

## ABSTRACT GUIDELINES for Visual Arts Exhibition:

1. Clearly state the central research question and/or purpose of the project. (Provide an artist statement.)
2. Provide brief, relevant scholarly or research context (no actual citations required) that demonstrate its attempt to make a unique contribution to the area of inquiry. (In the statement, cite your influences and inspirations: other established artists; movements that are referenced or serve as inspiration; political/ cultural/ social issues that the work responds to; personal events, adventures, medical diagnosis; etc.)
3. Provide a brief description of the research methodology. (What techniques were used? It could be as basic as oil painting on primed canvas, or a more in-depth explanation of the experimental process.)
4. State conclusions or expected results and the context in which they will be discussed. (What did you learn? What was successful? What are things to be addressed in future pieces? How does this piece fit into your portfolio or future works?)
5. Include text only (no images or graphics).
6. Be well-written and well-organized.

\*All of these issues should be addressed in your abstract. However, as each covers a unique influence that alters the interpretation the work, speak more to one or two components of your “research” in depth: was the work a response to Art History? Or was the focus the experimental process? While it is assumed you will very briefly respond to all of these requirements, it is also expected that only a few will be the central focus of your statement.

Examples from [NCUR Abstract Archives](#)

Visual Arts Exhibit

MISSING 3 WAYS, LOW AND SLOW

*Jose Chavez, Brad Allen, School of Art, University of Montana, 32 Campus Drive, Missoula, Mt 59812*

Missing 3 Ways is a piece that was inspired by some memories of home. I used the image of crushed milk cartons as a metaphor of people and places I miss from my home in Upland, CA. Low and Slow is a humorous look at the iron casting process. Symbols and materials that reference the casting process were used to make the piece. The low flame is in direct opposition with the amount of flame and fuel

needed to cast iron. As I gain experience I am realizing that the materials chosen can be as important as communicating ideas. My strengths are in keeping with a growing respect for craftsmanship and skill, as well as an increasing ability to render objects in many materials. I am gaining confidence in realizing my ideas, making them into something physical that you can touch and interact with. I am most interested in this physical nature of materials coupled with sculptural processes. The process that I turn to most is metal casting, due in part to the labor involved and the need to become part of a team to accomplish a piece. I enjoy this because it is like a support group helping me through my work, I don't feel alone; help is there when I need it. This community creates harmony and balance much like I would like to represent in my work. These facilities allow me many possibilities regarding research, making, and experimenting with anything I want.

## REPRESENTATION OF EMOTIONS

*Shervarius Morris , Rickey Calloway, Visual and Performing Arts/Media Studies, 1005 State University Drive, Fort Valley, GA 31030*

Encyclopedia Britannica chronicles the origins of artistic realism through the French connections but the circuitous roots of my artistic work stems from the intellectual and cultural experiences of nature and contemporary life. Based upon my research studies in the ways art and culture intersect, as an artist I am drawn to create art pieces composed in various mediums. My style has taken several changes, and now currently it is a more realistic style and incorporates abstract concepts. I choose to focus more on representation in my work, as evidenced in two of my art pieces. My piece, "Sturdy" is a mixed media typography piece where I play onto the word itself emphasizing the word and the meaning. Another piece where I emphasize representation is my piece "seldom Summer" where I use objects to give a sense of formal emotions. The inspiration for my pieces is informed through my personal experiences, traveling, and a sense of history. I try to look at things from different perspectives because doing so gives me the ability to diversify my work and continuously grow and adapt my own personal style. Furthermore, my art is deeply fashioned through my visions of the everyday lives of people I meet and those I read about in history, learning about their cultures, their emotions and styles and incorporating that into my life and work. From a historical perspective, I am inspired by civil rights activists such as Ella Baker who played a key role in some of the most influential organizations of the time, including the NAACP. She believed in leading with solutions and engaging communities to drive positive change. Positive change and understanding are some of the very things that I strive for and try to convey in my realistic art work.