

Michelle Albertson

The Body, A Bridge, 2016

Video/Projection

Courtesy of the artist

The Body, A Bridge examines the relationship between the carnal being and the ecstatic state in contemporary contexts, and questions how consciousness is shaped by male identity.

Morgan Robison

Beauty Worked, 2017

Video, oil, canvas prints, mixed media

Courtesy of the artist

A mentor once shared advice on female professional advancement through self-care. Defined as keeping nails manicured, hair dyed, nice clothing, groomed eyebrows, and the fear of fat, these tasks are no longer considered straining. As the new base line for presentation, we do not see grooming, diet constriction, obsessive exercise, and painful procedures as debilitating.

My intention is to deconstruct how embedded this is in women's lives. Without actualization, this society will continue perpetuating beauty standards without recognizing the impact. My fascination began when exploring Lauren Greenfield's Beauty Culture, a critical analysis of young women coming to terms with themselves in an unrealistic idealized world. Similarly to Greenfield, I use mixed media to showcase juxtaposition between outer grooming and inner emotions in attempting to achieve perfection.

In America, we present beauty as a symbol of economic power and progress. In a 2016 study, "Gender and the Returns to Attractiveness", attractiveness was assessed by gender. Female attractiveness was discovered to be achievable, through adjustment of the natural state of the body. This leads to the never-ending accumulation of beauty practices into everyday routine. This work exposes and critiques practices we consider essential and challenges viewers to assess their own Beauty Work.

Veronica Hanssens

A Cumbersome History, 2017

Animation

Courtesy of the artist

Veronica Hanssens

The Steaming Manhole, 2017

Lithograph with silkscreen

Courtesy of the artist

Veronica Hanssens

The Ice Palace Cryogenic Crypt and Casino, 2017

Mixed media giclee

Courtesy of the artist

Veronica Hanssens

From the Mines to the Palace, 2017

Mixed media giclee

Courtesy of the artist

Veronica Hanssens

Crystal Lake, Pa: A Small Chunk, 2017

Wood, paper, paint

Courtesy of the artist

The year is 2020.

President Ronald Chunk has selected the town of Crystal Lake, Pennsylvania as one of many development sites in a nation-wide initiative to stimulate economic growth in impoverished rural regions through large-scale building and manufacturing projects. Other endeavors include the construction of an elaborate system of marble walls among border towns and extensive facilities for water boarding and nautical surveillance along coastal regions.

Due to the sizable body of water which flanks the town's western edge, Crystal Lake is chosen for an ambitious revitalization venture: the harvesting of 700,000 tons of ice to be stored in an elaborate complex slated as the future tomb for President Ronald Chunk. The building will house the world's most impressive collection of ice sculptures, as well as a massive cryogenic chamber to preserve President Chunk's remains and those of his children and wives. The opulent megastructure will be known as The Ice Palace, and it will also function as a casino and resort.

This assemblage of sculpture, video, and works on paper examines a history of servitude and the blurred boundary between science fiction and reality. In the town of Crystal Lake and elsewhere, architecture becomes the vessel in which power and building material collide.

Tessa Sarr

Suspended Orbits of the Restless Mind, 2017

Transparent film, acrylic paint, ink,
fishing line, metal clips

Courtesy of the artist

This series presents composite portraits of three different subjects from physical, abstract, and internal perspectives in an exploration of the juxtaposition between exterior versus interior emotions. The intention is to address the visual disconnect between how people appear on the outside versus what is happening on the inside on an emotional, mental, or spiritual level. Through the use of transparencies and a mix of painting, screen printing, and photography, this visual investigation delves into the multi-faceted and layered nature of the human mind as well as the process of healing over time. Each individual perspective is a viable portrait on its own, but when viewed as a whole each element creates a more complex and holistically accurate representation of the self. The portraits are not static but rather show the passage of time through visual elements of growth, movement, and healing. Tying these physical conditions to aspects of the mind, scattered throughout are transparencies of bruises - exterior marks which indicate past trauma but also visually show the process of healing. As they heal, their colors change from a combination of red to purple then yellow until finally fading back into the skin, effectively transparent once more.

Summer Grenyion-Smith

Charades, 2016-17

Archival pigment print, comic book prints

Courtesy of the artist

My work addresses the human facade by exploring concealed emotions in daily interactions by focusing on a fictional character, Bailey, who lives with depression. Each chapter features fabricated scenarios acknowledging how one can experience socializing while fighting depression and aims to illustrate the impact people can have through daily interactions. The comic book form allows readers to live with the characters for a brief moment, observing relatable scenes that evoke personal experiences. The format takes inspiration from Marjane Satrapi, Aaron McGruder, Bill Watterson, and Andy Warhol as they use comics to explore hard topics.

People suffering from depression, situational or clinical, hide it well, and it can be hard to identify someone that is suffering on the inside. The facade of ever-present well-being often manifests to keep those around them comfortable. These charades are mentally and emotionally draining. This led me to look to a well-known sentiment as an underlying theme: the biggest smiles hide the most pain. My intention for this work is to encourage people who may be struggling with depression or dealing with misfortune to open up to people they trust and encourage viewers to make more efforts to care for the people around them.

Jade Klein

Visual Industry, 2017

3-D Canvas

On loan courtesy of the artist, Jade Klein

Visual Industry, tells the story of small towns all across the United States. By observing industry based trends, one can see how small towns operate. Through my mixed media work, I aim to convey a unique representation of the Lewisburg area, a place I have called home for four years, through a playful manner, capturing the social and cultural state of the town.

There is a rich history that lies within the walls and beneath the streets. The industries that bring people to Lewisburg create a cultural and socioeconomic divide affecting social roles. Visual references, translated through a lighthearted childlike medium, create multiple busy panels revealing the hectic nature of changing times and the various aspects that influence and have influenced the area in some way or another.

As a process-based artist, I find it important to choose my materials wisely. I was inspired by the works of Tim Noble and Sue Webster, a French mixed-media artist pair. This pair successfully constructs their sculptures out of trash, specific to each of their pieces. I have chosen to work with found objects and materials from Lewisburg, to better convey an accurate yet satirical representation of the town.

Emma Rieser

Dis(card)ed, 2017

Collage, cards

Courtesy of the artist

Dis(card)ed takes a different approach to expose a subliminal world that is unfamiliar to us as viewers. In our day to day lives we often lack the ability to know what lies beneath the facade that other people put outward to the world. Therefore, I aim to create an installation to help establish a sense of comradery and expose some of those things we all shy away from making public.

This work is influenced by artists like Brandon Stanton of Humans of New York, who combine the use of photographed portraits and quoted personal stories as a means of revealing something about the subject to the viewer. In Dis(card)ed the concept of sharing is integrated via the medium of greeting cards. Hallmark, as an industry, puts pre-fabricated words in the hands of consumers as opposed to letting their own words speak for themselves. This installation work takes a critical approach by replacing pre-made messages with anonymous secrets collected from real people by reimagining the use of a greeting card. Each card is individually collaged from found imagery, and transposed with text via digital processes. The title Dis(card)ed comes from the revelation of secrets and sharing via a greeting card medium.

Brian Menkis

Archetype I, 2016

Ceramic

Courtesy of the artist

Brian Menkis
Archetype II, 2017
Ceramic
Courtesy of the artist

Brian Menkis
Archetype III, 2017
Ceramic
Courtesy of the artist

Brian Menkis
Formation, 2016
Cast bronze
Courtesy of the artist

Brian Menkis
Figure Group, 2016
Cast aluminum
Courtesy of the artist

The root of my work is a dialogue between my hands and matter. A lump of clay or block of wood is formed into an object full of allusions, yet it eludes definition. Is it a tree trunk, or a torso? A cave or a womb? The human figure is an essential reference in the physical presence of these forms. Like a fossil the material bears an impression of the vitality of my body and mind. God made Adam from dust, in His own image. From dust I am making art, in the image of mankind. It reveals human nature: malleable but obstinate, resilient yet brittle, physical and spiritual, noble but flawed, temporal and eternal.

Alec Rogers
Artificial Reality, 2017
Plastic stretch wrap, packing tape, muslin, and rope
Courtesy of the artist

Alec Rogers
Veils of Obscurity, 2017
X-ray light box, digital transparency prints
Courtesy of the artist

My current works address the complexities of the gender binary, by exploring how gender is not only engrained in our minds, but also incorporated into many dimensions of our shared surroundings. This installation highlights that non-cisgendered individuals are forced to make uncomfortable choices, within certain spaces to avoid further discomfort and potential harm.

In the main installation, veils of layered plastic partition the space in a swirling maze-like fashion, trapping visitors in an emotionally disorienting labyrinth. The synthetic nature of the material alludes to the artificiality of many of the spaces we inhabit. Additionally, the intense lighting and blurred distortions of the moving human form through plastic serve to evoke a sense of suffocation and potential danger in the viewer's mind.

Additionally, a series of photos, framed within an X-ray lightbox, seek to explore how these ill-defined identities are often misunderstood, due to the natural fluidity of gender. The artificial nature of reality acts as a veil, obscuring the human form from clear view, thus refusing the body's presence as something to be accepted or recognized in this unnatural environment we exist in.

The installation may cause visitors some stress but can also provide a time for reflection. Thus, the ultimate aim of my works is to instill a sense of discomfort in the viewer and to highlight the feelings of otherness that marginalized individuals experience on a daily basis.

Project partially funded by an Arts & Creativity Grant through the Bucknell Arts Council