I am fascinated by rummaging through other people’s garbage as a way of understanding their lives, behaviors, and culture. I transform these discarded and used objects by removing and adding material to create new absurd functions and meaning. In “Furnacatopia” domestic, athletic, and playful objects are deconstructed to create a living environment reflective of a whimsical wacky world of suburbia. Viewers are encouraged to become active participants of the work and should make themselves at home, take a seat, be mobile, and play. By creating interactive and multisensory spaces, I wish to engage the audience and transport them on journeys through historical, current, and fantastical themes and personal experiences.

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AMANDA BOWERS

Evolution
Animation

Special thanks to Eric Rippey and Dana Shaw for always supporting my art practice.

My work is a mixture and layering of photography, video, and animation. I experiment with the malleability of these mediums, and different ways of blurring the line between them. I am most interested in exploring the ideas of color, texture, and lighting; and seeing how subtle changes in these can completely change how viewer experiences a piece of work. My goal is to create a deep sensory experience for the viewer where the aesthetics of a piece an integral part of the experience.

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I'm interested in the intersection of text and image, in how the context of an object affects the meaning of a word or phrase. I take excerpts from my own writing and apply them onto found objects. As I've always been preoccupied with narrative, I'm interested in what can be suggested through an object's history and cultural implications. The text is applied by hand--painted, sculpted, or etched in the case of the mirrors--and this closeness with the object corresponds to the personal involvement and anecdotal quality in my writing.

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CASEY LI BRANDER

Manifest Destiny’s Child, 1845, 1997
Extra medium, extra large.

i bring to the surface what’s already being suggested by the culture and add a layer of ambivalence. my practice is the praxis; my process is my PTSD. i’m embodying the state, the state of all of us in the civis/city-state/civilisation, the state of exception,* the subliminal shell-shock that’s forgotten between the superbowl stanley world series cup and jerry springer reruns of seinfeld.

i’m not interested in the representation or auto-didacticism of the status quo: these things seem to be the problem-causers. democracy is dead and governments are failed revolutions and i’ve got a lesbian/madonna/whore complex, so i really think it isn’t really my place to tell people what’s good, as much as i think i know, because those claiming to have the answers will justify anything. that’s why i don’t bother to justify anything – because i just know it’s a slippery slope to ontological damnation. all i’m saying is that i wanna be the one smiling while they tear me limb from limb.*

my shit ain’t pretty, but that’s the point of making abject failures. because i’m human and humans are animals and meat is one of those everything-metaphors that don’t need much splainin and flesh is just meat that’s culturally unacceptable cuz yall a bunch of prude hypocrites.

what a beautifully precarious existence.

*read a book.

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BORIS BRENMAN

*Stalin, the Wise Leader!*
Oil on canvas
40" x 56"

*Before the Bay of Pigs*
Oil on canvas
46" x 58"

Both of the pieces in here are part of a series of works that involve an alternate view of history as we know it. These well-known political figures are implicated in a conspiracy theory where they are aware of extraterrestrial existence. The fact that most of the figures are strong representatives of Communism indicates a darker scheme looming behind the overall story.

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M. CALLEN

Always Here
Digital print

Always Here consists of a simple message temporarily installed and photographed at various locations throughout Pittsburgh and its environs. The message glowing in neon, SOMEONE IS ALWAYS HERE, talks about both presence and absence. Depending on context, the message can be literal or metaphorical. When placed outside a hospital or a police station, it reminds us of places that we rely on to always find someone to help. Outside a nursing home or a 24-hour convenience store, it reminds us of spaces that are always occupied, where someone is always waiting. But when placed at the edge of a wood or on the shore of Lake Erie, it becomes a more enigmatic statement, contradicting the absence of “someone” and suggesting presence beyond the physical world.

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ELYSE RACHEL CARR

*Untitled*
mixed media installation with a video

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www.elyse-carr.com
Sadly, Jee Hoon Choi, a member of the senior class, died in a tragic car accident, just a few weeks ago. Jee was a popular presence in the school, due to his positive, lively, good natured and good humored spirit. He was a talented young artist who epitomized his peer group by using his time at college to the full; searching, striving, working hard, seeking new knowledge, developing his skills and thinking about how his art might make a worthwhile difference in the world. We will remember him fondly and take strength and inspiration from his example.

- John Carson
  Head of the School of Art + Regina and Marlin Miller Professor
  Carnegie Mellon University
SIBEL ERGENER

*Scroll: January - Ongoing*
Gouache on paper

My paintings are a meeting of my French and Turkish multicultural heritage, Eastern and Western history, and current events. Using imagery appropriated from Islamic illumination and western painting, I create drawings and paintings to explore my relationship with these cultures and the contemporary world. I received a book on miniature painting in Turkish, and with my influential command of the language I cobbled together stories from what I could understand of the text and what I imagined was happening in the little narrative illuminations. I use this structure of combining what I can understand with what I see to react to the incredible current events taking place around the world, relating the revolutions in Libya and Egypt to the protests in Wisconsin. Through this work I deal with the horrible and amazing things that people are capable of doing by using a combination of figures painted like the ones I see in miniature paintings, colorful anthropomorphic creatures, patterns found on tiles in mosques or churches, vivid color schemes, and an amalgamation of borrowed and personal imagery. I make up ideas of narratives, little pieces of a larger, indecipherable story, into these drawings and paintings.

Contact at sibel.ergener@gmail.com or visit at www.sibelergener.com
In this monochromatic world, there are things to be seen beyond color. There is a system that works as a device for promoting movement and there are orbs to watch as they travel to get to a certain moment. Each orb takes its own distinct and personal journey to eventually wind up changed. Along the journey that each orb travels it becomes more self-aware and unique. Through the process of moving through pathways and facing obstacles of deciding which path to take, the orbs discover who they are and what they want to be. Some orbs travel through the system quickly and some need to take the long and winding route to get to a place where they are comfortable with themselves. In the end each orb finds its true color and continues on in order to be a better shape.
SARAH HABIB

Meditation Of The Word
Paint marker on Mylar

Special thanks to project advisors Ayanah Moor and M. Stephanie Murray; also to Franco Sciannameo for proving a BXA small grant.

I employ text and the abstraction of letter forms to make a universal image, attempting to elicit the words’ meanings from the image made, and thus create a small gesture to erase language barriers.

For this particular piece I created several different versions of the word “remember” in the Arabic language. I made the different abstract permutations by exploring both traditional calligraphy and my own writing aesthetic. Since the word’s letterforms are so abstracted, their meaning is not explicitly stated or understood; only the image formed can assert a sense of rumination that accompanies the act of remembering.

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Taking influence from biological forms, I construct structures held up in perfect tension, creating a system in which intersecting lines create shapes that are constantly pushing against each other. I use this language to respond to a pre-existing space, creating my own architecture out of the light and almost transparent quality of yarn.

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JESSICA JACKSON

Untitled
Animation

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SUSAN LIN

Geekbear - Tamagotchi Game
2D Flash game

Special thanks to Paolo Pedercini & Garrick Chin.

I aim to design for affect, making things not only functional, but also pleasurable to use. I firmly believe people love beautiful things and as an artist I love to create beautiful things for people to enjoy. My art both informs as well as draws from my technical practices. These two forces work together to create the best possible product. In the future, I plan to work professionally as a user experience designer while creating indie games on the side.

Portfolio bysusanlin.com & Sketchbook sketch.bysusanlin.com

Prices: Contact bysusanlin@gmail.com for commissions.
DANA LOK

Rotations and Reflections
Mixed media

My work is a playful inquiry into how we perceive, categorize, and represent the world. The closer I look, the less I know what the difference is between objects and images, words and pictures, memories and percepts, and sculptures and paintings. In my current body of work, I use paint, papier mâché, wood, paper and canvas to explore the boundaries between these ideas, and aim to reveal how slippery they can be. The process of making my abstract objects and images is an interrelated play between the specific meaning of images for me, and the formal interactions of color, texture, gravity, and layers.

Pricing: contact the artist dajlok@gmail.com
LARA MANN

\[ a = b = c \]
Rope, wood, bolts

**rhythm for color**
Acrylic on wood

As humans, we are imperfect. As a society, we strive for perfection. Taken out of context, things are exactly what they appear to be.

Using color, shape, line, and repetition, I explore intuitive growth with a geometric sensibility, resulting in simple yet intense outcomes.

I believe that something simple can be powerful and within simplicity is complexity. I strive to seek balance by making art that can be perceived as resounding, proficient and universal. By using austere forms and luscious colors, I make objects that are visually easy to observe but difficult to dismiss.

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HAYDEE JOSELINE NAULA

*Practicing How to Speak by Doing*
Soft sculpture, audio

**Special thanks to**
Kevin Bocanegra
Boris Brenman
Alyssa Chinen
Sarah Habib
Aidee Naula
Jose Naula
The Naula Brothers
Catherine Rodríguez
Candance Skibba
Therese Tardio
Freeson Wang

When I was younger I pretended that I had an imaginary friend. I sought out stories from strangers, friends, and family about their past, trying to figure out what was considered “normal” in order to plan out the rest of my life. At times their stories accidentally slipped into something darker, their words being coated in mystery as they tried lightly explaining to a child the concepts of war, poverty and death. These are the stories that I tend to remember most often, re-interpreting them over the years to create new altered memories that deal with issues of culture, language, and race as I still struggle to create an identity of my own.

In this piece I ask others to tell me their own stories through the language they were taught to speak at home. I have often joked with my parents about reaching into each other’s mouths to literally guide the tongue in a manner that would produce the correct pronunciation. With this in mind I began to make toys, attempting to use them as instruments to visually show how to speak certain words. Although these toys failed for their original purpose, they have transformed into vehicles that could be used to retell other narratives. By asking students to reflect on their own race and the experiences they had living in the United States, I give life to these stuffed faces that appear to be talking amongst themselves. As the speakers stumble between their parent’s native tongue and English, they reflect on their internal struggle on being “racially diverse” in the United States.

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LAURA CARMEN PAOLETTI

The Yarners: Waking Ugly
Animation

Thank you to my advisors Eddie Canaan for animation and Wanda Dann for Alice. And thank you to all my family for their support and encouragement. In memory of my grandma Collier who cherished and wore every chemo cap I ever knit her, even the ugly ones.

“I never lost my childhood fascination of concocting stories out of nothing. Spinning yarns through animation and memorable characters is my passion. The stories connect to memory, and the memories connect to generations of women in my family. I use objects and influences from childhood to take strings and threads of a forgotten family history and knit them into a structure I can understand.”

Laura graduates with a Bachelors of Computer Science and Arts and an enthusiasm for storytelling and conveying emotion through animation. She exhibited animations in the Caught Looking show at PNC Park in 2010 and exhibited a collaborative project for New Media Installation: Art that Learns at the Pittsburgh Children’s Museum in 2009. For more than a year she worked with the Alice Time at Carnegie Mellon to design, model, and rig new 3D characters for Alice. Working on the Alice Program, which teaches students to program in Java through interactive animation and video games was one of the most rewarding experiences she had at Carnegie Mellon. In addition she is an active participant in Relay for Life and Race for the Cure, and shares her passion for knitting by making chemo caps for charity. Laura is excited and ready to bring her artistic talent and creativity to the animation field.

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HEEJIN PARK

Untitled
Mixed media

Oh, Glitter! I use glitter to communicate the notions, interpretations, and alternative meanings for glamour and beauty. Authenticity, presence, and active communication between the artworks and the viewer are the most crucial in my works. One can truly experience my work when they stand in front of the original, since the volume and glittery surface cannot be felt thoroughly from the reproductions. My art practice has evolved into various types of creative processes. I think anything that an artist produces with artistic endeavor could be called art, and my works are based on this principle. I often deal with competing ideas, and the biggest concern of mine is the boundary between works of an artist and a curator. Like an artist, a curator constructs space that indulges the audience with interesting dialogues. I believe that an exhibit space cannot be successful if the works inside, the space, and the viewer do not communicate freely and produce a resonating effect as a result.

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SU MIN PARK

Feather
Video portrait

Su min Park is a Bachelor of Humanities and Fine Art major (class of 2011), concentrating in social science and digital media art. She is also photography minor, focusing on digital photography.

Her initial interest was in 2D media such as drawing and painting, but exploring new medium such as video and photography drew her towards digital media. However, she still considers her video portraits and photography as 'paintings', with every detail in styling and gesturing as a brush work.

Contemporary beauty is the main theme in her works, but she adds her own twist of surrealism. In her work 'feather', the models appear to have feather masks on their faces, but they slowly morph in to a bizarre creature through subtle movements such as blinking.

Su min plans to continue her studies in photography and video.

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EMILY RAFFENSPERGER

On Time and Perception
Book text, film, glue

What something looks like, and what it’s made up of, can be both deceiving and revealing. It is in this relationship between form and content that my interest lies.

The repetition of a single form – be it a line, an image, or a found object - creates a larger whole, constructing several layers of visual information. The result is often intriguing and exciting, while subtle and obsessively intricate.

I aim to examine the histories behind people and ideas, and to understand how past occurrences and varying identities make them what they are. In my mixed-media works, I allow the content to make up the form, usually using text references on my subject matter and manipulating them. By weaving together strips of text from a specific source, I aim to recognize the myriad of histories behind a particular subject, and to create one single entity out of them. The act of making such precise works by hand allows for occasional irregularities; these imperfections give the work a sense of humanness that speaks to the labor-intensive process of making them.

In On Time and Perception, I am exploring the relationship between the passing of time and the ways in which we attempt to understand and document it. The methodical process of weaving acts, in a way, as documentation of this exploration, while encyclopedia articles and film strips serve as both materials and information.

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REBECCA REED

390-750 Nanometers
Ceramics, glazes made from scratch, fabric, wood

Special thanks to Joe Mannino

My work exists at the intersection of art and chemistry. This work incorporates my knowledge of chemistry through experiments with glazes made from scratch. A variety of metal compounds were used to achieve a wide range of colors, including cobalt carbonate, copper carbonate, chrome oxide, tin oxide, iron oxide and titanium dioxide. The two parts of this piece represent the experimental stage of glaze testing alongside the final glaze results of this project.

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ISABELLE RICHARDSON

Disposable Intermixture
Mixed media

Special thanks to: David & AeKyung

As a child, art was a way in which I was able to deconstruct items and rearrange them on a surface to create an assembly of assorted pieces. I've always enjoyed the flexibility in objects, which allowed me to combine different elements and interests, a benefit that I have been able to explore through the relationship between the dual majors I have undergone in my studies. Tying a common theme between the fine arts and economics has proven to be an exciting challenge, which ultimately has geared me from the central theme of economic hardships towards the effects of technological advancement in our diverse society. I've had particularly two inspirations in producing artwork: the relationship between the surfaces of different materials as well as the relationship between everyday objects we may take for granted. Paper, for example, has been one of the most versatile objects I've explored. Incorporating materials that explore the layers of relationships between our society and the increasing impact of technology in the way we communicate in the increasingly multicultural world has become one of my key interests when producing art.

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ALEXIS RIDEAU

Infestivity 3
Found materials, shellac, wood, latex, acrylic, and spray paint

Usually taking the form of installation and sculpture, I seek explore the relationship between humans and their natural environment. Using biomorphic creatures and environments, I draw upon and exploit the fear of the abject and satisfaction in the organic in order to explore natural cycles, such as themes of fated atrophy, and unlikely rejuvenation. My work reflects on man’s hand in the environment and the environments inevitable hand on man and his “achievements.”

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KATHERINE ROETTGES

Untitled
Peeled paint, old paint palettes, charcoal, and heavy paper cutouts

As a painter, my work focuses on the convergence of landscape and abstraction. My inspiration evolves from within the process of creation, allowing for a play between chance and intention.

I am often pulled to scenes that are slightly displaced from the familiar. My fascination with blending the real and the imagined often lures me into subtly strange and eerie scenes.

My approach to this piece was delicate and gradual, adding elements over time, leaving and returning to certain places - allowing for the interrupted and sporadic look to unfold naturally while at the same time developing a theme that echoes both the strength and fragility I see in nature.

My process involved a sculptural style of painting, using a mix of mediums, including peeled paint, old paint palettes, charcoal, and heavy paper cutouts. Charcoal was dusted around the edges to give the painting a burnt look, and to pull out surface texture.

The completed painting does not convey an absolute story or reading, but rather leaves cues for the viewer – giving them the opportunity to complete it, and thus become a part of it. The thought of natural disasters, recent images of the earthquake in Japan, chaos, and destruction might be seen staring back at you when searching in places, then disappearing in others.

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ANYA ROSEN

_Home is Where The_
Oil on canvas, 42x48", 18x48", 60x48"

Special thanks to Bad Choice. Party on Garth.

We are continually surrounded by a number of worlds: the world in which we walk, the world in which we think, the world in which we see. We see fragments of these worlds directly, by looking at and experiencing our environment, and indirectly, through different kinds of catalysts. We can hear our own thoughts manifest themselves in the mouths of others. We act not only in response to the moment in which we are living, but also in response to the past and in anticipation of the potential that the future holds. Everything we do and say is a reply to our experiences with these separate worlds. It is our job as individuals to use the pieces of information that we receive and create a reality of our own. This reality is the truth. I am inclined to say that there are an infinite number of realities, and therefore an infinite number of truths. But if reality and truth are infinite, then they are also void. They are nothing. Everything we perceive has meaning because we attribute meaning to what we perceive. When I paint or draw or create, I associate myself with the emptiness of perception. My goal is to allow each person to fill that void with their own significance.
This piece alludes to the ways in which we are socially “comforted.” Each Sunday, I was told of the comfort of Heaven- if I, and indeed all of us, adhered to a stringent set of guidelines. These guidelines- the path to total bliss- instead created friction and discomfort. The promise of the greatest comfort was the root of the greatest unease.

Hate Poem is based on a quick drawing that was meticulously patterned to produce this crocheted tapestry. I am interested in the home- especially objects of comfort- as a starting point for artworks. The pseudo-violent imagery combined with an overall cartoon aesthetic, provides an interesting contradiction to the usual connotations of homemade goods. Similarly, the slow, labor-intensive process contradicts the quick and off handed quality of the original drawing.

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ZENA RUIZ

A la Carte
Mixed media sculpture and performance, 2hrs

Special thanks to Norman Wright
Dedicated to Tia Chelito

Slap slap slap slap are the sounds of love in the early morning as my grandmother stands hunched over an old wooden table rolling out flour tortillas for breakfast. Next thing I know, I’m being pulled back and jerked around. My thick black mane is under attack by a heavy baby pink hairbrush. Each tug of the brush pulls my face back so tight it looks like a bad facelift. These are my memories of the rituals of love, a satisfying, and yet still frustrating love the women in my family express.

A la Carte is an installation performance contemporizing and exaggerating these memories by using crocheted weave, or synthetic hair, to understand, and own these subdued realities. The crocheted hair is braided into my own hair and draped over the tortilla cart, attaching me to the stand.

My main intention with this piece is to pay homage to my recently departed great aunt, Tia Chelito, who taught me how to make flour tortillas. In doing so, I am conjuring feelings of nostalgia and memory via performance with a magic realist aesthetic.

pluto_hideaway@yahoo.com
GABRIELA SCHMULEVICH

500x
Graphite on paper

Inspired by muscles, veins, and cellular structures, my work attempts to pull viewers into meticulously drawn depths that extend far beyond a two-dimensional surface. With an emphasis on pattern, repetition, line, and light, I create biological forms that are intense yet fragile in appearance. The experience of the imagery is one of awe and mystery as if looking at organisms under a microscopic lens. I'm interested in both the delicate nature of drawing and the intimate process of unveiling biological phenomena not normally seen by the human eye.

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SARA SCHOENBERGER

Broken Glass
Steel, space

My photographs and installations evolve from an interest in the two dimensional surfaces and planes that co-exist and overlap our three dimensional world, such as shadows, cast light, and reflections. Such barely noticed yet fundamental materials allow me to alter one’s experience of a particular space. “Broken Glass” stems from the idea that a window contains all of the space behind it. Once a window is penetrated, you are confronted with the space behind it and the space of the remaining hole. Like a thickly painted canvas, the cracks surrounding that hole reveal the flatness of the glass itself.

www.saraschoenberger.com
LIZZEE SOLOMON

*Area (Mirada con daggers)*
Mixed media installation

Special thanks to the Undergraduate Research Office for funding this project

Enter and escape. Desire and daggers, primitive instinct is present in the space between. Anticipation dissipates in the face of terror, ecstasy.

Find beauty within the grotesque and transform the mundane into the fantastic. Expose hidden vulnerability and fetish. Confront superficiality, surrender to its seduction, then brutally penetrate it. You arrive at a core which simultaneously amuses and horifies.

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KRISTEN STAAB

Today, I
Mixed media installation

TODAY, I addresses the nature of our recording of time and events and the inherent shortcomings of our encoding in the face of memory failure. It reveals our systematic organization of our life’s data into blocks, which renders them analogous, even identical. With time’s distancing from actual events, and only our attempts at categorical documentation remaining, we forget the specificity of the present as it becomes the past. We are left with only the evidence of time: static, monochrome, textual fragmentation.

How do we remember things?

We record, keep notes, physically document our actions as a tangible back-up to our own memory.

What are these notes?

They are fragments of text: evidence of doing.

What happens when memory fails—when all we have is our systematic note-taking?

We are left with a physical archive, but these records fail to elicit recollection. Because of their mere textuality, each page loses context, each date, significance.

What remains?

Shorthand text.
Fragments which amount to nothing.
A system which fails to explain its own rules of encoding.

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HEATHER STANCO

The Evocative Record: Ballad of Immersion
Acrylic and latex paint

Bursting forth from ego, this exploration of chaotic surface mesmerizes and beckons you to succumb to the wild mutations of its form.
Immerse yourself in my vortex.
Release your earthly hold.
Cavort and churn within this abstract record and let the eye-gasm begin.

As an entirety, my work functions as an exploration of texture, surface and seduction. Using text, line and form I present a detailed, abstract record of the violent fracturing of continuously evolving structures.
These explorative paintings utilize color juxtaposition, vibration and illusionistic movement. I seek to weave a surface bursting with action, texture, detail and variation.

My central objective is to immerse the viewer in a constructed field of vision; this creation of a new space packed with textural details and pattern can have many interesting effects, including seeing motion or light that isn’t there, feeling vertigo or violent directional propulsion, etc. I work to build an illusion of dimensional space through site-specific, “flat” painting in a dimensional space, and these installations potentially function as abstract records of imagined narratives, histories, events or beings.

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PETER STANICK

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My art is a visual chronicle of personal discovery. More often than not, I undertake a project on impulse, without a clear objective; yet, as I progress towards its completion, I become so consumed with the subject matter that I start to understand many things about myself as well as the world around me.

My sculptures are a combination of real imagery and abstract constructions. The fingers embody movement and life, resulting in a flower-like form held together by fastened arms. In essence, these pieces convey a metaphorical representation of purity, fragility, and preciousness. The pure white, organic wax, quite delicate and impermanent, parallels the living, which decays slowly with age. As for the ropes, they epitomize impurity with their dark, rough, and sturdy elements. By contrasting the lively form of the organic wax, the noose ties portray cold, dismal death.

Contact: ahyoungsun@gmail.com
MARIA TARTAGLIA

Curiosities
Mixed media

I like the unknown, the strange, those things in the dark you think you see but aren't quite sure about if your really seeing what your seeing. That's what I like to get out of my work when people look at it. I want them to try and figure out what their seeing. At the same time though I want what their seeing to be beautiful.

My subject matter stems from my imagination. However, my imagination is supplemented with a lot of things. I go to botanical gardens and aviaries with my camera whenever I have the free time. Nature itself is an amazing artist, and the things it makes sometimes can be even stranger and more beautiful then I can imagine! So I always look at my surroundings. It gives me a lot of inspiration. I also think color is one of the most beautiful things in the world. So as you can tell it is a big part of my work. Color can show so much with so little, and I think that added with my subject matter makes my work.

I would like to sell my work so please put my contact info, thanks!
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ZACK WALLNAU

In The Beginning...
Hand colored salt prints

Revel in transgressions against the norm. Take portraits that don't resemble the sitter. Document a fake war. Sleep while everyone is awake. Tell a story once. Tell it again, but change everything.

http://onthewallnow.tumblr.com/
ADRIENNE A. WILSON

Multicultural Evolution, Graphic Apocalypse
Ink jet print, 35mm film
20”x24”

Shout out to Teenie Harris!

As an African-American photographer have a personal task to spread awareness about my culture and the community around me. I see it as my duty to capture the reality of life and force my audience to see the true world around them. Life is filled with good and bad moments, but as people we need to be aware of both and appreciate their significance in our lives.

The project I have been working on this past semester is a neighborhood study of the Hill District. I was particularly drawn to the Hill District through my research on Charles “Teenie” Harris, a famous African-American photographer. He is known for his phenomenal pictures of the community during the 1940’s and 1950’s. He captured the lifestyle, the thriving community and charismatic people of the time. The Hill District has a wonderful history that I encourage everyone to investigate. However, due to certain circumstances the thriving black community has regressed to the isolated projects of Pittsburgh. As stated above, I felt inclined to show people the drastic difference between then and now in seventy years. It is the documentation of the development or disintegration of the Hill District.

It is important for us to look and see the changes that happen in our world. If we are not aware of our surroundings a moment can be gone in the blink of an eye.

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This sculptural work was inspired by the tradition of Japanese Wood Joinery. I am interested in the physical and spiritual qualities of this kind of hand craftsmanship. This inspiration was filtered through my own skill set and served to explore physical forms and invites conversation as to the evolution of new technology and mass-produced materials. There is a part of this work born from a frustration of finding myself at a crossroad between being fascinated with traditional craft and absorbed in a world of ever changing technology and mechanical reproducibility. Although the initial interest in this traditional joinery is still important to the idea, the process of deconstructing these architectural elements has given me a way of working with them in a visual language akin to digital drafting and modeling. The resulting forms produced a vocabulary that begins to bridge my interests and serve to expand rather than reduce my way of thinking about materiality and making.

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VICKY YUH

_A Little Girl's Dreaming_
Ink and watercolor

Special thanks to Alexandre Ribeiro, and my family Soon, Young and Clara Yuh

I always like to read or watch a good story, and to be moved by it. My work introduces worlds that are similar to dream landscapes and fairytales, with narrations that aim to move the viewer and engross them. I am very interested in creating fantasy realms, in exploring the real and the unreal. I find myself attempting to understand the boundaries of perversity and normalcy. My lead characters tend to be young women who go through life happenings that help them grasp their identity. In my illustrations I focus on expressing visceral emotions, as well as the subtle, in order to touch the viewer and keep them exploring these worlds.

Contact artist for sales info:
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