

NOW YOU KNOW

SENIOR THESIS EXHIBITION 2018

**BENNINGTON COLLEGE
MAY 22 - JUNE 1**

*To our faculty, our family, our friends,
and everyone who helped make this possible.*

Thank you

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INTRODUCTION

Now You Know is not a culmination or distillation of the essence of our past four years here, but rather just another step through one of many doorways. There are themes we're familiar with: time, space, light, color, home, locality, personal narrative, etc, but none can speak to the breadth of this show and its 37 artists, each with their own formal and conceptual concerns. What's exciting about a group show is that these many themes become passageways instead of descriptors- the gallery becomes a maze of windows, each peering into some new world or idea. Connections arise differently for each visitor and participant. It would be reductive to say the show is about one thing, or certain things - instead we encourage viewers to pass through it with ease and delight: thinking, feeling, and sensing the objects and images present. We hope this creates a space for visitors to the gallery to reflect on their time through the lenses of the pieces they observe.

Michael Ash, Maria Vargas Aguilar, Aidan Baxter-Ferguson, Caleb Blansett, Jenna Brewer, Faruk Calkic, Ariana Chaves, Olive Couri, David DaSilva, Susie Dole, Martín Feld, Owen Gerber-Hatem, Kevin Prince Gilligan, Zoe Huey, Jordan Jacobs, Cole Krasner, Jonas Laforteza, Benjamin Lee, Drew Lucia, Elana Mendelsohn, Fionnuala Murphy, Linh Nam Nguyen, Jeanelle Ortiz-Quezadas, Louisa Owen, Isabella Poulas, Chloe Shelford, Mary Alice Stewart, Zadie Ross, Michaela Thurber, Lazar Vujanic, Pixel West, Sundara Ziegler

ARI CHAVES

Witness, 2018
Oil on canvas

Vertebrate, 2018
Oil on canvas

Cherry, 2018
Oil on canvas

Safety Boxes, 2018
Oil, sharpie on canvas

The uncanny can exist in the unknowable parts of mundane objects, walls, and spaces that can often seem more alive than the bodies who routinely interact with and pass through them.

Yet the uncanny cannot exist without the notion of that which is knowable: in familiar objects and spaces too close to us to possibly identify the unknown that makes them so unnerving. A corner, a wall, or a box becomes sinister.

These close encounters present a fear in forgetting and/or the fear in being unable to forget. A witness — a space as a visual reminder, privy to histories you may never be able to uncover or bury.

An unpredictable transience, a resilience in instability, and an optimism in anticipation.

CALEB BLANSETT

Thank You, 2018
giclee print, clay

Actor-Network-Theory, or ANT, theorizes that the concept of the individual or object is maintained through a dense network of relationships. This network does not necessarily define the object, but rather the space it occupies within a web of connections. These network relationships are also symbolic for the way in which individuals can occupy temporal, physical, political, and spiritual environments concurrently. The individual's potential to occupy multiple spaces creates a sense of universality through a lack of limitation. Universality can only be maintained as long as it is not constrained to a single form; however, definitions have a tendency of being rather useful. Simply try to imagine a world without the lines drawn by hierarchies, names, or rules.

This is where my work begins, at the task of imagining what might have been excluded when the lines were drawn and synthesize the violence inherent within drawing a line. Investigations spread into language, image, form, and movement while exploring the internalized effects of the conscious dissemination of life's boundless abstractions. *Thank You* explores the experience, perception, and causation of a violent restriction of the individual using a combination of ceramic, photographic, and poetic forms. The segmentation and collage like remixing references the often lack of overlap between the spaces we occupy as individuals. *Thank You* focuses on the quasi subliminal messages in everyday signage and sheer utilitarianism in order to question the necessity of efficiency through definition.

DREW LUCIA

This candle can talk, 2018
Digital video with sound

Grazie, 2018
Oil paint and collage on canvas

This past summer, my Dad gave me a folder full of memorabilia from my childhood. Old drawings, elementary school grade reports, photos of me and him. Most surprising of these preserved items were old journals he kept as I was growing up. The text that is almost illegible on the margins of the painting as well as the text in the video are excerpted from my dad's writing.

I hope to, through this installation, maybe sift through some of what my dad grapples with in his journals, and what I am now grappling with too in parsing out the boundaries between self and family, figuring out my psychological inheritance, and letting the bittersweetness of it all leak out in paint.

To the family I know, to the family I don't, and to the family i've chosen: Grazie!

Isabella Poulos

The Potluck Project: Developing a Deeper Sense of Place Through Food

“The Potluck Project” emerges from the idea of developing a stronger sense of place by learning from the people who make up a community, and focusing on the food that they eat, make, or have access to. Through a cookbook of recipes collected from the community, creating ceramic pieces specific to each dish included, and culminating in a potluck dinner, this project focuses on how the passing on of knowledge and information can inform a greater sense of what it means to live in Bennington Vermont, and how food can contribute to a heightened sense of community.

Beginning in the fall of 2017, I set out to create a cookbook of recipes collected from the Bennington Community, as a way to document and share the knowledge and resources surrounding food that are available in this place. Throughout my four years at Bennington, I have looked to learn about space and place by reflecting and responding to what is around me. My work has resulted in sculptures, performance, and work with the Bennington Farmers Market to develop a deeper sense of what it means to live here.

My advanced work at Bennington College I have titled “The Potluck Project”. It is a series of ideas and works that involve gaining insight and understanding of a place and time by reflecting and learning from the people who are there. At the core of this work is finding opportunities to re-imagine what local can mean, particularly by looking at the food that people eat, make, or have access to. By thinking of one place through what is already present, ideas of how communities can thrive in an increasingly shifting future can hopefully become more apparent.

This project, which is my senior work, has three parts. The first is a cookbook of recipes I collected from the Bennington Community. I have been working since January to complete the illustrations and org

anization of the book itself before sending it to Small Batch Books, a printing company based in Troy, NY to print 50 copies so that this information can be shared. This work has been overseen by Yoko Inoue, Susan Sgorbati, and Erika Mijlin, as well as other individuals in the Bennington Community and peers in my Advanced CAPA workshop, as well as during my FWT at the Santa Fe Art Institute.

Alongside my work on the cookbook, I worked collaboratively with Shana Crawford to create ceramic pieces specific to each recipe that was shared with me. Our process began by selecting two recipes to work on for the week, and then looking directly at the recipe and memory. Reflecting on the language, ingredients, context of eating, and our own interpretation of the sparser recipes, we ceramic pieces took shape. Using a mix of handbuilding and throwing, we successfully made a unique ceramic dish for all 26 recipes. The pieces were fired in a soda kiln, with the outsides left unglazed and open to the effects of the baking soda and salt in the firing, while the insides of the dishes were colored with one of four glazes that we had picked and mixed. In May, I sent an email out to everyone who had contributed their recipe to my cookbook, telling them about The Potluck Project and that they each would receive a ceramic piece for their recipe, which I hoped they could fill with that dish and bring to a potluck to bring together the efforts of this past year in one space and share it with the greater community.

As a final culmination of The Potluck Project, I hosted a potluck dinner and cookbook release at Sosé's Art Gallery in Downtown Bennington on May 11, 2018. The event was shared with the Vitrified: a Group Exhibition by Jorja Rose, Arianne Curtin-Bowen, and Lily Rutledge, and with live music by WAAW. This potluck brought together the people who shared their knowledge with others in the community. Food was served in the ceramic pieces Shana Crawford and I made, and were presented alongside The Potluck Project cookbook. Sose's Art Gallery is eclectic and intimate. It is a space where members of the community could move through and make themselves comfortable in,

while building connections with people they hadn't met before.

Although this cookbook feels very much to be my own, it really belongs to the people who shared their recipes and time with me. Just like when we take apart the word "potluck" we are left with an idea, that whatever goes into a meal is determined by the people who contributed to it, the "luck" of the "pot" being influenced by the collective contributions of the group. "The Potluck Project" emerges from this idea of gaining an appreciation for a place by learning from the people who make up a local community. With each recipe shared, the pot became richer, developing a deeper sense of flavor and rooting in place.

FARUK CALKIC

New Houses for Bennington College, 2018

This project unites my personal experience of living in dorms for the past six years, and the evident need for new student housing at Bennington College. First phase of the project is defined by an in-depth research of the existing housing structures and typologies, as well as the research of the proposed projects that were never built. Additionally, this research was focused on finding a proper location for the new houses, having in mind the ongoing Commons building renovation and its role and impact to the urban fabric of this campus. Upon assessing a couple of possible sites against the requirements for a student dorm, and following the existing pattern of building in sets of 3's, the decision was made to situate the new houses at the hill between the Crossett Library and the Health Center, currently occupied by the EAC building. Considering that the reopening of Commons will bring about more classroom space on this campus, it is evident that the existing functions of EAC will be made up for. The second phase of this project focuses on the housing typologies, and it explores the potential of having suites vs. hallway style arrangement of rooms. This phase is largely defined by my personal experiences as a student living in a dorm and by being a House Chair for three terms during which I learned about the community creation and social dynamics in regards to the structure of a house. These experiences are manifested through the implementation of suites with six beds each, coupled with a common space for each of the suits, as well as one big common room at the base of the hill. The conditions of the site directly influence the massing of the buildings which take form of a tower laid along the slope of the hill, making the bottom two floors terraced, and allowing the rest of the floors to stack up in level with the Crossett library. Lastly, the public facade along the College road is defined by three structures hosting art studios, which double as entrance gates to each of the houses respectively.

FIONNULA ROSE MURPHY

Mnemosyne is a very charming girl, 2018

"Let us say that this table is a gift of Memory (ed. Mnimosyni)... and that when we wish to remember anything which we have seen, or heard, or thought in our own minds, we hold the wax to the perceptions and thoughts, and in that material receive the impression of them as from the seal of a ring; and that we remember and know what is imprinted as long as the image lasts; but when the image is effaced, or cannot be taken, then we forget and do not know."

Plato, *Theaetetus*, 191c-d, trans. Benjamin Jowett, 1892, from the 1937 Random House edition of *The Dialogues of Plato* vol. Two, p. 195

I'm interested in the memories I have that came from somewhere else, a home video I've seen of myself as a child again and again, or a story I've been told so many times that it's become real. When I recall them they are genuine, but I know that I do not remember the moment the memory records. These kinds of memories are things which are true and false simultaneously, which make themselves true by their own existence but when followed reasonably, are also unreal in the same way they are real. I'm very concerned with impossibility, in that regard. Things that are/are not. The suspending quality of memory, the blankness that brings things up and obscures their origins as it allows them to reaffirm their singular reality.

'Charming' has a hint of something both appealing and maybe disingenuous, a pretty girl taking your hand.

JENNA BREWER

7 PLACES FOR ME

I am interested in the visual description of the places we attribute our personal growth and development to, the places that we might say made us who we are. These places are inherently linked to childhood and family. So, as we age and these places become more nostalgic than actual destinations, how does our memory recall and re-shape them, creating new visual representations of them? This project involved revisiting and taking another look at 7 personally significant locations to me in New York City, Maine, New Hampshire, Vermont, and Massachusetts. My relationship to and the amount I currently exist in these places varies, but collectively, I feel they are the places that have most heavily grounded and shaped me.

The creation of *7 PLACES FOR ME* involved pulling from memory, new and old photographs, and paintings I had done in response to these places. My intention was to portray a world that combines their visual cultures in a manner that reflects both the distant relationship I have with some and more direct one I have with others, but the overall familiarity I feel with all. As I have grown up and grown apart from some of them, they have taken a more permanent place as a memory, but even the places I am currently more present in are undoubtedly shaped and viewed from the memories I have made here. How do I combine these moments, experiences, and feelings sitting in my memory to construct a representation of many places, as one place? The use of several different mediums and skewed perspective talks to a memories ability to distort reality, creating uncertainty in the absolute truth.

JEANELLE ORTIZ-QUEZADAS

Mariposa consciousness, 2018
2 Channel HD video with sound

I have a lot I could say, but instead I'll leave a list of some of the works that helped guide this piece. Enjoy!

Chávez, Karma R. *Queer Migration Politics Activist Rhetoric and Coalitional Possibilities*. Urbana: University of Illinois Press, 2013.

Elia Y Elizabeth. "Soy Una Nube." In *La Onda De Elia Y Elizabeth*. 1973, MP3.

Martinez, Ernesto J. "¿Con Quien, Donde, Y Por Que Te Dejas? Reflections on Joto Passivity." *Aztlan: A Journal of Chicano Studies* 39, no. 1 (Spring 2014): 237-46.

Mosquita Y Mari. Directed by Aurora Guerrero. By Aurora Guerrero. Performed by Fenessa Pineda and Venecia Troncoso. United States: Homescreen (2012) (Netherlands) (all Media), Wolfe Releasing (2012) (USA) (all Media), 2012. DVD.

Perez, Daniel Enrique. "Toward a Mariposa Consciousness: Reimagining Queer Chicano and Latino Identities." *Aztlan: A Journal of Chicano Studies* 39, no. 2 (Fall 2014): 95-127.

Rene, Wendy, writer. "After Laughter (Comes Tears)." Recorded 1964. In *After Laughter Comes Tears: Complete Stax & Volt Singles and Rarities ; 1964-65*. Light In The Attic Records, 2012, MP3.

Urquijo-Ruiz, Rita E. "Coming Home: The Latina/o Queer Zone of Comfort." *Aztlan: A Journal of Chicano Studies* 39, no. 1 (Spring 2014): 247-52.

Walker, Lisa M. "How to Recognize a Lesbian: The Cultural Politics of Looking like What You Are." *Signs* 18, no. 4 (1993): 866-90.

Also, I could not have made this piece without the love and support of my family and my friends Ash Haywood, Kameryn Carter, Jorja Rose, and Katie Yee.

KEVIN GILLIGAN

From The Half Shadow, 2018
HD Video, 16mm

My dad and my uncle grew up together, poor Irish brothers from Brooklyn. They lived this storybook childhood, kids playing stickball in the street. It always sounded so romantic to me.

But I didn't hear too much about it and my own version of childhood was very much removed from theirs. They grew apart, as it were, and the less I saw my uncle in my adolescence the more he became something like a monster to me.

After my dad died I became immensely empathetic towards the man in the shadows. I began to question the constructed idea of him in my mind as a monster, as a villain. When I finally called and I heard his voice, kind and eloquent, all those thoughts were gone. I could hear my grandma in him, I could hear my dad.

I was left balancing their cinematic childhood and the reality of his current life, isolated. And of course, everything that happened in between.

The only way for me to process my emotions and understand my visit to him was to make a film.

Maybe this was my attempt at trying to reach out to my dad or trying to do some good.

MARIA VARGAS AGUILAR

Baby's navel on the tip of a tree, 2018
Latex and bandage roll on vinyl

Flor, abeja, lágrima, pan, tormenta, 2018
Latex and bandage roll on vinyl

De Piedralumbre, 2018
Latex, earth and bandage roll on vinyl

“Maldobestar de la luz en la sombra, de la sombra en la luz” *

Maldobestar is a neologism, malestar is an unease, doble, double, and estar is an impermanent form of being. Maldobestar refers to a place of contradictions and distortions, where gestures are broad and unending like seas. Where perspective can recede and compress into lonely isolated events.

*Excerpt from opening lines to *The President* by Miguel Angel Asturias

MARY ALICE STEWART

A Biggest Feeling, 2018

Collaged quilt of assorted paper, canvas, linen, burlap, Tyvek, masking tape, twine, craft rope, Mod Podge, hot glue, embroidery floss, white acrylic paint, machine-sewn with red thread

Amy Goldin writes in her essay "Patterns, Grids and Painting":

It is ordinarily supposed that pattern is the repetition of a motif; it isn't. The crucial determinant of pattern is the constancy of the interval between motifs, a fact easily demonstrated by anyone with access to a typewriter. If you preserve the spacing between sequences of letters it doesn't matter what letters or marks you use, a pattern will appear.

Hillary L. Chute writes in *Graphic Women: Life Narrative and Contemporary Comics*:

Images in comics appear in fragments, just as they do in actual recollections; this fragmentation, in particular, is a prominent feature of a traumatic memory. The art of crafting words and pictures together into a narrative punctuated by the pause or absence, as in comics, also mimics the procedure of memory.

In *My Emily Dickinson*, Susan Howe considers Emily Dickinson's em dash as a figurative local that both "fractured and fueled" her poetry's power.

—

A Biggest Feeling is my approximation of this defining aspect of pattern that Goldin calls “the interval,” the formal gutter space in comics that Chute unites with the procedure of memory, and Howe’s conception of Dickinson’s em dash.

My question: What occurs in this interval? Is it of past, of present, or of future? Does it suggest presence or absence? Is it a loss or a finding? My answer: In my experience of making, I think it is, and must be, all at once.

I chose quilting as the source of this finding, as quilting is a form which functions through its interval, and also because it is familiar to me. Quilting is, in many ways, my inheritance—it was a skill passed down to me through generations of women, predominantly on my maternal side. I think it can be said that for most of my life, I’ve slept under blankets made by some living female family members, but also, mostly, deceased ones.

The first time that I sewed onto paper, I recognized that it was partly an act of carrying on this practice. Yet, the machine-stitched line I made across the paper, for the first time, registered as a line, not as a functional gesture. The line I made, linked for me the figurativeness of both writing and drawing. It is slightly ironic and funny making a large quilt that is in, in no way, functional as the form it derives from is supposed to be. However, this line joined and solved for me the narrativeness of the practice of quilting, and helped narrativize the patterned interval. For me, the non-functionality, the narrative quality of the line, and the impermanence of paper, enacts what exists inside the interval.

In my felt interval, I consider the legacy of mental illness I bear. There were women in my family that had it before me and passed it through generations, like a quilt to sleep under. Emily Dickinson, in her poem, “I felt a Cleaving in my Mind—[867],” evokes the role of a seamstress who’s tasked with the impossibility of stitching together, “Seam by Seam,” a fissure in her mind. There is a labor

("strove to join") to create coherency, stitching, an apt metaphor for just that. My personal lineage is one filled with talented women, practiced in the domestic arts, trying themselves to match things "Seam by Seam"; however, there is much pain here, many beautiful brains that perhaps had "split."

There was a woman named Megan, a cousin of my mother's, who hung herself in her early twenties, and who suffered from the same illness that I do. I never knew about Megan until I was first hospitalized when I was nineteen. I have learned very little about Megan, have only seen a few pictures of her. My family is not necessarily ashamed of Megan; however, it is difficult to figure out a language to acknowledge the life of someone who kills herself.

But even without the language, a part of me always knew about Megan. She is the feeling that exists in the interval I've crafted in this work I've titled A Biggest Feeling. The feeling repeats, just as patterns do, becomes large, precarious, and wonky.

Poem [#867] by Emily Dickinson

I felt a Cleaving in my Mind—
As if my Brain had split—
I tried to match it—Seam by Seam—
But could not make them fit.

The thought behind, I strove to join
Unto the thought before —
But Sequence ravelled out of Sound
Like Balls—upon a Floor.

MARTIN FELD

Ellipsis, 2018
Acrylic on canvas

After installing my piece this past Friday it occurred to me that this was the first time I had actually seen this work. *Ellipsis* is almost as new to you as it is to me. Prior to that I had been dealing with approximations. My thinking about the work was procedural. To realize *Ellipsis*, I broke the process into two steps: preparing stock material and giving the work form.

I structured this project with this division in order to face my concerns about decision making. I find that when I am working, particularly in regards to painting, that each decision becomes weighed down by all the decisions that it denies. This way of thinking, in which a piece is centered around a single set of decisions, speaks to the influence of minimalist sculpture and all over paintings on my working process. This sort of linear framework is evidenced in how I realized each individual strip of the work. First I followed the verticality and frame of the strip working with rectangular pieces. Then I introduced the diagonal as the grounding compositional framework within the second strip. Finally, finding no logical next step which I could fit into the rigid semi-symmetrical condition of the site, I broke from serial progression and allowed previous decisions to intermingle and further engaged the short horizontal axis of the strip which was previously a practical limit.

In preparing the stock material, I tried to give myself cognitive distance by eschewing a direct end goal to allow for discovery in the studio. I sought to take on a maximalist mode of decision making through which actions could be superimposed on each other. I located myself in a practice rooted in a deceptively physical process. I employed a push and pull, a play between the paints initial action and my own breaking down of the binder to remove it from the canvas where its

trace was recorded. Drawing from the work of Sam Gilliam, the canvas was further modulated after this initial event. I folded the canvas and let them sit on an over one another allowing the process of drying to become an active and generative part of the work.

Through the work I have sought to activate the particularities of the space both as a surface and a structure, to draw out the warmth of the wood, its varied values, the way it has worn and the particularities of each distinct plank. Defining and echoing the structure, I wanted to highlight the significance of this wall within the overall architectural program. Its significance in punctuating the East-West bay and the bays relationship to the North-South axis. Its role within the social hinge space that connects the top floor with the bottom, the exterior to the interior.

Working in this mode of integration originates from an observation I had in my Junior year when I realized that I had become so familiar with VAPA as a space that I had stopped observing it. My patterns of movement through the space had become habitual and rote. First I began by changing my own habits of movement, I slowed down and tried to exist in, as opposed to move through the space. Punctuating this observed particularity, *Ellipsis* serves to reframe this space in a way that refreshes the eyes and allows them to see what is already around them.

I would like to thank Liz Pellerin for keeping VAPA running, John Umphlett for lending me his courage for install, Ann Pibal for her continued enthusiasm and for asking me early on whether I would be a "painting painter," Josh Blackwell for helping me shake my dogmas, Mary Lum for reminding me to not get couched in familiarity, Richard Macpike for welcoming me into the costume shop, Jon Isherwood for his support, and Vanessa Lyon for her steady hand in helping me become a courageous visual thinker. To my family for their support, to my peers for teaching me the responsibilities of vision, to my friends for teaching me humility, to Bennie for helping me look, and to Anya for her patience. Without you this would not have been possible.

MICHAEL ASH

B-17, 2018

acrylic, aluminum, bead chain, Chiquita® banana, magnet, mild steel, motor, silicone, stainless steel hardware, Teflon™

AMAHTSIYAH:

(Wistfully.)

And it just keeps on circulatin' . . .

(CHAD and CHET look at each other. The corner of the curtain of the universe is lifted. Forgetting everything they've ever known, they stare into the abyss, undone by this ravishing truth.)

(Blackout.)

MICHAELA MIDDLETON THURBER

Chapel, 2018

Mild steel, cellophane, wire, video

This piece is fundamentally a self-portrait. The outer shell represents the outside of myself. It represents the walls that I frequently put up that mask what I am truly feeling, for whatever reason. The projection represents the inside of myself. It is uncomfortable, stressed and sometimes chaotic, yet, there is a light and color too it that is a constant reminder that everything will continue on and be fine. The perpetual burying and unburying of the material is a ode to my indecisiveness, something I struggle with on a daily bases. The combination of the object and the imagery are a metaphor for who I am as a person. The structure is meant to be viewed from both the outside and the inside. Once one steps inside, they get a better view of the projection and are hopefully able to understand how I view things. Most of my work is charged with very personal and emotional content. I make work and installations such as this to bring that into something physical and therefore figure out how to work through it. It is an outlet for me to express my emotions in a way other than talking.

I draw a lot of inspiration from the churches, as I attended Catholic School from Kindergarten thru 12th grade and were required to attend church regularly. I often found myself gazing at the windows when I became distracted. With this piece, I intended to repurpose the idea of the stained glass window through my material choice as well as the context. I kept the traditional arch shape but used plastic and steel instead of the traditional soldered glass. I placed the arches in a geometric ring shape to invite the viewer in for a surrounding experience. The stained glass window was reimagined in the sense that it sheds light not onto the inside of the church, but onto the inside of myself.

Acknowledgements:

I would like to thank those who helped me get this piece together, especially Jon, Chiara, Clare, Kaiya, Bailey, Rebecca, John, the entirety of my sculpture class, and my family of course. Without your help, this would not have come out the way it did and I thank you so much for all you did for me during this process and throughout my entire time at Bennington.

NAMLINH NGUYEN

House, 2018

Metal mesh, threads, projection

Due to the survival stress of the outside world, humans have been seeking for comfort in terms of physiological needs such as food and shelter. In the modern society, however, the meaning of “comfort” concerns other needs which are more complex and produced by the surrounding social environment to which the individual has to adapt. Thus, the meanings of psychological comfort vary in different situations regarding different individuals; nevertheless, they all centers around the idea of well-being.

For many cases, stress from the social environment in general leads to the feelings of discomfort and anxiety, and the tendency to withdraw from social situations . Hence, the common reaction is to seek or create a personal territory that can be one’s “comfort zone”. Despite being the shelter for one’s mental well-being, a comfort zone can become one’s own confinement . Due to this duality of comfort, internal struggle and tension arises when one sees one’s imprisonment in one’s own safety , or vice versa.

House takes inspiration from the idea of protection provided by a mother’s womb. And through my own personal experience, it translates itself from an abstract to a physical mindscape regarding the concept of “comfort”. My material choices of metal and threads refer to the contradicting quality of “a comfort zone”. Threads are weaved into a composited metal mesh, and build up a construction made of both tension and looseness. The way the projection is viewed with shadows casted from the construction, and the way the construction is viewed under the light of the projection, reflect upon one’s awareness of one’s inner state of mind, being in-between imprisonment and safety, being in one’s own house.

OLIVE COURI

Anonymous EBay Doll, 2018
Acrylic paint on canvas

Elf Thyself or Return Broken to Mother Goose, 2018
Acrylic paint and puffy paint on canvas

Stickie, 2018
Hand drawn, stop motion and Adobe After Effects animation

My work in painting and animation seeks to explore kitsch, camp, Midwestern polite awkwardness, the dusty collectable turned treasure, and how overcast sensibilities can be highlighted with saturated color given the opportunity. I attempt to use humor as a tool for dealing with embarrassing or questionable content. Vague localities often turn to grey fantasy, which become salvaged into pure fantasy, and then commercialized and stocked on your grandmother's shelves. Identity among objects becomes arbitrary or irrelevant when your cheeks fill with blood upon discovering the perfect familial relic to resell on EBay. The elf archetype allows one to become handsome and powerful while remaining small, intrinsically upsetting the balance of monotony by causing mischief in its very existence. Mother Goose hopes to sanitize this tale with moral tidings packaged in cellophane twists.

Additionally I would like to thank Sue Rees, Ann Pibal, & Josh Blackwell for being such wonderful teachers & role models. You have all truly made my time here exceptional and filled me with a deep excitement for what lies ahead!

OWEN GERBER-HATEM

Constantine Two, 2018
Concrete

In the Glow of Each Other's Majestic Presence (If Not, You Are the Prototype),
2018
Enamel on Steel

Signal One, 2018
Concrete, Gypsum Cement, Aerosol and Oil on Steel, Urethane, Ball Bearings

Bench 11, 2018
Concrete, Steel, Hair, Motor Oil

Moving through this place has allowed me to grow as an artist and a person. I would like to thank John and Jon for supporting me from the moment I started making sculpture, pushing me when I needed it. Thank you to Mom, Dad, Susan, Spenser, Dashiell, Grandma Barbara, Grandpa John, Grandma Joyce, Zadie, Grandma Mary Ann, Aunt Ann, Aunt Sue, Nick, Benita, Madison and Anna for showing me that working and living with the arts is in my family. And of course for everything else. Thank you to Sage, Hans, Michael, Jahsiya, JJ, Maisy and anyone else who has helped me gain perspective on my work. Tom, thank you for everything, couldn't have done it without you.

PIXEL WEST

Trio, 2018
Clay, underglaze

Ed, 2018
Stop motion animation

Trio is a series of busts inspired by an extreme push to represent ourselves accurately in the digital world. Early in my life, I started playing video games consisting of characters with sharply angular features. After 20 years, we are now approaching an era of eerily accurate models of the human form. This begs the question, where do we go next?

Thank you to Barry Bartlett for all your support, warmth, and knowledge.

Ed comes from my struggle with my own femininity. Throughout the majority of my life, I've seen myself as fairly masculine, uncomfortable with wearing feminine clothes or makeup, but through my introduction to watching drag, I have come to better understand the concepts of femininity and constructed gender norms. I've also been inspired by drag queens' often sad coming out stories, in which they are sometimes kicked out of their family homes due to the family's lack of understanding the performer's art and identity. In drag queens' highly visual rebuttal against prescribed gender norms, I have found myself more comfortable in my own skin and highly supportive of anyone who wants to explore their masculinity, femininity, as well as the spaces outside or in between them.

"If you don't love yourself, how in the hell are you gonna love somebody else?"

-Rupaul

Thank you to Sue Rees for her unwavering support and kindness in guiding me through the world of animation.

ZADIE ROSS

Tell me your Leda gossip

Have you heard from her lately

i entertain Leda gossip from all sources

most of them tell different shades of the same story

(divine) annunciation

but it never fills all the gaps

what was she like

what did she want

what were her plans

before the drop

I have spent the last year obsessing about Leda and the Swan. Throughout that time, I have tried many ways to summarize the the myth and its layered truths. am I really trying to give words back to the queen who was loyal to her husband? (No. I doubt any person can 'give' words to another) Am I just trying to piece together a way to catch a break in these foundational myths? (& how on earth could I begin to define "a break", "foundation", or "myth" in a way that speaks usefully outside myself?)

With every bit of research or making about Leda, I have found ten times more questions than answers. Consider this a freeze frame of an ever evolving body, half-hovering, still.

ZOEY HUEY

Attunements, 2018
Oil on canvas

I am interested in the durational potential of a painting. I hope for subtleties in light, value, brightness, and color to emerge over time and provoke an intensity of prolonged seeing from the viewer. I create the paintings through the slow addition of many layers. When I am working with the materiality of the oil paint, I am up close with the canvas and dealing primarily with surface. My physicality is engaged in repetitive brushwork gestures to create smoothness and blending, and during such periods the process is intuitive and improvisational. I must then step back and learn to see what I have just created.

There is no initial top or bottom, for as the color develops, the movement of the composition continuously shifts. As I am developing the work, changes in one square affect adjacent squares, and eventually the entirety of the whole painting is changed slightly. I explore the ways shapes meet each other as forms and as edges. The making of my paintings is a rigorous balancing act and one that I control only to a certain degree. The painting becomes its own body; I am then in conversation with it. I invite the viewer to not only pay attention to what is seen, but to notice how the viewer's physical, sensorial body experiences the work. I understand abstraction as felt description. I am interested in blur, in-betweenness, and the discomfort that can exist within an unknown space. My paintings are an attempt to access a highly specific ambiguity. I hope to engage the process of seeing and describing as a means of beginning to articulate illegibility.

SUZANNE LEMBERG USDAN GALLERY

**HELEN FRANKENTHALER
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