

CAROLINE ROBINSON

CRACKS IN THE GLASS: 2022 UNDERGRADUATE FINE ARTS THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

MAY 12-JUNE 16, 2022

CRACKS IN THE GLASS: 2022 UNDERGRADUATE FINE ARTS THESIS EXHIBITION

cracks in the glass: 2022 Undergraduate Fine Arts Thesis Exhibition features the works of eleven BFA candidates in Columbia's Fine Arts program. The exhibition, which includes paintings, drawings, prints, books, video, performance and installation works, represents the culmination of four years worth of development of a cohesive body of work for each artist while earning their degrees.

Participating artists:

Lisette Chevalier
Micaela Felix
K.R. Fowler
Nadia Khan
Viy Lahowetz
Nicole Leung
Alexis Malone-Alvarado
Caroline Robinson
SEAH
CJ Shaw
Aleida Zapata

cracks in the glass: 2022 Undergraduate Fine Arts Thesis Exhibition is presented in conjunction with the Department of Exhibitions, Performance and Student Spaces (DEPS), the Art and Art History department, and Adam Brooks, Professor at Columbia College Chicago.

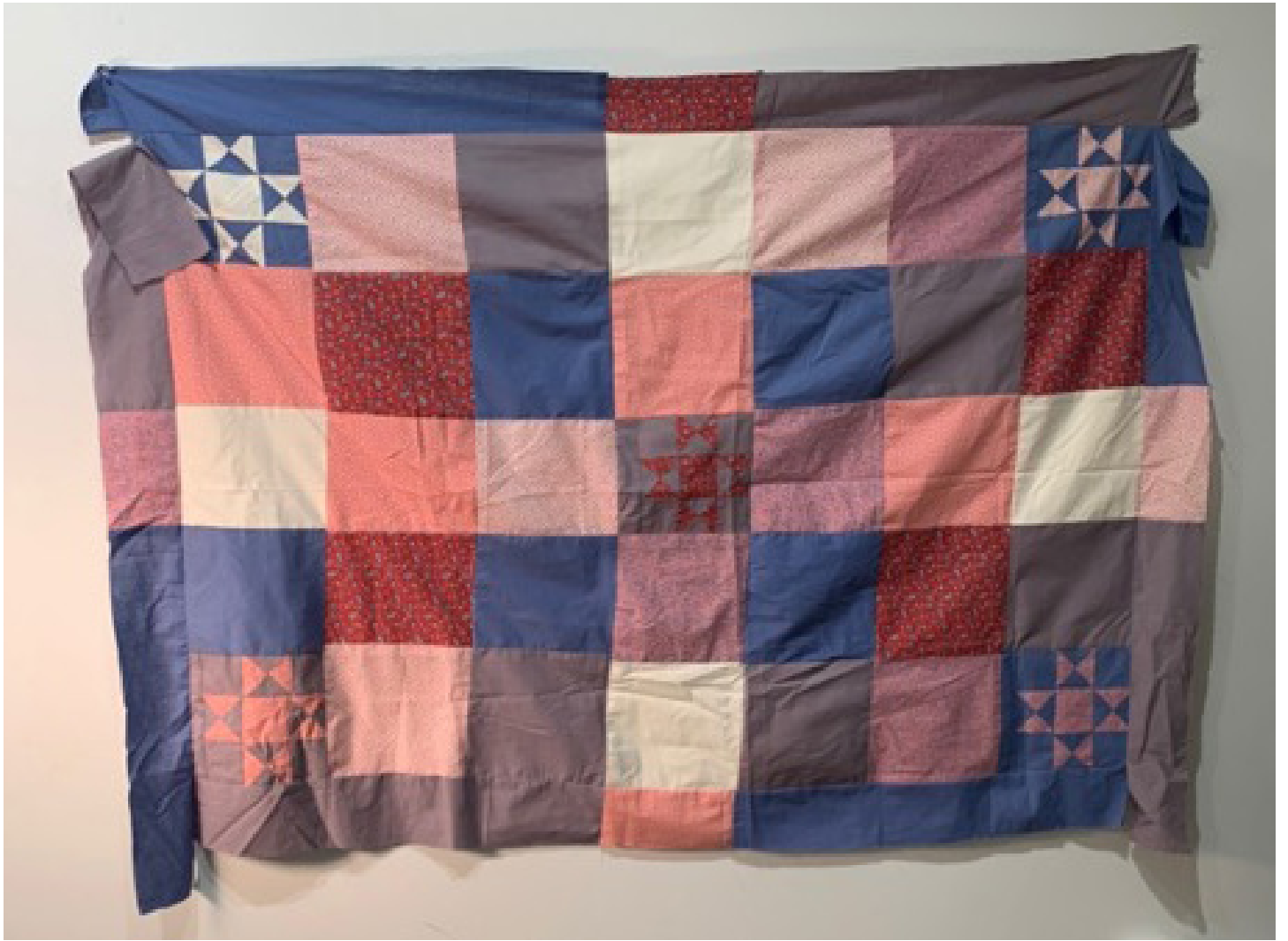
CAROLINE ROBINSON

Robinson's works are created from her subconscious, the things she loves, things she feels, and what she sees. Robinson states that the images she paints are a diary entry throughout the past several years (or what she refers to as seasons) of her life. Robinson mainly works with oil and acrylic mediums and describes her process as a sensory and physical experience. Utilizing not only the color she sees when she creates an image but to narrate personal feelings, events, and sounds throughout her work.

Caroline Robinson grew up in Boxborough, Massachusetts and now resides outside of Nashville, Tennessee.

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

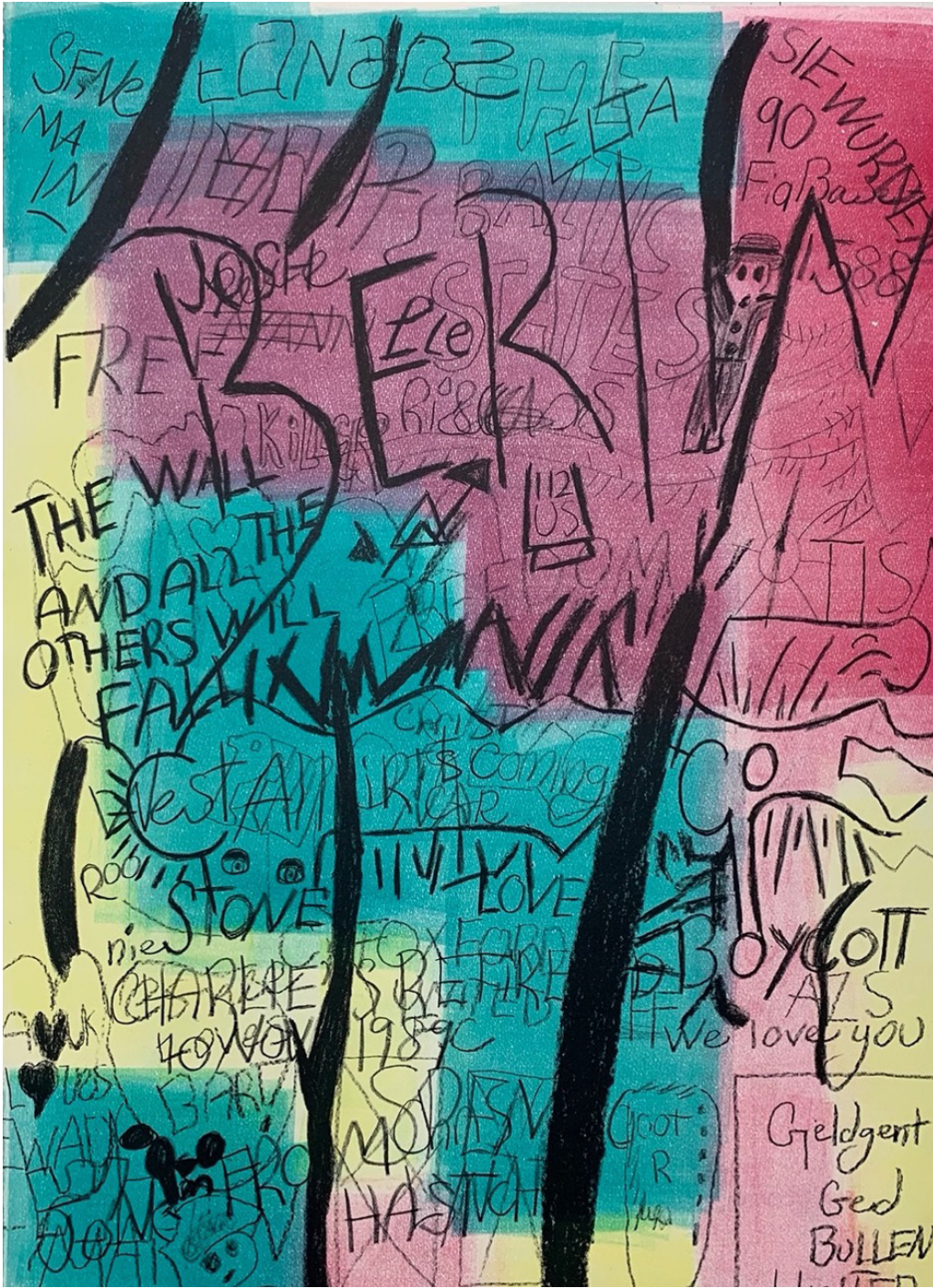
Website: carolinerobinsonart.com



Quilt in Progress, 2022, textile



Holy Ghost, 2020, acrylic on canvas



Berlin, 2021, monoprint



Untitled, 2019, acrylic on canvas



Saturday's Game, 2019, acrylic on canvas



My Fender, 2019, acrylic on canvas



The Dresser, 2018, acrylic on canvas

INTERVIEW WITH CAROLINE ROBINSON

Conducted by Sierra Delamarter

Sierra Delamarter: You describe your process as a sensory and physical experience. How does this translate into your practice?

Caroline Robinson: Most of my work focuses on music, objects, people, and past events in my life and how they made me feel in those moments. I do my best by going off the colors and images I see and organize them in my paintings by shape, placement, and texture and how they best represent those emotions. I do not have “synesthesia.” I have had people make those remarks in the past and it is super insulting. I remember when I first started painting, I would always eat Pop-Tarts (I do not recommend) and I compared the texture and creaminess of oil paint to the filling of the Pop-Tarts. So, with that being said I am not only thinking about sound and emotions but taste and texture too when I am creating.

SD: Religion is a common theme throughout your work. What draws you to explore this in your art practice?

CR: I grew up in the Lutheran Church living outside of Boston, MA and my best childhood memories come from there all the way up until the time my family and I moved to Nashville, Tennessee when I was fourteen. It is where I got my start as a musician and songwriter singing every Sunday with world renowned musicians since I was about eleven - years old. I did not realize until after I moved how much I took that time in my life for granted and how lucky I was to learn and grow from those people. It is a huge reason that directly relates to how I have stayed grounded my whole life even as a teenager. I chose to revisit it in some of my work and I love to associate songs and hymnals I have sung to certain pieces that I have painted that revolve around Christianity. Although in my piece *Holy Ghost* I was exploring the concept of communion.

SD: Your artist statement mentions that “as you get older, [you] are scared of forgetting things.” How does this inspire the art you create?

CR: I think the best current works of mine that answer this question are *The Dresser* and a quilt I made, and *Morning Star* that depicts *The Dresser* in one of the four squares. Concerning *The Dresser*, it is my actual dresser I have at home that I bought at an antique store in high school. It is from the late 1800’s and I painted some of my actual jewelry, perfume bottles, and an Audrey Hepburn Jewelry box to capture it in its current state during that time. That dresser is the first and last thing to see me everyday go in and out of my room and all the days I spent near it extremely happy or the days I had tears in my eyes. I knew that if someday I might get rid of it, I would be afraid of not remembering it and I would be cheating myself to not capture it in some kind of light as a painter and its historical significance. My life has changed, immensely since creating that piece and I knew it would better or for worse. I wanted to try to frame all the emotions and events I experienced in that time being home, since it was also a time of great transition for me personally.



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 Fine Arts major and DEPS Exhibitions Assistants Kaylee Fowler and Sierra Delamarter. Graphic design is managed by DEPS Exhibitions Assistant Gray Beyer. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

Contact information: Mark Porter, mporter@colum.edu / 312.369.6643

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