

CORDELIA WEATHERBY

BFA MANIFEST 2023 SHOW



DEPS ARTIST PROFILE SERIES

May 12-June 6, 2023

OUT OF THE BASEMENT: 2023 UNDERGRADUATE FINE ARTS THESIS EXHIBITION

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.

CORDELIA WEATHERBY

Cordelia Weatherby's work depicts fictional characters, fantasy environments, dreamlike symbolism, and otherworldly visitors using a vast expanse of media including sculpture, painting, drawing, printmaking, performance, writing, and craft/fiber arts. She guides the viewer's disembodied consciousness to explore her scenes, allowing them to identify with the manifestations of her surreal narratives. Weatherby's work encourages her audience to be hyperaware of their physical presence within the present moment by acknowledging their individual, isolated identities, as well as the communal experiences of mortal humanity (i.e., human nature). She allows her audience to wander through the various realms of the human experience as reflected in her work—with the ultimate goal of cathartic transformation, and personal expression.

Cordelia Weatherby is a 22-year-old multimedia artist and philosopher. She uses her artwork to express her philosophical contemplation of the human condition. Weatherby will earn her BFA and a Minor in Philosophy & Religion at Columbia College Chicago in Spring 2023.

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



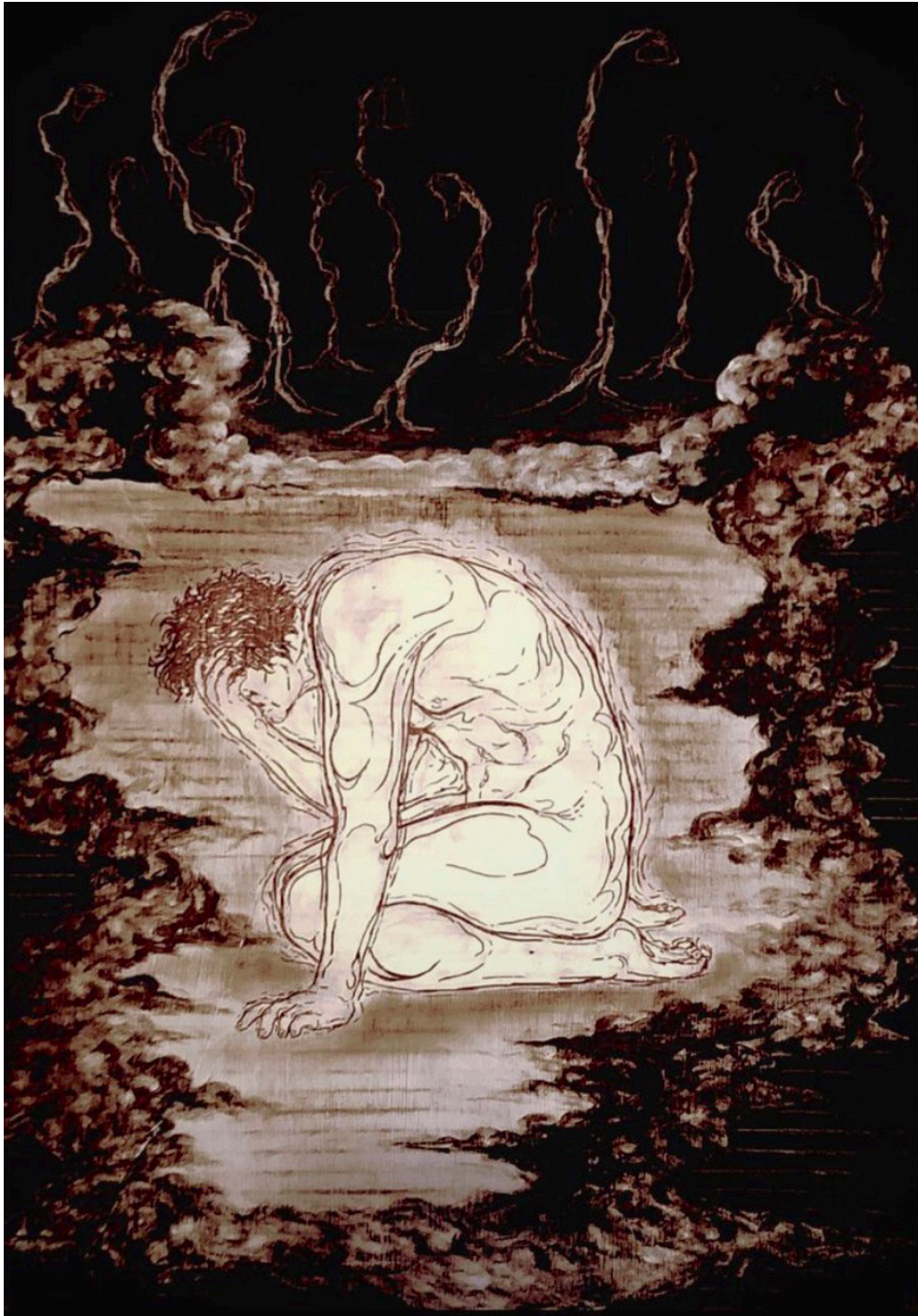
Celestial Mother, 2022, acrylic paint, Sharpie marker, graphite, and ink, 24" x 19"



Collective: A Study of Beksinski, 2022-2023, oil paint and paper on canvas, 41" x 25"



Goddess 2: Healing, 2023, acrylic paint, 30" x 24"



Isolation: Exodus, 2022, acrylic paint, cardboard, China marker, sharpie, graphite, and ink, 22" x 16"



Mesmerism, 2021, woodcut/relief print, 12" x 9"



Self Portrait: The Cabinet, 2021, 12" x 9"



Skeletal Symptoms, 2022, acrylic on panel, 14" x 11"



Afterbirth, 2023, acrylic paint and Sharpie marker, 18" x 20"



Droplet, 2023, acrylic paint and Brazilian chord, 60" x 19"



Fire and Ice, 2023, acrylic paint, 38.5" x 28"

INTERVIEW WITH CORDELIA WEATHERBY

Conducted by Sierra Delamarter

Sierra Delamarter: How does your background and experience as a philosopher inform your artistic practice? How does your work push your philosophical expressions?

Cordelia Weatherby: Personally, I believe the roles of both artists and philosophers share many similarities. Philosophy itself is difficult to define, but often involves a process of abstract questioning of ideologies and predominant ways of thinking in culture, alongside a pursuit of truth/knowledge, and a quest for answers to how one can best live one's life. This is not too dissimilar to the function of artists and the art they create.

Philosophy also encounters a frequent challenge of communication, which manifests in the attempt to make knowledge accessible to a large audience, while simultaneously staying true to its core-properties. A similar challenge is faced by artists today: how does one create meaningful art without falling prey to the fickle nature of mass entertainment? In this way, philosophy has helped me to better understand my role as an artist in the world, as well as the type of art I aim to create. I use philosophy as a tool to help guide me in the ways in which I perceive the world around me; and, I use it to increase my awareness in how I myself, and the art I create could potentially be perceived. Studying philosophy and religion ultimately gives me insight into the vast ranges of experiences and perception, concepts which I use to develop my ideas and to better apply them to humanitarian goals, and to relatable tenets of the human condition.

SD: Your work uses many symbols and motifs. Where do you find inspiration for the iconography used in your artwork?

CW: I often try to connect images, to find synchronicities between things, or repeating patterns in nature. The branches of a tree,

for instance, can be seen as visually or symbolically similar to veins in the body, or to cracks in sand, when rendered through the lens of art. I also take great inspiration from religious iconography and sacred cultural symbols like runes. I am interested in the power these images can possess, the significance they can lend to stories as tools, and what they say about the human spirit. The idea of belief lends power to these symbols, and the very human tendency to search for meaning in familiar images. Some of the symbols in my art, however, are created by me during a process akin to automatic drawing or writing. Others, like trees (one of the most important and consistent themes in my work), exist as consistent motifs because of their symbolic, spiritual meanings and cultural relevance.

SD: Do you find inspiration for your concepts in fellow artists and philosophers? If so, which ones have been most influential, and how?

CW: I am greatly influenced by many of my peers, especially being that we share such a close space and community. I often notice similar themes or experimentations amongst us all in the shared studio space. Philosophy and literature also play a significant role, especially Gothic literature, Romantic poetry, mythology, and folklore. However, the bulk of my inspiration for my work originates from music and from fine artists of the German Expressionist, Dark Surrealist, Pre-Raphaelite Brotherhood, Symbolist, and Art Nouveau movements. The most influential fine artists for me are John Waterhouse, Edward Robert Hughes, Yoann Lossel, Remedios Varo, Zdzisław Beksiński, Allen Williams, Christopher Remmers, Alphonse Mucha, and Alexander Reisfar. These artists have inspired me with their technical competence and with their delicately-crafted compositional abilities. I have been greatly influenced by the philosophies

INTERVIEW CONTINUED

of these movements, and by the unique ways in which these artists have portrayed the human form in symbolic and fantastical ways, tendencies that I explore in my work as well. Special effects makeup has also significantly impacted my artist practice.

SD: Would you expand on how the themes of catharsis and transformation are relevant to your work?

CW: When I first started to become serious about creating art, it was in an attempt to flee from how I was currently experiencing the world. I created characters who could accompany me within my fantasy environments. I created a sanctuary, a shelter in my daydreams from my actual reality. At first, I believed that this was an escape from experiencing my life as it really was, but I later realized that, by creating physical renderings of these daydreams, I was essentially grounding myself in reality. Rather than seeking solace purely in my mind, I had created a lifeline in the form of art, a cathartic way to express myself. While my art initially existed as a way to escape from my discomfort and dissatisfaction with reality, it later became a way to express it, and to transform my perception of it into something new. Art is always about transforming one thing into something else. Whether it be an idea or a feeling, it can be cultivated and transformed. This all relates to my use of symbols and how they relate to the human spirit, as my entire artistic practice consists of me essentially turning one thing into something else, a cathartic manifestation. In this way, I create symbolic figures, creatures and images who possess power and spiritual relevance.

SD: In what ways does your work transport the consciousness into another realm? When did you first become interested in themes surrounding the expressions of the human

experience? How does the duality of your physical works and the spiritual concepts they represent aid in expressing your ideas?

CW: As stated above, the original purpose of my work was to transport my own consciousness into the fantastical realms I created. This purpose persisted as I continued to develop, alongside the additional intention of cathartic expression both for my audience and myself. I aim to achieve this transportation by rendering ideas and expressions relating to the human experience (e.g. mental or social struggles) as environments, symbols, and characters. The idea is that, through manifesting these things in such a way, we can better identify and understand them, essentially projecting ourselves into scenes, into another realm of experience and perception. I first became interested in investigating expressions of the human experience as a way to better understand myself and the world around me. This started at the young age of 13, when I first began to take art and creating seriously.



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

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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.