

KELSEY BOGDAN

2022 ART & ART HISTORY
MFA THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

MAY 6-20, 2022

2022 ART & ART HISTORY MFA THESIS EXHIBITION

The *2022 Art and Art History MFA Thesis Exhibition* features the thesis works of the MFA candidates in Columbia College Chicago's Art and Art History Department. The exhibition, which includes artists' books, prints, drawings, sculptures, photography, sound, projections, and installation works, represents the culmination of two years of development on a cohesive body of work for each artist.

Participating artists:

Kelsey Bogdan

John Bolin

Caitlyn Doran

Samantha Trace Foster

Anna Lipscomb

Alexander Jose Luis Ramirez

Chris Tasiar

Megan VanKanegan

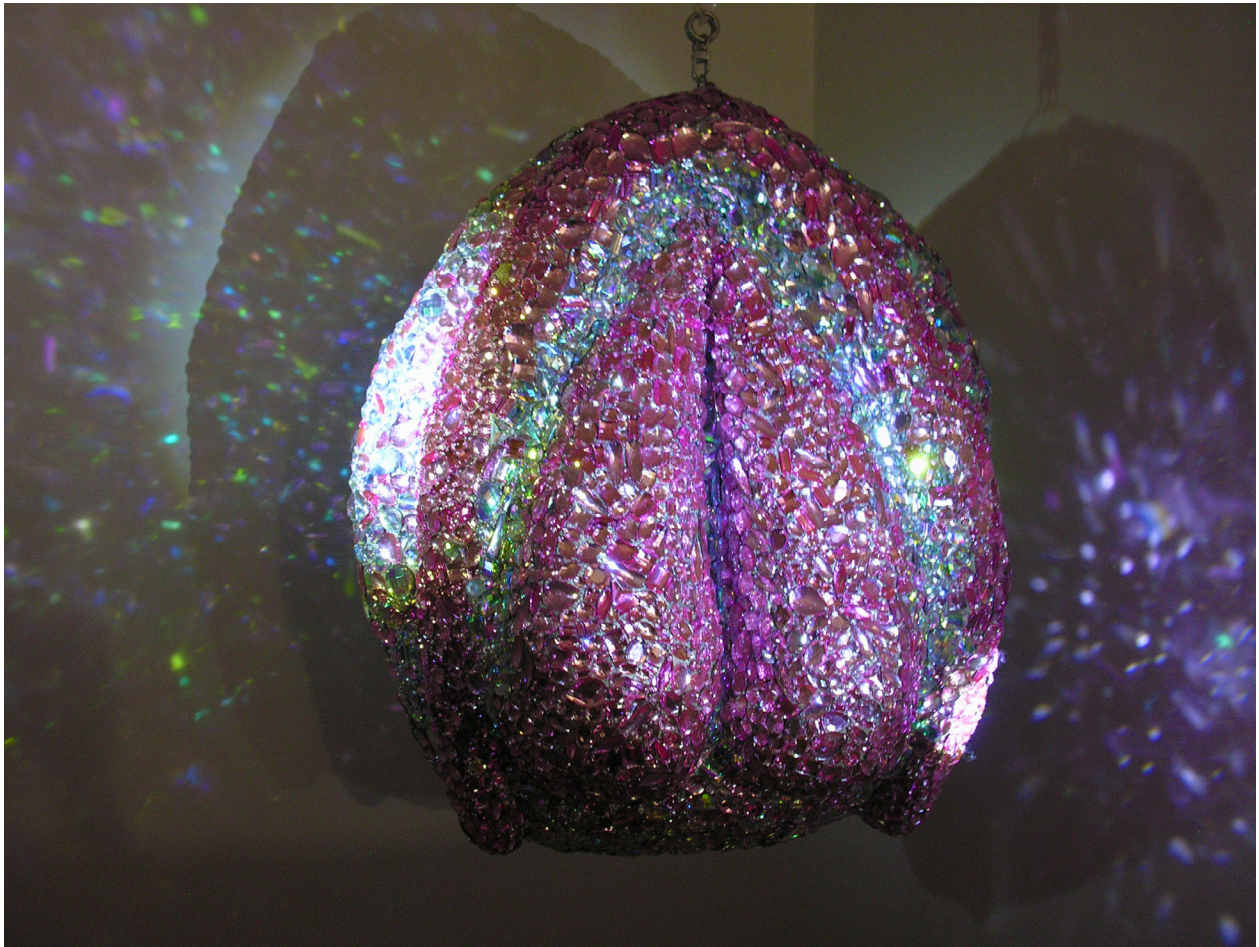
The *2022 Art and Art History MFA Thesis Exhibition* is presented in conjunction with the Department of Exhibitions, Performance and Student Spaces (DEPS), the Department of Art and Art History, and Paul Catanese, Director of Graduate Studies for Art and Art History.

KELSEY BOGDAN

Bogdan's thesis work, (*PALACE*), is an immersive installation and body of research exploring the powers of joy and celebration as tools of resistance and reclamation. Specifically, the work explores the intersections of feminism, queerness, healing, and the criticality of joy. While sorting through the embodiment of trauma both personal and collective, Bogdan began to shift their focus to joy. How are moments of joy revolutionary in healing oneself, and in reclaiming one's body, space, and time? Materially focused on adornment, vibrance, and pupil-widening wonder, (*PALACE*) utilizes immersive hanging sculpture, reflection, light, and softness to both evoke and study safe, celebratory space. The installation works alongside a series of educational workshops and events throughout April in collaboration with the Title IX office at Columbia College Chicago. (*PALACE*) ultimately hopes to remind viewers of the critical power of joy.

Kelsey Bogdan is an artist and educator practicing in Chicago, Illinois. Bogdan completed her B.A. at Harvard University where she studied neuroscience, gender, and sexuality. She considers her practice to be transdisciplinary, both in material and in concept. Her scientific background is informed by her passion for gender studies, which in turn informs her artistic practice. Interested in the body, mind, and healing, Bogdan utilizes art to pose questions about human connection and persistence. She is completing her MFA at Columbia College Chicago this year, and is a recipient of the 2022 Albert P. Weisman Award.

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



Disco, 2021, styrofoam, cotton, acrylic, metal, adhesive, 35" x 28" x 18",



Disco, 2021, styrofoam, cotton, acrylic, metal, adhesive, 35" x 28" x 18"



Disco, 2021, styrofoam, cotton, acrylic, metal, adhesive, 35" x 28" x 18"



Flair, 2022, foam, trim, feathers, acrylic, fringe, chain, spray paint,
55" x 37"



Lutz , 2022, foam, fabric, acrylic, fur, mirror, ribbon, fringe, tulle, rhinestones, metal, 18" x 120" x 4"



Curl , 2022, foam, trim, feathers, acrylic, fringe, chain, spray paint,
55" x 37"

INTERVIEW WITH KELSEY BOGDAN

Conducted by Sierra Delamarter

Sierra Delamarter: What inspires your choice of materials when creating your works?

Kelsey Bogdan: Within my current body of work, I have come back to the materials that have always attracted me since I was a kid: feathers, rhinestones, glitter, fringe, acrylics, sequins, beads, reflections. The material choices are about elucidating this pupil-widening wonder; a little burst of joy. These are materials that have always done that for me, and have been things I have been attracted to my entire life. They are things I want to wear, I want to hang, and want to live with. Walking into my studio every day I feel uplifted by the works that surround me. I view my studio as a living sketchbook for installation, and my joyous, glittery, feathery materials as my pencil.

SD: You talk about the criticality of joy, especially when it comes to queerness and femininity. How do you address this in your work?

KB: For me, little moments of joy are in themselves revolutionary. My work is focused on the reclamation of bodies, of space, of time. An example that comes back to me a lot was last summer in New York. It is easy to feel so unsafe and want to shrink when being relentlessly catcalled and sexualized simply walking down the street. But it is as if, I won't let them take my joy. I will laugh and dance and sing with my friends in the street. And that little moment of laughter is so important and not something to be overlooked. In an archival interview at MoMA PS1, Niki de Saint Phalle said, "Art, to most people is something terribly serious, and people refuse to realize that joy is something serious, too." This quote really changed the trajectory of my artistic practice, and helped me switch into a space more focused on healing, and a sort of aggressive

joy. Your smiles and moments of lightness are something that are entirely yours, and I hope to be able to remind viewers of my work the critical power of their joy.

SD: How has your study of neuroscience, gender, and sexuality as an undergrad influenced the art you create today?

KB: My background has really allowed me to appreciate the power that comes from being an interdisciplinary thinker and creator. I have come to view my art practice as a form of research; as a form of knowing. It is another avenue for uncovering the things that have always fascinated me; the things that lead me to study neuroscience as well as gender and sexuality. I have always been interested in the body, mind, and healing. Ultimately, I utilize art to pose questions about human connection and persistence. These are topics that are hard to pin down into one field of thought, and art has given me the means to bring all my interests together. My background has also allowed me to understand how my artistic lines of inquiry can live and breathe outside of physical objects. For instance, this April I hosted a sex-ed workshop with Early to Bed, hoping to incorporate my passions for education and empowerment into my thesis work. In this way, I approach my artistic practice within a much broader context, and the physical works themselves exist as an essential avenue within my wider scholarship.



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

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