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Creative work samples  
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## HOME, images 1-10

HOME is an investigation of the trace evidence and imperfections of personal spaces. The locations I photograph include my home and other places I have spent time. The preparations and adornments we go through to make our homes suitable for guests, ready for company, begin to wear down and the cracks begin to show as people spend more time in our homes. It is the details of that prep work, the vacuum lines in the carpet, but also the failings to mask the imperfections that interest me – the traces we leave behind. These domestic spaces are filled with cherished objects, collected ephemera that define a person or family, but just as often these spaces echo an emptiness that no objects can fill and evoke the tedium of domestic life. I am interested in telling stories, loose narratives that allow the viewer to bring their own histories and ideologies of home to the work. *Home* is about vignettes and narratives that speak to the monotony of daily life, private space, and the meaning we place on arbitrary things.

## SEARCHING FOR FRAN: European Tour part I, images 11-15

European Tour examines the shifting value of photography as archive. Through an exploration of an anonymous slide collection containing over seven hundred images depicting a group of American tourists and their travels through Europe via a tour bus in the 1970's, I seek to unearth their valued moments. By highlighting and manipulating certain aspects of the archive, I am constructing an experience that questions the veracity of photography, the role of the image as it serves memory and nostalgia, and the collection as archive which is both cherished and abandoned.

*Searching for Fran* follows the same woman as identified by her handbag: in front of monuments, on the street, posing with friends, as she collaborates with the photographer in the making of memories. I am fascinated by the loss of this archive, which I purchased years ago at an antique store. Each slide is hand captioned and numbered revealing the value it once held for the makers only to be cast aside at their inevitable passing. For me, this work raises issues not only about the nature of a shared photographic experience but also the value placed on family photos and the changes to the ways such images are shared today.

## SCENES FROM THE BUS: European Tour part II, images 16-20

*Scenes from the Bus* is presented with the original captions as handwritten on the slides. Occasionally the caption is a critical component that contextualizes the entire scene, but more often it feels like a narration missing it's narrator, an unfinished story that we are left to piece together.









































The following slides represent recent student work from the following courses:

Images 1-5: Digital Imaging II, ink jet prints, various sizes

Images 6-7: Photography II, alternative processes, 8.5 x 11 inches

Images 8-11: Photography II, studio portraits, ink jet prints and silver gelatin prints, various sizes

Images 12 – 14: View Camera, silver gelatin prints, 16 x 20 inches

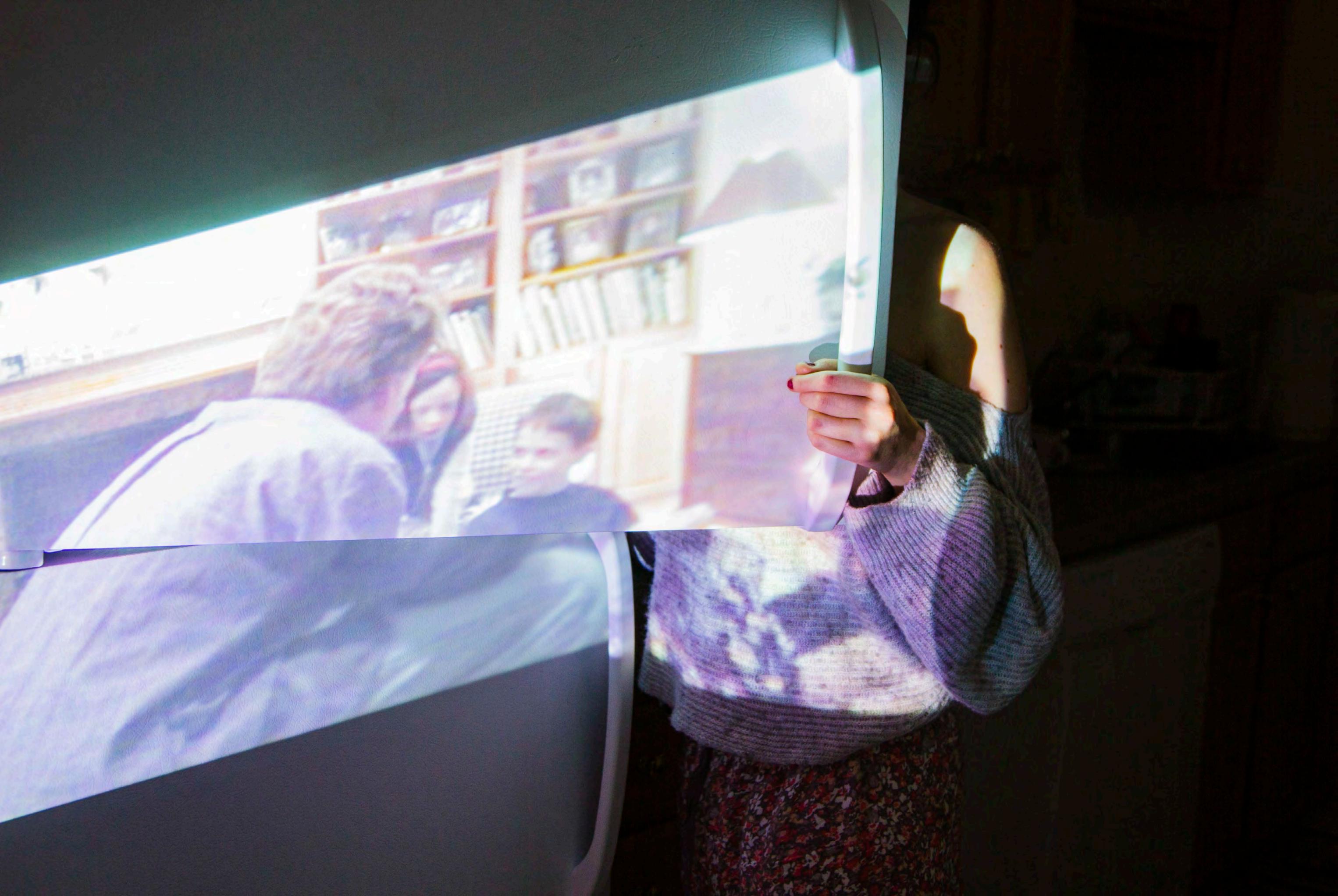
Images 15 – 20: Senior Thesis, 2 separate projects are represented, both ink jet prints, approx. 17 x 22 inches



























THE HIGH COST OF LOVING









