

I. Description of the project

This project expands my research on the legacy of Noah Purifoy. A 2025 research visit to the [Noah Purifoy Outdoor Museum](#) (supported by a 2023 Mellon Grant) has inspired the creation of a new body of work.

The first phase of this research focused on Purifoy's use of found materials within the desert landscape. Experiencing over 100 assemblage sculptures installed across 10 acres of land provided insight into Purifoy's approach to spatial awareness and social commentary. His transformation of discarded materials into powerful sculptural dialogues continues to resonate within my own practice.

The project will build upon the photographic and sculptural work I began during my initial research trip. I want to continue the legacy of engaging in outdoor space by creating a series of sculptures that will be placed outside and photographed in different landscape environments. I am particularly interested in how material choices can carry social, environmental, and political meaning. Inspired by Purifoy's philosophy in [Junk Art: 66 Signs of Neon](#), I will explore how found materials function as a language bridging personal narrative, collective memory, and contemporary environmental concerns around sustainability.

This research has already informed my teaching. Following my visit, I was inspired to teach a new Special Topics course in the Visual Arts Department titled *Taking Shape*. This sculpture-based studio course invites students to work across clay, paper, fibers, and found objects, encouraging experimental combinations through collage, and assemblage. The continuation of this project will further integrate research and pedagogy, leading to more dynamic assignments and expanded curricular development.

Purifoy's work is important because he challenged traditional notions of art. His work incorporated found objects that had been discarded or abandoned, highlighting the ways in which society often overlooks the value of certain materials or individuals. His legacy continues to influence contemporary artists, including myself, and provides a model for material inquiry grounded in social consciousness.

II. Measurable goals and objectives for the project

This project will result in a new series of work to include photography and assemblage sculpture. I also plan to seek exhibition opportunities through submissions of work and exhibition proposals. This project will support growth within my own studio art practice and potentially inspire more projects and assignments for *Taking Shape*, *Junior Seminar*, and other art courses.

III. Timeframe for the project

From May to August, 2026, I will dedicate the summer to research, material collection, and studio production. I will create at least 5 new works to exhibit locally in Philadelphia. I also plan to visit [The Resource Exchange in Philadelphia](#), a nonprofit shop, gallery, and workshop space promotes creative reuse, recycling, and resource conservation by diverting valuable materials from the waste stream and redirecting them to artists, builders, educators, and the general public. During the Fall 2026 semester, I will document the completed body of work and pursue exhibition opportunities. Revised curriculum materials will be implemented during the 2026–2027 academic year, contingent upon teaching *Taking Shape* again.

IV. How the project will enhance teaching and research at Lincoln University

This project directly enhances both my creative research and pedagogy. By integrating found-material and assemblage methodologies into the classroom, I provide students with expanded approaches to art-making that move beyond traditional media. Students are encouraged to critically examine their environments and consider how materials reflect social, economic, and cultural histories. I think this is important to show students how to navigate one's own artistic journeys. There is value in understanding the life and work of artists from the past. My goal is to inspire students to understand art histories related to the black American experience. I believe there is a black artist tradition of re-use and repurposing materials and I plan to share my research with my students as an example of how to develop their own research and creative output. By modeling an active research-to-teaching pipeline, I can demonstrate to students how scholarly inquiry, material experimentation, and historical research can inform creative production. This approach supports Lincoln University's mission to foster critical thinking and innovative scholarship.

V. How the success of the project will be measured

The success of the project will be measured by:

1. Completion of a cohesive body of new sculptural and photographic works
2. Submission and potential acceptance of work for exhibition
3. Implementation of revised assemblage-based curriculum
4. Student engagement and outcomes within studio courses

VI. How, when, where, and with whom the project's outcome will be shared

I will create a presentation to the faculty detailing my work over the summer. I plan to seek exhibition opportunities during the production of the work and following its completing through Fall 2026. As I develop my artwork over the summer, I will think of new assignments and ways to encourage assemblage methodologies in my classroom.