

Jennifer Davis

My work explores my relationship with my sister, Rebecca, and the intimate bond we create using video games and card games, despite our perceived physical alienation. In Cezanne's *The Card Players*, (1890-2) two men playing cards are not looking at the audience and instead are focused on their game. The individuals are taking the limited personal free time they can find in their workday to spend time together. Video Games have the same potential for togetherness today, as a game of poker had during Cezanne's period; the content changes while the purpose remains eternal.

I am engrossed with our modern sibling relationship which society deems intrusive and impersonal. The paintings represent how our sisterly relationship is intimate and feminine without conventional practices. By creating life-size oil portraits of Rebecca and myself that incorporate interactive elements, as well as small sculptures, I invite the viewer to engage with this alternative point of view. The non-traditional elements incorporated into the paintings invite the viewer to become part of the paintings and our games.

The games we use as bonding experiences aren't typically thought of when imagining two sisters hanging out. When staging the paintings, I ensure the female body and activities are spotlighted, but not geared towards the male gaze. A measurement of sisterhood is not within gendered activities but in the motions and time spent enacting the venture. Depicting my sister and myself in natural mundane ways challenges the audience to see what Rebecca and I see as our lives.

My paintings of my sister and myself utilize our modern innovations to enhance our closeness with each other. Placing us in a homey setting further facilitates how habituated we are with contemporary novelties. I apply a stylized impressionistic brushwork as a way to imitate the usage of pixels in a digital image. The strokes, as pixels, represent how closely one has to observe, to see the attention we give to each other. The interactive elements invite the viewer to physically attempt to understand the ways modern gameplay enhances our relationship while simultaneously entering an imposed spotlight of unity; a scene that changes with everyone who attempts to join me and my sister through my work.

Bradley Fowler

Light is essential to sight and with today's technology we can have it wherever we want. Where once it ruled our lives, now we rule it. By combining painting, sculpture, and sound with light I give light physicality, so the space it inhabits becomes hard to discern. I challenge traditional painting techniques by creating textured surfaces combined with light; what appears to be solid is just open space. Through the manipulation of light, paint, and binaural beats the work induces an altered state of mind in the viewer, creating the possibility for novel experiences.

A binaural beat occurs when two different sounds that are low and close in frequency to one another are distributed, one to the left ear and the other to the right, using headphones. The two sounds create an illusory sound of the difference between the two. These sounds help to activate certain brainwaves, like delta waves generated in deep sleep, which can put the listener into a relaxed state of mind. While working lateshifts during the past five years of my life, I have often been sleep deprived and outside at abnormal hours where I found myself in and out of consciousness. At times, the world would look different to me, as I was in a trance-like or meditative state.

I manipulate light and color in my paintings, which are inspired by an urban world at night as well as the natural light that can be seen around these times. While listening to binaural beats, I find that I can go into a similar state of mind and become more relaxed. My perception is changed, and I take in my surroundings differently. By using binaural beats combined with my multimedia works, I create objects and environments that give viewers a different experience in perceiving color, light, and the world around them.

Erynn Kinchloe

I am an interdisciplinary artist incorporating multimedia in sculpture. I explore themes of interconnectedness through the loss of connection that distances us from humanitarianism. My work aims to elevate the voices of those that are forgotten and outside of privileged society and the resulting loss of a humanitarian vision of interconnectedness, reminding us to consider how certain individuals and relationships suffer from societal negligence.

To accomplish this, I incorporate corporeal imagery in uncanny ways to create narratives or explore psychological or social ideas through the universality of the human form and create spaces for viewers' bodies in my work. These spaces link the viewers to their own relationships, invoking feelings of love, loss, unease, agitation or melancholy. The scale of the body parts is life sized. This is important in establishing a relatable connection to the works, as is my use of familiar objects, humble materials, and forms. In this way I hope to elicit a response of compassion and empathy, and an acknowledgment of our universal experience, for better or worse, of connection.

I imagine scenarios for each of my sculptures. Exploring different modes of interconnection, the work titled Kindred reflects on the universal theme of birth and rebirth that connects all life. The crochet stitch is a material representation using the repeated rhythm of one, then two, one, then two, over and over, mimicking the rhythm of creation of one becoming two binding each of us to our ancestral lineage.

While Kindred considers familial relationships, other works consider relations in the virtual, societal and generational areas of interpersonal connections. Our relationships define our psychological and social identity. Factors such as depression, anxiety, poverty and illness are common to the human experience, but can lead to feelings of being othered from society. All of my works evolve from the theme of interconnection and that compassion can dispel many of the issues that make it so difficult to be a human.

Mallory Lucas

Through portraiture inspired by the style of vintage pin-up advertisements and pulp fiction book covers, I challenge common stereotypes about queer identity while empowering those identities. I recreate these vintage styles using a half-tone printing method, poster-sized dimensions, and the silkscreen process. I have chosen vintage pin-up, pulp, and advertising art because these media concentrate and display widely held cultural norms, all while spreading messages about queer and normative bodies from a heteronormative perspective.

Such images can affect individuals' internalized beliefs; one common tactic is creating a deficiency in the viewer's mind to sell a product. For queer people, this includes being othered, fetishized, and ultimately erased. My work challenges some of the ways queer people have been misrepresented, acknowledging stereotypes such as predatory lesbians, pillow princesses, or effeminate gay faeries. In the place of these damaging archetypes, I create positive representations that affirm how each queer person chooses to identify. By discussing with my models how their identity is perceived and performed, I create portraits specific to the complexities of each individual. In addition to utilizing confident poses and each model's unique sense of self, I use typography to re-contextualize and reclaim terms used against queer people historically. I rewrite titles and epithets of pulp novels used to other, objectify, and condemn, and I subvert them to celebrate, empower, and dispel persistent stereotypes still held today.

Much of the imagery I use as source material was created by and for heterosexual men, however my inspiration comes from the rare examples of pro-lesbian fiction and experiences that shaped my own queer identity. By synthesizing and ameliorating the images of this historically male-dominated domain, I am following a tradition of lesbians making themselves more visible in a society that seeks to diminish them. My portraits use stereotypical and surface-level depictions of deviant sexuality as a springboard for more inclusive and authentic representations of queerness.

Dakota Maurer

I create large-scale, non-objective, geometric, paintings using matte, acrylic paint. The patterns and color schemes of my paintings are dictated by mathematical structuralist philosophy, where a single object, defined as a placeholder in a system, generates geometric and color patterns in multiple numeric systems. These compositions create depth-illusions through color vibration, influenced by Josef Albers's Interaction of Color. One color is never perceived as it really is when used in conjunction with other colors, thus our perceptions of color are relative. This relativity makes color a critical aspect of my work.

Our sociocultural perspective is arbitrary. We become habituated with certain gestures that change our lives and these small changes modify every aspect of our life. These arbitrary systems even affect how we count. In the U.S., we use a base-10 number system to count, meaning we have 10 base numerals: 0 through 10. In China, however, a base-12 number system is used to count. This distinction alters the manner in which the Americans and Chinese perceive numbers. Visual representations of a number becomes a language of translation for what we consider to be concrete ideas but are in many ways abstract. My paintings define a single shape which becomes a vehicle to construct infinite patterns. The viewer's understanding of these patterns stems from our sociocultural perspective.

I am fascinated with sociocultural perceptions and how seemingly concrete concepts, like mathematics, can be perceived in an infinite number of systems under a single structure. We move through the world on a daily basis largely unaware of the patterns and systems we use to navigate or that we must navigate through. By creating my own patterns and systems, I elicit a physiological response in the viewer. Through optics, I disrupt the viewer's perceptions and invite them to experience a new awareness, whether that be conscious or unconscious.

Caitlin Thomas

My work addresses color, light, and spatial relationships. I assemble colored glass and acrylic blocks into small-scale, temporary, tenuous structures, and photograph them to challenge the way three-dimensional spaces can be viewed as two-dimensional artworks. My interior design and photography studies have given me an interest in how color, light, and reflection influence how we understand and construct spaces. In both areas of study I focus my attention on various aspects of architecture and how a viewer moves through space. Having interest in both of these areas, I use glass, acrylic, and mirror materials as sample building materials that allow us to envision new environments. Photographing the small environments I create with these materials allows me to work both sculpturally and two-dimensionally to synthesize color, light and space to further study translucency, tension, and abstraction.

I am interested in abstraction of light, space and the manner in which color and light plays a role to emphasize depth, scale, translucence to create illusions. By creating these distorted records of 3D space, I entice my viewers to get lost in fields of color and texture, to question scale, consider spaces that are difficult to determine using objects that are intentionally used to confuse the viewer. The color, scale, and cropping of my photographs operates similarly to a funhouse mirror, abstracting my constructed spaces and leaving the viewer to question perceptual tools. Using reflective blocks and mirrors gives the viewers even more of an illusion of depth and scale. The reflection gives an illusion of where some blocks start and end, making the blocks seem bigger than they actually are.

I use color theory to provoke moods in the viewer. The use of color also creates the illusion of 3D space in the image. Such manipulation and destabilization removes the artworks materials from the mundane and ubiquitous life of things and places them into a temporary structure that is both tenuous and glamorous.