

Erin Wiersma

KUSM-S and KUSN-S South Annex Artwork Proposal
(2nd round)

Sensitivity to KUSM-S and KUSN-S Mission:

The mission of KUSM-S and KUSN-S seeks to train students in the medical field of their choosing and to actively encourage practice of that training in the surrounding and extended rural communities. With that summarized mission in mind, the *Kansas Prairie* work seeks to both educate and connect to the local surrounding communities by engaging with the actual environment in which we live and work. It also explores the parallels between the land and the body as a system of processes working in unison - and much like the medical arts seek to heal and maintain, the images in this body of work seek to become a record of the land at that moment, maintaining it within the drawing, into perpetuity. This new document also allows for the creation of a dialog between each individual viewer, each with their own intimate connection to this region.

Practicing controlled burns is a method to fertilize the land, but more specifically it is a manner in which the land is cleared of dead material and space is created for new healthy growth. This process removes what ecologists and biologists call "litter", that can be detrimental to the natural ecosystem. This act of maintenance is a cycle and shared act that can only exist because of our mutualistic relationship with this environment. The body shares much of this same act of "preservation" which requires our attention and is often aided through healthcare professionals serving as "preservationists" to some degree. The training of these professionals at KUSM-S and KUSN-S is crucial to the continuing role of these individuals in this region. This is seen in both the treatment and care of patients allowing for healing to begin, though complete recovery only comes through a cooperative relationship between the healthcare professional and patient. My proposed piece seeks to capture the essence of this relationship by addressing it as seen through the work created and to some degree the responsive nature of my process to the environment itself alongside the individuals that populate it.

Building Installation and Art:

Kansas Prairie, stems from my larger on-going body of works on paper, where I use the burnt grasslands after prescribed fires as a medium for mark-making. I create drawings directly in the environment made by pulling and rubbing paper on the charred grasslands in the Konza Prairie. This practice involves many hours of walking the land and responding to an awareness of the wind, temperature, humidity, geological time and topography of the terrain. Visually the work results in a drawing that is reminiscent of the prairie as both subject and medium. For this site-specific tandem of images they will be pieces created over two cycles (Summer and Fall), capturing both the change of seasons and the changes created by man within the environment. Together these capture a life-cycle of the land, as influenced by its surroundings, both permanent and temporal. These particular seasonal distinctions are important within the burn and growth cycle allowing for the most distinct and evident response to the process of creating the drawings, while also noting the significance of these periods to the environment.

Created specifically for this proposal, the format of the work consists of two individual large-scale drawings (approx. 48" x 45" each) meant to create a visual relationship and dialog to one another, much in the same manner as the element interaction within the landscape from which they are derived. The mark-making created by my process becomes a stand-in for the physical elements of people and place, while the images as a whole act as representation of the cyclic nature of growth, change, preservation, and renewal. Each mark while a record of an element or action is also created through a physical relationship to the place. This series of movements that ultimately create the final image help to demonstrate the importance of our connection to the land and reference the rich historical to present reality of working the land in the area.

Location:

This site-specific work is created solely in response to this proposal for installation in the HEC. Therefore the placement suggested here takes into account the spaces which can best house and display the work, but more importantly the manner in which the viewer accesses them. This includes the flow of walking traffic through the building and the ability to view the artwork in a more solitary or stationary method.

In regard to location within the building, the drawings can function in two distinct ways. Ideally the presentation would be parallel to and facing one another across an interior space. This would allow for the viewer to experience the work in somewhat of "the round" allowing for a paced dialog between the images and viewing experience. An ideal location for this would be the "gathering space" with the two pieces on the facing wall on the east and west of the space. This would also allow for viewers approaching the space in either direction to have an individually intimate experience with a singular image before noticing the exchange between the two from across the room. It also allows for a perceived 360° landscape like viewing. The second would allow for the two drawings to sit in a single parallel line on the same wall. This could function on a singular wall within the "gathering space" or the far outside wall of the classroom east of that same space. This viewing reinforces the duality of the images allowing the marks to visually direct the viewer in and out of the pieces, moving seamlessly between as well as back and forth. This also creates a more direct movement through the work as in a passing view of the landscape and countryside, but when viewed from a distance becomes reminiscent of a panoramic landscape viewed from the distance. In either presentation, the images differ in presence but create a unique experience that allows for the viewer to engage at their own pacing and absorb the work in both small detail and overall view.

First Floor of expanded HEC

**Suggested location
for installation of
“Kansas Prairie”
work in HEC**
(noted in orange highlights):

**Recommended:
Gathering Space
- on parallel
facing walls
or singular wall**

**Secondary
recommendation:
Outside wall on
classroom**



Sample views:

Sample of similar work produced previously: 84 h x 52 w inches



View of work for scale and potential viewing relationships:
Salina Art Center, Salina, KS
Fall 2019



Sample of previous work illustrating proposed framing method: 48 h x 45 w inches



Example representing potential presentation method for South Annex: 48 h x 45 w inches
(each of the two drawings produced for installation could differ in visual representation)



Requested Budget: \$10,000

The budget included below accounts for materials, production, presentation preparation, installation and travel. Any specific notes or points to address are noted in the table as seen below.

List Item:	Description	Price
Artwork: <i>Kansas Prairie</i>	Two large-scale (each approx. 48" x 45") works, framed, presentation ready <ul style="list-style-type: none">• <i>For this proposal, the cost is heavily discounted.</i> Retail Value (includes the framing cost): \$18,000 for 2 artworks	\$10,000 (\$5000 per piece)
Framing	Platform/floating wood frame. Work is mounted to dibond and treated with protective varnish.	<i>cost is factored into retail value of 'artwork'</i>
Installation	No special hardware needed for installation. Cleat system for hanging will be used.	<i>cost will be absorbed by artist</i>
Install & Travel		<i>cost will be absorbed by artist</i>

Thank you for the opportunity to present this proposal for the second round. I look forward to presenting the work to you soon. If there are any questions or additional information needed, please contact me at any time.

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