RESULTS

The ten paintings in this series are representations of Norwegian *brystkluter*, decorative bodice inserts from women's folk costumes. Although my original proposal called for the paintings to be abstract works, my intentions changed soon after I began work on the project, and I have accordingly changed the word "Abstract" in the title of the project to "Representational" to reflect this. As I started painting from the photographs of the objects that served as my reference material, I became acutely interested in the subtleties of each individual *brystklut*, and so decided that the paintings must instead be a group of representational works. This enabled me to more fully investigate such qualities as the nuances of light and shadow on the fabric, and the differences in materials and techniques from one part of each *brystklut* to another. Of particular interest to me was the rendering in paint of metallic thread and metallic ribbon (traditional components of many *brystkluter*), as well as the various signs of wear and tear on the objects, such as holes, stains and fading.

I feel that the resulting paintings are of interest to viewers not only as successful painterly statements, but also as documentation of a fascinating and little-known (for American audiences, at least) folk art idiom. The qualities that first attracted me to the *brystkluter*, their compositions and the variety of the various materials used in their construction, are qualities that I have tried to make central to the paintings. Additionally, the fact that these objects are seen in a very different context in the paintings (they are enlarged four or five times their original size and are being presented as fine art rather than as an aspect of folk costume) will, I hope, make viewers aware of the aesthetic sensibilities of the mostly anonymous creators of the folk costumes at the same time that they appreciate the formal aspects of my paintings.
**BENEFITS**

**Individual:** Producing this body of work was of great value to me as a visual artist. It benefited me in the honing of my powers of observation and compelled me to develop a painterly vocabulary necessary to the task of describing the various traits of my subjects. It has also provided me with a group of thematically related paintings that I will attempt to use to get exhibitions at public and private galleries.

**Department:** It is important for me as a member of my department to be a role model to my students. Students need to be aware of the professional activities of their instructors outside of the classroom. I strive to give my students as full a sense as possible of my own professional practice as a visual artist. Sharing the results of this project with them as well as with my departmental colleagues is an effective way to give insight into my studio practice.

**University:** Supporting the execution of this project is in the university's interest as it contributes to my ongoing professional development, ultimately reflecting back to the university of which I am a part. Contributing to the professional enhancement of its instructors provides the university with a more competent, dynamic and knowledgeable workforce, which makes for the student a fuller and more relevant university experience.

**DISEMINATION OF RESULTS**

In the interest of sharing my results with the university community, I intend for the ten paintings to be exhibited at the next Fine Arts faculty exhibition at the Nohr Gallery here on campus. The faculty show is usually held each spring; however, in the event that the projected renovation of the Ulsvik Center makes the gallery unusable, I will seek another venue on campus, perhaps in the student center. In addition, I will exhibit the paintings in October and November 2006 in my gallery, Green Lantern Studios, in Mineral Point, and will inform the university community of the exhibition.