

2018

On the Cover: 54 Years at 33 Belleview

Emma Johansen-Hewitt

Follow this and additional works at: https://vc.bridgew.edu/undergrad_rev

Recommended Citation

Johansen-Hewitt, Emma (2018). On the Cover: 54 Years at 33 Belleview. *Undergraduate Review*, 14, 3.
Available at: https://vc.bridgew.edu/undergrad_rev/vol14/iss1/3

This item is available as part of Virtual Commons, the open-access institutional repository of Bridgewater State University, Bridgewater, Massachusetts.
Copyright © 2018 Emma Johansen-Hewitt

ABOUT THE COVER

“54 Years at 33 Belleview”

Emma Johansen-Hewitt

Mentor: Prof. Amy Lovera

This series of the same photograph in various stages of “washing away” is part of a body of work that explores the concept of memory and the inevitable failures of memory that occur over decades, through the lens of my great-grandmother’s experience.

As my great-grandmother prepared to move out of her home at 33 Belleview Avenue and into an assisted-living facility last summer, I spent Friday afternoons and weekends at her house, helping her sort through her photographic archive and 54 years’ worth of memories.

This photograph of my great-grandfather and his squadron in World War II hung in my great-grandmother’s dining room, against her bright floral purple wallpaper, for decades. It had become as much a part of the house as the wallpaper itself.

My Adrian Tinsley Program (ATP) project as a whole focused on the notion of memory and how we relate to our memories over time. I printed many of my great-grandmother’s photographs onto silk and aluminum and explored different ways to manipulate the mediums in order to investigate concepts of memory, permanence, and impermanence.

I used a digital pigment ink transfer process first to transfer this photograph of my great-grandfather onto aluminum, and then manipulated the images in different ways to fade and destroy the image. In one plate, I washed the pigment off of the aluminum, leaving a faded imprint of the image. In the other two plates, I experimented with oxidizing the aluminum, before and after the pigment was applied to the aluminum, in order to age and destroy the images. By printing the photograph onto the aluminum, I created a permanent object and then challenged its permanence.

Working with historic, personal-archive photographs allowed me as an artist to present my family’s personal stories in ways that may be universally understood, as we all grapple with the fading and loss of memory.