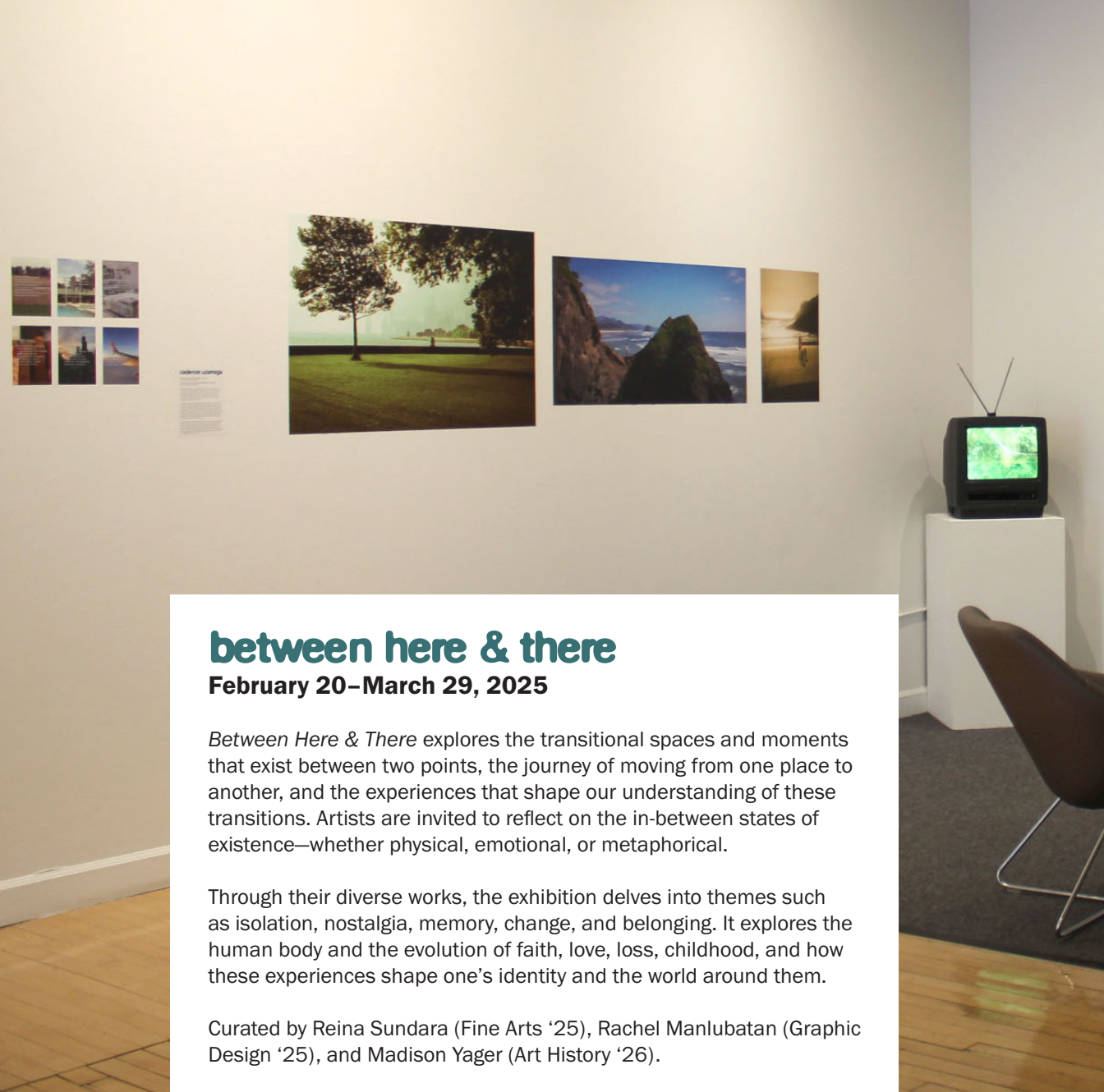


**between  
here**



**&  
there**

February 20-March 29, 2025



## between here & there

February 20–March 29, 2025

*Between Here & There* explores the transitional spaces and moments that exist between two points, the journey of moving from one place to another, and the experiences that shape our understanding of these transitions. Artists are invited to reflect on the in-between states of existence—whether physical, emotional, or metaphorical.

Through their diverse works, the exhibition delves into themes such as isolation, nostalgia, memory, change, and belonging. It explores the human body and the evolution of faith, love, loss, childhood, and how these experiences shape one's identity and the world around them.

Curated by Reina Sundara (Fine Arts '25), Rachel Manlubatan (Graphic Design '25), and Madison Yager (Art History '26).

### Participating artists:

Emma Bolas, Carley Brown, Maria Camacho, Maegan Collins, Juniper Darling, Annika Ingrid, Joe Krenz, Eleanor Lusciatti, Skyler Wells, Victoria Mak, Avery Perkins, Vy Pham, Sieanna Rowe, Ari Sanchez, Saja Stormer, Mahdi Alima Tiry-Garcia, Cadence Uzarraga





Grid artwork  
by [unreadable]

0-0



<b>essays</b>	<b>6</b>
<b>emma bolas</b>	<b>8</b>
<b>carley brown</b>	<b>12</b>
<b>maria camacho</b>	<b>16</b>
<b>maegan collins</b>	<b>20</b>
<b>juniper darling</b>	<b>24</b>
<b>annika ingrid</b>	<b>28</b>
<b>joe krenz</b>	<b>32</b>
<b>eleanor luscianti</b>	<b>36</b>
<b>skyler wells</b>	<b>40</b>
<b>victoria mak</b>	<b>44</b>
<b>avery perkins</b>	<b>48</b>
<b>vy pham</b>	<b>52</b>
<b>sienna rowe</b>	<b>56</b>
<b>ari sanchez</b>	<b>60</b>
<b>saja stormer</b>	<b>64</b>
<b>mahdi alima tiry-garcia</b>	<b>68</b>
<b>cadence uzarraga</b>	<b>72</b>
<b>acknowledgements</b>	<b>78</b>

## between here & there

explores the transitional spaces and moments that exist between two points, the journey of moving from one place to another, and the experiences that shape our understanding of these transitions. The 17 exhibiting artists were invited to reflect on the in-between states of existence—whether physical, emotional, or metaphorical.

Our goal in curating this exhibition was to bring together Columbia artists across various mediums and backgrounds in showing their transitions through time and space. With the rapid shifts in the college and world, the show focuses on illustrating the various ways one handles change. The exhibition attempts to answer the ultimate question of: what does it mean to exist in an in-between space?

All the showcased artists depict their take on this question, responding to it in a variety of ways. Some focused on the physicality of transformations in the process of creating their work, such as Juniper Darling, taking found materials and transforming them into books, and Avery Perkins, transforming our cityscape into liminal spaces in his photos, while others focused on the transitions that occur in life.

Exploring the topic of love, Maria Camacho, Eleanor Lusciatti, and Cadence Uzarraga all look to the home as a central theme. Camacho shares her love for her home country through her work as Uzarraga and Lusciatti both focus on the comfort and lovely memories a home can hold. Mahdi Alima Tiry-Garcia and Darling meditate on love from others, how it can affect how one experiences hardships such as illness, loss, and grief.

A common thread amongst Skyler Wells, Ari Sanchez, Maegan Collins, and Carley Brown is childhood. Brown and Sanchez both celebrate their youth, Wells investigates women's experiences with growing up, and Collins bridges the two by connecting her adult self with her child self. With childhood also comes the idea of innocence, which Saja Stormer and Annika Ingrid both explore. Stormer examines sin, forgiveness, and sacrifice in an exploration

of innocence within faith, while Ingrid focuses on innocence within the human body in its purest and most vulnerable form.

As humans, oftentimes we become overwhelmed with the amount of stressors in our lives and become lost. Sieanna Rowe's work reminds us of our existence with the help of Vy Pham telling us to pause and find gratitude in our lives. Joe Krenz and Emma Bolas examine how people often detach from society to either find solace or confront their feelings. While isolation is common, Victoria Mak's scent sculptures guide viewers through grounding themselves within the present so they don't have to do it alone.

In the physical space of the Hokin Gallery, viewers come to reflect on their own experiences of transformations, facing clashing emotions. The examination of memories upon change can bring up feelings of nostalgia or grief. Others may feel uncertainty about change, experiencing discomfort in a state of limbo. However, some find hope in these movements, having comfort in new beginnings and leaving the past behind.

Ultimately, *Between Here & There* is a show that reflects on the nature of change through both the eyes of the viewer and the artist. The works express the artist's own thoughts on experiencing shifts, causing visitors to rethink their own moments of transition upon observation. In the end, there is no one answer to the question of how to exist in the in-between. Change is complex, and this exhibition explores that idea in full by providing an array of different perspectives.

**It reveals that the spaces between here and there are often where we find ourselves.**



**By Madison Yager**

When we were given a blank slate to curate a show, I saw it as an opportunity to create a pathway for community. During these tumultuous times, going past Columbia and to America as a whole, the need for connection has never been greater. Being an artist is not just about the work one creates—it is also about the community made alongside. With this idea in mind, we worked to curate pieces that came from diverse backgrounds and mediums. In bringing together these artists from campus, we forged new connections and bridged gaps in our communities to produce an unforgettable exhibition.

**By Rachel Manlubatan**

Jellyfish are free-swimming and unresistant, flowing with the natural currents of the water. They symbolize the forms of existence by allowing their bodies to go wherever their environment takes them. *Between Here & There* uses a jellyfish and a blue and black palette to connect with the exhibit's themes of change and growth. The cool, bold tones represent both tense and calming feelings that the pieces may speak to, and the organic linework matches the transitional notions of the art. The jellyfish and the various strokes that it's created with move from piece to piece, expressing the artist's intentions in one whole, encapsulating way.

**By Reina Sundara**

The Hokin Gallery is a very unique space that can be difficult to work with at times. When figuring out the layout for this exhibition, we had a lot of things to keep in mind: the floorplan of the space, the size of the pieces, viewability, and the aesthetics and themes of the pieces next to each other. Each artist approached the theme of the exhibition in their own way, but there were still some common sub themes that emerged that allowed us to loosely group artists together in specific spaces. Other walls in the space are less conventional, which required some trouble shooting to see which pieces fit the dimensions of the walls the best. Each aspect of the exhibition was meticulously chosen, down to the placement of furniture, to truly integrate the work within the space while still allowing each piece to stand out.







Emma Bolas is a photographer from the Chicagoland suburbs studying for her BFA in Fine Arts. Currently in her last year at Columbia, Bolas has exhibited in three group exhibitions, been awarded first place in Sound Opinions Photography, and is a recipient of the 2025 Weisman Award. Her work consists of building and capturing vulnerable and relatable scenes by using staging and dramatic lighting. Inspired by human experiences, her photographs focus on revealing how people cope with trauma, mental health, and parental issues.

*Where We Go* conveys the hidden side of an individual's life behind closed doors. By implementing a focal point onto the individual and setting up the surrounding space to be lit more dramatically with dull colors, Bolas draws attention to the individuals and the emotions being portrayed. She intends to give viewers a chance to relate to the created scenes in a time of their own vulnerability.

**Instagram:** @emmabolas

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

# emma bolas



Emma Bolas

*Where We Go*, 2024, series of 3 inkjet prints

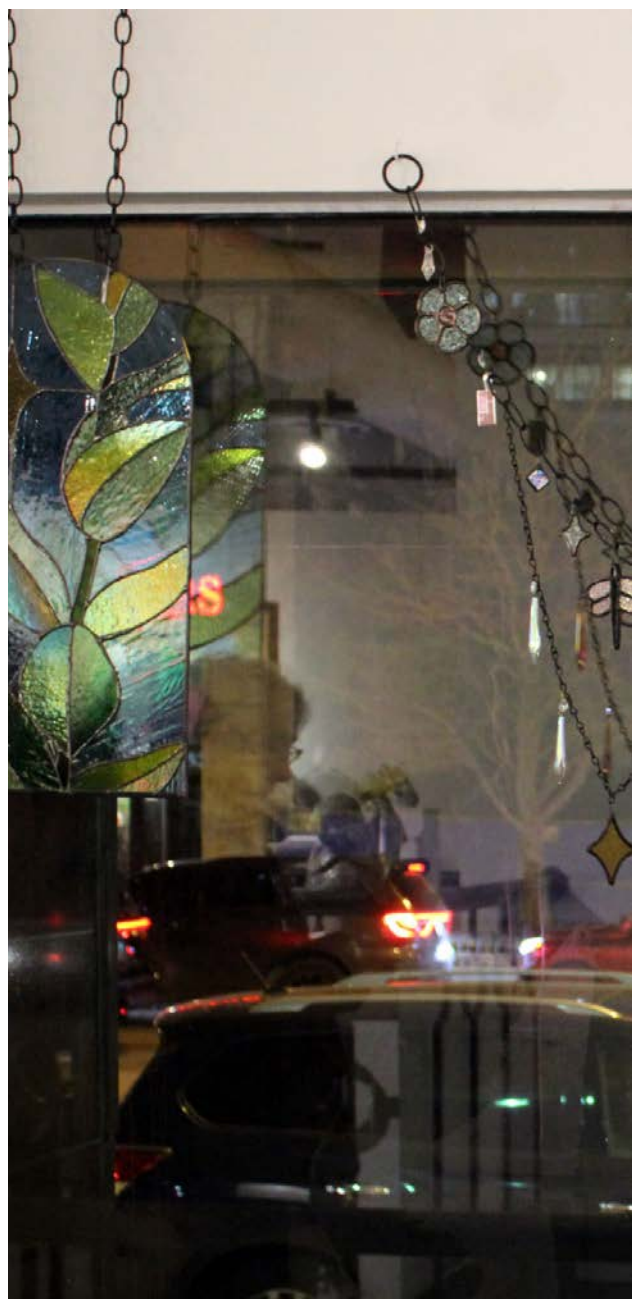


# carley brown

Carley Brown is a stained glass artist from Twin Lakes, Wisconsin, who focuses on the whimsical side of life. Currently completing an Interdisciplinary Degree studying Craft and Culture, Brown has been a part of two group exhibitions during her time at Columbia utilizing second-hand materials to create unusual glass patterns and colors. Her work dives into magical and bright themes, taking a closer look at the nature that surrounds us.

Brown's pieces celebrate her childhood wonder while also honoring the growing pains that flourish alongside her. While spending time outside as a child, she also spent a lot of it in her room losing herself in the fantasy genre. Stories of the mythical and the magical marked her childhood with a colorful glow, cultivating an imagination that supported near-constant daydreaming. Using the medium of glass, she immortalizes the magical parts of her youth into a permanent medium, while also still maintaining an intangible feel. A visible aura is created when the sun shines through each piece—as she names it the most impactful part of her work. The varying colors and their refractions represent the different lights Brown views her childhood in, illustrating her growth from then to now.

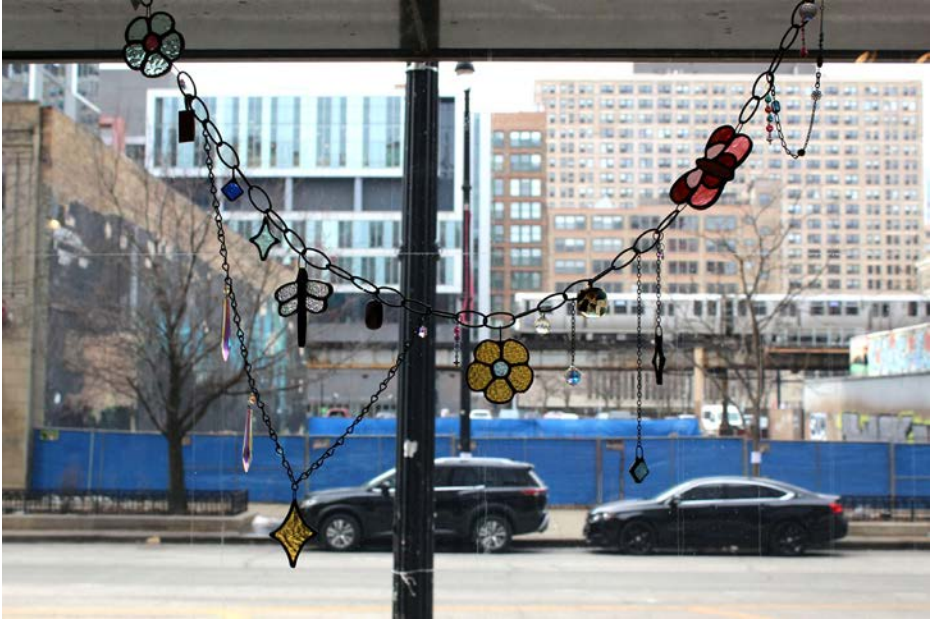
**Instagram: @fake1pigeon**



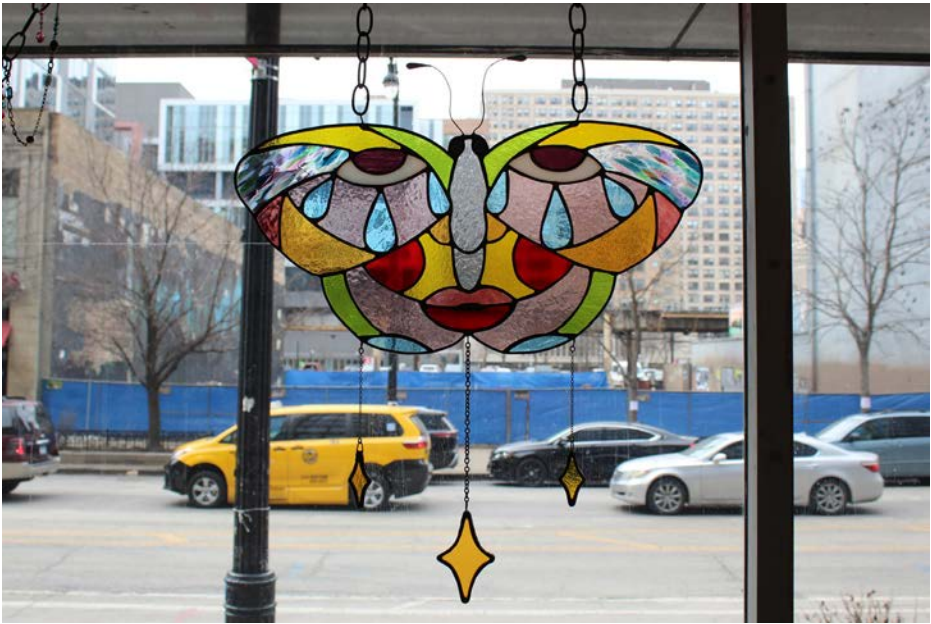




*Milkweed*, 2024, stained glass



*Mimicry*, 2025, stained glass



*Childhood Decor*, 2025, stained glass





# maria camacho

Maria Camacho, born and raised in Colombia, is an interdisciplinary artist studying for her BA in Fine Arts. During her time at Columbia, Camacho won 2nd place in the 2024 Pougialis Fine Arts Award competition and is set to graduate this year. Her practice is rooted in a profound love for color and its ability to evoke memory. Her work is an emotional language, one that weaves together fragments of the past, embodying the stories we carry. Her process begins with the concept, allowing materials to follow as vessels for her concepts.

Camacho embraces art with an eagerness to discover the beauty within the melancholic, while striving to be a source of light and offering moments of reflection, warmth, and human connection in an often challenging world. *The Faces That Weave Me* is an intimate exploration of how personal relationships intertwine over time and become visible in tangible ways and how something as fleeting as an emotion can solidify itself into something as timeless as a memory.

At its core, Camacho's work is a celebration of Colombia's beauty and resilience: a beauty that often goes unnoticed until you are far from home. In her series, *Recuerdos Suspendidos*, Camacho works with stained glass because,

like it, Colombia is made of fragments and is fragile on its own, yet strong and unified when its people come together with strength and hope. The landscapes and flora that Camacho depicts are not just representations of physical places or objects, but symbols of the richness and complexity of life. The Altiplano Cundiboyacense, with its soft greens and expansive skies, captures a sense of timeless serenity. Meanwhile, the Heliconia and Bird of Paradise flowers embody the dynamic energy of life, reminding us of the incredible biodiversity that thrives in Colombia. Through her work, Camacho invites viewers to pause, reflect, and reconnect with the beauty of the world that surrounds us.

By slowing down to notice the details: the light filtering through glass, the interplay of colors, and the subtle shifts in texture, we open ourselves to a deeper appreciation of life's complexities and the connections that unite us.

**Instagram: @latresmariass**



*Recuerdos Suspendidos*, 2025, series of two stained glass



*The Faces That Weave Me*, 2024, plaster sculpture



# maegan collins

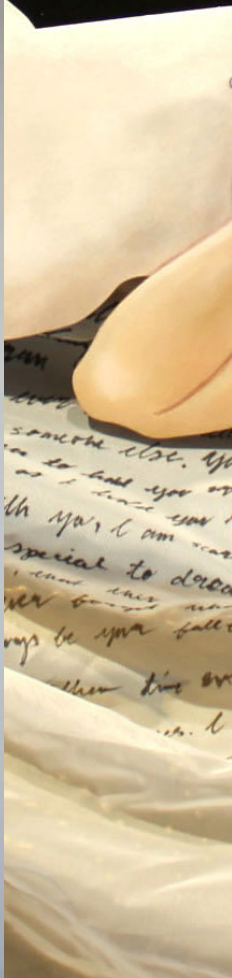
Maegan Collins is an interdisciplinary artist studying for her BA in Fine Arts and Arts in Healthcare minor. Currently in her final year at Columbia, Collins' work has been shown in the For Women By Women gallery and the Emerson Review Publication, as well as two murals apart of the Wabash Arts Corridor project. She has worked with CoachArt and CJE SeniorLife leading art lessons while cultivating a passion for facilitating creative healing experiences through art. Her work focuses on capturing spaces that process memory and finding identity outside of lived experiences through narrative figure art.

*I see the moon, the moon sees me, the moon sees somebody I want to see* reflects on Collins' experience of time—past, present, and future—as a center point in space. She questioned whether dreaming takes place during memory or in reality, and found answers in her childhood lullaby, the namesake of the piece. While revisiting childhood memories, Collins finds a younger version of herself in two waiting rooms. In one, the young girl spends her time lying awake, wondering what's to come. In another, Collins sits with the young girl at the doctor's, who, in preparation for her next visit, lets go of her dreams of who she could be as she lives in

fear of her future. Watching over herself now, Collins created a space for her to live a life she couldn't imagine then. So, when they meet again in memory, she can dream in a new space. Here, she no longer waits as they hold each other in embrace, living freely, celebrating what it means to dream of herself again.

**Instagram: @maegancollinsart**





*I see the moon, the moon sees me, the moon sees somebody I want to see, 2024, masonite, oil paint on clear acrylic, fabric, aluminum, beading*







# juniper darling

Juniper Darling is a queer and trans visual artist from Minneapolis, Minnesota, studying for a BFA in Fine Arts. Having previously graduated from the Perpich Center for Arts Education, Darling is currently in their final year at Columbia and has participated in four group shows with two more planned in the spring. Their work draws on the experience of their own chronically ill and trans body centered around caregiving and queer joy, often depicting their partner and muse, Leo Darling. They use craft mediums such as quilting, embroidery, and papermaking to depict transformation and as a symbol of the labor of love.

In our time, the prevailing narrative around trans bodies is one of turmoil, pain, and discomfort. The same is true for chronically ill bodies, with their stories being told from the perspective of the caretaker, of the difficulty that comes from caring. Darling's own body is trans, chronically ill, and loved. They suffer from a migraine disorder that often causes their body to need more rest and care than others, something that their partner of five years provides for them. Darling strives to highlight the joy and love that blooms from the struggles of living with a body like theirs as there is a great beauty that comes from the

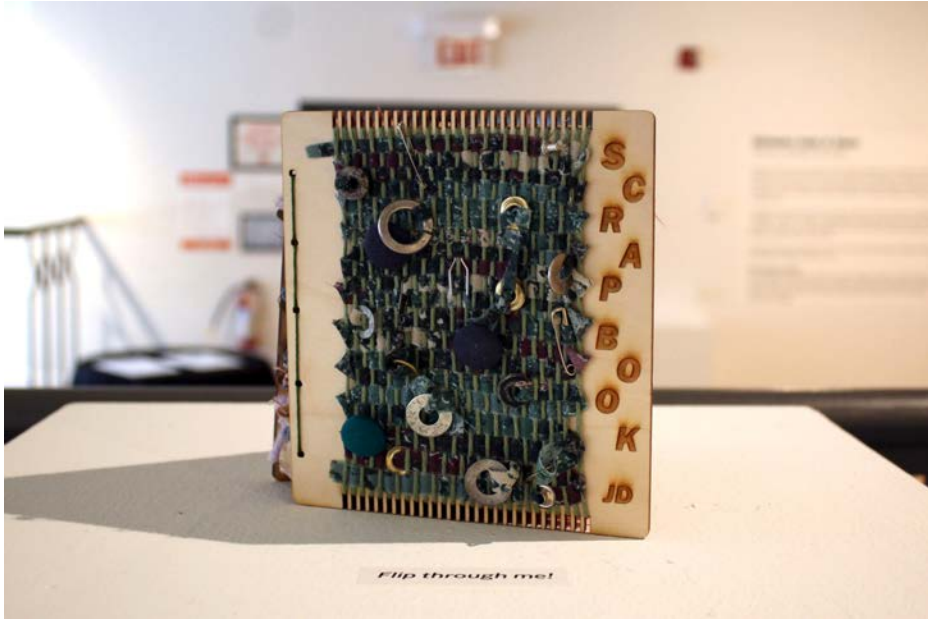
work of caring, from both sides. The effort put into their love, for both their partner and their labor-intensive work, is consistently rewarding. The mediums are slow and repetitive, which allows Darling to imbue meditation and peace into works that discuss heavy topics such as grief and illness. This body of work focuses on transforming and preserving material through craft as a means to transmute their effort into joy.

**Instagram: @junebdarling**

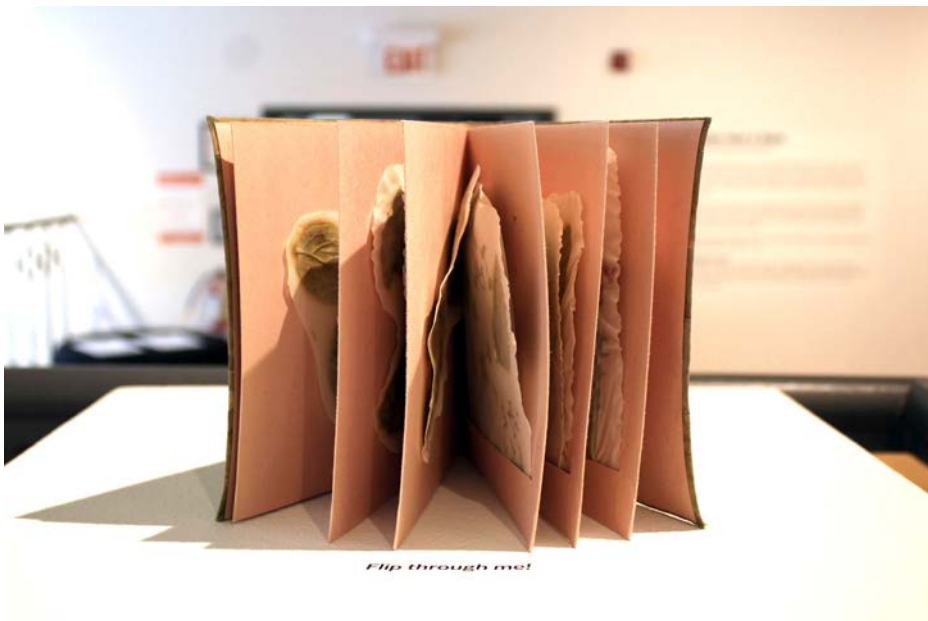
**Website: [junedarling.com](http://junedarling.com)**



Love letters, 2024, quilt



Scrapbook, 2024, weavings, various materials



K.E., 2024, book with abaca paper, curtains



# annika ingrid

Annika Fessler is a Chicago-based multidisciplinary artist seeking to encapsulate the absurdity of the relationship between mind and body. Currently in her final year pursuing a BFA in Fine Arts, she interrogates human nature through sculpture, installation, and drawing, prompting observers to question their own beliefs.

Using an intimate, yet estranged female perspective, Fessler explores ideas of sex and the limitations of one's body. Her pieces meditate on the body's presence, contemplating its vulnerability and perception. The figurative forms are fully uncovered, asking viewers: "Is the body still innocent when it is sprawled open and exposed?" Fessler illustrates the tension between visibility and intimacy, calling to question the pure vs the sexual, and what makes the body inherently one of those things.

**Instagram: @eternallyexternally**





*Machine*, 2024, layered vellum paper, silkscreen



*Footplay*, 2024, silkscreen

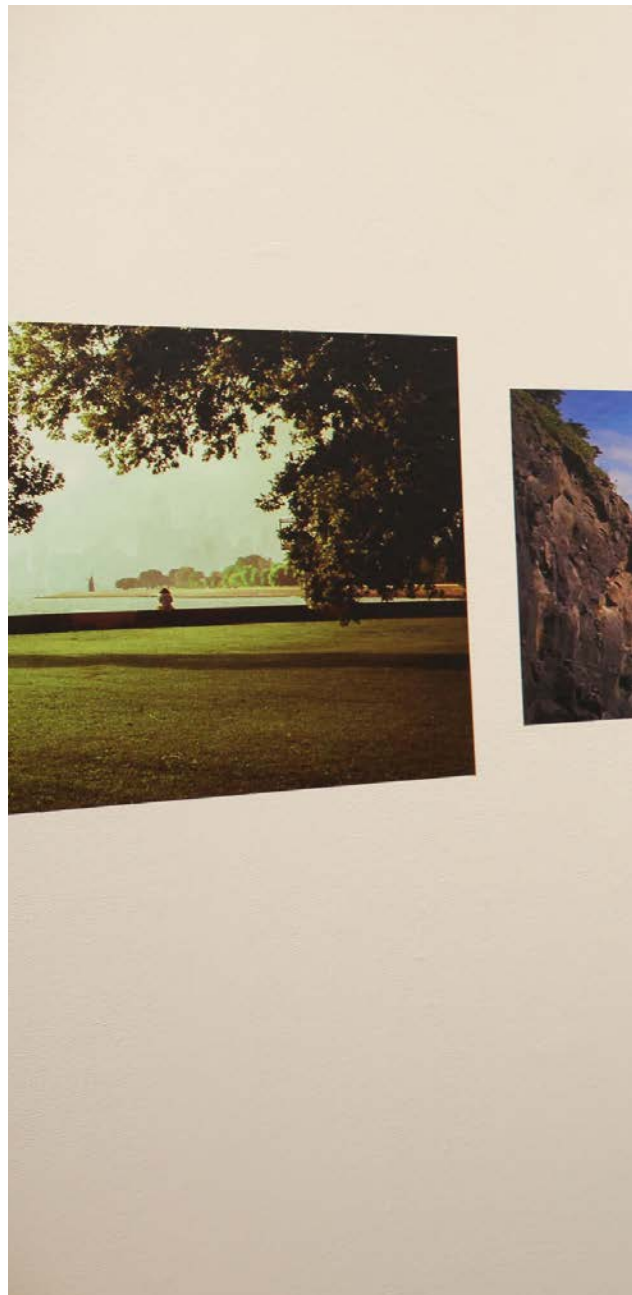
# joe krenz

Joe Krenz is a photographer and creative consultant from Stillwater, Minnesota, studying for a BA in Film and Television with a focus in production design and cinematography. Previously the creative director for former music group Misc Dvsn, Krenz has transformed his photography skills into a new passion for creative direction and is now the creative director for Lawless Skate Co. He, alongside his identical twin brother, has directed and edited music videos featuring artists such as Young Thug, Lil James, and Jacquees. Outside of creative direction, he shoots much of his work alone, as he finds the isolation therapeutic and freeing, allowing his creativity to run wild.

Krenz's *Isolation* series, shot aerially with a digital camera and a drone, gave him a unique perspective on the world. During his process, he takes in everything around him which fosters a deeper connection between his eyes and the world. His work is set to be a reminder of how big the world around us is and the connections that exist between every being. Krenz implies the importance of perspectives as they allow us to be more patient, understand one another, and most importantly, love more.

**Instagram:** @joeekrenz

**Website:** jkrenz.org









*Isolation*, 2022-2023, series of 3 prints



*Isolation*, 2022, drone video

exist  
he  
nvited  
il, or

tion,  
the  
ne's

sign

ng  
y  
k



**eleanor kusciatti**  
[Small text describing the artist and the work]

# eleanor lusciatti

Eleanor Lusciatti is a multimedia artist from the southwest Chicago suburbs, studying for her BA in Photojournalism. Her photography work focuses on architecture and landscape to tell the stories of underrepresented people. Influenced by a suburban upbringing, she finds comfort in capturing places and moments that feel comfortable. She has explored multimedia work with fiber art and collage, while also heavily focusing on how to share stories of underrepresented people. With a passion for storytelling, Lusciatti has shifted some of her focus to journalism. As a senior, she has participated in three group exhibitions during her time at Columbia.

In her piece, *Threads of Home*, Lusciatti explores how suburban architecture can internally become an intimate and warm space. Stitching through the paper symbolizes a connection to domesticity and traditional making practices, creating a tactile connection between the representation of a house and the lived experiences of piecing together a home. Her work challenges and redefines the historical narrative of sewing being seen as a household task performed by women. By capturing the mundanity of suburbia, Lusciatti explores how domestic space is viewed from different perspectives, inviting the viewer to think about their own neighborhoods.

**Instagram:** [@eleanorlusciattiphotos](#)

**Website:** [eleanorlusciatti.weebly.com](#)





Threads of Home, 2024, embroidered photographs





Mein Name ist...  
Ich bin...  
Ich habe...  
Ich liebe...  
Ich bin...  
Ich habe...  
Ich liebe...  
Ich bin...  
Ich habe...  
Ich liebe...







Skyler Wells is a multifaceted artist from Nashville, Tennessee, in her last year as a BA in Photography. Her work explores themes of girlhood, childhood, and the emotional complexities of growing up. Delving into personal memories and experiences, she captures the fleeting yet profound moments of youth. Wells seeks to evoke both the innocence and vulnerability of childhood while exploring the ways in which these formative years shape identity.

*Details of Girlhood*, at its core, is about the relationship between a woman and girlhood. Wells explores the nostalgia she feels for childhood, the longing to mature into a woman, and the complex emotions tied to growing up. She investigates the relationships between women—whether being a mother and daughter, a woman and her body, or her own relationship with her childhood self—while touching on the anxiety of leaving adolescence behind and the struggle to navigate that transition. Wells examines how these connections manifest in the spaces where she grew up and how her childhood continues to be reflected in the environment of her adult life.

**Instagram: @skymadds**

# skyler wells



the little girl I once was hasn't me  
me much as I am fearful of her, I  
grew taller  
I beg that she stay the same height  
I ask her to sleep longer alongside  
humming radio because one day,  
be the most difficult place to sleep  
I tell her to hug her mother, because  
time, too.  
I yearn to tell her about the Snows I  
remind me of her, and the pictures  
apartment fridge  
I wish to show her that her hair gets  
on, just like her mom and dad.  
I wish to tell her that she grows out  
what I see in the mirror, I wish to tell  
into her life can see that face, too.  
I wish to tell her that I wish to be her



*Details of Girlhood*, 2024, series of 5 inkjet prints

# victoria mak

Victoria Mak is a Chicago-based illustrator and artist in their final year working towards their BA in Illustration. Their practice explores the intimacy of personal mythology, seeking to bridge the disconnection between self and the collective. Primarily working with watercolor and scent, Mak moves from observing the sacredness of the mundane to indulging in sentimental desires, creating quiet reflective moments in their work. Intertwined with the natural world, she utilizes the organic materials at hand to focus on storytelling and to share the slivers of love in their life

Mak, through scented ceramic objects, evokes the delicate, ephemeral essence of connection and belonging—moments that arouse emotions with their quiet, fleeting tenderness. Their work features hidden faces and stationary figures, lost in reverie, caught in a moment of rest and contemplation. These figures grasp at the present, grounding themselves in the space around them, breathing in the space, and returning to their bodies, suspended between what has passed and what is to come. By pairing these vulnerable, contemplative moments with crafted scents, Mak aims to engage the viewer's own memories and invite them to reflect on their personal journey.

**Instagram:** @oriamak







*Linger*, 2025, ceramic, rose petals



*Kindred Spirits*, 2024, woodcut



*lull*, 2025, ceramic, forest vegetation, ambrette seed, osmanthus, carrot, hay



hide & seek .

I've been looking for in the night,  
and I that you should tell  
Remember you're always looking  
Keep in the shadows as I look into your eyes  
I'll go on my own,  
From the dark into your light,  
You can tell me I'm not  
I'm not looking for in the night,  
You can tell me I'm not  
You can tell me I'm not

Oh! that in love  
who would I not?  
Remember you know  
at whatever who knows me  
My name  
and please  
at whatever I'll come to?  
I can't play hide and seek  
won't you come and find me?







Avery Perkins is a Minnesota-born freelance photographer studying for his BA in Photography with a concentration in integrated studies. Currently in his final year at Columbia, Perkins' work explores the relationship of subject and space by blending street and portrait photography. He is an assistant to the Diane Dammeyer Initiative where he co-manages and co-curates a community gallery. Often inspired by his passion for community, he hopes to expand his artistic vision through a focus on visual storytelling and human nature.

Perkins' narrative-based portrait series *hide&seek* turns the familiar cityscape of Chicago into a liminal space, allowing the subjects to traverse in a playful manner. He believes that the medium of photography can represent the truth but also be an incredible illusionist. This series teeters between the line of real and surreal as it dives into themes of isolation, alienation, and lack of identity, while also centering around the bizarre emotions of self-discovery. The relationship between the written pieces and the photographs act as a call and response between the two characters, highlighting their journey as they grow and change.

**Instagram:** [@aveperks.jpg](#)

**Website:** [averyperkins.cargo.site](#)

# avery perkins



*hide& seek*, 2023, video, CRTV



hide&, 2023, photo book



hide& seek, 2021, poetry

A woman with long reddish hair is lying on her back in a field of tall, golden grass. She is wearing a white top and a dark jacket. Her eyes are closed, and she has a peaceful expression. In the foreground, the paw of a light-colored dog is visible, resting on the grass. The background is a soft-focus field of tall grass under a bright sky.

dance  
of  
the  
sun  
conure

TCL

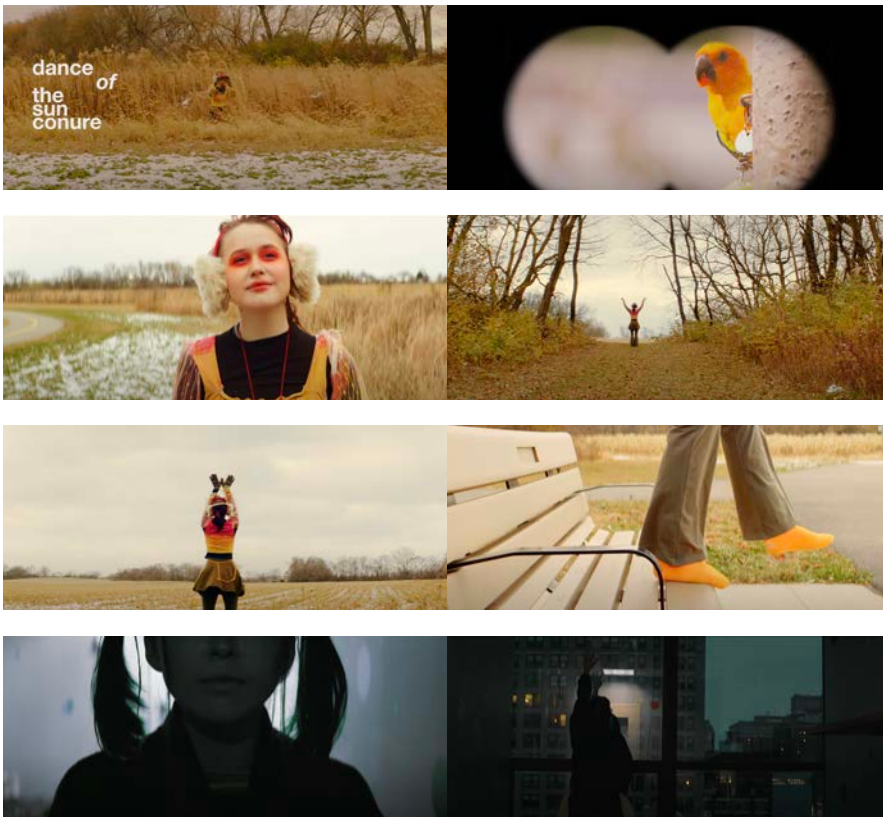
# vy pham

Dieu Vy is a filmmaker from Hanoi, Vietnam working towards her BFA in Film & Television Directing. Her passion is storytelling that revolves around the intricacy of human connections, examining themes of unconditional love and the innate desire to be seen and understood. She focuses on bringing life to the little things, exploring the magic in everyday moments. Vy is currently in her junior year at Columbia and has begun directing her thesis film.

At its heart, *Dance of The Sun Conure* is a story about gratitude and perspective—of yearning for the impossible, only to realize the answer has been within one all along. Vy tells us how freedom isn't always about breaking boundaries; it's about seeing what's already ours in a new light. In depicting this story, she reminds us to cherish the small joys and the possibilities that exist within our reach, to measure happiness by what we have rather than what we lack. Vy tells us to pause, shift our perspective, and find gratitude in what already belongs to us.

**Instagram: @vicdieuvy**





*Dance of the Sun Conure*, 2023, short film



# sienna rowe

Sieanna Rowe is a Chicago-based photographer, originally from Tucson, Arizona, studying for her BA in Photography. Currently in her final year at Columbia, Rowe's work merges her interests in collaboration, local communities, music, and color, and she is able to capture narrative-driven photographs that are both creatively rich and authentic. By utilizing practical effects and dynamic poses, she makes dreamlike environments come to life, telling stories that resonate with both personal and communal experiences.

*Play with Fire*, *Day to Day*, and *My Melancholy Blues* are all titles of songs that inspired each photograph, representing Rowe's lifelong connection to sound as a former musician. The powerful visual narratives displayed in this series of photos are formed through fine art, fashion, and music. They highlight the human form to push the boundaries of traditional portraiture, experimenting with the body's movement to explore its relationship to surrounding environments. In Rowe's work, she uses strong poses and intentional set design to convey themes of identity, emotion, and existence with an aim to create compelling, multi-dimensional, works that blur the lines between motion and music.

**Instagram:** @sieannaphoto

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







sienna rowe

Sienna Rowe is a contemporary artist whose work explores themes of identity, gender, and the human form. Her paintings often feature multiple figures in dark, form-fitting clothing, set against vibrant, textured backgrounds. Rowe's style is characterized by bold colors and intricate details, creating a sense of depth and complexity in her compositions.



*Day to Day*, 2022, photography



*My Melancholy Blues*, 2022, photography



*Play With Fire, 2022, photography*



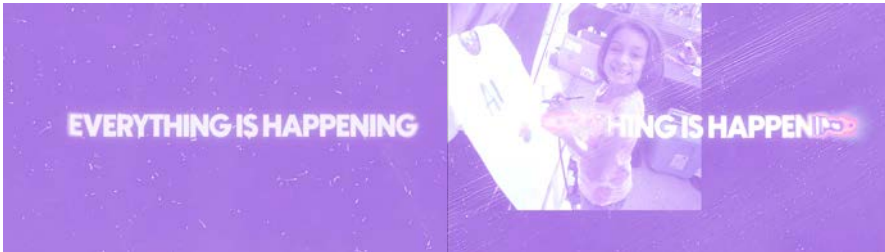


Ari Sanchez is a multidisciplinary artist and designer from the Chicagoland suburbs, studying for her BA in Graphic Design. Her strong sense of discipline and appreciation for visual storytelling comes from assisting her father in his airbrush mural business. Blending together photography, motion design, and graphic design, her work focuses on creating bold, dynamic visuals that celebrate personal experiences and the vibrancy of the world around her. She aims to inspire wonder and connections to the past, while also honoring the power of storytelling and innovative design.

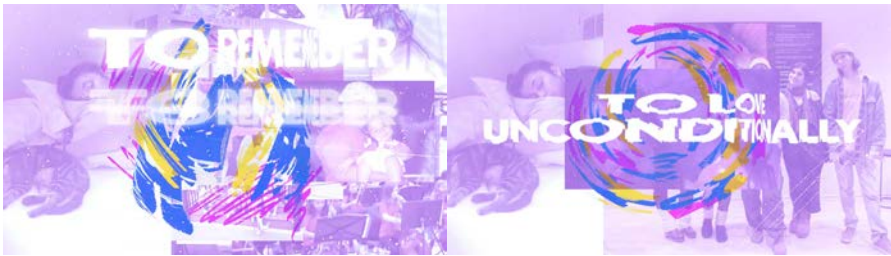
*EVERYTHING IS HAPPENING* is a reflection of Sanchez's personal journey and the people who have shaped her perspective. Her work evokes optimistic nostalgia that transports viewers to memories of awe and inspiration, prompting them to think about how these moments can also act as lessons for the future. Sanchez believes that childhood is a universal experience unique to a person's ambitions, dreams, and wonders about the world. Rather than seeing adulthood as distant from our younger selves, she sees childhood as the foundation of who we are and a core source of identity and inspiration that continually shapes our present. Through this piece, Sanchez invites others to reconnect with their own sense of wonder and see their experiences as fuel for growth and creativity.

**Instagram: @nsnyowvisual**

# ari sanchez



EVERYTHING IS HAPPENING, 2024, videography, after effects



# saja stormer

Saja Stormer is a multimedia visual artist studying towards a BA in Fine Arts and Art History. A former graduate of Notre Dame Academy in Toledo, Ohio (2021), Stormer is in her final year at Columbia creating work where she explores the physicality of objects and their assumed purpose in life. Inspired by mundane, abnormal, and fantastical experiences, she focuses on her mixed media work's materiality and symbolic essence to create visual harmony and thematic importance.

Stormer, in using visual symbols, explores and understands her perpetual sense of duality and absurdity in existence on Earth. Having spent the majority of her life encapsulated by fields and farmland, she finds solace in familiar symbols of animals and nature. In *we hang side by side*, she navigates her transition from rural lands to Chicago, finding remnants of nature in man-made structures.

In *any love i show you, is yours to keep*, Stormer examines the evolution of her faith, grappling with sin, forgiveness, and sacrifice through the symbol of the lamb as innocence. Though she does not belong to any organized faith, she spent her youth in Catholic school where she was taught she was forever "hell-bound." By exploring these themes, Stormer draws on her limited awareness and memories as an attempt to capture the complex principles that shape consciousness.

**Instagram: @nabizart**









*we hang side by side*, 2024, acrylic, pastels, and glitter on canvas, fabric, wire on wood frame



*any love i show you, is yours to keep*, 2024, stoneware clay, fabric flowers, wire, ribbon



It's your fault I never had a sister  
 Your fault I don't have memories of her  
 Nothing to remind to our future  
 Just the creaky floorboards and torn-up pictures  
 From places she never was  
 I look back at photos that we should have been in together  
 Because of you?

I think back to birthdays and holidays  
 She's not any-where  
 As if she doesn't exist at all  
 Puffing into existence only when she left for college  
 A stranger with a name tag  
 Hiding my name as "Big Sister"  
 And suddenly  
 It's nice to meet you...  
 A free hug with someone I never knew  
 A goodbye that felt like a hello  
 She leaves the house so quiet  
 And oh crap,  
 I miss her.

You never got to be my big sister  
 Too busy running my name  
 I understand  
 The name of a girl who didn't know better  
 But it didn't matter  
 I wish we could have protected each other  
 But I stayed and misted with him  
 Muddled and bloodied now  
 Forever stained  
 Do you think we'll can be contracted?  
 God, I hope not.

I know you didn't mean to  
 You were just trying to survive  
 To keep your head above water  
 In the only way you knew how  
 Meanwhile, I was blissfully unaware  
 Pushed closer to him by your waves  
 I had no one but him  
 Did you know that?  
 That could have been you  
 My big sister

It's a bit late for that now  
 Too late for the sisterhood we never had  
 Still...  
 Better late than never  
 I know we don't have a choice  
 But if we did, would you choose me?  
 Will you choose to be my big sister till the end of our days?  
 After rain is gone  
 And brother is a father  
 And you...  
 And me...  
 Sisters,  
 In the grave.



I went to California  
 Cause you always said we'd go  
 You wanted to show me all your places  
 You said I'd love the endless rolling hills  
 Now I have to make my own way  
 Cause you're not around

I go to places you told me about  
 And some you didn't  
 I wonder if you've been here  
 Eaten the food I'm eating now  
 Sat in the park people watching  
 Walked along this ragged path

I think I hear your voice in the mist  
 It echoes through my jaw  
 I wish you would speak to me  
 I make you speak to me  
 But it doesn't sound like you  
 The sweet southern honey voice of yours

I ran away from Georgia  
 It smells too much like you  
 Like unfulfilled plans  
 Your parents can't look me in the eye  
 Your friends all close their blinds  
 I would hate me without you too

I wish so many things were different  
 That I didn't have to think of a future without you  
 That I don't have to live through milestones we were supposed to walk through together  
 That I wouldn't get scared every time I see your face on a stranger  
 That I could keep a part of you with me forever  
 That I have to fight to stay in this world when all I want to do is join you in the next





Mahdi Alima Tiry-Garcia is a multidisciplinary artist from the San Francisco Bay Area, studying for her BA in Film and Television. Her interest in several artistic fields stems from her relationship with her eclectic artist mother and her time in an art-focused charter school. Shaped by the cultural landscape of the Bay Area and her creative upbringing, she embraces a philosophy that any medium is within reach, fueling her imaginative approach to art.

*What's Life Without "U" and Hello, Sister* draw on Tiry-Garcia's own experiences with love and loss. These poems aim to answer the question that arises with pain: How can we move through hard times? For Tiry-Garcia, art allows her to understand her own thoughts and experiences. She invites viewers to see themselves in her own stories as she fosters a sense of connection and understanding that many lack in the modern world. Using multiple mediums such as drawing, writing, and photography allows her to reach out to diverse audiences and create an emotional impact while also promoting playful levity.

**Instagram: @art.ingandfarting**

# mahdi alima tiry-garcia

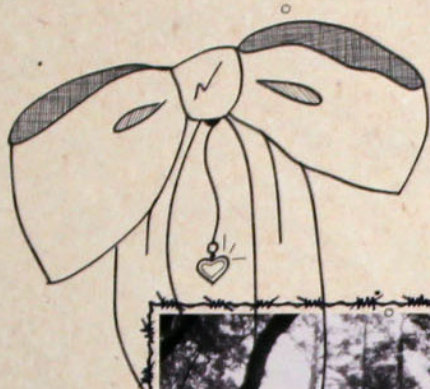
It's your fault I never had a sister  
Your fault I don't have memories of her  
Nothing to recount to our future  
Just the creaky floorboards and torn-up pictures  
From places she never was  
I look back at photos that we should have been in together  
Because of you?

I think back to birthdays and holidays  
She's not anywhere  
As if she doesn't exist at all  
Poofing into existence only when she left for college  
A stranger with a name tag:  
Hello, my name is "Big Sister"  
And suddenly  
It's nice to meet you...  
A first hug with someone I never knew  
A goodbye that felt like a hello  
She leaves the house so quiet  
And oh crap,  
I miss her.

You never got to be my big sister  
Too busy cursing my name  
I understand  
The name of a girl who didn't know better  
But it didn't matter  
I wish we could have protected each other  
But I stayed and rotted with him  
Muddied and bloodied now  
Forever stained  
Do you think evil can be contracted?  
God, I hope not

I know you didn't mean to  
You were just trying to survive  
To keep your head above water  
In the only way you knew how  
Meanwhile, I was blissfully unaware  
Pushed closer to him by your waves  
I had no one but him  
Did you know that?  
That could have been you  
My big sister

It's a bit late for that now  
Too late for the sisterhood we never had  
Still...  
Better late than never  
I know we don't have a choice  
But if we did, would you choose me?  
Will you choose to be my big sister till the end of our days?  
After mum is gone  
And brother is a father  
And you...  
And me...  
Sisters,  
In the grave.



I went to California  
Cause you always said we'd go  
You wanted to show me all your places  
You said I'd love the endless rolling hills  
Now I have to make my own way  
Cause you're not around

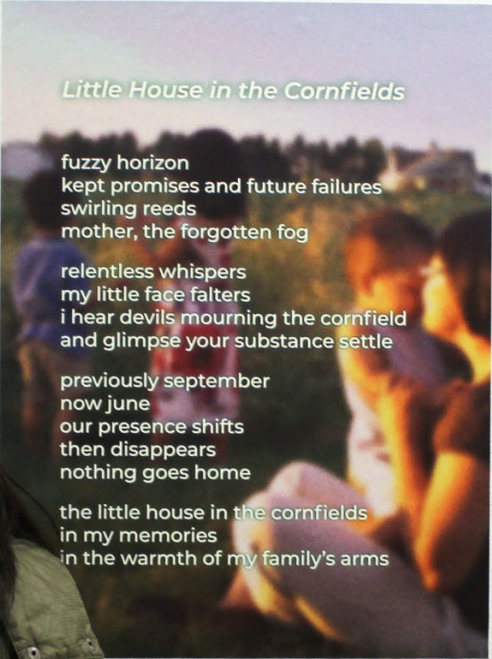


I go to places you told me about  
And some you didn't  
I wonder if you've been here  
Eaten the food I'm eating now  
Sat in the park people watching  
Walked along this ragged path

I think I hear your voice in the mist  
It echoes through my jaw  
I wish you would speak to me  
I make you speak to me  
But it doesn't sound like you  
The sweet southern honey voice of yours



I ran away from Georgia  
It smells too much like you  
○ Like unfulfilled plans  
○ Your parents can't look me in the eye  
○ Your friends all close their blinds  
○ I would hate me without you too  
○  
○ I wish so many things were different  
○ That I didn't have to think of a future without you  
○ That I don't have to live through milestones we were supposed to walk  
○ through together  
○ That I wouldn't get scared every time I see your face on a stranger  
○ That I could keep a part of you with me forever  
That I have to fight to stay in this world when all I want to do is join you in  
the next







Cadence Uzarraga is a Filipino American multidisciplinary artist studying for her BFA in Graphic Design. Currently in her junior year, Uzarraga has done design work for several student organizations and films. While she mainly works in visual arts, she has recently ventured into poetry. Her work is inspired by her incurable wanderlust, her experiences with moving from place to place, and the physical and emotional journeys that occurred as a result of those transitions.

*Little House in the Cornfields* and *Six Thousand, One Hundred, Twenty-Two* are both based around Uzarraga’s past memories and her thoughts regarding moving during different stages of life. *Little House in the Cornfields* reflects the wistful nostalgia that she and others have towards their childhood homes. She claims that her first childhood home in rural Illinois holds a special place in her heart. Although longing can be bittersweet, the positive ending of the poem encourages viewers to look back fondly on the memories that they have made.

*Six Thousand, One Hundred, and Twenty-Two* is loosely inspired by *Oh, The Places You’ll Go!* by Dr. Seuss. It is an ode to all the places Uzarraga has lived, loved, and left behind, with each stanza representing a different location. She hopes that her poems resonate with those whose lives have also been shaped by moving around, motivating viewers to look at memories from different perspectives.

**Instagram:** @creativelycadence  
**Website:** cadencejoy.myportfolio.com

# cadence uzarraga



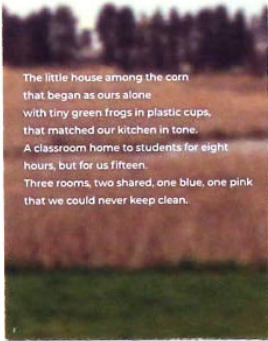
*Little House in the Cornfields*

fuzzy horizon  
kept promises and future failures  
swirling reeds  
mother, the forgotten fog

relentless whispers  
my little face falters  
i hear devils mourning the cornfield  
and glimpse your substance settle

previously september  
now june  
our presence shifts  
then disappears  
nothing goes home

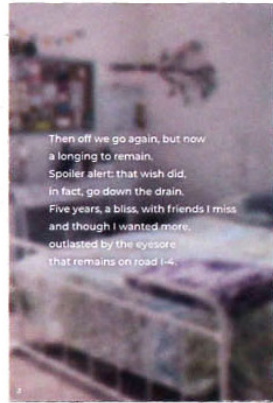
the little house in the cornfields  
in my memories  
in the warmth of my family's arms



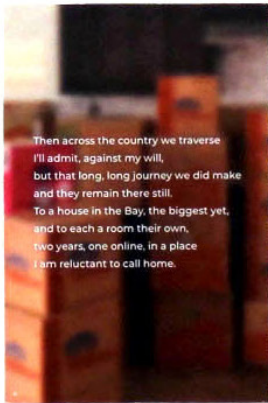
The little house among the corn  
that began as ours alone  
with tiny green frogs in plastic cups,  
that matched our kitchen in tone.  
A classroom home to students for eight  
hours, but for us fifteen.  
Three rooms, two shared, one blue, one pink  
that we could never keep clean.



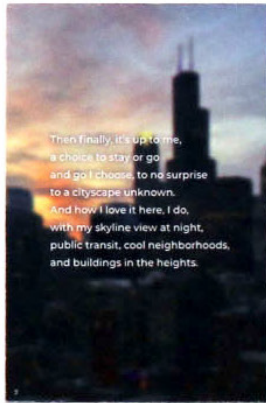
Then moving boxes and promises  
of the most magical place on earth.  
The kind of oranges and palm trees  
with many beaches to surf.  
Those short three years remain a blur  
at that tiny little school.  
Memories buried and best forgotten,  
but at least we had a pool.



Then off we go again, but now  
a longing to remain.  
Spoiler alert: that wish did.  
In fact, go down the drain.  
Five years, a bliss, with friends I miss  
and though I wanted more,  
outlasted by the eyecore  
that remains on road I-4.



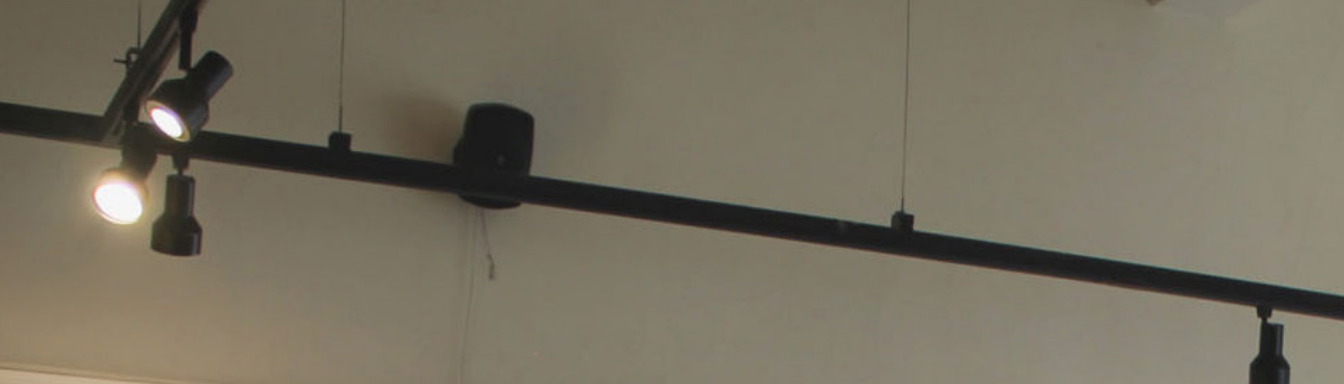
Then across the country we traverse  
I'll admit, against my will,  
but that long, long journey we did make  
and they remain there still.  
To a house in the Bay, the biggest yet,  
and to each a room their own,  
two years, one online, in a place  
I am reluctant to call home.



Then finally, it's up to me,  
a choice to stay or go  
and go I choose, to no surprise  
to a cityscape unknown,  
and how I love it here, I do,  
with my skyline view at night,  
public transit, cool neighborhoods,  
and buildings in the heights.



Oh, the places you'll go! they told me,  
but they never said how far.  
My loved ones spread across the globe,  
but under the same star,  
and how I feel that itch again,  
my wanderlust uncurbed,  
to roam the world until the end,  
more goodbyes I must endure.





# between here & there

February 20-March 25, 2025

*Between Here & There* explores the transitional spaces and moments that exist between two points, the journey of moving from one place to another, and the experiences that shape our understanding of these transitions. Artists are invited to reflect on the in-between states of existence—whether physical, emotional, or metaphorical.

Through their diverse works, the exhibition delves into themes such as isolation, nostalgia, memory, change, and belonging. It explores the human body and the evolution of faith, love, loss, childhood, and how these experiences shape one's identity and the world around them.

**Reina Sundara** (she/her) is a Latina and Asian American artist from the western Chicagoland suburbs, whose work typically pays homage to her cultural background. With heavy inspiration from her family and upbringing in a large Lao community, much of her work touches on themes of tradition, heritage, and familial roles/dynamics while working in primarily oil paints and other drawing mediums in the style of realism. Reina is a senior pursuing a BFA in Fine Arts with a minor in Graphic Design and has been working at SSAC for the past year and a half as previously, Assistant Social Media Coordinator and currently, Gallery Assistant. She was a recipient of the 2024 Albert P. Weisman Award, has had a variety of her work exhibited in ten group exhibitions and seven other events at Columbia, and hopes to continue exhibiting and working in gallery spaces in the future.

**Rachel Manlubatan** (she/her) is a Filipino-American artist from Round Lake, Illinois. She is currently in her final year at Columbia College Chicago, pursuing a BA in graphic design with a minor in video production. Through her work with Student Spaces for Art and Collaboration and with the Dianne Dammeyer Initiative at Columbia, she focuses on fostering a range of different communities and creating art through collaboration. She combines her skills in design, film, and fine art to curate a bold and colorful palette, using geometric shapes and collaging effects to promote diversity, engage with Filipino culture, and overall platform realistic, human stories. Rachel has exhibited her work in three group exhibitions, and hopes to take her creative mission to the music or film industry after college.

**Madison Yager** (they/she), who prefers to go by Yager, is an art historian from the suburbs of Detroit. They are currently a junior at Columbia College Chicago pursuing a Bachelor of Arts with a double major in Art History and Arts Management. Expected to graduate early in 2026 with honors, they aspire to earn a master's degree in Museum Studies and work in professional art institutions. As both a historian and curator, Yager specializes in bridging ancient and contemporary works together to emphasize the evolution of artistic expression. Their passion lies in creating meaningful connections between audiences and the artworks they encounter.

n (Graphic De

, Juniper Da  
bria Mak, A  
lima Tiry-G

ist  
e  
dited  
or  
  
on,  
ne  
e's



Special thanks to Mark Porter, Senior Exhibitions Coordinator of Student Spaces for Art and Collaboration, for providing guidance through the entire process of this exhibition.

Thank you to all the talented artists who made this show possible.

**Instagrams:**

**@soondaruh**

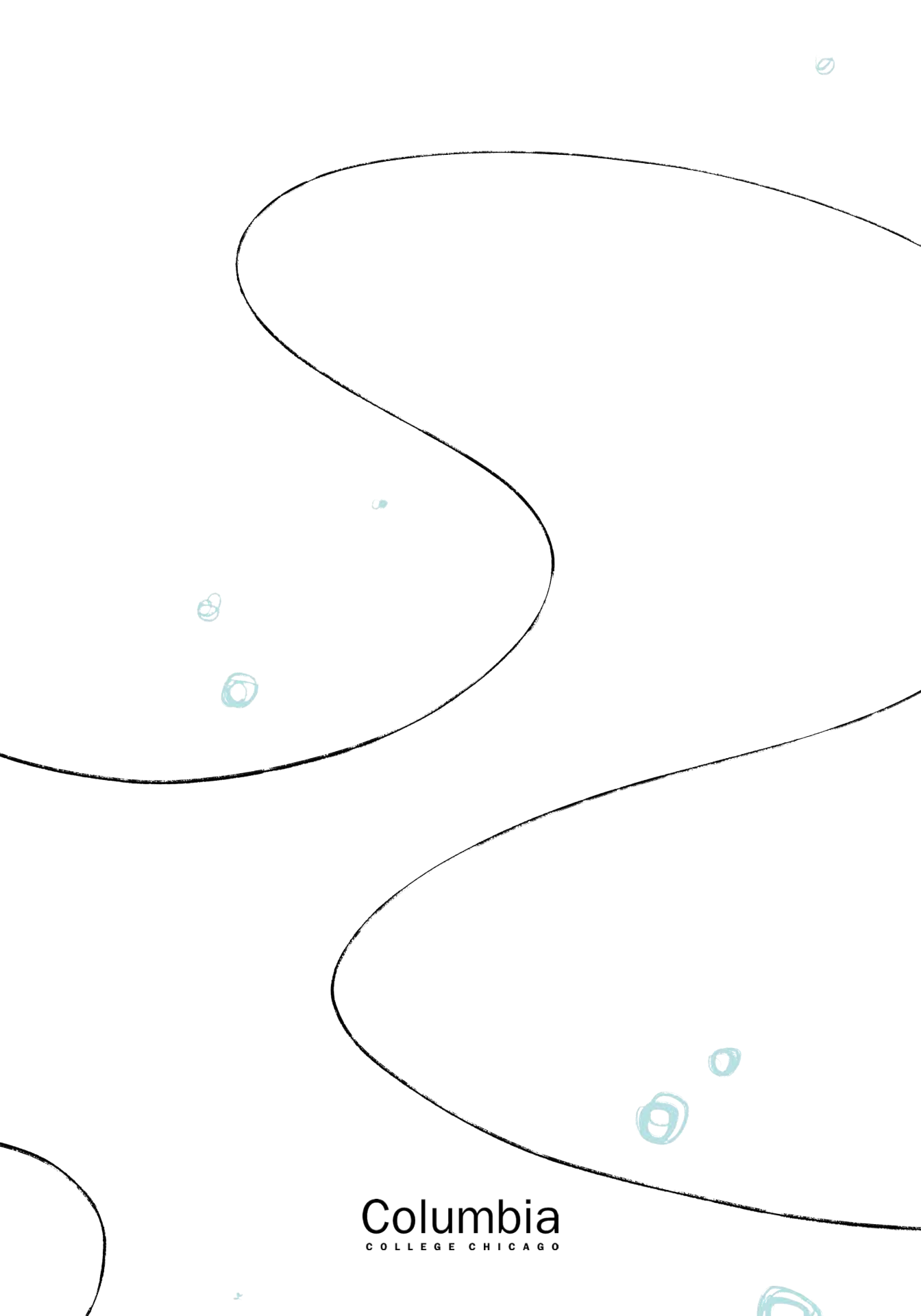
**@mannymad.e**

**@yagersss**

**Websites:**

**soondaruh.carrd.co**

**rachelman.com**



**Columbia**  
COLLEGE CHICAGO