



About this Teaching Resource:

This packet features artwork from the 35th annual juried student exhibition, *Young Contemporaries 2021*, which is featured at the Halsey Institute of Contemporary Art at the College of Charleston. It is intended as a tool to help you look at art with your children/students. You can prepare for your inquiry-based discussions by reviewing the background information provided. Then use the Questions for Viewing below and artwork reproductions to look closely, think critically, and respond to the art together. Extend your investigations with one or more of the suggested activity ideas. In general, questions for younger audiences are listed first followed by progressively more complex ideas. Feel free to adapt the suggested activities according to the age group you are working with. We encourage you to check out the [Halsey Institute's blog](#) for articles related to the show, as well as interviews with some of the artists.

Share your teaching stories with us! If you use these materials, let us know by email at halsey@cofc.edu

About the Exhibition:

Now in its 36th year, the Halsey Institute of Contemporary Art and the College of Charleston Studio Art Department are proud to present *Young Contemporaries 2021*. The annual exhibition is a celebration of talented artists at the College of Charleston. With works selected by a nationally renowned juror, the exhibition reflects the strength and diversity of practice in the School of the Arts' rigorous programs. Featuring a wide range of media, including paintings, sculpture, photography, and prints, the exhibition showcases the efforts of the student body at the College.

Artist [Bob Snead](#) will serve as the juror and awards judge for *Young Contemporaries 2021*.

Concurrent with *Young Contemporaries* is the *Salon des Refusés* exhibition, showing in the exhibition space of the Simons Center for the Arts. The works in the Salon were chosen by Studio Art faculty, and the awards were chosen by Charleston-based artist Joe Walters. The origin of *the Salon des Refusés* dates to Paris in 1863, when artists who had been rejected from the official Salon caused such a protest that Emperor Napoleon III ordered another exhibition held for them. Among the painters in the original *Salon des Refusés* were Camille Pissaro, Henri Fantin-Latour, James M. Whistler, and Edouard Manet.

Questions for Viewing:

Look at the photograph of the various portraits.

Portraits often include several elements such as pose, gesture, facial expression, clothing, and props. Mimic one of the poses. What words describe how you feel in this pose? Then, look closely at the different gestures and facial expressions. What can you tell about the people based on their gestures and facial expressions?

Look at the work and artist statement by Lydia Wilkes.

Can you think of some traditional expectations about gender and sexuality in our society? What are they? Based on what you see, how is the artist challenging traditional expectations of gender identity and sexuality?

Look at the work by Deborah Sisco.

What do you see? Describe the lines, colors, and forms you find in each of the works. Where do you see movement? What type of movement can you find? Where do the lines begin? Where do they end?

Look at the series of work by Dominic Moses.

Can you find examples of both symmetry and asymmetry in this work? Do the forms remind you of anything? Why do you think the artist chose to work in this medium?

Look at Paige Bergen's work.

What materials can you find? How have the materials been transformed? What evidence can you find of the artist's process? What everyday item or natural material would you choose to use in a work of art? If you were going to create an artwork made from found objects, what would you choose to include? Why?

Look at each of the examples of sculptural artwork.

What materials did the artists use? Why might they choose to work with this material?

Choose one or two pieces that stand out to you...

List all the adjectives that come to mind in your first look at the artwork.

List all the materials the artist(s) used.

How are the materials arranged?

Are the materials man-made or natural?

What do you think the artist(s) is trying to tell us? What message are they trying to convey?

Find pieces that match these aspects of Contemporary Art:

1. Use interesting materials and/or techniques.

Title:

Medium:

Comments:

2. Express emotions without relying on recognizable images.

Title:

Medium:

Comments:

3. Be primarily about the arrangement of shape, line and color on a flat surface.

Title:

Medium:

Comments:

4. Challenge us to view the world in a new and different way.

Title:

Medium:

Comments:

5. Find one piece that you have not listed above and think of the reason(s) the artist created it. Write it below in the same format as the answers above.

Title:

Medium:

Comments:

Reason:

Reproductions of the artworks in this section have been included at the end of the packet. You can also view the pieces online by [clicking here!](#)

Suggested Activities:

Photo Stories

Some people say, "A picture is worth a thousand words." You can even tell a story entirely through pictures. Find a large sheet of paper or poster board. Have a family member help you look around

your home for interesting photographs or pictures in magazines. Arrange the pictures on the paper in a way that tells a story. You can write a few sentences if you'd like, but let the images be the main focus. Share your photo story with your family.

Timed Drawings

Have members of your family participate with this simple game. First, give everyone a blank sheet of paper with the same shape on it. Start with something simple such as a circle, square, or triangle. Next, tell everyone they have five minutes to draw around, and on their shape, turning it into whatever they would like. After five minutes, share your drawings with each other.

Movement and Music

Select one work of art. If this was on the front cover of a CD, what kind of music do you think it would be? Make up a movement that is inspired by an element of this work. What sort of noises would you hear if you were inside this piece? Would it be easy to move around? Demonstrate the movements. Imagine that one of the figures in the piece could move. How would it look for them to walk?

Coming Alive

With two or more works: Imagine they could talk. What would they say to each other? Would one dominate the conversation? Would they be friendly? Say the conversation out loud using different voices.

OR

With one work: imagine this piece is looking for a pen pal. Write a letter that contains information about them. Describe their likes and dislikes, a physical description and information about their home and family. Try and piece together a personality.

Tongue Twister

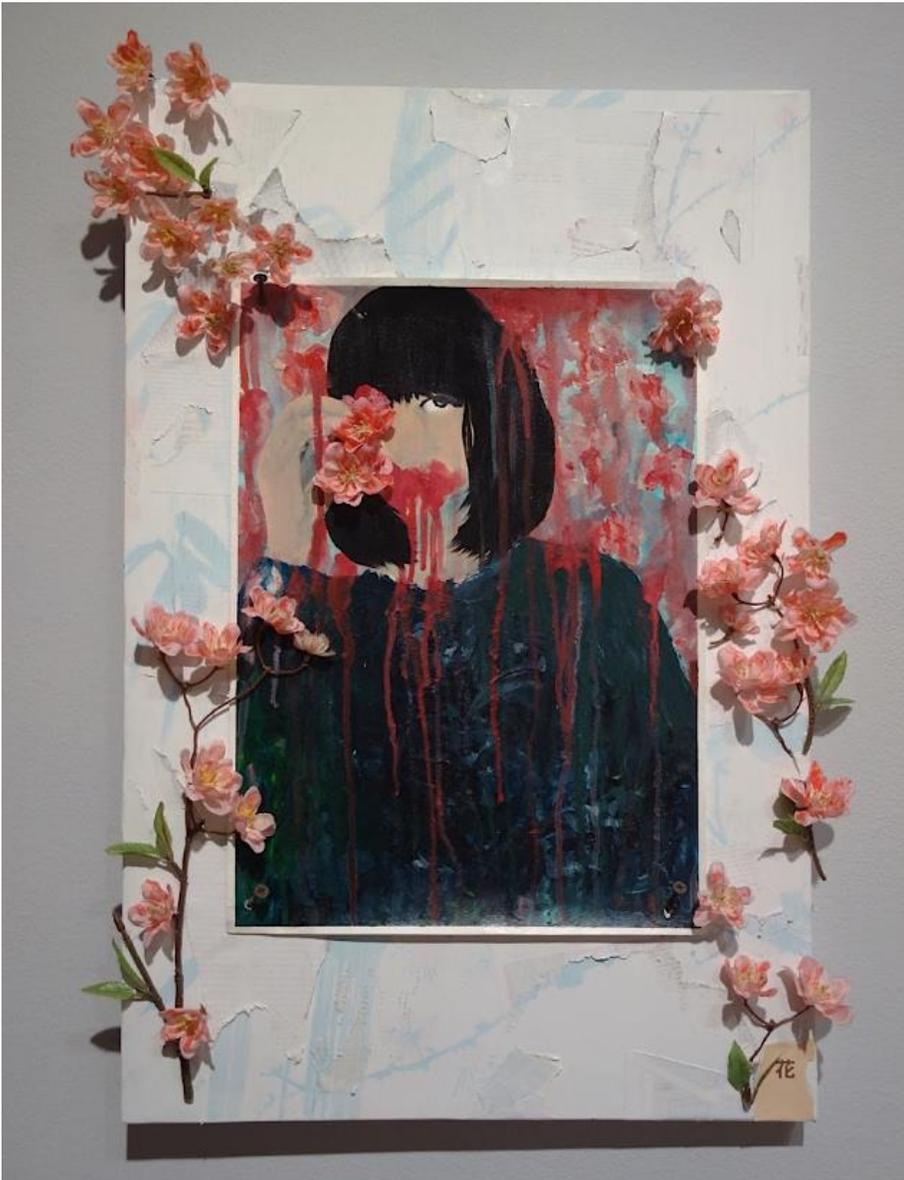
Pick a letter. Using one of the works of art as inspiration, name two adjectives, three verbs, two adverbs, three nouns and one plural noun. Use these as a word bank for creating a tongue twister!

The Halsey Institute staff also wrote a blog post about our “You be the Judge” and “Value Judgements” activities. These activities are typically done in the galleries during our guided exhibition tours. We have adapted them to be done at home or in the classroom using either the virtual *Young Contemporaries* exhibition or artwork and objects available in your home or classroom. [Click here](#) to read the blog post!

Artist Statements and Artwork Images:

Reproduced below are images of the artworks referenced in the “Questions for Viewing” section in order of the questions asked. Some students submitted artist statements with their work and if available, those statements are included below. You can also view the rest of the pieces in the virtual *Young Contemporaries 2021* exhibition by [clicking here!](#)

AIKA ISHIMORI
Cherry Blossoms, 2021



I don't know what this piece looks like to you. It's the same as how I wonder what I look like to you. Does the portrait depict someone who looks Asian to you? Do cherry blossoms remind you of Spring in Japan? Do you think this should have been titled *Sakura* instead of *Cherry Blossoms*? Does it look like it would have an interesting story about being an Asian American woman to you? Is that why it got chosen for this exhibit over my portrait that was selected for the *Salon des Refusés*?

Or does it just look more visually appealing? Did the juror like the textures more? Is it unique? Does it look like she is hiding? Is she eating flowers? Is she vomiting blood? I don't know what you see. Do you see race? Do you see me?

What if it doesn't have anything to do with my race? Are you embarrassed for thinking it might have been, or is that something you hadn't considered at all? Am I assuming too much? Should I be embarrassed that I thought that you'd have these thoughts at all? I have no idea what you think when you see this piece. I have no idea what you think of me when you see what I look like.

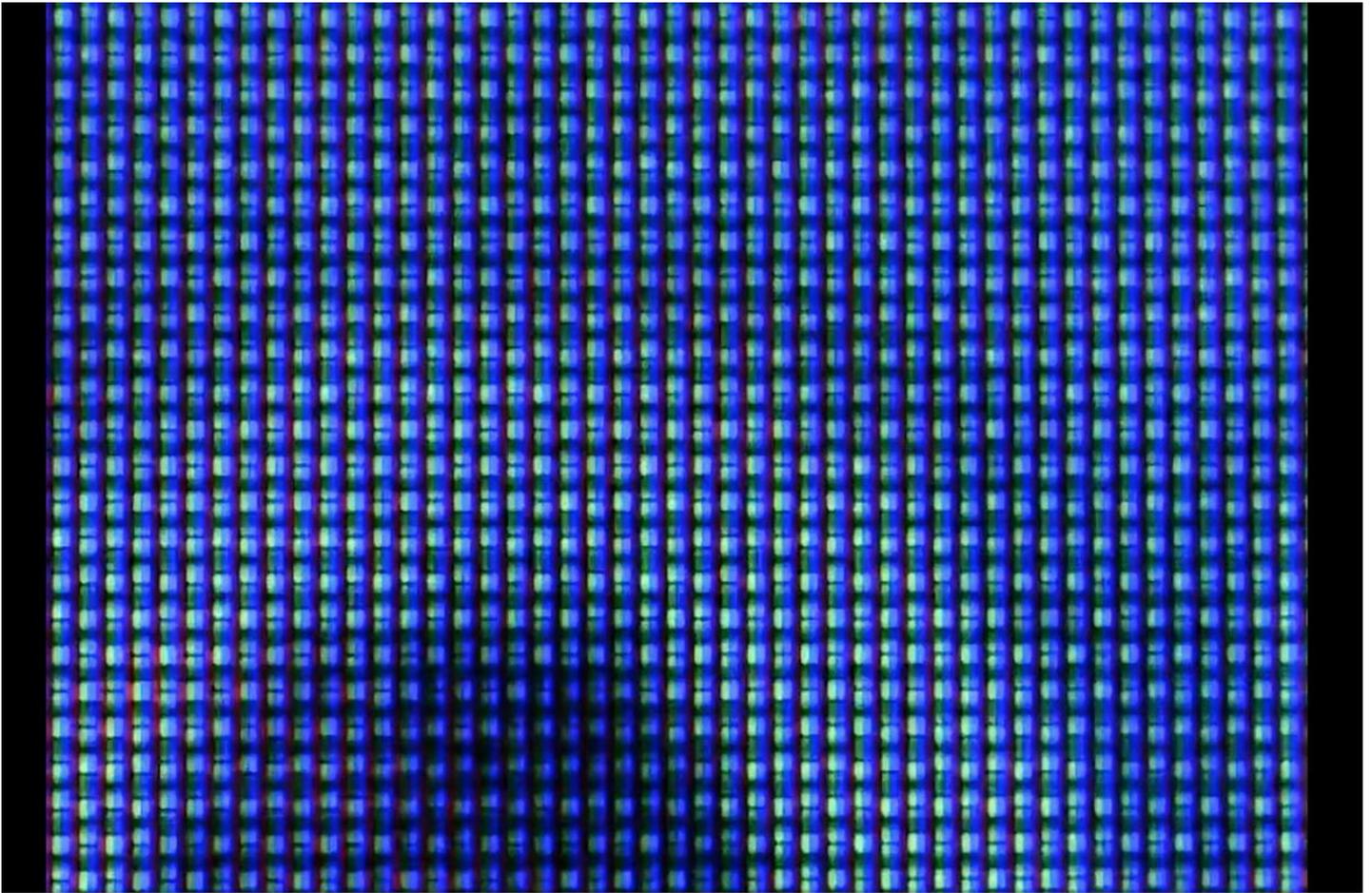
Experience your own version of Aika.

AUDREY ROBINOVITZ
Channeling I and II, 2020
Nothing Hurts, and You Won't Be, 2020
Slow Death, 2020



Channeling I and II, 2020

My practice is the culmination of a longstanding desire to combine a generative impulse with academic inquiry, and to resolve each without sacrificing the other. My study of literature, psychoanalysis, mysticism, criticism, photography, video, and cinema all symbiotically inform and enrich one another through their joint concern with the many lives of stories and images. Pursuit of this unique process represents, to me, a commitment to multidisciplinary modes of learning, and a refusal to neglect any one disparate part of myself for the sake of convention. My very first relationship to art was as an engaged viewer, and thus the amalgamation of image consumption, curation, and production has informed my creative practice ever since.



Nothing Hurts, and You Won't Be, 2020 [still]

Watch the video at <https://vimeo.com/user104314633>

I began making art in college fascinated by classical Hollywood cinema as embodied artifice, and fiercely studied photographers like Cindy Sherman, Yasumasa Morimura, and Alex Prager, working to deconstruct the notion of feminine identity and outline the aftermath of the dominant image culture of the 20th century. I created elaborately staged extra-cinematic portraiture, negating the notion of a photographic aesthetic truth by wielding archetypes of performativity against their functionalities. From there I discovered filmmakers such as Chris Marker and Chantal Akerman, who altered the course of my work with their insistence on the mystical primacy of the image and gave me cause to slow down and focus on the construction of composition to its own ends. I experimented with alternate processes in photography and began producing my own short films to better understand these new impulses. Lastly, aided by courses appearing in my program of study that allowed me to grow into more conceptual and video-oriented territory, I fell into the world of criticism created by Baudrillard, Deleuze, and other 20th century theorists. Using found footage, discarded technologies, and multiple cameras of differing formats fed through enumerated layers of analog recording, I began to find new methods of exposing the violence inherent in men's obsession with the feminine ideal. The freedom provided by video moreover drove me to newfound interest in abstraction, duplication, and distortion, where the onus of my practice currently resides. Exploring the psychosexual realm of longing across digital landscapes, Hiroki Azuma's database model of modern image consumption among the otaku subculture, the 'dirty new media' ethos of artists such as Hito Steyerl and Stom Sogo, and the directorial oeuvre of Hideaki Anno became touchpoints for the articulation of my own post-internet exploration of the mind.



Slow Death, 2020 [still]

Watch the video at <https://vimeo.com/413746941>

At large my work is unified by a fascination with images and their power. The way they form our self-conceptions, construct a social reality—mediate pain, joy, and desire—there is no more fertile subject and no more ample medium. Through warped cinematic languages I aim to articulate a Debordian détournement—a transfiguration, reconfiguring, and hypertrophy of the socio-political connotations of images against their intended purposes. My own relationship to femininity and personhood living as a transgender individual moreover informs my understanding of the multifaceted and meta referential nature of the self, that motivates me to find new and inventive ways to express one's existence across matrices of incorporeality. Far from making autobiographical work, however, these histories only function toward the creation of omnibiographical work: where allegories of humanity are pieced together from universal experiences. As the pre-modern authority of narrative decomposes with the limits of the singular consciousness, aggregates of information become sites of projection for myriad meanings and innumerable multimedia imitations become indistinguishable from their referents. Art made on this contemporary stage inevitably concerns itself with the pre-libidinal, as the act of gesturing towards the inexpressible becomes in part a psychic attempt at reconciliation of the mother/child bond. I intend to not only use my work to engage these spiritual and developmental consequences of meaning-making, but earnestly approach contemporary assemblies of information as their own interior worlds and engage them with the same earnestness one treats a lover, a religion, a system of being. Beginning my career in photography and developing into video means to me concerning myself less with depiction and more with the act of speaking an image at all, of turning the subjective into consumable interpersonal product.

Glass Bottle, 2021
Letting Go, 2020
Portrait of Beth, 2020

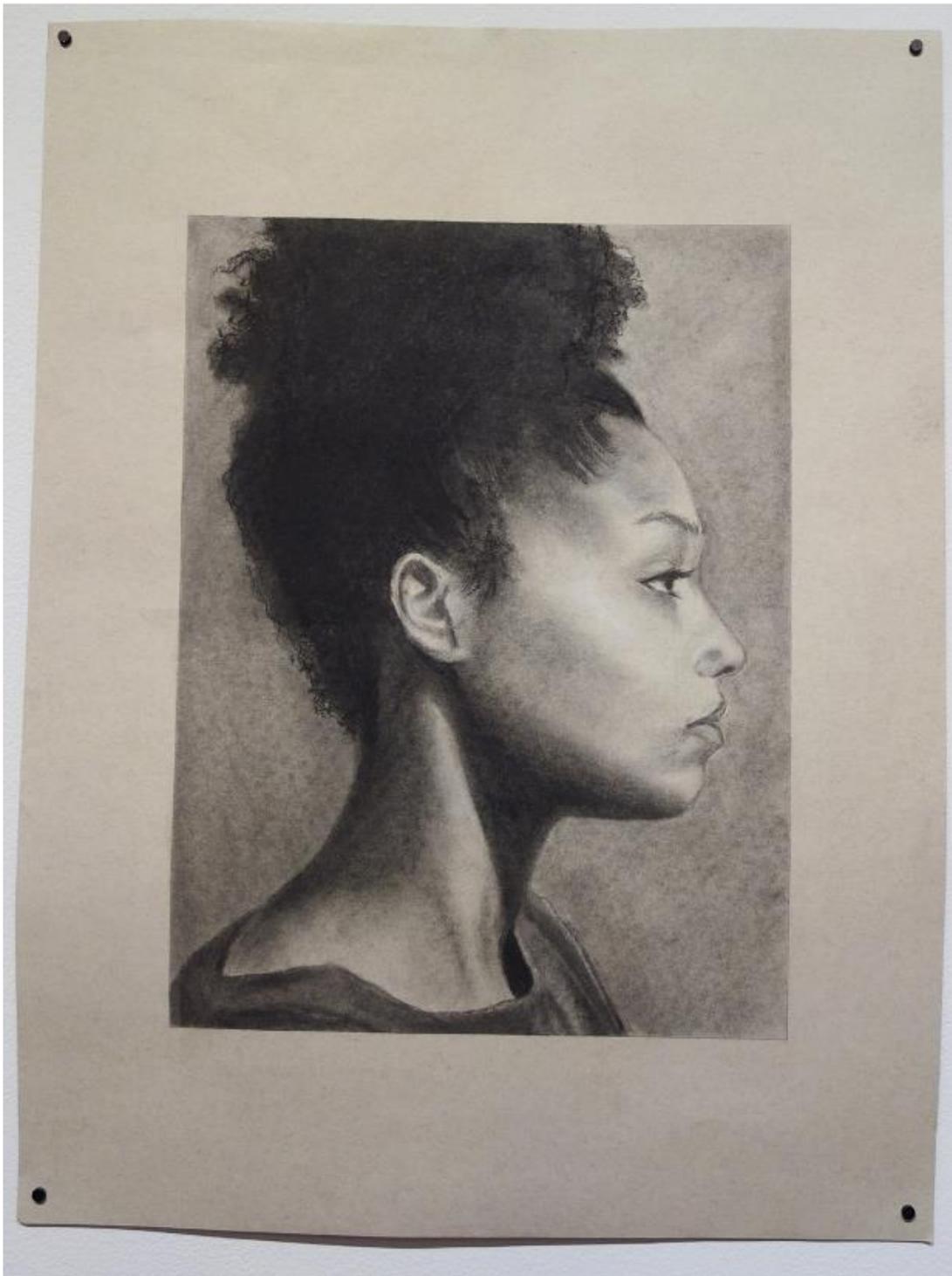


Glass Bottle, 2021



Letting Go, 2020

I have always been fascinated with art and admired those who made it. When I began to practice my own art and technique, I gravitated towards the human figure and subjects that were subtle yet visually compelling. My process can start anywhere from sitting down hours at a time when beginning a project to sudden bursts of inspiration. Of course, I still fall into artist slumps and can be frustrated by the limitations of my own experience. Despite this, I am always pulled back to my work and my admiration for art because there is never truly a 'dead end' to run into and art can always be reworked or reimagined.



Portrait of Beth, 2020

For this collection of art, I wanted to express the intricate and small nuances of each subject that contributes to the overall feel of the work. I forced myself to break away from what I thought I saw and began to trust my eyes. By doing this, I was able to appreciate how each small stroke contributed to the overall work. ***Portrait of Beth*** was based on my roommate who has been the focus of several past pieces. This piece as well as ***Letting Go*** were pieces that indulged my love for drawing the human figure. However, the latter was more therapeutic as it allowed me to process and translate my own grief and internal conflict into something tangible. With ***Glass Bottle***, I was pushed past monochromism and linearity to deal with balancing two contrasting environments: the commanding background and the stillness of the bottle.

DANIEL JACOBS

Within the Yggdrasil Tree, 2021



Art has been a large part of my life for quite some time now.

Whether it was me as a child running around drawing skeleton pirates back in my Nana's house, or me in my high school and now college days trying new art styles, and materials, trying to find something that really lured me in and allowed me to show my strong passion for creating art. The piece I have created, ***Within the Yggdrasil Tree***, is a result of my voyage into new types of art and some of the gained knowledge of techniques I have learned through the studying of a variety of different modern artists and historical artists such as Albrecht Dürer, Van Eyck that I feel have really had an impact on me as an artist and student of the craft.

Just as art has been a large part of my life my parents and grandparents have been there with me since I was little and living back in the wooded area of Jamestown, SC. After arriving back from Australia, where I and my Dad and younger brother are originally from, my family all stayed in my Nana's house for a time before we could get a house of our own. My Mom and Nana were both artists who owned a gallery in Downtown Charleston at the time. Within my Nana's house she had a studio that would be filled with artworks they had done, each of them lining the walls in their beautiful abstract and landscape styles. Both of them were a huge

inspiration to me in the art world, as I would always look at their works and think “I wanna do something like that someday.” And I have been drawing, painting, carving with whatever I could get my hands on ever since.

But it wasn't until my later years in high school and my recent years in college that I began to find my true calling within the art world and finding something that really could capture who I am as a person. It has always been a dream of mine to become a Concept Artist for gaming or movie companies, some of the artworks I have seen others do in the field were always truly amazing to me. From fantasy worlds, to dystopian settings, to horror game creature concepts all of it was really an inspiration to me. I felt like in the past I had been doing a lot of artworks that were confined to certain rules and I was always somewhat worried about creating artworks that really came out of the inner workings of my thoughts. I was always quite nervous about what others would think if I was to try doing artworks that were more out of the box and was always reserved in my art because of this. Recently in my drawing classes at the College of Charleston, after trying a plethora of drawing mediums, I learned that pen and ink was something I very much enjoyed. This newfound love of pen was really what sparked my creative drive since it could allow me to achieve great and small details within artworks.

For quite some time now I have had a very real interest in the Norse religion and stories relating to the Norse which I found through Norse music such as music by bands like Wardruna, Gealdyr, Heilung, and Fuimadane. There have been a lot of factors that have caused me to gain this interest in the Norse in conjunction with music as well, mainly the emphasis placed on the respect and true beauty of nature. I feel like this interest is really something that captures me as a person and can be seen as a sort of analogy between my longing to be more creative and to help define myself as a different, unique person. When taking a look at the piece I have done, ***Within the Yggdrasil Tree***, I would like to discuss some of my thought processes that went along with the creation process of this piece.

As mentioned before, I have a great fondness for the historical artists Albrecht Dürer, and Van Eyck. Much of this fondness comes from both of their attention to detail within their artworks and the small, shrouded symbolism that doesn't always reveal itself to the viewers at first glance. This use of iconography in their works was something that I wanted to implement in ***Within the Yggdrasil Tree***. I love the idea of giving viewers something to look for in a Martin Handford Where's Waldo-esque way. Most of the detail hidden within the piece is my own interpretations of Norse stories, Gods, and creatures that all again help to reinforce the idea of trying to become a unique individual and trying to stray away from certain standards both within and out of the art world that caused me to be so reserved before.

Some more up front and emphasized features of the artwork are happening within the middle of the artwork under the Yggdrasil Tree, or “World Tree”. The Yggdrasil Tree itself directly in the middle of the artwork is both a representation of the Yggdrasil tree itself or the tree which holds up the 9 worlds including Midgard (Earth), and also a representation of my entangled thoughts on the infrastructures of society that confine us every day and what it takes to be unique. The three women within the roots of the Yggdrasil Tree are the three Norns, the creatures who thread together the fates of Gods and men, which help to represent my goal to alter my own path and journey on this world and to learn something greater than life from it. This brings me to the center figure. This figure is to represent Odin the Allfather, known for his ever-seeking knowledge, and longing for wisdom. He also appears within this piece to help convey the same reasons as the Nornir but as a different form. Odin yearned for wisdom and knowledge to help change his fate and the nine worlds fate as was prophesied by the Nornir, better known as Ragnarok or the “Twilight of the Gods”. Odin as the center of this piece is also a representation of my similar wants of forging my own voyage and also my worries of falling back into the cycle of being afraid to really express myself within my art. Many other figures appear within the artwork but my intention is to leave most of it up to the interpretation of the viewer as I personally find things more interesting when they are hidden away and waiting to be discovered much like Albrecht Dürer, and Van Eyck once did.

DANIELA ARENAS

Monstera, 2021

Self-portrait, 2020



My creative work as an artist includes sculpture, drawing, printmaking, and painting. I believe that art speaks to people and it can be an influence on how we feel and act.

My work has always been intended to have a message from the world to the society. My goal is to create art that can help people change their perspectives for better and to communicate a message that will allow the audience to feel like they need to take action. I want to help them understand that it's in our own hands to change the world that we live in.

All of us want to change the planet and have a better and safer world, but we really need to understand that this it's all about teamwork. It's not about where we come from or the color of our skin. It's about all of us learning how to care for the planet and for other people. Creating art is my way of expressing what I feel and it's also my way to make a difference in the world.

DEBORAH SISCO
In Full Bloom, 2021



I love to work with materials that move. I love how I can move charcoal around on paper, the way the brush moves the oil paint on the canvas, and the way the clay feels in my hands when I am sculpting. I am not a planner, I cannot see a painting or a drawing, before I begin, and though I somewhat plan the sculptures ahead of time, all of my works dictate to me what they become. Each stroke of the brush is dictated by the one just before it. For me, it is about the process, the color, the form, and most of all, the materials. I love to experiment with new materials and new processes as it challenges me.

My work is about just seeing things differently and the exhilaration of being totally free. I believe that to love art is all about learning to see. After all, Paul Klee once said, "Art is not about reproducing something that is already visible, but rather making it visible." [Frank] Stella, when asked the meaning of his work, frequently replied that what you see, is what it is. For me, I want my viewers to experience my art not how I see it, but how they see it. It should be a personal experience that is different for each person. That experience should be visually pleasing, happy, or even disturbing, but not empty.

I had a gentleman once ask me at an exhibit what my work was about, I asked him what he saw. He replied, "Chaos!" In that moment, he took my breath away, because I knew that he got it! In these new pieces, I let myself go. An adventure in doing things I have never done. The result is chaos, and it is a result I never want to let go of because we live in a world that is full of chaos and we must learn how to relate to it and fit in

DESMOND MORRISON

Color Me Three, 2021



The piece **Color Me Three** presents the three male portraits who are all assigned one of the primary colors (red, yellow, and blue), all rendered in acrylic paint. Initially, I did not have a deeper meaning that I wanted to express when I began this project. I just had a vision in my head that involved multiple portraits that I wanted to depict. For inspiration, I looked at different well-known statues to use as references for the initial sketch. While I was looking at a variety of statues, I noticed that the majority of them were modeled after white, presumably straight men. That pushed me to include men of color into the artwork to capture the strength of these men in a more positive light.

All of these statues presented themselves as god-like figures, which led me to render these portraits as such. Since the portraits were rendered in more realistic skin-tones as opposed to imitating the materials found in statues, the primary color scheme became the best way to compliment the skin tones of the portraits in the painting. The combination of the primary colors accenting the

large portraits, all while being juxtaposed behind a black background showcased them as ethereal and god-like, while giving the overall painting a bold and cosmic identity. Lastly, the flowers, butterflies, bubbles, and stars were included in the painting to emphasize the strength of the male portrait, while conveying a more softer definition of masculinity.

Artist Biography:

Desmond Morrison is a fourth-year student here at College of Charleston majoring Studio Art and minoring in both Gender Studies and Art History. He's been making art for the majority of his life, but he wanted to pursue a career in art since sophomore year of high school. His artwork can best describe thoughts and emotions of a lucid dream about the environment he inhabits, the people he interacts with, and how he views himself in that narrative. All while adding colorful and eccentric messages of his desires.

DOMINIC MOSES

Betrayal of Minnie, 2020

Dinner and Sage, 2020

Jannah of Eden, 2020



No matter how obscure you may believe something to be, it is highly probable that someone on this planet is acting, dreaming, and breathing the exact same way that you are.

If you do not believe in war, believe that war has ended, or believe that war is only beginning, then you are the opposition.

EVA LEACH
My Eyes Are Up, 2020



Unfortunately...

I have had to live through multiple accounts of sexual assault as a young woman in various degrees of violence—and I am not the only one. Progress in addressing the subject has only just breached the surface, and the fact that sexual assault is still so prevalent and accepted in our society today baffles me. Additionally, the act of reporting assault is mentally exhausting, complicated, and time consuming without the guaranteed promise of real outcome and change. These six pieces were created to promote awareness and continue this vital conversation. Oftentimes when one finds themselves in those vulnerable and trapping situations with the assaulter, the victim is physically and emotionally unable to react and speak up. And so, for the sake of my own trauma and my fellow survivors, these pieces act as the voice I wanted so desperately to be heard when I couldn't find the courage to speak. I hope these pieces bring comfort to those who can relate and make those who can't uncomfortable, so that we can begin to stop this detrimental pattern. Look us in the eyes, because it is your turn to listen.

TEAL = Color for Sexual Assault Awareness

APRIL = Sexual Assault Awareness Month

GLENN COURTNEY

Through the Eyes of the Innocent, 2021



My fascination with the plight of the turtle began with my visit to the black sand beaches of Costa Rica in 2009. I realized from the moment they hatch, these amazing animals are vulnerable to pollution, habitat destruction, and other negative human influences. After researching these ancient reptiles, I discovered the leatherback turtles' significant decline in population. This inspired me to raise awareness for this species through art.

IVY BRANDON

Little Bunny Foo Foo, 2020

Untitled, 2020

Untitled, 2020

Untitled, 2020

Little Bunny Foo Foo and **Untitled** are part of an ongoing mixed media series focusing on the ideas around male and female identity. The series was inspired by Robert Rauschenberg's works on plexiglass.





The majority of photographs I have made while in college have been of natural landscapes. If I had connections with people in Charleston, I would make more interior and portrait-based work. When the pandemic began in 2020 I returned home and was able to ask some friends of my family if I could photograph their homes. The two untitled photographs are from a photography series inspired by Bruce Weber's photobook *A House is Not a Home*, the background compositions of Cecil Beaton and Slim Aaron's work, and Miguel Flores-Vianna's photobook *A Wandering Eye*. The purpose of the series was to have the photographs of the interiors function as a portrait of the owner or give insight into their life.



KATELYN COVERT

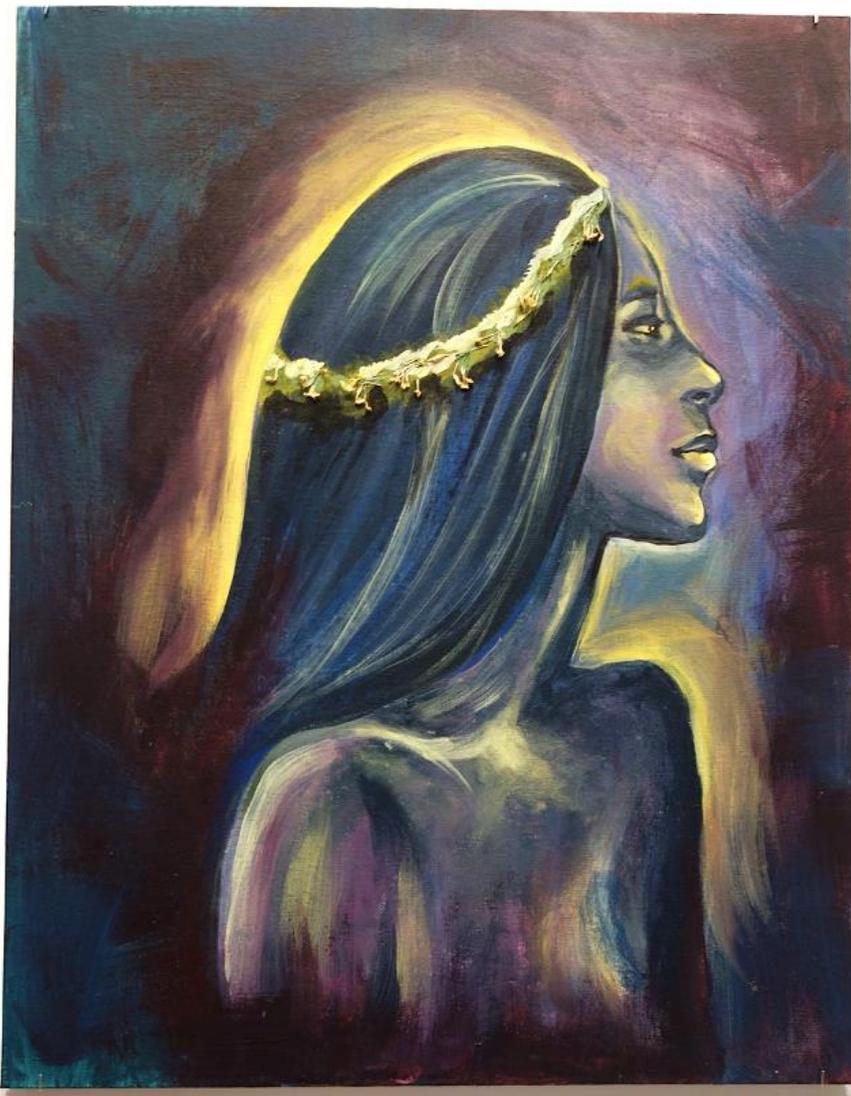
Endangered, 2021



I have always had a passion for animals and, as a Biology major, I plan to dedicate my life to saving animals in need. When deciding on the subject for this piece, I knew I wanted to find a way to incorporate my love for animals with my passion for art. I created **Endangered** to remind people about the threats that face wildlife today. The broken horn draws attention to the main threat for the Rhinoceros: poaching for the illegal horn trade. In the future, I plan to create similar drawings of various species that follow this theme of endangerment. Artistically, I specialize in realistic charcoal and graphite drawings. **Endangered** was my first attempt at a realistic animal drawing and I am excited to see where this artistic style takes me.

LYDIA WILKES

Portrait of a Woman, 2020



My portrait work explores the beauty of human essence by capturing emotion and movement in faces. I take inspiration from European Impressionists and Symbolists; James Tissot, Gustav Klimt, and Édouard Manet, because their portraits capture the spirit of femininity in Western culture without robbing the models of substance and soul. My paintings come from a place within myself that can only be expressed through a creative outlet, and it is the experience of creating that is the truest form of art. My work is never carefully planned, and my vision always changes throughout my process, resulting in an image that I never could have dreamed up before making it. I believe that because of this open process, my final products emphasize more so the emotion and essence of the subject over accuracy.

Though I usually work from life or a photo and take liberties with color, *Portrait of a Woman* was mostly a product of my imagination. In large sweeping brushstrokes of deep violet and blue she emerged onto the canvas without preparation. I began with a simple vision for a feminine profile to shine through deep cool tones. To my surprise and delight, the final result radiated soulful femininity without a definitive gender. Androgyny seems to repeat itself in a multitude of my portraits, and I believe it's a reflection of what femininity means to a young woman in contemporary culture. After studying the piece for weeks, the subject claimed itself as a Black Transgender Woman clothed in a crown of flowers and yellow light, turning from her difficult past while stepping into her liberated future. It's an honor to share her with the Charleston community.

MADISON JUNG

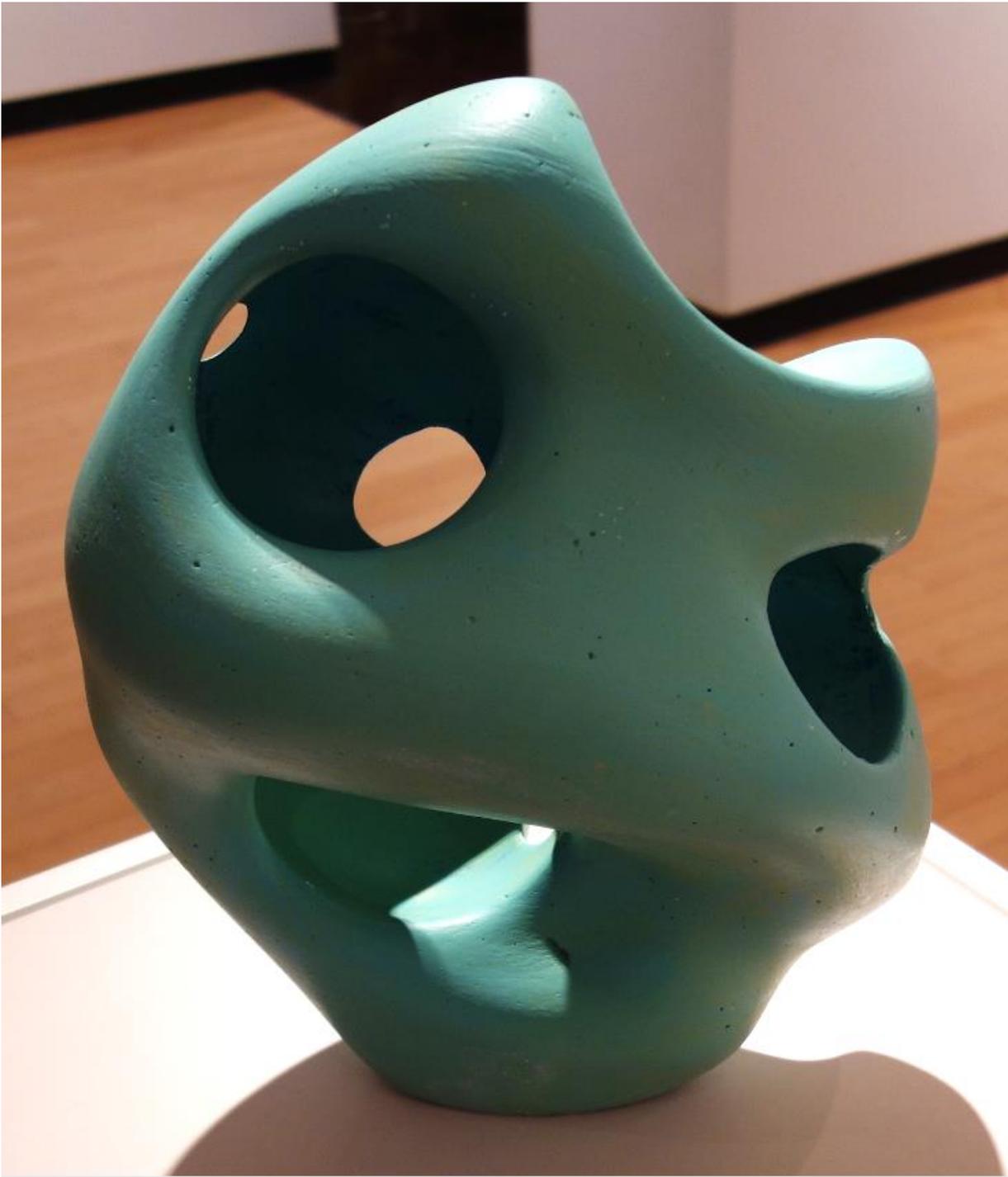
Tea Party in Lumbung, 2021



The town of Lumbung has struggled to choose between neoliberal pressures pushing for a global market-based food system and the traditional belief in self-sufficient food production. The photograph used in this piece was taken on a tea and coffee farm in Lumbung. This scene is of course somewhat ironic because it shows locally made tea in a photograph taken by me—a foreigner to Lumbung—however, it also shows a self-sufficient property that has not been taken over by a global market. As someone who is a devoted traveler, I try to make it a point to respect natives and the environment in areas that are often exploited. Of course, I am often at fault, but I am always in search of ways to respect the intrinsic value of all living organisms everywhere I go. One way I have done this is by supporting native organizations, so global market industries, that often focus on profit over the environment, do not continue to expand.

By producing their own food, Indonesians are preventing an increase in environmental stresses and also have been able to protect their food supply in the midst of a global pandemic. When I began working on this piece, I wanted to

produce an image that involved a more hands-on approach. I decided to use the cyanotype photographic printing process (Ferric ammonium citrate and potassium ferricyanide are used to produce a cyan-blue print). The chemicals are painted onto cold press watercolor paper in a dark room. After drying, a handmade paper negative was placed on top of the cold press paper, it was then left in the sunlight for an allotted amount of time. The sunlight created areas of light and shadow on the coated paper, which created the image. Lastly, cold press paper was soaked in a bath filled with coffee, rinsed, and dried to reveal the final image.



The creation of this sculpture is inspired by water's movement. The energy of the ocean wave excites my heart. The smoothness of the calm flow soothes my mind. The up down and inside outside flows bring freshness to my soul.

The sculpture is made from plaster. The flow movement of this piece is integrated in all directions of the sculpture, yet each side will reveal its own unique character only when the viewer turns to that specific side. The small amount of warm gold hue in the highlight areas gives just enough glow on top of the cool aqua color base. It emphasizes the smooth transitions of water's flow.

PAIGE BERGEN

Cat on a Shelf, 2021

Spike, 2021



Cat on a Shelf (left)

This painting has a lot of meaning to me because it was the first oil painting that I completely finished. I have only started working with oil paints this semester and it has been both inspiring and frustrating. This painting embodies the challenges I have faced working with a new medium but also the fun that I have had in the process. The subject is an old Halloween decoration that has been adopted into the everyday ornamentation of my room.

Spike (below)

This project was done for a repetitive objects assignment for Sculpture 1. I knew I wanted to use dull X-acto knife blades as my repetitive object since I have access to such an ample supply. I thought it would have been interesting to use a stuffed animal to incorporate the image of a soft cuddly animal in contrast to the blades. I went to Goodwill to find the perfect stuffed animal and while I had intended on using something more like a teddy bear or bunny, the orca whale somehow worked even better.

