***Alice Bucknell***

My work is based around the affects of atmosphere. I think of atmosphere as an incredibly particular and active force rather than as background noise. It’s like a tight plastic-wrap bond of space and sensation that is wrapped around you in one moment; but in the next, falls apart, or recomposes as something else entirely. I’m interested in the way that atmosphere resists our understanding of time as a linear and augmentative force. In the extrasensory ways it produces affect, atmosphere cuts closest to the way we encounter the world.

I work predominantly with installation in an effort to re-create the way that atmosphere hinges upon specific modalities of time and space but is distinctly outside of it. In this way I see atmosphere as an appropriate metaphor for the contemporary in its dislocation from the present. Today, past is fetishized as nostalgia, a conviction that history was better, purer, somehow. Yet, the future is forever out of reach, an ideal place to which we never arrive. Our future is folded into the past.

My work references urban architecture because of the conceptual weight buildings hold as containers of culture and social memory. Government buildings and monuments represent a type of reified time. Because they embody a cultural narrative, they get to live outside of the present – whether they’re monuments to the future or past (e.g. ruins). They function like atmosphere in their similar dislocation from the present that we comprehend through affective encounters against, inside of, and around these structures. In creating atmospheric installations I use architectural materials, images, and forms to sharpen the legibility of that encounter.

I use multi-surface projection, hypersaturation, warped imagery, and LEDs to produce a sensory experience that is partly familiar and permeable and partly alienating. My work intends to be humorous in the same sense that it intends to dislocate the viewer. It’s unabashedly stroppy. It performs like a riddle: through anachronism and optical illusion; cheap thrills and the uncanny, individual works draw out the affective experience of atmosphere, both depending upon and complicating the relationship it sustains with the body of the viewer. There’s something very funny to me about the idea of having to use one’s bodily senses to tap into the out-of-body experience of atmosphere: as if the decoding agent suddenly becomes the puzzle.

***Theo Shure***

A cleanly packaged advert can disguise a product. A slick-talking politician can stretch the truth by professing his humility. One could say an artist undergoes a similar task, negotiating and configuring form to elicit a particular read from an often unknown, but too targeted, spectator. I am interested in these moments of facts and fiction that surround us, that trick us perhaps. These are moments of humans directing the lives of other humans­ how a figure uses rhetoric as a method of control to persuade or bring together large groups of people­ not merely to hear, but to listen to and believe him. The way the comedian knows the exact twist of phrase to make us laugh, just how architecture prompts the way we move.

& how can art do this?

& how can art draw us in and where does it go from there?

& how can art convene, convince, connive?

& how can I an artist, I a person too, communicate to the viewer in the world?

I’ve been taking from forms of mass communication. I reorient, retarget, reframe for a new audience. News shows, TED­talks, toasts, political speeches, commercials…I’ll borrow tried­and­true techniques

­­­to make art YOU can believe in.

I want to dwell on the importance of every gesture and every aspect of context has, the absence of distraction, the simplest spectacle. I want bare­boned work that leaves out clutter. I want to make with a blend of humor, intimacy, and a sober seriousness­ to be equally unclear where the line lies. I want you to pay attention, or not.

***Scarlett Kim***

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I grew up being spoon-fed a Catholic-school-and-Confucianism-brand of theatricality. Art became a way to occupy “queerness” aesthetically and ethically. My work and life have always been a pastiche of each other; I am never creating from nothing, but rather, the history of myself, artistic traditions, and the world’s memory of itself. That is, experimental forms in the theatre and art always mirrored my liminal experiences, and vice versa. I am as much of an artist as I am capable of being, and I create as a vital necessity. I situate “work” in a multitude of places within my practice; most immediately and most epically, my ontological and metaphysical selves become the site, the ingredient, the agent, the instrument, the tool of my work.

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My media are agency and experience. *I create/curate experiences where all participants are to mobilize autonomy, thereby simultaneously co-authoring and consuming the world.* The particular shared situation that emerges as a necessary product of a specific here-and-now produces a dynamic potential for intimacy—a breeding ground—for one to ‘move’ and ‘be moved,’ on literal and metaphysical dimensions alike. *My work is the constellation of infinite idiosyncratic permutations of experiences that individuals craft and share. My work, then, is in the incitement of transformation through exchange.* The tangible change I seek to spur through my work manifests both as aesthetic transformation and socio-political revolution.

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The principle of horizontality leads to radical generosity, which inspires transformation. Nothing is taken for granted, and alleged formal givens, such as beauty, virtuosity, authenticity, come into question. My practice deconstructs the hierarchy of elements of performance to concoct a horizontal playing plane; braids process and product, and form and content through each other; celebrates the staging of texts that are not inherently performative; subverts linearity of narrative through interrogating logics of chronology; interweaves stylized movement with mundane gestures; pairs aleatoric principles with strict parameters; quotes canonical motifs and problematizes their indexical relationship to us; dedicates to extreme scales in generating spectacle; juxtaposes virtuosic performance with DIY aesthetics; experiments with human endurance to probe the bounds of consciousness; exploits the malleability of reality to create multiple truths as counterpoint to a single-point model of authority; and challenges the complacency of conventionally determined boundaries of aesthetic and ethical utopia.

***Kirsten Émilie Gindler***

My work explores illness by focusing on the fragility of the gendered body as the site of hidden and denied pain. Society prompts us to be ashamed of our bodies, to deny forms of pain that are not understood or curable by the medical community. This trauma lives in the body. Just as it infiltrates memory and mind, it makes a home in the stomach, the chest, the abdomen, and the neck. It occupies and spawns somatic organelles, causing pain that is perceptible to the patient but not corroborated by radiographic imaging or objective diagnostic protocol. Invisible illnesses fall neatly into the history of hysteria, into the history of women whose pain has been systematically denied by parents, politicians, doctors, employers, and friends.

I am interested in using art to propose and explore new ways of addressing, and affirming the experience of the pained body. My practice is investigative and material based. I collect materials to create objects and images through processes of transformation that involve exposure to light, space, and time. Physical traces leftover from these processes become valuable specimens, witnesses really, to the circumstances of illness and embodiment.

***Jonah Freedman***

*The Boca Project* is about aging.

It is about collected data extended into space.

Each work is an observed aspect of life.

Each work is an observed aspect of life.

These works are about my grandparents.

These works are about more than my grandparents.

*Housebound* is about repetition and a lack of agency.

They become more pronounced as you age.

There is no particular age that they become more pronounced.

*Papa* is about the act of staring at a wall.

It is about the meditative space of boredom.

It is about the relativism of eye candy.

*Nana* is the most like a portrait.

*Nana* is about class.

*Nana* is particular to my grandparents.

It is perhaps a hermetic work.

Perhaps my favourite work.

*The Boca Project* is about aging.

***D. T.***

Through art, or more particularly through painting, I am able to reinterpret life in a way that relieves me of all of its pressures.  Through painting I am able to invite audiences to experience my world through the lens of my perspective.

I am inspired to create my artwork by the things that surround me.  The bright, bold colors of advertisements and billboards, the quirkiness of certain buildings that admire during long scenic train rides through the city, the objects that I encounter all serve as creative material for my paintings.  The influences that shape my most recent body of work are household objects that I find most commonplace and familiar.

In my *Home*series of paintings, the techniques I employ are often times quirky and crude.  I implement soft pastel backgrounds against bold-colored foregrounds.  The lines I use are crooked and warped and do not convey a one-to-one mapping of the subjects.  The result of this particular strategy is strange and somewhat unsettling which is how I view much of the world.  This view has me see each day as mysterious and alluring, with new realms to be explored, considered, and transformed through art.

In many ways, my work goes against the mode of the contemporary art world.  I paint with an attention to my surroundings, and my viewpoint.  In doing so, I hope the viewer feels compelled to go on a journey into my world with me as their guide.

***Marika Brownlee***

I once believed that studying math and art together would be the perfect foundation for studying architecture. After four years of college level mathematics, I haven’t found many theoretical math concepts that inform concepts in building design. Thus, I’ve decided to use primarily art, and in particular sculpture and digital media installation, to support my interest in architecture.

I think about the interaction of physical and computer-generated 3D objects, and I particularly like how in animation, artists often replicate and enhance the physical world through the digital medium. I’m interested in bringing the digital world back into the physical by pairing them through, for example, projection and other forms of digital media installation. I’m specifically interested in video games and machinima animation—manipulating a game’s preexisting forms to perform narratives that address vulnerabilities caused by movement through a space, as well as the creation of my ideal architectural spaces.

My sculptures are architectural forms. Using a material such as white foam core allows me to reference architectural models without pointing to a particular building or decorative material. This particular material choice allows me to build blank spaces into which the audience can project. My goal is to propose a bare minimum form, following the rules of my ideal, that the audience can imagine themselves occupying.

Using digital media and sculpture I want to explore the feeling of unease vs. comfort, especially my own. I’m very aware of my level of comfort in the different spaces that I occupy, and I’ve always wondered if this is something others pay attention to. More specifically, what features of a space cause discomfort and can this be accentuated or eliminated? By isolating and drawing attention to these features, I hope to make the audience take a step back and think about how they situate themselves in less exaggerated spatial situations.

***Corinna Anderson***

I examine boundary points and limits of basic materials and processes; water meeting the side of the glass, the edge of a painting against a wall, the distinction between moving and still. By projecting a slow-moving diffusion of ink into a folded paper object I hope to create doubt in the mind of the viewer with this microcosmic volume wrung from a flat surface. Within this world, over time, I propose slow and inexorable changes. The paper’s folded edge forms the event horizon. Its seams and lines track its own transformation from a flat rectangular surface to an object with its own integrity.

My fierce attachment to traditional media (pencil, pigment, paper), and inborn distrust for things I can’t touch, led me to distrust digital forms of artmaking. *disorder out of disorder into disorder* attempts mediation between my trained right hand and my head that recognizes the possibilities of projection and film for investigating sublime, intense and illusory experiences. Here, the cyclic wash of color draws in and out like a tide but leaves no discharge. It is a way to use the paper without consuming it--an attempt at a minimal painting. Creating this small self-contained world of heat and light appeals both as an Op Art or Light and Space experience, as well as a breach and a bridge between traditional and digital artmaking tools.

Ideally, time slows down as changes occur too slowly to mark. Entropic forces that also operate at the level of the mundane suggest cosmic proportions. *“Heat goes to cold. It’s a one-way street. Your tea will end up at room temperature. What’s happening to your tea is happening to everything everywhere. The sun and the stars. It’ll take a while but we’re all going to end up at room temperature”* (Stoppard, Arcadia, Act 2). Here I show the teacup as a microcosm of the cosmic, the media of paint and light enacting irreversible physical processes. The perfect form of the circle serves as both basic unit and unattainable ideal.