Conceptually, this new work is supported by research to advance theories of and Creative Activities Award. The photographs created become a part of the larger canon of contemporary artwork that is conceptually grounded in strategies of continental philosophy. The photographs described were carried out in a space that continues to evolve through the interrogation of traumatic moments. The theoretical frame of the research and artwork is supported by examples of ritual and trauma through the presence and absence of the maternal body. This is then situated with the artwork as a series of embedded rituals. In my artwork, ritual is a singular and private act; under the burden of grief and trauma. Ritual can be found within the process of making the new set of photographs. In part, ritual has become preparation for physically creating the artwork just as the making of paper or typing did in previous projects. The ritual will continue into the spaces that Woolf occupied while writing Mrs. Dalloway.

After returning from England, I selected 17 images from London. To bear witness to the spaces that Woolf occupied while writing Mrs. Dalloway, I included 2 images from Monk’s House in the house of Virginia and Leonard Woolf in East Sussex UK; a view into her bedroom window, her writing lodge at Monk’s House while inside of Monk’s House. The data visualization both obscures and reveals information within each image. I perceive the interaction of the mapping within each image as moments of loss. The creation of this artwork is a continuation of the ideas and strategies from the recent projects that I have created. Yet, this new work challenged and exceeded the traditional parameters that are established for creating these new photographs.

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