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## **Fresh Faces 2023**

February 23 - March 12, 2023

Abigail Ogilvy Gallery is proud to present our fifth annual *Fresh Faces*, an exhibition that introduces new artwork by the Northeast's most talented student artists, located in Massachusetts, Rhode Island, Connecticut, Maine, New Hampshire, Vermont & New York. The exhibition features 30 artists from 12 schools working in a variety of styles and media.

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### **Abigail Parsons (Brandeis)**

The patient is the driving force and subject behind my work as I explore the tension between the intimate, personal experience of seeking medical care and the standardized systems that provide this care. In my other works, the absence of the patient becomes more significant. Still life paintings of unitized hospital meals are seen with no patient at all, reinforcing the standardized delivery of these most basic patient needs. Ink wash paintings look at the commercial context of medicine, creating delicate ink portraits from still frames of pharmaceutical ads. The portraits are then taken back into their commercial context with the screen-printed fineprint reading "Not a real patient."

Whether using oil paint or ink, I aim to highlight the materiality of the medium through brushstrokes, pooling and dripping on the surface. The effect is bodily, reflecting both the artistic process and patient experience. My color palette also looks to connect these two experiences, using white, beige and other colors often found in medical settings and recontextualizing them to highlight the discomfort and uniformity of these spaces.

Healthcare systems can be easy to ignore - often feeling bureaucratic and detached from our daily lives. And yet, so many of us rely on these systems to fully live our lives. Art provides a unique and necessary platform to discuss this tension, offering a visual language for the body and its ailments that is not confined to a doctor's specialty or allotted appointment time. As we continue to investigate the role of healthcare in our society with a goal to move these systems towards places of equity and dignity, art must be a part of the conversation. My work is centered on this goal, providing visible and visceral opportunities for discussion about the human lived experience.

### **Alex Blaisdell (MassArt)**

My work pursues a visual record of my personal relationships with unfamiliar places and the public environments and systems of transportation that connect us. I often use a window/portal as a compositional strategy that invites viewers to direct their gaze to a segment

of a complicated, unruly, infinitely larger place. The visual language of a portal acknowledges my own experiences in transit, and aims to evoke the feelings of contemplation and longing associated with the act of gazing out a window. The landscapes, buildings, street corners, and interior objects that I depict allude to the remnants of lives and experiences I can't begin to know; yet I feel compelled to acknowledge them with fictional images. These places act as a database, containing and tying together the lives of different people from different times. The act of remaking feels natural to my practice, particularly considering my desire to convey the idea of different facets and eras taking place in a single location. I like to make a painting, and revisit the painting in another medium, such as a drawing or print. When I finish a painting, I'll have a lot of questions still unanswered and I'll want to revisit the moment again. Printmaking has been an important tool for my practice because of its repetitive nature and how a matrix can be altered to change the printed image.

**Alina Balseiro** (Lesley)

Despite the censorship of authentic identity affirmation by the cisgender-heterosexual gaze, Queer people have created increased visibility for ourselves. *Almost Seems* explores the evolution of Queer people's encrypted language for self-protection through the connection of multiple generations of the LGBTQIA+ community. Stemming from our collaboration, I reflect on their experiences and utilize self-portraiture to redefine my Queer identities' progression. The installation challenges what we have been socialized to consider a gendered space and reinvents it to include the LGBTQIA+ community using bathroom tiles, resined jeans, and collaborative photography. I depict Queer people's consciousness of the hesitation to express ourselves and celebrate LGBTQIA+ people's resilience to subvert heteronormativity.

In private and reclaimed communal spaces the evolving understanding of ourselves influences our interactions with each other. Codes spanning across generations operate as the dialect that connects us. As a young, Latinx, Queer individual, I honor the experiences of the predecessors who have impacted my identity rights.

**Brea Corcoran** (MassArt)

The grand irony of the modern age is this: as humanity becomes more connected than ever, the individual has never felt more alone. It is a famine disguised as a feast. The sense of community one finds in the online space is often uncanny and hollow and the isolation thereafter is unique and painful. Humans always adapt, but the result is not always healthy. By placing figures in environments that are either eerily minimal or dizzyingly complex, I create simulacrum of my inner world – the famine and the feast respectively.

These pictures exist in stark contrast, yet they are equally unreal. Life fits between these two extremes, but the compulsion to show others one's best and the solitude of the chronically online create a false dichotomy.

**Brianna Howard (Brandeis)**

Many of my etchings begin as charcoal or airbrush drawings that are then transformed into etchings and editioned. Through this process, a more organic material is transformed into a definitive result. No longer can the charcoal be moved around or the soft edges of the airbrush appear, but rather, these marks are transformed into the hard edges and shapes of etching. The level of control I have when creating a drawing is intentionally decreased and, to a certain extent, allowing a role for chance when transforming it into an etching.

My works rely on contrast, with large ranges of darker shadows and few moments of highlights, to create space and depth. While unidentifiable, the spaces bring a sense of depth to the etching and paper surface. The subtleties within the shadows invite a closer look from the viewer.

My prints are a juxtaposition of light and dark, chance and control, and surface and depth. They teeter between recognition and indiscernibility. I am interested in a sense of realized obscurity in my practice, where a drawing is transformed into a matrix and then into a print. Through this, certain elements become more or less obscure due to my hand as well as chance. Similarly, a viewer deals with realized obscurity through distance and time with the piece.

Manipulating and moving materials is at the forefront of my oil paintings and etchings. Airbrushes, sponges, brushes, and various tools and textures create and inform subject matter and contribute to the mark-making of the paintings. The deployment of materials in large quantities constructs and informs the work, reflecting the macro and micro operations of the universe.

Through a push and pull relationship, I aim to bring forth, and push back certain marks. My works remain connected to the nuances, markings, and remnants of the world around us. In response to the constant chaos faced by myself and others at this time, my practice leans toward escape, where my marks are informed through the movements of my body rather than thought.

While creating, there is a constant dialogue between me, the tool, and the surface. Because of this, my works are living things that constantly change and grow depending on what I feel they need. I create conditions to react to and problems to solve through the layering of paint,

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etching surfaces, introducing or re-introducing tools, marks, and color. It's as if I am solving the unresolvable.

**Campbell McLean** (MassArt)

I paint portraits and scenes that serve to overcome the dangers and shortcomings of queer life through a sardonic and colorful lens. I've found that by painting vulgar queer characters in control of violent situations I am able to deconstruct the media's portrayal of queers as suburban, wimpy, and cis. In turn, I've built my own catalog of -hard working -gun toting -queer Americans, that don't take guff and mind their own business. I'd like to think that they blend in real nice with all the other ugly Americans.

By producing images that are absurd and tongue-in-cheek I can spark dialogue about queer representation and safety through a foreboding and strange humor. It's my observation that most people love guns or queers, but rarely both, this split creates a potentially harmful space for queer people to exist and through portraiture I hope to mend that split.

Ultimately I aim to produce an image that can serve as a hardened counterpart to the softened contemporary image of queer presence.

**Casey Fisher** (Lesley)

We have a symbiotic relationship with the natural world and through printmaking techniques, I respond to post-industrial landscapes and the age of the anthropocene. A dominant influence in my work is urban architectural forms that I see around me and the materials that are naturally sourced; metal, concrete/ brick, vines/weeds, and native foliage. By removing any figurative element and rather showing the post-inhabited surroundings, this work describes the footprint we leave behind on the land and explores the regrowth of the natural world after industrial influence, depicting the slow and methodical resilience and reclamation of nature. Elements of decay depicted by rusted and patinated structures demonstrate the power of nature and their cycles returning these man made structures to their original roots. In the fabrication of this work, using sustainable printing techniques is a conscious ecological choice in reducing the chemical footprint. Sustainably sourced wood, metal, and solar plates connect the materiality of process to the subject and invite the audience to slow down and experience the viscera of the natural world in our current post-apocalyptic time.

**Diego Juarez** (Brandeis)

The relationship between poetry and abstract painting is the heart of my current research in the studio. I write poetry to record and investigate my lived experience. From these poems, I create abstract images as visual metaphors to explore complex emotional situations. The resulting work forms a dialogue between these two practices that invites viewers to introspect

and embrace intimacy. I am particularly interested in the similarities between abstraction in visual art and language. I ask myself: How can I visually represent poetic strategies like meter, rhythm, and metaphor? How does the proximity of poetry to abstract painting ease or complicate the viewing experience? How can I transform the material to access its allegorical properties?

The mark-making in my paintings is made up of words that become obfuscated throughout the painting process until only fragments remain. The act of writing, with frequent erasure and repetition, creates an idiosyncratic drawing language. This process embeds my substrates with their own histories, giving them a sense of time. I emphasize the effect over legibility.

Sometimes I intuitively compose poems as I paint and other times I come to a painting with a predetermined poem in mind. I use materials with connections to writing like ink, graphite, colored pencil, and paper pulp to reinforce the relationship between painting and poetry. The reliance on my hand reflects my vulnerability and the connection I strive to create. My color sensibility is rooted in observation, evoking subconscious associations with real world places. Ultimately, I aim to elicit an emotional response that correlates to the poetry within each piece.

**Gabrielle Patrone** (Rhode Island College)

My collection of work investigates the fickle nature of time and memory, delineating corporeality from intangibility, concreteness from ambiguity. Spurred by a desire to reconnect with my forebears, I turned to my late grandparents' photo albums from the 1950's, curious as to how I could use the still black and white images to convey the liveliness and emotionality of a particular moment in time. Through careful study of these images, creating composites of individual photos and sketches, I produce impressions of the past that waver between fully and partially remembered.

The interplay between drawing and painting informs these works. Remnants of a sketch and perspective lines peek out from underneath layers of thin glazes. Juxtaposed against solid paint application, these "unfinished" moments, while appearing "unremembered," exude a sense of vitality and breathability. In a similar way, relationships between saturated and unsaturated color, light and shadow identify memories both revived and forgotten. Based on studies from life, I attempt to create "invented color," challenging me to create my own light sources and imagine how light and color would have interacted together in real spaces. In this way, I want the color to be so convincing as if produced from my own memory. My compositional structure invites the viewer closer to partake in an intimate moment yet keeps them just outside of the subject's grasp. The repetition of diagonal lines (literal and implied) establishes visual relationships between the figures, creating an arrangement that continuously moves one's eye around the scene. I want the audience to feel as perplexed as I am, combing through these moments from the past that—while not experienced directly, feel familiar, recognizable. Viewers are met with alternating instances of visual clarity and illumination, concealment and

obscurity. Memory becomes tangible when one can locate where fragments of a particular moment fade and resurface.

I draw from the works of Impressionists, Joaquín Sorolla, Mary Cassatt, and Henri Toulouse Lautrec, particularly for their understanding of light and color, expressive mark-making, and the entwinement of drawing and painting. However, I also turn to mid-twentieth century Social Realists, Raphael Soyer and Reginald Marsh, as a retrospect glance into how the world was observed at that time. As I approach my subject matter from a contemporary lens, it is important to investigate how color, space, and composition drive these works.

While subject matter and representational imagery inform my practice, my ongoing investigation is geared toward better understanding the function of color in a conceivable environment, the importance of activating the environmental space, and how composition creates interaction between the subject and the viewer. This current exploration will continue in the following semesters as the basis for my departmental honors project and senior thesis.

**Gavin Fahey (BU)**

I used to think of my sculptures as reliquaries, as each sculpture contained the portraits of an individual who violently fought for anti-racist, anti-capitalist, or anti-imperialist causes. I spoke of the work as an act of contrition – as if ritualistically venerating a domestic terrorist could absolve myself of my own political indolence. Since then, however, the scope of the work has slightly changed.

I have realized, however, that the word “reliquary” does not quite capture the nature of these sculptures. The portraits I paint are not holy relics, but rather a physical testament to the hours I spend researching these actors’ lives and the structures they fought against. Furthermore, these individuals are not saints: they are terrorists, charlatans, and scammers. If anything, these sculptures are over-involved exercises in art handling, as I am creating wooden crates specifically designed to hold and transport paintings. These crates then become Trojan Horses, smuggling criminals into the white-cube art space.

What I am really doing here, I think, is questioning my own role as a political actor. If mailing bombs to elected officials, self-immolating on the steps of the Supreme Court, and Voting Blue no Matter Who feels so futile, then what hope do I, the atomized artist working alone in my studio, have to tear down the structures which dictate our lives? Can I invent my own aesthetic sensibility and use it to recruit adherents to a Leftist cause? Is my artwork a political act, or is it merely a replacement for political involvement?

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I realize I am not only asking these questions of myself, but that I am also asking them of the audience. I want the audience to read the wall labels and to engage with the histories my sculptures contain. I want my audience to understand the abstruse structures of power Donald DeFreeze fought against, and Scooter Libby fought to maintain. I want the audience to appreciate that the physical space these sculptures occupy is also a socio-political space.

I have created sculptures for the following individuals: Ted Kaczynski, Kenneth Lay, Chris Dorner, Donald DeFreeze, Francis Hughes, Diana Oughton, Abu Zubaydah, Scooter Libby, Andreas Baader, and Ulrike Meinhof. These sculptures' forms point to nameable objects divorced from their utility: a wheel which cannot spin, a boat which cannot float, an uncomfortable throne, and an empty sarcophagus. These sculptures also point to American vernacular architecture and furniture traditions, and in turn suggest my sculptures have a tradition of their own: an alternative cultural canon which revels in the absurdity of martyrdom and the malevolent vacancy of deep-state bureaucrats.

**Haley Johnson (MassArt)**

My art is almost always influenced by nature, with a heavy emphasis on birds. I have always been drawn to wildlife, something that stems from my upbringing where I was exposed to nature often. My parents both grew up in remote towns in Maine, and my grandfather worked as a fish biologist. As a kid, my idea of fun included building forts out of sticks and exploring the woods around my house. My passion for birdwatching has only taken this interest in nature to a new level. When my paintings do not include birds as the main subject, they instead include other wildlife or landscapes I saw while looking for birds. I work in oil paints and use my own reference photos, as my connection to them is important to me. I often find myself more interested in talking about the stories behind my work rather than the work itself. I love when others can connect to my own experiences and we can share our personal experiences in nature.

**Hannah Latham (RISD)**

I have been documenting the loss of the eldest generation in my family for the past five years. My paternal Grandmother just passed away after a long battle with Alzheimer's. Often I felt as if we were living the same day over and over again. Using my camera, I explore themes related to family, grief, aging, and caregiving. In their attempts at fulfilling the American dream, I use their possessions and loved ones as evidence of their fruitful lives before this day in time. When it rains, it pours, and each new day is flooded with rituals and responsibilities. These practices are often taken on as a group by my family in their efforts to delay the day in which we say goodbye. Will Alzheimer's be passed down? Will there be a next generation?

**Isabelle Gotuaco (Brandeis)**

**Dialogues:** In the foreground, the artist and her mother are engaged in a conversation. Figments and figures emerge and recede in their backdrop. Darkening hues and a partially obscured figure dominate one side of the image, while the grounds a tranquil interior of brighter, airy tones. This is a painting about the intimacy, tension, and cyclicity of motherhood: about the difficulty this daughter has as she tries to account for the person she is, the limitations her mother experiences in her capacity to lead her through an American life, and always, the love and distance between them.

**Jessie James (Lesley)**

Single motherhood in America is impacted by faulty systems that lack adequate support for basic human needs. To raise a child as a single caregiver, whether by choice or circumstance, requires stamina from the family. As the child of a single-mother, I explore the ways in which this dynamic affects the family and am interested in their perspectives and experiences.

After my mother's transition to independent caregiving, she balanced increased hours at work with her role as a parent, until we no longer experienced food and housing insecurity. My own history has strengthened my connection with other families parented by a single mother and guided me in my collaborative process of image making.

I have participated in these families' day-to-day activities and collected their histories through conversation to produce a series of synergetic photographs. Our shared experiences of accelerated maturation, the child as co-parent, the pressure on the mother to inhabit all parental roles, and a prioritization of others' comfort are explored. These collaborations are a mutual celebration of the complexities within single motherhood.

**Josue Bessiake (Montserrat)**

L'homme is a painting that explores the experience of a painter, the feelings of loneliness and constant pondering of how to create better work. Being an African American I found it important to depict myself in this work to further emphasize the difference in struggle that painting can have on someone with my ethnic background. There is an impulse to depict themes of black plight and injustice however this work is meant to offer insight into the mind of the individual so the motifs are fairly subtle.

**Kelsey Skordal (UConn)**

My mind latches onto an idea, and the thought obsessively loops in my head. I become convinced of catastrophes waiting to happen – the stove will catch the house on fire, the basement will flood – and the anxious thoughts dance around my mind, distracting me from my surroundings. I create drawings of these obsessions, exposing their fragile logic to the light of day. The drawings are made with watered-down paint on sheer cheesecloth; the painted



images dissolve into the fabric, their details become ghostly. I compulsively repeat imagery again and again, and then sew the unruly thoughts into rigid grids and geometric shapes, as if presenting them for taxonomic display. These lightweight fabric pieces dangle loosely as they hang on the wall, billowing and dancing in gentle air currents. Like the anxieties, the fabric's slight movement in the corner of your eye is distracting, begging for your attention even after you turn away.

**Lauren Hill** (Lesley)

These pieces are from my present body of work, "Nocturnes." The nighttime setting provides a critical lens of experiencing the familiar world as it evolves into a sobering documentation of the relationships between nature, humanity, and time. At first glance the beauty and mysticism of nature is read, however the low visibility of night and small dimension of the drawing asks for more time observing. They reveal a brewing tension of mankind's long term degradation of the environment and the looming fear of what is to come. The blue hues hold onto the quiet and eerie stillness of it. Telephone poles and street lights reveal themselves in varying levels of directness. Overlooked or unconsciously omitted, these signs of our modern age are acknowledged in their role within the scene. This series seeks to acknowledge both the grandeur, complexity, and undeniable divinity of the natural world along with the defilement inflicted upon it.

**Lola Butan** (SMFA)

Two circular vibrating bulbs of light hog my vision. Their spindly arms reach out far lengths to make clear what is hidden. These headlights identify and make visible the stories I build up in my paintings. Rich globs of Prussian blue paint sit heavily on their surface, contrasting concentrated swaths of hazy lime shapes, scrubbed to the point of blurriness. Thin, barely there lines are scratched into the surface of the painting. They are aggressive, crazed, but casual and slight in their effect. Meanwhile, mischievous headlights take the form of long amorphous strips, highlighting and distorting the space around them. Stark, clean shapes and figures occupy these stretching, yet shallow spaces. These individual parts are arranged and pieced together in a way that both nods to and flattens reality; just in the way remembered stories are merely fragments of and reconstructions of reality.

**Molly Rouzie** (Dartmouth)

The painting is a trick, a deception of space and materiality. The trompe l'œil technique creates a visual illusion of three-dimensional space, convincing the viewer of the two-dimensional painting's physicality. The three-sided painting is a replica of a fictitious dollhouse. The back panel displays the depth of the dollhouse interior, while the moving panel physically recreates the door. The painted form presents a duality in the concept of space – the moving elements inherently make the painting a sculpture existing in space, but the flattened, painted image also

creates space through perspective. Like the dollhouse it represents, the piece is built to be moved and played with along the edges of the board. The material and construction choice emphasizes the piece as an imposter, simulating something it's not. From the correct angle, the illusion is believable, but from others, the painting's guise is disrupted. The purpose of any dollhouse is to assist in playing pretend, the same role as the materials. Dolls are manipulated by external forces inside a controlled, artificial environment. The message of the piece originated from this theme of a dollhouse's function.

I remain locked in a state of in-betweenness. I have a home and community at college, yet I still return to my old bedroom at my parent's house during breaks. I am technically an adult but still feel far from what an adult should be. I created this piece during a time I spent in a city living on my own, pretending to be an adult, doing adult things. But I am simply playing pretend. In the kitchen, I wash the small accumulation of dishes from my one-serving dinner; in the bathroom, I shower off the workout that I've completed surrounded by strangers; in the living room, I work on an assignment bearing no impact on my GPA. While from a certain angle, the tasks are believable, from another, there is something fabricated about the experience. I am arranging this life for some unrealized self, moving pieces until everything fits.

The painting deviates from my previous artwork. In the past, I have focused on the figures surrounding me and how they impact the world I live in. In this piece, I looked introspectively to design a painting that represents a moment I am experiencing. I plan to continue working in this middle ground between sculpture and painting and am excited for this new direction.

### **Monday Holland (Brandeis)**

Drawing inspiration from place, belonging, and personal experience, my current work explores queer peoples' relationship with rural land. Historically, queer people have found our community in cities, but what happens when we return to the countryside? Pictured in invented scenarios with the figures usually solitary in nature, a queer utopia takes the form of a farm. Embodying both femininity and masculinity, these characters are unaware and unbothered by anything but the activity they are engaged in. Heroically nude and strong, they experience both the trials and fruits of their labor.

### **Monica Srivastava (Pratt)**

Through experiments with portraiture and engagements with ancient Indian architecture and patterning, my work explores themes of identity, ethnicity, family and relationships, and diaspora. As a child of Indian immigrants, I have always felt torn between my identity as an Indian and my identity as an American.

My inspiration comes from Indian architecture, textiles, and miniature painting. Indian architecture in the form of patterned screens called jalis have been motifs in my paintings. These jalis come from ancient temples and tombs in India. By placing myself in these spaces, I am calling into question whether or not I belong there, and whether or not I have a place in

which I do belong. This question goes back to the main conflict throughout my work. I will always be seen as a tourist in my own country. In America, I am seen as foreign because of the color of my skin. In India, I am seen as an outsider because I was not raised in India. I am neither foreign nor assimilated.

I also use textile and fibers as a symbol for identity, culture, community, family and relationships by exploring what it means to be connected, to be part of the “fabric” of something. This is brought into view by looking at myself through the eyes of others. Why do some people see me as Indian? Why do some people not? How are these defined? How do I identify with aspects of Indian culture? In my work, I am part artist and part performer. I am the reference for my paintings, and I make work in the context of my life and family history. I am in constant pursuit of the world of the beautiful, bringing together vibrant colors and detailed patterning. As I have been a working person for much of my life, my paintings involve labor intensive processes. I don’t use stencils or stamps, but hand paint every pattern that I incorporate into my work. By making this work, I am staking out my own territory and carving out a space for my existence within a South Asian, Indian-American experience.

### **Morghan Schnoll (Montserrat)**

Growing up as a child abuse victim and sexual violence, I developed dissociative amnesia. In this condition, one suffers from memory loss due to the traumatic events one endured. As a child, I considered this to be my superpower, and it was the superpower I needed then, but with the bad, the good ones left too. The pieces displayed represent me piecing those lost memories back together. Within the rust, bits of colors appear, symbolizing the rebuilding and reconstruction of trying to heal wounds.

I was struggling to find my voice—ways to express my trauma without retraumatizing myself in the process and my viewers with the outcome. My curiosity to use symbolism in my work led me to found material. Picking up objects with a particular history, one where natural trauma occurred. When assembling my pieces, I go in with a vague idea knowing within two minutes, my dog might turn into a ship. My artwork is meant for you to see something, take a step and see a whole new scene. Playing with visual perspectives and juxtapositions as critical components in my work, either by concealing or revealing objects, has allowed me to draw in an entertaining aspect.

This series of works explore my hidden truths—precisely the harsh reality of my life in a comical manner.

### **Peter Muka (Greenfield Community College)**

These images are inspired by a childhood obsession with an abandoned house near where I lived. With no easy way to get there, I dreamed of climbing the hill to explore. I wondered who lived there and what they left behind. Through this I was given my first introduction to all that

these places could be; an adventure, a treasure hunt, a glimpse into the past. These photos are a continued investigation into the beauty of deserted or forgotten places and an exploration of nostalgia. The process of shooting on film is important to me, the slow and deliberate action helps me create an image to convey the feeling of the place while celebrating and bringing value to it. It allows me to spend time with a place rather than a quick passing moment with a digital image.

**Rei Xiao (SMFA)**

My works are autobiographical and involve personal stories, filled with emotional intensity and sarcastic imagery. "Ball and Chain" dwells on the peculiar story of how I ended up living with 18 cats in high school. It began when my mom lost her business and started fostering several cats at home without my consent to help them get adopted. So many cats ended up staying with us and both my mom and I separately suffered dissociative mental health illnesses, becoming more and more isolated in the same house while coping with financial struggles. Before I was admitted to Tufts with financial aid and escaped this house, I took a gap year during which I spent my entire time isolated in my room. I would barely let the cats into my room, and I would rarely leave my room. I had major difficulties with making art, and I was also in an abusive relationship in which I constantly felt like a lab rat. I had the strength to depict this story metaphorically only when I started living independently and had more emotional stability which helped me start making oil paintings.

**Ricky Vasan (MassArt)**

My work aims to celebrate the quiet minutiae of life and I draw inspiration from a collection of warm memories and moments. Using a palette derived out of neutrals and warm yellows playing into my color blindness my goal is to make a richly saturated surface in terms of its materiality and subject matter. I am interested in a method of corrective painting inspired by the likes of Sangram Majumdar, Catherine Kehoe and Susan Lichtman. I find my subject and resolve my painting through the process of painting itself leaving behind ghostly traces of correction and measurement. My paintings directly mirror my experiences and personal truths which can sometimes be full of joy and celebration but other times can also be a hard pill to swallow.

**Silvia Dowdell (MassArt)**

Two different time periods of the same space merged together by border. The inner painting represents an epic battle between a woman and a giant bird, and she is down, however is armed and ready to strike. The colors are dark crimsons and earthy reds, creating an emotionally intense mood. The outer border is made from light greens and blues, creating a more serene atmosphere. However, the earth tones on the bottom are a reminder of the other inner world, and we wonder if the place inside and outside the border is the same place, at

different times. The piece is made to ponder about life, death, and the passage of time. Pain and fear ebbs and flows with contentment and peace, and the natural world will always persevere. Oil paint on canvas lets me make a range of marks which aid in different emotional expressions.

**Sophie Rose Feinstein (SMFA)**

“My Lover Will Be Me” is reflective of my practice at this juncture, where I am working to marry my foundational skills in painting with my newfound fervor for ceramics; treating the clay body as a material not just to be molded and gestured, but also impacted by painting carefully layered glazes that catch in the crevices and reveal a narrative. The tactility of the clay allows me to carve out two figures that hold each other, and the glaze accentuates the amorphous dreamscape within which they live. Here, I was recalling an ambiguous scene of intimacy within a past relationship from which I have recently become free of; these days I reflect often on the feeling of loneliness that I felt both within the relationship and now in its wake, the complexities of loving/being loved by someone who has caused you harm, and the identification of learned behavior in interpersonal relationships. Love has a strong place within my practice, and is nurtured by ceramics as a medium. To work in clay is to be ruled by it – its process calls to you, and demands that you care for it, consciously and deliberately. Ultimately, “My Lover Will Be Me” is a meditation on love as praxis, and processing loss.

**Virginia Canella (MassArt)**

This tufted image depicts me in court at the hearing for the first extension of my restraining order, crying as I am asked to recount multiple traumatic events that led me to request said extension. Although I stood before the court as a survivor seeking protection, the attitudes and actions of the members of the court made me feel as though I was the one on trial– a situation which many survivors know all too well.

**Yana Nosenko (MassArt)**

I’ve been told that no one leaves home from an excess of happiness and comfort. One leaves, because it’s not possible to remain.

I came to the US less than three years ago. In some sense it feels like it was yesterday and in another it has been forever. I took an Aeroflot flight — Moscow - New York City. Afterwards, I visited Russia once, for a winter break in 2019, but it seems much further in time than that. Aeroflot doesn’t fly outside Russia anymore, and I don’t fly outside of the US anymore.

My family is nomadic: we wander seeking contentment that eludes us. My grandmother lives in the US for half the year, and in Russia for the other half.

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My mother moved from her small town in Kazakhstan to Russia almost thirty years ago. Is she an immigrant? My father's sister came to the US more than thirty years ago. Is that long enough? Is she American now?

Back in Moscow, I pictured my aunt somewhere over there, somewhere far, but somewhere that is not the same as here. We were never in touch, though she is my godmother. But now I know her well.

When I was little, my favorite color was pink. I never thought I'd grow up this quickly; it seems like it was yesterday I was dreaming about becoming a flight attendant, like my aunt. I would never dare to fantasize about becoming a pilot, like my father. Girls in Russia don't dream of being pilots.

"I'm glad you've left" — my father told me from his apartment in Moscow during our video call in the beginning of March 2022. His voice was tired, his tone bittersweet.

**Yolanda He Yang (BU)**

Yolanda's private work examines hidden layers of emotional experience often in search of time and space through light effects. Her site-specific works present her belief that space exists behind the appearance and invites us to experience it - the total rupture of the boundaries imposed between inside and outside, space and time. Work 2, Next Destination, blurs people's physical definition of the "entrance". It invites people to wonder and gives a pause to the place we have always been walking through.

With long years of meditation experiences, Yolanda focuses on the process of making and exposing the factual realities of change that have been overlooked. Her exploration of acting and filming imprint theatrical senses on her studio work.