

2020 BA FINE ART SHOWCASE

Taylor Crosby

Jamie Glass

Marlayna-Rose Richardson

Moriah Wheeler

Columbia
COLLEGE CHICAGO

TAYLOR CROSBY



Abduco, 2020, clay, plaster strips, acrylic paint, found objects, 16mm film

Artist Statement

Love the unknown.
Welcome the un-welcomed.
open a heart.

I wonder what this overall meaning of life truly feels like for each individual and how these feelings that arise when looking into my artwork? Does it bring about this overall sense of the unknown which leads one's mind to question their own reality? I have been creating performance pieces, films, sculptures, paintings, drawings, and a lot of other hands-on experimental work throughout my life. I work with organic raw materials, found objects, and mass produced items that have been dismissed to the trash. I use the objects that have been devalued from individuals' lives and turn them into an enchanting mystical world, which brings the viewer back to the unknown and results the questioning of reality.



Abduco, 2020, clay, plaster strips, acrylic paint, found objects, 16mm film



Abduco, 2020, clay, plaster strips, acrylic paint, found objects, 16mm film



Root, 2020, found objects, alginate, plaster, wood, nails



Abduco, 2020, clay, plaster strips, acrylic paint, found objects, 16mm film



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JAMIE GLASS



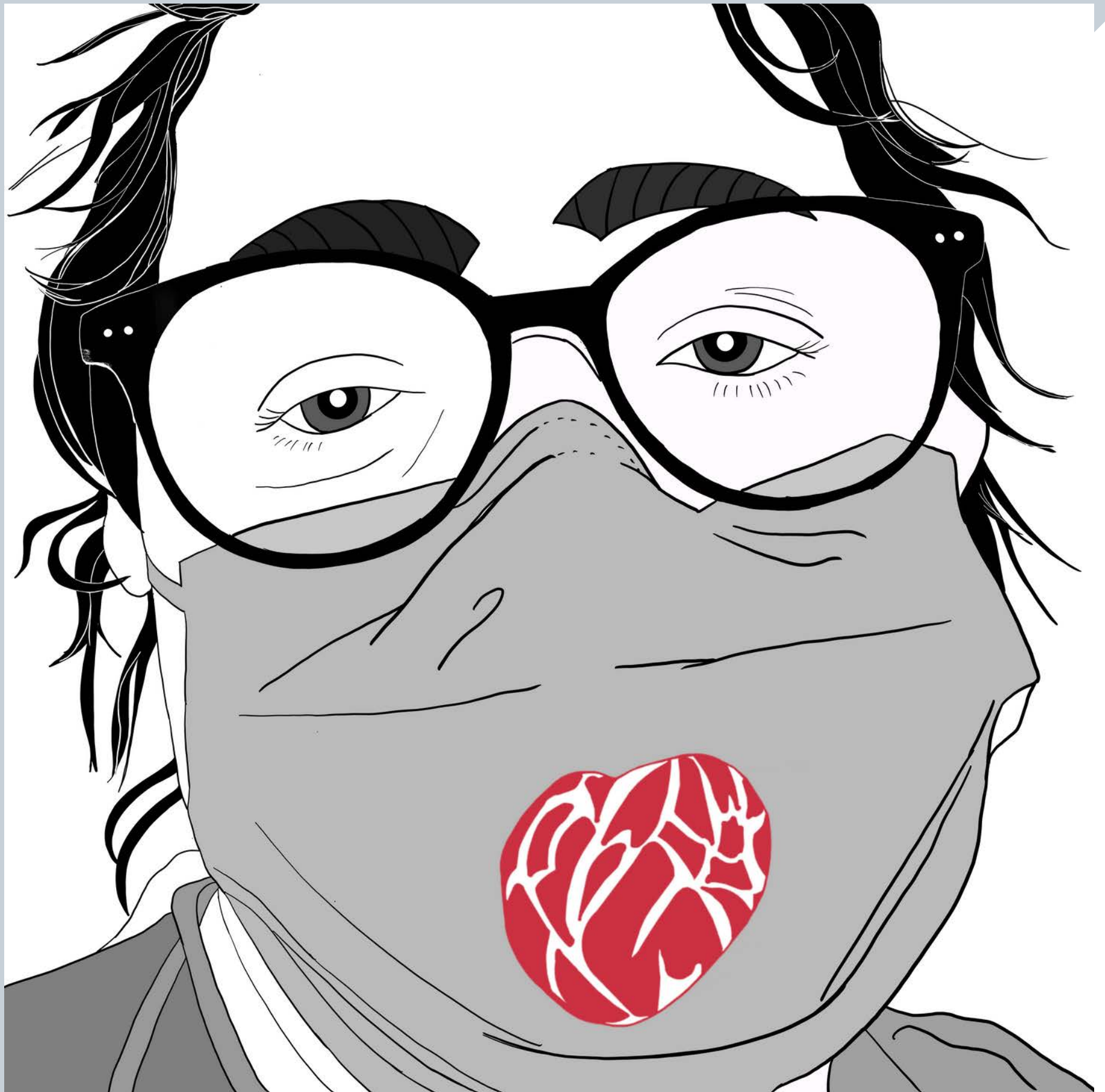
Crown Subject #1, 2020, digital print, 16" x 16"

Artist Statement

We all bow to The Death Crown. Named for virus COVID-19 and its crown-like shape. In this series of portraits, each figure bears a heart that is literally (and figuratively) mine. Although each figure wears a mask and is partially unseen, what's shown is even more unique and beautiful—their heart. Each person covering themselves with this flimsy shield that puts themselves directly in danger while protecting others is performing an act of love. Their love and their brave hearts are seen. And I love them. I want them to know that although their faces are unseen, their hearts are visible—vulnerable, brave, a piece of tissue between them and invisible potential death...They're seen, they're beautiful, and they're loved.



Crown Subject #3, 2020, digital print, 16" x 16"



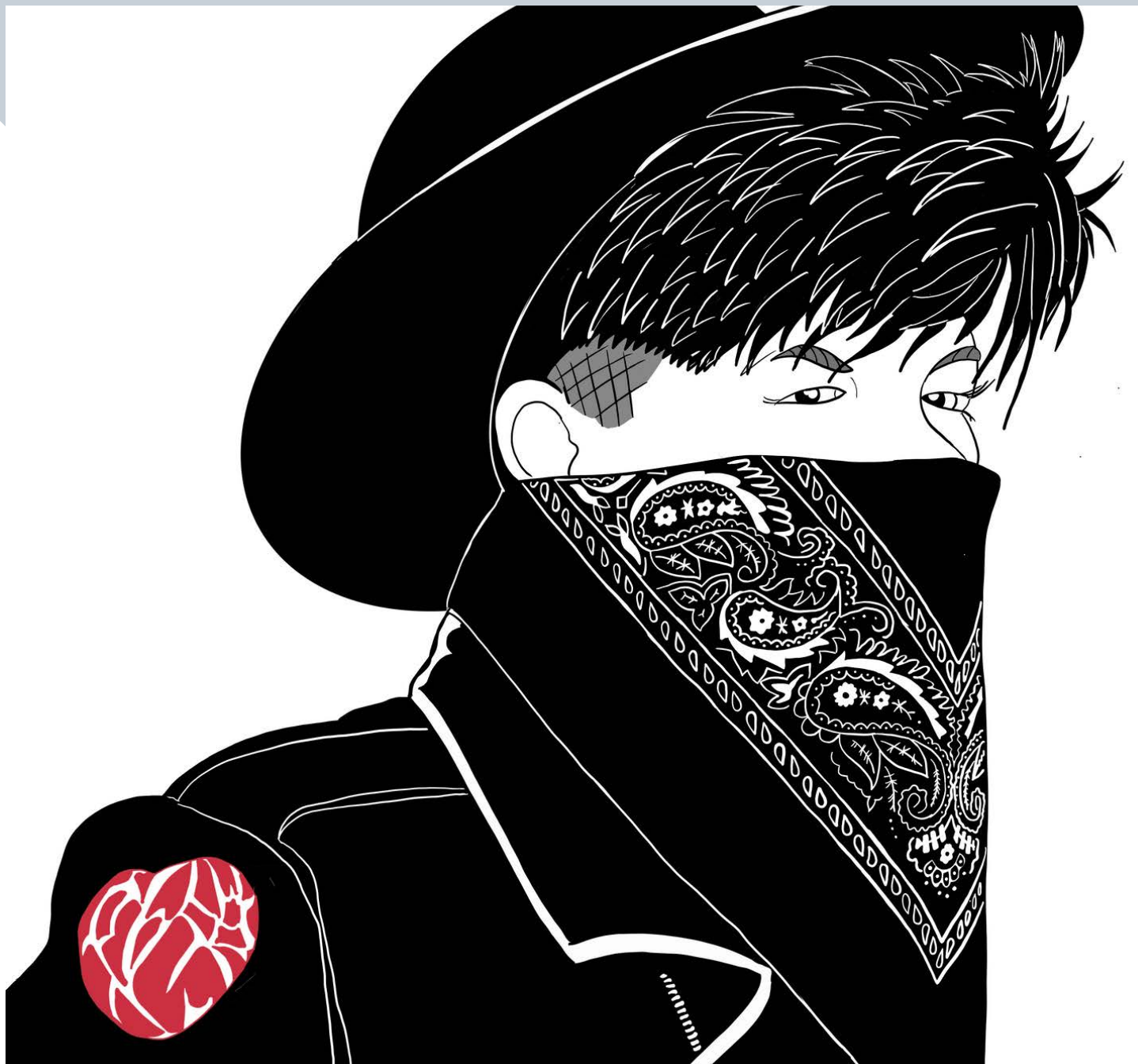
Crown Subject #7, 2020, digital print, 16" x 16"



Crown subject #9, 2020, digital print, 16" x 16"



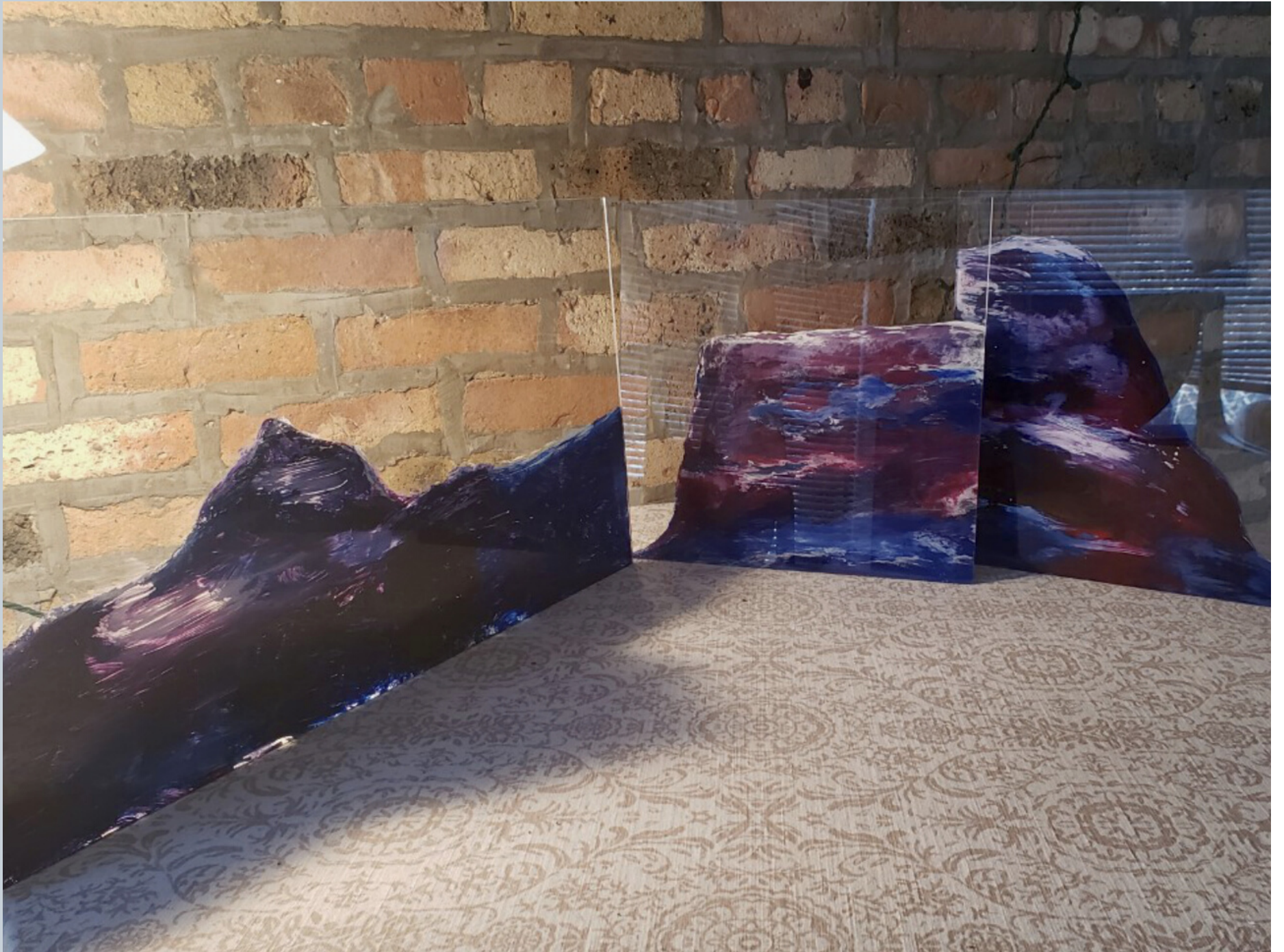
The Crown, 2020, digital print, 16" x 16"



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

MARLAYNA-ROSE RICHARDSON



Documentation photo of *The Epic Little Red Man*, 2020

Artist Statement

I am an Urbanized Indigenous American from Minneapolis, Minnesota. I grew up quite disconnected from my culture as it was not until I was in my teen years, when I discovered my heritage. My grandmother was the main source of knowledge for me through the telling of family stories and passing down our cultural traditions that were almost lost by my generation.

My art focuses on being an outsider in one's own community. I address issues surrounding the assimilation and urbanization of my people in this post-colonial world, and how such a forced disconnect from one's roots can lead to alienation. Entitled *The Epic of Little Red Man*, this work depicts the journey of Little Red Man, a Native American who is an alien to both the white-washed society and the communities of his ancestors.



Painted Circle, 2020, paint, plexiglass



Documentation photo of *The Epic Little Red Man*, 2020

MORIAH WHEELER



Monstera, 2019, acrylic with pigmented fabric on canvas

Artist Statement

Through the creation of intimate embroideries and larger wall pieces, I take inspiration from domestic craftwork created by women and traditional fine art. I typically mix fabric, embroidery, and dyes because of their significance to the history of women artists and their predominant use in crafts. Looking through a feminist lens, my work creates a conversation around plants in today's society, their beauty, and their significance to our world. From simple decorative house plants to plants living in nature, each one's existence deeply influences our lives.



Dog Days, 2019, acrylic with embroidery on muslin on a quilting hoop



Xanadu, 2019, acrylic with embroidery on muslin



Adansonii, 2019, acrylic with embroidery on muslin



Daybreak, 2020, acrylic with embroidery on muslin in a quilting hoop



[@mllyyn](#)

The *2020 BA Fine Arts Showcase Exhibition* is presented in conjunction with the Department of Exhibitions, Performance, and Student Spaces (DEPS) and the Art and Art History department and Friedhard Kiekeben Associate Professor at Columbia College Chicago.



Art and Art History

deps

department of exhibitions,
performances & student spaces

