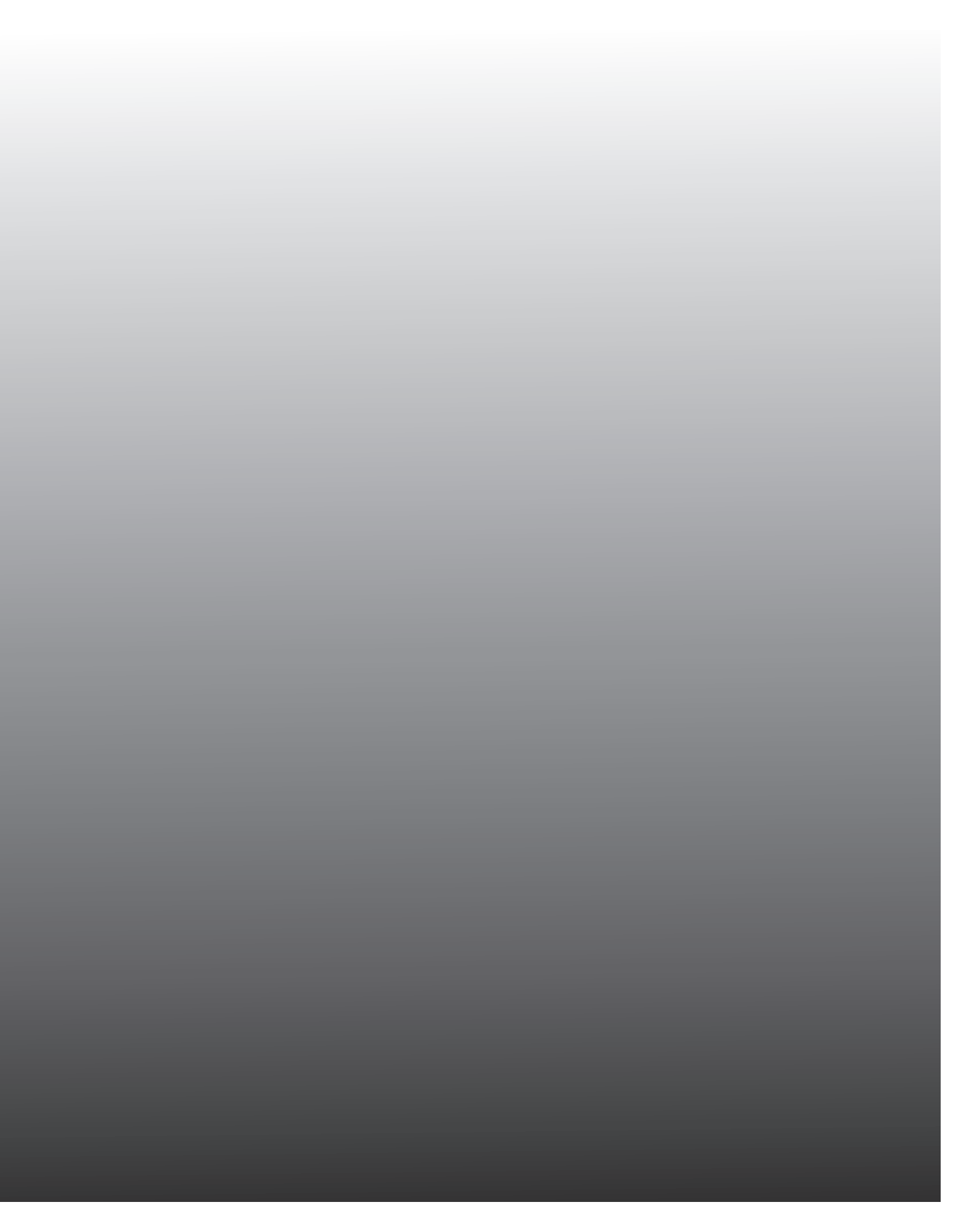
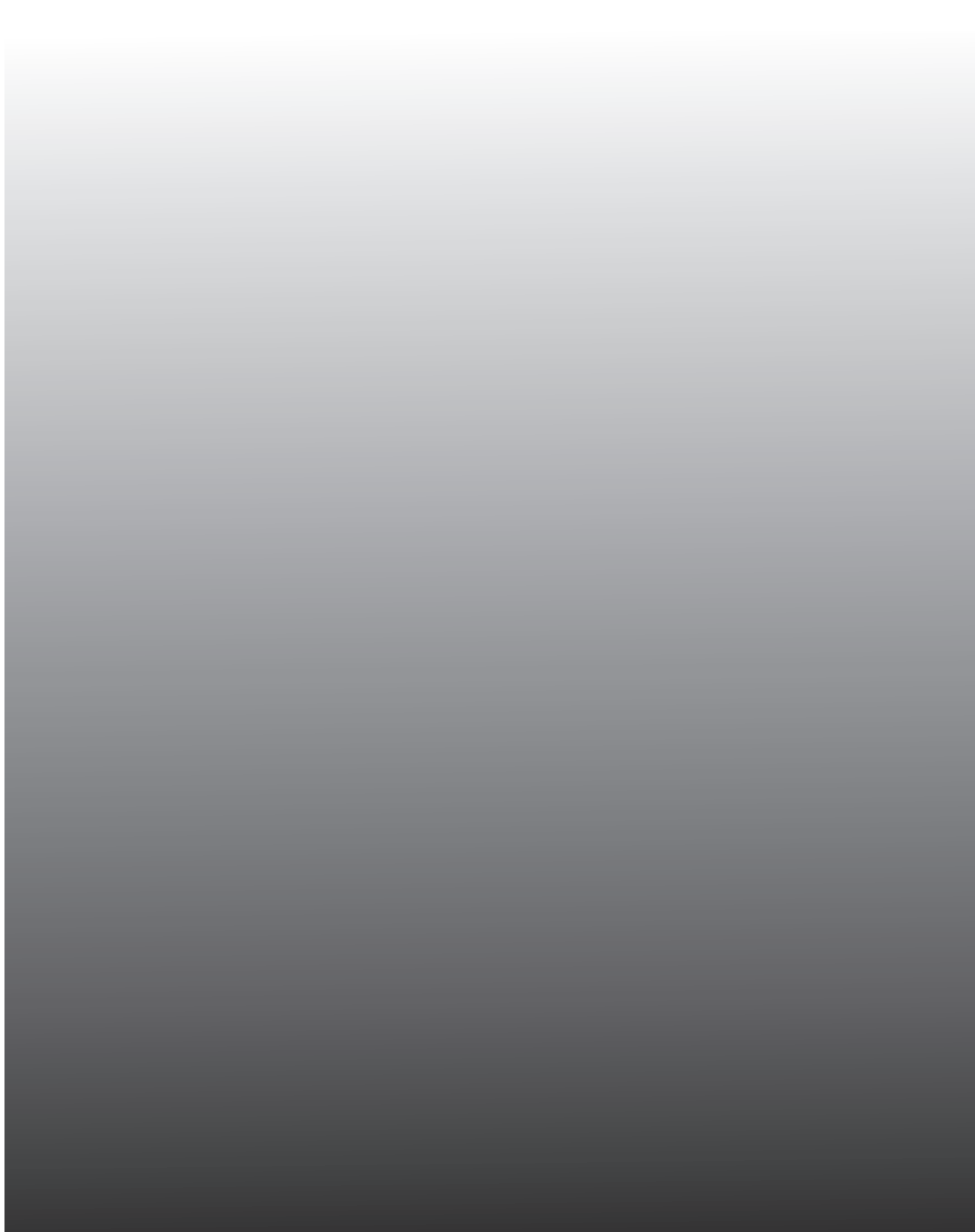
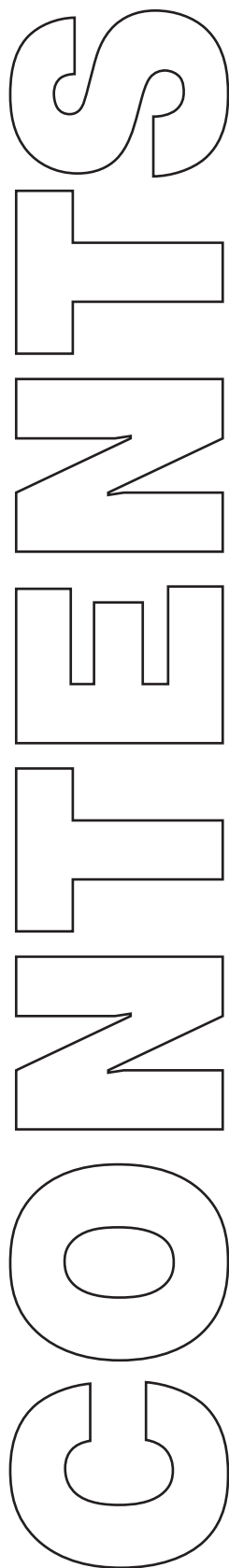


PRAISE, PONDER, PROTEST







SECTION I: PRAISE

Sand - Sofia Aguire	pg 5
Salt - Annie Vardanyan	pg 7
Wool - Manna Robertson	pg 9
Wood - Spencer Gregory	pg 11
Tea - Madison Rassbach	pg 13
Coffee beans - Nikki Ogden	pg 15
Linoleum - Cyril Bennett-King	pg 17
Denim - Evemita Brisenold	pg 19
Fabric - Jeneice Ware	pg 21
Tape - Sarah Eckstrom	pg 23
Acrylic paint - Jessica Graham	pg 25
Plastic beads - Bethany Jacobs	pg 27
Records - Max Dotson	pg 29
Negatives - Catherine Gomez Thompson	pg 31
Creative content - Abel Mazzone	pg 33

SECTION II: PONDER

Rocks - Zaniab Ali	pg 35
Dirt - Andrew Medina	pg 37
Sticks - Katherine Armstrong	pg 39
Roses - Aubrey Bocalan	pg 41
Beeswax - Kaitlyn Geremia	pg 43
Cigarettes - Johannah Ingram	pg 45
Clay - Laura Garcia	pg 47
Buttons - Ashley Charley	pg 49

SECTION III: PROTEST

Ice - Trinity Sullivan	pg 51
Chocolate - Thomas Bustamante	pg 53
Pencils - Emma Schickling	pg 55
Paper - Liam Gordon	pg 57
Paper - Zoe Cataleta	pg 59
Newspaper - Isabelle Ryan	pg 61
Wool - Ana-Gabriella Thomidis	pg 63
Plastic bags - Andrea Gaiser	pg 65
Price tags - Joey Whitley	pg 67
Nail polish - Mireia Molins	pg 69
Acrylic nails - Paula Mitre	pg 71
Golf balls - David McDermott	pg 73

PRAISE,

PONDER,

PROTEST.

Our understanding of the external world is highly dependent on our senses. Because of this, the materials that comprise the distinct parts of this world play a key role in our interpretation of it. Material has—to name a few of its areas of influence—provided the building blocks for life, characterized human cultures, and simultaneously sheltered and threatened human life. In *Material: Praise, Ponder, Protest*, thirty-five artists seek to utilize material as a tool to examine the relationships between humans, the diverse materials in our world, and the world itself. In doing so, they address their own individual experiences, those of their respective communities, and of the human race as a whole.

For this exhibition, artists were asked to establish a personal relationship with a material of their choosing in order to create a piece that represents the significance of this material. This led to varied creations which expanded on the meaning of materiality. Each piece alluded to their material in either a positive, neutral, or negative way; hence *Praise, Ponder, Protest*. In addition, artists used materials of many different origins: some used natural materials such as sand and rocks whereas others used

more processed materials such as vinyl and fabric. As a result, this exhibition displays an array of themes that differ in many aspects but come together by giving meaning to materials that shape the world around us.

Material is the very foundation of our lives. What we touch, smell, see, hear, and taste is all affected by the objects available to us, their uses, and their very composition. To be an artist is to manipulate material and explore not only its common use, but the impact of that use, the extended potential of the material, and the potential of the material to be used in a new space or configuration. What comes to your mind when you think of the word material? Maybe it's the cotton from your favorite shirt, an edible substance like jelly, or the wood cut and shaped to form your favorite desk or chair. Where did these materials come from? Under what circumstances were they compiled? How does their use affect your own perception of the world around you? These are the questions that resulted from these artists' engagement with their materials. We hope they serve as guidance in your contemplation of their work.



SOUL OF SAND

Sofia Aguirre
Sand
30" x 30" x 15"

From a collection of small rocks and glass that have been broken down over thousands of years, sand is older than most living beings on the planet. The versatile material poses a paradox between its ephemerality as a building medium and its long-lasting impact on the world. At first glance, sand seems rather brittle and soft, but at a closer look, it is much stronger than it appears. This duality becomes a symbol of the way emotions determine who a person is over time. To visualize these ideas, *Soul of Sand* was created as an homage to the permanence of sand as well as a physical representation of emotion.

Instagram: @sofia.aguirre_



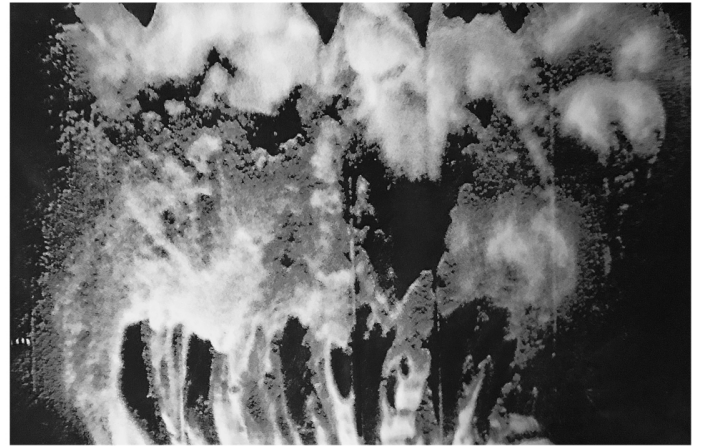
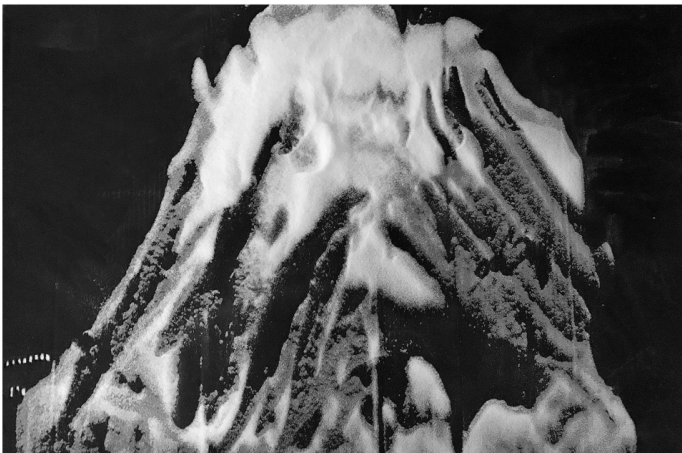
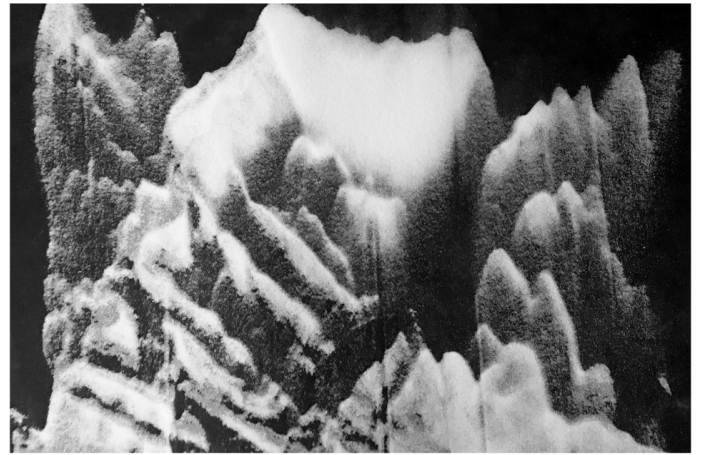
SALTSCAPES

Annie Vardanyan
*Granulated Iodized Salt (Morton),
any black or dark surface
34 x 44 x 1.5 in.*

This piece contrasts the features of loose, white salt against a dark surface. The negative space between the salt and the black background creates an abstract image. The thickness, position, and direction of the salt layers produce a sense of value and movement. Both sporadic and controlled placement of the minerals enhances these visual qualities. The piece attempts to harness the fluidity of loose salt and juxtapose it as an abstract design resembling solid mountains. The creation process depended

on the salts' natural movement on the surface as well as manually arranging the granules in purposeful areas to create the composition. The images are arranged in a grid that enhances their own balance and their relationship to each other.

Instagram: @artt_ani





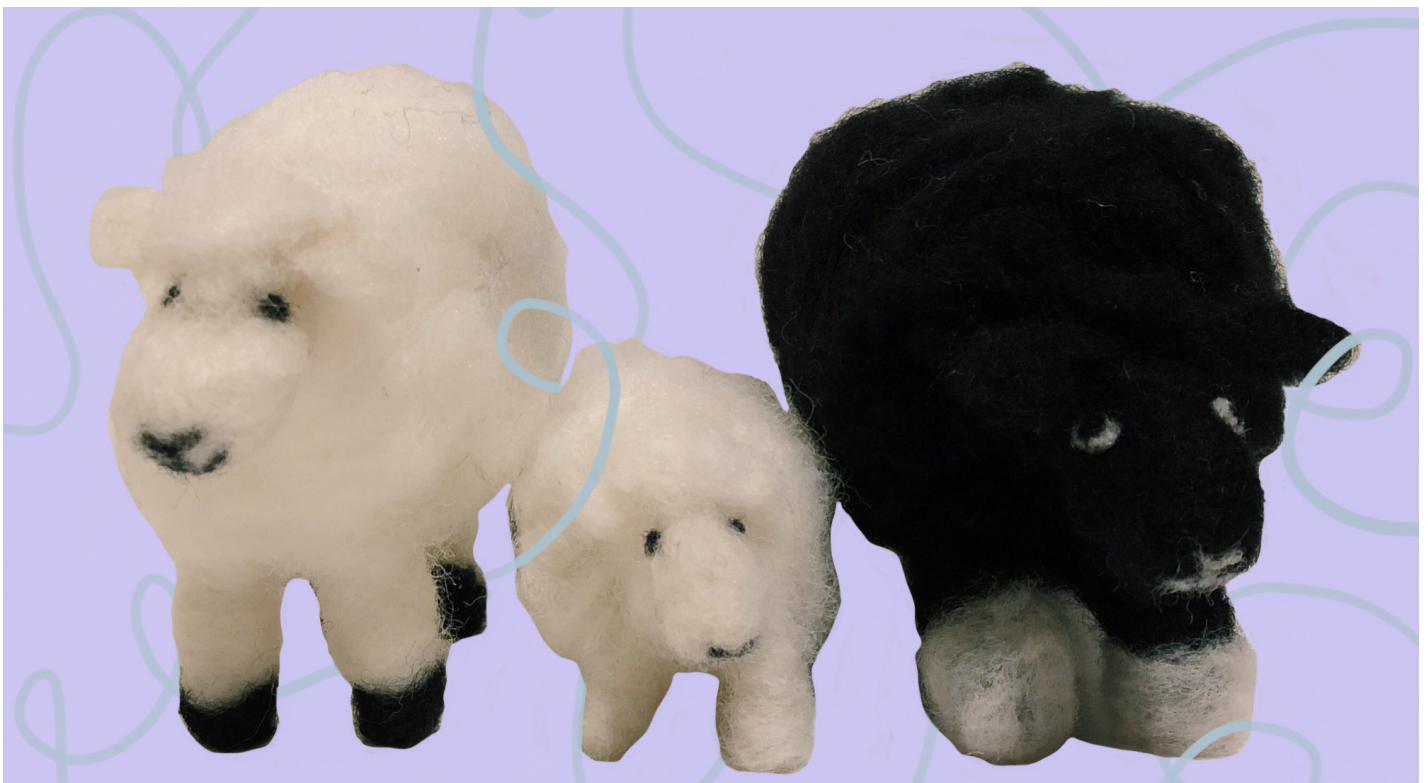
Manna Robertson
Wool
4" to 8"

Woolly Sheep is a set of three sheep toys ranging from 4" to 8" long. Each sheep toy is made entirely out of wool, besides a small pipe cleaner that provides structure to their form. The project is documented to mimic advertising, which highlights the materiality of the work. This project explores the materiality of wool and how wool's qualities help form the basis for the ideal children's toy. Wool was chosen as the material because of its durability, texture, and composition. These aspects distinguish

wool as the preferred material for producing children's products, a material not widely used in their current production. Sheep were chosen as the subject of the toy because most wool is produced by the fleeces of sheep, including the wool in this project. *Woolly Sheep* seeks to provide an alternative to the dangers of chemicals in many modern children's toys by providing eco-friendly, non-toxic, biodegradable children's toys.

Instagram: @mannasart

WOOLLY SHEEP





Spencer Gregory

Wood, string

15" x 8.5"

African Strength Mask is a piece that represents the artist's cultural background and strength. The artist collected the markings and shapes he used from various tribes and groups in the eastern African area. This mask has multifarious symbols representing strength, leadership, and courage based on his culture of origin. Spencer Gregory's heritage is his strength and his mask shares that. Wood is the chosen material because of its durability and roots in nature. This embodies who the artist is and his roots as a person. When you look at the mask, Gregory hopes you see the strength, culture, power, and courage that he attempted to convey.

Instagram: @5pencer.gregory

@sgregory.graphics

AFRICAN STRENGTH MASK





Madison Rassbach
Tea on paper
9" x 12" (2 sheets)

TEA TRANQUILITY



Tea Tranquility is a diptych piece made of tea paint and tea grains, created on two sheets of 9" x 12" watercolor paper. The piece on the left depicts a hand holding a hibiscus flower and the piece on the right is a self-portrait. The pigments on the paper are made entirely from paints derived from natural herbal teas. The outlines and texture are created with loose tea grains of the same teas that the paints were made from. Herbal tea is known for its mental

and physical health benefits, often acting as a calming and restorative beverage for consumers. Conceptually, this artwork portrays individualized feelings of relaxation, peace, tranquility, and connection to nature, which represents a personal relationship with herbal tea.

Instagram: @maddie.paige_

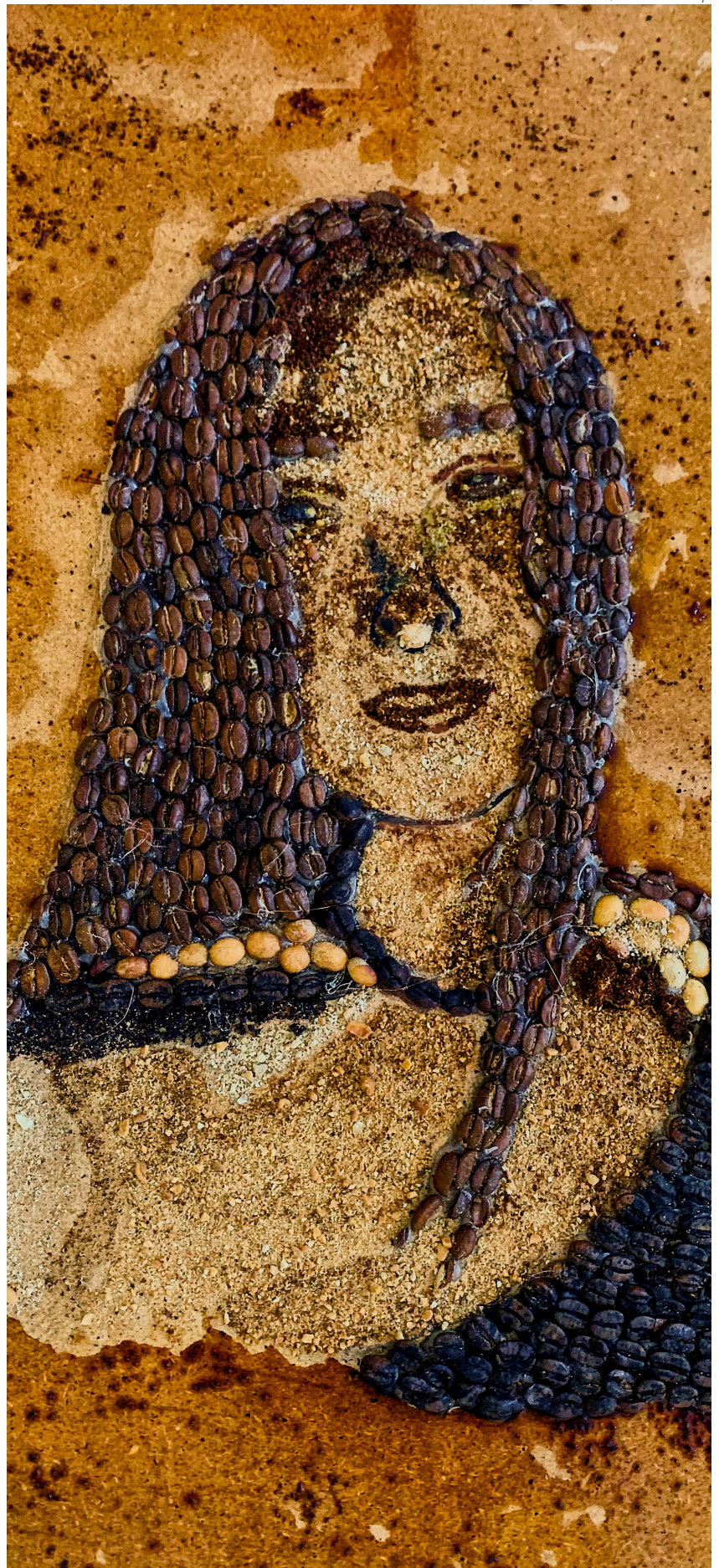


LIZZY

Nikki Ogden
Coffee
18" x 24"

Lizzy is a piece made entirely out of coffee in different forms, representing personality, energy, and boldness. Coffee has been known for its social aspect, since it was discovered and started becoming popular. In its origin country and culture of Ethiopia, having coffee with someone means so much more than the act itself, and implies having deep, meaningful conversation with someone important in one's life. To the artist, coffee symbolizes energy, excitement, and boldness. This widely known social aspect of coffee and coffee shops led to the creation of a portrait of Ogden's twin sister, Lizzy, because she is the epitome of an energetic, bold, and social being. She is also the artist's closest friend, correlating back to Ethiopian culture of discussing meaningful aspects of life over coffee with someone who is trusted and loved. The process of this piece consisted of roasting and grinding beans for varying amounts of time to create different shades of brown in order to depict her skin tones, hair color, and shadows. The correlation between the aspects and meanings of coffee to Ogden's sister, along with her deep love for both, were the inspiration behind this piece.

Instagram: @nikkiogden



PARALLAX





Cyril Bennett-King
Linoleum Block, acrylic paint, paper
13" x 17" x 0.75"

In this series, the plight of the linoleum block used for reduction printing is examined. Its story has never been told since it is typically only used to transfer ink to a page, but now the block itself becomes the medium. The paper on which it was printed is a tool to alter the character of the block itself. By utilizing the physical printing device, depth, texture, and other such qualities of the linoleum can be examined more thoroughly than when it is used for a print. The narrative the block must tell is one of loneliness and being discarded after its usefulness has run out. Despite this long tragedy, it is the originator of images and its power must be recognized.

Instagram: @keithharingfan
Twitter: @unmarketableart

O' MIGHTY CROWN



O' Mighty Crown *est.* 2020

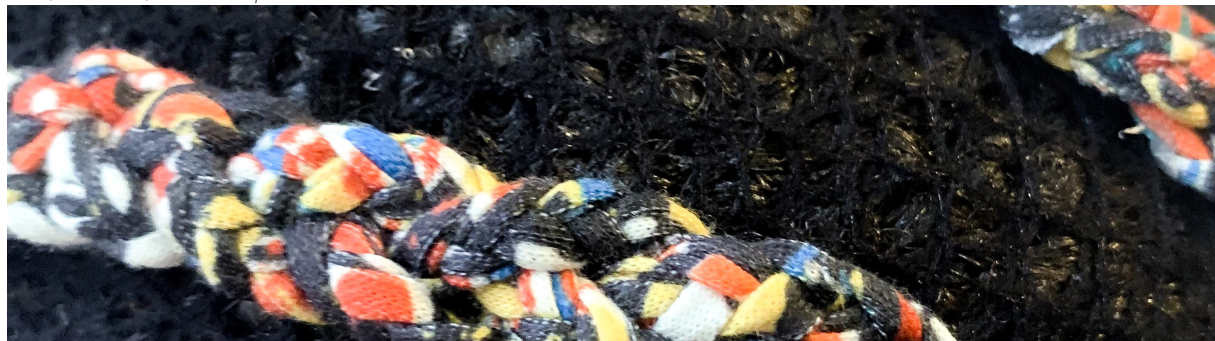


Evermita Brisenhold
 6.8" x 5" x 5.5"
 Denim

Denim is a material that is often overlooked and seen as common and ordinary. Coming from a harsh past, such as being the material for slave wardrobes, denim has a negative connotation behind it. It is not typically used for professional purposes, and when used, it is looked down upon. Brisenhold wants people to know the significance of denim—how it impacts one's everyday life, such as emotions, lifestyle, and how much one relies on it. She de-

cided to turn denim into an object that is not overlooked and has power whenever it is seen. Brisenhold made a crown out of denim to highlight the importance and the impact it has on the lives of individuals. Crowns are seen as a royalty statement, and that is how she wants denim to be viewed.

Instagram: @3vermita



INTERWOVEN INTROSPECTION/ INTERWOVEN ROOTS

Jeneice Ware

Fabric - African textiles

17.75 - 15" x 6" x 6.5 - 6"

Through material research, an exploration of what makes up African American heritage and culture took place. In this material experimentation, the hairstyles and accessories that define African Americans and individuals of African descent are crafted from the African textiles and fabrics; these have significant history and impact on people of African descent around the world. African roots have been left untouched, obscured, and deeply unexamined. Working with this familiar, yet unfamiliar, material has granted the artist the opportunity to look within and outside of the self, while also challenging their artistic skills and abilities. Though African textiles and fabrics have been used for aesthetic purposes (commonly headwraps, clothing, belts, etc.), their use in an artistic sense is just now being investigated by a growing artist through this creative process. Through material exploration, scopes were broadened in many ways that will impact the artist well into the future of their journey as an individual and creator.

Instagram: @jlovely_ware

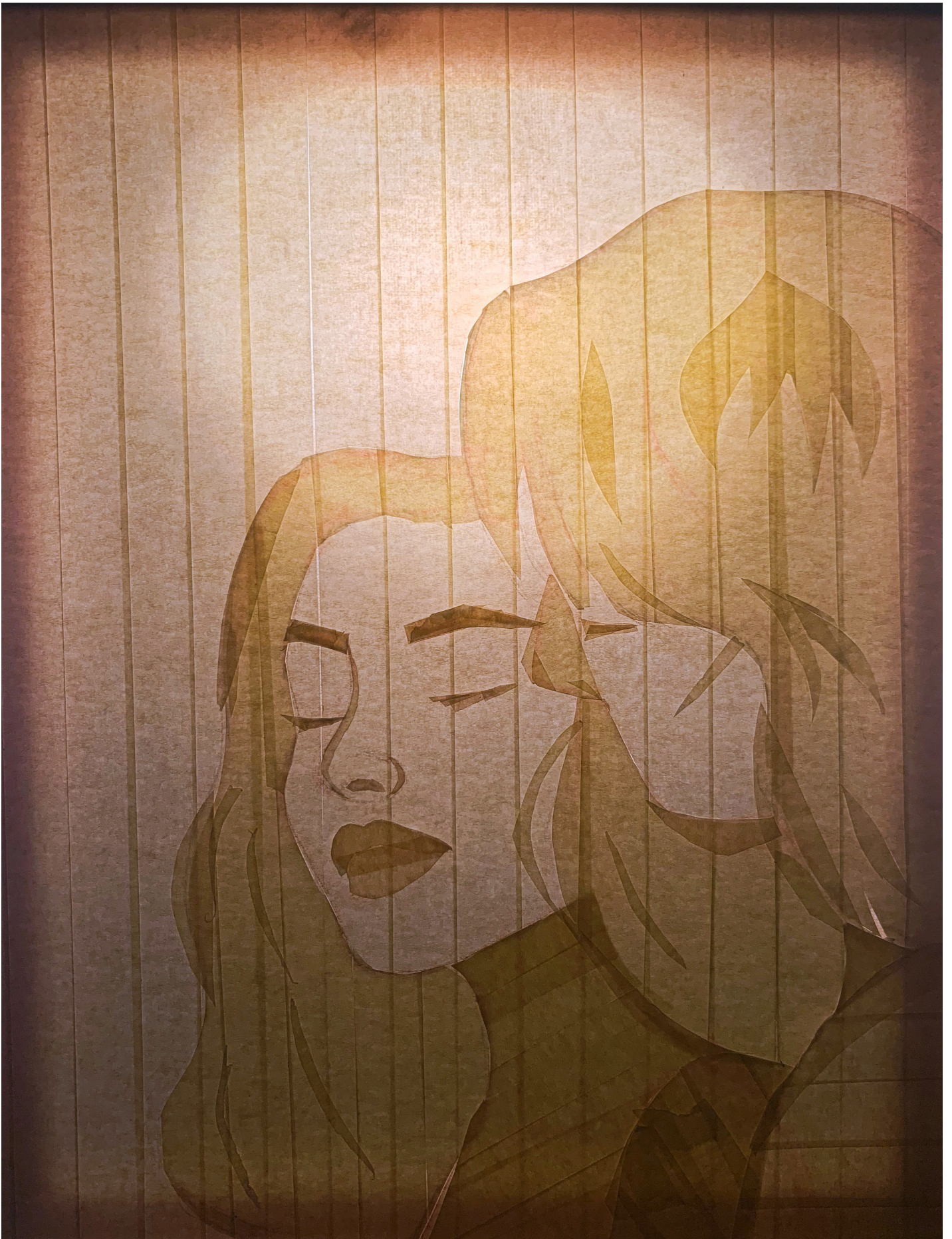




TOGETHERNESS

Sarah Eckstrom
Tape
11" x 14"

Togetherness is a piece made entirely out of masking tape aside from the thin layer of plastic backing the tape. The piece is made visible due to the varying layers of overlapping tape and the singular light source used behind the piece to produce contrast between the layers. The artist wishes to display a human connection by depicting two people sharing a hug. Individuals are free to decide who these people are and whether their interaction is romantic or not; they are meant to show togetherness in a very simple way.





PALETTE

Jessica Graham
Acrylic paint
5" x 3" x 1.5"

Jessica Graham's piece, *Palette*, constructed using acrylic paint, is a sculptural work emphasizing the utility of the material. Appearing in a less-common 3-D format, acrylic paint is used to construct a tool that is typically vital for its own use. The piece highlights the material's own versatility by drawing attention to a new form of presentation as well as scrutinizing the process involved in using the material. Primary colors are used in the work, showing both the relative simplicity of the material and the significant potential for any style of work.





VALUED



Bethany Jacobs
Plastic beads
30" in length

Valued is a wearable work of art made entirely out of plastic beading. Being about 30 inches in length, this piece celebrates a history of plastic that most may not know about or have simply forgotten. Plastic originally began its domination of the material world under the name Bakelite, and was a way for working class people to treat themselves to something as delicate and meaningful as jewelry. The goal was to create something not based on material wealth, but rather based on color, shape, and form. This encourages the idea that beauty should not be based on monetary value. The work itself is supposed to strike the viewer and cause them to push away the negative connotation that surrounds plastic today, and give this strong and stunning material the positive spotlight it deserves.



A RECORD OF MUSIC



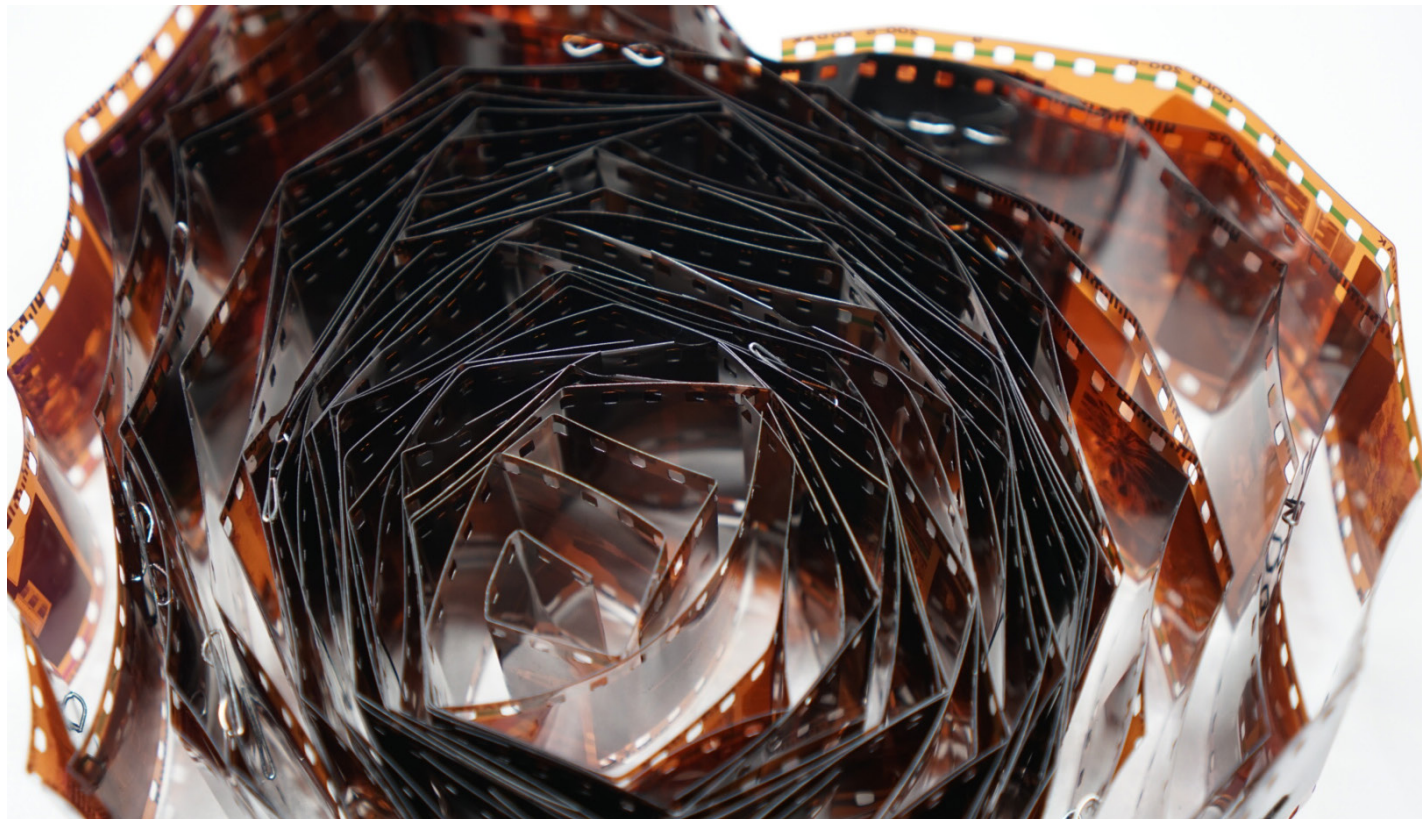
Max Dotson
 Vinyl records
 12" diameter each



A Record of Music is a series of three 12" vinyl records that are cut, burnt, and augmented. This work seeks to document and represent three key aspects of musical performance that the vinyl record as a medium of art helps to bridge. Those key aspects are the artist, the instrument, and the audience. The three records are an attempt to document these aspects of music in a permanent way that relates directly to the records that the art is made of. As the series goes on, the form of presentation will grow in complexity along with the depth of the conversation surrounding them.

Instagram: @max_dotson
 @design_the_streets





NEGATIVE HEART



Catherine Gomez-Thompson
35 mm Kodak color film negatives, staples
8" x 6" x 1.5"

In photography, 35 mm film was a necessary component for storing and capturing images. The strips must be handled carefully, as even a scratch could ruin the photograph. This difficulty led to film becoming obsolete, forever stored away in boxes never to be touched again. Yet, these film strips are pieces of art themselves and should be displayed instead of stored away. By giving them a new purpose through bending, twisting, and stapling them, a new perspective is formed. The negatives become worthy of being photographed; their reflective surfaces bounce off of each other, getting lost in the spiral, no longer obsolete.



OUT
OF
OUR
MINDS

Abel Mazzone

Creative content (illustrated with digital software)

9" x 12"

Creative content can be considered its own kind of material. A memorable design seeps into the social consciousness, becoming a cultural secondhand, historical touchstone, or archetype for years to come. There is also the argument that, as “creative property,” illustrative work should be treated as a tangible material of value no matter its function as a ubiquitous symbol. Both of these concepts

were used to lay out a composition of characters; visual context to the evolution of specific animation genres. This piece is a testament to the styles and creators that have inspired change in the illustration and animation communities.



Zaniab Ali
Rocks
12" x 12" x ½"

This Too Shall Pass is a structural piece arranged purely from rocks. The inspiration behind this piece stems from both the prosperities and hardships that are present in life. This piece emphasizes the balance of how hardships can influence prosperity and vice versa. Many things we undergo are temporary. The stones contrasting with the pebbles signify how, over time, there are constant changes taking place. However, these changes are necessary in order to develop both endurance and humility. *This Too Shall Pass* is evocative of the ceaseless changes that are inevitable in rocks—how every stone becomes a pebble over time with erosion and weathering. Inversely, many pebbles can conglomerate and compact into a single stone.

Instagram: @zaniaab



THIS TOO SHALL PASS



Andrew Medina

Loam soil containing deteriorating organic matter

1.75" x 4.5" x 8.5"

It is believed that water is the most important ingredient to sustain life, but atop the earth is where life thrives. Religious Christians believe that God formed Adam from the dust of the earth on the sixth day of creation. Despite how life may have begun, or continued to live on, one thing is certain, life eventually ends. Regardless of race, religion, sexual orientation, and monetary status, we will all one day end up six feet underground. That day may be the end of one's story, but it does not mark the end of the story of life. Once death comes, everything will be consumed by the Earth and all of its microorganisms. Bodies will nourish the ground they once occupied, and from that, new life will grow in their place. This is the nature of nature.

Instagram: @a.medina.01



THE NATURE OF NATURE



Katherine Armstrong

Sticks, hot glue, acrylic paint

16" x 6" x 9"

From Death, Then Life explores the relationship between life and death. The sculpture depicts a fawn skeleton, loosely rendered with sticks. The skeleton is dark brown in color. It is curled up loosely as if it had died in its sleep. As trees often represent life and fawns are symbols of new life in springtime, the sculpture aims to subvert the material with its subject matter. The smallest part of a tree and

the death of a fawn—life and death—are two sides of the same coin; they feed into and off of each other. Life and death are inexplicably connected; they always have been, and they always will be.



FROM DEATH,



THEN LIFE

BLOOD



Aubrey Bocalan

Rose petals, leaves, stems, hot glue

4" x 7" x 3"

Bloom is a sculptural piece depicting a heart composed almost entirely out of various parts of a dead rose. The ventricles, aortas, arteries, and veins were crafted out of the stems and leaves. Afterwards, the heart was covered in a vast array of rose petals to add a more realistic color. The sculpture itself is scaled to be the size of a real human heart. It was created to address the fragility of relationships, whether it be with nature or other human beings. Roses and hearts often stand as symbols for love, but dead roses often carry a different connotation. By combining these two symbols in an almost fantastical way, the

sculpture aims to comment on how vital it is to nurture and care for the individual as well as other people. Failure to do so can damage the spiritual self, while to do so can be magical. When people show that they can care and love for others, they can do what flowers do best: *bloom*.

Instagram: @aubrey.the.eggroll @aubreys.art

Twitter: @aubreyyrose



Katie Geremia

Wax

Katie Geremia has created a candle sculpture with a skeletal wick inside. The candle sculpture is presented as the human body. The utilization of the material wax is essential in the understanding and meaning behind the sculpture. This sculpture represents the never ending cycle of life and death, and how people try to escape it. It can be interpreted that the candle before being lit is a representation of youth, and as the figure melts away it reflects the wear and tear of life itself. Wax has been used historically throughout thousands of years, such as

ancient Egyptians utilizing wax to preserve and mummify bodies. It is also seen in churches when people light candles in remembrance of their loved ones. This concept relates to the candles because of how the idea of life and death plays out, as the wax is melting it is representative of growing older and experiencing life.

Instagram: @facesbykatieg



UNTITLED



Johannah Ingram
Cigarettes
3" x 3" x 4"

You Want A Hit? is a piece that speaks on the issue of nicotine consumption within the new generation. This piece was created entirely out of found cigarette butts and abandoned cigarettes collected over the span of a few weeks. The quality of each brand varies, but in the end, they are all the same. The hand is extending a Cuvie, a disposable vape, outward as if it is offering it to whoever is viewing the sculpture. This represents how big tobacco manufacturers are finding new ways to get the next generation

hooked on nicotine in a world that is becoming exponentially more anti-smoker. Big tobacco companies have either bought or have heavily invested in vape companies that sell candy and fruit-flavored disposable vapes to kids as young as fourteen. The use of different brands of cigarettes illustrates how not just one company is responsible, but all of them are responsible for underage vaping and the unknown repercussions that will follow.

YOU
WANT
A HIT?



THE POWER OF A TRADITION

Laura Garcia

Clay

11" x 8" x 4"

Clay is an extremely versatile yet complicated material to make art with. Throughout history, adept artists have passed down traditions that make it easier to mold, dry, and fire the clay. Clay has always represented the creativity of the society that uses it, as well as their ability to make tools that help the population. For this project, clay was used to make a phone holder and bookend in the

shape of a human hand. This represents how versatile, useful, and important clay is, as well as the evolutionary aspect of its uses as time has gone on. The cracks in some places show that it is not an easy craft to master. Though it has its imperfections, it will hold strong throughout the test of time.





Ashley Charley

Buttons and thread

17.5" x 10"

Fastening is a sculptural piece that is made completely out of buttons tied to thread. It explores the symbolic meaning of buttons which is the ability for an individual to hold things together in their life. The artist uses a variety of buttons to represent different individuals. Each one goes through their own trials and tribulations. The artist also tangled the threads to show how difficult it can be to keep

one's life from falling apart. Whether it's someone's personal life, school, or mental state, it is always hard to live a balanced life. In this piece, the artist initially wanted to represent how her personal life was being held by threads, but instead, she generalized the issue since it is a problem all humans share.





FASTENING

ABOUT 1/537TH



Trinity Sullivan
Ice/water, food coloring
8.5" x 8.5" x 11.7"

This work is created entirely of ice with a few drops of food coloring. It includes burger buns, lettuce, cheese, tomato, and a burger patty. Its exact size represents 1/537th of the amount of water that goes into producing one cheeseburger. This is a comment on virtual water: the amount of water that goes into the production of things that the consumer does not see. It takes 660 gallons of water to produce a single cheeseburger. This work provides a visual for how much water that industry uses while society is unaware of these processes.

Instagram: @trinityjoyart
Website: trinityjoyart.com



THE ORIGINS OF CHOCOLATE



Thomas Bustamante
Chocolate
7.48" x 3.54" x 8.66"

The Origins of Chocolate is a chocolate sculpture that depicts two figures in a graphic scene. This entirely edible piece has a base of white chocolate and figures made from modeling chocolate. Contrasting the positive connotations of chocolate, this artwork displays a horrifying scene of human subjugation. The standing figure portrays a wealthy man gorging on a piece of chocolate as they gruesomely impale their cane into the back of a less fortunate individual in a submissive position. Chocolate became popularized after it was pilfered from pre-Columbian civilizations in Latin America by avaricious colonizers. Depicted here is a scene of a European colonizer dehumanizing a Latin American slave in order to produce chocolate. The most prominent chocolate manufacturers in the world use people's flesh and pain as their secret ingredient. This raw portrayal of suffering emphasizes the unethical aspects that were, and continue to be, a vital part of chocolate production.

Instagram: thomas_bustamante



Emma Schickling
Wooden pencil
13" x 9"

Emma Schickling's *Fallen Tree* is a 13" x 9" sculpture made almost entirely from wooden school pencils demonstrating the current issue of deforestation and its relationship to the simplest items individuals purchase. The classic yellow paint has been sanded and cut off to expose the natural wood used to create the fallen tree and tree stump. In a world where almost everything bought has been extremely processed, it is easy to forget materials' origins and the effect this has on the environment. This sculpture takes the viewer back to the roots of the material, trees themselves. From the trees and the forest ground to the dark stain painted on the tree, art has been created out of an item that is often used insignificantly in day-to-day life.



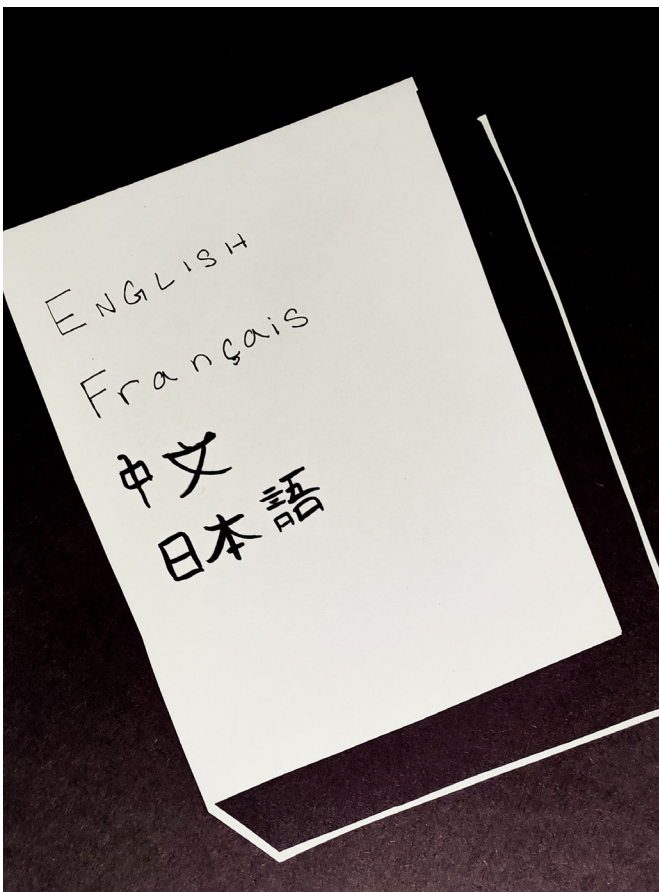
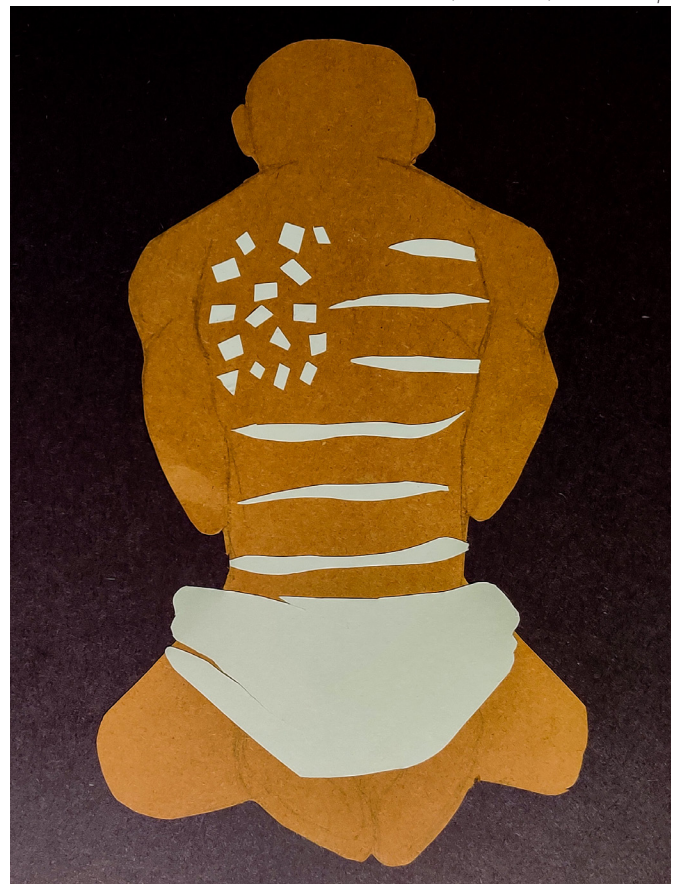
FALLEN TREE



HIDDEN HISTORY



Liam Gordon
Paper
9" x 12" (3)



This tryptic was created to highlight the historical impact of the rise in use of common materials we take for granted today. In this collage, three images depict a special part of paper's history and how its presence and use has affected us in ways we may not expect. In the first panel, a slave is depicted with scars lining his back mirroring the design of the American flag. Since the piece is made with paper, it demonstrates the paradox of human strength and weakness. Its use indicates the hardships people have gone through to acquire similar materials such as rubber or cotton. In two additional panels, the subjects highlighted are other histories behind paper. One depicts a blood-soaked Bible to show the adverse effects of the spread of religion via text. In the third and central panel, a language dictionary shows the spread of language through the use of text, a positive change created by paper.

Zoe Cataleta
Recycled paper products
40"x40"x42"

DISPOSABLE



Zoe Cataleta's sculpture, titled *Disposable*, sheds light upon the overconsumption of paper. Most of this sculpture is made using recycled paper products, such as old notes, assignments, and newspapers. Other materials used include: a thin wooden stand, paper clay, and hot glue. The subject of this artwork is a landfill engulfing a person; a malicious visualization of how much paper ends up in landfills. The paper that decomposes in landfills emits toxic gases which

will eventually cause harmful environmental and biological effects. If humans consider paper disposable, despite the dangers, and are willing to contribute to the harmful environmental and biological effects, then humans must also consider themselves disposable as they will suffer the consequences.

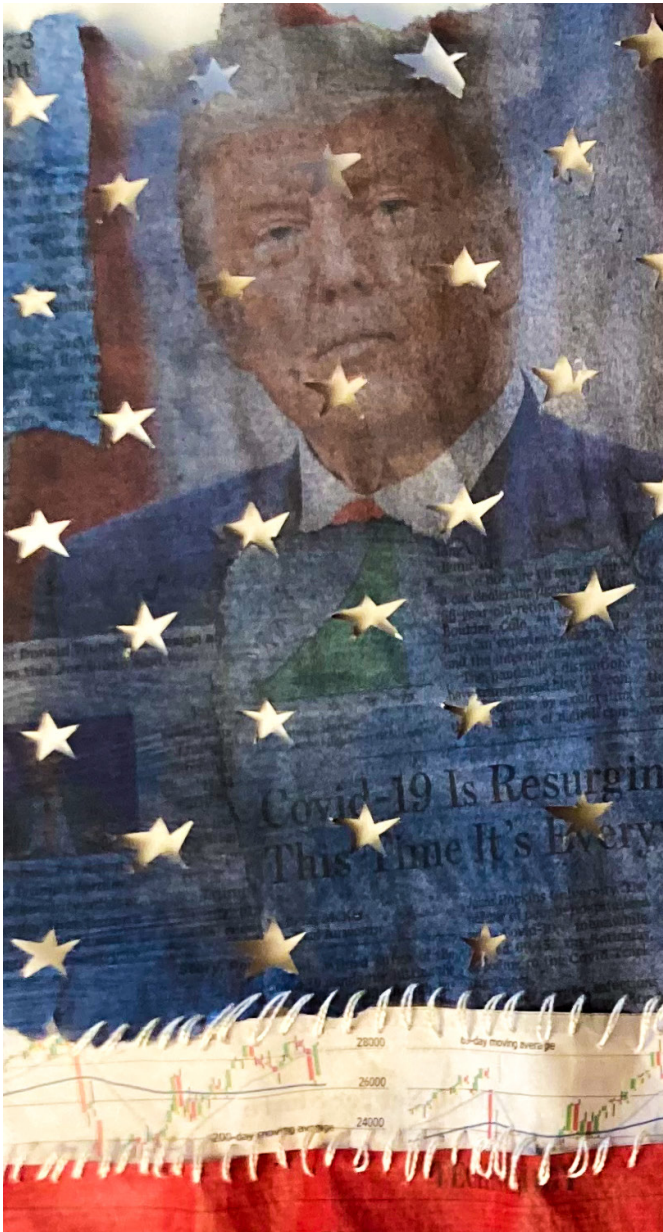
Instagram: @zoecataletaart





This work engenders a sense of political stress and confusion. *Paper Democracy* focuses on the impact of a free press upon American democracy through the medium of newspaper itself. News and press serve as both a destructive and constructive force in the democratic process. This piece resembles a tattered American flag created from political newspaper headlines dyed red and blue. Its edges are battered and ripped, while the strips of paper are sewn together with a thick thread. In the upper blue corner, the classic American stars are created through roughly cut star shapes, utilizing negative space.

Instagram: @yourlocalartnerd





PAPER DEMOCRACY

Isabelle Ryan
Newspaper, acrylic paint, thread
16" x 24"

Ana-Gabriella Thomidis

Wool yarn, wool felt, raw alpaca wool

9" x 4.75" x 2"

Warmth is a fiber sculpture, in the form of gloves, which depicts different techniques and forms of wool: crochet, needle felting, and woven fabric. Wool is used by camelids to protect themselves from the elements and to keep warm. Essentially, the wool in the form of a glove serves the same purpose to the wearer—to keep warm and to protect the wearer's hands

from the elements. Additionally, having the piece in the form of a garment and showing different techniques that humans have created to manipulate wool illustrates how humans have appropriated the purpose wool serves to animals for mass consumption.



WARMTH



A PLASTIC OCEAN



Andrea Gaiser

Plastic, hot glue, acrylic paint

22" x 16" x 18"

Plastic was once something that benefitted both humans and the environment when it was first invented. Today, it has become an infamous face of human waste. At least 267 species have been affected by plastic pollution in the ocean, and an astonishing 100,000 marine animals are killed by plastic bags annually. However, plastic itself is not inherently evil; it is the way humans choose to consume and dispose of it. *A Plastic Ocean* takes waste from within the average household and uses it to recreate an ocean scene filled with life that is affected by the waste itself. This project is a comment on the choices that one makes in regards to disposing of their plastic waste, and how it has a direct effect on marine life in the oceans. When individuals choose to do good, a difference can be made.





Joseph Whitley
Price tags
Size: Adult M

This article of clothing has a two-fold message that reflects the nature of a price tag, which has two elements. The plastic fasteners aid in the construction of the shell of the shirt, but are scarcely visible on the surface. They represent the hidden waste of the fast fashion industry and its negative impact on consumerism, the environment, and the culture of today's society: viewing everything as temporary. The tags themselves, and the brands represented thereof, illustrate the process of

the fast fashion industry's leading brands ripping off designs and methods from higher-level runway designers. These tags are of the clothing that would actually be bought are only representations as to not participate in the fast fashion industry in the process of making this piece.

Instagram: @apyrture

FAST (ER) FASHION



FINISH ON A CAR





Mireia Molins
Nail polish bottles
 18" x 24"

This piece challenges the relationship between femininity and masculinity. The main material being used is nail polish scrapings. Nail polish is an item typically thought of as a feminine symbol, and cars are perceived to be a masculine symbol. Putting these two together makes one

realize how strange the idea of gendering items is. Mireia Molins wants this piece to make the viewer see that there is a relationship and commonality between cars and nail polish; nail polish resembles the finish on a car, especially when it includes glitter.

The first set of nails represent the acrylic nails that Black women have worn for decades. While each nail has a lot of detail and value individually, when put together, they look mismatched and out of place. Similarly, when cultural trends are appropriated and taken out of context, or whitewashed, their meaning and history gets glossed over or ignored. It can be very harmful when aesthetics are used without regard to their origins, as they are violently cut, shaped, and painted over to fit into the mainstream. This process is seen in the second set of nails. It shows the same nails from the first photo after they have been cut, filed, and painted. Black women have been vilified for years for their nails, but when the right person copies

the trend it becomes artwork. White celebrities like Kylie Jenner are praised for starting these trends without acknowledging the origin of modern acrylic styles. This is only a half set of nails (there are 5 nails, not 10); this relates to how cultural appropriation leaves out the most important aspect of art: the people who created it. Unfortunately, this is just one part of a larger trend: Black aesthetics constantly being appropriated with no credit (e.g., fashion trends, AAVE, big lips, even body type). It then becomes the individual's responsibility to understand the trends they participate in and where they come from in order to stop being complicit in cultural appropriation.

Paula Mitre

5 acrylic nails, nail polish, cardstock

5.5" x 2"





David McDermott
Golf ball fragments, spray paint, hot glue, jewelry cord
20.5" x 1" x 0.25"



18 Karats of Golf represents the aura of economic wealth surrounding the sport of golf. Given the high costs of equipment and exorbitant course fees, golf is a sport that is mainly accessible to upper-middle to high-class individuals. Even golf accessories, such as shirts and pants, are excessively costly simply because they are affiliated with the sport. This work aims to highlight the inherent association between golf and wealth by creating a piece of jewelry out of a material that is not traditionally considered precious: golf balls. Since this material is associated with golf, however, it alludes to the aura of wealth and exclusivity that permeates the sport.

Instagram: @david_mcderr

18 KARATS OF GOLF



A SPECIAL THANK YOU TO OUR INSTRUCTORS:

MEGHAN MOE BEITIKS

MORGAN YACOE

AND OUR GRADUATE TEACHING ASSISTANTS

JEREMIAH JOSSIM

JASMINE RAMOS

JIANGXIN WANG

