SOMATIC FIX:
THE 2019 SENIOR EXHIBITION

Works by the Stanford University Class of 2019 Art Practice Majors

polly capps
kevin chappelle
melissa chen
trent edwards
zhanpei fang
eleanor frost
noah hornik
miso kim
vivienne le
ali vaughan
jeramiah winston
jenn xilo

On display at Coulter Art Gallery in the McMurtry Building for the Department of Art & Art History

May 28 - June 16, 2019
Stanford University's Department of Art & Art History presents an exhibition at the culmination of each academic year showcasing a selection of artwork by undergraduate seniors majoring in Art Practice. 2019 marks the second consecutive year that the Senior Exhibition has been presented at the Coulter Art Gallery in the McMurtry Building for the Department of Art & Art History, and the first year that a graduating class has experienced their entire four years on campus with the iconic Diller Scofidio + Renfro building serving as the primary site for the Department's art classes, studios and facilities, and related programs. Time sure does fly – students first entered the McMurtry Building only four years ago in Fall 2015.

At the beginning of Spring quarter, this group of twelve students presented and talked through examples of their work to better familiarize themselves with each other and with the range of work to be featured in the annual Senior Exhibition. Over several weeks, I helped steer a collective brainstorm exchange of ideas and possible titles that could best encompass the range of ideas, concepts, media, discipline, and form that their work represents as a group. After discussion and deliberation, they decided on the title **Somatic Fix**, a phrase that takes inspiration from somatics – a term within movement studies and dance that foregrounds internal physical perception and sensory experience over external observation and evaluation by others. Additionally, playing off the various meanings of the word “fix” (to fasten securely; to mend or repair; to satiate an addiction; to make an image permanent; a difficult or awkward predicament; a solution or remedy), these artists broadly explore the plurality of meaning that such a title implies.

Congratulations Polly, Kevin, Mel, Trent, Zhanpei, Eleanor, Noah, Miso, Vivienne, Ali, Jeramiah, and Jenn on all your hard work to get here. As you are now more than familiar with, maintaining an artistic practice is quite a demanding exercise in continuously navigating an ever shifting position between internal motivation and external expectation. As corroborated by the guest artists that came to campus to talk with you and the numerous weekly reading assignments, a singular maxim emerged again and again – remember to stay true to yourself and your vision, otherwise any degree of compromise will likely lead to disillusionment and frustration with how you relate to your own artistic practice. Like the Senior Exhibition title intimates, fasten securely the idea of foregrounding the internal over the external. Over the course of the quarter, you have each mentioned to me the importance, and necessity, of embracing this perspective. Now is the time to continue putting it into practice outside of Stanford.
I hope you will utilize all of the information we covered in this class to best prepare yourself for opportunities you want to engage with. Remember, the art world is not monolithic – do your research and identify the communities you want to spend your energies on and with. Keep reminding yourself that you can only control the things you have agency over, the rest is pretty much external observation and evaluation by others. How you choose to “fix” this “fix” all depends on how, when, and where you define the foreground.

Kevin B. Chen
Instructor, ARTSTUDI 249: Undergraduate Senior Seminar
Artist and Independent Curator
Pieta, after Carracci
(detail)
2019
Oil on canvas
I combine Catholicism, art history, and contemporary art in my recent, religiously themed paintings. Inspired by both my own faith and the present-day globalized world, my work explores notions of a universal beauty that any person can access and relate to. I hope to fill worship spaces of all kinds with the energy and life that art brings, adding to the experience of anyone who enters, and proving that piety can in fact be modern.
Pieta, after Carracci
2019
Oil on canvas
Digital technologies actively reshape the way we perceive the world as well as our own identities. I create multimedia installations that often incorporate photography, video, and sculpture to explore how technology mediates a new understanding of ourselves. Especially relevant to people of marginalized identities, digital tools facilitate not only representation and visibility, but also misinformation and anonymity.

*dimensionalfreedom* is inspired by online networks, games, and other virtual spaces that are used as “safe zones” to help craft one’s identity. Though distinct from the physical world, we can interact with virtual spaces with the same familiarity and utility as real ones. The installation encapsulates the fluidity of a virtual space, urging the viewer to weave through it – an experience that straddles the second and third dimensions.

kevinchappelle.com
dimensionalfreedom
2019
Six-channel video installation
I feel that there is a socially ideal human appearance that no one has. Our world is built around that person. Who can physically enter a building? What is recognized by facial recognition? Who can get respect? I use my art to digitally condense some of my personal experiences that do not align with that person. There is an intangibility and a small amount of control in digital information that work with creating or molding your identity and how you are perceived. Most recently I've been working with different technological mediums like digital painting, image editing, drawing with code, and virtual reality, most often using myself as a material. I've been working on self-portraits of my physical body (identifiers like Asian, woman, queer...) and of mindscapes (hospitalization, dreams).
 Fortune lines of your face, the Child Com
 you need to moisturize

 say 'Thank you' out loud to the Child C

 Hit UP to restart
The Reverently Wondrous, Magnificently Prophetic, and All-Consuming Child

Computer Says You're Welcome
2019
Processing 3
We, as humans, are accomplishing things never before dreamed of. As a result, goals are becoming loftier, individuals are working harder, and people are losing control of their time. In this ever-accelerating world, my photography is a slow rebellion. My practice is an endorsement of niksen: making a conscious effort to be idle. By elevating the seemingly mundane moments that compose one's life, I invite people to find not only significance, but also beauty in the banal. In my presentation of everyday scenes, I hope to encourage my audience to meditate, to commune with nature and oneself, and to embrace niksen. In doing so, I hope they find peace, a greater understanding of self, and an appreciation for life.
Installation Overview
2018 - 2019
Archival pigment prints and silver gelatin prints
cheese graters #1 and #2
(detail)
2019
Oil on canvas
As an artist, I want to understand the consequences of having all our seeing mediated through screens. I make paintings, photographs, and projected-video installations about how screen-based technologies have changed visual culture. For these paintings, a cheese grater was captured with an Epson flatbed scanner. The resulting image is painstakingly rendered in oil paint, manifesting what was previously digital into the physical, impossible computerized forms into plausible reality. Through this, I reflect on the transience of the image, the disintegration of digital memory, and the slippage between the virtual and the real.
Hey Look Ma, I Made It
(detail)
2019
Oil on canvas
My personal portraits are playful mockeries of realism and photorealism. From reference photos, I create oil and acrylic paintings that feature exaggerated facial expressions, colors, and styles. I dramatize this process — exaggerating the physicality of a photograph, the blurriness seen in a photo, or the pixelated colors captured by a lens. My portraits substitute some aspect of form for an expression of emotion through manipulation of color or perspective. Making portraits is an intimate experience, as my subjects are close friends and family. Yet, my viewers are at the center of it all as the expressions my subjects offer me are put on display so that others can take part in this friendly interaction.
Hey Look Ma, I Made It
2019
Oil on canvas
In 2017, I purchased a box of thousands of Kodachrome slides from an estate sale on eBay. Inside the box, I found a lifetime worth of intimate memories. From the surplus of generic family snapshots, I hunted for cinematic moments. In Kids with Guns, I present a diptych of anonymous children at play. Cropped away from their original context, the children’s water guns become real — an innocent memory becomes a matter of life or death.
miso kim

art practice and communication

My most recent paintings disrupt the border distinguishing representation and abstraction. They stem from the idea that our world is the product of the interplay between the two. I start the process by studying and depicting an organic subject, such as horse anatomy, and develop it into an abstract form. The result is an atmospheric and poetic imagery that is reminiscent of clouds, which inspire us to wonder and imagine the things with which we are so familiar.

misokimart.com
Walk away and you’ll see #1, #2, #3
2018 - 2019
Oil on Canvas
The cliché holds that immigrants do the dirty work that Americans are not willing to do. For the Vietnamese diaspora my mother belongs to, the promise of the American Dream glimmers on a set of pristinely painted nails. They are an emblem of upward mobility from the war-torn country they had fled.

Against the dominant political rhetoric that impugns the worth of an immigrant, my sculptures generate dignified collective identities. I decontextualize service work by treating its practices as disciplined craft and artistry: as art-work. Abstracted from artificial nail shapes used in a manicure, each nail is finished with automotive paint, the precursor to modern nail polish painting.

Automotive painting achieves its high-gloss only from an all-consuming labor of meticulous sanding, priming, sanding, basecoat, sanding, clearcoat, sanding, buffing, polishing, waxing, repeat. Painting was a hard-earned reward by painstaking bodywork. When these conventionally masculine techniques were applied on nails, I imagined this first surface encounter to have armored women with autonomy and agency. Thus each nail is an auto body painted on a feminine body, their surfaces manicured by devotion to family, primed by dedication to hard work and polished into vehicles zooming towards a gleaming boundless beyond.
Fingernail
(detail)
2019
Polyurethane enamel paint, steel, wood
Fingernail
2019
Polyurethane enamel paint, steel, wood
Rift
(detail)
2019
Wood, dye sublimation on aluminum, plexiglass
My sculptures consider the supports of the photographic image. In my work, photographs of the landscape in which I was raised are subsumed into the varied surfaces on which they are printed, serving as both material and image. They are only precariously held by “frames” that contort and unfold, failing to contain their own interior contents; frames which are sometimes physically supported by the printed matter inside of them. This calls into question whether photos are fully held by their frames, or whether frames are upheld by the information inside of them. Ultimately, my works are mediations on agency in the contemporary moment. In an age defined by social structures and networks both seen and unseen, to what extent are we shaped by the world in which we happen to be contained, and to what extent can we reshape the containers that hold us?
Rift
2019
Wood, dye sublimation on aluminum, plexiglass
jeramiah winston
art practice, with honors

Once something is lost, you can’t get it back. This fact precedes and follows my multimedia paintings of scenes both real and vividly imagined, which are delicately rendered in pen, pencil, translucent layers of watercolor, and unconventional canvases. I choose to make portraits of places and people that I care about, things that I care not to lose or wish not to have lost already, reflecting particulars of my life into the nuances of my art.
Past Reflections (detail)
2019
Acrylic paint, mirrors, and spray paint
Past Reflections
2019
Acrylic paint, mirrors, and spray paint
I am invested in humanizing difficult feelings. This means representing “ugly” emotions through intriguing figure-based work, but also rendering these in such a way that makes them as approachable as any person could be. In these paintings, viewers will find my greatest concerns and my worst personal moments. My goal is to have portrayed these as tender, meditative things, despite all their hurt and, perhaps, because of it. I hope viewers think of all the times they have felt any type of emotional distress. I want them to fully process that, even if other people don’t know the specific issues of their life or personhood, every single one of those “others” has felt a version of the same pain.

There is value in the fact that emotional experience is something “individual,” “universal,” and entirely more than either of those two simple words. These pieces are about my life, but they aspire to resonate with that which is beyond my unique story. By presenting my honest vulnerability, I acknowledge that I am solely an expert on my life but encourage others to see the beauty in being genuinely open. In my opinion, this is the only path toward achieving true empathy.
When Earthflood Weeps
Paradise
(detail)
2018 - 2019
Oil on canvas
How Humming Breaks the Sunnybird's Heart
(detail)
2018
Oil on Canvas
Installation Overview
2018-2019
Oil on Canvas