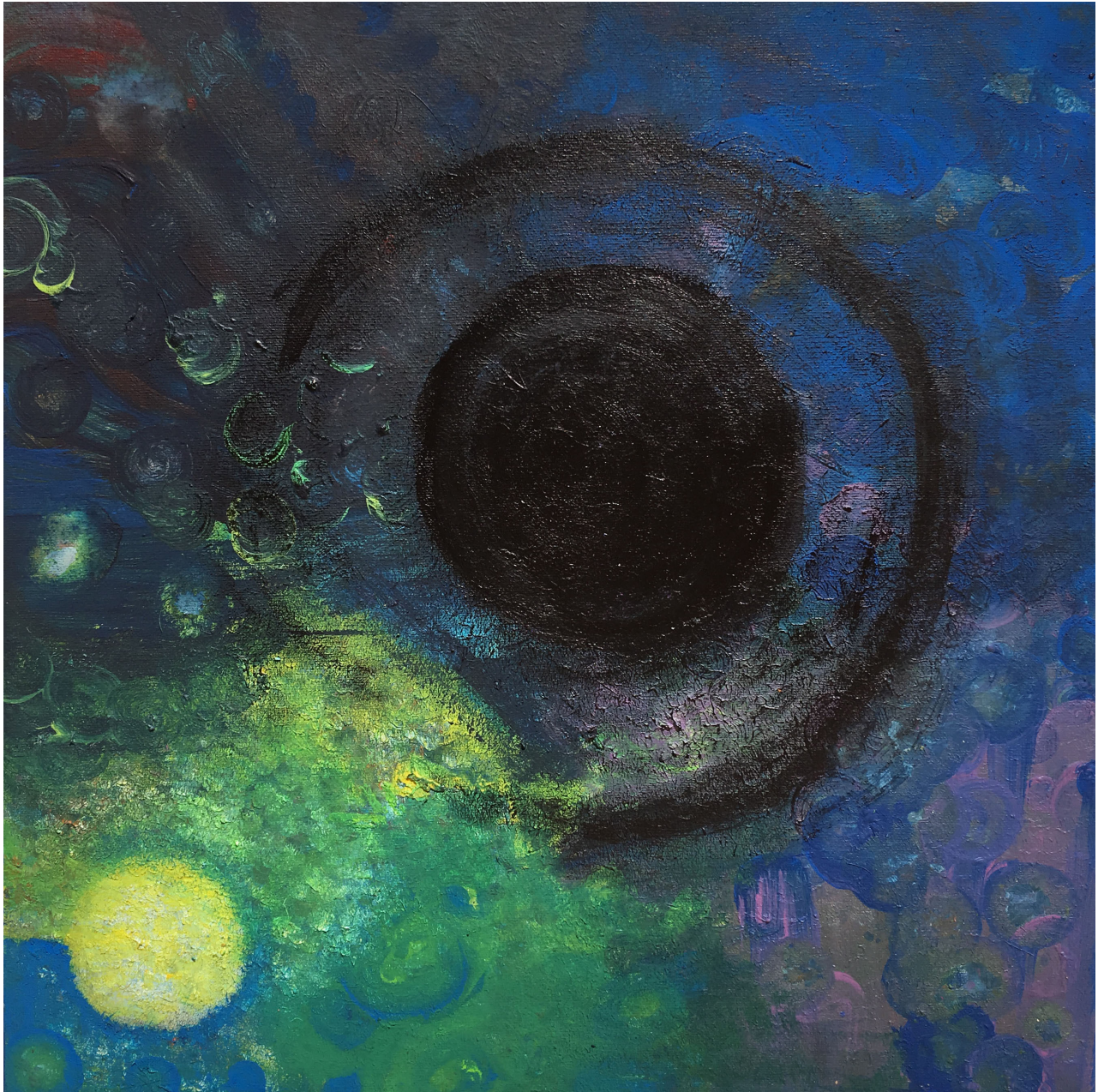


# CHARLOTTE BRISKIN

## BFA MANIFEST 2023 SHOW

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### DEPS ARTIST PROFILE SERIES

May 12-June 6, 2023

# OUT OF THE BASEMENT: 2023 UNDERGRADUATE FINE ARTS THESIS EXHIBITION

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**May 12–June 6, 2023**

**Reception: Friday, May 12, 5–7 p.m.**

The Hollis Sigler Manifest Awards will be announced at 6 p.m.

*During the reception on May 12, there will be a performance by Cordelia Weatherby from 5–5:45 p.m.*

*Out of the Basement: 2023 Undergraduate Fine Arts Thesis Exhibition* features the works of thirteen BFA candidates in Columbia's Fine Arts program. The exhibition, which includes paintings, drawings, sculpture, prints, books, garments, video, performance, 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:** Jacob Ashba, Charlotte Briskin, Daniela Castro, Michelle Goldshmidt, Amairani Martinez, Ariaunna McCloud, emmalyn mueller, Kevin Rivera, Carolina Romo, James Ross, Sofie Way, Cordelia Weatherby, Emma Wilmarth.

*Out of the Basement: 2023 Undergraduate Fine Arts Thesis Exhibition* is presented in conjunction with the Department of Exhibitions, Performance, and Student Spaces (DEPS) and the Art and Art History department, and Adam Brooks, Professor at Columbia College Chicago.

# CHARLOTTE BRISKIN

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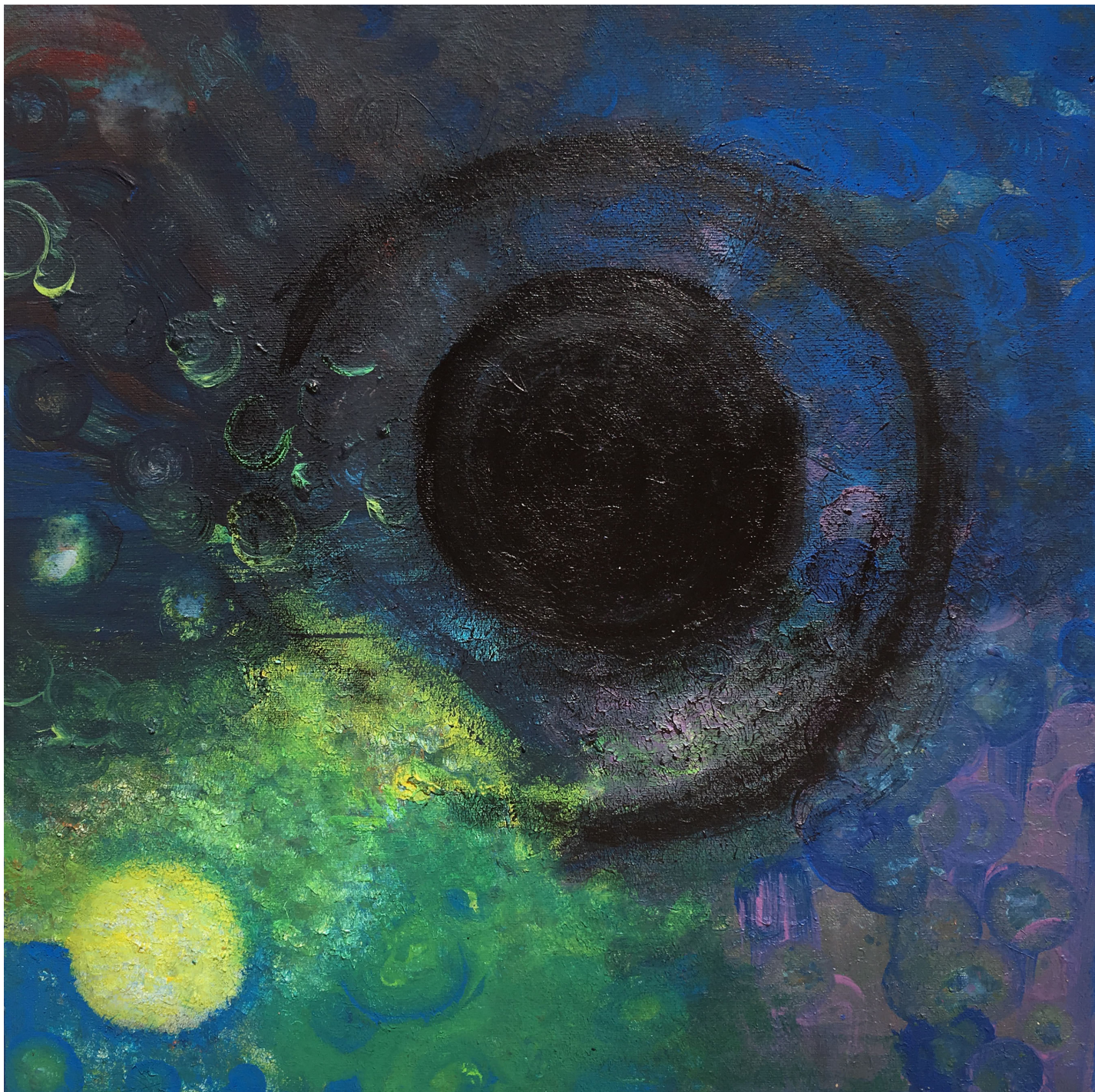
A lively garden of peculiar sleeping flora grows wild within each of us. **Charlotte Briskin** awakens these gardens by creating unique intimate experiences with her artwork. Briskin is inspired by the coexistence of plants and their interconnected relationships in the natural world.

She is interested in the similarities and relationships between cellular bodies, human bodies, bodies of water, planetary bodies, and celestial bodies. Her artwork creates a lively display of the unique gardens that we have the potential to cultivate within ourselves. Before we can cultivate and care for a healthy garden and outside world, we must first tend to our internal gardens and worlds. Through material exploration, Briskin's art questions our social misconceptions about individual bodily autonomy and inspires our internal sleeping gardens to awaken

**Charlotte Briskin** is a sculptor and papermaker from Pennsylvania. Briskin uses a variety of interactive sculptural materials such as handmade paper, textiles, metal, found objects, and what other people call trash. Through material exploration she expresses the similarities between our human bodies and the natural world. Her work visualizes the synchronicities of life from microscopic levels to astronomical sizes. Briskin makes whimsical abstract paintings, prints, interactive sculptures and handmade paper with fantastic colors, strange shapes and energetic constellations that move and dance in curious ways.

**Website:** [charlottebriskin.myportfolio.com](http://charlottebriskin.myportfolio.com)

**Instagram:** [@chewingonrainbows](https://www.instagram.com/chewingonrainbows)



*Aadama*, 2019, acrylic on canvas, 20" x 20"



*Evaporation*, 2020, acrylic on canvas, 20" x 16"



*Grandmothers, 2022, etching on satin, 11" x 8"*



*Nervous System*, 2022, etching on satin, 12" x 9"



*Organette*, 2021, acrylic on canvas, 16" x 20"





*Pollen Grain Song*, 2021, acrylic on canvas, 20" x 16"



Untitled, 2023, embroidery on chiffon, 24"x12"



*Walking Flowers*, 2023, muslin, acrylic paint, felt, rice, stuffing, cardboard boxes leftover from art projects, plaster, dimensions variable



*Murmuration*, 2022, handmade abaca paper



*Some sort of Symbiosis, 2023, embroidery on chiffon,  
CD's, phone lights, participants, dimensions variable*

# INTERVIEW WITH CHARLOTTE BRISKIN

Conducted by Sierra Delamarter

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**Sierra Delamarter:** You state, “A lively garden of peculiar sleeping flora grows wild within each of us.” Could you explain what the garden we all have inside of us is? How have you cultivated your own garden?

**Charlotte Briskin:** I believe that within the swarming sea of your thoughts there is a beautiful universe, unique to each person. Your wishes and desires transform themselves into creatures that roam the hallways of your brain. I visualize my own internal world as a garden, full of strange life. Crawling with bugs and insects, some helpful, some destructive. Every aspect of your being exists within you as planets, plants, stars, and seeds. I cultivate the garden within myself by making my inner child happy—creating messy art with my whole body.

**SD:** Much of your sculptural work uses handmade paper materials. How does papermaking lend itself to your artistic practice? How has your choice of medium changed as you have grown as an artist?

**CB:** I learned hand papermaking in the spring of 2022 in a papermaking class with Mellissa Potter. I immediately fell in love with paper as a material for self-exploration. From start to finish you work very closely with the fibers and pulp. Papermaking is a very hands-on artistic practice which allows me to fully engage my entire body when I’m making pulp and paper. This gets me out of my head and connected to my creative spirit. As I’ve grown as an artist, I have sought out materials that allow me to connect with the earth, and my own body. Paper allows me to work collaboratively with fibers as a visual language of textures, colors, gestures, and patterns that are present throughout every scale of nature.

**SD:** You express a great interest in our

relationship with the natural world in your work. How does your body of work help to create a connection between human bodies and nature?

**CB:** I believe that human beings have an undeniable connection to the earth and a deepening responsibility to take care of the planet. One reason that I make art is to express the connections between our bodies, and nature. My body of work seeks to create maps of invisible energy, helping people to see the beauty within themselves and the world. I hope that engaging with my artwork creates deep connections between society and the earth that encourage people to take care of the planet we live on.

**SD:** Texture is a definitive element in much of your work, ranging from smooth satin and chiffon fabrics to textured acrylic paintings and handmade paper. Is the texture of a piece something you consider before starting, or does it come about during the process? How does color come into play with your choice of texture? Do the two influence each other?

**CB:** Texture and sensation are key elements in my artistic process. Texture arises in my work from an urge to vivify my creations, by manipulating texture the material begins to reach further out into space and invite participants in. I use both texture and color as visual dialogue to express unique sensations within the body, and mind. In my artwork color and texture are intrinsically linked in a symbiotic partnership. The texture and color of a piece are usually the only starting points I begin with in my work, branching out from there I work intuitively to facilitate a collaboration between the materials. I want to create artwork that functions as a full body experience for the senses, and I hope to create interactive artworks in the future that focus on physical touch, play and shared experience.



## 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 is managed by DEPS Exhibitions Assistant Rachel Manlubatan and Sierra Delamarter. Graphic design is also 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](https://colum.edu/deps)

**Contact information:** Mark Porter, [mporter@colum.edu](mailto:mporter@colum.edu) / 312.369.6643

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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.