

# **LORI HERTZBERG**

Honorable mention

Adrienne Samuels

## Adrienne Samuels

"Black folk, no matter how they got here, are planted in story and shared lived experience. It's the way we witness. Storytelling is our roots and wings." – Andrea Collier

The sentiment of Collier's quote is the foundation of all of the work I've created during my time at Sarah Lawrence. As a biracial human in an anti-Black society, documenting the existence of myself and my history within the spaces I occupy is not a luxury, but an essential step to understanding where I fit in the broader world. In order to effectively see myself and the spaces I occupy, I believe it is necessary to come to terms with the history of those particular spaces. Granted, as a descendant of colonized peoples, much of what I understand my personal history to be is fragmented. I explore this dichotomy by collaging torn prints into other representational forms.

In day to day life this desire to document my existence takes the form of moving at least one object in my studio, or other locations that I frequent, every time I am within that space. Doing so is a nudge to others within those spaces. In some works I am calling on others to participate in the re-membering of our collected history and memory, in others I have set out to facilitate installations that (I hope) urge onlookers to become participants. In my prints, the documentation of self takes the form of intentionally arranging the linoleum blocks off register, smudging the surface of a print, or imposing my fingerprints over the carved image. In my textile work, this presence is achieved through the trails of seams left visible. I intentionally reveal the process to the viewer in hopes that the process will feel approachable.

This documentation of my presence is a form of mapping—of space, figures, and my own physical form within the work and the general world. I am interested in the way we [all humans] store memories and sensations through colored shapes and textures, and the absence of one or many. This investigation has been made possible through the medium of monoprint and relief printmaking. The seemingly random construction of geometric and organic shapes in my work reveal an underlying discomfort: we [Black people] are expected to code-switch in every facet of life including conversation, migration and movement, and cultural understanding. My documentation of self and disregard for the "rules" of traditional printmaking is in direct opposition to canonical Western art history. I understand my work and approach to art making to be an interrogation of fictitious narratives and reclamation of the construction of the memory and history of my ancestors, and myself. Storytelling is central to the way all humans make sense of our physical forms. For me, constructing an effective story is a never ending exploration of balance. Revealing the process shows the overall construction of the narrative, a rendering on my terms.





# Crisis in Minnesota is not over

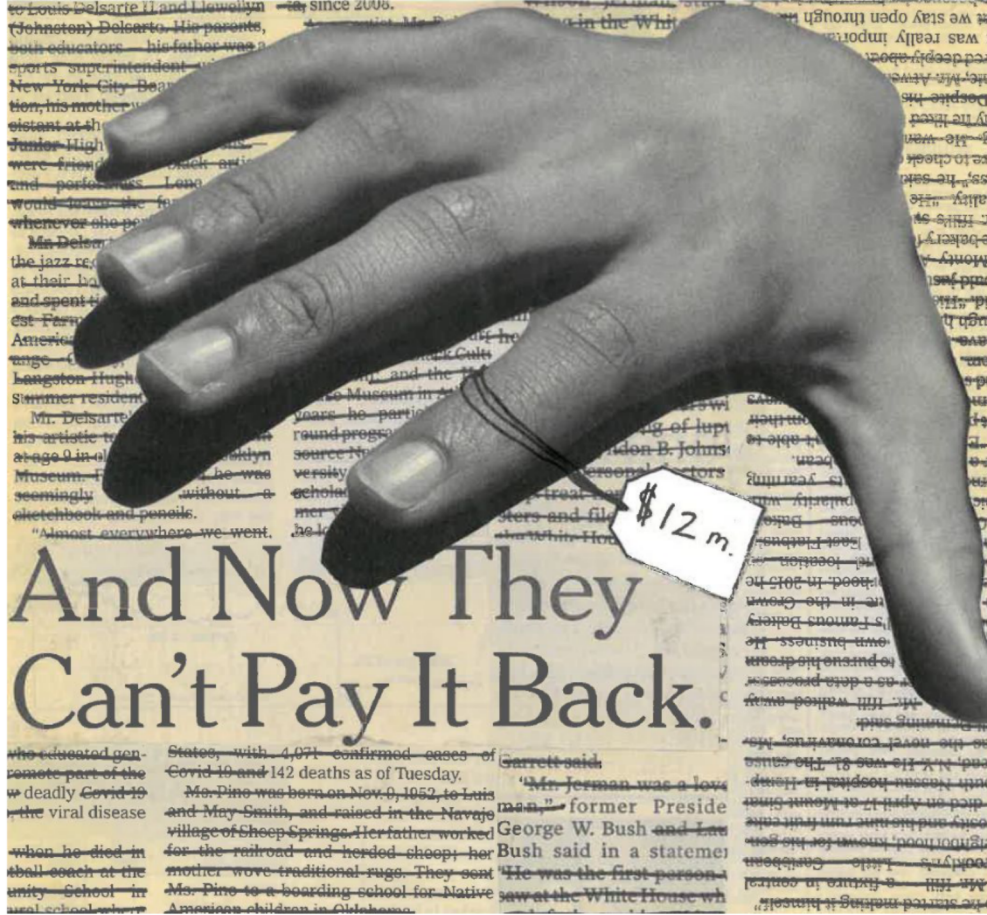
not only racist but also stupid

not only racist but also stupid









# And Now They Can't Pay It Back.

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States, with 4,071 confirmed cases of  
Covid-19 and 142 deaths as of Tuesday.  
Mr. Pino was born on Nov. 9, 1952, to Luis  
and May Smith, and raised in the Navajo  
village of Sheep Springs. Her father worked  
for the railroad and herded sheep; her  
mother wove traditional rugs. They sent  
Mr. Pino to a boarding school for Native  
American children in Oklahoma.

Garrett said.  
"Mr. Jerman was a love  
man," former Preside  
George W. Bush and La  
Bush said in a stateme  
"He was the first person  
saw at the White House wh







# **MOSER MARSH**

Honorable mention

Henry McEachern

## Henry McEachern

We are constantly surrounded by bright images, reflective screens, and our own passing thoughts. I see my current work as signifying these conscious and unconscious forces in play with our intersubjectivity. I make emotional works that speak to the concept of surface.

Through engaging dimensionality, I seek to reveal condition from shadow. I want the viewer to enter into a liminal space where difference is in conversation with archetype as figure is in conversation with the traces of experience. Utilizing a variation of marks, as well as text, I create narrative that plays with presupposition and creates new connections. I look for what speaks to me in hopes that the work speaks to viewers, and that the stringent boundaries of the self dissolve in the space inbetween.







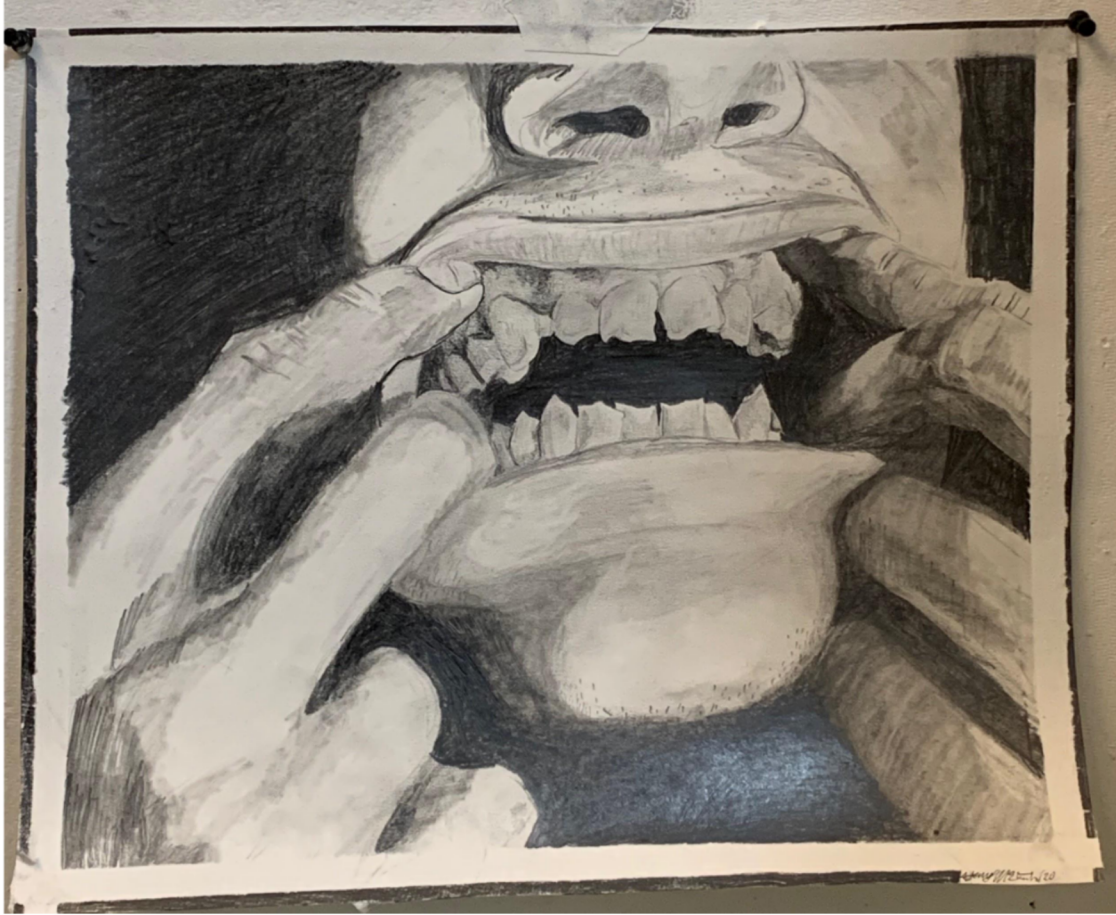
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# GERALDINE PUTNAM CLARK

Lily Massee

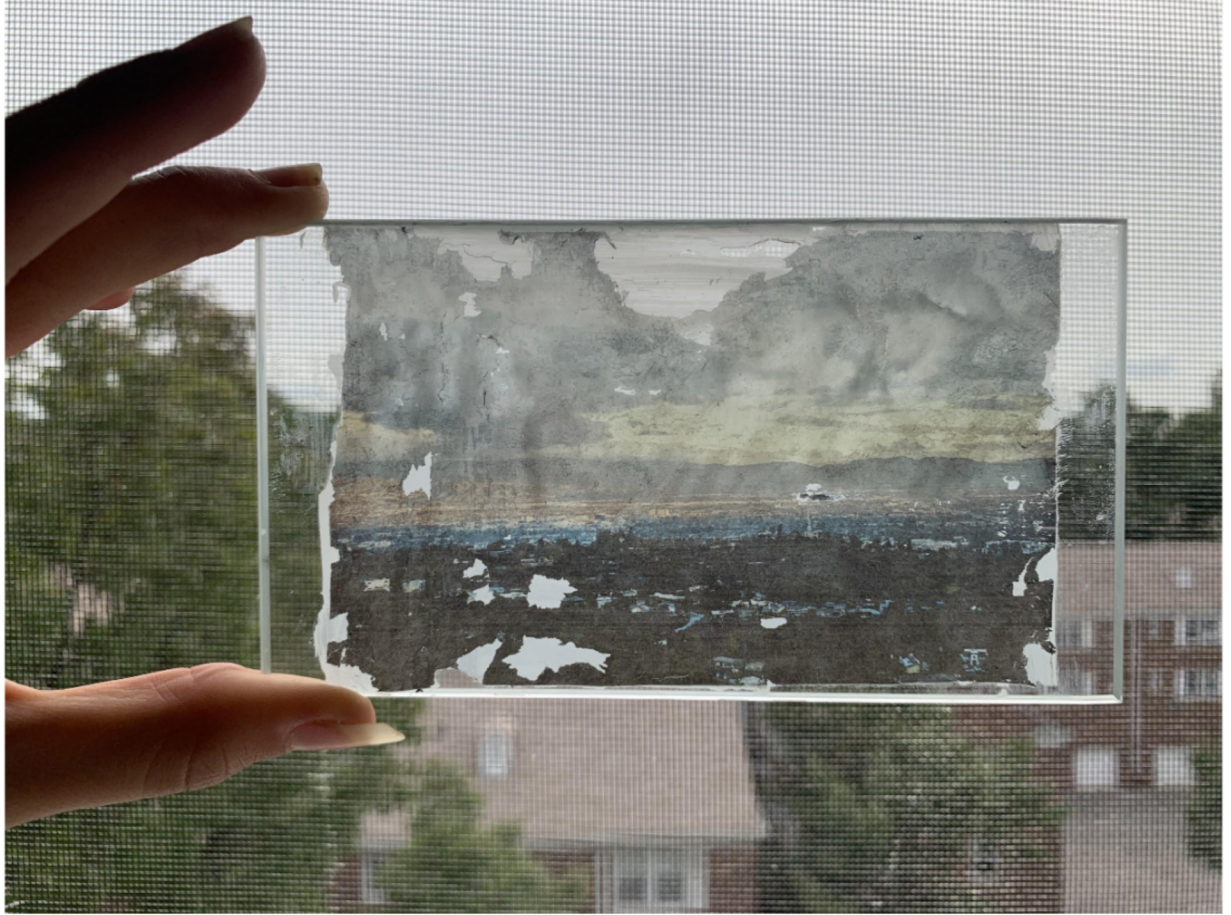
## Lily Massee

I have always been interested in the ways in which landscape and memory interact with one another. A quote that serves as a driving force for my work is one by Simon Schama from his book titled *Landscape and Memory*: "landscape is a work of the mind, its scenery is built up as much from strata of memory as from layers of rock". I believe the inverse is also true: landscapes, more specifically our connections to the land, are what make up our individual psyches. My art examines and transforms the landscapes that occupy my own memory. When making art my first instinct is to explore the physical characteristics of significant spaces. I collect natural remnants of the environment, like rocks, sticks, or leaves, document the spaces with photographs, and record the specificity of each place. These souvenirs are evidence of their original locale. However, in an effort to realize Schumacher's sentiment, I break, shape, assemble, pigment, and conflate these fragments so that they come to embody an amalgam of the environment and myself. Over the past two years I have been making image transfers, a process that allows me to imprint my photographs onto found objects and materials. When I recall a memory not only can I perceive that moment in time, but I can also feel it. I fuse the pictorial and tactile nature of memory through the direct convergence of photography and sculpture. The objects I transfer my photos directly onto are a physical extension of the image. In this process I distill new meaning out of the photographs through the materials I choose to conflate them with. Take "Limbs that Feel Like Boulders" for instance; the dense and rough physicality of the rocks both articulate my attitude towards my body and push my limbs into a geographical realm. Or "Laurel Canyon: January 5, 1999-July 3, 2018", in which the domestic quality of the window and the translucency of the glass places the images in a familiar yet timeless space. My overall intention with my art is to emphasize the interconnections between the environment and ourselves, so that hopefully we all feel more compelled to take care of it.



















1. Eucalyptus; 2. Jasmine Flowers; 3. Sunscreen; 4. Sage; 5. Ashes; 6. Asphalt; 7. Sand; 8. Weed; 9. Dried Grass; 10. Seaweed; 11. Grilled Onions

