mentally and emotionally draining and I could only do them in isolation. So I switched gears when I decided I’m going to be around these guys until they’re, you know, 18 years old. I want to be here with them. I want to pick them up from school. Um, so I changed my body of work a little bit, to suit that.

10. Describe your home – the physical space in which you live. What do you like about it? What don’t you like about it?

Well, my home is a bungalow, Baltimore bungalow, typical to the neighborhood. My husband loves bungalows. He loves all the dark wood trim and I wanted a Victorian. I think for years I felt like this is our starter home and one day I’ll get my dream Victorian by the beach so I sort of like it, but it’s not my favorite home. And we’ve done a lot of work on it to make it sort of feel like our space. And I’ve come into, you know, it’s comfortable, it’s cozy, but it’s just space, um, for me really. It’s not like I need to be here forever (laughs).

11. Tell me about your family. How have your career choices affected family life?

So, um, I think...well, Bob knew what he was getting into when he married me. I did this before and I’m going to keep doing it, so I think he understands that um, this is who I am, not necessarily a vocation, it’s more like who I am and it was a struggle early in our marriage and there are parts of it that we struggle with too because it’s such um an isolated thing, you know and he’s very extroverted likes to share time and conversation and ideas and um, it’s like my own private thing and I think it’s hard for me to incorporate him into it and I’ve tried to a little bit more over the years but he sort of gets it, and he supports it and he stands back more. It used to be he’d send me emails all the time about suggested projects and ideas and things to make more money and I said I can’t depart from like where my heart is. I’m not really in this to make money is a terrible thing to say as an owner of a business. It doesn’t really make sense. I always say I’m more of an artist than a business person, like this really comes from the heart and I’m not trying to design snake oil to get people to needlepoint. Like I want to do something that I feel good about so I think he understands that now. Um, my kids, I always have to sort of correct, they think I’m so, like, they’ll be like “is this more...what’s more important? Me or your needlepoint,” sometimes they’ll say. And I’ll say, “Well, of course you.” I say, “I don’t really care about needlepoint.” I mean, it’s just...and I always find myself surprised because it’s not like I’m passionate, like I need a bumper sticker, you know “I love needlepoint.” I’m passionate about creating and making. And I always get surprised when people

think “oh, you’re the needlepoint person.” No actually I love to design, I love to make, I’d love for you to get in touch with your maker side and that would make me happy. But it doesn’t have to be in stitches. It can be in um, other things. And I wanted to make sure my kids understand that, so I’m always trying to think of creative things we can do together and um, so it’s more something bonding than tearing me away from them. I think um which is what I struggle with with my husband finding that thing where I, because probably early on I went into isolation to make. So as a grown up I probably tend to that and I’m learning with my kids to be more encompassing and maybe that’ll trickle down to the husband later, but it’s a work in progress I think.

12. Do you see your kids being creative?

My kids are both very creative, in different ways. My son is, he’s got the gift of, I think it comes from my mom, we can render some thing – so you can see it and you can draw it, and he has that and I think that’s one of those, I think it’s a gift. So he can do that, um, and my daughter, I don’t know if she has that, I haven’t, I don’t try to push them because I don’t want them to think they have to create for Mommy to accept them. It’s fine for them to be who they are. But my daughter has always had this amazing sense of color and expression. Every since she was little she liked to paint and make a mess and, she just, and I think in their own ways I’m starting to see the types of creators that they are.

13. Did you always want to be a parent? How has being a parent influenced your artistic processes and the work you create – both from a practical side and from an emotional side?

I didn’t always want to be a parent. Even when we were early, we were married five years before we had kids and it was really my husband that wanted kids. Um, I yeah, no, I didn’t, I didn’t think that was going to be who I was. I didn’t think I’d be very good at it. I was always aware that I needed lots of time to myself and I was fearful that having kids would be hard for the kids because I would struggle with that. Um, but obviously I am a parent and I love my kids and I love spending time with them so I think it’s a balance of trying to teach them that you know it’s okay to be by yourself, um, but I love you (laughs) and I want to spend time with you, but um, it’s trying to teach them who I am and who they are. And my daughter’s an introvert too so I think she understands and needs similar things to me so I misunderstood what being a parent was, I think. I thought it would somehow be this burden but it’s actually opened up spaces in my creative life that would have never come if I wasn’t a parent.

14. To what extent does your studio play into the life of the rest of the household or family?

Um, well probably the biggest thing for my family is that I can't tolerate uh chaos and messiest around my work space. So they, I got this spinny chair a few months ago and they were like driving it all around the house and I was like, no, this is mommy's special thing. Please get off the spinny chair. And they've learned to respect my space and, and, it looks tempting to sit down and whip out Mommy's paints but I get them their own art supplies that they can use. And my little space back in the laundry room where I keep things that they have to keep their hands off of it. And they respect it. They're older, so, but it's a hands off zone. It's there, just don't touch (laughs).

15. How do you feel about your studio/art making space? Do you consider it private or public space? Or both? Can you explain why?

Um, well it is public space because it's right there. But it's private in the sense, if I'm working on an idea of concept I don't even, and if it's not finished or even sometimes when it is finished, I don't want to share it so I'll flip it over so people can't look at it. Or if someone's coming over for dinner, I'll throw a piece of fabric over it. It's not, um, it's weird because in the world we live in and being a business person, you have to share your work and you have to do Instagram photos of what you're doing, but I can be selective. Like I know I have to do that but it kills me to do it sometimes. Um, cause I am private, so uh, it's counter to who I am. So I'll do it, it'll kill me a little bit inside, but the stuff that I really need to keep private, I just flip it over and hide it away. And sometimes there are design fails that I don't show anybody. Like, "Eww, that was bad." And I just cut it up and throw it in the garbage. So there is a combination of private, public. If it's flipped over and they come home, like they can have their say. My bad for leaving it out. (laughs)

16. How do you feel about being called an "artist"?

I feel good about it! I was recently, on one of my trips to England, we do these...One of my favorite parts about going to England is that I get together with some of my peers in the industry and uh coffee or dinner and that's been really uh inspiring and it's wonderful for me. But uh, I remember on one particular occasion I was meeting with one of my peers, who, her work is amazing and I respect her work very much and we were having a conversation about our different sort of thoughts about the industry and things and she said, she came to the conclusion, she said "You know, you're more of an artist and I'm more of a designer." And I thought that was really, I mean, I have that floating around in my head and I think "Wow, she's right" because I think my response is more emotional and hers is more about, she was a graphic designer by trade and I was a painter by trade and I think that we do um have different mentalities about our approach. I'm happy to be an artist. I want to be an artist. I'm probably at a deficiency when I go into the business world because I'm an artist cause I don't approach it in the, in the correct way, but I'm happy that's who I am.

JOAN COX

1. State your name and briefly describe what it is that you do.

My name is Joan Cox and I'm an artist. I make paintings, photographs, watercolor monotypes and uh, I focus on the figure.

2. When did you discover art/painting and how did it evolve in your life into an artistic/creative pursuit?

a. I discovered art as a child. Ah, I mean my mother used to paint in the house and she would have easels and classes set up and you know do some oil paintings, so she encouraged me to be artistic from the beginning. So I was really on a path from day one through high school, college, I was a fine art major so I've always wanted to make it a sustaining career.

b. When I was really little, four or five years old, as soon as I could pick up a crayon I was drawing, copying things, drawing Superman. My mother painted, so was encouraged from the beginning so I really just wanted to follow that as a career from when I was a little kid.

3. When did you realize that you were good/had talent?

a. Same, really like same answer. Like four, five years old, you know, I could draw anything. I could copy something. I used to draw super man or little greeting cards I would get, even as a child, I would just copy them on paper.

b. I think, you know, in the fifth/sixth grade when other kids where like "wow, that's really cool" or "can you draw me this, can you draw me that," drawing on my little report covers, things like that. It was the thing to help make me popular, you know, with the other kids, so I knew that must equal some kind of talent.

4. Thinking back, can you talk about the circumstances in your life that have influenced the way that you make art today?

Well, there's a lot of course. Because I'm not, you know, a young artist, I think at least I'm a mid career, you know, later in life, I've been working a long time. So I've had different mentors who, you know, either gave me certain bits of instruction, or who's work itself I responded well to. So there was an artist in college, Jose Rubia, who really worked with the figure a lot and um encouraged me to work in watercolor which was really natural for me. So I pursued figurative work from the beginning. Um, I kind of got about of it for a bit. Got out of college and moved into oil painting. Now I'm back to the figure and working with watercolor again post graduate school. So it's interesting, kind of done a full loop.

5. When did you decide on this as a career? Where you ever told you should do something else to make money or be able to have a family? How did that make you feel?

Well, I was definitely told by other people in my life, maybe my grandparents or other adult figures, teachers..."Oh, art you know won't sustain you. You can't make a living. You can't make a career." But I wanted it as a career from day one. I mean as soon as I heard the word career, um, I think actually still, I remember asking my mother what the word "illustrate" meant. I think I was probably in the third grade and I had a homework assignment that said you know what is this flower? Can you illustrate it or something kind of thing like that. And when I heard what the word "illustrate" meant I was like "Oh! That's for me. That's really cool." (laughs) Um, so yeah, so career from as young as I can remember.

6. Can you talk about how your studio/artmaking spaces have changed or evolved over time with different locations in which you have lived?

Sure. Um I was fortunate enough to have a really large warehouse studio for some years. About seven years. That was my favorite. It was sort of post college. You know when you're in college, you're working at home or in your apartment or in the classroom space as much as you can as a studio. And it was about a few years after college I thought I need a real studio space and I had some other life changes happening and I just went out in the world and looked and looked and looked until I could find a warehouse. That was the best, the biggest. I painted big paintings, I made a big mess, you know oil paintings. That was great. Um, then I moved to New Orleans and had my own gallery, my own art studio, but Hurricane Katrina came and kind of messed that deal up. But it was the same where I had a nice big space, and uh, since I've been back, then I worked in my garage. I kind of had one of those modern townhouses that had the garage at the bottom and then the house above and so the whole garage was set up like an art studio and that was really successful space, except it was extremely cold because basically I worked with door open, summer and winter, so it was really cold or really hot. Um, and now basically to have a family and have a more stable kind of life that you know comfortable life, I wanted a nice house, garden, things of those sort, so with all the money going into sort of a bigger house I just made spaces for my studio within the house rather than taking that little bit of money and going outside the house. So now I've got two studios: an attic studio for oil painting that's messy. It's still hot and cold up there and then I have a lower level or basement area studio for working on paper which I can keep, you know, super clean and I can come down here any time day or night, you know I can work until late at night. I don't have to worry about driving somewhere, leaving a sketchy neighborhood of a warehouse situation. So it's nice, it's convenient.

7. Why did you choose to create a studio space in your home rather than use a space outside of your home?

Well, again I think being able to work at home just allows me that ability to work really late at night or odd hours or, you know, for one house quick at a time. Um, by having everything right here I can also do other things. So I also work at home as a graphic designer so I can work on my laptop for a couple of hours, then I can get a couple of hours in the studio and then I can go back to the design work at 8:00 at night if I need to or whatever. It's all in one space, so um, [drist](just) really saves time, travel, every other thing.

8. How do you organize your art supplies? What special methods do you use to organize/store your supplies?

[Laughs] Of course, you know like most artists, I'm not very organized. Um, but we are in my downstairs space right now which is the most organized. So, I actually redid this whole space a few years ago. New walls, new floor, new everything and so at that time I was like okay, I'm going to get the right supplies, so I've got these great racks that I searched everywhere far and wide for the right type of shelving or racks that can hold prints and cabinets and containers that can hold all kinds of little things, um, so this area where I work on paper and I work on mylar is fairly organized. The upstairs, which is where I do oil painting, is a lot messier, naturally. Um, but I've acquired quite a lot of studio equipment over the years from people who are, you know, vacating their studios or leaving their studios or retiring from their studios so it's kind of, kind of cool. I've got a lot of cool things like this stool, and um easels galore, things like that, that maybe a 20 year old is desperate to get those organizing things, I think I've got everything I could possibly use at this point.

9. How does your workspace help or hinder the artwork you make? Overall, how do you understand the relationship between the place in which you make art and the artwork you make?

Hmm, well I have some, I've got two parts to that answer of course. So for hindering, like up in the oil painting studio I'm working in an attic space where the walls are only about four feet high and then they slant, and before I was in a warehouse space I could work right on the wall so it's complicated. Now I've either got to put an oil painting on an easel which I don't like to do or I actually just kind of jam it between the floor and the angle of the ceiling, like if it's a painting that's this big or this big I just move further out into the room and I kind of treat the painting itself like it is the wall. Um, but it's definitely limiting. I've got some hot/cold issues going on up there. But down here in the paper studio, ah, I love it. Actually everything about it is working for me. I like to work at night and of course it's dark down here, but I can put, like, lights on and music on. I like to

work at night – it feels like the middle of the day to me when I’m just kind of cranking it out. And it’s right by my child’s play area so I can watch her while I’m getting some things done, framing, prepping art, just doing different things. Small things of course, while she’s running around. Mostly after she goes to bed.

10. Has the nature of your work shifted and/or changed as you’ve worked in your current space? How has working out of your home/domestic space influenced the work you produce?

Hmm, uh, yeah, I think it has. Initially when I built the space and it was completely empty I had a lot of models come over and come down and I used it like a photo studio. You know and I got to shoot the models in this really blank space, but at the same time I’ve got this kind of black industrial looking ceiling and so that influenced some of the photographs and some of the work that I made based on those photo shoots and then once I had a child in the situation and in my life the work just naturally changed towards her. I think more because of individual situations that I’m in with her, so she’s showing up in my work now. And her toys are like right there and her toys are showing up in my work. Um, I’m not really sure if that would have happened with or without her in the studio being side by side. Can’t really say.

11. Describe your home – the physical space in which you live. What do you like about it? What don’t you like about it?

Oh, I love pretty much everything about it (laughs). It’s like in the city but it feels like a country cottage. You know, we have plenty of space. We have toy areas. We have entertaining areas. We have studio areas. Um, I guess I’m pretty fortunate in the space that we chose to move into and live, it’s near, like I can hop downtown to art openings, receptions, within 15 minutes, anything that’s going on in town and then I can get right back to the studio and keep working or I can have, um, people come over to do studio visits although it’s not as formal as you know an outside studio, um, it’s close to everything. I can be super organized and have, you know, my hands on everything at once; if I need to frame something, if I need to photograph something, if I need to upload it into my computer, if I need to run outside in the daylight on the patio table and take a photo of a work to get it off to someone, I’ve got it all right here. So that works for me rather than have to run off to a separate place or well, for example, I’m a guest printmaker at Towson University right now and I go there sometimes and can some prints and I’ve got a drawer there where things can stay or wait to be dried, but then I sort of forget about them. They’re looked in a drawer up in Towson and about 10 minutes, 15 minutes away. But that doesn’t happen in my home studio where I can just put my hands on everything I need.

12. Tell me about your family. How have your career choices affected family life?

Well, I have a partner of 15 years and I have a 3½ year old, um, who we are co-raising. So I have her half the time which is good in its own way cause I get a little break and I can actually manage to make some art when she's not here 24/7. But having her around has definitely changed some of the ways I think about work and what kind of art I'm making. Again, I'm making some art about her and I'm making art about the time that she's not here, actually. So I'm trying to capture this, this fleeting memory, this moment, because I'll have her every minute for a week, you know, in the car seat behind me, on the swing at the park, and then I'll, you know, the next day I'll drive by that same swing and have an empty car seat, an empty swing, and so I'm making this work now that's about creating shadows of a child on a swing and, you know, in a car seat or in different kid things, so having the family has totally changed my work. I didn't really think it would. I didn't think having her would change anything about what I'm working on with, ah, making portraits of women. I'm still doing that work, but I'm also investigating these ideas of how fleeting childhood is, and how quickly it changes and how soon, uh, you know that moment is gone. That infancy moment is gone, that toddler moment is gone, and I'm trying to sort of capture that.

13. Did you always want to be a parent? How has being a parent influenced your artistic processes and the work you create – both from a practical side and from an emotional side?

Well, no I never wanted to be a parent (laughs). To be honest, I like blurted that out at least at age 10, 11, 12, 13, 14, 15 and so on. I think just because I knew that I was selfish. I knew that being an artist or having a career of being an artist was going to be very difficult and require (me coughing cut that) ability to make art and have a career that would pay the bills. So I already knew I'd basically be working two jobs my whole life so having a child I knew would be a third job. Um, the way we came across having a child is a little unusual. She's actually my niece and we are taking care of her due to a, you know kind of a strange family situation where my brother and his wife had to go off to rehab and we got her at three months old and basically three years later we're still co-raising her at least 15 days out of every month, so having her and then having the additional emotional impact of she's not really mine, she's not really ours, but she's sort of ours, she wants to call me mommy, but we gave her other names. She calls me Tante, my partner Tia. It's really emotional. It's just not like okay, I decided to have a baby and life's happy and everything's perfect. No, it's not like that at all which I'm sure even half the parents in the world it's not like that at all. Um, but I have this situation where I have zero control. I have zero rights, actually. I have zero guardianship but I'm basically raising her so I'm giving up all kinds of time. You know, I have her full time when I have her so I'm balancing my work life, my freelance graphic design, my art, and being like a full time parent half the time. It's really complicated. So that definitely has impacted

my work and made me explore making work about children or about child raising, child rearing and the emotional impact that that child can have, you know, on a family and on a life.

14. To what extent does your studio play into the life of the rest of the household or family? Describe the relationship between the spaces in which you work and your role in the family unit.

Well, the studio gets on everyone's nerves (laughs) because it's exploding everywhere. Like every artist, I have stuff everywhere. So initially I only had a studio in the attic, making oil paintings, great, it's sort of out of the sight, out of mind, for anybody else in the house. And the smell of the turpentine, whatever. But then once we refinised the basement and coincidentally like six months later had a baby come in the situation then all of the sudden I was like well, I'm taking that basement space. Then I can watch her and I can make art and it's not so cold and it's not so hot, so yeah, I basically take over all the spaces. If there's one ounce or inch of space in the house, I take it. I don't mean to, but it does kind of get on people's nerves. But I'm here 24/7. I work at home. I'm a graphic designer, so I have an office on the second floor. I have painting on the third floor. I have painting on the first floor. Um, but we do have luckily plenty of space to have you know living room, family room, like really nice yard. So there's all of that common family space that's great, that we all use. But I'm in the house 24/7, but it, I don't really feel trapped. You know how people in a snowstorm they're like "oh gosh, I gotta get out of the house" after like a day. Sometimes I don't leave the house for like five or six days. I do walk the dogs, so I'm out three, four times a day, but sometimes I don't even start my car or technically leave the neighborhood for days and it doesn't bother me a bit. I don't know, maybe that's an artist thing.

15. How do you feel about your studio/art making space? Do you consider it private or public space? Or both? Can you explain why?

Oh, mine's definitely private space because it's in the house. Before when I was in a warehouse space and I actually shared with other artists, you know we just sort of had dividers or segments of a big warehouse room. That's very much more public space. Somebody could come in at 2:00 in the morning and start painting or have a couple beers and leave their bottles around or do whatever. I mean, no one's touching my stuff except my 3 year old. And I do come down often and find her like with some paint or digging her fingers into a wax candle and rubbing it all over the place. Um, but yeah, no, it's definitely private space cause you have to go through my house to get to it. And no one's coming in without, you know, being invited to see the studio and which point I definitely always need time to straighten up, like get the baby toys out of the floor.

16. How do you feel about being called an “artist”?

Oh, it's the best! I love it. I mean I'm always an artist. And I think you know advice to another artist is always call yourself an artist. I'll go through phases—I'm a graphic designer, you know I'm a photographer, I'm a pseudo-mom, but I don't, you know, I don't really love those other labels the way I love the artist label. And I learned in grad school that you're an artist no matter what. Like if you're cooking dinner, you're still an artist. If you're gardening, you're still an artist. If you're driving, commuting to a different job, you're still an artist. And that's 100 percent. It's who you are, it's what you think, it's how you think, it's the lens that you see the world through. And you never know what experience or moment or conversation is going to filter through your brain and come out in your art, so you know, I own it and I think anybody who really wants to also do that or be an artist should do the same, just own it from the beginning.

UPSTAIRS STUDIO

17. Did you always want to be a parent?

Well, actually, no I didn't always want to be a parent. Um, this situation kind of just happened. It's a family situation but now that I am a parent you know I think I'm a little bit addicted (laughs) to like the love and you know the sweetness and all of those crazy mix of emotions that you get raising a little one. Um, so I'm sure that its effected my work, you know, from that emotional side in some way. Um, but specifically it's effected my work just because she comes and goes in and out of my life so I've been thinking a lot about that and how to put that into artwork and so the work that I'm making is trying to capture that fleeting ah fleeting nature of childhood or toddlerhood or infancy, you know, whether your child just grows up or you know like in my situation where she's just gone— she's here one day, gone the next day, like I turn around she's in the car seat, next time I turn around she's not with me that day or that week or that month cause I don't really have control of the situation. Um, so I'm really thinking about that and how to put that into work and so the work I'm making with shadows of a child, you know, just fleetingly bounced onto the wall with a light and then having the light go away and the shadow go away, um, is something that I hope resonates, you know, with other parents as well. So it's definitely a life changer.

ALAN BLACKMAN

1. State your name and briefly describe what it is that you do.

My name is Alan Blackman. I'm a jazz pianist and composer and a college educator.

2. When did you discover music/composing and how did it evolve in your life into an artistic/creative pursuit?

So I guess I would trace it back to high school. I had a great piano teacher that was actually the church pianist. And she discovered that I was not drawn to classical music and playing the notes on the page. So she actually had me re-harmonize, write new chords and new rhythms and melodies to existing songs and that's when it really took off for me. I just decided this is where my heart is and, uh, that's probably where I could trace the impetus for all of that.

3. When did you realize that you were good/had talent?

I guess I realized that I had talent right about the same time in high school. Uh, most piano teachers, when they organize their recitals, right, they sort of put it from beginning to end and I was always kind of put near the end, but not at the very end. So I sort of knew, I've got some talent but if I don't actually work at this, uh, I'm not going to be the best. So it gave me enough of a start to say "there's something here, I enjoy it, I feel like I learn things quickly, but it's going to take some work to really be the best."

4. Thinking back, can you talk about the circumstances in your life that have influenced the way that you make music today?

I can't. No I'm sorry [laughs]. Um, read that question one more time. I'm thinking of a good answer for that, but...[reads the question again] I think the best way I could answer that question is to say that there's a direct link between the teachers that I had at a young age and where I am today musically. So right about the time my initial classical pianist teacher discovered that I should be working on things that were more creative and outside the arena of classical, I started taking drum lessons with a percussionist who really exposed me to all of the other styles of music that were out there. So he was playing things for me like James Brown and he was playing things for me like jazz and other things and it was the first that I thought "Oh, there's other stuff out there." Um, that's what really got me interested in a wide variety of styles. So I'm interested in things other than jazz, but it always comes back to sort of that as the main ingredient and I'm sort of mixing in these other genres. So I'm fairly certain that early exposure to a lot of different styles and learning to love lots of different kinds of music led to where I am today.

5. When did you decide on this as a career? Where you ever told you should do something else to make money or be able to have a family? How did that make you feel?

So I guess by the time I was in college I realized I wanted to do this in some kind of way, shape, form or fashion. And so I had a great mentor who said to me, "Um, if you are going to be in music, it can't be because you want to be in music, it's because you have to be in music. If you can answer that question, if you can say 'this isn't something I just want to do, it's what I have to do with my life,' then you'll find a way to make it work." So, fortunately I had parents who were very

supportive, and um, they were realistic in saying this is not going to be easy to make a living at, but if this is where your heart is and you're going to give it your all, then we'll be supportive. Um, so it has been difficult in one sense, but I think it has focused me to not be as into material things, and a certain standard of living, if you will, and more focused on getting different things out of life, if that makes sense, sorry. [laughs] It's a little bit of a ramble. Cut. Um, okay.

6. Can you talk about how your studio spaces have changed or evolved over time with different locations in which you have lived?

Sure. It's basically grown from being a college student and having a keyboard on my desk, um, to my first apartment and having a bedroom sort of dedicated to music making, but it was still very simple. Maybe a computer. Maybe a keyboard that I could play with headphones. Um, it wasn't really until I moved here that I had my own home space that was large enough to sort of dream bigger, so we were able to take this entire floor and envision a recording space that could house an entire band at one time and record that way which has been great. Also to have a real piano at home that I can get to in a private space that's away from it all, um, has sort of been a dream come true. So, very happy with the space I have now. It's a creative space, it has natural light. It's not in a basement. Um, and so yeah, I'm very happy with what I have here now.

7. Why did you choose to create a studio space in your home rather than use a space outside of your home?

There's two main reasons why the studio space is at home and not in separate dwelling. One would be financial. So you cut overhead, obviously, in having to make that leap. The second is just the convenience of any time an idea strikes I can run upstairs and bring that idea to fruition. So if it's a composition I'm working on, if it's, uh, if I'm under a deadline for a tv and film piece or something and the idea strikes, I just run upstairs and take care of it. So can't really, I mean time is money, right? So, it's a great way to sort of have access to a creative space and a space that can get you end results, um, immediately.

8. How do you organize your studio? What special methods do you use to organize/store your materials?

So, admittedly, I'm not the most organized person. However, I have found that if things aren't somewhat orderly, um, the creative space is no longer inspiring to work in. So, early on, I did sort of figure out, I'm going to designate this space for cables and I'm going to designate this space for computer parts. I'll designate file folders for specific musical, you know, books and things that I'm working on, and so at least everything has its own space. As long as I'm good about returning things to that space, all is well. Other than that, I don't have anything sort of groundbreaking to

report in that area. [laughs]

9. How does your workspace help or hinder the music you make? Overall, how do you understand the relationship between the place in which you make music and the music you compose?

I think there can be a link between, um, finding the spark for creative output and the aesthetics of the space that you work in. So I do believe that I can come up here for instance, I wrote a song one time, ah, the very first time it snowed for the season and I ran up here and I could look out the window and I can see the snow and I'm actually composing while watching this. So that's pretty cool. Um, however, I think as I get older I realize that um inspiration is not something that you can rely on to uh be productive. Um, it's all about doing the work when you have time to do the work. You cannot wait on the muse. You have got to just do it when you have time. So part of maturing into this process of becoming a composer who sometimes has a 24 or 48 hour deadline from start to completion is learning that the concept that you have to wait until you are inspired to produce uh is not true. So I have learned that regardless if something needs to get done it needs to get done and that requires a new set of skills. It requires skills that say "Okay, I have to be able to produce nuts and bolts of different music and different styles regardless of whether I'm inspired. Um, so learning to be highly productive, someone who produces a lot of material all the time required me to go through a learning process where I forced myself to compose everyday, something, short, long, medium, whatever, just to be fine tuning the art of creating something from start to finish, um, all the time. So I'm less reliant, I'm almost not reliant at all on waiting for that spark of inspiration that everyone talks about as I am about committing to a daily process of learning to produce and having what you produce be better and better on a daily basis.

10. Describe your home – the physical space in which you live. What do you like about it? What don't you like about it?

So, we live in a great sort of classic old Baltimore single family house – three stories. Uh, the things I love about it is the charm that you can't find in most modern construction. Uh, I love the fact that I have this third story space, which has a great view. Um, lots of natural light. I guess the things that are difficult, um, things like HVAC and you know you don't think about things like working during the summer time in what is essentially a converted attic space. Um, that's been an issue to deal with. There's also – there can be a perception that when clients from outside come into a home, there is a perception sometimes that you are not a professional if you don't have a designated space outside of your home. I think that um that's not necessarily true however perception is reality. So I think that you end up finding a different set of clients than you might otherwise, but I'm okay with that because these are people who are also wanting to be in a more comfortable environment where

the high pressure and stress of knowing if you go to a \$200 an hour client, every minute is going to be stressful. Whereas you can come to someone's home who has, you know, created a nice space and has all the equipment and the know how to produce a good result but the pressure of the clock is sort of diminished because you have a much lower rate because of your overhead and it's just more comfortable and I think sometimes especially in music, people are intimidated and they go into these world renowned studios and there almost frightened into performing and the results are not good in a lot of cases. They dream about this thing and they get there and they realize "oh my goodness, the pressure is unbelievable." So I feel like I actually get better results out of, especially inexperienced, um, studio, um, musicians and singers in a comfortable homelike space than you would in the sort of high pressure, high dollar uh, you know, outside recording facilities.

11. Tell me about your family. How have your career choices affected family life?

So, I'm married with two beautiful girls, ages 12 and 10. And, boy, I think the perception is that if you're a performing musician, I guess most people's stereotype is that you're out late every night, sleeping in in the morning, and you're sort of living that sort of lifestyle that people think of, uh, which really isn't that true. Uh, but I think the best plus from being a creative type that has a non traditional schedule is that we were able to get through all of the young years, you know up to age 10, and beyond, without having to use a nanny of any type. Mostly because my schedule allowed me to have mornings and/or afternoons free and I could swap things around and teach or move students or move gigs or take opportunities at night where then my wife could cover um kids during that time. So it's actually turned out to be a blessing to have a non traditional schedule when it comes to childrearing. So that part's been great. It's not always easy to take the kids to school at 7:30 in the morning when I've driven home from a concert at midnight the night before but uh it's a small price to pay. So it's actually been great.

12. Did you always want to be a parent? How has being a parent influenced your artistic processes and the work you create – both from a practical side and from an emotional side?

So I have always wanted to have kids. Um, I actually always envisioned two girls so I got lucky on that regard. Um...one of the things that been interesting as I've gone through the parenting process...in the beginning everyone's like "oh, the baby, and it's a cute kid and you're going to be inspired to write new music" and I did that. I wrote a song for each one of them at some point early on because, it's, you know, it's such an amazing thing when you have, you know, your own kid. But the thing I didn't anticipate, which has been kind of neat to see, is that at some point as you go along in the first, like I said, I've only been at this 10, 12 years, is that you transition into wondering or ah being influenced by the notion that you want your kids to be proud of what you

do as a living. And so you want them to see you doing the work. You want them to see that you love what you do and that you have a passion for it, but also that you're dedicated to that. Like that your legacy matters – that no matter what you're doing, you want them to know that you're putting your heart and soul into it, so that they want to model that in whatever they choose to do with their own life. I never thought about that or anticipated that happening, but now I'm almost more concerned if you will about that. I want them to see a legacy of I have someone who's passionate as a parent, and it doesn't just mean "hey, I'm a musician, this is fun, right?" "All you do is play all the time, right?" It can mean "No, you're dedicated to something. You want to work at it." It's something you both agonize over and get joy out of in life. So that's been an interesting side effect of having kids that I really wasn't prepared for.

13. How do you feel about your studio space? Do you consider it private or public space? Or both? Can you explain why?

It's definitely public space. So it's been a joy to watch my own kids start of take piano lessons and come up here and love – one of my favorite things is that I don't ask them anymore to practice, they just do it because they enjoy it and so I'll be downstairs and all the sudden I'll hear one of them practicing piano and I'm like "that's just cool." So it's beyond just something that they have to do, their parents are making them take piano lessons. Um, they enjoy it and so I love that aspect of the studio. When I need private space, I can have it, right, because, uh, the kids go to school, the kids have commitments, they're outside of the house, those kind of things, so it's very much a shared space, um, as you can see, uh, we have toys and dolls and play areas that are set up here so when I know I'm not going to have a client in a certain part of the studio, sure, I'm okay with them using that space. Um, it's, it is a home space, and, uh, we can change it around when I have a client come in and make it, you know, professional only again, but for now I love having space that everyone in the family can use and that you can sort of escape to all the way up on the third floor and get away from it all.

14. How do you feel about being called a "jazz musician"?

So, I actually get asked this a lot because there's a stigma attached to being called a jazz musician and I think a lot of that is misconception, misinformation, maybe just bad stereotyping. Part of the attraction for me in jazz music is that it's global in the sense that it is now spread everywhere and it's been influenced by the folk music that's come from all kinds of different countries around the world. Yes, this is an American art form -- it started in New Orleans. It's a combination of old band music, like John Philip Sousa and ragtime being combined with creole music and all of that and that's great. But it's really grown in the last hundred years and so it now encompasses a wide variety of styles. I could probably play you examples from the extremes and you wouldn't

know what to call it or whether it's jazz or not. For me, jazz has always represented freedom and improvisation. That's it. Those are the principles. If it meets those two things then I call it jazz. Now there are times where I've had to say to people "If what I do is not jazz to you then you don't need to call it that, because labels, to me, are meaningless. So if you think my music is not jazz, great, it's not jazz. If you think it is, great. For me, if the music represents a lot of space for freedom for the individual musicians and for the composer, and if it includes a lot of improvisation, then it's jazz. That's the spirit of jazz that I'm interested in and that's what my music has, so it's instrumental music predominantly in my case, um, but as long as it has those elements of freedom and jazz, freedom and improvisation, I'm fine with that. I have no problem being labeled a jazz musician and I have no problem being told that my music is not jazz. Labels do not matter to me.

APPENDIX D

Footage Log – samples of handwritten log for every piece of project footage shot

00058	MS Alan playing / PANS to outer studio / pans from outer studio back to Alan / 1:37:03:21 Alan stands up to tune
00059	Alan playing / pan to Amelia reading and back to Alan
00060	Alan playing piano - front view of face MS / MCU
00061	ECU Alans face while playing / stands up at the end of clip
00062	wide shot girls reading Amelia laying down
00063	WS Amelia reading toys in background 1:39:31:05 camera moves / H framing of Amelia w/ toys in background
00064	CU Amelia reading laying down
00065	ECU of book page 1:40:20:15 Amelia moves 1:40:24:25 camera back on both girls / MS girls talking looking at books from the side 1:40:54:28 camera moves / both girls reading Amelia sits back against wall

	Alexis asks to paint w/ Joan
00018	A4 21:14:28 CU of Alexis paint bottles w/ paint brush in the green one sitting on the floor 21:26:09 camera moves to NEW POSITION
00019	UNSTABLE AT 22:01:24 MS Joan painting → camera zooms and back in focus at 22:26:14 ECU of spot where she's painting → she's wiping that spot in ECU at 22:48:25 23:06:17 ECU of her hand painting 23:17:27 CAMERA MOVES to NEW POSITION 23:28:07 NEW POSITION → over shoulder CU of Joan painting same spot as previous ECU 23:50:24 CAMERA MOVES to NEW POSITION
MWS	24:10:11 NEW POSITION Alexis standing w/ Joan while Joan paints asking if she can paint w/ her?
MS	24:18:15 they paint together on Joan's painting 25:31:22 ECU of Alexis's painting circles ECU of Alexis's face w/ Joan face in corner - * NICELY lit * camera pans to ECU of brush making circles
00021	CU of Joans painting tilt from child to baby → no a cam in this shot → just a tilt of the painting

00020	TRASH SHOT - NOTHING COING GOING ON HERE
00020	Joan's answers the question of "Did she always want to be a parent" in the upstairs studio.
00022	JENNY SHOOT CARD Jenny
00005	ECU Jenny's hand painting canvas - from right angle
00006	MS Jenny painting canvas - from right angle
00007	CU Jenny painting canvas - from right angle
00008	ECU Jenny's hand painting canvas - from right angle ⇒ focus is on the canvas
00009	ECU Jenny's hand painting canvas - right angle ⇒ focus is on hand
00010	CU Jenny's FACE while painting canvas - RIGHT side ⇒ you can see part of brush handle
00011	MS = FROM BEHIND ⇒ Jenny at draft board painting canvas 32:23:03 camera zooms IN
00012	REALLY SHOT OVER THE SHOULDER * DON'T USE *
00013	CU over the shoulder - Jenny painting canvas 32:56:08 camera zooms IN on pattern w/ hand moving to paint below

00035	WS Jenny/Liam/Naomi at dining room table 39:32:23 camera pans to Jenny/Naomi 39:42:28 camera zooms in on Naomi ⇒ Jenny talks about little tutorial ⇒ measures yarn length on Naomi's elbow ⇒ she leans on Jenny's arm * VERY CUTE *
00036	CU Naomi at table ⇒ Jenny threading needle ⇒ Naomi says "it's a tail" ⇒ Jenny walks out of frame to the living room to go and get something
00037	WS Liam, Naomi at table ⇒ Jenny walks in from the kitchen * Naomi is a bit cut off in shot and you can't see Jenny very well ⇒ Liam says he needs the big board
00038	MS Liam stitching at table * Jenny talks about a visual to teach kids how to stitch
00039	MS Liam/Naomi/Jenny - Jenny talking to Liam about stitching 41:06:16 camera pans to Naomi and Jenny "Jenny says what Liam is doing" "Also starts to explain stitching to Naomi - a refresh" "When Naomi was a baby..." ⇒ End of shot Jenny walks out of frame into living room to get a pen.
00040	CU Liam stitching 41:50:03 camera MOVES to A NEW POSITION

APPENDIX E

Trailer script

Time	Visuals	Sound
00:00	Jenny drafting board	*music*
00:03	Jenny painting canvas	(V/O) I was always aware that I needed lots of time to myself. And I was fearful that having kids would be hard on the kids because I would struggle with that.
00:05	CU Jenny painting	
00:08	MS drafting table – Liam’s message	
00:10	CU of Liam’s message	
00:13	MWS Liam and Jenny in living room Standing next to draft table	So I think it’s a balance of trying to teach them who I am and who they are.
00:20	Transition: Domestic spaces	*music*
00:25	Joan and Alexis looking at mural	No, don’t touch it all the way. (V/O) Well, no I never wanted to be a parent. I knew that being an artist was going to be very difficult.
00:31	CU of mural painting	So I already knew I’d basically be working two jobs my whole life. So, having a child I knew would be a third job. It’s really complicated.
00:34	MS Joan showing Alexis oil paints in the studio	
00:42	MS Painting on mylar Lights fade to show the shadow that is painted there	But having her around has definitely changed some of the ways I think about work and what kind of art I’m making.
00:52	Transition: Creative pursuits	*music*

APPENDIX E

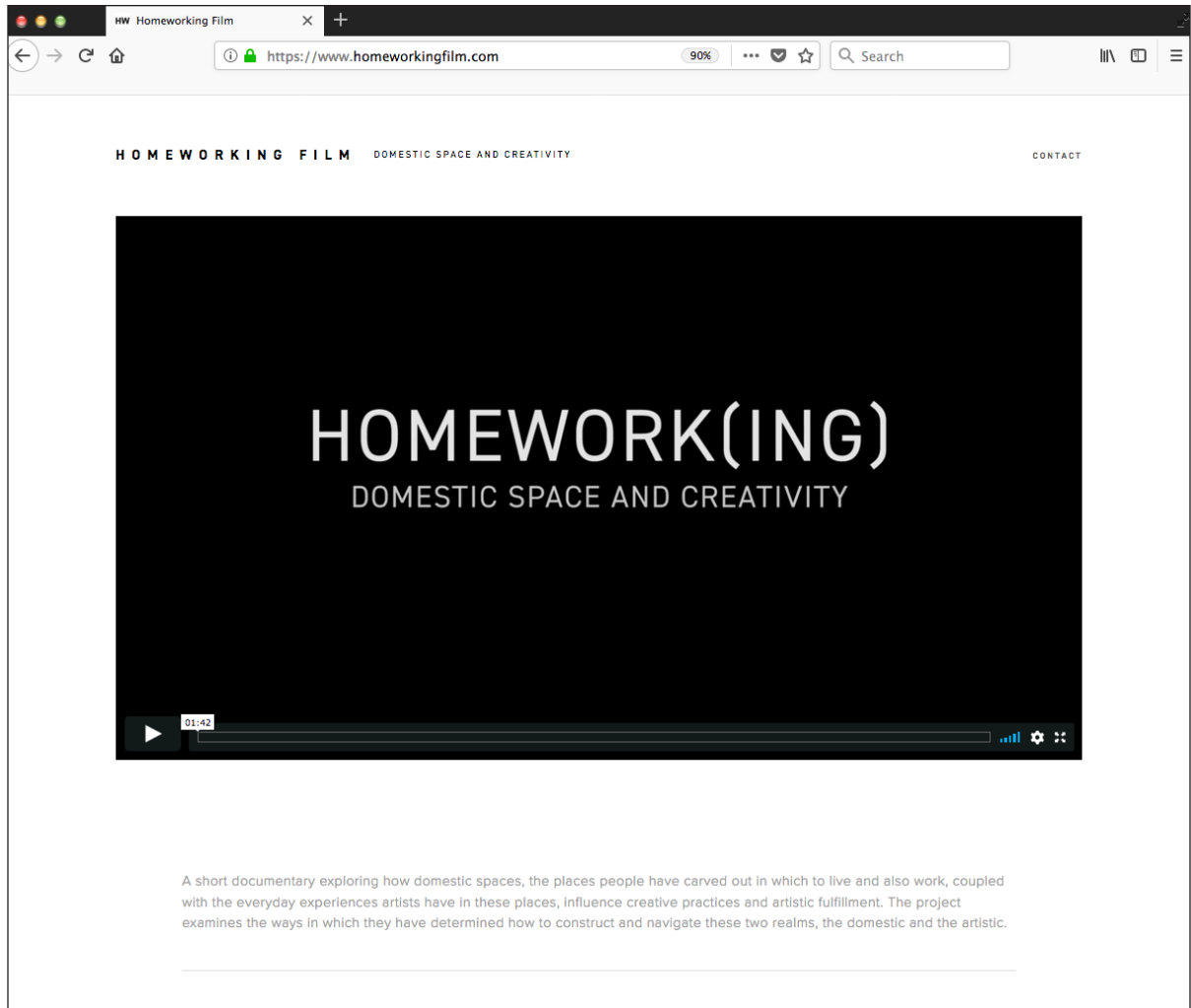
Trailer script – continued

Time	Visuals	Sound
00:57	Alan, Evelyn and Amelia cooking in the kitchen	*music* (V/O) It's not always easy to take the kids to school at 7:30 in the morning when I've driven home from a concert at midnight the night before. But it's a small price to pay.
01:07	CU keyboard in studio (rack focus)	
1:12	MWS Alan and the girls walking up the stairs to the studio	It has been difficult in one sense but I think it has focused me to not be as
1:19	Alan and the girls all playing the piano	into a certain standard of living and more focused on getting different things out of life.
1:26	Fade to black	*music*
1:28	Fade up title: Homeworking	
1:31	Fade up subtitle: Domestic space and Creativity	
1:41	Fade to black	Fade out music

APPENDIX F

Website Design – screenshots

First section with trailer and project description



APPENDIX F

Website Design – screenshots

Second section with participant descriptions and quote

The screenshot shows a web browser window with the URL <https://www.homeworkingfilm.com>. The page features three columns of participant profiles:

- JENNY KLEINSCHMIDT**
 Jenny designs needlepoint with the goal of making needle work accessible to wider audience. She loves to design and she loves make. She lives and works out of her home in Baltimore, along with her husband, two children and their dog, Max.
[LEARN MORE](#)
- JOAN COX**
 Joan is an artist – a painter, photographer and graphic designer. Her paintings focus on the figure. She, along with her partner, are raising her niece and this has opened up new spaces of exploration in her work. She lives and work out of her home studio in Baltimore.
[LEARN MORE](#)
- ALAN BLACKMAN**
 Alan is a jazz pianist and composer, and a college educator. For him, jazz has always meant freedom and improvisation – the spirit of jazz that he explores in his music. Alan records out of his home studio where he lives with his wife and two daughters.
[LEARN MORE](#)

Below the profiles is a quote:

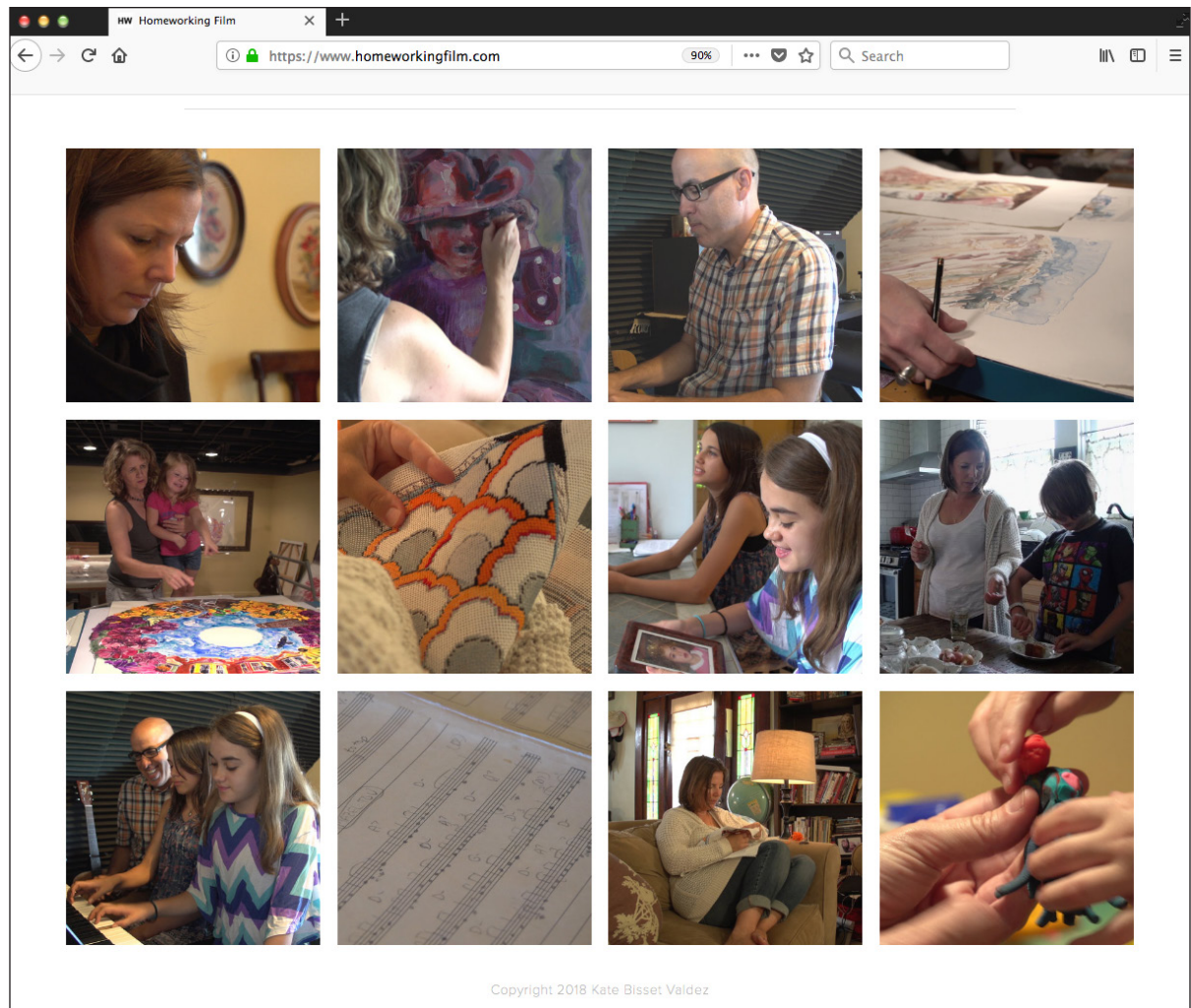
"The house is a metaphor of humanness; once the building is inhabited and experienced, it transcends geometrical space and adapts to its inhabitants. The space and the person are in relationship to each other."

— GASTON BACHELARD, PHILOSOPHER

APPENDIX F

Website Design – screenshots

Third section featuring stills from the film



APPENDIX F

Website Design – screenshots

Contact page

The screenshot shows a web browser window with the title "HW Contact — Homeworking Film". The address bar displays "https://www.homeworkingfilm.com/contact/" with a zoom level of 80%. The page header includes "HOMEWORKING FILM DOMESTIC SPACE AND CREATIVITY" on the left and "CONTACT" on the right. Below the header is a wide image of musical notation on aged paper. The contact form consists of the following fields:

- Name ***: Two input fields for "First Name" and "Last Name".
- Email Address ***: A single input field.
- Subject ***: A single input field.
- Message ***: A large text area.

A "SUBMIT" button is located below the message field. At the bottom of the page, the copyright notice "Copyright 2018 Kate Bisset Valdez" is displayed.