

ARD
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Table of Contents

Aaron Navan	1
Al Oldak	4
Artemis Hukalowicz	5
Hannah Briggs	8
Hollie Sullivan	9
Huilin Li	12
Jack Kineke	13
Jennifer Keen	16
Lawrencia Young	17
Mary McGuire	20
Mikayla Coombs	21
Molly Piantedosi	24
Rebecca Townes	25
Vi Huyhn	28

TIME / 2019

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4D IN 2D

We live in a world where time passes very quickly. People are always in a rush, there is always something to do, some place to be, somewhere to go. Very rarely are things in the moment—they can't be, really, with all the stimuli in our society. Time, the fourth dimension, is seemingly all-powerful. It connects us all, controls us all, and yet we're barely aware of it. Time changes everything, and is incredibly important to how we live our lives, and yet.... We experience the fourth dimension through a three-dimensional world of tangible people and places. What we do, how we act, and what we value are all informed, if not dictated, by time passing.

A constant part of our lives, time is still difficult to understand. Time is continuous and never-ending. As we attempt to get a handle on it, our common language around time leans towards the idea of currency, i.e. we spend, waste, save, economize, and budget our time. We rarely describe time as a state of being; something to experience. Rather, we approach it as a commodity.

The group of artists included in this catalog were challenged with representing this hard-to-pin-down passage of time on screen, in the pages of books, on three-dimensional sculptures, and more. Seeing the world as a picture allows artists to capture movement in various media. Appearances change but hold infinite value for that very reason; they change, we act on them, they change again. What follows in *4D in 2D* is a collection of work produced and reviewed by a group of emerging artists dedicated to exploring the fourth dimension in art. Every piece included in the catalog and online is connected through the exploration and representation of movement, perception, and time.

—*The Editors*

AARON NAVAN

Tinarian Study, 2019
Colored pencil on paper
8 x 11 in

Baby Buttons, 2019
Collage
8 x 11 in

Review by Al Oldak

Tinarian Study (2019) by Aaron Navan questions human perception through a series of alien studies. Three digital scans of loose drawings depict aliens in different orientations. The first pays obvious homage to Leonardo da Vinci's *Vitruvian Man*. In the upper right corner of this drawing we see what appears to be an alien rib cage and in the lower right another tall, lean, alien-esque figure. On the top and bottom, handwritten text is penned backwards. The second drawing depicts more aliens and drafts for their homeship—a standard saucer type. The third drawing depicts the skeletons and hands of extraterrestrials. Their faces appear to be more angular than those seen in the other sketches.

The trio of images is provocative. Sketching is a very personal way of working so when I encountered this piece it stimulated my interest in the artist as a person. Who is this Aaron Navan? Are they a fellow alien documenting their own kind or a foreigner trying to grasp the essence of aliens? Why are they rushing, trying to fit so much information on the rough, discolored paper? Could Navan be some kind of god drafting the perfect alien?

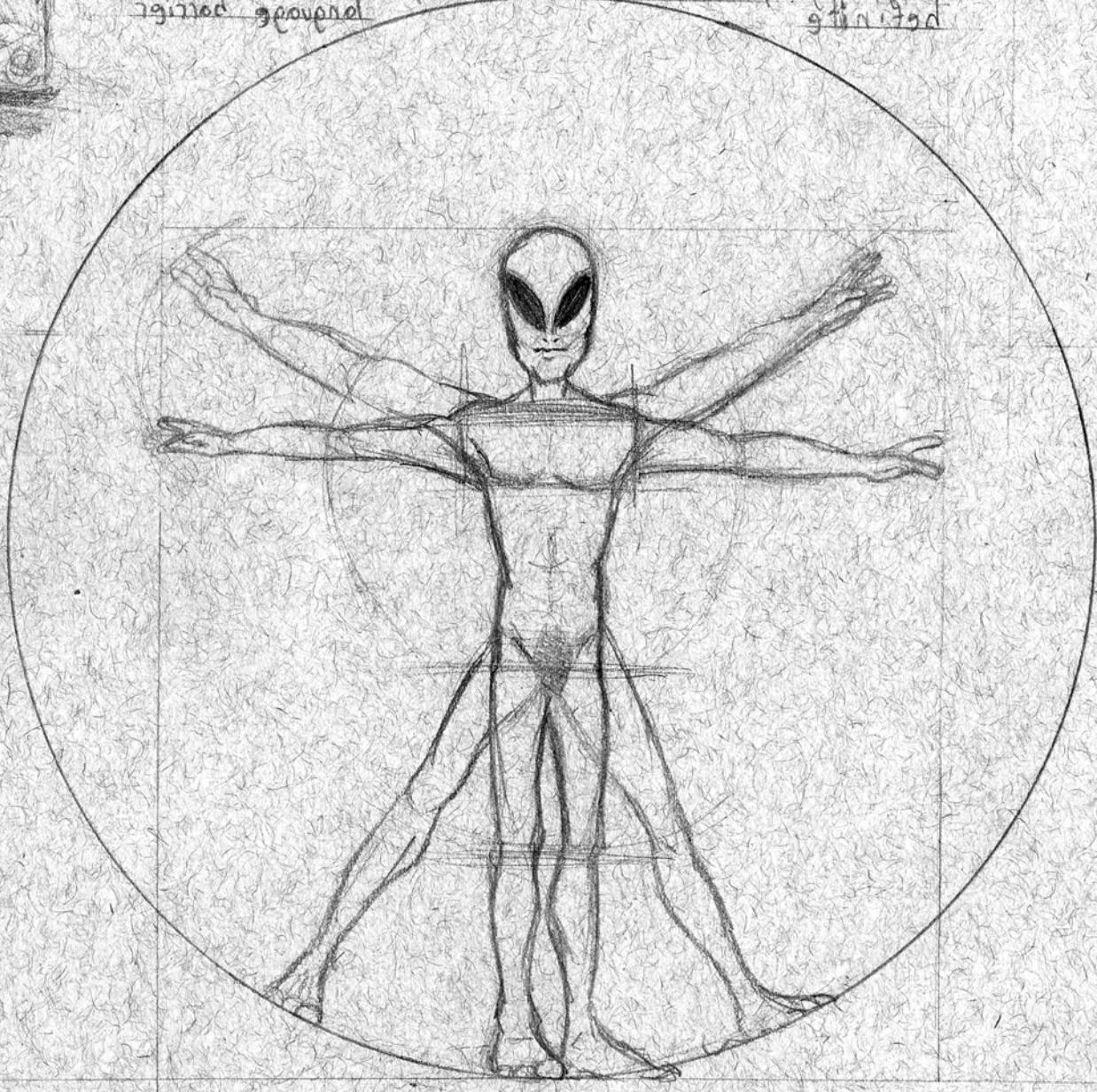
Big picture, there is the question of what it means to be foreign. What makes humans curious about the possibility of other beings existing in the universe? Could it be an evolutionary trait, humans pondering even the most far-off potential dangers to the world as we know it? Navan's piece also raises the question of whether aliens are even a threat—they don't appear very threatening in these sketches. They don't have any weapons. Instead, we see their figures; the structure of their anatomy; their homebase. This is contrary to many visuals of aliens in the media. The artist here focuses on the "relatable"—even "human"—aspects of being an alien while still maintaining the interest and curiosity surrounding what is foreign.

Baby Buttons (2019) is another compelling piece in Navan's body of work. In red, white, and black, a collage of cut-out paper with pictures of different buttons glows in the foreground. The edges of the paper create choppy, sharp, internal edges in the main figure of the piece, which is intensely abstract. At different moments, I saw different figures within the collage—a claw, a vase, a tentacle. Eventually stepping back to look, to clear my perception, amazingly I saw nothing recognizable in the collaged element of the piece. The one thing cemented in my mind, though, is that this figure, entering top right and traveling to the center, is descending. And the background, with its chalky texture suggesting the draping shadows of a tablecloth, was where this figure was headed.

Even with my certainty about the element of descent in the piece, I still questioned where this figure, fully buttoned, was going. The shadow around the collaged elements separated the foreground from the background, the top figure appearing to float in space.

With thoughts of separation and descent, I began to come to more personal conclusions about the piece. The ambiguous form of the piece was purely alien to me, something that frustrated me to my core. I was perplexed and wanted desperately to relate this image to my own experience. This is the beauty of Navan's work. They make you think about people's difficulty accepting what they are unable to understand.







AL OLDAK

Men at Work: Proceed with Caution, 2019
Video, 4 minutes 22 seconds, color/sound

Review by Mikayla Coombs

Local gallery owner Al Oldak was recently invited to display her own work in the exhibition *Mind and Body* at CYStudio in Somerville. For the show, she created an entire short film, titled *Men at Work: Proceed with Caution* (2019), using just one subject—a human eye. The film features a single eye moving back and forth to the music of “3 Fantasies for Solo Flute, op. 38 (fantasia no.1)” performed by Paul Dalmoro. As multiple images of the eye dart around on screen, various visual effects come into play. There are moments when the same footage is stacked, creating a Russian Doll effect, and there are other times where duplicates of the footage appear in complementary colors. Edits such as these remind me of the *XYZT: A Journey in 4 Dimensions* exhibit installed at the Peabody Essex Museum in Salem in 2017. The exhibit was focused on movement and light, and contained entirely abstract work. While the *XYZT* exhibit was interactive and mostly in black-and-white, Oldak’s film also relies heavily on movement and abstract themes, despite being representational.

Although I was thoroughly engaged by the visual play and soundtrack, the title *Men at Work: Proceed with Caution* had me wondering. What did it mean? It was not until I had the opportunity to interview Oldak that I really understood the concept behind *Men at Work*. Oldak explained how she was inspired by Mozart’s requiem, how the music made her eyes dart back and forth. She wanted to create a visual representation of the emotions and actions she went through listening to Mozart.

Watching *Men at Work: Proceed with Caution* made me feel a variety of emotions. I felt confused, intrigued, absorbed, and surprisingly delighted. Watching this short film made me wish I could see it blown-up at least three times. Close-up images of eyes typically make people feel some discomfort; however, this film seems to embrace that discomfort. It is a wonderful thing when an artist can take an uncomfortable visual and turn it into something palatable, even mesmerizing.

I am in love with the effects done to the original eye footage. Overall, I found the length of the film to be spot-on. It was not too long to be drawn-out or too short to be unfulfilling.

Oldak has created an intriguing and wonderfully odd short film based on the emotions she felt listening to Mozart. The film is just as visually pleasing as it is ambiguous. In our interview, Oldak remarked that she could never see the piece being displayed in a gallery; however, the anonymous curator of *Mind and Body* was happy to prove her wrong. And this local show is just the beginning; expect to see this film in an international festival someday soon.



ARTEMIS HUKALOWICZ

Entanglement, 2019

Crayon on paper

17 x 11 in

Review by Molly Piantedosi

Baunting a sharp, refined style with a flamboyant flair, Hukalowicz's work consistently speaks volumes about the world around us. Overall, their pieces have a focus on color and personal symbolism, drawing inspiration from the everyday world and nuances of life. The level of detail presented throughout reflects this high level of attention. Care is taken in weaving the intricacies of subject matter into each work, clearly observed with a keen eye.

Entanglement (2019) is a good example of Hukalowicz's colorful craft. While relatively small in scale, this piece has the same qualities as a mural found in a bustling city. The perceptual theory Hukalowicz explores through this piece, which deals with childrens' psychoanalytical recognition, details how children perceive people in their life, and how they subsequently portray those people in drawings. Those people who they admire are brought to the front; they are colorful and often large in scale. Conversely, those who are disliked are pushed to the back, and appear small or dark. Applying this knowledge, we recognize many bright figures in the forefront—mother, father, pets, close friends—important individuals who bring happiness. These positive figures are each drawn in a different vibrant color, creating a rainbow of portraiture across the page. In fact, the majority of the piece is dominated by this positivity. The select few characters pushed to the background, however, are extremely potent. Residing in a small area of white space is a figure, facing away, creating a stark contrast to anything else in the piece. This is the only instance in which a color—red—is used twice: In the positive depiction, it is flanked by white space, making it light and airy; however, in this instance, the red is juxtaposed with a deep black, making it rigid and foreboding. Two more small figures huddle in the top left of the picture in a cool purple, pushed back intentionally, but in a more subtle way than our figure in black and red. Placed between so many bright faces, this dark figure becomes increasingly jarring the

more you look at the piece, to the degree that it becomes a focal point that draws the eye to the concentrated negativity.

Hukalowicz's work calls upon past experiences in order to draw a strong dichotomy between positive and negative emotions. To emphasize the perceptual theory of psychoanalytical recognition they researched in the work, and its relation to childhood, their chosen medium was crayon. This plays to the meaning of the piece well, and serves to evoke a nostalgic feeling. Due to the nature of the work, it also draws strong feelings of empathy, and presents realities that many people can relate to.







HANNAH BRIGGS

Restless Daze, 2019

Graphite on paper and digital drawing, sound loop
11 x 17 in

Displaced, 2019

Video, animation, 3 minutes 34 seconds, color/sound

Review by Mary McGuire

Walking into the familiar hallway of the Max Gallery, one of Boston's destinations for cutting edge art, echoes of a T train ride catch my attention. *Restless Daze* (2019) depicts three images of the same woman in different positions layered on top of each other; one image pictures the woman looking up, another looking right, and a final looking to the left. Looking in different directions, she is sitting in different positions as well. She is on the T. Earthy warm tones mix with touches of cool tones. The background of the T is made up of browns while the woman is wearing a darker green jacket and blue jeans. She stands out from the background. Looking farther into the background outside is a (beautifully rendered) blur. The picture looks like a time-lapse of her moving, the background reflects the movement of her surroundings.

The audio of a train ride adds more dimension to the piece and the overall theme of movement. The small amount of audio included, in the form of a recording playing from speakers just below the picture, invites the audience to view the depiction in a more immersive way. The audio itself changes in pitch like static. At some points it's very quiet while at other points it gets louder. It draws the viewer in. The combination of visual and audio media creates an interesting depth and puts you inside the mind of the woman portrayed.

About the subject of her piece, artist Hannah Briggs says, "Even though I was moving automatically, my thoughts were constantly changing, and I was always busier in my head. What I was doing outwardly was usually the same everyday, but what I was thinking about was always new and more exciting." Briggs also mentioned that other people go through the day without thinking about what they're doing—"During the weeks that I was observing others around me, I felt like lots of the things people were doing were on autopilot—getting coffee, walking to the train, going to work—everyone always seemed to

be doing the same thing every time. In that reflection I realized this was true for me as well."

Another work of Briggs' shown in this exhibition was *Displaced* (2019). The video documents Briggs' everyday commute from her home on the T into the city and the different places she goes. Throughout the video white jumbled lines cover her face and the faces of other people she encounters on her way. Occasional lines are black and manifest as human-shaped shadows that linger behind the artist. When asked about what these lines and shapes represent, Briggs explained that she was expanding upon the ideas about restless thoughts from her piece *Restless Daze*. She explained how the recurring lines over her and other people's faces represent the ongoing thoughts they might be having in the moment. The black shadows represent the darker thoughts that she and other people can have in addition to lighter, less significant thoughts.

In both *Restless Daze* and *Displaced*, Briggs uses mixed media in an original way, as well as the idea of how society has a difficult time slowing down. The two pieces are vivid and experimental in a lighthearted if rigorous sense, and lead us to think of thoughts going on in our own heads on a daily basis, providing a chance for us to stop, in other words, and think. No minor task for busy art reviewers!



HOLLIE SULLIVAN

Perception, 2019

Video, projection, foam board, color/sound, loop

Review by Artemis Hukalowicz

Hollie Sullivan's *Perception* (2019) is an installation involving white boards, two projectors, and a stack of CDs to prop the boards up so that they are perpendicular with the table's surface. The projectors display the same video on different sides of the boards. The video pictures Sullivan in various places in his dorm—curled up in the shower partially clothed with his back to the viewer and water running in the sink, the view of Huntington Avenue from his window, and his hand running over the details of a ceramic mug, all of which are paired with audio of Sullivan playing random guitar chords. When I first saw the piece with the First Friday crowd this past weekend, we circled the boards with the two videos—one flashing, one playing in relative stillness—projected onto them.

I had a chance to catch up with Sullivan after the opening. With this installation, the artist tells me that he was looking to move a video into the tangible realm. So that it would become an object that viewers would have to physically stand up and walk around to fully observe. As it turns out, the video was filmed during a panic attack and each scene pictures a different way that Sullivan has developed for coping with this experience. The original, unedited version of the film ran forty-five minutes long with the scene where his back is to the viewer running five minutes. Sullivan says that he "absent-mindedly" plays random guitar chords or stares at running water in his bathroom sink while in the midst of an anxiety episode.

With all of this insight, I had a range of new feelings when I returned to look at *Perception* more closely. Viewing it the first time, the piece felt a bit secretive—seeing the artist shirtless and curled over his knees in the shower can make the viewer feel like they aren't supposed to be there. It felt as if the audience was spying on something raw and vulnerable.

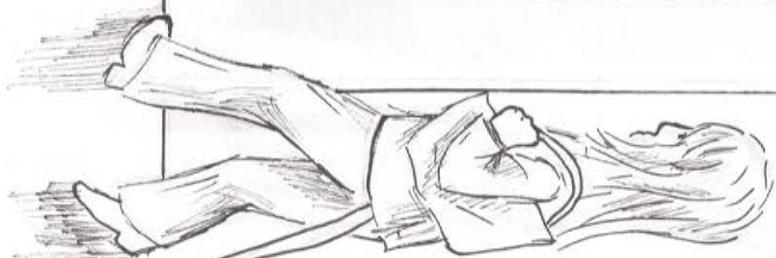
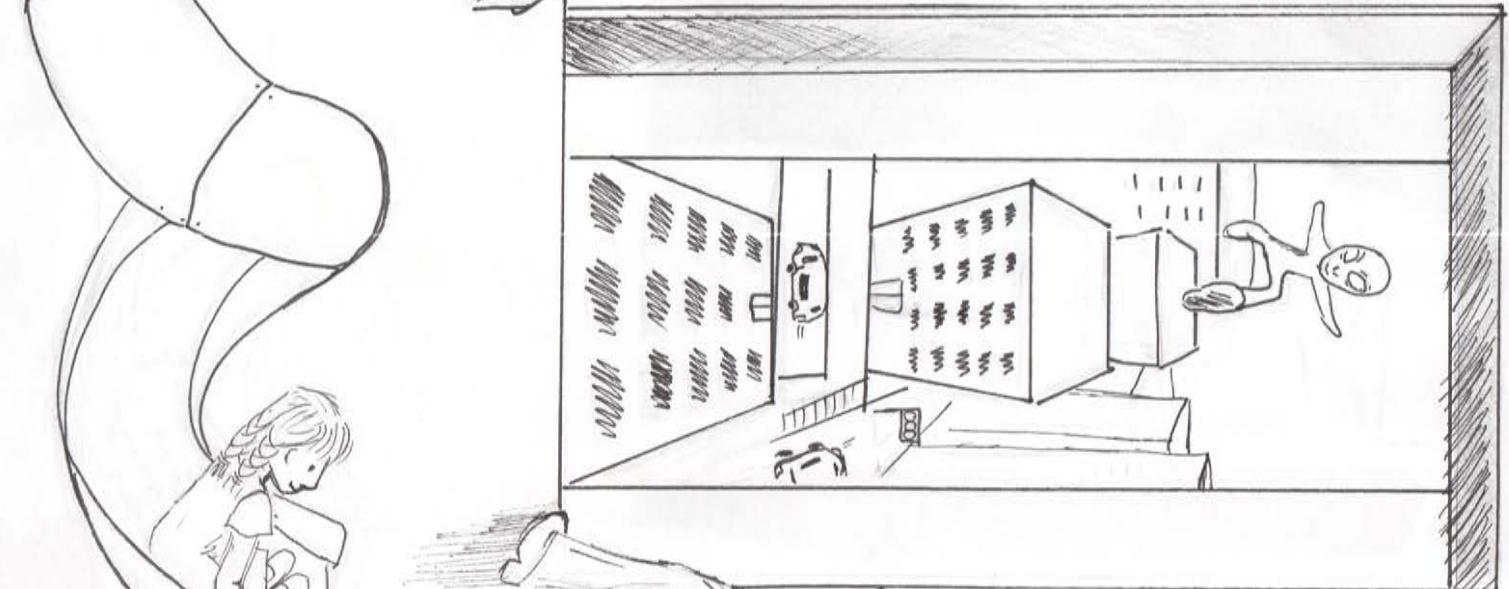
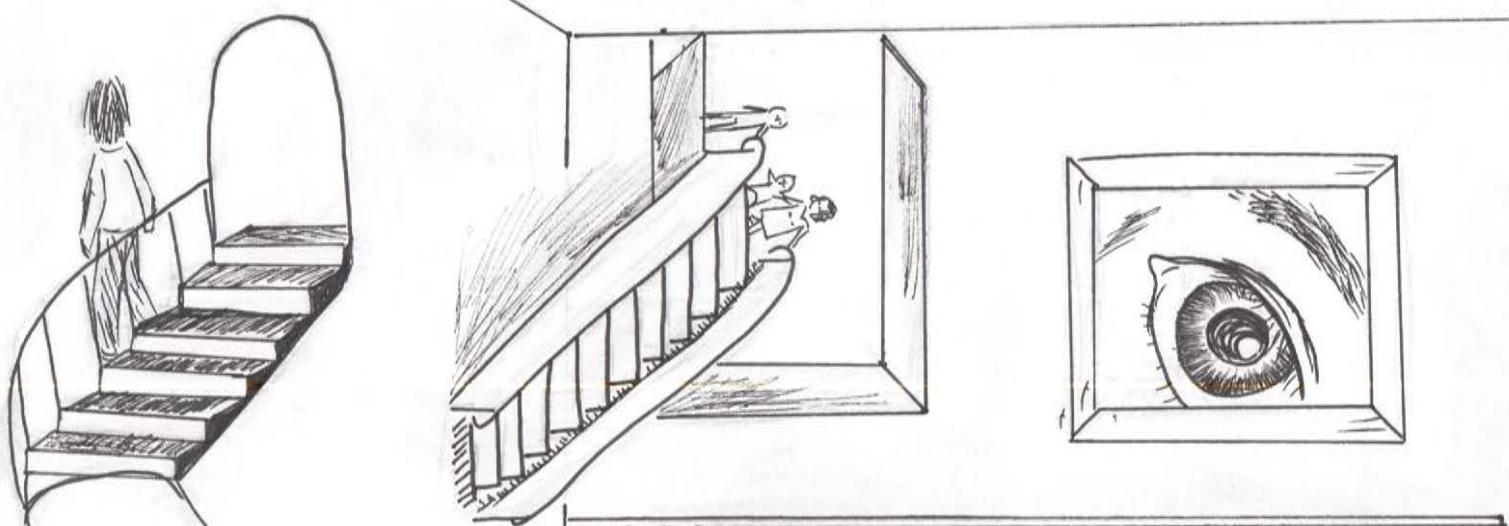
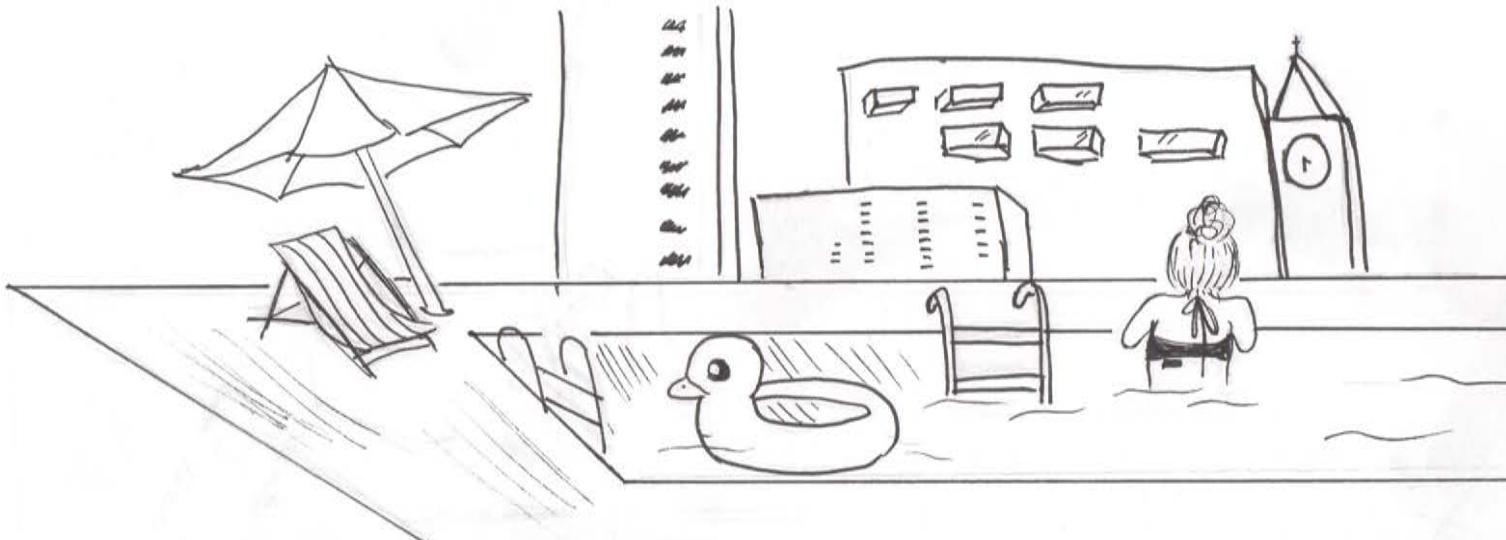
The various elements, including the window, the sink, the guitar chords, and the ceramic mug, provide a sense of domestic dorm life. The familiarity of the dorm environment gives the

viewer the feeling of being in the normal everyday, which counteracts the intensity of the panic attack. The colors are not altered, which adds to the feeling of normality, although the guitar chords and the moments when the viewer can see Sullivan panicking contribute elements of darkness. The eeriness and authenticity of this piece almost have a conversation going back and forth, until we see them as the same. Everyday sights, such as the water running in the sink and looking out the window at the street, feel ghostly when paired with the repeating chords. When the ordinary scenes and sounds of the guitar are cycling together, our minds see the emotions they contribute as equally plausible. Subtle choices in this piece make all the difference, such as when the artist turns around and the scene cuts just before we can see his face.

This piece offers a unique take on perception. The audience is able to participate in the piece by walking around and observing the projection on the boards, and the content gives them a window into the artist's world, his habits, and his emotions. Through seemingly being a bystander, the participants are able to experience this moment in the same environment as Sullivan.







HUILIN LI

Don't Trust Your Eyes, 2019

Ink on paper

8 1/2 x 11 in

Review by Rebecca Towne

Huilin Li's *Don't Trust Your Eyes* (2019), drawn with pen on white paper, is filled with perceptual illusions. The elements of this black-and-white drawing border on semi-realism and cartoon style. Hatching and cross-hatching techniques provide shading and detail to some moments while others are simply outlined. Each section of the drawing challenges perception and provides an intriguing outcome for questions such as one Li herself asked during the creation of this piece: "What happens if many possible but different situations are put in one picture?"

In her drawing, Li depicts skyscrapers and buildings using loosely drawn outlines and dashes to represent windows. Directly below this urban scene, a horizontal line acts as the edge of a pool in which we see a blow-up duck and a figure facing away from the viewer. Moving down the image, the pool scene flips and the border of the water becomes a wall or the ceiling of a room. This is largely due to the diagonal line on the left side of the pool scene, which allows the viewer to picture it as both protruding and/or extruding.

In a similarly playful vein, a vertical line connects the corner of the pool to the bottom of the page, alluding to the floor of a sideways room. An escalator appears to be connecting this floor to another, much smaller room, existing within the wall where tiny figures can be seen standing. To the left of this room, an arch appears over a set of stairs where another figure, again displaying a different scale, is walking. To the right of the room, what looks like a square picture frame or window can be seen. A human eye, much more detailed than the other elements of the drawing, fills the frame, again providing a change in scale. It is left up to the viewer to decide if this eye is merely a picture in a frame or if it acts as a person outside a tiny window. Continuing down further still, a sideways elevator door opens onto a bird's eye view of a city. Along the rooftops, the outline of a figure leaps toward the open doors, coming straight at the viewer. Below this, another figure,

more detailed and much larger than the others, walks toward the elevator. In the bottom-right corner of the page, a cube—similar to a Necker cube—is drawn.

Don't Trust Your Eyes provides viewers with varying perspectives, scales, and levels of detail; constantly disproving our expectations. This method of challenging perception leaves me constantly excited and engaged in the piece. Considering the question posed earlier by Li, it is safe to say that the answer to what would happen when combining these situations is the creation of a mesmerizing piece that never ceases to reveal new scenarios and areas of captivation. While at first the image appears confusing, the longer you look at the drawing, the more it intrigues. As I continued studying the work, I began to view it not as one drawing, but rather multiple variations. By focusing on different elements, the rest of the scene shifts, providing a different solution for what is being viewed. The cube in the corner hints at this idea. The Necker Cube was originally created by Louis Albert Necker in 1832 as an optical illusion, appearing to be oriented in multiple ways at the same time. With more than one plausible situation existing in the same space, your brain cannot decide which is right and therefore alternates between them. This concept is further achieved through the style of the drawing, as it is not hyper-realistic. Li's style leaves out information in the foreground and background, enabling the viewer to see the image both ways.



JACK KINEKE

Aorta, 2019
Lenticular Print
40 x 20 in

Review by Hollie Sullivan

Noun, plural **a·or·tas, a·or·tae**. Anatomy. The main artery of the body, supplying oxygenated blood to the circulatory system. In humans, it passes over the heart from the left ventricle and runs down in front of the backbone.”—*Oxford Dictionary*

You enter the stark space of the gallery and your attention is immediately drawn to a vivid piece on the farthest wall, *Aorta*. The vibrant colors and ambiguous imagery insist you look and keep looking. No matter where you stand in the space, *Aorta* pulls your attention until you can no longer resist the intensity of the piece. You approach to find out more, step by quiet step, being careful not to trip.

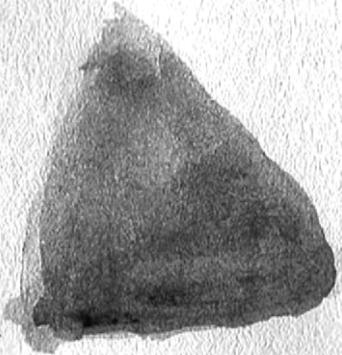
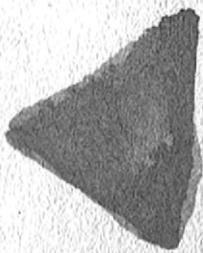
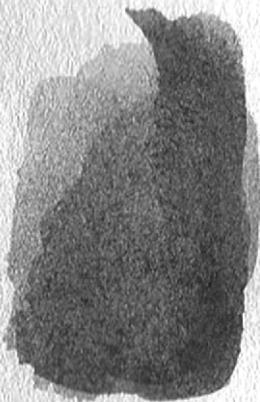
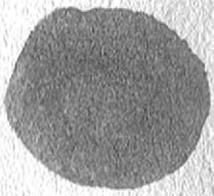
Aorta is a 20x40 inch lenticular print, which protrudes subtly if disarmingly from the wall. The piece of thick paper has been folded, accordion style, and thus projects about an inch from the wall in a fan of intense red and liquid blue. Just as the aorta in the body pulses with life-sustaining energy, the interaction between the two colors, and the linear folds of the print, is highly charged. A lenticular print is a dynamic image with the ability to change or move when viewed from different angles. Pictured in this specimen are a number of oversized hands, the defining borders of which change dramatically with the viewer's perspective.

When viewing *Aorta* from the front, little of this representation is legible. The hands seem to merge together; the contrasting reds and blues struggle. It's unclear who comes out on top. Viewed from the left, only the red image is visible due to the accordion fold obscuring the blue. Viewed from the right, the image of a hand appears in a gentler shade of blue, although there are still moments of abstraction. The detail on each individual slat of the print is breathtaking although it's the gestalt of the piece that makes your heart race.

Aorta warps and reforms as you attempt to disentangle the composite images of hands and the intention of the meticulous disorientation. “Strong blues and reds distort the images to create something both alluring and disgusting,” reads the appropriately graphic wall text. I couldn't agree with this assessment more; my stomach turns with associations of gore and fresh decay. I back away from the piece. The hair along my forearms, like the hair on the knuckles and wrists pictured in *Aorta*, stands on end. The deliberate use of medium and the high level of craft exhibited by artist Jack Kineke combine with the primal subject matter and you can't help but feel your own pulse.







JENNIFER KEEN

Groups, 2019
Animation, 38 seconds, color/silent

Review by Aaron Navan

Movement is an oddly personal experience, "as everyone moves differently. We all have different ways of carrying ourselves, which reflect our individual personalities," says Jennifer Keen when asked about how time-based media influences her art. As a freshman going into animation next semester, Keen uses her work to push boundaries between still images and movement. Since starting college, she believes her art has become more conceptually complex. For one of her recent pieces, titled *Groups* (2019), Keen experiments with Gestalt's theory of form perception, as well as the notion of tension in art, to create a traditionally rendered animation.

Through the use of simple shapes, Keen captures movement in a strobe-like manner. The shapes, when flashing continuously, form the original image animated at the start of the video. Her choice of water-based media instead of digital rendering for her animation creates texture, building tension and providing unity, which helps the viewer group the flashing images together. *Groups* is an experience from both the viewer and animator's standpoint because of the steps necessary to both create and take in the imagery.

For Keen, making each frame for *Groups* involved tension. "Creating movement in the slowest way possible," says Keen, "can be grueling." The fact that animation is such a slow process creates tension between artist and art, since the finished product is so short in comparison to how long it takes to create.

Anyone who watches *Groups* experiences some degree of tension. The repeating, flashing images and quick motions cause unease, as well as a hypnotic vibe due to the continuity of shape and color in the piece. In other words, the viewer is drawn in by the flashing images, which also create the unease... creating a perfect recipe for the specific tension Keen planned for all along. Tension comes up in various ways when it comes to *Groups*, for artists and viewers alike.

The exploration of Gestalt's theory of form perception—and more specifically, grouping—is another aspect of *Groups*, which is explored through the repeating shapes. By grouping squares and triangles with one another, and then switching their color and position every other frame, the animation provides the illusion of a singular image. This image of simultaneity is due to how quickly the frames move, which plays into the role of Gestalt's theory of form perception because the quickly-moving images trick the viewer into seeing a full image when there really isn't one. Keen's *Groups* perfectly describes an instance of Gestalt's theory and provides an engaging experience of different types of creative tension.



LAWRENCIA YOUNG

Tense, 2019
Digital posters
35 1/2 x 27 in

Review by Hannah Briggs

At first glance it is obvious that the two bright prints hanging next to each other on the stark white wall of the gallery are more than they appear. Initially, it seems that the one on the left is a compilation of abstract teal and red shapes; the one on the right seems even more vague and looks to be an entire sheet of red ink. The closer one gets, however, the more the image shared by the two posters becomes clear. The form of a woman hunched over appears in the bottom right corner of each print. The woman's hands clutch the top of her head and blend into the teal background behind her, while the red fills in the outlines of her hair, arms, furrowed facial features, and torso. Red tendrils reach out from her shoulders and stretch across the bottom of the page. A closer look at the wall text beside the piece reads, *Tense*, and tense it is. Lawrencia Young's newest work is far more than it first appears.

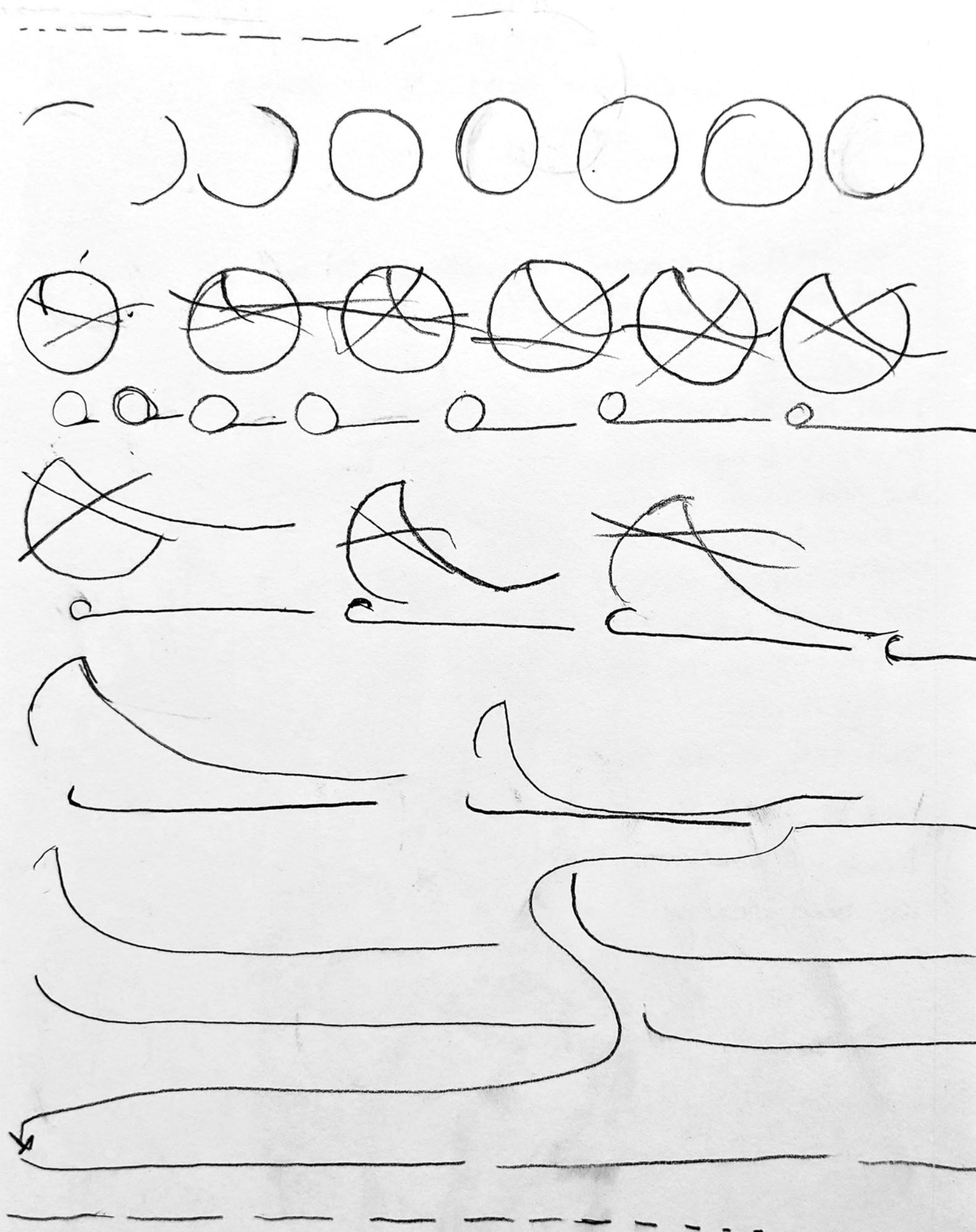
Once the viewer gets close enough to see the forest within the trees, the blue and red half of the pair both display their illusion more clearly. The viewer's brain automatically starts to understand how the positive (red) and negative (teal) shapes interact with each other, and fills in the otherwise random shapes with familiar forms—in this case, the figure of a woman looking distressed. Like a Rorschach blot, but far less random, each mark is deliberately placed on the page to make the viewer see the form within the colors and feel the emotion emitting from the page. The subject is obviously anxious, with her protective stance and desperate hands above her face. It's relatable, and calls for empathy from the viewer.

But in addition to the literal tenseness, there is also tension between the choice of colors—the red and blue are juxtaposed, vibrating on the page and, at some points, making the illusion difficult to see. In the piece to the right, the same shade is used for the positive details (hair, torso, etc.) as in the piece on the left, but this time it is opposite a slightly lighter shade of red. The monochromatic half of *Tense* hides the figure in a sea of red ink,

and more time is spent trying to comprehend what exactly is there. But once the comparison is made to the one on the left, it is clear that the imagery is the same, just with a different color palette. There is almost more tension on the right than in the other half, as the positive red and the negative red blend together almost seamlessly if not observed closely enough. Red is a color of anger, of stress, of tension. The blue and the red combination emulate a feeling of tenseness, but the red on red gives off the sense of being completely overwhelmed. Together, the two sides of *Tense* complement each other perfectly. Young's work is eye catching, easy to get lost in, as there are more details to discover the longer one spends in front of it.







MARY MCGUIRE

A Single Drop, 2019

Pen and colored pencil on paper, binder clips
6 x 6 in

Review by Jennifer Keen

There is a lot beneath the surface of Mary McGuire's recent short film, *A Single Drop* (2019), featured in our local Boston film festival this week.

McGuire's choice to work in the form of a flipbook for this piece gives the work a personal touch and craftiness often lost when animation is made digitally. The nature of the medium draws a person in to fiddle with the pages, leafing through and playing out the animation at their own pace. Two gold clips bind the small pages together. The effort to make the animation a tangible object rather than a film, shot and projected, can be felt, and brings you closer to the piece.

The use of weight in this piece is also very strong, as the volume of the droplet is well-rendered. In moving imagery, volume is a cornerstone. The weight of a form can be the difference between a jumble of lines and a malleable, believable object. This type of visual play requires observation of the subject in real life, and attention to detail. McGuire has brought these aspects and more to the rainy animation. This is her first time employing animation as a medium, and she approached it with an open mind. One of her goals was to try something new, to get out of her comfort zone. And the results are impressive; this short film has an exceptionally complete look for a first effort. The timing of the turning pages is precise, and the dimensionality of the drop is impressive. McGuire has teased the art form before, testing it out on the edges of her school papers during class, but this was her first committed project in the medium.

The project is one of vulnerability. Simple as the subject may be, within the droplet resides a kernel of the artist's personal life. The droplet represents McGuire, working through the stress-ridden path of academia until she reaches a breaking point, and must deal with the fallout. However, the subject also lends itself to catharsis as the buildup of the droplet had created tension. The built-up tension is released when the water hits the ground, resolving the piece and giving both artist and viewer a sense of relief.

The topic of stress and vulnerability is a difficult one to broach, and the use of simple imagery is a very effective way to express an opinion about it. A droplet of water can hold many meanings, demonstrating the effects of gravity while also being a symbol of release. Artists have tussled with the subject of vulnerability, and what it means to them, and McGuire's work is a sensitive, successful contribution to this difficult conversation.



MIKAYLA COOMBS

Deep in the Lines, 2019

Ballpoint pen on paper

11 x 17 in

Review by Lawrencia Young

Deep in the Lines (2019) by Mikayla Coombs is a series of ink drawings collaged together. Each drawing consists of concentric rectangles, one inside the other, creating the illusion of depth. While the concept itself may seem simple, the piece is actually quite intricate. Upon closer inspection, the thinking behind *Deep in the Lines* becomes clear.

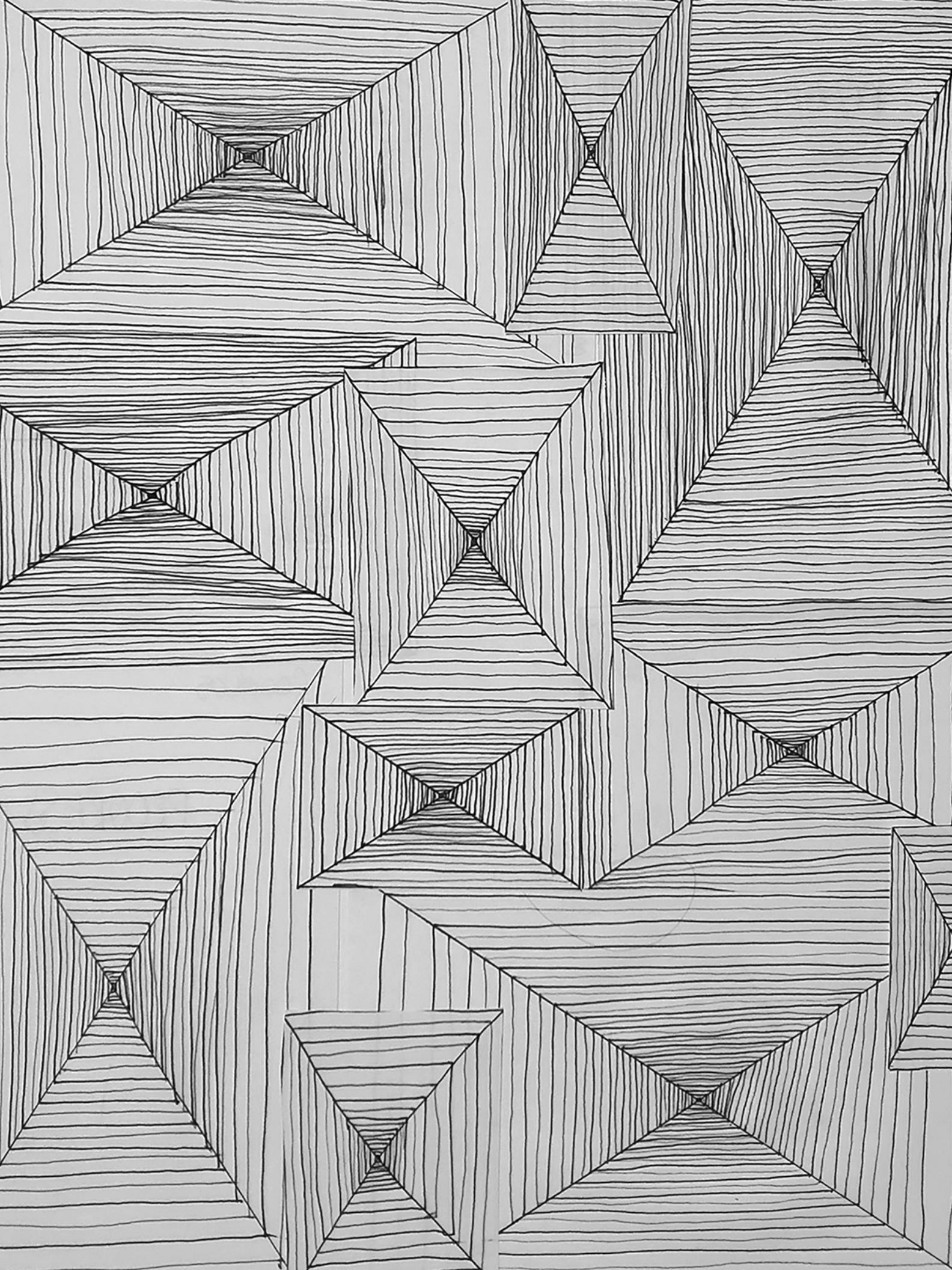
The piece is composed of “tunnels” made from rectangles in different colored ink. Drawings of varying size and color—dark purple, medium blue, and lighter green—are attached to create a larger, collaged piece. The deep purple makes for emphasized lines while the lighter shades of blue and green provide contrast without taking away from the illusion of depth. Approaching the center of each drawing, the lines are drawn closer together until the artist could no longer draw a recognizable rectangle. Once again, a subtle shift in the drawing that amplifies the eye-catching depth effect. In terms of the way the lines are drawn, they are not entirely straight. There are a few instances in which the lines overlap and vary in thickness, however, it does not take away from the piece. This hand-drawn quality creates a particular vibe, different than if the rectangles had been drawn with intense precision; it brings life and movement to each drawing. The stark contrast of the diagonal X-shaped lines push the rectangles back in space, creating the illusion of an inverted pyramid shape. Overall, these subtleties in Coombs’ drawings contribute greatly to its success.

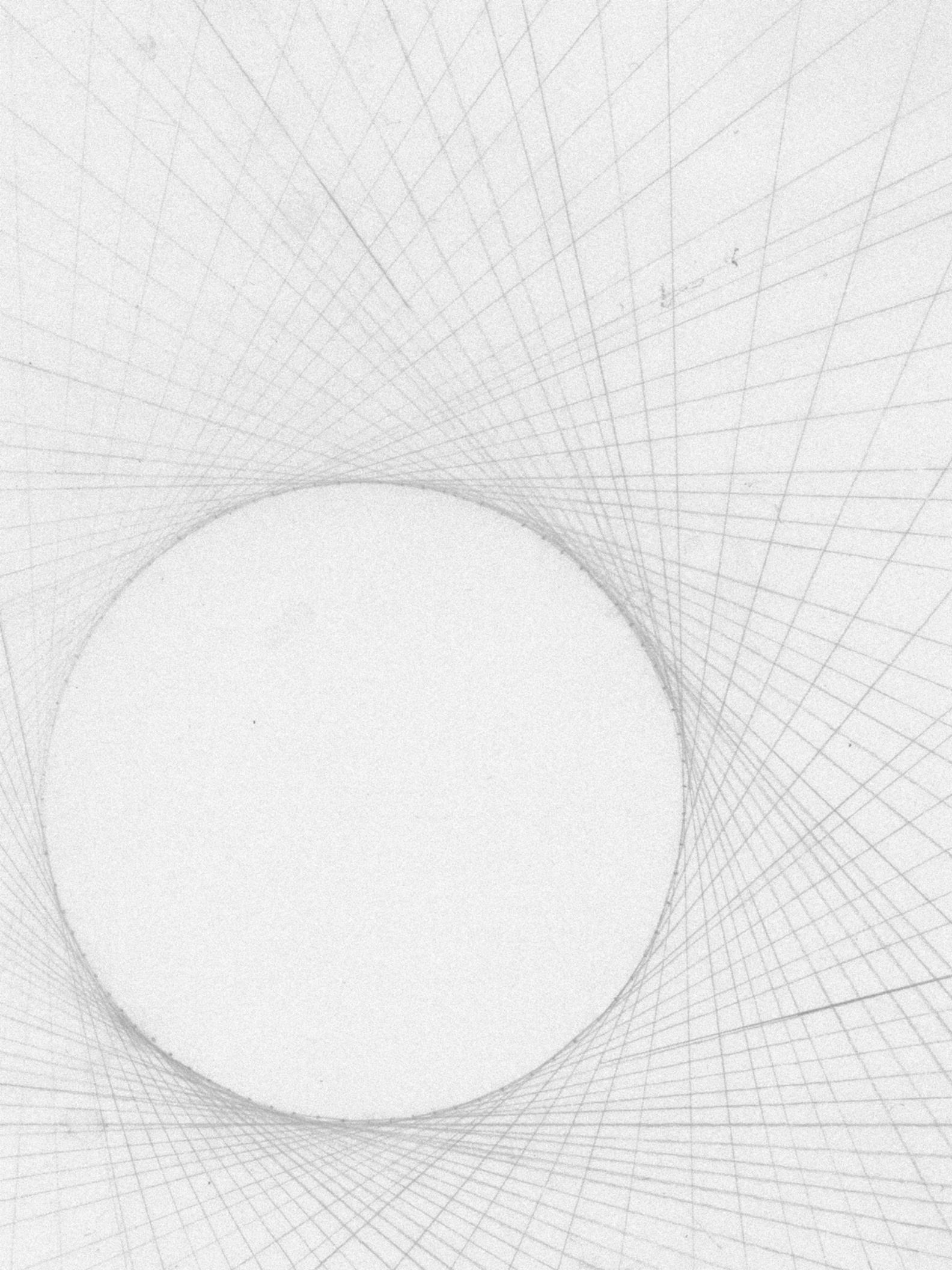
When it comes to the collage element, it appears that each drawing was placed quite purposefully. At first glance, it is not even apparent that the piece is a collage due to the thought put into placement. The way the lines coincide with each other is fluid and nearly seamless. Even at points when the rectangles overlap, there is still an impression of being intentional. The overlapping lines also create

moments of variation that would not have occurred had Coombs aligned the drawings in a grid format. The overall piece still retains the form of a rectangle, which I believe to be successful. There are small instances of alteration throughout the piece, so this one moment of uniformity contributes a sense of balance and completion.

Overall, *Deep in the Lines* catches my eye; it creates interest through textures and the overall visual effect. It is a wonderfully executed example of intricate simplicity resulting in a piece fitting for any space.







MOLLY PIANTEDOSI

Tangent, 2019
Graphite on Bristol board
6 x 6 in

Review by Huilin Li

Last week, a temporary gallery installation went up at MoMA in New York. The spacious first level was filled with works on paper by emerging artists. There was one artwork that caught my attention, a piece called *Tangent* (2019) by Molly Piantedosi. On a small piece of 6x6 inch ivory Bristol board, countless straight lines cross the page. Some lines fade into the background while all of the lines overlap. I wouldn't have noticed the dots on the sheet if I hadn't taken a closer look.

As I approached the drawing, I noticed a big, empty space in the upper lefthand corner. Without any intersecting lines, this space forms a perfect circular shape and takes up about a quarter of the page. Each line has been placed lightly and precisely; the mark-making is soft and perfectly straight. You can feel the care taken by the artist. Each line was made without hesitation. Take a closer look at the intersecting lines; the different angles and the density of marks create a sense of depth and dimensionality. Certain areas around the empty circle are darker, despite the lack of actual shading. You can tell the difference in line weights by the shades of grey in this piece.

The title of the piece, *Tangent*, is a word we often associate with geometry, and each point has indeed been calculated before placement. The amazing connection between math and art associated with the golden ratio and Leonardo da Vinci's *Vitruvian Man* is at play in this modest, exquisite little drawing. The balanced use of space and the placement of each line reveal the activity of mathematics in the artist's mind while working on the piece.

Following the dots around the circle, our eyes also follow the direction of the lines. It almost gives you the feeling of looking down a well or looking through a tunnel. The lines as they fade into the background give the illusion that the space would just keep expanding. The emptiness of the circle grabs our attention; energy spreading from the center of the empty space keeps us staring until

our eyes get sore. Piantedosi has successfully created a dimensional piece through linework alone. The potential you feel when looking at the piece is endless.



REBECCA TOWNE

Stillness and Motion, 2019

Digital Collage Print

8 1/2 x 11 in

Review by Vi Huynh

Ants are the infantry busy-bodies of the microscopic world. They are tiny, seemingly unstoppable creatures who possess no motive greater than to march in line, traversing the dangers of a more gargantuan world, gathering resources to bestow upon their queen, on whom they rely for the expansion of their colony. Even in their sleep, ants still seem to be readying themselves for their next journey or course of action—antennae and mandibles twitching restlessly. Then there are rocks—large pieces of coagulated sediment. Solid and unbreakable in human hands. There's a reason why a person calls another person their "rock"; rocks are trustworthy, dependable, and most of all, immovable. These two groups—ants and rocks—reside on opposite ends of the motion spectrum.

Yet, here in Rebecca Towne's *Stillness and Motion* (2019) you—the viewer—are presented with the complete opposite understanding of ants and rocks, in the form of a digital collage and a flipbook: busy-bodies become stagnant still-lifes and amalgamations of sediment become jittery and unstable. These images go against the unspoken rules of the universe that have been put in place for all ants and all rocks, and what most of the human population conceives of as the norm. Such upending of our traditional perceptions of these groups is black-and-white, just like the two parts of Towne's piece. The spectrum has been flipped, and such a thing is more unnerving than it may initially appear.

For the once-busy ants, motion has been suddenly whisked away mid-action, their jet-black carapaces frozen and stuck to the plant stalks they were climbing up, leaving them forever just out of reach of the sweet nectar they so desired as sustenance. Their struggles collaged together as so much propaganda for a poster. The queen's soldiers are now immobilized by an unseen general's order. Eventually, she too will be starved of the life her underlings once embodied, and the colony will gradually shrink. The viewer observes this chaotic scene *in medias res*. Moving, but now unmoving.

Falling, but now floating. Working, but now lazing. Climbing, but now resting. No longer will they experience any more restlessness—the ants' antennae will no longer twitch.

For the once-immovable rocks are now constantly moving in and out of frame. They seem to adopt minds of their own, exhibiting an uncharacteristic indecisiveness: they are tempted with the options to stay and observe their surroundings or to leave and embark on an adventure, how to decide. This constant shift of position has made these rocks light and fluttery—they become asymmetrical butterflies of the geological realm. Just as energetic. Just as fragile. The flipping of the pages speaks to their newfound flippant nature. The pausing of the flipbook pages so that the viewer can slow down and examine what exactly is on the page is a metaphor for the rocks' desire to break from time-to-time in order to take in their surroundings.

Despite being separated, these two pieces are unified by being opposites or inverses of one another. Together in their colorlessness, they create one larger artwork. An artwork that introduces the audience to an upside-down world where ants refuse to march and rocks fly.







VI HUYNH

Shore, 2019
Digital drawing
8 1/2 x 11 in

Review by Jack Kineke

On a black backdrop, a base of vertical white lines hold up a diagonal white line. Above this, short, jagged lines shoot up to the left and right like blades of grass; another line cutting through their core. Above all this, an immense, swirling line takes hold of the composition. These lines are rough and grainy, contrasting the clean edges found in the remainder of the composition. Behind all these lines, thin concentric circles trail off the edges of the page.

Shore (2019), this digital drawing by Vi Huynh pushes layers of linework beyond pure abstraction. The thin lines of the backdrop come to resemble a sonar scanner; the large swirl, a storm. With this, the entire composition takes on a top-down view. The cut grass transforms into rows of Czech hedgehogs on the shoreline, final defense against an unavoidable, swirling foe. The entire piece seems locked in the process of entropy, breaking and curling under the weight of the approaching adversary. We are looking at an unstoppable force versus an immovable object. In the end, either the shore will bow to the storm, or if the shore can withstand the chaos for long enough, the storm will give up the fight.

In a statement from the artist, an acrostic poem reinstates the imagery of the ocean storm.

At times, the world may **take**
its sweet, sweet **time** stripping away
your sense of self—**away** it goes
and now
you **think**
you are **long**, long gone,
so you face crashing waves **and** consider:
why must some choices be so **hard** to make?

In bold I read, “Take time away and think long and hard.”

“Think long and hard on what?” I ask myself.
Determined to emulate this feeling of pausing, I let myself have time away from the piece.

Upon returning to *Shore*, I become aware of two things. First, The first was the dismay of the sharp lines. While I still think of them as a defense mechanism, they seem reluctant at best. None of them point directly at the storm. Instead, they appear distressed at the possibility of harming the storm, or somehow popping it like a balloon.

This new perspective gave me a sympathy to the situation overall. It seemed so human in essence despite being abstract, and then sublime, in nature. Fighting is often bred of miscommunication, or an unwillingness to communicate, and this piece reflects that quite humbly.

The second realization came from the first three lines of the acrostic, which stuck in my mind. “At times, the world may take its sweet, sweet time stripping away / your sense of self—away it goes.” These lines clarified something about the storm. As I looked into its swirling body I noticed it weakening as it reached its outer layers. It wasn’t growing, rather it was peeling, losing itself in the attempt to make itself more formidable. Like a cat’s fur standing on end, the storm showed all the signs that its primary emotion was fear. While the origin of that fear remains unknown, the shore must remain vigilant in order to survive.



4D IN 2D