

# ARIAUNNA MCCLOUD

## 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.

# ARIAUNNA MCCLOUD

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**Ariaunna McCloud's** artwork is a depiction of their fears, faith, and their freedom. McCloud captures moments of emotional overabundance that are hard for them to understand. They use objects and colors that hold significant meaning to what they experience emotionally and physically, particularly as a person who feels controlled by their own thoughts, and the things that surround them. McCloud believes painting these episodes can increase their self-control. In their practice, they use self-portraits and the human figure in intense distorted poses. McCloud explores loneliness with bright colors to create dream-like situations, and illusions of happiness. These impressions are contradicted by the edgy expressions that McCloud's characters display. McCloud gravitates towards oil paints on sizable unstretched canvas because it allows them to experiment with their techniques, and it provides a sense of freedom. Additionally, this approach complements McCloud's style of work.

**Ariaunna McCloud** is an oil painter and digital artist from Cleveland, Ohio. Their work revolves around the idea of exploring and understanding one's identity and emotions. McCloud is also interested in how technology can alter one perspective of historical art. They will be earning their Bachelor of Fine Arts degree at Columbia College Chicago in the Fall of 2023.



Untitled, 2021, oil paint, 20" x 20"



*My Home*, 2022, oil paint, 31" x 37"



*Hand in Jam*, 2022, oil paint, 24" x 24"



403 *The Death of Hyacinthos*, 2022, digital work

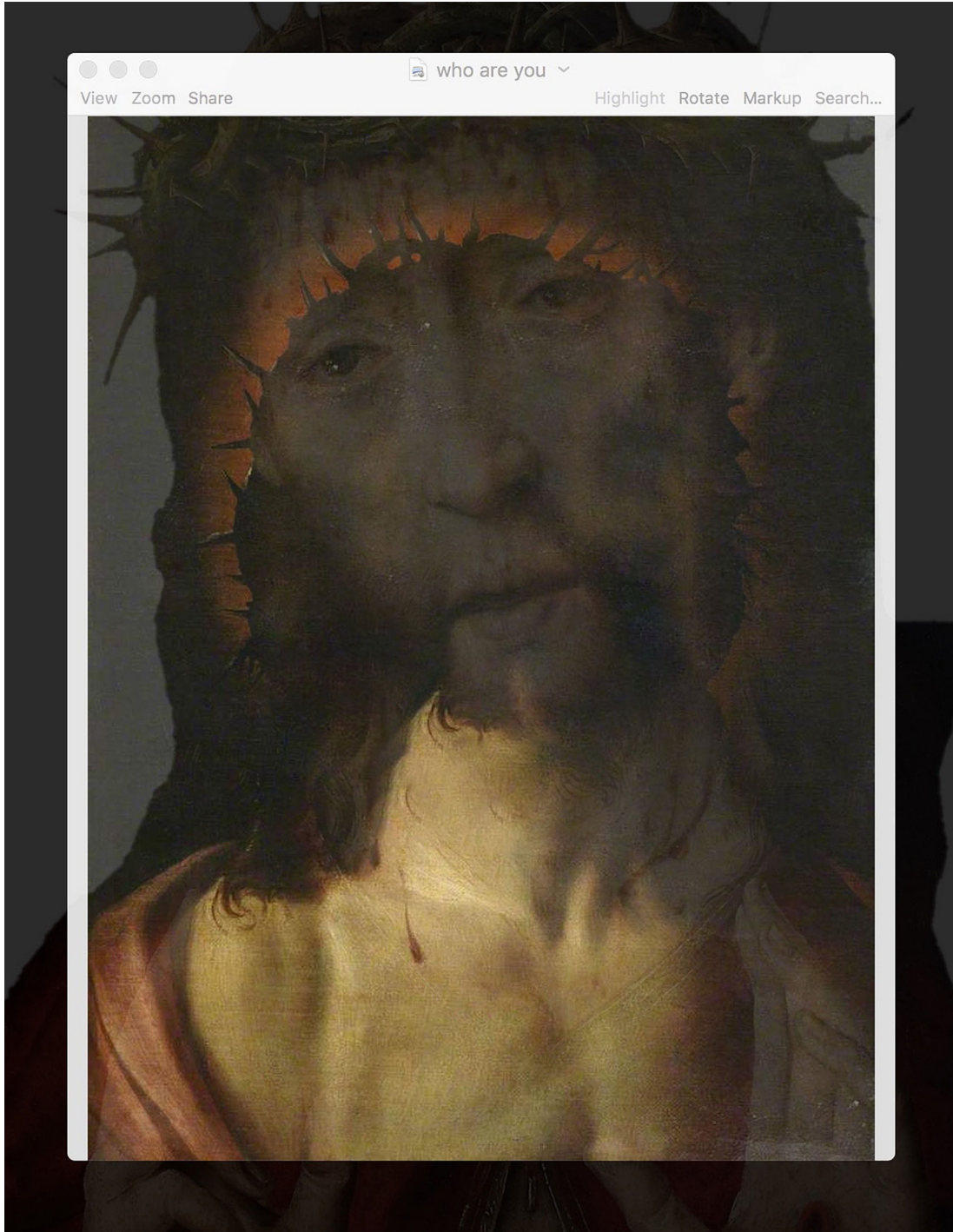


*Boy with a Basket, Boy with a trouble heart* , 2023, digital work





*Basket of Rotten fruit, 2023, digital work*



*Who Are You?*, 2022, digital work

# INTERVIEW WITH ARIAUNNA MCCLLOUD

Conducted by Sierra Delamarter

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**Sierra Delamarter:** How does painting on unstretched canvas help to express your concepts? Has oil always been your choice of medium?

**Ariaunna McCloud:** My concepts surround themselves with the idea of freedom of expression. Break through those borders that restrain you as an individual. Having an unstretched canvas gives the physical concept of freedom by having no borders. Oil paint has always been my first choice. I consider oil paint to be a better half of me because it's a tool that I work with to express myself. Oil paint has taught me to be patient and to appreciate the process of making something to live in the moment of my creation.

**SD:** How do you choose the colors in your painting and what meaning do they hold for you? How do these choices work to elevate your ideas?

**AM:** I choose colors based on how they react toward the subject. I believe colors create conversations when interacting with images, changing the way we see things and how we feel. So when using a bright color like yellow for the background of a portrait that isn't so delightful it changes the way we see the painting and it changes the way we see yellow. In this conversation on this painting, yellow isn't used to express joy or happiness but it's used to amplify an overwhelming feeling of sadness.

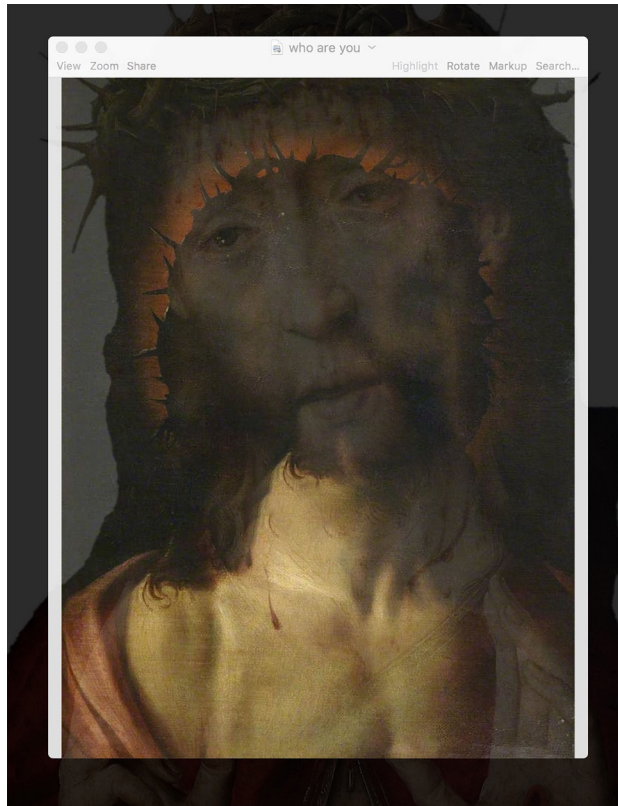
**SD:** Your work primarily consists of oil paintings and digital collages. Are the two methods of creating related in concept? Could you explain why and how they are or aren't?

**AM:** Working digitally and working with oil paint have similar qualities about them. They both are a medium that involves patience and care. These are mediums that I work with as if

I am a team, I'm not just using them. They both have these big personalities and outrageous characteristics that I have to find a way to make my own. Oil paint and digital collages force me to be creative and unique with my style.

**SD:** Your work combines contrasting symbols, colors, poses, and ideals to express themes. How has your method of communicating your themes changed, or not changed, as you have grown as an artist?

**AM:** Now with my work, I found myself trying to be more direct with my message. I wanted to steer away from symbolism and interpretation because I believe the message that I wanted to get out there was too important to me to just hide. At a moment I was using symbolism as a security blanket, I didn't want people to know the true meaning behind my work because I was insecure about what people might think of me because my work is a reflection of who I am and my mental condition. So I push myself to make work where people see it and I know exactly what they're looking at.



## 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](http://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.