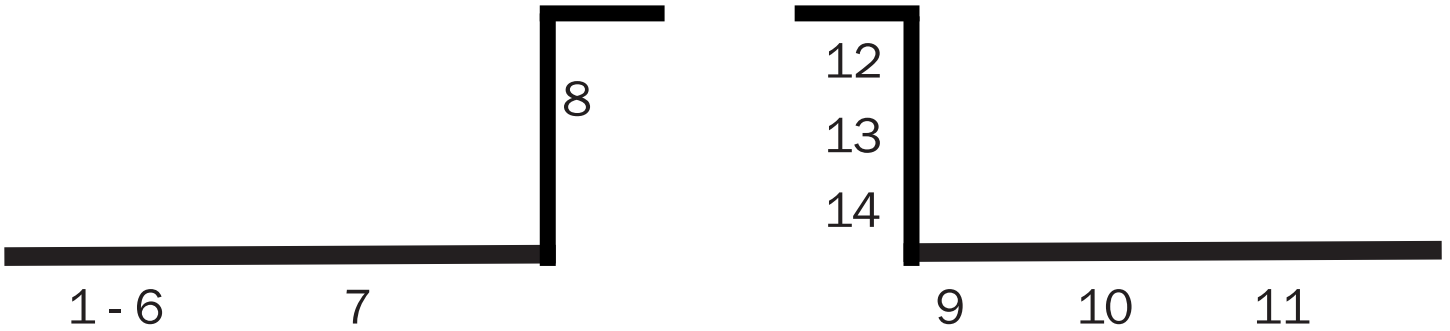




20 B.A. 21 Exhibition



1. Olivia Kayang, B.A.
Rayon
2020
Photography
2. Olivia Kayang, B.A.
Éclair
2021
Photography
3. Olivia Kayang, B.A.
Halo
2021
Photography

4. Olivia Kayang
Sirius
2021
Photography
5. Olivia Kayang, B.A.
Penumbra
2021
Photography
6. Olivia Kayang, B.A.
Umbra
2021
Photography
7. Sky Gould
Oculus Hortus
2021
Acrylic on canvas
8. Jay Iral, B.A. Pre-Art Conservation
Conservation of a Melasti Dragon Boat Relief Panel
2021

As part of my senior project, I assessed the damage to a Melasti Dragon Boat Relief Panel, and created a treatment proposal for conserving it with an outside client. This twentieth century (1990- present) polychrome wooden sculpture is hand-carved and was painted and gilded with gold at one time. Originally the object was from Bali, Indonesia and displays Hindi motifs. Throughout the research and eventually performing the proposed treatment process I learned and performed solvent testing, surface cleaning, application of consolidation, reattaching break edges, color matching, and in-painting losses.

During the opening reception, this object will be on view to the public.

9. Sky Gould, B.A.
Longing, series of three
2020
photography

10. Sky Gould, B.A.
Untitled (Big Blue Skies)
2019
Glazed Ceramics

11. Linneya Gardner
part of (me), #1 – 8
2021
Photography

“part of (me)” is a self-portrait series about finding comfort and confidence in myself. By photographing myself in the solitude of my home—something I have never felt comfortable to do before—I became closer with my camera, letting it act as an extension of myself rather than a stranger looking at me from the outside. This served as a very introspective and growing process for me and allowed me to reflect emotions I didn’t even realize I had. It may not represent all of me, but it is simply me.

12. Clare Link Oberstar, B.A. with Distinction
Peripheral Permanence of Everyday Life
2021
Screen print on garment and vinyl, epoxy resin, acrylic tubing

13. Clare Link Oberstar, B.A. with Distinction
Grid
2021
Plaster

14. Clare Link Oberstar, B.A. with Distinction
Untitled
2021
Cast Silicon

Feel free to handle with sanitized hands

Clare Link Oberstar - Artist and Distinction Project Statement

My work draws on my growing awareness and research about how my own experiences and belief in gender equality, racial justice, and human rights have broader impacts. I call out issues of injustice and attempt to bring to the forefront of people's minds how they might be playing a role in these issues and how they can affect change on a personal level. I use some of my own experiences within the intersections of race and gender and social justice as a starting point, hoping that the work will take those further by engaging my audience with their own experiences, resulting in an opening for greater dialogues. The ultimate goal of this work is to seek common solutions as a society.

Working from a feminist consciousness, I've been engaging with my personal stake in these issues. It has sparked my interest in how employing specific materials like cast multiples, symbolic found objects, and printmaking processes can lead to works of art that conceptually ask these questions of the viewer.

My distinction project has been an exploration of the body and how it functions as a central point for how and why we experience issues of social injustice. The body becomes a vessel for carrying these resulting heavy experiences and a starting point for creating powerful solutions. With this project I take issues of gender and racial discrimination in legislation and resulting politics and try to convey how intimately they can impact folks' bodies. Oftentimes these issues are talked about at the surface level in abstracted ways, such that they become detached from lived experiences. This body of work specifically attempts to address the experiences of those who menstruate and use garments to examine the impacts of legislation on femme bodies. Specifically, it centers on the various ways society attempts to control femme bodies and those who menstruate. This control can come in many forms be it through financial ability, psychological control, and/or physical control via social expectations.

The garments act as surrogates for physical bodies and represent how society engages issues of bodily control through legislation. This legislative language exists in the world around us, but the ease with which we choose to disregard or ignore it causes its presence to begin to fade from our consciousness. Ultimately this denial of rights becomes written on us and associated with aspects of our identity. As a result of these experiences, we as people are then reduced to an empty shell representative of the injustice. The menstrual products are meant to be representative of the burden and the simultaneous presence of these objects in the lives of menstruators.

I want to create work that utilizes or stems from found objects but transforms them such that they are recognizable but become approachable enough for people to want to interact with them. I hope to be able to break down the barrier to these products and subject matter through an invitation to interact with them.

