

ZOEY BAHARDAR

Growing up on an organic farm that produces the entirety of my family's income has allowed me to realize how influential and important nature as a whole is in my work. Our industrial society has a tendency to abstract our own ties to place and the natural phenomenas that affect us every day; my practice bridges this separation. Much of my work aims to contribute to the conversation that defines this fracturing of networks and communities.

My current work is related to the interactions between "natural" and "urban" characteristics. Working in black and white charcoal allows for a dark, obscuring atmosphere to permeate

much of my work. For example, one of my pieces depicts a large skeletal unfinished building frame with dark shapes that are vaguely visible in the blurred background. Roughly half of the skeletal structure runs off the page, allowing the eye to move around the work. Tensions between the straight lines of urbanized objects against natural forces represent an exchange of meaning between the so-called dichotomy of man and nature. Dichotomies are usually oversimplifications of vastly complicated subjects; this is no different. However, some means of communication between nature and culture must be instigated in order to level the playing field between them, so to speak.

Drawing from my own vernacular photographs allows my hand to translate the "reality" captured in the photo and reconstitute it. This manipulation, when subjected to my hand and my creative process allows a withdrawing to a second, or perhaps third level beyond the "truth," if there ever was an ultimate truth to begin with. How much of the original photo remains in the drawing that I create? I decide what is important, what to show and what to blur out; thus the tension between the straight and the blurred, the human-made and the organic, can be emphasized for the viewer.

"Obscuration," and an attempt to bring to the forefront the concealment of society's inner workings is a goal of my work. Our society abstracts much of the background processes that provide us with all that we want and need and furthers that abstraction by creating a new narrative to describe the processes; this creates a double veil. By composing artwork that involves an obvious blurring of the lines, if you will, between urban and man-made artifacts in tension with a natural landscape, I am attempting to pierce the veil, if only for the sake of exploration.

The titles for my work are quotes from "A Song on the End of the World" by Czeslaw Milosz [1944].

On the day the world ends

Those who expected thunder and lightning are disappointed

Both drawings are charcoal and chalk pastel. Both drawings are 55 x 75 inches.

 PHOTO: Those who expected thunder and lightning are disappointed (detail)



GABRIEL LEE BINDER

My grandfather handed me his father's Rolleiflex. Opening the hood I looked down onto the ground glass for the first time—a brilliant square, the image reversed and gridded with thin black lines. Looking down into this strange and beautiful frame, I focused the light.

My forebears framed and shaped the world with their cameras. This was their privilege—to decide what would exist within the frame,

what light would be burned onto film. But the privilege of photography comes with the responsibility to frame with purpose. By nature, photography is a craft of deliberate exclusion: the art we create with cameras is defined by our frame of vision, which is always partial and often violent. My photographs are meditations on the act of framing itself. They are a careful ritual of seeing.

These diptych prints highlight the process of their creation. They represent the framing I activate as I shoot, and the shaping I practice in the darkroom. My prints are continuous yet fractured panoramas that enable the viewer to recognize that photographs are never indexical representations of reality. These photographs are highly mediated and meticulously cultivated arrangements of light.

Living Lightroom is an installation that focuses on the unique beauty of prints made with silver in the darkroom. These photographs possess a profound richness, a luminance of tone, as they sit suspended in water. They lose this when they dry—their tone not only fades, they become art objects separated from the process of their creation. These prints will eventually dissolve. I created these pools so that my prints could sustain their moment of greatest beauty, but also so that they could die before they exit the ritual.

Living Lightroom Fiber, silver, water, light 32 x 118 x 59 inches o PHOTO: Living Lightroom (detail)



MARIELLE BOSSIO

The Anthropocene heralds a time of uncertainty, asks us to accept the reality of an epoch where human activity serves as a defining geologic characteristic of change upon the planet—nothing is left untouched. With this comes questions of boundaries, where does "culture" stop, and where does "nature" begin? In the Anthropocene, this boundary breaks apart, we find hybrid spaces, hybrid processes, and a growing desire to

understand what a reconceptualization of previous modes of thought and separation looks, feels, sounds like. How will we represent and understand this time, not as a panic-ridden apocalypse, but as a reality in which we are already living our daily lives? My senior project accompanies months of scholarly study and develops artistic expression out of academic research. With this work I have been challenged to investigate relationships as more than just two things creating a whole. These pieces are lively and three-dimensional, saluting my training as a painter through the choice of material. Greatly inspired by land and sky scapes, I have chosen elements of these as both co-creators and materials; these pieces serve as documentation of collaboration between artist and natural process. The practice and product are both metaphors for hybridity as well as an attempt to move past traditions of overly romanticized and idyllic representations of the natural world.

Rain

Soil

Stream 5

5ur

All works are linen, wood, and assorted materials All works are approximately 4 x 4 x 2 feet

O PHOTO: Stream (process photo)



ALEX BRODEUR

My work inverts the tradition of still life painting with digital projection and the breaking of traditional paintings into smaller studies and collage. Common vessels for drinking, smoking and other forms of stimulation are represented in various domestic situations as a way of reorienting or framing the viewer's own understanding or relationship to those objects, and the practices they represent. The still life is broken through the constant reorienting of the digital projected images, often used as reference for the painted work. I believe this is representative of the complex digital and

physical space in which we exist and the volume of stimulation we receive on a day to day basis. The work is not intended to be a reflection of a single reality but rather of a world in which multiple realities construct the experience of an individual viewer. These realities are pathways littered with chemical and digital stimulation and I hope the work that I make helps to bring a sense of awareness to our relationships with those pathways.

Garage in Anti-Still Life Installation of oil on stretched and unstretched canvas, wood, Plexiglas, and digital projection 15 x 7 x 5 feet

o PHOTO: Garage in Anti-Still Life (detail)



ISABEL Campbell

Painting gives me roots no matter what soil I decide to dig my feet into. Through paint I breathe, grow, understand, and appreciate the natural world I inhabit. Much of my work is inspired by simple wonders that I stumble upon while walking outside. Like the unique texture and curvatures found upon the bark of trees or observing the luscious landscapes of moss that curl and blanket around rocks. I don't see these as mundane moments; I see

these personal snapshots of nature comparable to micro-landscapes that I recreate through paint and sculptural installation.

I have become interested in working with the frame and canvas in unconventional ways. By breaking away from the cold rigid right angles and perfectly stretched canvases, I've developed a newfound freedom for deconstructing this predictable mold of painting into sculptural installations. I find this approach is an illuminating way to translate the natural world into a three-dimensional object that appears to be growing and moving like a whimsical living organism.

Labyrinth
Fabric dye, oil paint, acrylic paint, canvas, nylon, dirt, moss, rock

moss, rock Dimensions variable

Oil on canvas, spray paint, twine 6.5 x 2.5 feet

Visceral Fabric dye, oil paint, canvas Dimensions variable

o PHOTO: Visceral (detail)



SARAH ESSEX

At eighteen years old, while trying to make sense of the recent death of my father, I realized that my memory allows me to be multiple places at once. Though my body was trapped in a freezing Western Massachusetts winter, my mind was back home in California, basking in the bright sunshine of the coastal beaches I'd camped at with my dad. My painting process evolved from a desire to make sense of a complex web of places within my memory, to situate the past within the present, and to escape from reality by constructing an imagined world.

My paintings reflect a constant struggle between letting myself go and pulling myself back together. I begin with my present sense of place in Portland, Oregon, and then complicate the scene by using components of landscapes from my past. This results in a blending of natural and constructed environments. The painting becomes a documentation of my state of mind over time as different pieces of the painting are added and omitted; there is a cycle of fervent abstraction and deliberate clarification. This process mirrors my perpetually shifting interpretations of myself and the world around me.

Under Highway 1 / Eastbank Esplanade / Lake Anza Oil on canvas 48 x 36 inches

Under Interstate 5 / Point Reyes National Seashore / Mill River Trail Oil on canvas 39 x 48 inches

Albany Bulb Oil on canvas 20 x 41 inches

o PHOTO: Under the Hawthorne Bridge / Salt Point State Park / Albany Bulb (detail)





SHAY MYERSON

question—to question memory, to question perception, to question technology, to question the constituents of relationships. I am trying to explore the emotional nature of our senses. Sometimes this questioning comes out in experimental drawings: licking jam onto a scanner as a gesture of sensitizing technology, distorting found images to rearticulate their place in our visual vocabulary, pulling audio and narratives from their origins—switching the codes they operate in. What are they saying now? Sometimes this questioning comes out in acts of service, leading a burial

ritual to undo my connotation of impermanence, sewing companion-clothes so a body does not have to do it all alone. I wonder in what ways the body is an instrument and in what ways it represents failure, attempt, discomfort, self-possession? Is the body mimetic or discriminating? I use these questions to get at the emotional nature of our senses.

WHAT'S THERE IS HERE Platform: 24 x 72 inches Wood, linen, foam 4 Canvas Prints: 36×60 inches

Ink on canvas

Speaker: 12 x 8 inches Plexiglas

o PHOTO: What's There Is Here (detail)



ABIGAIL FREED

My work makes the uncomfortable comfortable, the insane sane, and the absurd mundane. By finding humor and ludicrosity in sadness, fear, and confusion I make these situations normal, approachable and even comfortable. My work explores the perceptions of Southern culture, iconography, and myth, and my experiences as a woman growing up in the Southern United States as seen through my polar lense. Ideas such as sexism and classism are explored through the combination of icons and stereotypical imagery to create images that speak about the truths and hardships of Southern life as seen through the confusing,

scary, and often funny lens of mental illness. Growing up as a woman in the Southern United States in a culturally Southern family, instances of classism and sexism were often prevalent. The stereotypes and myths of Southern culture are hard to escape when they, whether true or untrue, run so deeply in my lineage. Through the exploration of themes such as perception of classism, sexism, and mental illness, I hope to bring a new level of understanding and acknowledgement to these issues. By creating works that express the humor that one can find in pain and absurdity these unseen human experiences can be experienced in a new way.

Cruise (Hot Summer Day) Ceramic, glaze, underglaze, paint, Plasti Dip, Found toy truck, pedestal 40 x 16 x 16 inches

Ceramic, glaze, underglaze, paint 29 x 48 x 24 inches

Specimen A Ceramic, glaze, underglaze, paint 8 x 8 x 8 inches

Specimen B Čeramic, glaze, underglaze, paint 8 x12 x 8 inches

Swimming with the Big Kids Ceramic, glaze, underglaze, paint, found inner tubes, pedestal 60 x 18 x 18 inches

Wall Wood, drywall, paint, shelves

96 x 48 x 48 inches

PHOTO: Melt (detail)



NEAL E. ROCK

Growing up in northern California in the central valley, dirt and dust were everywhere. In the late summer when the crops had all been harvested, dirt was in the house, in the trees, and even the air. When my family first started living in Davis, our house was the first completed in the neighborhood. Dirt fields stretched on either side. Thus, my childhood and my life story have had dirt to them. I am focused on sculpture and creating works that often relate to my identity, including family, gender, and sexuality.

My narrative is established as I explore my relationship to rocks, to wood, and dirt. When I start to feel the presence of a body come out of the work, like a child, I know I'm on the right track. So in a sense, that is what also pushes me forward. Needing to create a presence in my work. What I'm dealing with in my work currently is memory, and the body of memory. I am interested in the memory of objects and of places. I'm interested in memory in the family, and being part of a family that has mental illness, how does memory affect that and the family nature.

Family Ceremony (Moving Home) is a work that explores these concepts of memory and how they relate to the act of moving. What does moving a home mean to family and to the collective of family memory? The work is based off a small model of a traditional Sami house [Family Heirloom] that has been in my family for several years. The work has existed in two separate places. It was displayed outside the gallery as public art and then was moved inside the gallery for the exhibition. The rocks are from the ravine on campus that were hauled out and broken with a sledgehammer to represent the labor it takes to move a family, to exist as a family, and to have a family identity.

I am not only focused on the finished work but also the process of making. It's a pull and release, and although it's difficult sometimes, I'm happy when it has manifested correctly outside my body. The process of making takes something out of me, I feel like I have drawn something out of my body. However, at the end of the day I feel better when I'm covered in

Family Ceremony #2 (Moving Home) Wood, rocks 96 x 96 x 96 inches

Family Heirloom Wood (found object) 4.75 x 4 x4 inches

PHOTO: Family Ceremony #2 (Moving Home) (detail)



My work aims to highlight and reveal the mediums I use through content, technique and form. I am attracted to creating work that both reveals the faulty mechanics of the video medium, and also utilizes its vast digital capabilities; rendering images and movement so close to reality yet still falling short. It is this close mimicry that holds my interests. Video involves a sense of immediacy and accessibility that has been defined by film, television, and an expected narrative structure. My video work seeks to subvert these expectations, and blatantly call attention to its inherent technological

potential, reorganizing recognizable scenarios into fictitious states, ultimately revealing means of deception behind the medium. To execute this, I am drawn to using subject matter that similarly reflects a subversion of the expected or comfortable. I often work within the realm of domesticity and am especially interested by the functionality of utilitarian tools in domestic spaces, particularly used by women.

My sculpture-video installations attempt to dissolve the static nature of sculpture and add three-dimensional boundaries to the flat word of video. Can I frame a sculpture? Build a video? I wonder how the two can be contingent on one another. I am interested in futility and utility, tragic and endless tasks, and how a perceived character might activate narrative and physical structures.

Plywood, latex paint, video loop 17 x 12 x 19 inches Untitled 2 Plywood, latex paint, video loop, plant

Untitled 1

84 x 23 x 30 inches

Untitled 3 Plywood, latex paint, video loop 80 x 48 x 30 inches

PHOTO: Untitled 3 (detail)



Much of my art making stems from a sense of personal isolation that permeates my life. Photographing helps me temporarily bridge a gap I often feel between myself and the world. I am interested in this distance I experience and what it says about human ability to truly connect with one another. I began this series considering the relationship between body and mind. I am interested in how our flesh acts as a vessel that is both detached from our soul as

well as fundamental to the existence of our experience. Through the lens of this dichotomy I am exploring how these ideas interact with expression of femininity in particular, and how feminine bodies are treated differently than masculine ones. The current political climate in this country further pushed me to create work that surrounded the question of body ownership and oppression. Making art helps me to appease a desire to make sense of my own experience and my place within my environments. The photographs in this series were taken with a large format film camera.

All works are Untitled, One-Three All works are inkjet prints. All works are 50 x 40 inches.

O PHOTO: Untitled One (detail)



FRANKIE Lorenzini

The trans body is overexposed, exploited, and made hypervisible in our society and culture. The daily invisible and visible labors that I undergo, merely for being trans and living in a body marked as "queer," are seemingly endless. This work is exhausting, disorienting, dysphoric, and emotionally taxing at best. Body of Work speaks to this hypervisibility and the way the [my] body is used, often incorrectly, as a marker of [my] gender and other identities. This work is about the hyper-

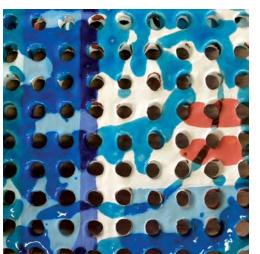
consciousness of my own body in the various layers of projection, as well as the viewer's body as they move around and interact with my strained and distorted self. Ideally, viewers will feel confronted by this work—seeing my own struggling body in various projections and iterations, as I often feel in the gaze of others. I hope to encourage reflection on one's own body and position in social space.

Body of Work LED video projection, Mylar, plastic Variable dimensions o PHOTO: Body of Work (detail)



JUNNAN LYU

Much of my work aims to respond to social issues and speaks for oppressed voices that may not otherwise be heard. My varied approach including sculpture, photography, video, and performance unpacks social issues existing within the communities I work with. With an urgency, I aim to bring issues to light, and hopefully affect change. Foreign workers, students, and Chinese citizens studying, living, and working abroad are the protagonists in my work. At times a level of mundane absurdity offers viewers an experience that otherwise may go unnoticed as a way to allow illumination and reflection regarding unseen



JULIA STEVENS

The fragility of the domestic realm can easily be overlooked, and what we perceive as a stable structure is often quite precarious. Our intentional arrangement of household objects is in a constant flux, and can easily be shifted into disarray. I see the home as an extension of the resident's body, causing the two vessels to exist in sync. We rearrange objects to be in a particular order that, for whatever reason, feels satisfying.

Our relationships with the objects that surround us in our everyday lives are real and meaningful. The beauty in these objects

is often ignored due to our frequent exposure to them. The curves in our clothes hangers and the folds in our milk cartons were all designed to serve a function, but when they are considered as independent objects, new observations can be made.

My piece consists of a series of ceramic sculptures inspired by IKEA designs. I am particularly fascinated by IKEA because they mass produce utilitarian objects that possess a distinct minimalist, Scandinavian aesthetic. I transformed these common household objects into sculptures that are too fragile to be functional. What is evoked when objects that are normally made in a factory are made by hand, and when those objects become sculptures on pedestals in a gallery?

FragILe ReaLm Chair 30 x 15 x 18 inches Place Setting

7 x 16 x 9 inches

Plant 35 x 12 x 12 inches *Stool 1* 17 x 15 x 15 inches

Stool 2 19 x 16 x 15 inches

All works are terra cotta, earthenware, glaze, and plywood.

o PHOTO: Chair (detail)

