

Portfolio Statement

Social relevancy is a major topic on my mind. In 2013, I had the opportunity to study fine art for five months at Bezalel Academy in Jerusalem, Israel. After reacting to Israel's endless religious and political issues (*Mamilla Picnic*, 2014), it became clear that drawing from personal experiences is the only way to make socially relevant art. Recently, my work has addressed issues such as appropriation of Aboriginal culture (*He Who Wins the War*, 2014), cultural identity, and the role of technology in art making. This past semester as research assistant for Cathy Mattes of the Visual and Aboriginal Art Department at Brandon University exposed me to Indigenous curating, providing an example of how cultural identity integrates into a community.

My choice to pursue a B.A. allowed me to study music, visual art, and psychology, and to identify connections between these fields. I have explored synaesthesia and other psychological models of art making by representing sensory experience through wet and dry media. My endless fascination with human history, art history, narratives and experimenting with found objects can be seen in *Encyclopedia of Time Travel*, 2012 and *Icon*, 2013. Finding emotion and value on the ground of meaninglessness relates to the questions confronting a pluralistic, postmodern society in the face of technology and consumerism (*Comfortable with the New Sincerity*, 2015). The IMAD would propel a blending of my traditional styles and experimentation impulse, leading to a greater sensibility for the interdisciplinary nature of the art world today.

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