Compulsory: Art, Memory, and the Stigma of Mass Incarceration

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COMPULSORY:
ART, MEMORY, AND THE STIGMA OF
MASS INCARCERATION

by

JASON FRONCZEK

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
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at the University of Central Florida
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This thesis combines photography, mixed media, and installation to explore the interrelation between art, memory, and culture; specifically, as they relate to (in)visibility and the stigma surrounding mass incarceration. Things that are compulsory are obligatory; they require that we follow a rule or law, but they also may be coercive or compelling. Compulsory, therefore, is defined alternately as something that is required and something that is irresistible. These definitions imply both desire and regulation, and these forces are often internalized and self-imposed. Following these definitions and their connotations, this thesis, titled Compulsory, combines photography and mixed media installation to explore those things that are required whether by an institution or by one’s own psyche and those things that are desirable either individually or as determined by normative values. Specifically, the works collected for this exhibition examine my personal compulsions as well as the state-mandated requirements imposed upon me by the Florida Department of Corrections during my incarceration, by Child and Family Services and the court system during my ongoing custody battle, and by University of Central Florida during my studies for this and previous degrees. These compulsory circumstances have inspired me to create work that makes the neglected visible and finds beauty in pain.
ACKNOWLEDGMENTS

First and foremost, I would like to thank God for His perfect example of what redemption should look like. I seek to promote the value of acceptance and love through my work, because I believe that despite personal failures and a rocky past, everyone deserves a second chance.

Reclaiming one’s life after any major event can be a long road. I have been blessed and have surrounded myself with an amazing community; people like Marcos Carrasco, Juliet Dilenno, Carrie Dishman, Matt Duke, Eric Erdek, Boris Garbe, Michael Livera, Don Moon, Richard Munster, Doug Powell, Jamieson Thomson Thomas, Stephen Trafton, and Timothy Walker, who understand that life is not about labels and stigmas, but about connections and stories. This community also shares my passion for the arts. I am in awe of these people who have become my family, and I am excited to see the many ways we can successfully reshape the world we share.

Learning to see is a lifelong journey which can begin at any time. I was given many opportunities to develop this skill, and I am ever grateful to my Uncle, Vincent Fronczek, for planting the first photo-bug in me when I was a child. I want to thank Susan Titour for giving me my first camera after I was released from prison. Her gift not only encouraged my creative passion but modeled compassion, which now informs my artistic practice and activism.

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For ValJean and Izabell
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During my graduate studies at the University of Central Florida, the focus of my work has been an exploration of photography and mixed media installation. My camera becomes a journal that synthesizes experience; giving priority to some experiences and letting others become forgotten. Through this lens, I create contemporary landscapes of emotion through experience. This viewpoint mimics how I understand the introspective process of reflecting on one’s own experiences, a review that is myopic and oftentimes through a distorted lens. Similarly, my mixed media installations look to human experiences and what creates us as psychological beings – the countless interactions that drive and shape how we see the world and interact with one another. In my installations, I am collecting disassembled and discarded items, either donated or rescued from the trash, I reorganize and reassemble these objects to represent human interactions. Through these deconstructions and reconstructions of found objects, I create re-envisioned landscapes that I believe are worthy of inspection. The works I create become a visual diary that enables me to share my past personal experiences with institutionalization and how I have come to appreciate the mundane in life often overlooked.

My work has always involved introspection and the impulse to explore the human compulsion towards dualities, my final thesis exhibition Compulsory is no exception. Things that are compulsory are obligatory; they require that we follow a rule or law, but they also may be coercive or compelling. Compulsory, therefore, is defined alternately as something that is required and something that is irresistible. These definitions imply both desire and regulation,
and these forces are often internalized and self-imposed. Following these definitions and their connotations, *Compulsory* combines photography and mixed media installation to explore those things that are required – whether by an institution or by one’s own psyche – and those things that are desirable – either individually or as determined by normative values. Specifically, the works collected for this exhibition examine my personal compulsions as well as the state-mandated requirements imposed on me by the Florida Department of Corrections during my incarceration, by Child and Family Services and the court system during my ongoing custody battle, and by the University of Central Florida during my studies for this degree and for previous degrees. These compulsory circumstances have inspired me to create work that makes the neglected visible and finds beauty in pain.

The pieces collected for my final thesis exhibition explore these systems of power; communication, tension, and impact. This work explores communication by showing the viewer through layering and displaying internal components of things normally not seen or observed. These images and objects stand in as an allegory to define intention and how when we strip away labels and preconceptions we are allowed to see the inherent good and beauty of what or who we are observing. Secondly, this work explores the tension between what is seen and what is unseen and taken together they operate as a self-portrait. The dichotomy which lies within this body of work discusses not only what is visible and invisible, but also the process that brought us to the present state through unwrapping the layers. This exploration of the internal represents a sense of self-analyzing, which in turn fuels growth. Finally, *Compulsory* explores the impact by exposing my truth by using personal court documents and laying bare my process of dealing with my past, through my photography I am showing the journey both figuratively and literally, and by
arranging my collections of redeemed trash I am recreating my own experiences in a relatable manner. As a formerly incarcerated person, I have felt the stigma and bias that pushes many returning citizens back into prison. Faced with discrimination and residual punishment, it is difficult to find housing and work. When I completed my prison sentence, I discovered that most people were too busy to see me as a returning citizen and individual, instead they only saw me as a “felon” and an “ex-convict.” Insurance companies dictate policies for landlords and employers that created barriers to my finding housing and work. I had to wait seven years after the completion of all the terms of my sentence before I could rent an apartment or house. My experiences as a returning citizen left me feeling ignored as an individual and only defined by my past mistakes making it difficult for me to find my potential. The experience of incarceration changed me, yet the legal system at large and society in general tend not to allow or acknowledge the changes that I have demonstrated. These ideas and experiences led me to create work that shows the impact of incarceration on my life.

It is the past from which I have grown and unless I am afforded an opportunity to demonstrate my capabilities, my abilities become stunted. As I examined my own biases and reflect on how I have perceived the biases of others against me I can begin to understand how I can move past these preconceptions and begin to accept others for who they are in the present rather than only seeing them through the lens of their past mistakes. These ideas are explored in *Bits and Pieces, Home, and Compulsions*, which work together through a semiotic relationship to challenge invisibility. *Bits and Pieces* explores the ways in which the camera makes some things visible but inherently leaves others invisible. *Home* looks inside the items we deem
worthless and shows us the unseen possibilities lying dormant in the discarded, and *Compulsions* exposes how we use our biases to classify things and people.

*Bits and Pieces* is comprised of two photographs of camera parts arranged on a cutting mat, a handmade book, and a developing tray filled with camera parts (Figure 1). The photograph on the left depicts a disembodied camera lens displayed on the cream-colored cover of a handmade book. Reminiscent of a scene from Dziga Vertov’s *Man with a Movie Camera* (1924), the lens’ placement – as if the title of the book, or the left eye of a face formed by the book’s blank cover – causes the composition to act as an object portrait in which the camera’s

![Bits and Pieces](image)

Figure 1. Jason Fronczek, *Bits and Pieces*, 2020. Inkjet photograph, handmade book, developing tray, camera parts. 20 x 24 inches (50.8 x 60.96 cm).
lens is central to the conveyance of meaning (Figure 2). Below the photograph, the actual book, slightly modified with the lens now askew, is displayed. As Vertov said, “I am kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it. Now and forever, I free myself from human immobility, I am in constant motion” (14). The image on the right depicts a collection of camera-parts, circuit boards, view-screens, and sensors. The inner components of

Figure 2. Dzigo Vertov, *Man with a Movie Camera*, 1929. Film Still.
the camera are laid out, ordered, and arranged. All the necessary parts of the camera that are usually unseen are now visible. What is no longer visible is the camera, and although anchored by a developing tray (both in the photographic image and physically in the space of the installation), the dissected cameras and their many parts cannot render any images. Yet, when viewed together, the installation’s components challenge both Vertov’s assertion that the mechanical eye makes the world visible and the human impulse to classify. Technology and classification systems obscure and obfuscate as readily as they illuminate. Through the collection of these photographs and objects, I seek to explore the role of the photograph and photographer in contemporary society. Cameras and photographs are everywhere, yet so much goes unseen.

*Bits and Pieces* seeks to expose the duality and tension between the seen and unseen. This work investigates the futility of the mechanical objects we amass in an effort to better understand the world and the disjunction between what these optical devices can represent and the reality that is the object of that representation. In *A Course in General Linguistics*, Ferdinand Saussure (1966) states “Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, military signals, etc. But it is the most important of all these systems. A science that studies the life of signs within society is conceivable it would be part of social psychology and consequently of general psychology; I shall call it semiology (from Greek, semeion "sign") Semiology would show what constitutes signs, what laws govern them.” (p. 16) *Bits and Pieces* then operates on this level of semiology and stands as an artistic visual exercise of free association with linguistic understanding of deeper psychological concepts. Saussure later expands his proposition of linguistics, “I propose to retain the word sign [signe] to designate the whole and to replace concept and sound-image
respectively by signified [singifie] and signifier [signifiant]; the last two terms have the advantage of indicating the opposition that separates them from the whole of which they are parts.” (p. 67) So with this understanding of the relationship between the parts of comprehension and communication, *Bits and Pieces* becomes the sign which display the first step to understanding the duality and tension between the seen and unseen.

A companion to *Bits and Pieces*, *Home* is a mixed media installation that centers around a workbench (Figure 3). Littered with broken cameras, computers, and home electronics – all objects considered at one point to have value – *Home* offers discarded objects new life. Reminiscent of the materials sorted and organized to create *Bits and Pieces*, but without the same sense of structure, *Home* presents viewers with a chaotic space full of possibilities where the discarded are given new life and the idea of value is explored. A workbench acts as the foundation to this installation piece representing space in which a person might occupy. The collections are part casually and part obsessively arranged to emulate how I have found myself making sense of the world as it relates to my past choices. This system then becomes the signifier, or the object being discussed, showing the second step to understanding this installation in three parts. As a representation of life, these formerly discarded objects have been retrieved from the trash and given a second chance to become something again deemed useful and worthy. Looking back into their histories, all of these objects were once valued and coveted. It is important to note here that just because something may cease to function as expected it to does not render the object – or the personhood as represented by the object in this work – worthless. Through my collections and reassemblage of these once valued objects I show that anything can retain value – even if that value needs to be redefined.
Figure 3. Jason Fronczek, *Home*, 2020. Workbench, jars, found objects, electronics, 72 x 36 x 84 inches (182.88 x 91.44 x 213.36 cm).
Home then is a study in communications; cameras, computers, and other supportive electronic devices are all used to communicate daily. This work also symbolizes the unique relationships I have with others; through work, school, church, teaching, social, etc… These encounters are processed and assigned value to how I perceive they have helped or hindered my growth. Yet as I analyze even the hinderances, I come to realize these encounters are equally beneficial to my growth and in most cases pointing me in a positive direction to assist others in stepping past their own histories.

The final piece in this series, Compulsions is comprised of an ordered installation of collections (Figure 4). Using jars, found objects, toys, disassembled cameras, computers, and small electronics, I deconstructed various components and separated them by loose association, placing similar items into sorted jars. The glass jars represent the structures and institutions of society, while the objects inside them symbolize the way people and populations are sorted, labeled, and classified. The jars are arranged in clusters, mimicking the various hierarchies that exist within cultural institutions. In Discipline and Punish, Michael Foucault argues that a hallmark of modernity is the desire to classify and categorize. As he writes, “Discipline sometimes requires enclosure . . . it is the protected place of disciplinary monotony. There was a great ‘confinement’ of vagabonds and paupers . . . there were the collèges or secondary schools . . . there were the military barracks” (Foucault, 141). As Foucault makes clear, modern society organizes people into systems of discipline and punishment and these hierarchical systems keep
Figure 4. Jason Fronczek, *Compulsions*, 2020. Shelves, jars, found objects, electronics, 72 x 10 x 84 inches (182.88 x 25.4 x 213.36 cm).
people in their assigned societal roles. *Compulsions* is then the direct manifestation of the signified idea and concept of Foucault’s classification system. The system has sorted the objects, but the viewer has the power to decide if the contents of the jars have value – if they are worth seeing. *Compulsions* asks the viewer to become the jailer or prison guard.

Conceptually, *Bits and Pieces, Home*, and *Compulsions* work together to explore the relationship between objects and photography and to establish a system where the film, camera, and development process create connections between perception and understanding. These pieces are reminiscent of Joseph Kosuth’s conceptual interrogation of ontology and semiotics in *One and Three Chairs*, which questions our idea of what makes a chair as an object, definition, and mimetic representation (Figure 5). *Bits and Pieces*, as a photographic diptych and installation of its referents, acts as the sign, *Home*, an installation of unsorted parts and pieces of cameras and other discarded technology, performs the role of the signifier, and *Compulsions*, as an installation of sorted fragments of mechanical parts, operates as the signified, Together they work together to make the invisible seen and give new life to the unseen and oft neglected.
Figure 5. Joseph Kosuth, *One and Three Chairs*, 1965. Wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", Chair 32 3/8 x 14 7/8 x 20 7/8" (82 x 37.8 x 53 cm), photographic panel 36 x 24 1/8" (91.5 x 61.1 cm), text panel 24 x 24 1/8" (61 x 61.3 cm). Larry Aldrich Foundation Fund.
This investigation of the visible and invisible informed my artistic process in creating *Details from Life*, which includes three photographs that represent what we do not consciously see. For these images, I employed a process that combines expired and found film and scratched and pitted lenses on sometimes faulty cameras to create a mixed range of exposures. The images in *Details from Life* investigate our perception of motion and time, specifically the awe that accompanied my experience of everyday activities after I was released from prison. Photography for me became the metaphor for the systems of power; as the photographer, I employ photography to categorize the world turning the photographs into the measure of these studies. The camera controlled by the photographer and its function is mastered to bring images into a space to be critiqued. (The critique is also a system where one learns to communicate). By layering multiple exposures of a similar subject, in this case a daily commute, I created images that explore the beauty in the banality of life. By using a malfunctioning camera – one that does not automatically wind, or skips on winding, or was intentionally not wound fully – I created images that were layered and stretched over one another, that blurred the captured moment. Inspired by Uta Barth’s *In Between Spaces* (2000), in which she investigates the nature of perception, where the “epistemological importance of such formal qualities as lighting and composition becomes astoundingly evident” (Siegel, 1), *Details from Life* explores the apparatus by which we attempt to capture a journey (Figure 6). Centered on the landscape as portrait, *Details from Life* captures the monotonous repetition of life in a single exposure. This exposure also acts as a semiotic representation of the ways in which we frame our (mis)understandings of one another. By printing the resulting images at twelve by eighteen inches – an enlargement of the typical four-by-six aspect ratio – and then printing these exposures on canvas, I am
Figure 6. Jason Fronczek, *Details from Life*, 2019. Inkjet prints on canvas, 12 x 18 inches (30.48 x 45.72 cm) each and 18 x 42 inches (45.72 x 106.68 cm).
challenging and reaffirming the notion of what a photograph is and how it operates. By framing the canvases in wider frames traditionally associated with photographs, the notion of the snapshot is reintroduced, but on a larger scale that immortalizes the moment. In *Why Photography Matters as Art as Never Before*, Michael Fried recalls a conversation between Gustav Janouch and Franz Kafka, in which Janouch contends, “‘In order to see a photograph well, it is best to look away or close your eyes.’ To this Kafka replies, ‘We photograph things in order to drive them out of our minds. My stories are a way of shutting my eyes’” (102). Similarly, *Details from Life* uses photography to investigate what is seen and what is missed through repetition and failure. As a photographer, I seek to open a dialog with the viewer to expose them to what they may not see and reflect upon the ways our personal biases and positionalities impact our relationships with one another. The faded and imperfect images from the expired film ask viewers to consider which moments we choose to document and capture and which we leave to fade away.

A secondary semiotic relationship found in *Details from Life* addresses how I have seen people presenting themselves. Social media has provided a unique platform where we are able to show the world something about ourselves, an image carefully curated and edited. The two images on the left operate as the presenter and the presented. Again, this series employed damaged film, lenses, and cameras which symbolizes the unique perspective each one of us holds when approaching life. It is with this in mind that these images were created. A curated and edited social media presence may only show a clean and pleasant experience, this neglects to allow an intended viewer to observe the presenter for who they are. This omission of
reality is harmful and creates an unrealistic bar for society to live up to, conversely, the presenter who shows their flaws then becomes more relatable.

This investigation of memory, time, and space is also apparent in *The Thin Line*, a series of long-exposure drive-by landscape photographs taken while traveling (Figure 7). By placing the camera against the window, I captured the vehicle’s vibrations, and by using a neutral density filter, I blocked the light from overexposing the image. The resulting images were cropped and printed at large-scale, largely in response to work by artists such as Andreas Gursky, whose photographs, as Michael Fried argues, “Anticipates various laterally extended works of the 1990s and after” (156), and Jay Mark Johnson, whose slit-scan photographs emphasize time over space (Figures 8 and 9). Similarly, *The Thin Line* investigates movement and alludes to the stretching of time. Through the manipulation of the image, both in creation and post-production, I explore
Figure 8. Andreas Gursky, *Utah* (Edition of 6), 2017. Inkjet-print and Diasec, 88 4/5 × 180 1/5 × 2 2/5 inches (225.6 × 457.6 × 6.2 cm), Sprueth Magers, Berlin, Germany. © Andreas Gursky, VG BILD-KUNST, Bonn.

Figure 9. Jay Mark Johnson, *Carbon Dating #1, Hazard, Kentucky*, 2008. Durst Lambda print, film on aluminum, 192 x 40 inches (487.68 x 101.6 cm), Phoenix Art Museum, Phoenix, Arizona.
the idea of missed moments and opportunities. No matter how hard we try, there is always something we miss – even when we are actively looking. Furthermore, this piece explores the limits of photography by testing how motion can represent time. Simultaneously frenzied and still, worldly and ethereal, the resulting landscapes contain more than is immediately recognizable.

*Details from Life* and *The Thin Line*, which operate as portraits of the landscape, inspired me to create *Silver Linings*, a portrait of my son, and *Breaking the Clouds*, a self-portrait (Figures 10 and 11). Each piece contains five large-scales images and were created by layering images and documents. *Silver Linings* was created out of scanned, printed, and redacted documents related to my felony conviction, whereas *Breaking the Clouds* features documents related to my custody battle for my son. For each piece, I ran redacted documents through a photocopier to create a partially unreadable text. I then imported the resulting images into Photoshop to manipulate them with a layering effect. The result was a collection of images with just enough information showing through to convey meaning. By overlaying and obscuring the documents, copying multiple documents onto one page and enlarging the prints, I created the desired overwhelming effect and represented the power these documents hold over my life.
Figure 10. Jason Fronczek, *Silver Linings*, 2019. Inkjet on semi-gloss paper, 30.25 x 36.5 inches (76.835 x 92.71 cm) each.

Figure 11. Jason Fronczek, *Breaking the Clouds*, 2020. Inkjet on semi-gloss paper, 30.25 x 36.5 inches (76.835 x 92.71 cm) each.
Inspired by both Mary Kelly’s *Post-partum Document* and Glenn Ligon’s *Mirror 12*, specifically the ways in which they used documents and their redaction to explore the complicated nature of human and familial relationships, *Breaking the Clouds* and *Silver Linings* examine my complicated relationship with both the legal system and my son (Figure 12). These series contain both a self-portrait and a portrait of my son to visualize how we are each system-impacted and manipulated by institutional processes beyond our control. These pieces also employ text and other elements from official documents scanned into the filing’s record that

Figure 12. Glenn Ligon, *Mirror #12*, 2006, Acrylic, silkscreen, and coal dust on canvas, 84 x 60 inches (213.4 x 152.4 cm); © Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris.
represent the multi-layered systems of power, such as courts, prisons, schools, universities, and hospitals, that dictate so much of our lives. In one print the overlaid text alludes to a fingerprint. In another, mailing labels represent cell bars. In another, medical records are referenced. The profile portrait resembles a mugshot, a document used to identify a person who has been investigated by the criminal justice system. As Foucault notes, “The power to punish is not essentially different from that of curing or educating, . . . We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the ‘social worker’-judge; it is on them that the universal reign of the normative is based” (304). These object portraits show the unseen and overwhelming impact of being brought before a ruling authority and the feeling of helplessness that accompanies having all your choices made for you by someone else. In the portraits I am investigating the isolation that accompanies dependency on the judgments of a hierarchical and legalistic system.

These series convey trials, both figuratively and literally. The process of being investigated and preparing for a trial to determine one’s fate is staggering. Trials are designed to decide the best recourse for everyone involved, but sometimes this is not the case. For example, after my felony conviction and subsequent sentencing, I was faced with how to proceed as a branded person. During my involvement with a custody case or after a Department of Children and Families investigation, my son now has a system dictating his best interests. Even in a best-case scenario, he has been entangled in a dispute that could have lasting effects on his psychological development. My time at university has crafted my thinking to show both my competence and my ability to socialize, thereby becoming a readmittance into society.
Taken together, the works exhibited in *Compulsory* operate as a system that initiates a dialogue on time, memory, loss, classifications, and stigmatization. Through the camera’s lens, I reflect on the ontology of photography, the landscape as portrait, and time as a function of space. Through mixed media installations I explore what makes us human. Collecting disassembled and discarded items, whether old film and cameras, sensors and lenses, toys and acorns, or court papers, I reorganize and reassemble used objects to represent human interactions. Through these deconstructions and reconstructions, I re-envision landscapes and draw attention to those who are often overlooked. It is my hope that my installations and photographs may inspire viewers to consider that even when something may appear to be one thing, that by taking a second look, they may see something new -- failures may become successes and discarded objects may be given new life. As poet and returning citizen Reginald Dwayne Betts says, “We all standing on the wrong side of choices” (7). As an artist, I wish to create work that inspires hope and that creates opportunities for new choices. In turn, I hope the viewer is inspired to imagine how they can relate to others and open their eyes to what can and should be seen.
APPENDIX A:
PUBLIC DOMAIN NOTICE, DZIGA VERTOV
File:Man With A Movie Camera (Dziga Vertov, 1929).ogv

From Wikimedia Commons, the free media repository

Man_With_A_Movie_Camera_(Dziga_Vertov,_1929).ogv (Ogg Theora video file, length 1 h 6 min 49 s, 400 x 300 pixels, 516 kbps)

Summary

Description: English: The complete 1929 movie “Man with a Movie Camera” by Dziga Vertov.

Date: 1929

Source: Full movie at the Internet Archive

Author: Dziga Vertov (1896–1954)

Other versions: File:Man With A Movie Camera (Dziga Vertov, 1929).webm

Licensing

This work is in the public domain in Russia according to article 1281 of Book IV of the Civil Code of the Russian Federation No. 230-FZ of December 18, 2006 and article 6 of Law No. 231-FZ of the Russian Federation of December 18, 2006 (the Implementation Act for Book IV of the Civil Code of the Russian Federation) (details).

1. The author of this work died before January 1, 1942.
2. The author of this work died between January 1, 1942 and January 1, 1946, did not work during the Great Patriotic War (Eastern Front of World War II) and did not participate in it.
3. This work was originally published anonymously or under a pseudonym before January 1, 1943 and the name of the author did not become known during 50 years after publication.
4. This work was originally published anonymously or under a pseudonym between January 1, 1943 and January 1, 1946, and the name of the author did not become known during 70 years after publication.
5. This work is non-amateur cinema or television film (or shot, or fragment from it), which was first shown between January 1, 1929 and January 1, 1948.

This work is in the public domain in the United States, because it was in the public domain in its home country (Russia) on the URAA date (January 1, 1996), and it wasn't re-published for 30 days following initial publications in the U.S.

If the author of this work was subjected to repression and rehabilitated posthumously, countdown of copyright protection began not from the death date, but from the rehabilitation date. If the work was first published posthumously, the copyright term is counted from the date of that first publication, unless the author was later rehabilitated, in which case it runs again from that later rehabilitation date.

If the work first shown before January 1, 1929 are subjects of points 1 and 2 of this template.
APPENDIX B:
IMAGE RELEASE, JOSEPH KOSUTH
Dear Jason,

Thank you for your inquiry. Per your provided details (¼ page use, online distribution only), we will be able to provide gratis permission due to the nature of the publication. Please send me the URL where your thesis (for undergrad, a Masters, or a PhD?) will be uploaded and the date when it will appear.

It’s requested that you use only MoMA’s photographic material for this work, which is available through Art Resource. Please contact Joyce Faust there jfaust@artres.com and she will be able to help you.

Please let me know if you would like to proceed and I will send you a draft invoice/authorization.

With best regards,

Lori

Lori Zajkowski
Licensing Executive
Artists Rights Society, 65 Bleecker St, 12th fl, New York, NY 10012
(F) 1.212.420.9160  (F) 1.212.420.9286  (E) lzajkowski@arsny.com
www.arsny.com

ARS is proud to support the work of over 122,000 member artists worldwide.
INVOICE
INA0635224 Page 1 of 2

To: University of Central Florida
   Jason Fronczek
   4000 Central Florida Blvd
   Orlando, Fl 32816
Date: 03/31/2020
Due Date: 04/30/2020
Currency: USD Rate: 1

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Reference: Master's Thesis:

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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<th>Unit Cost</th>
<th>Discount/Surchage</th>
<th>Total Net</th>
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<tr>
<td>ART164035</td>
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<td>1</td>
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</table>

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<td></td>
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</tr>
</tbody>
</table>

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6. Recipient agrees to indemnify and hold ART RESOURCE and its successors and assigns harmless from any claims, damages, costs, or expenses, including reasonable attorney's fees, arising from the use of the Photograph and/or digital file.

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Recipient agrees not to sell, sublicense, re-license, rent, or loan any Photographs and/or digital files, either in whole or in part, to or otherwise make any advertising or commercial use of the Photographs and/or digital files, or any material derived from the Photographs and/or digital files, except as expressly agreed to in writing by ART RESOURCE. Without the written consent of ART RESOURCE, no part of any Photographs and/or digital files may be reproduced, published, distributed, or otherwise disseminated in any manner, either alone or in combination with other material.

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E. Dispute Or Claims Arising Out Of Submission And/Or Use

Any disputes arising out of, under, or in connection with this agreement, including, without limitation, the validity, interpretation, performance and breach hereof, shall be settled by arbitration in New York City, New York, pursuant to the rules of the American Arbitration Association. Judgment upon the award rendered may be entered in any court having jurisdiction. The agreement is not assignable or transferable without the prior written consent of ART RESOURCE. This agreement shall be governed and construed in accordance with the laws of the United States of America.

G. Miscellaneous

This agreement is not assignable or transferable by recipient.
ARTISTS RIGHTS SOCIETY

INVOICE/AUTHORIZATION

To: Jason Fromczeck
1548 Arlington Place
Winter Park, FL 32789

Attn: Jason Fromczeck
Email: jason.fromczeck@ucf.edu

Invoice: 1804MV06

P.O.: 04/10/2020

Date:

Federal ID: 13-3405968

Project: Masters Thesis

Re: Artists rights permission per your request

The grant of rights is contingent upon payment of fees. Please see last page for applicable laws.

As agent for Joseph Kosuth, ARS represents the rights and permissions interests of Joseph Kosuth. The right to grant permission to reproduce the below listed work and distribute it worldwide is held in the U.S. by ARS.

Granted: One time, non-exclusive English language online display rights for up to 1/4 page use in the dissertation, "Compulsory Art, Memory, and the Shigma of Mass Incarceration," accessible on the website located at https://stars.library.ucf.edu only, commencing not earlier than April 22, 2020.

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Joseph Kosuth, "One and Three Chairs," 1965
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One copy of the PDF is required by ARS. Please send the PDF to Toni Zajkowski at tony@arsny.com.

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CREDIT:

TOTAL AMOUNT: $0.00

All invoices are due within 30 days of receipt. Please make checks payable to Artists Rights Society.

ARS also accepts major credit cards and electronic fund transfers.


Please contact Toni Zajkowski (p) 212.400.9366, tony@arsny.com, or https://www.arsny.com/payment for credit card payments.

65 Bleecker Street, 3rd Floor, New York, New York 10012. H.U. (212) 400-9364. FAX (212) 400-9286. WEB: WWW.ARSNY.COM
LAWS PERTAINING TO THE RIGHTS OF ARTISTS

EXCLUSIVE RIGHTS OF COPYRIGHT OWNERS

"The owner of a copyright under this title has the exclusive right to do and authorize any of the following:

(1) To reproduce the copyrighted work in copies or phonorecords;
(2) To prepare derivative works based upon the copyrighted work;
(3) To distribute copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by other distributions for purposes of further reproduction, in any medium or format;
(4) In the case of a dramatic or choreographic work, a translation, adaptation, or reproduction of the work prepared for public showing;
(5) To perform the copyrighted work publicly;
(6) To display the copyrighted work publicly;
(7) In the case of a motion picture or other audiovisual work, to perform or display the copyrighted work publicly.

The copyright owner has the exclusive right to control any or all of the above activities, unless the copyright owner has expressly granted permission to others for the activities in question.

INFRINGEMENT

"Any person who infringes any of the exclusive rights of the copyright owner is liable for damages and profits, including reasonable attorneys' fees, as well as any other applicable remedies available under law, including injunctive relief, in the case of an infringement that constitutes Congress shall, in addition to the penalties hereinafter provided, under the forfeiture and destruction of all infringing copies or phonorecords and all materials, devices or equipment used in the manufacture of such infringing copies or phonorecords."

The 1976 Copyright Act, S. 500, sub(a)(6)

CASE LAW

"Infringement, although that is a defense to actions for infringement of a copyright or a derivative work, must be pleaded and proven by the plaintiff in order to establish that the defendant's use of the copy of the copyrighted work constitutes an infringement."

Reynolds v. DeWeese

"Intention to infringe is not essential under the act."


THE UNIVERSE COPYRIGHT CONVENTION PROTECTION OF LITERARY AND ARTISTIC WORKS

The protection of this Convention shall apply to all authors who are nationals of one of the countries of the Union, for their works, whether published or not, Article 16, S. 5.1.

The enjoyment of all these rights shall be subject to any formalities required by law or regulation. Article 16, S. 5.2.

Authors of literary and artistic works protected by this Convention shall have the exclusive right to authorize the exploitation of the work throughout the Union, for any manner or form. Article 16, S. 5.3.

This Convention shall apply to all works which, at the moment of their coming into force, have not fallen into the public domain in the country of origin through the expiry or expiration of the term of protection. Article 16, S. 5.4.

"The provisions of the Convention shall, in any case, apply to any works created after the date of the Convention which, at the time of their coming into force, have not fallen into the public domain in the country of origin, through the expiry or expiration of the term of protection." Article 16, S. 5.4

THE UNIVERSAL COPYRIGHT CONVENTION

"This provision shall not, in any way, affect the provisions of the Berne Convention for the Protection of Literary and Artistic Works or membership in the Union created by that Convention."

Article 16, S. 5.1.

"The Universal Copyright Convention shall not be applicable to the relationship among the countries of the Berne Union created by this Convention, or the provisions of the Berne Convention, or the international instrument created by the said Convention."

Article 16, S. 5.6.

COPYRIGHT RESTRICTION

"A Copyright subsists in accordance with this Convention, if the work is a work of the author and is not a work for which a Copyright subsists in accordance with this Convention, or a work of the author and is not a work of the author."

Revised September 7, 1980

"A Copyright subsists in accordance with this Convention if the work is a work of the author and is not a work of the author."

Article 16, S. 5.1.

"The works of the author and are the Works of the author."

Revised September 7, 1980

"The works of the author are the Works of the author."

Article 16, S. 5.1.

"The works of the author are the Works of the author."

Revised September 7, 1980
APPENDIX C:
IMAGE RELEASE, ANDREAS GURSKY
Dear Jason Fronczek,

Thank you for your inquiry.

Normally we do not process image requests in-house, but for educational purposes like thesis inclusions it would be fine to use the image, as long as a maximum resolution of 1600 pixels (longest side) is not exceeded. Please note the general terms attached to this email (amongst others filesaving and distributing of image files are not allowed).

With kind regards,
Annette Völker

Spruegh Magers
Cologne Office
Hebbelstr. 93
50668 Cologne - Germany
tel. +49 221 937297514
fax. +49 221 937267517
av@spruemagsters.com
www.spruemagsters.com

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Von: Jason Fronczek <jason.fronczek@ucf.edu>
Betreff: Image release for thesis inclusion
An: "info@spruemagsters.com" <info@spruemagsters.com>

Good day, I am an MFA student at the University of Central Florida and would like to use an image of a photograph by Andreas Gursky, Utah (Edition of 6) 2017, for my e-pub distributed thesis. This image is listed as being in the collection of the Spruegh Magers.

The thesis would be published for reference in the university catalog only in e-pub format. (See link for more distribution info at https://guides.ucf.edu/c.php?g=765348&p=509284)

Respectfully;

Jason Fronczek
jason.fronczek@ucf.edu
Standard Business Conditions (modified)

(1) The following conditions of contract are valid for you and your employer. If you terminate employment with your current employer, the conditions of contract will remain valid for your employer. As a freelance agent you are not permitted to copy CDs, DVDs or single images or use for your own private ends. The use rights granted here are limited to the restrictions clearly mentioned in this user contract.

(2) The published photographs must be labelled with the following note of authorship/copyright: Andreas Gursky, VG BILD-KUNST, Bonn. This note must be placed either below or next to the photograph.

(3) Upon publishing the photographs, you must send Andreas Gursky two complimentary copies of the publication in which the photographs appear.

(4) The digital process of file-saving Andreas Gursky’s photographs for archival purposes is strictly forbidden, as is any kind of distribution to a third party. The only exception is the transmission of print data to the operating print office for the said publication.

(5) No later than 30 days after making use of the digitalized data the user must delete it completely from the company hard disk or from any external databases. Any conventional duplicates or photographic reproductions must be returned to Andreas Gursky.

(6) Images of works by Andreas Gursky may only remain within the written thesis in e-pub format indefinitely located on the University of Central Florida Showcase of Text, Archives, Research & Scholarship (STARS) library website (https://stars.library.ucf.edu). The maximum resolution of 1600 pixels (longest side) must not be exceeded.

(7) After receiving the photographs digitally, the user must ensure that Andreas Gursky’s name is correctly linked electronically to the visual material and that this material will not be made available to others. It is not permitted to manipulate, garble or delete either the digital watermark or any other labels, attributes and elements of the data file.

(8) It is only permitted to make use of the original version of the photograph. Any change or transformation of the image (e.g. excerpts, montage, alienation, electronic adaptation), must be first approved and authorized by the artist. This excludes the adjustment of color profiles, image scale and calibration during the process of prepress.

(9) For reasons of validity, all amendments and additions to this contract must be made in written form. If individual terms of this contract are not valid for the particular press request, this will not affect the remaining contractual provisions.

(10) This contract is based on the law of the Federal Republic of Germany. The court of jurisdiction has to be located in Dusseldorf/Germany. This applies to the case that a contract party has no general court of jurisdiction in the Federal Republic of Germany or that after this contract was concluded a contract party will move its place of residence beyond the scope of the German civil process order.

Jason Fronczek
03/23/2020
APPENDIX D:
IMAGE RELEASE, JAY MARK JOHNSON
From: Jay Mark Johnson  jay@jaymarkjohnson.com
Subject: Re: Image release for thesis inclusion
Date: March 17, 2020 at 11:00 PM
To: Jason Fronczek  Jason.Fronczek@ucf.edu

Dear Jason,

Thank you for your kind inquiry. I am inclined to give you permission to use the image. But may I first ask what your paper is about? I don't have to agree aesthetically or technically. But I am curious.

Thank you,
Jay

On Mar 17, 2020, at 7:21 PM, Jason Fronczek <Jason.Fronczek@ucf.edu> wrote:

Good day, I am an MFA student at the University of Central Florida and would like to use an image of a photograph by Jay Mark Johnson, Carbon Dating #1, Hazard, Kentucky, 2008, for my e-pub distributed thesis. This image is listed as being in the collection of the Phoenix Art Museum.

The thesis would be published for reference in the university catalog only in e-pub format. (See link for more distribution info at https://guides.ucf.edu/e.php?p=78534&v=508264)

Respectfully,

Jason Fronczek
jason.fronczek@ucf.edu
Figure 10. Jay Mark Johnson, Carbon Dating #1, Hazard, Kentucky, 2008. Durst Lambda print, film on aluminum, 192 x 40 inches (487.68 x 101.6 cm), Phoenix Art Museum, Phoenix, Arizona.

the idea of missed moments and opportunities. No matter how hard we try, there is always something we miss – even when we are actively looking. Furthermore, this piece explores the limits of photography by testing how motion can represent time. Simultaneously frenzied and still, worldly and ethereal, the resulting landscapes contain more than is immediately recognizable."

this is getting slightly expanded on but it is what I have at present.

5:26 PM

Smart texts. I trust they will go over well. You have my permission to use my image CARBON DATING #1 in your thesis. Do you intend to publish anywhere else?
APPENDIX E:
IMAGE RELEASE, GLENN LIGON
Hi Jason,

Glenn Ligon approves the reproduction of his work in your thesis, however the image currently in your layout is not the correct one for *Mirror 12* and this work is dated 2006, not 2002. We kindly ask that you please replace it with the image attached at this link:

https://we.tl/t-8eevjRgd7r

Here is the caption and credit information to accompany the image:

Glenn Ligon, *Mirror #12*, 2006, Acrylic, silkscreen, and coal dust on canvas, 84 x 60 inches (213.4 x 152.4 cm); © Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris.

This email serves as permission being granted for the inclusion of the image in your thesis.

Best,
Lily

Lily Spitz
Associate Archivist
Regen Projects
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Los Angeles, CA 90038
tel +1 310 276 5424
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Catherine Opie
*Rhetorical Landscapes*
On View at Regen Projects
February 27 - August 28, 2020

James Welling
*Archaeology*
May 12 - August 28, 2020

Andrea Zittel
*How to Live? A-Z West 2000 - 2020*
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July 13 - August 28, 2020

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Begin forwarded message.

From: "artnet inquiry" <noreply@artnet.com>
Subject: You have a new message about Glenn Ligon
Date: March 17, 2020 at 9:52:49 PM PDT
To: office@ragenprojects.com
Reply-To: jason fronczek@ucf.edu

March 18, 2020

artnet

Gallery Network Inquiry

FROM
Name: Jason Fronczek
Email: jason.fronczek@ucf.edu
Phone: 4073750749

ABOUT
Glenn Ligon
Mirror #12, 2006

MESSAGE
Good day, I am an MFA student at the University of Central Florida and would like to use an image of an artwork by Glenn Ligon, Mirror 12, 2002, for my e-pub distributed thesis.

The thesis would be published for reference in the university catalog only in e-pub format. (See link for more distribution info at https://guides.ucf.edu/c.php?g=78534&p=509264)

Sincerely,
Jason Fronczek

To reply to this inquiry, please click here.
REFERENCES


