

The Reach

The Real

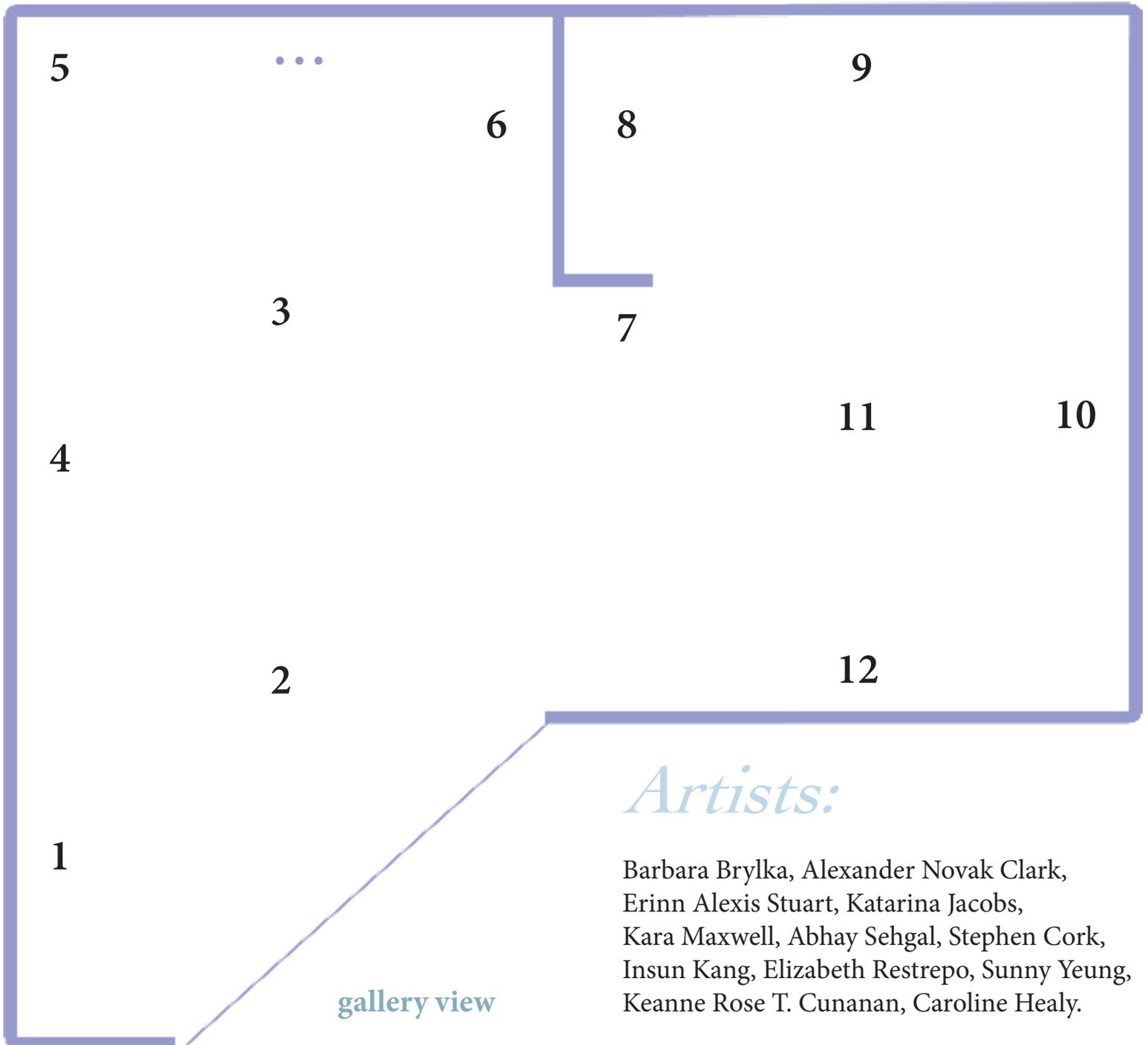


The Reach *// The Real*

Spring Undergraduate Exhibition
March 14 through March 27, 2020
SAIC Sullivan Galleries

About:

This exhibition through its various mediums attempts to investigate the vast scope of reality, carving tangible materials from fleeting phases and quiet moments. The processes of each artist embraces the use of memory and/or craft as methods to approach new meanings, and offer the plausibility of realities far removed.



Artists:

Barbara Brylka, Alexander Novak Clark,
Erinn Alexis Stuart, Katarina Jacobs,
Kara Maxwell, Abhay Sehgal, Stephen Cork,
Insun Kang, Elizabeth Restrepo, Sunny Yeung,
Keanne Rose T. Cunanan, Caroline Healy.

Barbara Brylka ¹

For the Love of Craft, 2020

silk, lace, leather, python skin, markers, water-color pencils

Barbara is finding new dimensions within traditional forms. She is immersing herself into the world of crafts, tracing the line where craft becomes an expression of contemporary rituals.

Instagram: @bbrylkadesign

Alexander Novak Clark ²

Respawn, 2020

paper mache, styrofoam, wood, aluminum, acrylic paint, non-clumping cat litter (scented)

Respawn is an awkward disproportionate creature made out of commonplace craft materials. The in-exclusivity and vernacular nature of the materials speaks to questions of the “value” of a “body.”

<https://vimeo.com/alexanderclark>

Erinn Alexis Stuart ³

Untitled

(**Financial Perceptions of the Artist**), 2020
eyeglasses, wood and cotton

This project explores how the individual personally perceives the value of art outside of institutional, political and social influences. Each individual has their own financial responsibilities that play a large part in their daily lives and drives how they interpret the world they live in. As an artist, Stuart's financial responsibilities influence the type of work they create, not only the material choices but also the concepts.

<https://eastuart.com/>

Katarina Jacobs ⁴

Debit, 100, Wealth, 2020

painting, digital paint, photography

Bodies live for financial relationships within an environmental knot, encouraging human desire and escapism at any expense.

katarinajacobs.com

Kara Maxwell ⁵

You Keep Me Warm, 2020

quilted cotton, polyester, and wool presented with found objects

I've never really made a quilt before, but I tried to for you. It felt like the proper way to capture your light and honor your eternal warmth. You know who you are. Thank you.

Instagram: @karamaxwellart

Abhay Sehgal ⁶

Lucid Dreams, 2020

digital animation

This piece is based on discovering my most elusive dreams. The character is a self-portrait and the environments are based on the dreams that I really wanted to be a reality.

<https://www.instagram.com/karamaxwellart/>

Stephen Cork ⁷

You've Got Mail, 2020

buckram, fabric, hand embroidery, ribbon

This piece is a visualization of the effects of trauma: specifically, of words unsaid. The other themes in the work are masculinity and the strength in softness. Stephen's identity as a trans-masculine person and the connection to pink seeks to culturally challenge hyper-masculinity, especially the stigmatization of transgender men when any connection to 'femininity' is highly criticized. The softness in material and color connects to the vulnerability of the subject matter, and radicalizes the idea of being soft. This work is interactive, you may open the letters; please be gentle.

content warning: mentions trauma, abuse, and assault.

Instagram: @babylizardart

Insun Kang ⁸

Buoyant, 2018-2020

HTC Vive headset, VR program
(interactive)

Buoyant explores the malleability of perceived reality by submerging the audience in an ambient virtual space that liberates them from the pervasive forces of the physical world. Touch turns into music. Walls divide gravity. Waves break at the farthest reach of the horizon. Inspired by the plurality, mysticism, and abstraction manifest in Hilma af Klint's paintings, this work reimagines one of her sketches as a three-dimensional space that the audience embodies.

www.insunkang.com

Elizabeth Restrepo ⁹

Immigration Stories, 2020

duration: 2 hours, looped
video projection, interface

Immigration Stories is a project in which immigrants are seen to be fragmented by layers of interface. The projections and audios illustrate the hope in knowing that each identity is valid neither is less important than the next, each deserves to be heard and understood in ways they, as individuals, deem appropriate.

elizabethrestrepo.com

Keanne Rose T. Cunanan ¹⁰

Dissociate, 2020

acrylic on canvas, sketches on notebook paper
(interactive)

Fear, distortion, a state of disorder. Dissociate is a painting inspired by sketches of three characters originally created as a coping mechanism to gain control of turbulent thoughts during a dissociative episode.

Instagram: @lunakeek

Caroline Healy ¹¹

Potty, 2019

ceramic

When worries deemed childish or stupid go unaddressed, and children are failed by parents, teachers, and society at large, they follow us into adulthood; when monsters under the bed are not banished and allowed to take up permanent residence, things get ugly. Potty is the physical manifestation of "silly" childhood fears unquelled by the adults around us.

Instagram: @bbrylkadesign

Sunny Yeung ¹²

7:42 am (Before Water series), 2019
archival inkjet print

Every morning, the light broke through the window and activated my mind. As the particles slowly morphed into waves, they reminded me of the sea and my mentor Hiroshi Sugimoto. His ideas about water, and how it's recognised as the origin of life, made me wondering if light itself was even a step closer to the beginning of our consciousness. As I encountered the water and the light everyday, I found myself relentlessly returning to the tip of a starting point. And with that in mind, I sailed towards the horizon and began my morning.

13 March 2018 (Still series), 2018
archival inkjet print

I remembered my first class in college where I learned to make plaster. As I poured the powder into water, and I attempted to contain the liquid with cupped hands, I was reminded of our experience with time: we could see and felt it, but we could never grasp it. However, as the chemical reaction slowly took place, the liquid became solid; and meanwhile, an abstract thought suddenly consolidated as well. I started using plaster to imagine a world without decay.

11:00 pm (After Water series), 2019
archival inkjet print

When I was a child, I often dreamed that I was chased by a giant boulder rolling towards me. I desperately attempted to run, but it always got to me. I woke up all sweaty, and I would then have immense difficulty in falling asleep again. As I grew older, the boulder was broken into various shapes. Over the years, I had cultivated the habit of wandering around my house when I couldn't sleep at night. And strangely, the objects I used in my daily life started to illustrate my nightmares.

www.sunny-yeung.com/after-water

Artists' Reading List ...

Collection Of Plays
Euripides

Our Aesthetic Categories: Zany, Cute, Interesting
Sianne Ngai

An Argument About Beauty
Susan Sontag

Sloppy Craft: Postdisciplinarity And The Crafts
Elaine Cheasley Paterson and Susan Surette

**The Critique Handbook:
The Art Student's Sourcebook & Survival Guide**
Kendall Buster and Paula Crawford

The Price Of Everything
HBO 2018. Nathaniel Kahn

Cultural Politics of Softness
Andi Schwartz