

# 2020 UNDERGRADUATE FINE ART THESIS EXHIBITION

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## JAMIE NANCE



*Oh Jamie, you look so good (not as Good as You!), 2019, pastels and photography on paper*

## DEPS ARTIST PROFILE SERIES

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# 2020 UNDERGRADUATE FINE ART THESIS EXHIBITION

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*The 2020 Undergraduate Fine Arts Thesis Exhibition* features the works of seven degree candidates in Columbia's Fine Arts program. The exhibition, which includes zines, prints, drawings, garments, 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. Originally taking place at [The Arcade](#), the physical exhibition has been moved to an online platform due to the COVID-19 outbreak.

This edition of the DEPS Artist Profile Series hopes to illuminate the works of these artists in a meaningful way, giving you the chance to connect with them and their work across boundaries.

**Participating Artists:** Madison Juliana Alexander, Andrew C.S, Simon Knuth/Psymon, Anthony Macias/Sancte Antoni, Mark Lexby, Jamie Nance, and Kristin Sherwin.

*The 2020 Undergraduate Fine Arts Thesis Exhibition* is presented in conjunction with the Art and Art History department and Adam Brooks, Professor at Columbia College Chicago.

# JAMIE NANCE

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Jamie Nance is a Chicago based multidisciplinary artist whose work tackles themes of sexuality and the representation of bodies in pornography. She creates her work by playing with ideas of sex from her own perspective as a female that lacks pornographic representation of pleasure in porn. Her array of pornographic images display objectification in a manner intended to spark a reaction. Through zine-based workpieces and mixed media works, Nance suggests an existence where the body is celebrated with an impartiality that praises curiosity, equality, and fetishism as an art form.

Utilizing the grotesque in response to the policing of female forms, Nance creates scenarios that could only exist in a reality with a completely rewritten idea of sex that defines the societal norms. These scenes are then cast out onto paper or canvas using ink, grease pencils, paint, mixed media, or other variations of materials to capture a aberrant, sketchy form of women's bodies in a way that is no longer sexualized but free for women to control the representation of. Nance uses themes such as intimacy, exhibitionism, masochism, sadism, and the human investigation to create conversation around why western societies attempt to avert the discussion of sex away from more than half of its participants and from the real life workers in the sex industry which has very few protection.

Jamie Nance is a senior in the Art and Art History Department at Columbia College Chicago. Jamie has participated in fine art exhibitions such as her co-curated show at Iguana House, titled *Unbound Realities, 2020 Pougialis Show* and is a 2019 recipient of The Pougialis Fine Art Award, a yearly competition, sponsored by the Art & Art History Department. Nance graduates in 2020 with a BA in Fine Art and a BA in Art History.

For more information about Jamie Nance:

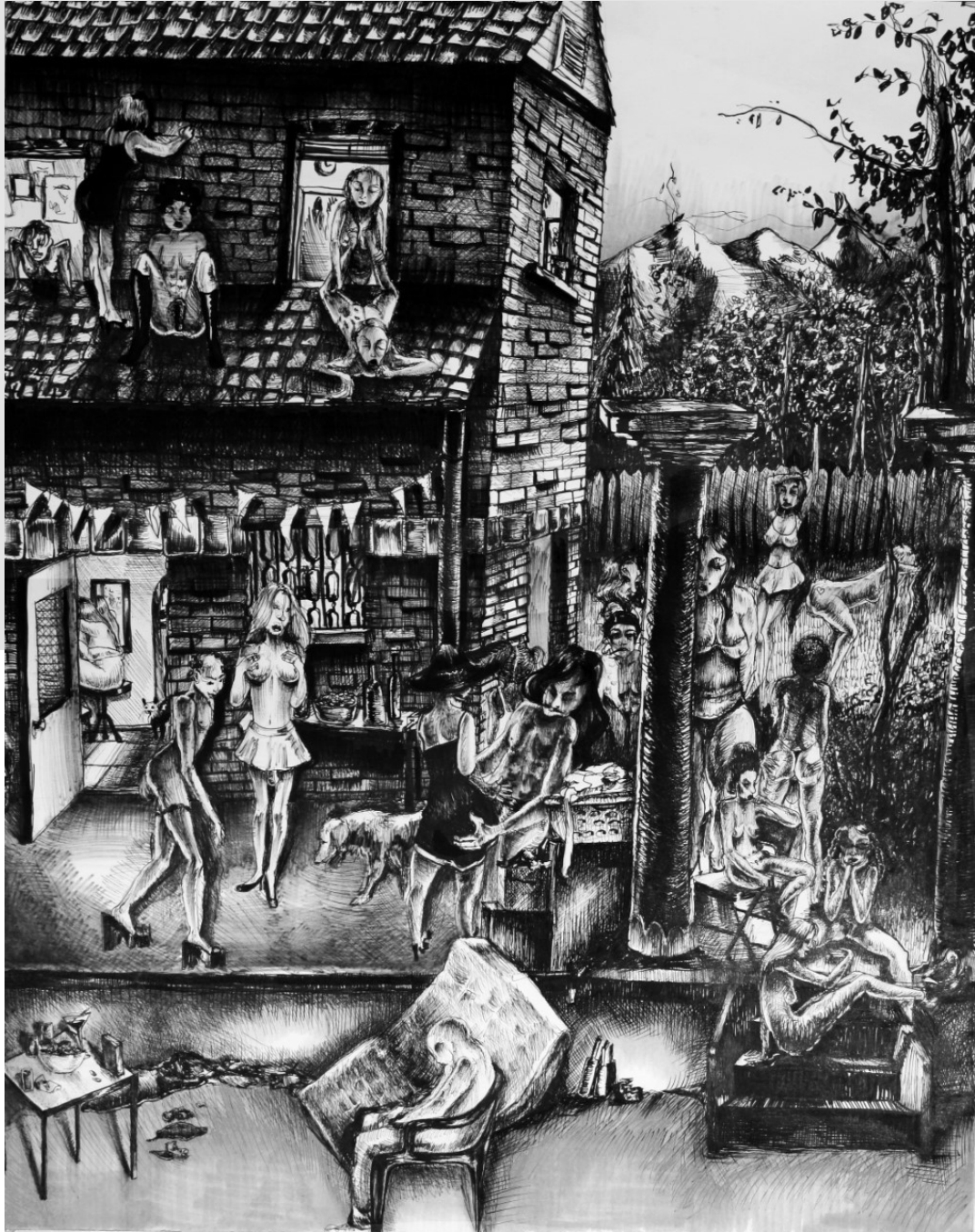
[jamie-nance-art.squarespace.com](http://jamie-nance-art.squarespace.com)



*Baby Game*, 2019, screenprint on paper



*Little Bwoody Wuddy, 2020, oil on canvas*



*Earthly Delights*, 2020, ink on paper



*Oh Jamie, you look so good (not as Good as You!), 2019, pastels and photography on paper*



Excerpt from *Sexual Deviance #3*, 2019, risograph on paper



# INTERVIEW WITH JAMIE NANCE

Conducted by Kaylee Fowler

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**Kaylee Fowler:** What do you think viewers find compelling about the grotesque?

**Jamie Nance:** The grotesque is compelling to viewers because it is directly linked to our own perception of our bodies. It reminds us we are only flesh at our core through its relation to death and decay.

**KF:** How do the materials and medium you use interact with the subject matter you are addressing?

**JN:** My use of zines is an important component of my work as it draws inspiration from porn magazines. My zines display scenes of a grotesque nature and extreme fetishes as a way to celebrate sexuality and bring up a conversation with viewers and their own relationships to pornography.

**KF:** Have you found the art world to be fairly open to conversations about porn and sex work? I know in certain spaces, especially for workers in these fields, there's not a lot of safety to speak openly about it.

**JN:** The art world is not super open about conversations around pornography and sometimes sex work. A lot of museums find this subject matter too risky and galleries do not always view this kind of art as a good investment because it is still so taboo.

**KF:** One of your goals with your work is to take back control of representation of women's bodies. How do you practice representing someone in images while avoiding subjecting that image to the control of the viewer? What are the ways in which you build a narrative into a piece independent of the viewers own?

**JN:** I take back representation of women's bodies in my work by letting my figures and bodies be as sexual as they want to be. Objectification is not necessarily the issue in porn. What I mean by this is objectification gets all the credit, but really it is inevitable. The key is to give women and people being shown sexually full sexual agency over how they please themselves. I want to show they are acting out of their own desires and are not acting passively for no good reason. I build a narrative in my pieces independent of the viewer's by forcing the viewer to act as demanded. By playing with power dynamics of submissiveness and dominance, the narrator of each piece is demanding and in control of the gaze being projected on them.

**KF:** Have you seen conversations around sex and sexuality change over time? Do you think people are getting better at opening up about such topics, and has art had a hand in this?

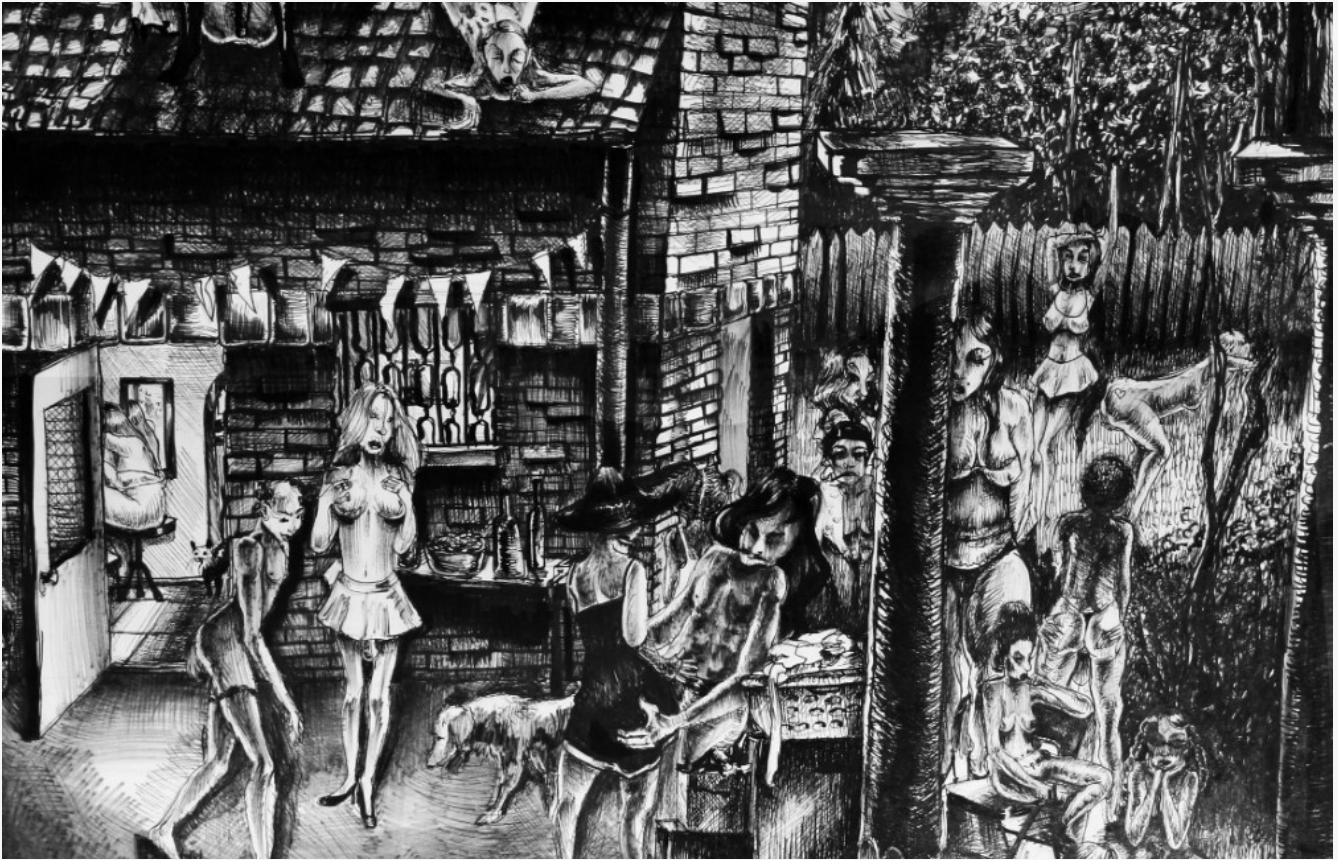
**JN:** People are more divided than ever. Half the people are as bad as it's ever been and the other half are the most progressive it's ever been, as a whole. Today, in Trump's America, conservative people are fighting hard to cover up issues around the topic by still claiming it is a dangerous topic. I think people need to be educated. That education needs to start in school because it is no surprise kids today learn sex-ed through porn and that is a very challenging message to decipher without help.

I think art has helped in this way because art and pornography go hand-in-hand and pornography and women's sexual representation go hand-in-hand. It's all connected. And when female artists, no matter what medium, chose to own their sexuality, it speaks loudly for all other people to follow.

**KF:** How do you see your works progressing in the future as public perception and conversation around these subjects change?

**JN:** I plan to work in the porn system by infiltrating porn websites and creating performance art porn that blurs the line between art and pornography while representing bodies on a single plane of shared, sexualized existence. Sexualization does not go away, we must move with it.

# DEPS ARTIST PROFILE SERIES



*Earthly Delights*, 2020, ink on paper

**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 Assistant Kaylee Fowler. Design, animation and illustration by Graphic Design major and DEPS Exhibitions Assistant Gianella Goan.

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<https://students/colum.edu/deps>

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