YOU ARE THE UNIVERSE IN ECSTATIC MOTION

ANIKA
BERNARDO
ERIC
ISABEL
MEAGAN
NORA
TORI
YAE-RANG
YOOJIN
THE 2018 SENIOR EXHIBITION
Works by the Stanford University
Class of 2018 Art Practice Majors

ERIC HUANG
ANIKA NAGPAL
TORI PARRISH
YOOJIN RHEE
YAE-RANG SCHUMACHER
ISABEL SKAU
BERNARDO VELEZ RICO
NORA WHEAT
MEAGAN WU

On display at Coulter Art Gallery in the McMurtry Building
for the Department of Art & Art History
May 22 - June 17, 2018
The 2018 Senior Exhibition showcases the work of nine graduating seniors majoring in Art Practice at Stanford - Eric Huang, Anika Nagpal, Tori Parrish, Yoojin Rhee, Yae-Rang Schumacher, Isabel Skau, Bernardo Velez Rico, Nora Wheat, and Meagan Wu. As in previous years, this group collectively discussed and determined an exhibition title that could best encompass a broad array of thematic contents, conceptual intents, and material choices represented in their artwork. The title is taken from a quote by noted 13th Century Persian poet, scholar, and mystic Rumi. In an age of ubiquitous selfies and pervasive self-absorption, these artists point to repositioning the self beyond the individual, questioning what lies beyond themselves. Exploring the physical motion of the individual and of groups (both real and fictional), borders and isolation, and the fragmentation and healing of the human body, their work collectively contends with issues greater than the single individual, asking viewers to consider stepping outside of themselves for a moment. In the words of Rumi, “Stop acting so small. You are the universe in ecstatic motion.”

Positioning the self within the larger context of others and the world at large not only served as a core concept that helped to inform the choice of an exhibition title, but also served as a recurring motif throughout this class. As evidenced by the many guest speakers that have traveled to campus to talk with us in the classroom, the artists and arts professionals that we have been able to visit in their studios and galleries, and the weekly reading assignments covering a span of subjects related to pursuing the arts outside of an academic setting, what was repeatedly stated was: show up, get involved, be present, find community, be engaged.
To Eric, Anika, Tori, Yoojin, Yae-Rang, Isabel, Bernardo, Nora, and Meagan: I hope this class has tangibly demonstrated that you are part of a much larger arts community. However you can, plug into it and realize that you have so much to contribute to its growth, vibrancy, and especially its future. You are the universe in ecstatic motion.

No matter where the next couple of years take you, always remind yourself that you are a group of less than ten students from the class of 2018 at Stanford that have chosen to major in Art Practice. A select group that knows the profound importance of observation and its potential application across other fields and disciplines. You have been cultivating and honing auxiliary communication skills through this major, allowing you to connect with others and the world at large through visual means - a unique and powerful ability that can truly build community. I look forward to seeing more from all of you emerging artists.

Kevin B. Chen
Instructor ARTSTUDI 249: Undergraduate Senior Seminar Artist and independent curator
One of my main interests when it comes to art is entertainment design and commercial illustration and how they can exist in the space of a traditional art gallery. While digital illustration is often employed in commercial spheres such as the entertainment or advertising industries, I use my practice to bring the medium and current trends in digital design into the fine art context. Conceptually, I aim to explore how elements of the digital world can be used to augment or distort images from physical reality.

I love working with shapes and thinking abstractly about composition. Even though my work is mostly representational, I believe that having a strong foundation in shape language and color theory is the key to become a fearsome designer or illustrator. Fashion photography is all about the silhouette and the “feel” of a garment, which is why I love to reference some of the patterns I see in gowns and runway fashion.
OKAY.

OKAY
2018
Digital print
This is too hard, is this path right for me?
I am confused, never leave me alone.
To lose your path is the way to find that path...
Lost my way.
I have always been a product of multiple cultures. Having grown up in India and gone to school in the US, bringing different worlds together has been a key element of my own identity. That thread follows into my artistic practice as well. As a double major in human biology and art I enjoy working at and questioning the boundary between the two disciplines and creating art work inspired by ideas about health and medicine. I am traditionally a drawer and painter who, in search of flexibility, has recently transitioned into broader two-dimensional works. These recent works incorporate embroidery, textiles, and photography.

These mediums allow me to meditate on my experiences through the process of making. In my work, I translate those experiences into art that is beautiful—art that uses aesthetics to pull the viewer in and then convince them to stay through its portrayal of humanity. Through my work I hope to create a space for reflection for the viewer.

My work ultimately aims to create an empathetic bridge between me, the piece, and my audience. I believe that this is what creates an effective work of art: art that is not a spectacle but instead investigates what it means to be human.

I believe that in order to comment upon society one must first explore the self.
Results
2018
44 x 11 in. hand embroidery, digital print on canvas
Stage IIB
2018
5 x 5 in. hand embroidery
Stage IIB (detail)
2018
5 x 5 in. hand embroidery
In my abstract figurative oil paintings, I am interested in queer femme-hood and the acts of trauma and healing that come with that identity. I use memories, personal photographs, and my own figure as my primary source material; it is important to use source material that I have an intimate relationship with to allow me to develop a more nuanced understanding of it. I am interested in the intersections of healing and art practices and considering the painting process as a way to heal. Sometimes this includes the use of a therapeutic exercise within my process, which both acts as a prompt for myself and a way to popularize these exercises. Specifically, I deal with crossed and created boundaries and shifting ideas of identity and memory.

In these works, I create a pictorial world in which boundaries can be safely accessed, explored, and navigated. In one sexuality mapping exercise, two partners sit down together and ask each other “What does intimacy make you think of?” among other follow up questions. From these answers, the interviewing partner draws a map for the other to explore and develop. In Intimacy Map No. 1 and Intimacy Map No. 2, I draw inspiration from this exercise as a method for thinking about intimacy and boundaries. In each abstracted intimacy map, color equates to a different emotion, trauma or memory as I create a terrain that both conjures and obscures my image. Some boundaries are blurred, some broken, and some are sharply and brightly rendered. In this diptych, the figures gaze at each other from their respective canvases. This orientation creates a common pictorial world - a safe space - to explore and develop an understanding of intimacy and boundaries.
Intimacy Map No. 1
2018
44 x 52 in. oil on canvas
Intimacy Map No. 1 (detail)
2018
44 x 52 in. oil on canvas
Intimacy Map No. 2 (detail)
2018
24 x 32 in. oil on canvas
Photography is the primary medium that I work in. I photograph people, striving to capture moments of beauty occurring everyday that are often overlooked. I am interested in what constitutes how identity is formed and shared with the world, and in constructing accessible ways for viewers to consider what defines individuality - through questioning their own notions of what makes them unique and also asking what makes others distinct and different individuals. Through the lens of my camera, I examine how people relate to nature, physical objects, and each other, revealing instances where personality and the larger world intersect. Everyone has an complex story, and I aim to bring these rich narratives to the forefront through a concentrated focus on the vulnerable moments that are fleeting and passing.
Silhouettes
2017-2018
Digital print
I am a woman and a scientist, wife and mother.

—the woman

I dance here on the edge
world

The Pacific Rim

I am a woman

On my knee,

5,123 miles away from Boston,

I am the son of my ancestors,

one can take that from me.

S. Chomnique,

Caucasian,

my bones,

my mother’s grandmother to guide me through
the journey of life. I think women are
sensitive, strong. As a black woman, I have
a multitude of social narratives growing through
my veins. I’m proud to be a third generation
Chicagoan living in San Francisco—we’re
all poised at the edge of history and it’s
vital that we assume the burdens of our
past in order to forge a new future.

12/3/2017

Juell Stewart

I am a woman and a scientist, wife and mother.

—The woman

I dance here on the edge
world

The Pacific Rim

I am a woman

On my knee,

5,123 miles away from Boston,

I am the son of my ancestors,

one can take that from me.

S. Chomnique,

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vital that we assume the burdens of our
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12/3/2017

Juell Stewart
I am a woman and I am
an independent, compassionate
humanitarian. As a woman, I am
rooted to my culture as a US citizen
but also to my ethnicity as a Puerto
Rican & mixed American female who
has the freedom & rights to be who
I want to be today.

I am a woman who has
experienced much love, as
dil as much frustration.

I am a woman and I love
myself to my core.

DAUGHTER - STUDY
ENFORCE - VISUALIZE
WHAT COMES NEXT
SOMETHING NEW &
EVERYDAY THAT
THE COMING OF

to UNIQUE
SHINE & BE
GOOD.
I am selfish. My work always deals in the self. In my life, I am constantly reminded of how completely and utterly human I am—caught in the past, too capable of making the same mistakes, helpless, hapless—vulnerable. As someone who has dealt with and in her fair share of unfair circumstances, my work will always reflect the conflict between self and self, self and other, self and environment, self and universe. I believe that in this struggle, true meaning lives.

I also believe that pure, unfiltered honesty is key. That is why I insert my raw self into the taboo whenever possible. Once, my ex boyfriend’s parents were introduced to me through a YouTube video where I was in nude undies rubbing oil all over myself. Consequently, my work is visceral and emotionally heavy, but might leave the viewer feeling unresolved. Maybe it is just distasteful. But at the very least, in allowing myself to be human, I give permission to others to confront their own humanity, good bad or whatever.

I like to work through multimedia and hardly feel tied to anything. I furiously document and collect important thoughts, dreams, memories, on any scraps of paper I can find. The awesome thing about having your creative concept be yourself is it gives you license to do whatever you want.
Pair Bonding
2018
Oil on canvas
Pair Bonding (left)
2018
Oil on canvas
Pair Bonding (right)
2018
Oil on canvas
I view my work as a means of personal reflection—specifically, as a way of processing particular thoughts and emotions of mine and representing them visually. For example, by re-imagining bad feelings by illustrating them as a physical environment in which I appear, I prompt myself and my audience to take a closer look at the relationship between mind and body. I ultimately seek to elucidate how mental states can dramatically filter one’s perceptions of themselves and the spaces around them, and vice versa. My mediums vary widely depending on the theme of the piece at hand, and they include charcoal on paper, oil paint on canvas, digitally manipulated photos, and—most recently—interactive installations.

Evening Star
2017
Monitor, webcam, image of Caspar David Friedrich’s Der Abendstern (ca.1830)
Selfie
2016
Charcoal, paper
Evening Star
2017
Monitor, webcam, image of Caspar David Friedrich’s Der Abendstern (ca.1830)
ART PRACTICE AND CHICANX/LATINX STUDIES, WITH HONORS

BERNARDO VELEZ

The US-Mexico border reproduces itself in multiple forms, creating borders between languages, citizenship and “alien” status, “skilled” and “unskilled” labor, even zip codes. As a second-generation Mexican immigrant, I am invested in exploring the different forms that borders take, and the often violent impact they have on those that are maintained outside the boundaries of a “real” American identity.

My work manifests in several overlapping forms—including collage, sculpture, installation, and performance—and is often constructed from found objects. Through the repetition of these objects, I seek to create vocabularies for these borders that expose where their roots lie. Ultimately, I aim to humanize Mexican immigrant experiences and make visible the manifold and often unspoken ways in which they are made to feel “Other.”
White Picket Fence (Me Raja)
2018
Performance
White Picket Fence (Me Raja)
2018
Performance
Nora Wheat is a multimedia artist who makes art from trash. She works in mixed-media sculpture and digital college (assembled from discarded and low-res digital media) to explore themes of marginalized identity. Her selection of objects is rooted in genre fiction, which has historically been allegorical, commenting on real-world inequalities. She draws on the vocabularies of genre fiction but reverses its relationship with the “real” world, creating work that examines our reality as an allegory for the situations of genre fiction. She explores our relationship with beings cast as “other”, such as robots and monsters, and interrogates the author’s position of power in constructing them. Through her “low media” inspired work, she hopes to engage viewers in conversation with the media they consume, and tap into the imaginative potential of genre fiction to envision what our society could be.

In *Generation*, Nora examines the line between generations by blending two systems in which the term applies (biology, as in “parent and child”, and technology, as in “next generation computer”). In the context of wireless communication, and physically separate computers working in tandem to complete tasks, the line between individual and collective is blurred. Obscuring the line between technology and biology in turn blurs the lines between individuals.
Generation
2018
Mixed media
Generation
2018
Mixed Media
Physical abnormalities and illness should not just be tied to disease and death. My oil paintings and graphite drawings exist at the intersection of art and medicine. Much like the way a surgeon reconstructs the human body in the operating room, I meticulously paint the human figure and view the body as a work of art to be studied, appreciated, and recreated through creative media. Working hyper-realistically, I promote the medical humanities by viewing the detailed observation and depiction of the body as a process of self-dissection and artistic representation. I often incorporate surrealistic elements into realistic scenes to bring vitality to “dead” subjects. By bridging life and death, my art attempts to convey morbid beauty by rendering the macabre alluring. My artwork has been exhibited in the Stanford Art Gallery and published in the peer-reviewed *Anesthesia & Analgesia* Journal of Medicine. In 2017, my oil painting series titled *Hands Healing Hands* along with related clinical anatomy works were exhibited in the Gunn Foyer Gallery of McMurtry as well as Stanford School of Medicine. My work is currently exhibited at the Li Ka Shing Center for the Frankenstein@200 Initiative as part of the Stanford School of Medicine’s Medicine and the Muse Program.
Sleight of Hand
2017
Plaster