

BIBIANA SAUCEDO

WANDERINGS: 2024 UNDERGRADUATE FINE ARTS THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

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Glass Curtain Gallery May 10–June 7, 2024

Wanderings: 2024 Undergraduate Fine Arts Thesis Exhibition features the works of eight BFA candidates in Columbia's Fine Arts program. The exhibition, which includes paintings, drawings, sculpture, prints, video, mixed media, and installation works, represents the culmination of four years of development of a cohesive body of work for each artist while earning their degrees.

Participating artists: Paul Bonokollie, Bai Bautista-Buckingham, Karington Cox, Marjorie Hellyer, Robyn Leah, Finch Naradowski, Kai Offett, and Bibiana Saucedo

Wanderings: 2024 Undergraduate Fine Arts Thesis Exhibition is presented in conjunction with the Department of Exhibitions, Performance, and Student Spaces (DEPS) and the Art | Design Department, and Joan Giroux, Professor at Columbia College Chicago.

BIBIANA SAUCEDO

Bibiana's recent body of work is inspired by her grandfather's death after a long illness and her own personal struggles in past years. Alongside these themes, she has begun to explore her culture, looking back at pictures and listening to her grandfather's life, which has inspired her to reflect back further, even as far back as the Aztecs.

Many of her pieces depict spaces, culture, and emotions that are highly personal for her. Bibiana believes these spaces can serve to visualize one's mental and emotional state. She also incorporates images of outdoor spaces where her grandfather worked, as he lamented how he missed being able to work when he became ill. Recently Bibiana has experimented with candles, considering how they can represent life, and as they melt away, how they can symbolize impending death. Death is a connection we all have to one another and to the world. She incorporates images of hummingbirds to reference the Aztecs' belief that a hummingbird represented the reincarnation of an Aztec warrior. In today's world seeing a hummingbird could also mean a passed loved one is near.

Bibiana's work expresses emotion as she seeks to form a connection with the viewers. While creating she finds herself experiencing a wide variety of emotions while reminiscing old memories. She enjoys providing her viewers an opportunity to have a personal connection with her work.

Bibiana Saucedo is an emerging artist from Chicago who works with various mediums such as oil paint, charcoal, and sculpture with a primary focus on acrylic paints. In 2023 she received the Pougialis Fine Art Award, for which she will be having a two-person exhibition at the Hokin Gallery in the summer of 2024. As a Pougialis awardee, Bibiana was mentored by Hector Duarte, a Pilsen muralist. In 2023 she received the Joseph Jr. Scholarship Foundation Award for students majoring in art. She has also assisted artist Salvador Vega with some of his projects.

Instagram: [@bbsartcorner](#)



Fleeting Warmth, 2023, charcoal and acrylic on canvas, 30" x 24"



No Dejes de Soñar (Don't Stop Dreaming), 2023, charcoal and acrylic on canvas, 32.5" x 25.5"



Lela, 2022, oil on canvas, 11" x 14"



What's Left Behind When Your Time Comes, 2023, charcoal and acrylic on canvas, 11" x 14"



Forever In My Memory #3, 2022, oil and acrylic on canvas, 12" x 15"



Forever In My Memory #2, 2022, oil and acrylic on canvas, 11" x 14"



Forever In My Memory #1, 2022, oil and acrylic on canvas, 10" x 13"



Templo Mayor, 2023, charcoal and acrylic on unstretched canvas, 49.5" x 59"

INTERVIEW WITH BIBIANA SAUCEDO

Conducted by Rachel Manlubatan

Rachel Manlubatan: In your artist statement, you mention that creating your artwork is an emotional experience full of nostalgia and grief, how do you represent these emotions in your artwork?

Bibiana Saucedo: At times the painting can show the emotions by having thicker intentional brush strokes or with the content that is within the piece. In my series titled *Forever In My Memory* I experimented with brushstrokes to show memory and how clearly my memory is of the past, while the present becomes a blur after my grandfather's passing. The spaces become empty as time passes and gets closer to the present. I have also experimented with lighting in many of my pieces and how they can help represent different types of emotions.

RM: As you have stated, the inclusion of hummingbirds in your work refers to Aztecs' belief that a hummingbird represented the reincarnation of an Aztec warrior. What other symbols do you incorporate into your work and what are their meanings?

BS: I also have used the hummingbird to show that the spirit of a loved one is near. I want to represent that side as well. I have used candles as symbols of time passing, the possibility of the flame going out at any time. Just like life, you have no idea when a flame will be put out. It could happen at any time. In some works the symbolism can be more complex, for example my grandfather's tools which can represent the absence of my grandfather.

RM: When creating your work, how do you choose your materials? What are the essential qualities or characteristics of paint and charcoal that make them the ideal materials for the expression of your ideas?

BS: I was introduced to charcoal and acrylics, usually used separately, at a very young age.

Then when I attended Gallery 37 (an after school program for Chicago Public School students), my teacher had us use vine charcoal to sketch out before using acrylic paints. I also enjoy the quick drying time that acrylics can have.

RM: What have your collaborations with other artists taught you about yourself and your creative methods?

BS: I have found myself learning many different things from different artists and how they approach art. I have started to become more free with painting. What I mean by this is, becoming more open to the idea that things will go wrong and it's all part of the process with art. For example, as an artist assistant I sanded artworks because of the paint peeling and the artist told me to sand it all out. This made me uneasy because I saw all of the time and labor that the artist had put into the artwork already. But he explained if we didn't remove what was peeling, it would've just continued to peel the new labor that would've been added to it.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community. The DEPS Artist Profile Series and graphic design is managed by DEPS Exhibitions Assistant Rachel Manlubatan. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

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Glass Curtain Gallery: 1104 S Wabash Ave, First Floor, Chicago, IL 60605

Gallery Hours: Monday–Friday 9 a.m.–5 p.m.