

# MATERIAL MEDITATION

PRESENTED BY FALL 2020 AM W.A.R.P. STUDIO





# TABLE OF CONTENTS

We Are Teenagers pg. 4-5

## Historical and Cultural Works pg. 7

Alexandra Carr - *cigarette boxes* - pg. 8-9

Anani Blakey - *hair beads* - pg. 10-11

Samantha Eady - *yarn* - pg. 12-13

Jazmine Baca - *textiles* - pg. 14-15

Joseph Fahnbulleh - *sweatshirt* - pg. 16-17

Brittain Rainville - *wool* - pg. 18-19

## Politics, Economy, and the Societies We Live In pg. 21

Hannah Caudill - *high school paper resources* - pg. 22-23

Natalie MacDonald - *chocolate* - pg. 24-25

Alexia Rangel Krashenitsa - *cake* - pg. 26-27

Anna Sansbury - *bible pages* - pg. 28-29

Laura Mullooney - *aluminum cans* - pg. 30-31

Skylar Nellegar - *receipts* - pg. 32-33

Alissa Braxton - *bottlecaps* - pg. 34-35

## The Environment, Nature, and Pollution pg.37

Gregory Tiplea - *charcoal* - pg. 38-39

Catherine Skelly - *sand* - pg. 40-41

Angelice Nguyen - *newspaper* - pg. 42-43

Bianca Jacobson - *plastic bags* - pg. 44-45

# TABLE OF CONTENTS

## Self-Image and the Human Body pg. 47

Samuel Shoemaker - *traffic cone* - pg. 48-49

Grace Nemanic - *embroidery* - pg. 50-51

Brooke Burchfield - *CD* - pg. 52-53

Abigail Hage - *gouache* - pg. 54-55

Ella Terran - *spray foam* - pg. 56-57

Megan Valdes - *yarn* - pg. 58-59

Catherine Paroline - *reinforced cement concrete* - pg. 60-61

Rebekah Jacob - *clay* - pg. 62-63

## The Human Experience, Connection, and Emotions pg. 65

Anna Lin - *popsicle stick* - pg. 66-67

Gabriella Berrio - *wood* - pg. 68-69

Alicia Steffy - *clay* - pg. 70-71

Maria Raya Contreras - *yarn* - pg. 72-73

Natasha Badal - *cassette tape* - pg. 74-75

Romina Mucollari - *gum* - pg. 76-77

Isabel Sabo - *cat fur* - pg. 78-79

Harrison Turner - *crayon* - pg. 80-81

Grace Milewski - *string* - pg. 82-83

Andrew Dills - *caramel* - pg. 84-85

Annalisa Cruz - *books* - pg. 86-87

# ***We are teenagers.***

We were born in the wake of 9/11, inherited a world of chaos we have no control over, and currently live in a pandemic world. Our lives are shaped by climate, mental health, and economic crises, and we actively battle issues of race and gender and participate in historic elections.

The world we live in is terrifying, and we are the ones who need to fix it.

We were assigned an open-ended material meditation, and our projects were overwhelmingly guided by a desire to improve our communities, address issues of race, gender, and climate, and bring to light the history of everyday objects.

*We have divided our works into five categories:*

**Historical and Cultural Works** is focused on illuminating. Although we are currently in the same place and time, we come from radically different backgrounds. In this section, artists address their culture, race, background, and the history that surrounds it. Using materials like family heirlooms or hair beads with imagery or messaging related to their roots, they open up discussions about forgotten or overlooked truths and celebrate the people and places they come from.

**Politics, Economy, and the Society We Live In** features artists expressing our shared sense of dissatisfaction with society and our desire for change. These creators examine the effects of war, religion, consumerism, and other societal pressures on young people. They do this through a variety of different means, such as deconstructing and reconstructing religious texts into new documents and changing the meanings of long-accepted truths and materials. With this category, artists challenge their audience to rethink the way they view society and their place in it, and consider how they might change.

**The Environment, Nature, and Pollution** focuses on the climate crisis, a threat looming over the heads of all humanity. Within this category, artists experiment with natural and found materials in an effort to bring attention to our environmental plight and encourage sustainable solutions. The hope of this category is that it leads viewers to consider the future of the planet and strengthen the fight to preserve it.

**Self Image and The Human Body** depicts the struggle of coming to terms with one's body, self, and identity. In this digital age, we are constantly bombarded with expectations of who we should be; this inevitably impacts the way we see ourselves. Artists within this section dive into the act of understanding and accepting oneself and others, using methods like creative self-portraiture and materials relating to reflection and expression.

**The Human Experience, Connection, and Emotions**, as the last collection of works, describes aspects of the human experience such as friendship, relationships, and health that are unique to us and our generation. During a time deprived of touch and confined by forced distance, the notions of human connection and internal reflection became a clear topic of the artists' work. With materials like wool, wood, and string, artists explore themes of home, family, and friendship, and invoke reflection on the viewer's personal relationships. Unique works using gum, fur, and caramel encourage introspection and conversations on loss, stress, and responsibilities that surfaced among us all.

While thematically categorized, the works and ideas present in this collection of efforts interact with each other in a conversation of ourselves, our communities, and our relationship with the world we inherited.

We hope that you hear our voices and understand our goals, long held down by dismissals of age and immaturity. We welcome you as a part of our conversations, and hope you leave with an appreciation of our voices and a reflection upon our topics.



# *Historical and Cultural Works*

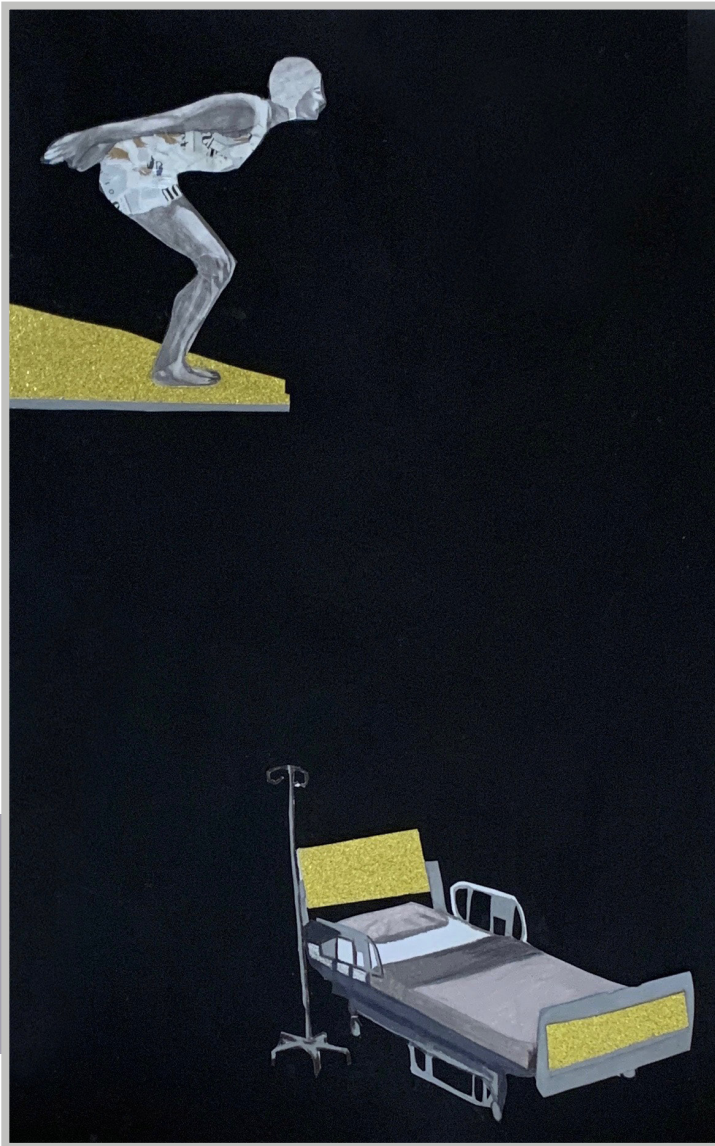
# PERILOUS PLUNGE

ALEXANDRA CARR | CIGARETTE BOXES

*Perilous Plunge* is a triptych piece of three retro divers paired with a unique symbol. In an effort to juxtapose the marketing cigarette companies use to push their product and the known health risks of smoking, the artist used Winston and Marlboro cigarette boxes as the main material. They also implemented an overall vintage Hollywood glamour aesthetic in the depictions of deadly symbols. The dark message of smoking is masked by the beauty of the Hollywood-esque divers and their glitz and glamour, which connects to the aesthetic roots and history of cigarette smoking.







*Perilous Plunge*, Alexandra Carr, cigarette boxes, acrylic paint, prismacolor, paper, sequin cardstock, 22" x 14" each



# MY CROWN

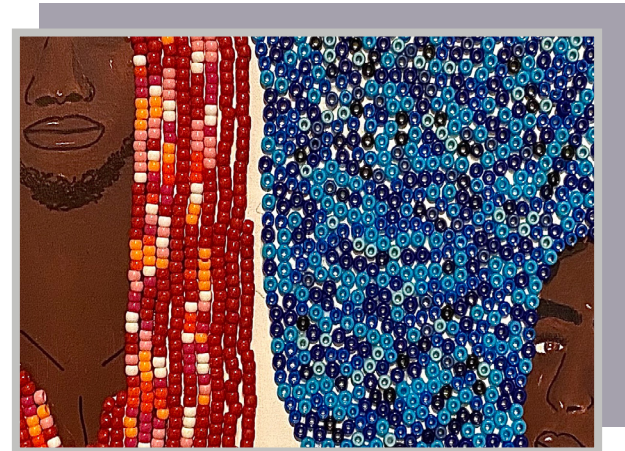
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ANANI BLAKEY | HAIR BEADS

*My Crown* portrays the beauty and versatility of black hair. The work presents a woman and man crowned with colorful hairstyles. The hair beads signify the ancestral origins that were stripped from us and the impact on the Black American community. It represents the strength of my people, building their own culture from the ground up. The piece defies society's attempt to obscure our style, our identity, and our image by showing the elegance of our unique "crowns."

## **SOCIAL MEDIA (INSTAGRAM)**

@CianiDesigns, @Cinnabonani







*My Crown*, Anani Blakey, beads, acrylic paint, canvas, 18" x 24"



# YARN GARDEN

SAMANTHA EADY | YARN

*Yarn Garden* is an abstract landscape made completely out of yarn. The colors, shapes, and sizes of the designs that use crochet to manipulate the yarn resemble the Blessing, a saying representing family and tradition: *"May the road rise to meet you. May the wind be always at your back. May the sun shine warm upon your face, and the rain fall soft upon your fields, and until we meet again, may God hold you in the palm of his hand."* In the background of this sculpture, soft blue and yellow doilies are knitted together, much like the soft rain and warm sun. The explosive, sprout-like orange pieces that lay on top of these resemble personal growth, connecting the foundation of heritage while beginning a new layer of dimension and personal experience.





*Yarn Garden*, Samantha Eady, yarn, 15" x 16" x 2"



# RECONNECTION TO NICARAGUA

JAZMINE BACA | MUSLIN FABRIC

The lost connection to Nicaraguan culture and family is what inspired the artist to create *Reconnection to Nicaragua*. By strictly using muslin fabric, the artist was determined to make the viewer aware of its historical significance as fabric and textiles were used to pay off the taxes that the Spanish imposed on Nicaraguan Indigenous groups. The artist completed this piece with the help of their mother who has kept their family history a secret until now. Each doll represents the mother's immediate family: the grandparents, two uncles, and an aunt. In total there are six dolls. The blank surfaces of the dolls' faces emphasize the loss of love and relationship with the artist's relatives. The artist has no recognition of these individuals, but through communication with their mother, the artist is able to bring life and personality through the dolls' clothing. The purpose of this piece to help the artist connect with their family and to inspire others to find their own family background.

## **SOCIAL MEDIA (INSTAGRAM)**

@snazzyjazz.y





*Reconnection to Nicaragua, Jazmine Baca, muslin fabric, 10" x 3" x 3"*



# PATCHED LOVE

JOSEPH FAHNBULLEH | FABRIC

This work was made with multiple pieces of fabric stitched together. The base of it is the pristine white crewneck. Blue and orange patches indicate places where the pain hurts. Orange and blue are Fahnbulleh's mother's favorite colors which works out perfectly due to his enrollment at UF. In times of sadness, perfume sent from his mother can be sprayed onto the fabric. The logo in the upper left is the artist's personal logo from their brand, and Fahnbulleh deliberately cut it off half way to make it have a distressed look. The sweatshirt reminds him of his youth in Minnesota, the warmth and comfort it offers, and its relationship to home.





*Patched Love*, Joseph Fahnbulleh, cotton, fleece, 25" x 30"



# PATCH

BRITTAIN RAINVILLE | WOOL

*Patch* is an artwork that explores Brittain's childhood memories of visiting her grandparents' ranch while incorporating the rich history of wool. The artwork is an experiential patchwork scarf made of loose wool and wool felt. The front depicts an abstract aerial view of the farm Rainville grew up exploring. It depicts numerous plots of land and terrain varying from cattle and sheep fields to forests. The inside of the scarf has four interactive pockets containing objects. The objects communicate the feelings wool evokes from her childhood experiences and what she believes has been evoked since early humans began domesticating sheep: feeling of protection, comfort, warmth and love. When the wearer wraps themselves in this scarf, these emotions can be felt through the artwork.





*Patch, Brittain Rainville, wool, 5' x 1'*





*Politics,  
Economy,  
and the  
Society We  
Live In*

# THE BURDEN OF EDUCATION'S EXPECTATIONS

HANNAH CAUDILL | PAPER SCHOOLWORK

*The Burden of Education's Expectations* is a paper mâché sculpture made out of paper resources related to a high school academic career such as report cards, awards, and study books. The work is a physical representation of the high standards placed on high school students in the form of a ball and chain. High school students' lives are defined by achieving the best grades, enrolling in the most grueling classes, and attending the most prestigious colleges. These things are supposed to help a teenager succeed in life, but sometimes it feels more like a hindrance. The yellow butterfly wings that sit on the ankle shackle depict the freedom of a student who decided they will no longer allow those societal expectations to constrain them or determine their path in life.







*The Burden of Education's Expectations*, Hannah Caudill, academic papers, glue, water, 2'11" x 1'6" x 1'4"

# DARK CHOCOLATE TEMPTATION

NATALIE MACDONALD | CHOCOLATE

*Dark Chocolate Temptation* is a statement piece created out of several different material elements, with the main artwork consisting of a pill bottle filled with thirty chocolate pills. The chocolate pills are made from 65% dark chocolate Nestlé chips. The chips were melted down and molded into pills using a generic pharmaceutical blister pack. Each pill was given a single line in the middle to have a large-manufactured appearance. Afterwards, the pills were put in a pharmaceutical pill bottle that was labeled appropriately to correspond with the “written” prescription. This piece is meant to create a sense of sympathy towards those suffering with or trying to recover from drug addiction. It is also designed to illustrate how drug addiction can happen to anyone as well as to critique certain drug companies and clinical institutions’ disregard and apathetic attitudes towards their patients.







**Nestlé Toll House** 41-21-924-5595  
1800 Vevey Avenue, Nestle 55, Vevey 1800 Switzerland

**Rx: Chocolate** 12/3/2020

Dose: Cannot have any, no matter how much you want it.

Side Effects: Supporting a company that is known for stealing water supplies, deforestation, misleading new mothers, illegal price-fixing, and mislabeling products all for capital gain. Other side effects include but are not limited to: higher blood pressure, inflammation, weight gain, diabetes, addiction, nervousness, skin reactions, and self-loathing

**Chocolate Tabs** Mfg by Child Labor in West Africa

Qty: 30

REFILLS: ∞

## Nestlé Toll House

1800 Vevey Ave, Nestle 55, Vevey 1800 | Switzerland | 41-21-924-5595

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

DATE: \_\_\_\_\_

**R**

Perscription for 30 chocolate pills, 65% cocoa. Patient is recovering from previous chocolate addiction. Nestlé believes that patient should have immediate chocolate access in case they change their mind or just want a small taste. Patient has expressed discomfort in this idea, worrying about a possible relapse. Nestlé has ignored this statement and pushes this perscription. After all, if they follow the perscription directions they will be fine. It's not very difficult.

\_\_\_\_\_  
Patient Signature

XXXVYRMOBYBATCH

*Dark Chocolate Temptation*, Natalie MacDonald,  
chocolate, plastic pill bottle, paper,  
Chocolate Pill: 0.125" x 0.4",  
Pill Bottle: 3.25" x 1.25"



# “LET THEM EAT CAKE”

ALEXIA RANGEL KRASHENITSA | CAKE

*“Let Them Eat Cake”* is a cake sculpture of two BLU- 97/Bs, which are bright yellow ‘bomblets’ (components of cluster bombs) dropped by the U.S. near civilian cities in the Afghanistan War. Later, the U.S. also dropped visually similar bright yellow packets containing food rations and humanitarian supplies. Besides frightening the Afghans upon impact, the packets did not significantly solve the humanitarian issues the way ending the war would have. In an effort to manifest our unrealized indifference to the impact we have on the war, *“Let Them Eat Cake”* mimics these dropped bomblets and the delivery method by the United States in a performative piece. When the cake was served to the community, each ‘slice’ was physically grabbed with a glove. This represents the bomb exploding whenever a civilian, thinking it to be a food packet, grabbed it, which gave the cake recipient a new perspective.



**SOCIAL MEDIA (INSTAGRAM)**

@opal\_0\_alexia



"Let Them Eat Cake", Alexia Rangel Krashenitsa, chocolate and vanilla cake, frosting, 9.5" x 2.25" x 12.5"

# THE RICH... GO TO HEAVEN

ANNA SANSBURY | BIBLE PAGES

*The Rich... Go to Heaven* is a clutch purse or wallet made of thin cotton fabric and strips of Bible passages relating to greed, wealth, and pride. It is decorated with gold paint and a red and black flower referencing Matthew 6:28-31. This woven bag is not only a functional purse with a high fashion look, but it also mirrors the manipulation of religion as an accessory to greed and pride in modern-day America.







# CARBONATED CHALICE

LAURA MULLOWNEY | ALUMINUM

*Carbonated Chalice* is a goblet crafted entirely of aluminum cans and aluminum foil. This sculpture plays on the value placed on materials used in our society which is heavily dependent on consumer culture. The soda cans that are used to create the sculpture juxtapose their perceived value as they are used to create an object now deemed expensive and elitist by society. Both a soda can and a chalice serve the same purpose of housing liquids but one is found in recycling bins and the other in china cabinets. Aluminium gradually lost value as technology allowed it to become widely accessible; this economic and societal change regarding the material of aluminum speaks about consumer culture and elitist traits found heavily in modern day America.







*Carbonated Chalice*, Laura Mullenwey, aluminum cans, aluminum foil, 9" x 6"

# SNAP UP

SKYLAR NELLEGAR | RECEIPTS

This presentation of a receipt collection beneath the illustration is meant to discuss both the excessive use of the material as well as the excessive act of purchasing goods. The illustration specifically relates to the act of purchase as an unreasonable habit, as the exchange is presented as pointless and foolish like someone wishing to purchase a stick from a bird. There is no value identified on the money being used for this "purchase" because explicit value of individual purchases is not a characteristic of the question at hand. This is a conversation discussing the quantity of habitual transactions, which exists alongside the quantity of printed receipts. The subjects are kept apart from each other with notable distance, maintaining a strict emphasis on the collection of documented purchases.





*Snap Up*, Skylar Nellegar, receipts, pen, 24" x 18"



# BOTTLE CAP POWER

ALISSA BRAXTON | BOTTLE CAPS

*Bottle Cap Power* is a representation of the power of the black community. The bottle caps put together depict a Black Lives matter power fist. The piece combines two relevant societal issues: the impact of recycling and the power of social justice. Both of these topics refer to societies coming together and doing the right thing on two totally different spectrums. This piece is meaningful to Braxton as someone who is very invested in societal issues and social justice.

## **SOCIAL MEDIA (INSTAGRAM)**

@Alissa\_braxton





*Bottle Cap Power*, Alissa Braxton, bottle caps, glue, cotton fabric, 44" x 44"



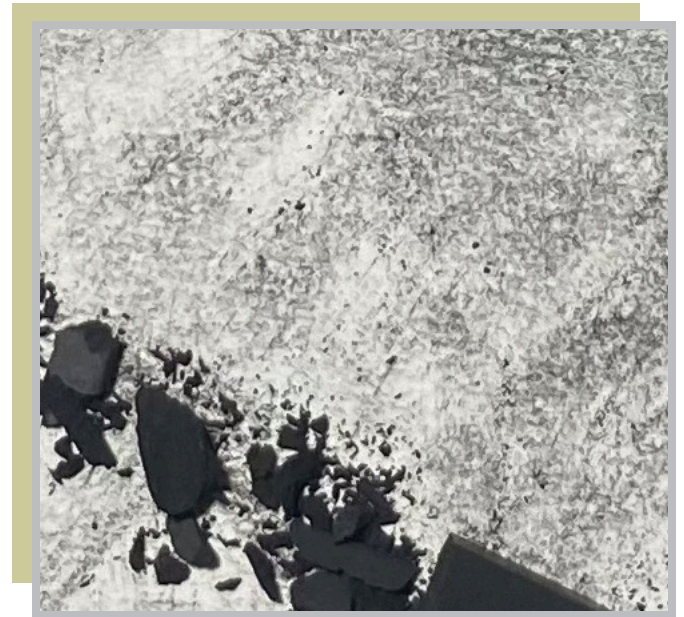
*The  
Environment,  
Nature, and  
Pollution*

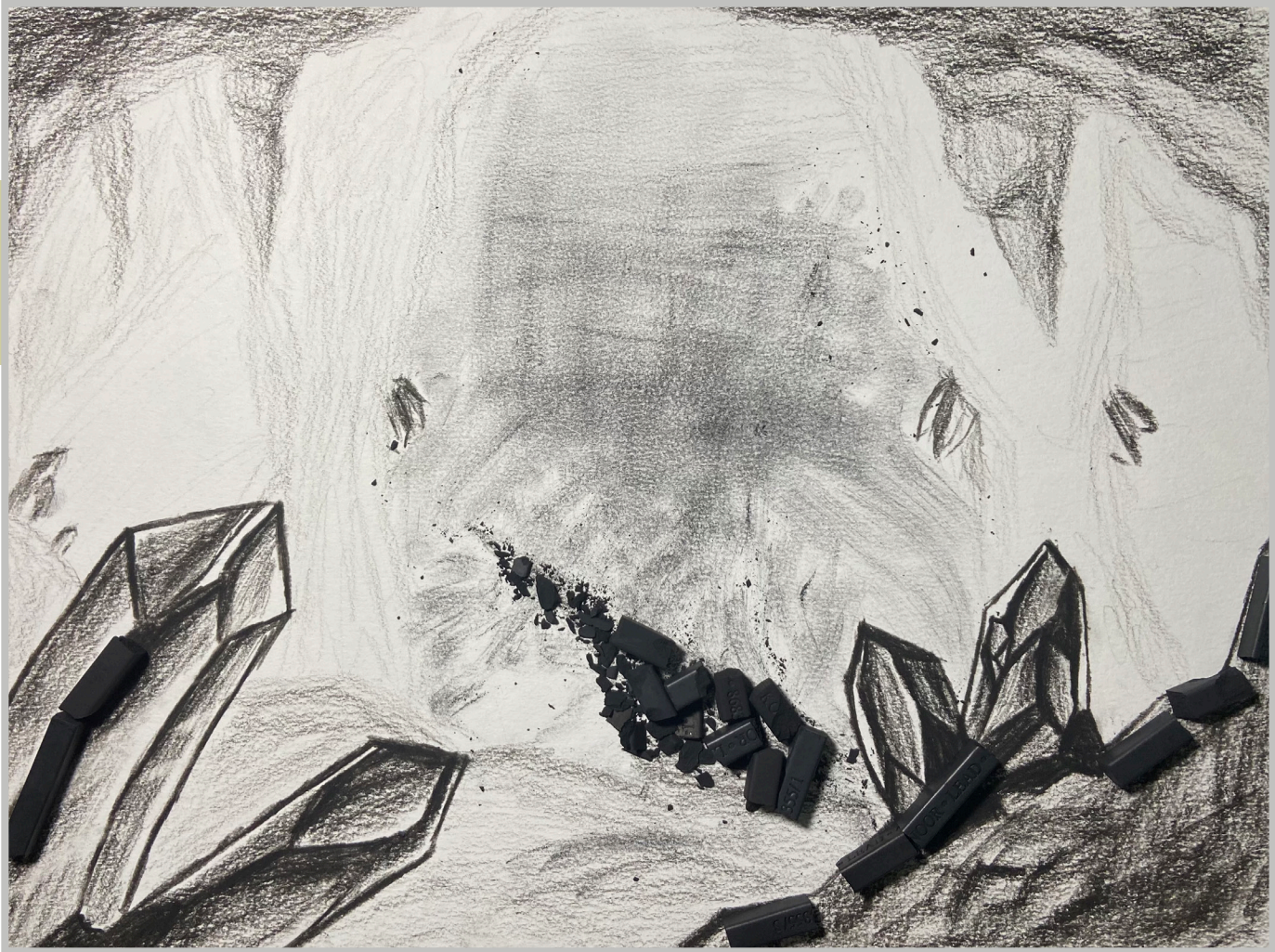


# CRYSTAL CORE

GREGORY TIPLEA | CHARCOAL

*Crystal Core* is a drawing on cardstock paper made with purely charcoal meant to explore the concept of “versatility”. The versatility of the charcoal itself and its ability to create other entirely different materials from its original form. In this piece, the charcoal was used to create crystals with a completely different texture from the usually rough textured charcoal. To further express the idea of versatility in this work, the drawing features both smooth and rough textures in the rocks and crystals. All the blending done on the piece was done with the same charcoal used to draw. The versatility of the material opens up many doors in terms of creativity and this work illustrates how you can manipulate a given material to your will to create anything you want, which is the beauty of art.





*Crystal Core*, Gregory Tiplea, charcoal, 12" x 9"

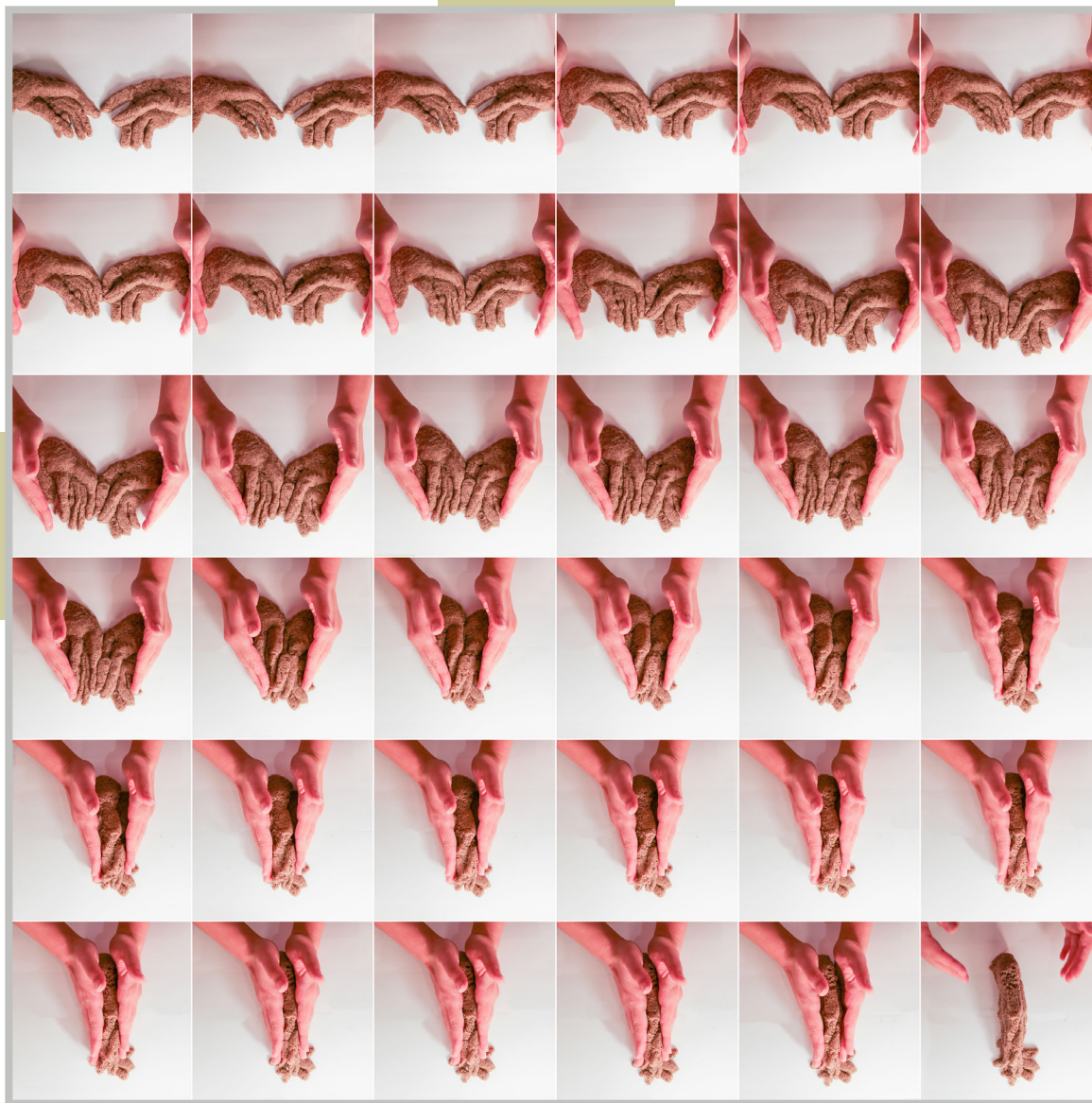


# SATISFACTION IGNORED

CATHERINE SKELLY | KINETIC SAND

*Satisfaction Ignored* is a work that depicts two hands that are barely touching composed of kinetic sand. It asks the viewers to react to the perceived sensory experience of kinetic sand, but restricts them from experiencing and touching the material. Thus, this conveys dissatisfaction with our contemporary world. This highly touch-focused material is deprived from the viewer, which represents the lack of touch due to the modern pandemic.





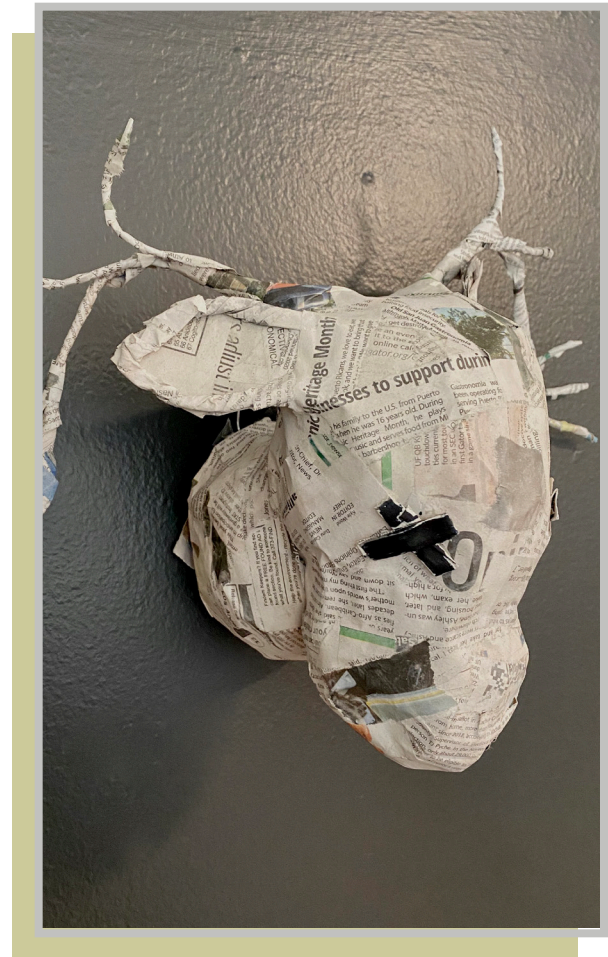
*Satisfaction Ignored*, Catherine Skelly, kinetic sand, 11.5" x 3.5" x 2.25"



# TROPHY

ANGELICE NGUYEN | NEWSPAPER

*Trophy* is a paper mache sculpture of a hunted deer head. Trophy serves as commentary on the wasteful nature of newspapers and their harmful effects on woodland creatures. Similar to hunters who hang their dead prizes for sport, newspaper production harms animals for our own leisure. Despite over eighty percent of Earth's life residing within forests, humans are demolishing countless trees. In order to produce a single week's worth of Sunday prints, 500,000 trees must be cut down. This results in the loss of habitat for hundreds of species. Reflected in the deer head and the tree limb-like antlers, this piece serves as a demonstration of the human impact on nature for our own entertainment.





*Trophy*, Angelice Nguyen, newspaper, liquid starch, wire, cardboard packing, 10" x 7"



# WHAT'S INSIDE

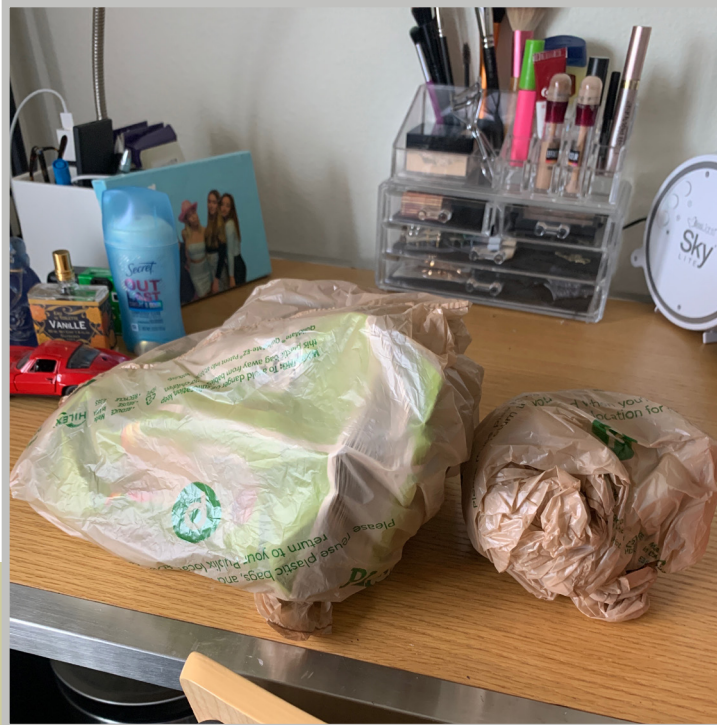
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BIANCA JACOBSON | PLASTIC

*What's Inside* is constructed of plastic shopping bags and chip bags molded to form the shape of a sea turtle. Turtles are most threatened by the amount of plastic, specifically plastic bags, in the ocean. The sculpture uses plastic bags to make the outside of the turtle with chip bags filling the inside, which is visible due to the translucency of the shopping bags. This represents how plastic in the ocean has become dangerous and filled the stomachs of so many turtles. The structure brings awareness to the dangers of pollution and how it affects the animals that inhabit this planet.







*What's Inside*, Bianca Jacobson, plastic shopping bags, chip bags, 16"x13"x7"





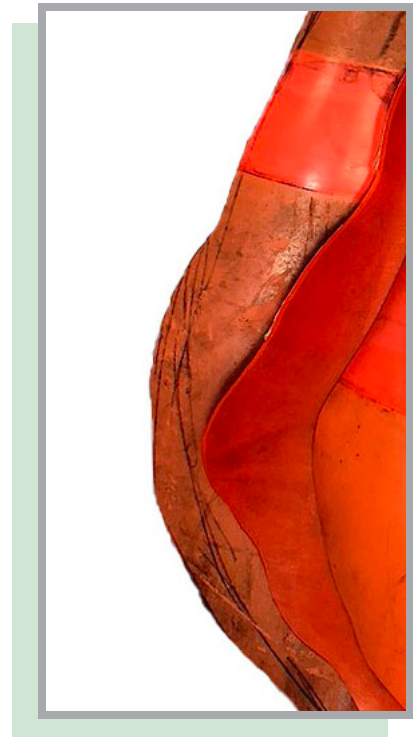
# *Self-Image and the Human Body*

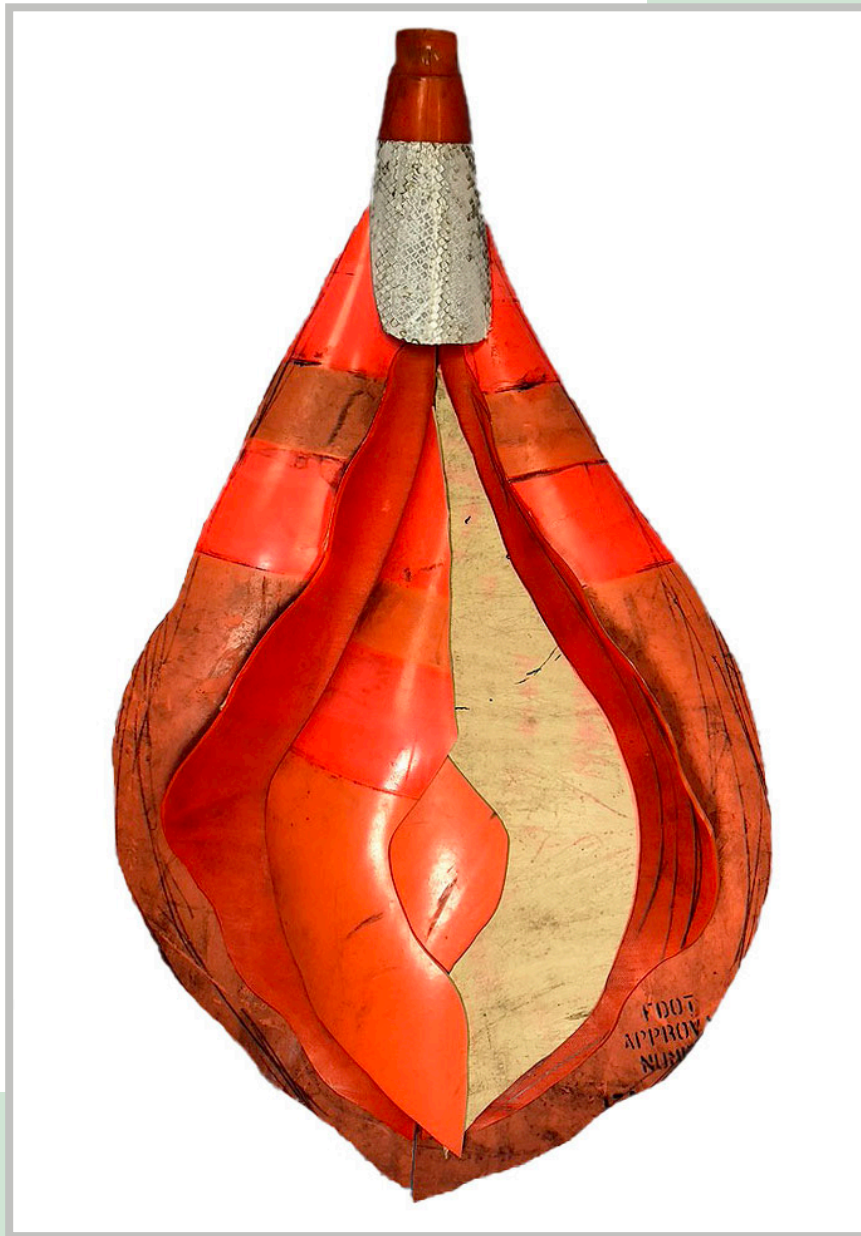


# SAINT, A

SAMUEL SHOEMAKER | TRAFFIC CONES

*SAINT, A* is a layered sculpture consisting exclusively of used traffic cone pieces. The work reflects the nature of obscurities and the questionable attitudes of people towards what is considered “unusual.” In the same way that traffic cones are foreign to art, the image of a vagina is often seen as taboo or uncomfortable in a public environment. This work questions why such biases have been formed in the first place and explores the idea of turning said biases on their head, presenting both the material of traffic cones and the subject matter of female genitalia in a fine art setting. The traffic cone is also a symbol of warning and awareness; in some way, this may serve to shed some light on potential ignorance to the female form.





SAINT, A, Samuel Shoemaker, traffic cones, 26" x 36"

# LET YOUR HAIR DOWN

GRACE NEMANIC | COTTON THREAD

*Let Your Hair Down* embraces the history of embroidery as a feminine art. Using the symbolism of hair—even today, something regulated and restrained by societal standards—the piece channels the struggle and triumph of women within the art community to be recognized for their work. Throughout history, embroidery has been sidelined as merely craft, and the women who made it were forgotten. As emphasized by the strands of embroidery floss that burst out of the constraints of the hoop, *Let Your Hair Down* represents breaking free from restriction and the expectations of the past.

## **SOCIAL MEDIA (INSTAGRAM)**

@blaue.reiter





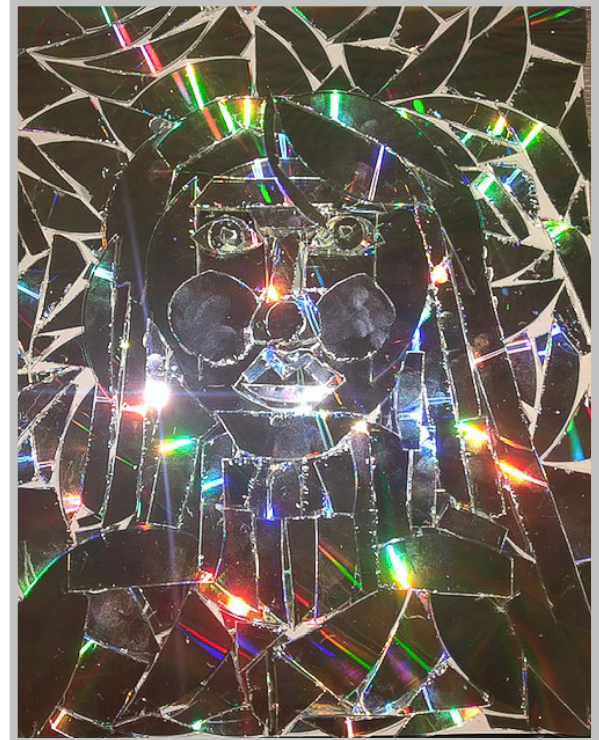


*Let Your Hair Down*, Grace Nemanic, cotton thread, cotton fabric, wooden embroidery hoop,  
28" x 18"

# CD REFLECTION

BROOKE BURCHFIELD | CDs

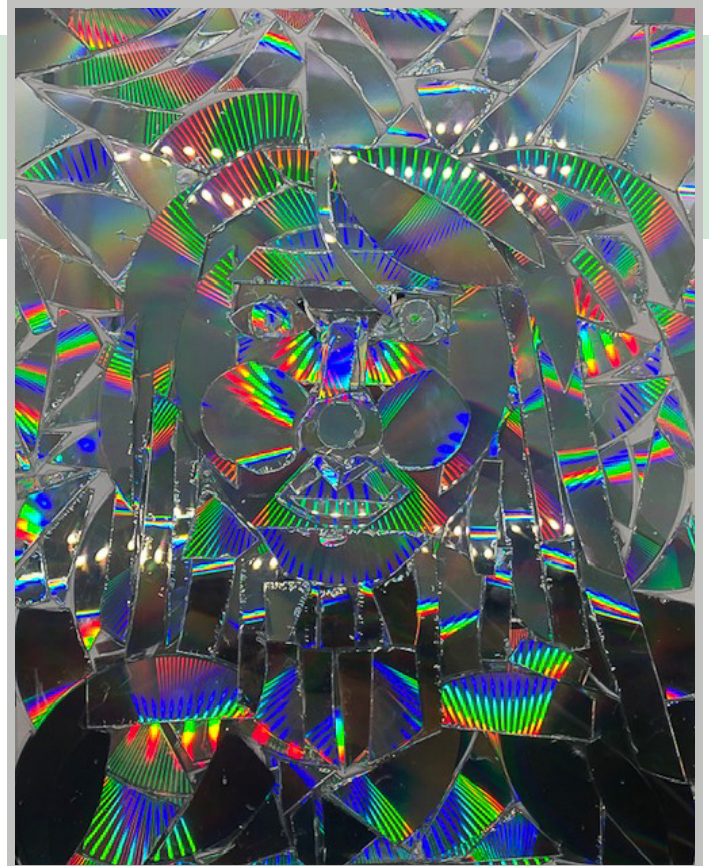
*CD Reflection* is a layered portrait created from shards of old CDs. The piece utilizes the reflective appearance of the CDs to add meaning to the work. Music is a way for people to connect with different aspects of their identity; the work depicts this in a unique way to show that music is a reflection of one's identity and that everyone has their own connection to it. CDs not only reflect different things about a person's identity but they also reflect different colors when looking at the piece from different perspectives. Every person has their own connection with music as well as their own view of what the piece looks like from their point of view.







*CD Reflection*, Brooke Burchfield, CD shards  
14" x 18" x 2"





# FLAWLESS

ABIGAIL HAGE | GOUACHE

"Flawless", is gouache on mixed media. Gouache is a water-based paint mixed with an opaque white pigment that provides its ability to be layered and was one of the first paints to be used. The name gouache is derived from the Italian word guazzo, which translates to "mud". This piece was created with the sole purpose of teaching others to accept the parts of our bodies that society has deemed unworthy, or insufficient. Our human figures are not indestructible; they break down and are damaged. This is something that we must learn to see beauty in. I do not think that there is a way to cure our insecurities or our flaws, but I believe that there is a way to water them down, by accepting that there are parts of us that can never be changed or perfected.

**SOCIAL MEDIA (INSTAGRAM)**

@abbeyartt





*Flawless, Abbey Hage, gouache, 4' x 2'*

# HANDS OFF

ELLA TERRAN | FOAM SEALANT

*Hands Off* is a wearable structure. The spray foam in this piece connotes protection and boundaries. When worn, *Hands Off* serves as a form of armor against sexual harassment while also making a statement of it. People are often told that they are 'asking for it' and to 'cover up' in response to harassment. This piece reflects these responses with its exaggerated shoulders and thick layers of foam. The ridiculous appearance emphasizes how foolish it is to criticize what a victim is wearing when they are abused. The bubble wrap was peeled off of the foam to leave behind a honeycomb print, adding another representation of strength in the piece.

## **SOCIAL MEDIA (INSTAGRAM)**

@ellasoriginals







*Hands Off*, Ella Terran, foam sealant, muslin fabric, bubble wrap, and thread, 30" x 11" x 41"

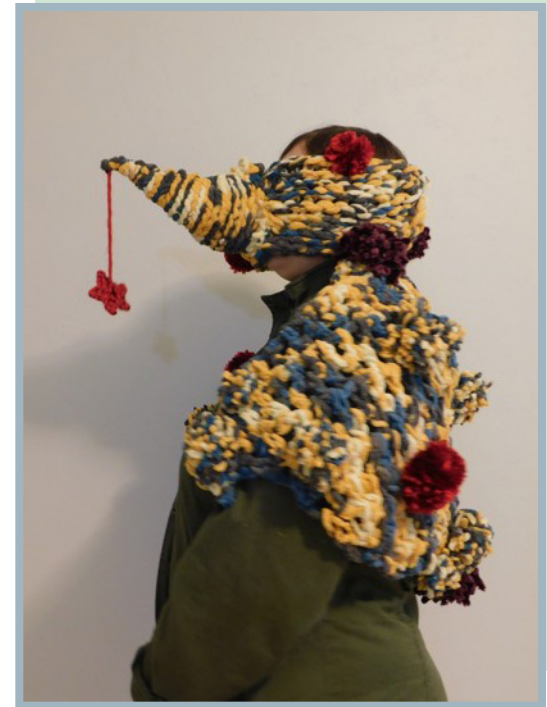
# CROW'S MASK

MEGAN VALDES | YARN

This mask is made of crocheted yarn. Yarn is a material of transformation, likely the material with the most potential. This mask transforms Valdes' appearance as well as their confidence. It plays into today's current climate: the required facemask. It provides anonymity, and yet exposes certain aspects of Valdes' soul, such as their attraction to desaturated blues and greys with bright accents. It reveals the artist's favorite type of bird: the corvid, as well as how they relate to these birds in some aspects, such as their creativity. This mask also resembles the plague masks of old, revealing the artist's interest in science and medicine.

## **SOCIAL MEDIA (INSTAGRAM)**

@mav\_r.ik





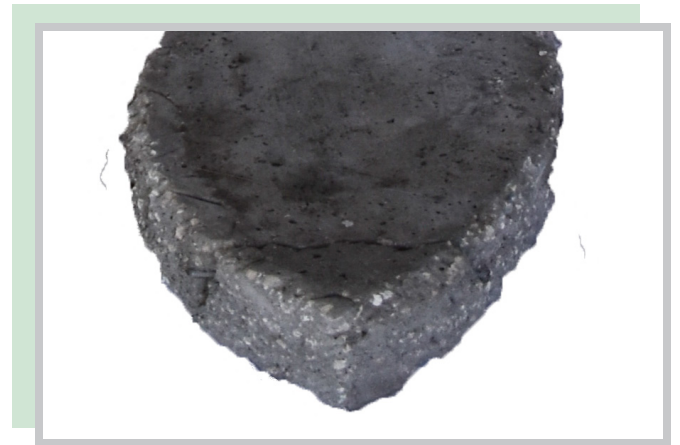
*Crow's Mask*, Megan Valdes, yarn, plastic. Mask: 25.5" x 5.5" x 1" Shawl: 22" x 40.5" x 1"

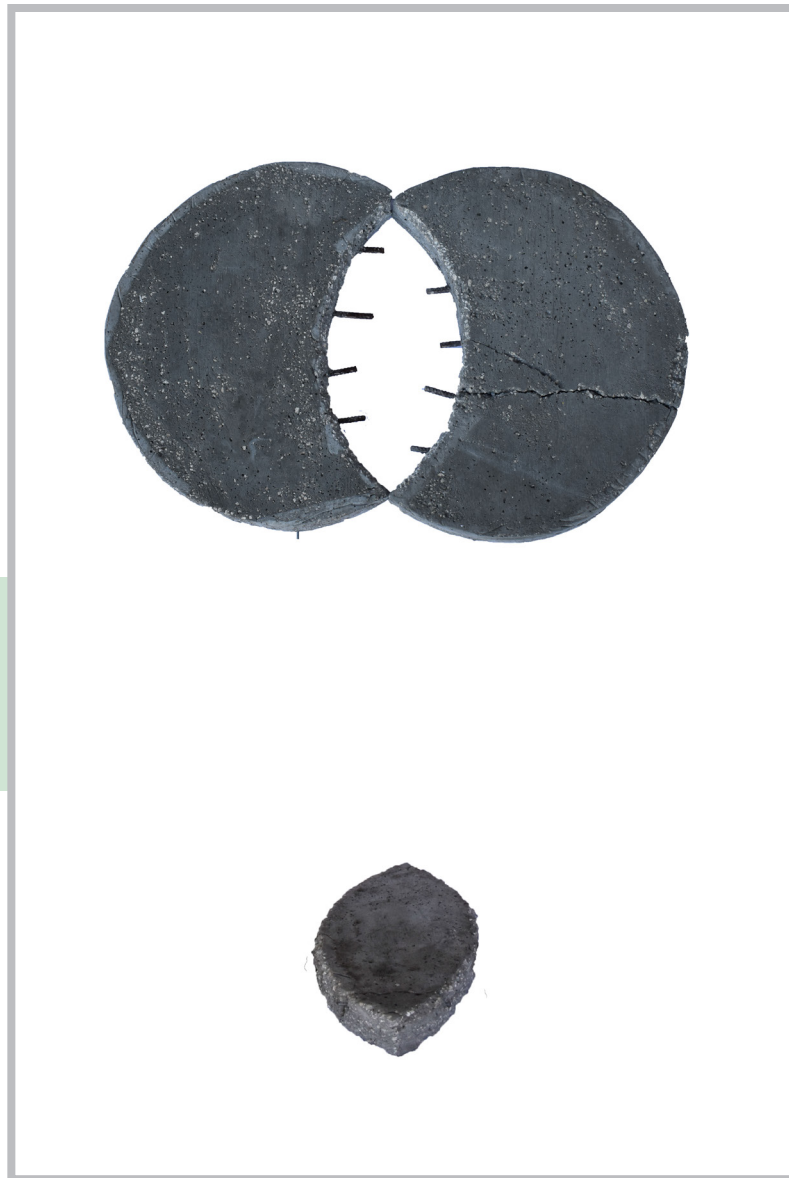


# ABANDONED INTERSECTION

CATHERINE PAROLINE | CONCRETE

Members of marginalized communities have been abandoned by the majority, but are able to find support within their own community. Aspects of one's identity are the pillars of our personality and these communities provide support for these marginalized citizens. The greatest tragedy is when members of these communities are abandoned because they belong to an additional group that is often neglected. People who find themselves in several of these groups should have the greatest support, a culmination of groups to which they identify with, but are more often than not wholly abandoned by all sides. This great tragedy is represented by *Abandoned Intersection* which shows a venn diagram, with the overlapping section ripped out and abandoned, crippled on the ground.





*Abandoned Intersection*, Catherine Paroline  
Reinforced cement concrete, rebar, 40" x 25" x 2"

# BROKEN VESSEL

REBEKAH JACOB | CLAY

*Broken Vessel* is a coil vase sculpted solely out of colorful modeling clay. With its dimensions of 10" x 15", Broken Vessel was created to embody the essence of 2 Corinthians 4:7-9 in the Bible which writes, "But we have this treasure in jars of clay, to show that the surpassing power belongs to God and not to us. We are afflicted in every way, but not crushed; perplexed, but not driven to despair; persecuted, but not forsaken; struck down, but not destroyed." It is meant to represent the very fragile, broken, and pliable state humans were in before the Creator God (the potter) took us and molded us to his liking. He chose such a brittle utensil to hold the greatest treasure of all - the power of Jesus that resurrected Him from the dead, the love of the Father, the very essence of the Gospel. The distinct marks on this piece symbolizes our scratched and messed-up selves, the multicolored coils our unique shapes, colors, and sizes, and the heart the love of God that we are privileged to hold despite our frail state. The jar could've been made of steel, or diamond, or jade, but there's a beauty to God's treasure being hidden in the unlikeliest of places, where man would simply pass over its external beauty without a care of what's inside. It is surely a blessing to be a jar of clay.







*Broken Vessel*, Rebekah Jacob  
Modelling Clay, 10" x 15"





*The Human  
Experience,  
Connections,  
and Emotions*



# ICE-STICK TRUCK

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ANNA LIN | POPSICLE STICKS

*Ice-Stick Truck* is a sculpture created with popsicle sticks dyed in melted popsicles. The artwork is backed with a thin layer of cardboard surrounded by multiple layers of popsicle sticks, resulting in the form of an ice cream truck. The value of this piece is found in the popsicle sticks, which are reminiscent of a childhood where friends came together to enjoy a shared experience and a treat. Beyond that, popsicle sticks are one of the many random materials used by kids as a creative outlet. For the artist, it brings back the childhood craft nostalgia of using popsicle sticks and paper to make miniature buildings for her toys.





*Ice-Stick Truck, Anna Lin*  
Popsicle sticks, cardboard, 10" x 6.5" x 5"

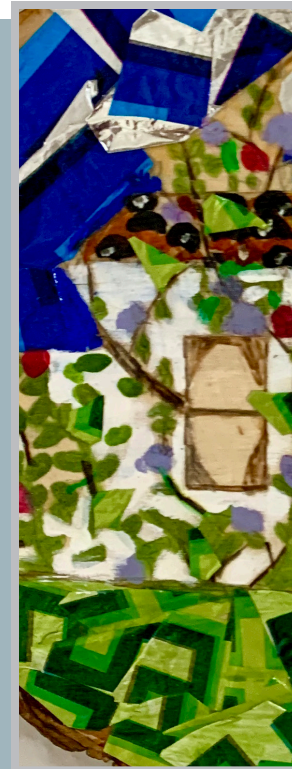


# HOME AWAY FROM HOME

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GABRIELLA BERRIO | WOOD

*"Home Away from Home"* communicates the strong bond the artist has to their home. This work is composed of wood gathered from an almond tree located in the artist's front yard that has been altered by pyrography. In addition, colorful and joyous balloons were cut up and scattered on the wood in different patterns and shapes to mimic cubism. Enamel paints were used to highlight certain portions of the work and create harmony within the piece. The purpose of this work is to convey the comfort felt by the artist in their home, and the creator's current relationship to the place they lived in for numerous years.







*Home Away from Home*, Gabriella Berrio, Almond tree wood, balloons, enamel paints  
12" x 5.5" x 9.6"

# HEAR ME

ALICIA STEFFY | CLAY

Clay is a medium that the artist's grandmother used for most of her artistic career. By using the same material, Steffy created a windchime for her grandmother and others to hear. The artist's grandmother is now diagnosed with dementia, so she created this piece as a nonverbal form of communication between them. Her grandmother also likes to garden, so incorporating this material with the outside world was important. It does not have to be seen to be appreciated, its beauty is audible. It was created as a slab of clay with ornaments hanging from it, each ornament decorated to represent something from the creator's current life or a piece that her grandmother created.





*Hear Me, Alicia Steffy, twine, acrylic paint, and clay, 6" x 6"*



# A MUCH “KNITTED” HUG

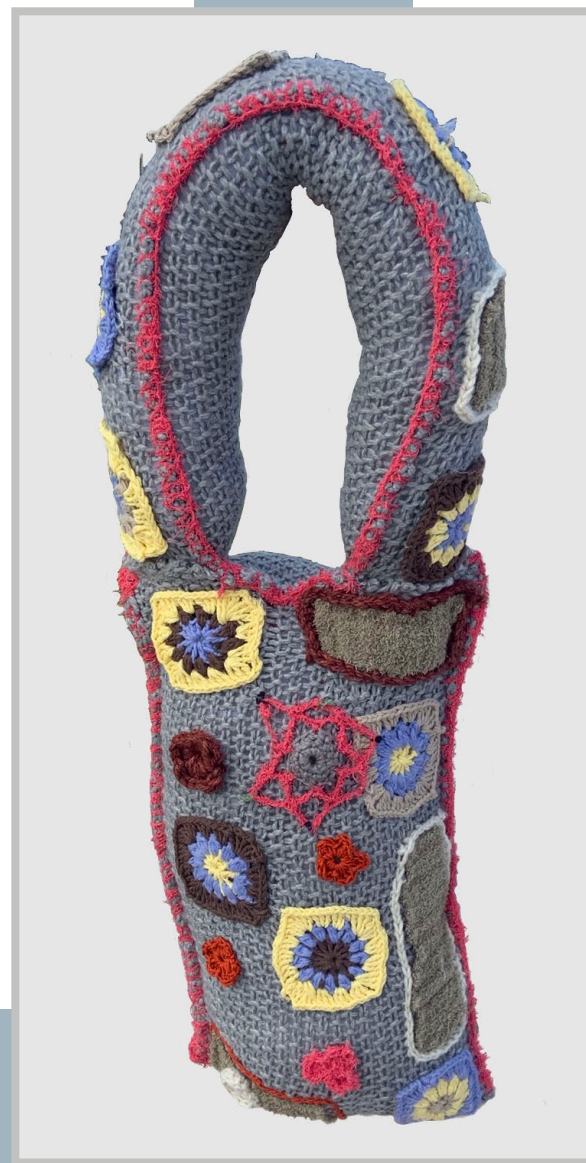
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MARIA RAYA CONTRERAS | YARN

*A Much 'Knitted' Hug* is a wire-structured bag wrapped entirely with yarn. This concept stemmed the idea of building something with yarn that reflected comfort. There is something very soothing in carrying a bag and knowing you have everything you need with you. The bag itself is designed to be reassuring: the hand strap pats the shoulder of the wearer and the rest of the bag wraps around the body in a “hugging” sense. This connotation of comfort is present in the piece, thus constructing the meaning of the piece with the meaning of yarn.

**SOCIAL MEDIA (INSTAGRAM)**  
@crumberryjuice





*A Much 'Knitted' Hug*, Maria Raya Contreras, Yarn,  
Stuffing, 24" x 3.5"

# LISTEN

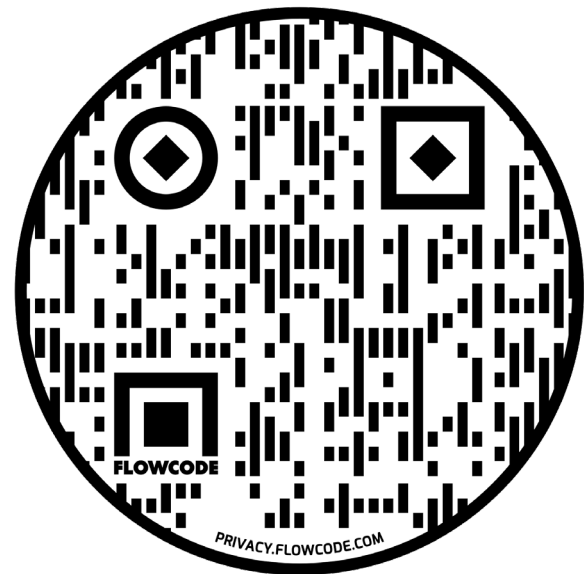
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NATASHA BADAL | CASSETTE TAPE FILM

*Listen* is a two dimensional piece made from cassette tape on paper. The work utilizes the inner film of the tape to create the word “listen” and form a psychedelic wave effect around the letters, similar to a sound wave. The cassette tape, a device whose purpose is to play audio, symbolizes the impact of listening rather than just hearing. To hear is simply to perceive sound. To listen is to understand, to find what is behind the words. The attached QR code contains an audio file where the artist speaks more about this notion on a conceptual basis.

## **SOCIAL MEDIA (INSTAGRAM)**

@tashasvisuals







*Listen*, Natasha Badal, cassette tape film, acrylics, paper  
15.5" x 0.15" x 11"

# CHEWING AWAY THE BUTTERFLIES

ROMINA MUCOLLARI | GUM

Gum comes in a variety of flavors and colors that not only help freshen breath, but also help those that need a way to calm their nerves. In this work, an anxious looking woman holds her head with her hands. The blue gum that grows from her hands represents how she is beginning to cool down. Gum aids many people by helping them focus on the act of chewing, rather than focusing on social anxiety, stress, or nervousness. This piece depicts the ways in which gum can act as a calming tool to ease one's mind.





*Chewing Away the Butterflies*, Romina Mucollari, gum on canvas, 11" x 14"

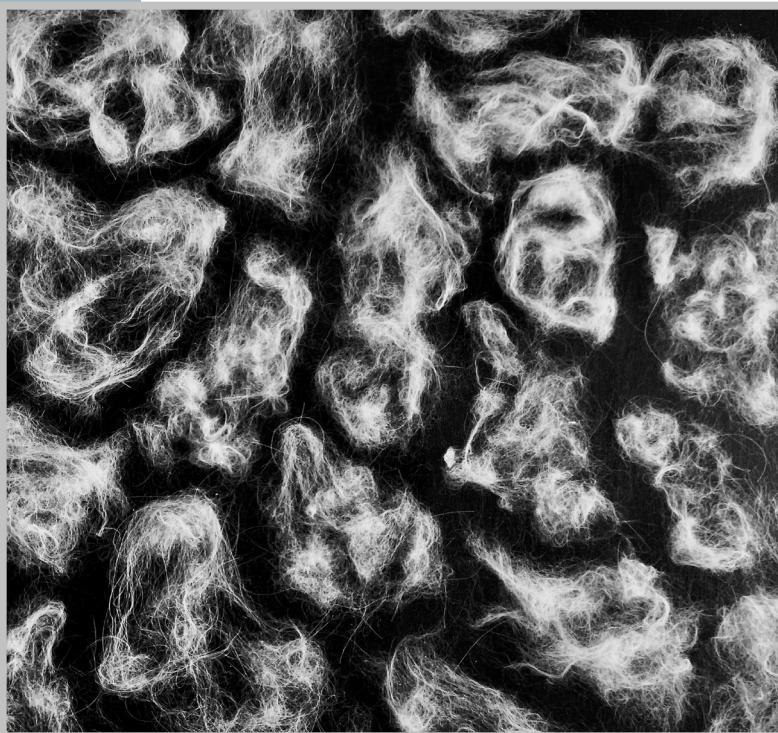


# SHED SOME LIGHT

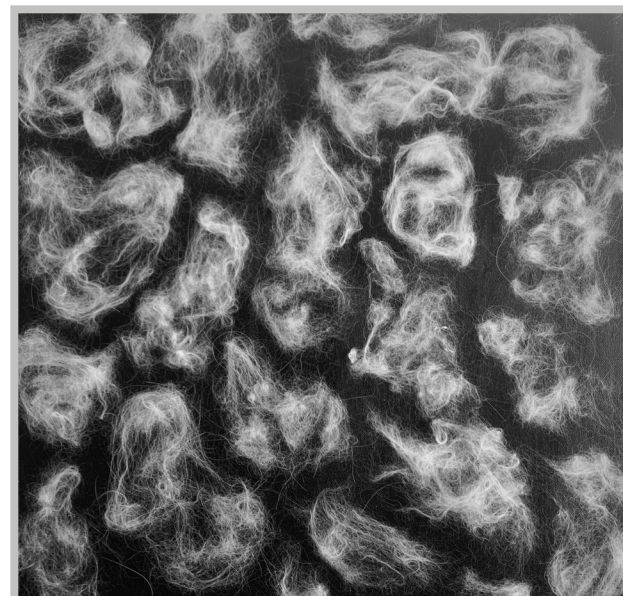
ISABEL SABO | CAT HAIR

*Shed Some Light* is a canvas painted with acrylic paint and topped with the main material: white cat hair. The cat hair is attached to the canvas by using a spray adhesive. The cat hair is placed delicately over the solid black paint representing the responsibility that comes with owning a cat or any pet in general. The fur gathers up after being collected, which creates a natural movement and flow on the canvas. The black paint weaves in between the fur and causes an abstract design to form. At a distance, one could assume that the piece is simply a cloud design using diluted white paint; but among further inspection, the fur becomes more prevalent and shocking.





*Shed Some Light*, Isabel Sabo, cat hair, acrylic, canvas  
20" x 20"



# CRAYON WAVE

HARRISON TURNER | CRAYONS

*Crayon Wave* is a large abstract sculpture made of approximately a thousand crayons. The sculpture depicts a gradual flow from untouched crayons, to unwrapped crayons, to melted crayons, to molded crayons. The wave symbolizes artistic growth and a narrative progression from the use of crayons as a toddler to more sophisticated applications of art. Utilizing crayons as the medium of this piece is essential because their introductory nature creates a juxtaposition to a more mature artistic application at the wave's crest.







*Crayon Wave*, Harrison Turner, crayons, high density foam, plaster, 22" x 17" x 18"



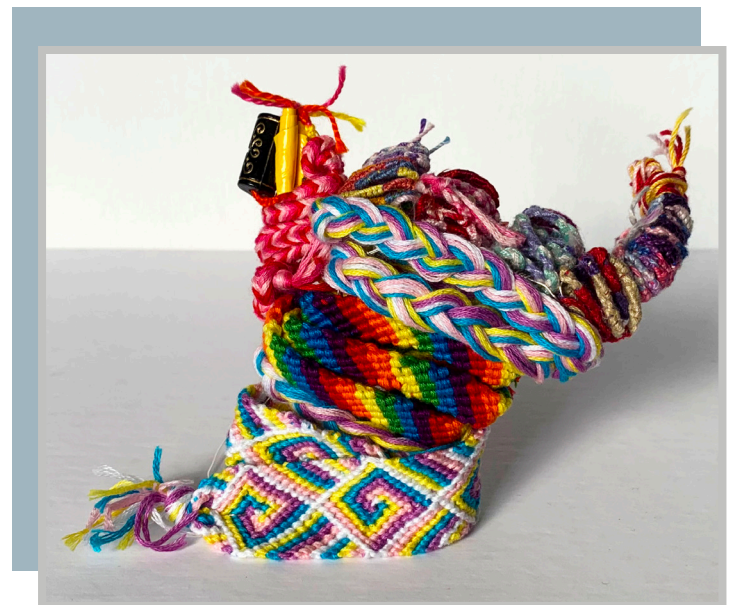
# THE TIES OF FRIENDSHIP

GRACE MILEWSKI | STRING

This piece showcases two hands that form a pinky promise when placed together. The hands are constructed with friendship bracelets to show the physical and emotional bonds that friends form. Ingrained in the hands are old and new bracelets made by or given to the artist. The string in the bracelets displays how all relationships are connected. It shows how past relationships impact future relationships, and how relationships can get intertwined and tangled. Although the hands are separate objects, they lose their meaning if they are not viewed together. They stay together in order to fulfill their promise to each other.

**SOCIAL MEDIA (INSTAGRAM)**

@gemorchid







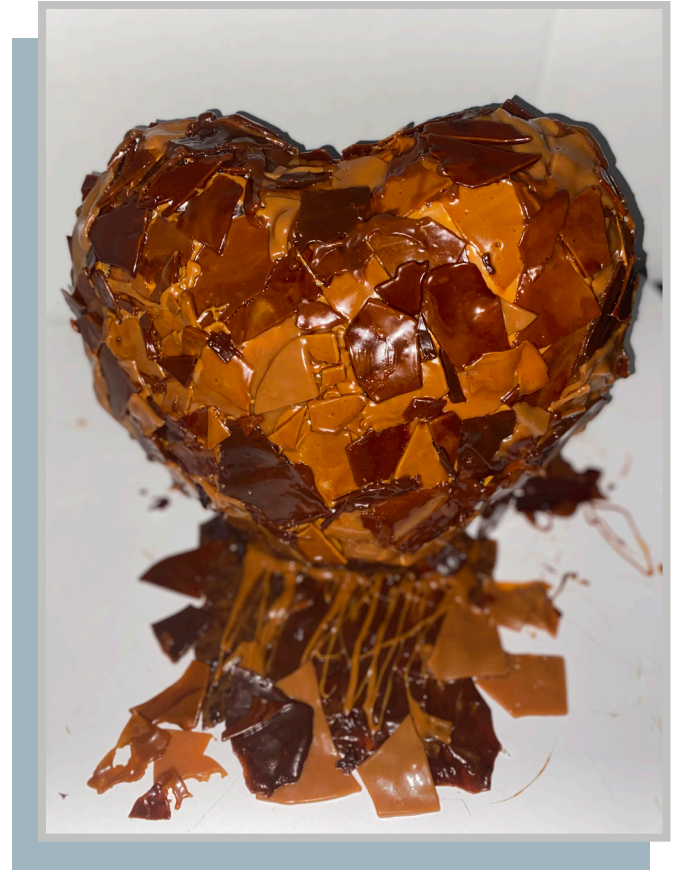
*The Ties of Friendship*, Grace Milewski, embroidery floss, copper wire, 8 ½" x 2 ½" x 4"



# THE HEART OF A FRIEND

ANDREW DILLS | CARMEL

*The Heart of a Friend* is a work composed of caramel and a wooden support stick. The concept of the work revolves around the artist's friend who has a deteriorating condition. The caramel shards vary in color from light to dark, with the dark representing the bittersweet notion of the friend's life creeping away. The medium represents the friend's kindness while emphasizing her ephemerality: both she and the piece have a short lifespan and will inevitably fall apart. On the back, the caramel drips down as if the work is melting. This is reminiscent of tears from the loss of the friend's life and her choices.





*The Heart of a Friend*, Andrew Dills, caramel, wood, 9.5" x 12" x 5"

# MEMENTO MORI

ANNALISA CRUZ | BOOKS

Cruz wants her project to push people to live in the moment. In the age of technology and social media, people often turn away from reality to project through other means such as books. Books offer an escape to anywhere one would like to go, and all through the comfort of your own home. *Memento Mori* is a phrase that sticks with Cruz because it's a reminder that we will all die one day. She likes memento mori better than carpe diem because she feels it holds more power in its meaning of living life. Through a grim statement, *Memento Mori* is a reminder that you should live every day to its fullest, because time is limited.







*Memento Mori*, Annalisa Cruz, books, 20" x 16" x 2.5".

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