

My Visual Journal

Colette Murphy

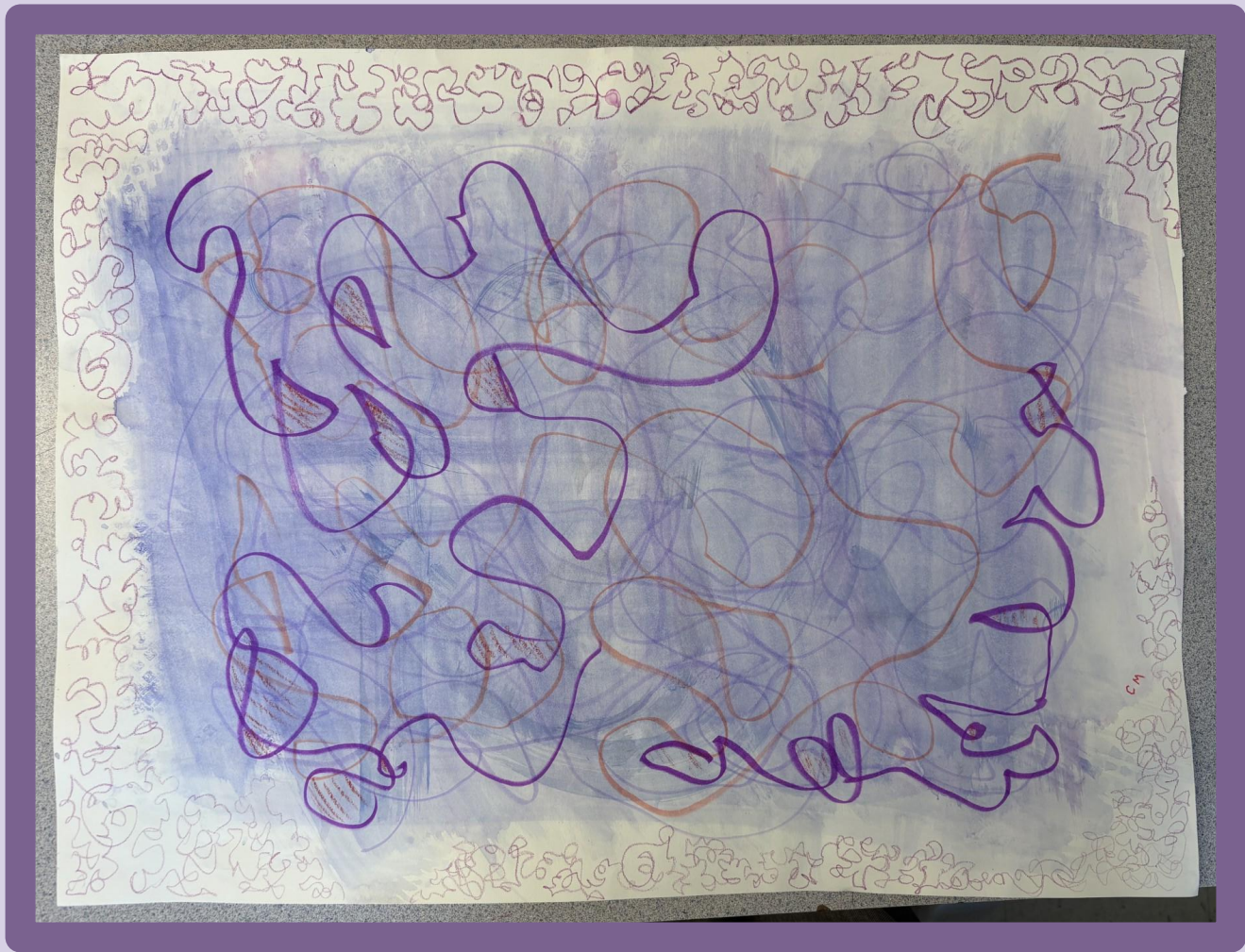
1.



Untitled

When I was making this work I felt serene. I really let my body do the movements for me- I twisted my arms to arch the full breast and I let myself hunch over the paper for the final details. But even before those additions I'd picked the colors at random. I closed my eyes and decided this would be a multi medium project with paints and crayons. I'd been really tense beforehand so letting myself loose on this piece- especially with how body motivated I was in making it- helped me not just stretch my muscles into various contortions, but also my mind. I was really proud of it when I was finished because art is never a perfectionist thing for me- it's just semi focused creativity. This was definitely a soothing mind-body sort of 'collage'.

2.



Movement

I made this a more focused version of my initial “*Untitled*” piece after I was given full access to my collage professor’s utilities right after the previous class where I’d shown her my “*Untitled*” work that I made while I had extra time in the Printmaking shop where I work. I was very eager to show her something that I’d be able to use later but ended up liking this piece so much that I couldn’t bare to part with it. Again I used the full range of motion and stood up when creating this piece and started contorting again. I put my arm in weird angles without lifting and layered colors that I tried to get more of an aesthetic look for this time. I really enjoyed going in after with a crayon for the border, and it helped me relinquish some of the stress I’d been feeling about being an Art Therapy minor but not being ‘good’ at art myself. I haven’t drawn since I was in highschool, so this had me reminiscing on the freedom of that.

3.



What Would You Do

This work I really found myself under concentration for. It wasn't easygoing or relaxed like my previous works because I made it for my (now ex) boyfriend for Valentines Day. It was our favorite song, "*What Would You Do*" by Tigers Jaw. Love takes action and purpose which I quite literally bleed for when I made this project- I cut myself on the exacto knife a couple of times...

Although I had a great time making this project and it gave me a new form of intense concentration compared to my last two projects, it also let me ponder on our relationship and if he's really the one for me.

P.S. we broke up three days after I made this project! We're still friends though, it went well.

4.

The Weight of Snow - Coco!



Link!

Making this piece was very exciting as someone who centers herself around writing. When I found out we could submit poetry for the visual journal I was ecstatic! I wrote this because I've been really going through it with my main friend group. They don't understand depression or PTSD, I'm constantly left out of the loop, and they don't put in as much effort as I do; they're all I've centered myself around for these past four years. I actually wrote this in twenty minutes after one of my classes when a student mentioned that he'd gone on a walk and could feel the weight of each individual snowflake.

I'd felt the weight of my own individualism for a very long time, and the weight of how my friends have treated me because of how I express myself. Writing this solidified my breakup with them, and now I've centered myself around Lily and her roommates, who I roomed with last year.

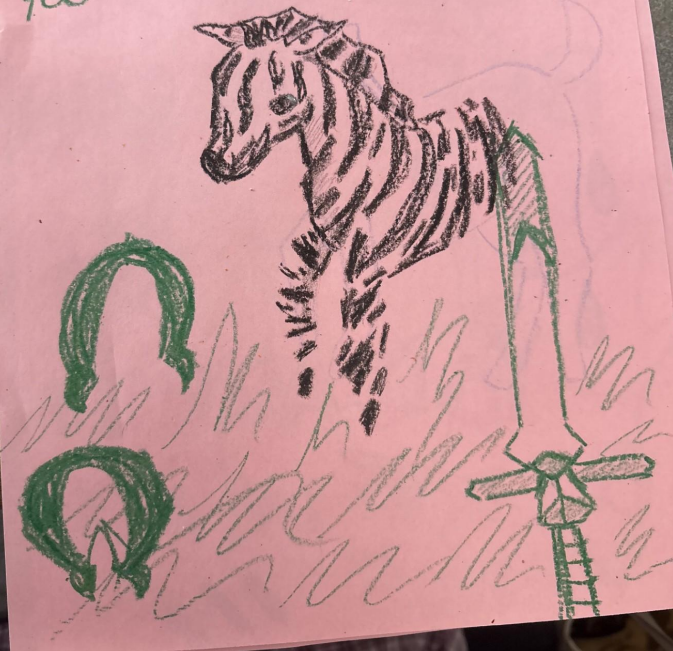
You'd Prefer An Astronaut

HUM

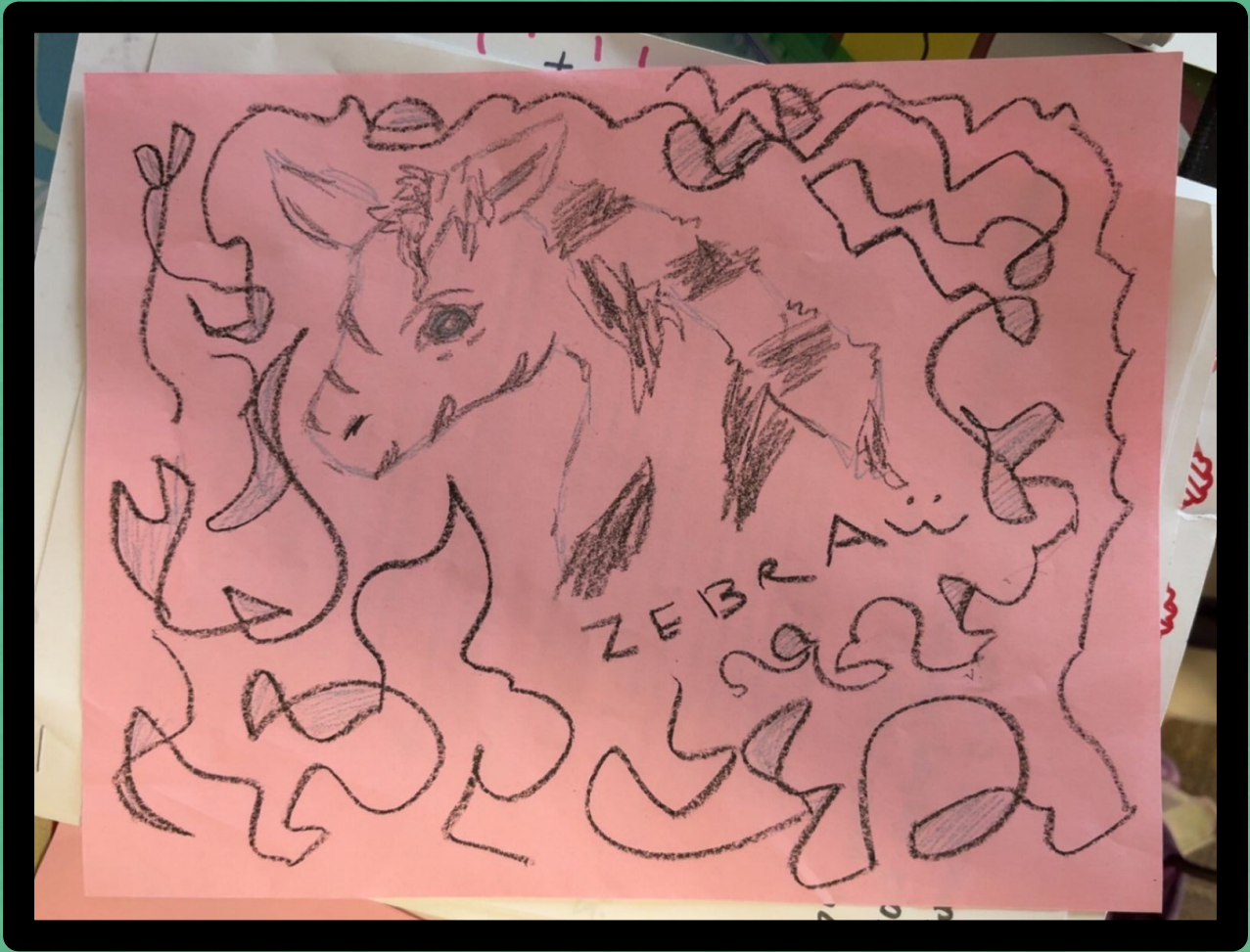


So hand me the glasses and teach me
to use them, Show me the window
I want to look too

I like your raindrop collect r
Splashing my eye it makes
everything else look like
you



5.



Zebras

I made these pieces with a girl who I've just started dating as of 4/10! She loves art, and through her (even without her), I've reminded myself that art of any form needs not just a presence, but a constant emphasis. I've realized that when I draw it's like I'm maintaining homeostasis. Creating these balanced me out, I suddenly didn't feel like I was in a creative rut- which in terms of drawing, I've been in since I was a junior in high school.

I've always loved zebras- they're my favorite animal- so I modeled these ones after my favorite band's album cover "*You'd Prefer An Astronaut*" by HUM. I even used their font and the background of the album cover in these three slides! I took a lot of inspiration from band posters advertising their concerts, too.

When I was making these I felt an extremely zen-like focus, it was a flow-state of sorts. But since I was drawing these with her over three-ish weeks, it felt more like we were feeding off of each other's energy each time. I used a pencil for the first one, and crayons for the second two. All of the lyrics I wrote are from HUM's song "*Why I Like The Robins*;" I was listening to that song with her over and over while we drew in her sketchbook each time.

A Piece of Them; a Piece of Me - coco!

[Link!](#)

I wrote this because I physically had to. It almost juxtaposes the last piece I wrote a couple of months ago about how lonely I felt about my individuality. This one soars with it because the people around me have acted as each feather in my wings- I love all of the friends I have now so much and am thankful they're in my life.

When I was writing this I felt cathartic, as I always do when I write, but unlike the last piece which I wrote in twenty minutes, this one took me about a month. I had to really think about all of my friends outside of what they've done for me and focus in on their individuality. As I was writing this piece, I realized that it took so long for me to write because *love requires work*. And by putting in that work, I've realized just how much devotion my friends have towards each other, themselves, their aspirations in life, and myself. I love them all so, so fiercely.

7.



Dying my friend Alanna's hair (with help!)

When I was asked to do this I was completely caught off guard because I have *never* dyed someone else's hair! I called our friends Jhana and Claire since this was going to be a big project- Alanna has a *LOT* of hair and it was all virgin. The last time she dyed her hair was just highlights in her senior year of highschool.

This took around twelve hours to do, even with the three of us working as fast as we could. But it was so fun, the act of creating a lasting piece of art for one of my best friends made my heart feel as warm as my hands were when the bleach stained my thumbs! And of course there's all sorts of physically made art; but seeing someone wear something I spent so long creating and watching her take care of it and cherish it and seeing it last for so long and the joy it brings her is so satisfying. It's a transcending feeling, especially when you're rigorously working with your hands and you've been standing forever!

8.



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Table 2-4 Presidential Nominating Receipts
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Candidate	Individual matching funds	Individual contributions	PAC contributions	Candidate contributions and loans	Transfers from prior races	Total
Lamar Alexander (R)	4,632,803	\$2,201,747	\$80,350	\$666,417	\$37,068	\$3,085,632
Gary Bauer (R)	12,462,045	7,843,317	6,000	0	0	12,336,548
Bill Bradley (D)	0	292,058	0	18,219	0	42,142,563
Harry Browne (L)	0	1,521,198	0	0	0	1,483,567
Alan Cranston (R)	3,852,000	6,651,221	1,000	31,000	0	44,466,841
George W. Bush (R)	0	91,337,951	1,969,000	0	0	5,127,832
Elizabeth Dole (R)	0	3,021,835	118,274	735	0	48,144,976
Steve Forbes (R)	0	5,352,150	0	42,330,000	0	1,179,900
Al Gore (D)	15,317,872	33,871,206	0	0	0	1,179,900
John Hagelgras (NL)	314,135	755,540	0	30,000	0	5,009,752
Orrin Hatch (R)	0	2,257,707	13,018	0	0	3,191,083
John Kasich (R)	0	1,702,660	77,224	0	0	10,099,752
Alan Keyes (R)	3,325,340	7,663,258	10,100	0	0	45,047,638
Lyndon LaRouche Jr. (D)	1,184,272	3,319,038	390	20	950	1,463,369
Ralph Nader (G)	14,467,788	28,143,913	405,599	0	0	18,214,750
Ralph Nader (G)	444,400,000	1,346,334	0	40,000	0	1,463,369
Dan Quayle (R)	2,087,748	4,083,201	44,200	1,000	0	1,414,198
Bob Smith (R)	0	152,2128	0	0	0	0

Source: Federal Election Commission.
Note: Totals for Lamar Alexander reflect receipts through December 31, 1998, only. Data for all other candidates included receipts from inception through July 31, 2000. Categories do not include "Other Receipts" because of the exclusion of other receipts such as gifts from sources other than the candidate and party contributions. D = Democratic; G = Green; L = Libertarian; NL = Natural Law; R = Reform; R = Republican.

Table 2-5 Days Spent in Early Caucus/Primary States by 2004 Democratic Candidates

Candidate	2001-2002			2003 (through May 12)		
	Iowa	New Hampshire	South Carolina	Iowa	New Hampshire	South Carolina
Howard Dean	12	25	8	14	14	7
John Edwards	0	9	3	0	7	0
Dick Gephardt	7	0	0	4	4	0
Bob Graham	0	0	0	0	0	0
John Kerry	0	0	0	0	0	0
Dennis Kucinich	10	0	0	0	0	0
Mike Lieberman	2	0	0	0	0	0
Carol Mosley-Braun	3	10	8	1	0	0
Al Sharpton	0	0	0	1	0	0
	1	2	3	2	2	6

Source: Democracy in Action 2004, <http://www.gvu.edu/~action2004.html>, May 12, 2003.
Note: Hours include separate visits by spouses of candidates. Data for Lyndon LaRouche Jr. not available.

The Campaign Trail

General election campaigns for president historically have been fought in two strategic facets: The election is won in an obscure body called the electoral college, and most Americans are motivated on election day by their attachment to one of the major political parties. The ongoing transformation of the presidential selection process, however, is changing the relevance and importance of both of these factors, and in the process it is redirecting campaign strategies.

The Electoral College

American presidential elections are not national elections in which the candidate receiving the most popular votes wins. Presidents normally win election by obtaining a majority (270) of 538 electoral votes (see Table 4-1). Almost all states allocate their electoral votes to the candidate who receives more popular votes on a statewide basis than any other candidate. Each state's electoral votes equal its combined number of senators and representatives. Thus popular pluralities in states that have 270 or more electoral votes combined are the basis of a successful campaign. In 2000 the George W. Bush and Al Gore campaigns both actively competed for popular votes in only sixteen states. The press often labels these as "battleground" states.

During a campaign, candidates strive to distribute scarce campaign resources to as few states as possible to secure 270 electoral votes. This means concentrating presidential campaign resources to states in which a candidate is assured of victory or defeat. For example, in the past several decades neither Democratic nor Republican presidential campaigns have devoted much time, thought, or money to Nebraska, which has voter registration for a presidential election but one accepted electoral vote in the District of Columbia, which has no electoral votes. Since its residents first voted for president in 1964, campaigns have then identify enough winnable states along with the first group of states to win provides a majority in the electoral college. For example, the 1956 Adlai Stevenson campaign, running against a highly popular and probably unbeatable opponent, calculated that if it could hold the nine states that Stevenson had won in 1952 and add the fourteen states that Dwight Eisenhower had won by 55 percent of the popular vote in 1952, Stevenson could win a majority of the electoral college.

The battleground states in the electoral college change over time, because voting populations of states evolve and respond to new candidates or new major party appeals. Electoral college votes for each state are readjusted

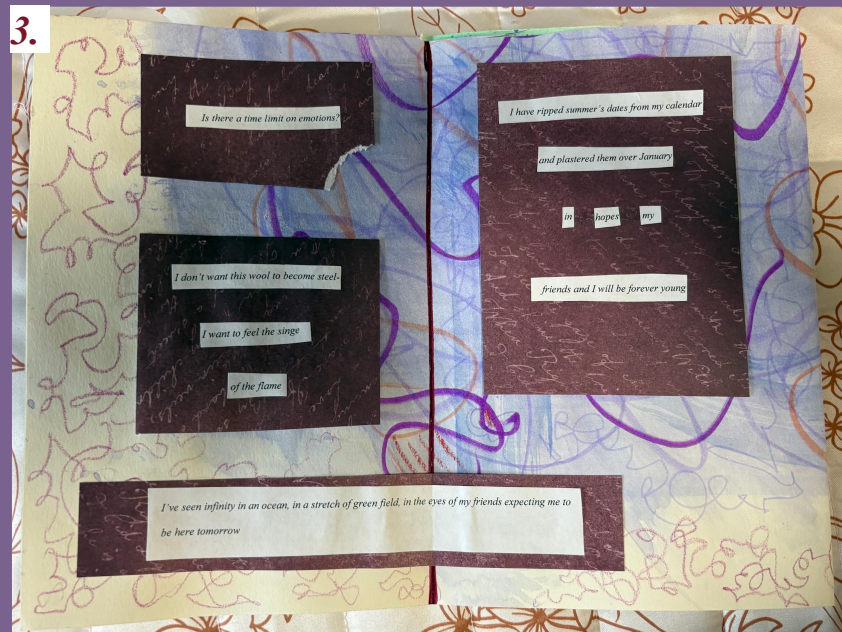
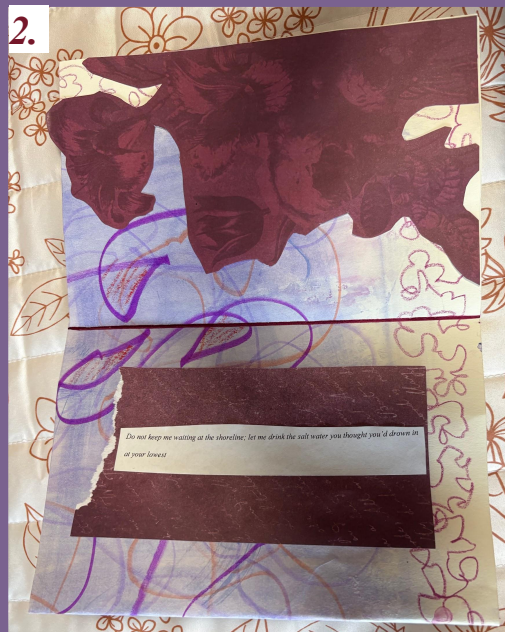
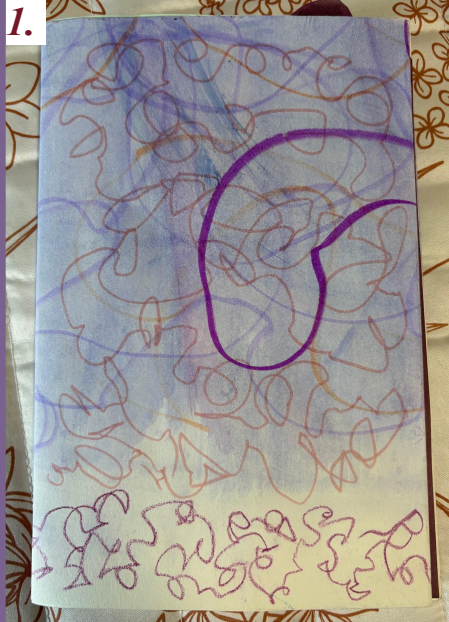
Song Lyrics

When I was making this piece I felt really at-ease. The motion of drawing the left piece, which is the song “*Air Supply*” by Sweet Trip, was hypnotic as I dragged the markers up and over in wavy, loose ovals and swirls that sprang out from the center of the page. I added the number 4444 in various, consistent spots because I love the number 4, it’s my birth date- April 4th, 2004 at 4:04 PM in hospital room 404. I love telling people that!

The second piece was an album by Mass of The Fermenting Dreggs called “*The World Is Yours*” which I tried to channel both chaotically with the reds and melodically because despite them being extremely shoegaze-metal- esque, their guitar solos are quite ambient! The tree branch reaching through the page creates disruption, which fits a lot of their songs, as well.

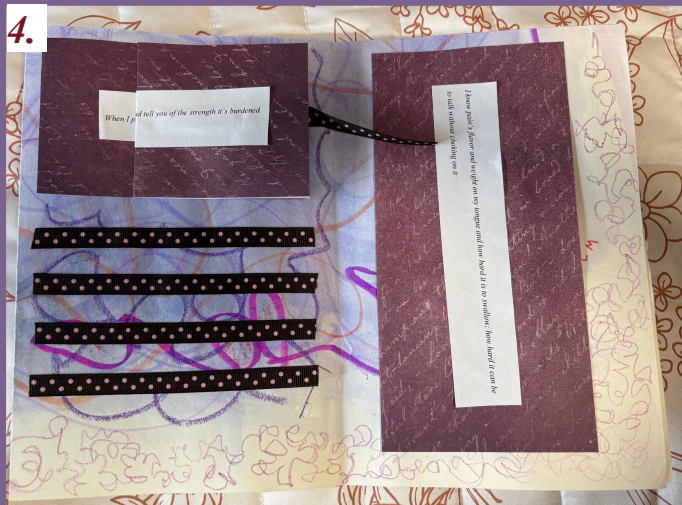
For both pieces picking what colors I wanted to represent each was very fun and took up more time than I’d initially expected.

10.



10.

4.



5.



Zine

I thought about making a zine all semester but never got around to it, so making this was exciting! I *had* to include the poetry and collage aspects since they're my favorite things to work with, and formatting both into a book setting was really cool to be able to do! I wanted to go back and do something with my 'Movement' piece that could translate just how important **seeing art not as a final piece but as a continual process** is to art therapy.

I printed and glued random quotes I wanted to work with in my writing over this semester onto the zine, and I'd collected pieces of paper I wanted to collage with while I worked at the art building over the semester, too. This zine collaged together a lot of different dynamics in my life- working in the art building, poetry, collage, the ripping of paper, and transforming an older work into something new. It was so, so fun to make- especially with how hands-on the folding and gluing and ripping was.