

Jessica Burton

ARTIST STATEMENT

In-betweens, oneiric landscapes, reflections, no mans and nomad lands, stir and fill my longing. Holding me with the greatest affection, they whisper to me like a familiar stranger. I will breathe them in until I am fully alive or tired or drawn out again or in total despair. I will come back or never return. Such documentations and considerations should be filed under spiritual experiences and love affairs. Spaces where the tension and intimacy of horizon to sky, lover to lover, object to shadow, are the magnetic force between the mirror and the mirrored.

Robbie Collis

ARTIST STATEMENT

I was born going 80 mph in a car on the expressway. This fast-paced, isolated, and energetically strange entrance to the world became a metaphor for my life in the city. Painting is my way of commenting on the tensions between my lived reality and idealized cultural representations of contemporary life. I investigate the dynamics of urbanity, including the fragmentation of its effects, and the obvious contradictions of what perfection means to us; both unnerving and mesmerizing.

By exploring emotional experiences through real and imagined landscapes, I'm acknowledging that memories and knowledge are a set of systems that are free floating with no absolute reality. The layering and scraping off of many layers of paint mirrors my fascination with optical illusions, and serves as an important act of meditation. My vague and anonymous subjects are inspired by photography I have taken in Detroit of crumbling architecture, appropriated models in fashion magazines, and fragmented images from my childhood, deconstructed and recomposed to arrive at a sense of detachment that summarizes my experience of living in an urban setting.

Alan Bennetts

ARTIST STATEMENT

My work is inspired by representational painting traditions and the labor and craft of construction - but exists in defiance of the acute perfectionism that often accompanies such pursuits. I am reaching for a visceral, active, and living surface; delivering subjects with presence and life. Essential to this is a particular and careful slowness.

Still-life subjects are often chance encounters of objects, or deliberate constructions created to defy traditional narrative. My subjects are inspired by dream imagery, subconscious spelunking, or automatic writing. What links my objects and why they resonate is what I wish to explore, they are active, evolving riddles that may not have a solution.

I often expose the hand of the maker, betraying the illusion of painting. Authenticity depends upon the acceptance of the disordered and the chaotic, as these are essential qualities of nature. I engage with my materials with my hands as much as the bristles of my brushes; remnants of my process are necessary patches of imperfection, bringing balance and respite to a polished image.

Angelique Harrison

ARTIST STATEMENT

When I photograph, I consider myself, rather than the camera, the medium through which my relationships are revealed. My photographs are not just about capturing an individual moment; instead, my work is centered around capturing an interaction, a secret conversation between myself and my subject. Each photograph is an intimate moment, in which the background gives insight into the history of our story.

'Family', my father always told us, 'is only as strong as we are together': My work focuses on my family dynamic- I am investigating the nature of the interactions between each person in my family, as well as how people outside our family might see us. In my most recent body of work, *Still Here*, I explore how - over time - how distance has crept into our once very close relationships as we grow in different directions.

Callie Hoskins

ARTIST STATEMENT VERSION 1 - SHORT

My paintings deal with the rarely seen insides of human sexuality and the literal, anatomically correct depictions of the inner organs: a penis entering a vagina, the human spine, a tongue on a clitoris or a nipple. But, the feelings of arousal, anxiety, pleasure, and pain I have also made visual with swirling shapes and vibrant colors, resembling an MRI or medical diagram, but, as if viewed on acid or through a stained glass window. Women's sexuality is my main focus - partly because so much of it is physically and psychologically internal - but also because female sexuality is hidden, feared, punished, bastardized, commodified, and controlled for the sake of commerce and power. My paintings turn the inside out and show the things that aren't taught in school, things that the pastor says are forbidden, and things that are often too awkward to ask your mother about.

ARTIST STATEMENT VERSION 2 – LONGER

We're encased in flesh and can never really touch anything. You and I are just clouds of tiny particles constantly repelling, hovering 10^{-8} meters above each other. This drives me insane. All I think about, all day, is touching and being touched, and it's not even possible. I lay in bed imagining it and then I get up and leave the house just to get it.

The people at church would say that flesh is what makes us want to touch in the first place, that flesh is evil, lazy, gluttonous, sick. Once we shed our flesh, our souls can finally be free - To them, freedom is to be free of the urge to touch. But - to me - freedom would be to finally be able to touch everything and everyone at every single moment.

My paintings deal with the rarely seen insides of human sexuality and the literal, anatomically correct depictions of the inner organs: a penis entering a vagina, the human spine, a tongue on a clitoris or a nipple. But, the feelings of arousal, anxiety, pleasure, and pain I have also made visual with swirling shapes and vibrant colors, resembling an MRI or medical diagram, but, as if viewed on acid or through a stained glass window. Women's sexuality is my main focus - partly because so much of it is physically and psychologically internal - but also because female sexuality is hidden, feared, punished, bastardized, commodified, and controlled for the sake of commerce and power. My paintings turn the inside out and show the things that aren't taught in school, things that the pastor says are forbidden, and things that are often too awkward to ask your mother about.