Most of the time, artists are pretty unpleasant or annoying at best. Caused by frictions, it’s like skin, some heal quicker after pain than others. And for them, any exchange is the first interaction, let the liquid seep, and wait for the post-bubble to occur. A second skin is needed to remain intact, though a repair job is needed. When a blister is allowed to do with Blissters, and why is this word reinterpretation the title of the 2021 senior art exhibition? The division line between Blissters may still not be perfectly separated. Yet, when seeing the name and discovering the second intentional “s,” we may picture a sense of relief, or more. A symptom of anger, anxiety, oxidative stress, and ambivalence, invite our community to entertain the implication of experiencing art in tough times.

Blissters was generously supported by the Dean’s office and wouldn’t have been possible without the encouragement, support, and kindness of many. This effort couldn’t have been successful without the commitment and dedication of our studio artists. I also wish to thank my colleagues, American Indian, Bethany Hays, Brennica Catlin, Bethany Hays, Brennica Catlin, Benoit Jutard, Cade Black, Gloss, Rachel, Rachel Nelson, Tasha, Qovl, and Bethany Jutard, for teaching, guiding, and shaping this group. Thank you to Alice Park, John Engler, and Tony C. C. Whiting for your continued support and assistance in the realization of this exhibition. Thanks to Yoko Nakayama, Justin Coates, and Misty Jensen for your technical assistance, project coordination, and exhibition design. Jared, Krysta, and Tim for your excellent design of the Blissters exhibition. And finally to the students, THANK YOU for persevering through the challenging year. For virtual discussions, I especially want to thank Dru Donovan and Yaelle Amir for guiding and mentoring this year’s senior studio artists. I also want to thank my colleagues, Ahyoung Yoo, Benjamin David, Bethany Hays, and...
EVELYN SHINING CHEN

In Peking University Library's (PUL) archives, I found documents with Chinese characters. The text in these documents dates back to the 17th and 18th centuries, written in traditional Chinese. In my first language, English, I was taught to read Chinese characters, but I did not understand what they meant until I discovered these documents. The text in these documents includes discussions on philosophy, literature, and history, which I find fascinating.

ZANDER HILL

As a painter, I am interested in abstract art. I believe that abstract art can convey emotions and ideas without relying on representational elements. I use techniques such as layering and mark-making to explore the possibilities of abstract expressionism. My work often focuses on the interplay between color and form, and I seek to reveal the inherent beauty of the materials I use.

MICHAEL LUZDABER

As a sculptor, I work primarily with metal and wood. I am interested in the intersections between human and animal forms, and I use these motifs to explore themes of mortality and impermanence. I often work with found materials, and I am drawn to the idea of transforming ordinary objects into something new and unexpected.

EY SOPHIA STRENDA

At birth, I am a girl of 3 paintings that are now my life. I grow taller and older, and I learn to read and write. I try to understand the world around me through my paintings. In my art, I explore the experiences of people, and I try to convey the emotions and thoughts that I have.

MISHA DAVYDOV

My practice deals with product-hundreds of objects that I encounter in my daily life. I am interested in the relationship between the products and the people who use them. I create sculptures that are derived from these objects, and I am interested in the way that they are used and how they are perceived by others.

LENASOPHIE HOGAN-CYTRON

My art is about exploring the moments of self-reflection that occur in everyday life. I am interested in how our routines can be both comforting and isolating. I create installations that use everyday objects to create a sense of intimacy within the broader themes of gender and identity.

ELLA MARTINI

I create drawings that consider the human experience of loss and transformation. My work explores the idea of memory as a physical entity and how it can be manipulated. I use materials such as glue, clothespins, and cord to create a sense of containment and protection. I am interested in the way that these materials can be used to create a sense of safety and comfort.

HANNAH SUTBEE

By maneuvering the authority of museums, I am exploring the idea of memory and how it is shaped by our experiences. I use art to explore the idea of memory as a physical entity and how it can be manipulated. I am interested in the way that these materials can be used to create a sense of safety and comfort.

RIQUEL DIXON

Working with existing objects, I create installations that explore the relationship between form and function. I am interested in the way that these objects are used and how they are perceived by others. I use recycled materials and found objects to create a sense of intimacy within the broader themes of gender and identity.

SOPHIE SCHWARZENBACH

My art is a visual exploration of the human body and its relationship to the world around us. I am interested in how our routines can be both comforting and isolating. I create installations that use everyday objects to create a sense of intimacy within the broader themes of gender and identity.

JAKKI WISE

My work explores the intersection of technology and the environment. I use technology to explore the idea of memory as a physical entity and how it can be manipulated. I am interested in the way that these materials can be used to create a sense of safety and comfort.

ELLA GUSTINA

I am interested in exploring the idea of memory as a physical entity and how it can be manipulated. I create installations that use everyday objects to create a sense of intimacy within the broader themes of gender and identity.

KAI KIMURA-SWIFT

I am interested in exploring the idea of memory as a physical entity and how it can be manipulated. I create installations that use everyday objects to create a sense of intimacy within the broader themes of gender and identity.

ALEXANDRA SILVA

I am interested in exploring the idea of memory as a physical entity and how it can be manipulated. I create installations that use everyday objects to create a sense of intimacy within the broader themes of gender and identity.