

NATIONAL SOCIETY OF ARTS AND LETTERS

2025 Visual Arts Competition & Exhibition

The National Society for Arts and Letters along with FAR Center for Contemporary Art presents the 2025 Visual Arts Competition + Exhibition! This competition is designed to introduce emerging artists to the public.

Join us Friday March 7th for the Award Reception and see the exhibition during Gallery Walk in our 505 Theater. Awards and prizes announced at 5:30pm. First place award is \$1200, with all remaining awards totaling \$3000. This exhibition features the work of a group of Indiana college age artists across a variety of media, the exhibition will be on view March 5 - March 13.

About the National Society of Arts & Letters (NSAL): The mission of NSAL is to identify, encourage and support artists, between the ages of 18 to 29 years, preparing for professional careers in their individual disciplines. National competitions focus on the rotating categories of visual arts, dance, theater, creative writing, music, and musical theater. The Bloomington Chapter also sponsors an outreach program to recognize young artists in area high schools, as well as a grant program for arts teachers of youth between ages of 4 and 14. The Bloomington, Indiana Chapter was founded in 1966 and has awarded more than \$650,000 to artists living and studying in Indiana. Many have gone on to distinguished national and international careers.

On View: March 5 - March 13

Gallery Walk Opening Reception & Awards Ceremony:

Friday, March 7th, 5pm - 8 pm (Awards Ceremony begins at 5:30 pm)

505 Theater @ FAR | 505 W 4th St, Bloomington, IN | thefar.org



Abby Knobeloch

[@abby_knobeloch](#)



Collector, 2024
Oil paint, 24 x 38

Statement | This self-portrait explores the artist's love and penchant for collecting objects with history. The objects one surrounds themselves with often provide insight into who they are. Although the cameras obscure the artist's face, they present a different aspect of their identity, revealing a keen interest in the past and joy in the mundane. This work encourages viewers to slow down and observe the people and objects around them, finding meaning in things often overlooked.

Bio | Abby Knobeloch is a multi-disciplinary artist born in Granville, Ohio. They are currently working in Bloomington, Indiana pursuing a degree in studio art. Working across a wide range of mediums including painting, drawing, photography, ceramics, and more, Abby's work focuses on themes of nature, whimsy, and personal expression. Embracing bold colors and texture, Abby's art is inspired by the fantastical and informed by personal observation and experiences.

Al Sheets

[@al.listrations](#)

Statement | The familiar novelty of chattering teeth are used in this piece as a symbol for the beautiful, famous, and supremely wealthy class of Americans. Inspired after witnessing the opulence of the MET Gala in contrast with the harrowing status of wealth disparity not just within the United States but also abroad, I designed this scene of the absurdity of pure consumption. The teeth celebrate their 15 minutes of novelty by over-indulging in the luxuries afforded to their class. They are ersatz mouths, and unbeknownst to them, their acts of consumption mirror that of the larger entity engulfing them - a true, real, gaping maw, the court of public opinion and the even higher class of people that have the influence to wind them up. Soon they will all be swallowed, and the novelty will be replaced with a newer, fresher set of chattering teeth.

Bio | Al Sheets is a Midwest artist graduated from the University of Southern Indiana with a Bachelor of Science in Art. They work primarily in pen/ink, digital media, and printmaking, and are currently based in Evansville, Indiana. They have most recently been awarded and successfully completed the Efroymsen Bridge Year Fellowship at USI, and through this fellowship exhibited their own solo exhibition including the body of work created during this time.

The main concepts of Sheets' work often involves the heavy critique of wealthy and powerful figures in US American celebrity culture and politics, questioning the ethics and rationality of the level of influence they have on the general public. When not lampooning the figures posed at the higher echelons of society, Al explores the idea of consumption on a more quotidian level by illustrating and using objects from every day life and finding abstract ways to combine them with the monstrous.



Chatter, 2024
Screenprint
20" x 16"
\$200

Alison Cofrancesco

[@alico7187](#)



Handful, 2024
Oil on Canvas, 48 x 48

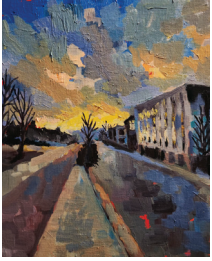
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Alyxandra Hlawacz



Early Sunrise, 2024
Oil, 14" x 8"

Amanda Ruddell

 @mandytheceramicist

Statement | When I was a kid, the highlight of every year was going to Lake Wawasee over the summer. My time was spent playing outside, swimming, fishing, and catching turtles. One of my favorite things to do was stare down into the water and try to spot any fish or other creatures. Sometimes I just liked watching how the seaweed moved with the water or how the waves created ripples in the sandy bottom. My mom called me half fish because of how much time I spent in the water so I thought it was only appropriate to create fish of my own that I can admire forever. My sculptures reflect my fascination with fish by replicating their uniform scales, their vibrant colors, and the fluidity of their bodies as they travel through water. My fish are created from thrown and altered forms with sculptural elements. I desire thrown and altered forms for their efficiency as well as a challenge for myself to learn the characteristics of the clay in order for it to do what I envision. I have collected references of fish I have caught that I study closely so I can simulate their movements in my sculptures. I study images and videos to further my understanding of how a fish's fins spike up in defense, or how their thin tail ripples softly to control its movements in the water. When fishing, there is only so long that you can admire the fish before you have to throw it back into the water, essentially not much time to observe it. By creating these sculptures, I am capturing a fleeting thing and manifesting it into something permanent. The appearance of a fish floating in water is much different than one out of water. My sculptures take a fish in its natural environment and transform it into something that can be enjoyed forever.



Laying In Wait, 2024
Stoneware
12" x 17" x 14"

Bio | Mandy Ruddell is a ceramicist based in Indianapolis. She was born in South Korea and was adopted at a very young age. Much of her previous work is inspired by Korean Dancheong patterns, which consist of colorful and geometric floral patterns. She received a Bachelor of Science in Visual Arts Education with a minor in Korean Language at Indiana University - Bloomington. Mandy is currently attending Herron School of Art and Design, Indiana University - Indianapolis pursuing a Bachelor of Fine Arts in ceramics. She is still interested in Korean culture and history, but her focus has shifted to making fish found in Lake Wawasee. Having grown up living at the lake during the summer, Mandy developed a deep fascination of the lake and the creatures that live in it. She took this fascination and manifested fish from the lake into ceramic sculptures. Once she has completed her Bachelor of Fine Arts in ceramics, she plans to teach in a public school setting. In the future Mandy hopes to maybe teach at the collegiate level someday.

Amira Alquraishy

 @amiruh.z



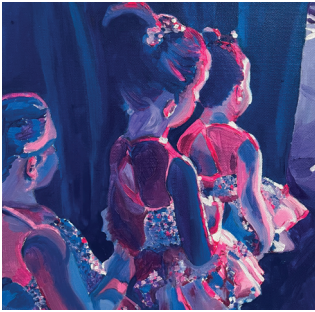
Dimensional Reverb, 2024
Drawing, 8" x 8", \$100

Statement | Amira Alquraishy is a Artist and writer aiming to spread optimism in the world through her words and visuals.

Bio | Amira Alquraishy combines her love for crafting authentic imagery and enthralling narratives to create works that resonate greatly with audiences. Her creative endeavors range from illustrating to entertainment journalism to poetry. Whether visually, or with her words, storytelling is her forte and she dedicates her life to empowering others to do the same.

Anna Corso

 @metajeweled



Feminine Performance 1, 2024
Oil on Canvas, 10" x 10" x 1.5"

Statement | *Feminine Performances* is an ode to my childhood which was spent dancing; practicing for hours, all for a few minutes under the stage lights. Similarly, now as a painter I spend hours practicing my brushstrokes and mixing the perfect colors, hoping the right audience comes along and sees through me and my paintings. I hope they see through all the layers of paint until they hit the raw canvas and see the raw emotion. Finally, I am seen for who I truly am.

Bio | Anna Corso is a contemporary oil painter whose work aims to evoke nostalgia and explore the nuances of personal and cultural memory. Often inspired by collaging, they juxtapose playful colors with deeper emotional themes, addressing personal issues and experiences. Currently pursuing their BFA at the Herron School of Art and Design, Anna has already made their mark in the Indianapolis art scene, exhibiting in several shows and being featured in *Genesis Magazine*. As they continue to refine their technical skills, Anna is also focused on expanding their ability to communicate the ideas behind their work. Their goals include evolving their style and using their art to spark meaningful conversations.

Ashton Newkirk

 @ashton.newkirk

Statement | Ashton Newkirk is a ceramicist who makes sculptural, functional, and non-functional wheel thrown vessels. Based in central Indiana, Ashton is expected to earn her Bachelor of Fine Art degree in Ceramics at the Herron School of Art and Design in December. By cohesively combining hand building and wheel throwing, her work focuses on the importance of living a harmonious life and finding appreciation in the most perplexing circumstances. Ashton's work is a reminder of the duality of humanity and how we are connected to the around us and in ourselves.

Bio | There is a permanence to clay that makes me feel like I have control over time. I can sculpt flowers or animals and not worry about them wilting or aging away with the seasons. As time goes on, the world around me changes— buildings rise and fall, landscapes shift, people come and go— but I know when I make something from clay, it can endure. It can be a moment frozen in time, a reminder that, in the face of constant change, some things can remain forever.



Grace and Ashton, 2024
ceramics, 24" x 8" - 8" x 32"
\$350

Austin Clark

 @t1nstype



We Are Closest at Civil Twilight
2024, Archival Inkjet Print
44" x 33", \$500

Statement | Over the past year, I have lived with a collection of African objects—some new, some presumptively authentic, and some purely for aesthetic concerns. At this point, I spiritually feel the objects and my own past lives reuniting. *We Are Closest at Civil Twilight*, from my series "Between Life and Death", attempts to visualize me connecting to my ancestry.

Drawing upon research from 16th-century Bakongo cosmologies (lands I could've come from) I stage performances to construct, observe, and imagine my relationship to the objects and nature in the images. Within the self-portraits, my actions are performative for the camera as my way of privately living with my spirituality while also allowing my viewer to see remnants of the search for my family's cosmic history—of course, one that predates any American document.

I am hyper aware of the camera's presence during these performances, as it only captures the scenes left behind of my actual work. *Between Life and Death* is a photographic project for the sake of my viewer, but in reality, the work is embedded in my journey of decolonizing my mind to reveal my truest self. The 2D images presented to my viewer are in tangent with, but different from, the work done within the photographed spaces. The actual work lives in the spaces where my lens is pointed. Ultimately, this work repositions my existence with the African Continent, explores intuition as an ancestral concept, and questions the notion of time as a boundary separating past, present, and future.

Austin Clark (CONTINUED)

📷 @t1nstyle

Bio | Austin Clark is currently a Senior at Indiana University studying Photography and Art History. His practice is mainly photographic, where he uses a camera as a tool guiding his spirituality and attempt to live joyfully. For him, he combines photography and art history to question his position within the African diaspora and to remember forgotten history. His work has been noticed in and outside of his community and has exhibited at the MassArt x SoWa Gallery, Anderson Ranch Art Center, and the Far Center for Contemporary Art. He was recently noticed by the Bloomington Arts Commission for which he received the Emerging Artist Grant and was awarded the Henry Holmes Smith Scholarship from the Eskenazi School of Art, Architecture + Design.

Aya McGee

📷 @feelermap



Frogbox, 2024
Ceramic, slumped glass,
beeswax, 3" x 2" x 2"

Statement | Aya McGee's ceramic work happens in places where art, science, magic, and mythmaking overlap as methods of research. Through the alchemical groundwork of ceramics, she engages with chemistry and intuition simultaneously. Aya is currently experimenting with glass in her ceramic work, displayed here in the belly of frogbox.

frogbox was found in the swamp while they were catching frogs together the day before their best friend's wedding...

this one has a glowing amber belly... what's inside....?

Bio | Aya McGee is a sculpture artist with a background in ceramics, metals, and textiles. She earned an AFA with a focus in sculpture from Gaston College, North Carolina, in 2016. Aya is currently pursuing a BFA in Ceramics and a minor in the History and Philosophy of Science at Indiana University Bloomington while working as a studio assistant within the IU Ceramics area. Aya collaborates with biological scientists at IU studying symbiotic relationships, where she documents their research processes and aids in their visual representations. These mutualist collaborations provide context for Aya's own work at the intersections of art, science, magic, and mythmaking. Currently, Aya is organizing a collaborative project called Symbiosis, which brings together artists and scientists to share their research and work together to curate a joint exhibition. The project is open to anyone interested, and more information can be found at ayamcgee.com.

Bailee Parsons

📷 @MalachitesRest



It's Been Awhile, 2024
Multi-layer Screenprint
14" x 10"

Statement | Using my experiences, I show a positive perspective that romanticizes daily tasks and the moments of stillness between each. These habituated moments build the foundation of myself and how I use my downtime. By creating curated scenes of my activities and experiences, I encourage the viewer to become intimate with these moments of inaction.

Bio | Bailee Parsons is a Printmaking BFA student currently enrolled at Indiana University. They were born in Odon, Indiana, but moved to Bloomington in 2023 to pursue printmaking. Bailee's work focuses on how time is spent on daily tasks and the in-between moments of stillness. They primarily work with hand-carved relief and hard-ground etchings. In 2022, Bailee began teaching beginner art classes with emphasis on material exploration.

Bee Shaffer

Instagram: @realm_of_b



An Utterance of the Angel, 2024
Printmaking, H: 50" W 14"

Statement Utilizing a process rooted largely in drawing and book-binding I reclaim demonizing labels that have been placed upon trans women and witches by the church throughout history. This demonization mirrors the disempowerment facing trans people under the Christian nationalist US government today. Doctrinal justifications uphold harmful cultural dispositions towards us and are used to legally control our bodies. Just as medieval witches were scapegoated for causing religious issues, trans people are being scapegoated right now.

Because of this, I find power in reclaiming dehumanizing labels of heresy used against me, embracing the magical elements of my transition. They say we are sent by satan to trans you and your kids, and so I embody that absurd accusation, I am a demon, a witch. Placing my transition into a religious context gives me a voice in an environment that would otherwise silence me. Acts of transition are occult ritual magic, I take estrogen, shave my face, put on a dress, and I transform myself. From this lens I am god, creating my own being. My scripture is the message of the trans messiah, simultaneously my spiritual expression and a spiritual safe-space for trans people in the US.

I often reference mythology and symbolism from ancient and medieval occult sects that have been accused of heresy by the church, as well as the modern occult figures who have written about them. I like to combine and morph these symbols into new, often more complex forms. This categorization and recombination of symbols is allegorical to the process of transition or nonbinary identities, I am transing ancient esoteric symbols. My drawing process is very ritualized, allowing automatic drawing that reflects my unconscious associations between phrases or symbols. This creates new sigils, untied to previous spiritualities and solely representative of my energy and transformation process. These sigils are often accompanied by asemic writing that is illegible to the viewer. Similar to my ritualized drawing process, this writing reflects an unconscious energy transmission, reinforcing the esoteric spiritual practices I am linking with transition.

Bio I Bee Shaffer is a book artist from Fort Wayne, Indiana. She currently lives and works in Bloomington while studying for her graphic design BFA at Indiana University. Inspired by artists like Carolee Schneeman and Dorothy Krause, Bee creates scrolls and books as a way to reclaim her spirituality in the face of Christian nationalist persecution of trans people in the US. She has a very multi-disciplinary approach, utilizing media such as calligraphy, printmaking, and performance. She has had one solo show and exhibited in two group shows at Indiana University's Tangent Gallery, as well as the two previous NSAL exhibitions at FAR gallery in Bloomington.

Bethany Habegger

Instagram: @bethanyhabegger

Statement I grew up in a house full of art and creation, both my parents are painters and encouraged artistic exploration in our development. With this encouragement, I have engaged with many creative mediums, one of these being dark young adult novels. Through this familial support and personal consumption of dystopian media during our conflicting historical period, I have leaned into decaying imagery. This interest in deterioration has informed my artistic practice in my early adult years and as I grow in age, I see how this is morphing within my artwork.

With this shift, I have started to turn inwards and am considering how ruins inform my sense of self. How this imagery can reflect my own feelings and personal healing. My sense of self feels like an old house, crumbling around the edges but still standing. This house needs repair and through peace of mind and patience, the leaking roof is fixed. The window gets replaced, the curtains are repaired. This house is quiet, there are crickets chirping around it at night. The storm has passed and it is able to renew itself. This personified house takes shape through my new works. My current paintings reach into this house and pull out gentle scenes from within. A ceiling fan in movement. A street light nearby, glowing in the dark. These calm images reflect internal growth and healing from past chaos. By painting these artworks, I can give myself some peace and use being alone in my own space to create that center of tranquility.

Bio I Bethany Habegger (they/them) is an artist originally from Indianapolis who received their BFA in Painting from IU in 2021. They work primarily with oil, watercolor, and embroidery to interpret memories, abandoned spaces, and nostalgia. They currently work for the IU Arts & Humanities Council and the City of Bloomington to support artists in our community.



I'm calm by my lonesome, 2024
Acrylic and oil on canvas,
24" x 20" x 1"

Bonegar Oduro Kwarteng

@faze.theartistofficial



Vessel of Life, 2024
Copper, Brass, Enamel, Reed
14" x 17.5" x 5.5"

Statement | "Vessel of Life" explores the human body as a sacred container, drawing inspiration from different cultural narratives. In African traditions, the body is seen as a vessel of ancestral spirits and life force, connecting the living with the spiritual realm. Egyptian mythology views the body as the carrier of the soul's eternal journey, symbolized by intricate burial amulets and the sarcophagus, which protects the essence of life. Similarly, in Greek mythology, vessels like the amphora were used to store sacred offerings, symbolizing the body's role in nurturing and sustaining life. This is a representation of how we are connected to ancestry and how we carry that lineage within us and will usher it into the next generation in a repeated cycle to the end of time.

Bio | I am a metalsmith and jewelry artist whose work is deeply rooted in cultural heritage, material exploration, and storytelling. Originally from Ghana, my artistic journey began at Kwame Nkrumah University of Science and Technology (K.N.U.S.T) in Kumasi, where I developed a strong foundation in traditional and contemporary metalworking techniques. Currently pursuing an MFA in Metalsmithing and Jewelry at Indiana University, I continue to push the boundaries of my craft, drawing inspiration from nature, culture, history, and symbolism.

Brady Fanning

@fkabradly

Statement | My work explores the tension between power, protection, and desire by blending organic and synthetic forms into hybrid sculptures that defy traditional boundaries. Influenced by ancient Greek vessels, architecture, and weaponry, I create pieces that are both aggressive and seductive, using ornamentation to exaggerate sharp, spiked, and curved extensions. These forms blur the line between the natural and the technological, merging craft with the aesthetics of sci-fi and fantasy.

I utilize wheel-thrown forms while also integrating hand-building techniques to construct additional sculptural elements. I then use molds to ensure precise replication and assemble these segments onto complex structures. Once my structures are built, I focus on surface ornamentation, spraying and brushing layers of glaze and underglaze to enhance the tension between the organic and synthetic. Metallic finishes and bold underglaze patterns, these treatments mimic industrial, sci-fi motifs and circuitry while fetishizing specific parts of the sculpture, much like high fashion accentuates the human body through adornment and form.

Through these hybrid forms, I engage with themes of fetishism, futurism, and transcending the constructs of traditional pottery. The work's aggressive, highly ornamental details invite viewers to question the boundaries between the human, the technological, and the sacred. By merging craft, speculative design, and queer fashion aesthetics, I challenge traditional notions of identity, power, and beauty, imagining a post-human future where ceramics stands at the intersection of craft and high art.

Bio | Brady Fanning is a ceramic artist born in Fort Wayne, Indiana and is a Master of Fine Arts candidate at the Eskenazi School of Art, Architecture + Design at Indiana University Bloomington. He received his Bachelor of Fine Arts with a focus in ceramics from Purdue University Fort Wayne in 2021. With teaching experience in ceramics and 3D design, Brady combines technical expertise, pushing the boundaries of ceramics as an art practice through the creation of intricate ceramic sculptures. His work has been included in recent juried exhibitions from the Currents and Charges exhibition at the Carl Solway Gallery during the 2023 NCECA in Cincinnati, Ohio and The State of Clay in Indiana at the Indianapolis Arts Center, Indianapolis, IN. Brady received a Best in Show award at the 2024 national juried show, Hot & Sweaty Summer National at Backspace Gallery, Bloomington, IN. Currently, Brady is preparing new work for an MFA thesis exhibition scheduled for this Spring, 2025 at the Grunwald Gallery.



Insectile Circuitry, 2024
White Stoneware fired to cone,
45" x 22" + 22" x 35"
\$10,000

Braydon Letsinger

@letsinger_fine_art



Weigh, 2024
Oil on aluminum
26" x 20" x 1"

Statement | While still in the early experimental stages of my career, I have decided (at the very least) on the only subject that I find personally worthwhile – primarily, people. My art has been an invaluable means by which to understand myself and others, as well as provide opportunities to form relationships. I paint with oils and work to merge the sophisticated, timeless painting tradition with visual and thematic concepts relevant to a contemporary audience. Through these explorations, I am developing a visual language to communicate the complex, often contradictory human condition and the collective story of humanity. Currently, my work utilizes various physical interplays of human beings with otherworldly animal-skeletal forms, their physical interactions divulging a nuanced, unseen condition of the soul or psyche.

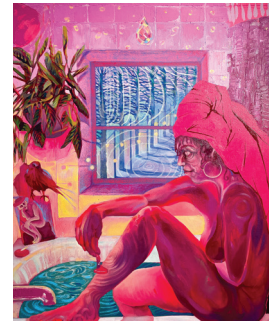
Bio | Braydon Letsinger is a contemporary oil painter from Bedford, Indiana. Drawn to the arts from a young age, his interests grew serious under outstanding high school teachers, Mrs. Jimenez and Mr. Maher, and he graduated Summa Cum Laude with a Bachelor of Fine Art, having also played in the college jazz band for multiple years. Raised and educated conservatively, but seeking art and relationships at the cultural forefront, he has always walked the blurred line of philosophical contrast between worlds. Instead of rebelling against traditionalism, or alternatively rejecting modernity, he seeks to question why these inextricably linked philosophies claim themselves to be mutually exclusive, imperialistic values. His art is a reflection of the struggle between overlapped, diametrically opposed forces, growing increasingly prevalent in the volatile, technological, post-modern age. Besides his interests in painting, and long-winded, self-indulgent philosophy, he and his wife are expecting their first child, and he currently works full-time as a 911 dispatcher to save up for graduate school as well as give back to his community.

Bridget O'Brien

@bwo.studio

Statement | My work investigates the landscape through the language of the human body -- identifying analogous systems to advocate for reciprocity, collective identities, and the awe of being alive in both worlds. The paintings are overly-sentimental, fantastical, syrupy, and often illustrative; softening the ground of the tangible world with the absurdity of the painting itself. I interweave figuration and surrealism to hem these two worlds together, forming non-linear trajectories of time, place, and body.

Bio | Bridget W. O'Brien (b. 1997) is a Canadian-American painter living and working in Bloomington, Indiana. She is currently an MFA candidate at Indiana University (2026). She received her BFA in painting from Indiana University-Purdue University and Seoul Women's University in 2020. After the pandemic settled, she did a post-baccalaureate at the New York Academy of Art. She works primarily with oil, acrylic, and pastel.



Maintenance, 2025
Oil and acrylic on canvas,
50" x 45", \$890

Cassidy Kaufman

@cassidykaufman



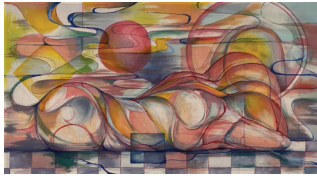
A Tension, 2024
Sterling Silver,
14/20 gold, gems,
9" x 4.5" x 1"

Statement | The piece *A Tension* is a reflection on how my anxiety manifests physically as an unsettling tension in my spine. The cool touch of the cast form is meant to mimic this feeling when worn, as well as putting pressure on the throat as anxiety can cause difficulty in speaking. While wearing the piece may cause some discomfort, the silver, gold, and gems bring a preciousness and attention to the form giving my anxiety space to live outside my body; recognizing that piece of me as something to be cared for, rather than something to be bottled up and hidden away.

Bio | Cassidy Kaufman is currently pursuing an MFA at Indiana University in the Metalsmithing and Jewelry area. She received her BFA in Craft and Material Studies with a focus on metalsmithing in 2023 from the College for Creative Studies in Detroit, MI. Primarily working in metal, Cassidy creates small scale sculptures that invite viewers to slow down and appreciate the small complexities of the natural world that are often overlooked. Through an intuitive design process, she creates organic forms that evoke life, movement, and transformation. Drawing from familiar forms and allowing them to abstract and evolve to take on a life of their own.

Chi Nguyen

[@chi.kng_artstudio](#)



Full Moon, 2024
Fabric Paint on Muslin
18" x 31" x 1.25"
\$1,026.02

Bio | Chi K Nguyen is a Vietnamese-born multidisciplinary artist studying Studio Art and Design Studies at DePauw University. Her work explores themes of in-betweenness, cultural identity, and storytelling through layering, repetition, and movement. Drawing from her background in both traditional Vietnamese rituals and contemporary practices, Chi creates immersive experiences that bridge the gap between cultural memory and personal narrative.

Her work has been exhibited in group shows, and she was awarded the Thomas B. Grooms Art Award in 2024. Beyond her studio practice, she is involved in costume design, theatre productions, and arts education, reinforcing her passion for storytelling across different mediums.

Currently, Chi is developing an installation that invites viewers to physically engage with large-scale paintings, immersing themselves in the experience of cultural duality. She aims to bridge art, design, and community engagement in museum and gallery spaces, with the long-term goal of establishing a contemporary art center in Vietnam.

Damion Pollard

[@sometal._damiondesigns](#)

Statement | This work is about my current state of mind, how I am constantly battling it, something people cannot see or touch. The state of the world right now is overwhelming, and I know all of us can feel it and I am angry, sad, and confused by it all. This work popped in my head when I became more and more stressed about making work that I feel good about and creating it in time. The design I pierced out of a thick gauge of brass to feel the resistance on the blade, through that process I felt unapologetically feeling. The imagery itself came from my brain overflowing with images so vivid and real, this work became an attempt to get it out there, out of my head, and into a physical form.



I Am Overwhelmed, 2024
Brass, 5 1/4" x 8 1/4" x 1/8"

Bio | Damion is a current BFA candidate in studio art at Indiana University Bloomington, with a focus in Metalsmithing and Jewelry Design. His work allows him to reflect on the past, by referencing his emotions, eagerness to change, a deep innate human desire to feel belonging in hopes to achieve catharsis. Each work becomes a physicalization of those feelings through implemented horror elements not only because of his fascination with the macabre, but to emphasize how raw and distressing those emotions can be. Through his work he finds an outlet for these emotions to go, so that he doesn't feel crazy, and show how the gruesome and the crazy can be beautiful, particularly from his eyes.

Danielle Shum

[@vaguely.vangogh](#)



The Binding of Fenrir, 2023
Copper, enamel, ribbon,
17 cm x 8cm x 0.4 cm

Statement | I am enamored by the tale of the binding of Fenrir because of the emotional power of perspective storytelling. In Norse mythology, Fenrir was a massive wolf who, along with his parents and siblings, was prophesied to bring about the end of the world. He was tricked into being bound by an enchanted silk ribbon in the gods' attempts to prevent the apocalypse; however unsuccessful, after the world is destroyed, Norse mythology describes how life begins anew. The binding of Fenrir could be viewed as a triumph over evil, betrayal by supposed friends, or helplessness against fate. I depicted a wolf on its back to mimic Fenrir's initial playfulness and disbelief in being bound by the silk ribbon. I completed the piece with a velvet ribbon which creates the illusion of emerging from the enamel work, and intertwining with the wearer.

Bio | Danielle Shum graduated with a BFA in Metalsmithing + Jewelry Design from Indiana University. Her work often examines metamorphic processes and organic forms as well as transformations across cultural beliefs and social customs. She explores techniques in enameling, chasing and repoussé, and stone setting. Currently she lives in Bloomington and continues to practice her craft.

Ellie Prisbrey

@ellieprisbrey_designs



Kimmy's Kitchen, 2024
Metal, interactive
vending mechanism,
and digital prints,
50H x 11D x 15W

Statement | Generation Z has been labeled the loneliest generation, navigating a world where social isolation is deepened by a global pandemic and an increasing shift from in-person to digital interactions. In response, my work reimagines a traditionally transactional object—the vending machine—as a dynamic “third space” that fosters community. By leveraging the “watercooler effect,” this interactive installation transforms an ordinary machine into a social catalyst: drawing people in, encouraging lingering, and reviving the weakened social ties that form the foundation of belonging.

Kimmy's Kitchen disrupts expectations by turning vending from an experience of exchange into connection. The machine dispenses a series of prints designed to spark social interactions. Participants are invited to engage with the work by vending, collecting, and trading prints, actively participating in the process of rebuilding connection. By repurposing a mundane object into a platform for communal engagement, this project challenges isolation and invites moments of shared experience in an increasingly fragmented world.

Bio | Ellie's design process focuses on melding the digital and physical—finding ways to integrate the unique, authentic, and ephemeral aspects into whatever she creates. Her work often goes down alternative routes, where the scanner has become her best friend. Whether printing on the risograph, scanning Christmas lights, melting plastic in the oven, chasing down Facebook marketplace finds, or climbing down a maintenance hole cover to get the perfect texture. She looks for a space where design can escape the confines of the computer for a moment.

Ellie's work has become more installation-focused. Her work uses found objects and three-dimensionality to bridge the gap between art and traditional graphic design, fostering in-person experiences.

Ellie's current body of work focuses on human connection. In today's rapidly evolving society, where weak social ties are disappearing, Ellie's work draws attention to these lost connections, fostering intentionality in interactions and transactions.

Originally from Enterprise, Utah, Ellie is a first-year MFA candidate in graphic design. She earned her Bachelor of Fine Arts with a double major in Graphic Design and Art History from Southern Utah University. Professionally, she has held positions as the lead marketing graphic designer at the Museum of Pop Culture in Seattle, WA, and as the Lead Graphic Designer at the Southern Utah Museum of Art.

Ellie's work has received national recognition from the Communication Arts Design Competition, the AIGA 100 Show, and the University & College Designers Association Design Award of Excellence. Her pieces have been exhibited in Inspired by Inquiry and at the Southern Utah Museum of Art.

Emkay Fahrnow

@emkay.topaz insta

Statement | Many people take great comfort in the animated world where to move is to interact with cranks and turns in your control. It means there is a connection between them and the animated anomaly. Interaction is a place not only of comfort but of control. This sense of order, in whatever form it takes, acts as an animated film that you can touch, feel, and experience.

My work is an experience of the different forms these kinetic sculptures take and the thinking that lies behind them. I use the old texturized wood and metal pieces to enhance the rustic, animated look. Altering them is a way of questioning the attitudes, movements and unwritten animation which have formed that kinetic experience and our behavior within it.

Bio | Emkay Fahrnow is a Multi-Medium artist in Bloomington, Indiana, as an Art Student at Indiana University. They experiment with mediums ranging from Graphic Design, Digital Art, sculpting with Wood and Metal, Animating, and ceramic but are still experimenting with other mediums every day. By using the ability of adaptation, they use these mediums in different forms to express the out-of-the-brain experiences of movement in art and symbolism within their special interest in interaction for others around.



Fox Ahead of the Game, 2023
Kinetic Wood, 4" x 3" x 7"

Faith Belflower

@faith_in_ceramics



Asphyxiation, 2024
Ceramic, Copper, Dirt, and
Performance Video
19.5" x 20" x 20"

Statement | My work is a self-portrait depicting rapidly changing emotions through the persona of a grubworm. This work is influenced by my experiences in cave exploration, where I have discovered a profound sense of belonging, safety, and comfort in the subterranean layer of the earth. I embody this persona to excavate emotional and psychological landscapes that are buried and suppressed within the depths of me. This grubworm persona becomes a buffer, providing a way to externalize and articulate my emotions while maintaining a sense of control over how they are presented.

Breath is a central motif in the performance elements of my work and is a form of non-verbal communication. Through my breath, I activate the ceramic sculpture in the performance. The labor of my breath and the sound produced serves to communicate one of my visceral emotional experiences that would otherwise remain unspoken. Shallow, rapid, or labored breaths are used to convey anxiety or a traumatic state. The slower, more timed breaths symbolize moments of relief, grief, or strength. Using the auditorial and visual breathwork in my performances externalizes emotional turmoil that is ineffable.

Bio | Faith Elizabeth Belflower is a ceramic sculptor and video performance artist currently pursuing a Master of Fine Arts at Indiana University Bloomington, with an expected graduation date in May 2025. She earned her Bachelor of Arts from Stetson University in 2021, where she double majored in studio art and art history. Faith's artistic practice is influenced by her interest in cave exploration and her musical background, having studied and played the flute for over 15 years. When she's not immersed with clay in the studio, she can be found crawling around in the dirt to explore the depths of the earth.

Gracie Klingbeil

@gracieclingbeiljewelry

Statement | Provoked by the clutter and forgotten objects left in the depths of our junk drawers and jewelry boxes, I seek to give new life and meaning to these items, regardless of their monetary value. *Optic Alchemy* explores the abundance of multiples found in our drawers and the sentimental connections we form with them. Sourced from estate sales, secondhand stores, and even my grandmother's junk drawers, this work invites the audience to reconsider the potential of what we often dismiss as "junk." By repurposing overlooked objects like eyeglass lenses, I encourage viewers to imagine endless possibilities for reuse, rather than relying on the extraction of new resources, which increases our carbon footprint.

By adorning the body with these hidden treasures, I aim to provoke reflection on the cycle of consumerism, the abundance it creates, and the environmental toll it exacts. Through this lens, I hope to inspire a shift in perspective—one that values sustainability and creativity over disposability.

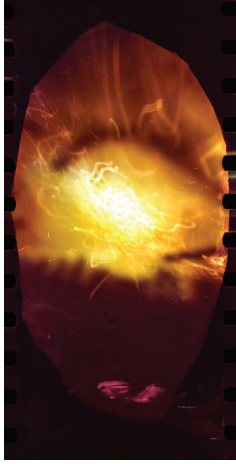
Bio | Gracie Klingbeil is an emerging metalsmith based in Illinois. She graduated summa cum laude with a BFA from Western Michigan University, where she was honored as the Presidential Scholar in Art in 2024. Currently, Gracie is pursuing her MFA at Indiana University studying Metalsmithing and Jewelry Design. Her work draws inspiration from material explorations, haute couture runway designs, and the rich history of fashion trends, blending contemporary design with timeless elegance.



Optic Alchemy, 2023
Glasses lenses, copper,
powder coat,
24" x 2" x 0.25"

Hannah Toepp

@hft_photography99



Eye Portal, 2024
Archival inkjet print,
H 48" x W 24",
\$500

Statement | Pinhole cameras are cameras in their most basic form – a light-tight box, a hole for light, and light sensitive material to capture that light. I create my own pinhole cameras out of matchboxes because they once held something that creates light. I am afraid of the dark, and to work with film, I am constantly facing that fear. Part of the process for film is to be in complete darkness.

I use my pinhole cameras as a way to help me calm down from my anxiety. When feeling anxious, I don't stop opening and closing the shutter of my pinhole cameras until my body and mind calm down. The feeling of my anxiety intensifies based on what I consume. I create film soup with coffee, tea, and pop the way I enjoy to drink it. The film soup process creates distortion on the film mimicking the way it makes me feel. I manipulate the film like how anxiety affects my body. The captured light and color becomes the abstract visual language for my anxiety and fear of the dark. I want my images to bring calm or beauty to my viewers instead of the anxious feelings that I felt when I captured the images.

Bio | Hannah Toepp is a second-year Master of Fine Arts student at Indiana University Bloomington. She creates her own pinhole cameras and uses them as a fidget to calm down when she is anxious. The resulting images she creates become abstractions of her surroundings and a recording of the act of calming down. She loves surprise and experimentation in her work and creates film soup to compare the effects of what she interacts with has on her body as reflected on the film. If you see her, you should ask if she has a pinhole camera in her pocket.

Isabelle Arp

@24hr_coffee_art

Statement | I once received a vintage projector and boxes of 35mm slides as a gift, and I was immediately captivated by the transparency and purity present in the analog photographs. The color tints present in Ektachrome slides inspired me when creating this painting to use multiple successive glazes on an underpainting of burnt sienna to simulate a warm, luminous color scheme reminiscent of backlit transparencies.

Bio | Isabella Arp is a self-taught multi-discipline artist currently based in southern Indiana. Influenced by her vocation in information technology, her work often incorporates visuals inspired by early computing and elements of post-modernism. She is an enthusiast of all things vintage, often utilizing unconventional materials and techniques, such as incorporating a typewriter and floppy diskettes into her work. In 2022, she founded 24Hr Coffee Fine Art, a studio that regularly completes commissions and sells original work internationally. Her work is to be published in an upcoming issue of the magazine *Lowest Common Denominator* and has been used by the band *They Might Be Giants* as promotional material. A portfolio of her work is available on Instagram @24hr_coffee_art.



Marquee Moon, 2024
Oil on Canvas,
24" x 36" x 3/4"
\$1,800

Jacob Abshire

@jakeryanarts



Glossbrenner, 2024
Graphite, 22" x 30"
\$1,500

Bio | Born in 2003, Jake Ryan is an emerging, self taught artist from Indianapolis, Indiana, who works with graphite and charcoal out of a downtown Indianapolis based studio in the Wapahani Art Center. Though originally from Indianapolis, much of his inspiration is drawn from the natural beauty of Yellowstone National Park, the Grand Tetons, and the surrounding regions. Strongly believing in the rejuvenating, soul healing power of nature, many of his works highlight natural landscapes. With that, he aims to also not miss the beauty that can be found in man-made creations, often creating cityscapes with a subtle blend into the world of architecture. Whether landscapes or cityscapes, he illustrates the spiritual power found in the beauty of the world that constantly surrounds us, and he aspires to bring that beauty to his audience.

Juan Wortham

Instagram: @juantheartist101



Statement | I am a surrealistic oil painter based in Indianapolis who primarily focuses my artwork on African Americans, and the beauty, elegance, and adversity that life throws at us. My paintings feature multiple layers of stimulating colors, textures, and patterns that are heavily influenced by life's cycles, while also highlighting societal conflicts African Americans steadily confront such as depression, self-development, and personal empowerment.

Bio | Juan is an emerging artist based in Indiana who has enjoyed making art since a young age. He first started drawing in the first grade while trying to impress family and friends, and since then, he has been on a journey of mastering his craft. Throughout that time, he has showcased artwork in Philadelphia, the Contemporary Art Center in Cincinnati, and downtown Indianapolis for the NBA all star weekend.

Fragments, 2025
Oil and Acrylic, 36x48

Julia Peterson

Instagram: @juliapetersonstudios

Statement | In my work I use interdisciplinary media to express the human impacts on nature, ourselves, and others. I have a deep relationship with nature, and with that comes an understanding of what is happening in the natural space around me. Over the past few decades, we have seen dramatic disturbances in nature, most of which are being caused by humans. Whether it be oil spills, wildfires, poaching, or other means of disturbance, we have an undeniable impact on the plant and animal life around us. In turn, this is also having major impacts on us as humans, both in our relationships with each other and with ourselves. I work to further explore these human impacts, dissolving the ideology that these issues are political issues, but rather issues of our planet's future and our future as human beings.

Bio | Julia Peterson is an interdisciplinary artist and is a senior at Purdue University as a double major in studio arts and plant science. Her artwork explores human impact on the natural world through sculpture, photography, metalwork, and ceramic media. She draws inspiration from the research that she does in plant science, having worked with the National Forest Service as a field researcher. Peterson has exhibited her work nationally, most notably at Manifest Gallery's "Botanical" and Honeywell Arts & Entertainment Center's "Next Generation". Her work has also been recognized through several awards and nominations.



Absurd, 2024
Fabric, thread, paint, wooden dowel, polyfill
24" x 30" x 18"

Lee Raigner

Instagram: @killmengrowmushrooms



Wandering, 2024
Colored Pencil on Board
8" x 10"

Leni Wiegand

 @leni.film.photo

Statement | Queer bodies, particularly trans bodies, are often labeled as something to be “fixed”—entities in a state of error, a glitch. However, glitches aren’t inherently negative; they possess power against systems expecting certain outcomes and strength in defying those systems. By embodying ourselves through digital existence and the safety that digital spaces provide, we can resist growing transphobia in the United States and transcend laws seeking to strip away our rights.

By embracing the label of glitch, we create digital havens—vital places for exploring gender expression and personal identity without fear of punishment. Through the safety they provide, digital realities often become more important and vibrant than our AFK (away from keyboard) existence.

The ever-moving, ever-glitching self-portraits show how gender in the digital realm can be ever-mutable. It exists in constant flux, allowing for continuous exploration of self. This fluid sense of self isn’t unique to trans people; it’s something everyone experiences online. There’s no way of knowing how someone exists differently in their digital space compared to their AFK world. Together, we embody multitudes.

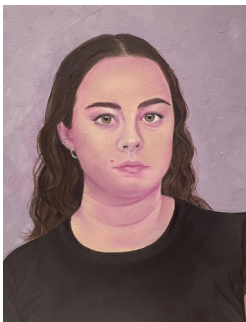
Bio | Leni Mae Wiegand is a transfeminine lens-based artist and current MFA candidate at Indiana University. She received her BA in Business Management from Benedictine University in 2022 and their Associates Degree in Applied Science in Photography from the College of DuPage in 2020.



role of identification, 2024
Photography, Databending,
State Legislature
24” x 36” x 2”

Lexi Harford


 @lexartford



Bio | Lexi Harford is a graduate student at Indiana University from Indianapolis, Indiana who works in a variety of media including oil painting, printmaking, and ceramics. Much of her work varies in subject matter, but is created as a form of self care and self exploration.

Untitled (Self Portrait), 2024
Oil on Canvas
14” x 11” x 1”

Lillian Frazer

 @frazer_designs_

Statement | Water. A studied molecule that continuously shapes our perception of reality. Comprised of an oxygen atom bonded to two hydrogen atoms, the facilitation of this molecule through organic works is fundamental to our existence. It serves as clue of the nature that drives the force of our lives. To be like water is to find your flow and to follow natural rhythms. Serving amuletic properties, the locket Atomic Pull is a reminder of this nature and calls upon respect of the element.

Bio | Lillian Frazer is a multi-disciplinary artist who specializes in metalsmithing and ceramics. Heavily inspired by movement, her work aims to bring life into the environment it inhabits. Lillian graduated Westfield High School in 2020 and started college the same year. As healing has been her life’s work, she spent the majority of her undergraduate career studying Neuroscience in hopes to make a difference through medicine. Yet, as this path unfolded she realized the ends to the means weren’t morally fitting and found much more of a passion in the arts and its potential to reach larger audiences. Lillian is currently pursuing a BFA in metalsmithing and jewelry at Indiana University Bloomington and creates work to inspire others by sharing her lens. Lillian has had exhibited her work at the FAR gallery for the National Society of Arts and Letters, the I-Fell Gallery, as well as the Grunwald and Tangent gallery within IU Bloomington’s fine arts building.



Atomic Pull, 2024
Silver, Rubies, Sapphires
2” x 11” x 1”

Lily Nuest

Instagram @lilyb_nuest

Statement | Lily Nuest's paintings use high intensity cast light, flashy color, and large scale to allure her audience with the assurance of beauty. In contrast to this ideal, one is met with the intense distress of women and inanimate objects seeming to writhe and break at the viewer's weighty gaze. The viewer's eyes meet reflections of spaces beyond the picture frame, leaving one to ponder what presence lies unseen. These works do not welcome the male gaze but rather critique it, all while confiding in a female audience. In doing so, Nuest's work provides space for women to bond over their shared experiences.

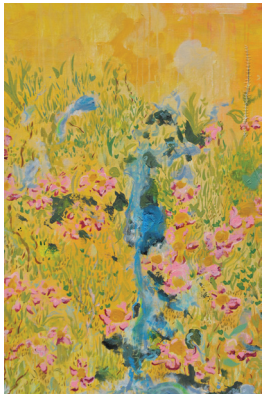
Bio | Lily Nuest is an artist currently pursuing her B.F.A. in Painting at Indiana University Bloomington. Her paintings acknowledge the indoctrinated behavior of men to project unrealistic personifications onto women and, in doing so, attempt an ownership of them. Broken and enraged, the women depicted in her work embody these personas in an act of defiance.



Backstage, 2024
oil on canvas
35" x 25"

Liv Wampler

Instagram @lynnroseart



Statement | When you close your eyes, where is your happy place? A place full of simple pleasures to relax our raging minds. When I close my eyes, I feel the vivacious grass, hear the flowing water, and smell the purple flowers. In my mind lives a meadow.

Bio | LYNN ROSE is an art brand by 23 year old, Liv Wampler. She specializes in acrylic/watercolor painting, as well as candle making. Follow her on Instagram and Facebook @lynnroseart for more artistic endeavors!

In my mind lives a meadow, 2025
Acrylic paint, string
24" x 36"

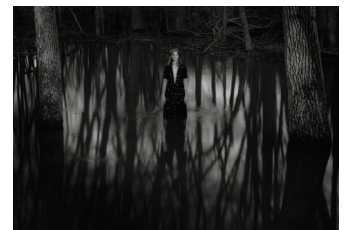
Lydia Norton

Instagram @lydianortonphotography

Statement | When I turned twenty, I felt something emerging. I couldn't describe the visceral feeling, but I realized it was the start of my transition from girlhood to womanhood. Adulthood is legally earned at eighteen, but for me, twenty is when I felt I crossed the threshold. I grappled with questions about what womanhood meant and the presence of the feminine spirit. Am I prepared? *All That Bears* visualizes my maturation process, embraces femininity, and explores how I exist as a woman within my life and female connections. My ancestor's gentle hands taught me to be kind, strong, and empathetic, and I carry these values as I establish my definition of womanhood.

I wear my mother's dress to connect to my matrilineal past. I perform within the landscape, connecting with life cycles inherent in nature that I carry in my body. I am changing. The agricultural and wooded landscapes I photograph provide a peaceful, sacred space to create, reflect, and define who I am and the woman I am becoming.

Bio | Lydia Norton is an artist from Auburn, Indiana. She currently attends Indiana University in Bloomington, Indiana where she pursues a BFA in photography and a BA in journalism. She works as a research assistant to Indiana University distinguished professor Osamu James Nakagawa, where she aids in packaging fine artwork, email correspondence, and the final presentation of upcoming exhibitions. Norton is the director of photography for the student-run fashion magazine on campus known as Season Magazine. She has been awarded first place in the Office of the Vice Provost for Undergraduate Education Fine Arts Award, the Henry Holmes Smith Scholarship, and the David and Marth Moore Pictura Gallery Award. She has interned at Artlink Gallery in Fort Wayne, Indiana and at Aurora PhotoCenter in Indianapolis, Indiana.



Reflection, 2024
Archival inkjet print
24" x 36"

Max Meier

 @maximillian_meier



Cosmic Fragment, 2024
Scrap Industrial Iron, Fragment
of Failed Planetary Core
16" x 16" x 68"

Statement | Here's an experience I can say confidently that many people have had: You're talking to someone who's very excited about some incredibly niche topic. They're trying to explain it to you, but there's some disconnect that begins to widen as the conversation (really more of a lecture) continues. Despite your best efforts to follow along, eventually your eyes glaze over, and you find yourself completely lost.

I can confidently say many people have had this experience, because there have been many times that I was the cause of it. And as frustrating as it is to have no idea what someone is talking about, I can tell you it's more frustrating to have something that you find profoundly fascinating, and realize that other people just aren't getting it. I make art in an attempt to communicate the things I struggle to put into words. Though this takes many different forms, in each piece I create a distillation of something that fascinates me. Some mechanism of how the world works, as I understand it. Something that I hope - even if incompletely - will break through.

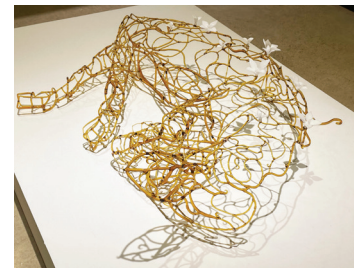
Bio | Max Meier is a metalsmith, who got his start in metalwork through blacksmithing at an early age, and has gradually focused in on finer details in his work as time has gone by. His work is influenced by a love of fantasy, as well as an interest in tools, processes, and mechanisms. Max received His MFA in Jewelry Metalsmithing from Indiana University, as well as a BA in metalsmithing from Earlham College. He currently makes work in his shop in Bloomington Indiana. In addition to metalsmithing he enjoys hiking, making stew, and playing the accordion, among other things.

Michelle Pokorny

 @pokornyglassworks

Statement | Ashton Newkirk is a ceramicist who makes sculptural, functional, and non-functional wheel thrown vessels. Based in central Indiana, Ashton is expected to earn her Bachelor of Fine Art degree in Ceramics at the Herron School of Art and Design in December. By cohesively combining hand building and wheel throwing, her work focuses on the importance of living a harmonious life and finding appreciation in the most perplexing circumstances. Ashton's work is a reminder of the duality of humanity and how we are connected to the around us and in ourselves.

Bio | There is a permanence to clay that makes me feel like I have control over time. I can sculpt flowers or animals and not worry about them wilting or aging away with the seasons. As time goes on, the world around me changes— buildings rise and fall, landscapes shift, people come and go— but I know when I make something from clay, it can endure. It can be a moment frozen in time, a reminder that, in the face of constant change, some things can remain forever.



*Abandoned, Forgotten,
and Left Behind, 2023*
Borosilicate Glass
12" x 48" x 24"

Morgan Queener

 @morgansfibers



Affairs of the Heart Part 2, 2024
Indigo dyed cotton (ikat technique)
29" H x 21" W

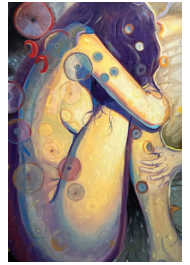
Bio | Morgan Queener is an artist making work revolving around human relationships. She uses natural dyes, sewing, quilting, and weaving techniques to create wall hung art. Process oriented, repetitive motions and motifs are continuous throughout her work. Having firsthand experience with a seed to dye natural indigo process, she most often uses natural dyes to color her work. Drawing from relationships in her own life and those she observes, she conveys the individual nuances of each. While each piece varies in size, she is very physically involved in the process of making them, representative of a labor of love, and effort put into human connection.

Morijah Kahl

@morijah.art

Statement | This self-portrait transcends a traditional representation, delving into the complex and interconnected relationship between myself and the natural world. It reflects my search for meaning, connection, and justice, processes that often feel fragmented and kaleidoscopic. Using my own form as a starting point, I explore how my identity intersects with those of others, emphasizing the fluidity and interdependence of life. Drawing inspiration from oceanic organisms, I merge conceptual and physical exploration to convey a sense of transformation and unity within the larger web of existence.

Bio | Morijah Kahl is from a small farm town in Southern Indiana. She is currently a senior pursuing a B.F.A. in Painting at Indiana University. She enjoys painting the figure and primarily works with oil on panel.



Untitled, 2024
Oil on Panel
24" x 36" x 2"

Naomi Grossman

@nomiedoodles



Honoring the Cycle, 2024
Wood, Acrylic Paint, and
Colored Pencil
5" x 10" x 1"

Statement | I work with a blend of Adobe Illustrator, Procreate, wood, and colored pencils, using laser cutting to create 3D illustrative pieces. I enjoy blending the digital and traditional art media with my sculptural illustrations. My work is deeply inspired by the natural world, drawing from my experiences hiking and time outdoors. Through my wood-based sculptures, I craft my own nature mythology as a way to understand the world and myself better. My favorite part of my work is adding bright colors, gradients, and as many different hues into one drawing as possible. My work remains cohesive with earthy tones, colored pencil textures, and a children's book-like illustration style. Ultimately, my work is a celebration of nature, storytelling, and observation.

Bio | Naomi Grossman is a junior at Indiana University Bloomington, pursuing a BFA in Graphic Design with a minor in Community Art Education. She works as a graphic designer for IU's Office of Student Life and the Center of Excellence for Women in Technology. During the summer, she shares her passion for art as an instructor at the Indianapolis Art Center. Naomi enjoys both teaching and creating, from designing posters and developing lesson plans to creating wood illustrations. Her work reflects a love for storytelling, education, and hands-on craftsmanship, blending digital and traditional techniques.

Nathan Allen Wilkinson

@naw.studioart

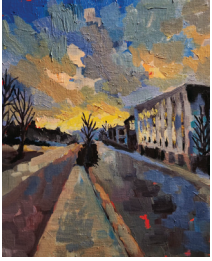
Statement | Experimental and historical photographic process are my foundation for exploring the connections between the physics of light, the artist's psyche, and the void. This light sensitive material has a silver body and psyche. Images emerge from a blank surface through chemical reactions, like thoughts bubbling up from the unconscious, or the creative and destructive energy of the void. The silver mirrored surface is a space for the viewer to enter and leave; the photograph begins and ends with you – there is no moment to record, just an experience to be had. Found objects, like photographs, can strike the psyche. I stumble upon them like an unconscious thought breaking into awareness. I begin to understand these artifacts as self-reflections by photographing them isolated in space. I am creating manifestations of my mind and photographic objects that spark intimate moments for viewers.

Bio | Based in West Lafayette, Indiana, Nathan Allen Wilkinson (b. 1999) is an interdisciplinary artist exploring connections between the artist's psyche, photographic materials, and the void. He is a second-year MFA Studio Art Graduate candidate (graduating in 2026) and Graduate Research Assistant at Purdue University and received his BFA in Studio Art from Western Washington University in 2022. Wilkinson's artistic practice encompasses experimental and historical photographic processes, sculpture, sound, and installation. He is recognized for his chemical manipulation of silver gelatin paper, wet plate collodion photographs, and absurd imagery. Wilkinson's work has exhibited nationally and internationally since 2018, most notably at Ohio University's "Alternative 2025," the Indy Art Center, FAR Center for Contemporary Art, Western Gallery, and Millepiani (Rome, Italy). His work has been acknowledged through awards, scholarships, and competitive juror positions.



Reflection, 2024
Archival inkjet print
24" x 36"

Nghi La



Meadow by Morning, 2021
Acrylic paint
\$750, 20" x 16" x 1"

Nicholas Johnson

 @comicalbug

Statement | With high profit margins in large grocery stores and historically low wages for many, grocery shopping has become a very careful calculation. In tracking my own spending, I saw my life's ebb and flow reflected in my receipts, each one marking the choices I was able to make for the week. In a simple win, I sit with a package of cantaloupe, a moment of comfort and a moment of appreciation for what I was able to afford (and a sweet little treat!).

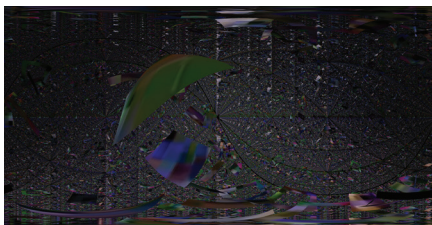
Bio | Nicholas Johnson is an artist and educator whose work explores the psychological and emotional impact of consumerism in modern society. Blending photography, poetry, and sculptural installations, their practice critiques corporate influence and economic pressures, capturing the tension between necessity and excess. They are also committed to fostering creativity in others, finding joy in teaching art and helping students discover new ways of self-expression.



How Sweet, 2024
Archival Print, Handmade wooden frame, receipts
45" x 37"

Olivia Arnold

 @liv.prproj



Prepwork, 2023
watercolor and ink on wood panel
\$480, 11" x 5.5" x 1"

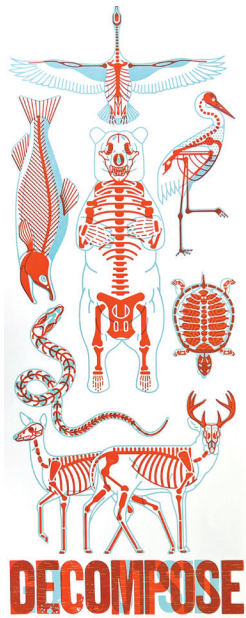
Statement | When I began this project, I was interested in exploring our relationship with media and the ways in which we preserve it. I began searching the Indiana University Moving Image Archive, and what I found was that I was more intrigued by the remnants of the archival process than by the actual content itself. What stood out the most were the VHS tapes in the collection. Many of these tapes were archived in their entirety, even when their original recordings hadn't used the entire tape. This often resulted in hours of pixelated static at the end of the tapes, which became the inspiration for this work.

Artifacts of Analog Digitization is my interpretation of what it might be like to immerse oneself in these pixelated landscapes. By creating my own dimensional pixel matrix, and simulating the deconstructing of these pixels, I offer a glimpse into the fragmented world that exists beyond the screen. Each frame of my animation is textured with a unique segment of archived static, creating a mesmerizing display of colors and abstract geometry.

Bio | Olivia Arnold is a digital based multi-disciplinary artist who creates spaces that encourage meditation, reflection, and emotional resonance. Influenced by her own history with mental health and trauma, she is interested in the affective knowledge of space and how experiences can inform our perception of reality. Her creative research pulls from nature, philosophy, and psychology, and she often engages with her art practice as therapeutic ritual. In 2023, she received a Student Research/Creative Fellowship Grant from Indiana University Southeast for her project *No Strings Attached.* In 2024, she received a Performance/Installation Honorable Mention in the New York City IO Film Festival for her piece *resilience*. Her work has been shown in various exhibitions and galleries across southern Indiana, was featured in The Horizon news site, and has even been installed as site specific pieces in abandoned buildings and the woods. She received her BFA in 2023, and is currently pursuing an MFA in Digital Art from Indiana University.

Olivia Childress

@occhildressdesign



Statement | The dual image is an anaglyph print, intended to be viewed with the paired 3D glasses. When seen using just one colored lens of the glasses, each layer stands alone and can be viewed in its entirety. Seen together, the effect is intended to be both disorienting and complementary.

The piece in whole represents the simultaneous harmony of life and death, featuring animals of importance to me and the people I love. The text on the bottom reads “GO OUTSIDE/DECOMPOSE”, referencing the intended life cycle of these animals.

Bio | Olivia Childress is a graphic designer and illustrator living in Bloomington, Indiana and currently working towards her BFA in Graphic Design. Her work is most often inspired by the outdoors and her interactions with natural spaces. Childress’ practices combine both digital and analog methods and use both synthetic and natural materials to inform a completed work. Her work aims to educate viewers while discovering beauty in the mundane and lending aestheticism to utility. Currently, Childress is exploring the recreation of memories and experiences through the lens of her personal history in nature. She is also expanding upon her work in the world of letterpress and screen printing through posters and typography.

RETURN TO NATURE, 2024
Letterpress Print, 12” x 30”

Olivia Kays

@oliviackays

Bio | My name is Olivia Carolyn Kays and I am in the last year of my BFA program. I am a student at Purdue University, my major is Integrated Studio Arts, and I will be attending an MFA program of fall 2025. My work presents the spectrum of oppression while also illustrating women as sex symbols. I also express the relegated roles women had in keeping and cleaning the house and their expectations. Throughout this, I explore how women have liberated themselves through education and work experience individually and as a subgroup in society. My art is made experimentally with different mediums and techniques. I get inspiration from using raw materials, layering them, and learning by trial and error as to what works and what doesn’t. Throughout my undergrad, I have been growing my knowledge and skill with mixed media. I have been working with diverse choices of mediums, learning what I like and don’t like, what works and doesn’t work, what I can play with, and manipulate into something that draws the eye while maintaining attention and focus as it moves around my pieces.

Statement | I am a mixed media artist who portrays our women’s history in a layered format with the use of many materials to highlight and expose the inequities, missed opportunities, and the unequal distribution of power. Including media from the 1940s to 1960s in many of my paintings of mixed media works, I highlight significant transformations that have been overturned over the last 85 years by introducing societal values as they were in that era. Working with acrylic paint allows me to conceal and unveil different parts of my layering within a piece. Incorporating Materials such as Ink, vintage magazine articles and imagery, acrylic paint, tape, and wax have all become central to my creative and working process. These methodologies allow me to build a layered narrative and visual pathway throughout the compositions in my work. The old LIFE magazine articles and media serve as historical artifacts for embedding my work with the voices and images of women from that era. These articles act as a canvas for dialogue that allows viewers to connect with the past while contemplating the present. I alter and deconstruct the articles and media based on what I’m trying to display, hide, demonstrate, or emphasize. Through acrylic paint, mixed materials, and techniques, I can direct the viewer’s attention to specific areas and move their eyes around the painting. Having the negative space of tape or paint indicates the things that weren’t talked about while showing different aspects and parts of the piece being covered up to intrigue the viewer. This also relates to the different achievements women had accomplished that were covered up/credited by men. I work to cover and expose certain parts of specific statements and media to not focus on the people but on the act of what they are doing. Each of my pieces is a dialogue with the past, inviting viewers to reflect on how far we have come and how much further we still need to go.



Free In My Heart!, 2024
Mixed Media/Painting,
4ft x 4.5ft
\$1,900

Sabine Browning

Instagram: @sima_adela

Statement I explore the interplay between physical sensations and a universally lived human experience in my work. Drawing from a personal inclination towards extremes, I strive to imbue my pieces with contrasting themes of pain and pleasure, activity and inactivity of the body, and the relationship between being an examiner versus examinee all in an effort to deepen our link to our bodies. Working with a variety of mediums, from ceramics to oil paint, I approach each piece with a desire to manipulate and convey what is unseen within these deeply personal sensations.

Highly emotional, deeply personal, and yet universally lived human experiences are my core subject matter that bring my pieces from memories into reality. The weight that an almost brings - needles just about to be pricked into your skin, lovers lips before they crash into each other - and the rush of emotion as the anticipation ends. We become engulfed by these moments in time, both physically and emotionally. I imbue my pieces with these sensations of contentment, discomfort, and pleasure in order to create a common ground with my viewers. I strive to remind the viewer that our body is undergoing constant emotional and physical pressure by utilizing highly active brushstrokes, rhythmically carved textures, and highly saturated colors in order to evoke a range of memories within the viewer's mind.

Bio I Sabine Browning is a contemporary sculptor and painter who resides in Indianapolis, Indiana. She recently graduated from Ivy Tech Community College Indianapolis with her Associates of Fine Arts, and is now pursuing an integrative studies degree at Herron School of Art and Design, with a focus on ceramics and painting. Her main artistic drive is displaying deep physical sensations in a way that is full of contrast, color, and vibrancy. With this in mind, she strives to keep the Expressionist movement alive and further push the fundamental boundaries of art. She has a soft spot for color theory and aesthetics, and is pursuing careers to educate the community on art - whatever their age may be and wherever their interests may lie.



Bruise, 2024
Oil paint on canvas, 20" x 30"

Sajal Siwakoti



I Am the Universe
Clay, fabric, paper mâché,
gold luster,
15" x 20" x 20"

Statement I The architecture and rituals of Nepal express an ancient language, crafted through the unity of natural materials and layered histories. Growing up surrounded by these settings, I was involved in the sacred spaces where rituals and daily life merged. It created an environment that felt less like religious duty and more like a way of being. The presence of Sanskrit scripts, and traditional sculpture represents more than heritage. They reflect an identity that continues to shape me, even as I've journeyed far from home. These elements, treasured in both physical and spiritual dimensions, connect me to my roots.

My work references the traditional Nepalese lost-wax bronze casting technique, drawing parallels as a craft and metaphor. Using sacred known material "Gold" in yogic gestures, I work with layers of metallic colors to express the in-depth radiance. This process resembles mining and uncovering the transformation from roughness to a polished state that reveals hidden potential. Each layer represents the physical materials that connect to something beyond, blending tangible form with spiritual resonance. Through the contrasts of textures and colors, my work invites viewers to reflect on their layers within, honoring both the physical presence and the deeper story it holds.

Bio I Born in Kathmandu Nepal, Sajal Siwakoti fell in love with art at an early age, the day when she first got a chance to use colored pencils which acted as a magic wand to her. After completing her "Bachelor's in Information Management", she was fortunate enough to visit professional artists, and seeing their works, she realized where she belonged. From that very day, Sajal hasn't looked back and kept working as an art project manager and assistant sculptor for years. She has worked on national and international art projects such as for Miss Nepal Universe's Costume for competing internationally in 2020 and for the "Venice Biennale 2022" while representing Nepal for the first time. Her preferred medium is clay. Along with that, she loves to play with other materials which can help to bring her thoughts into reality. Sajal Siwakoti's works are based on her Nepalese cultural aspects with a blend of contemporary forms. Her works contain ancient Nepali scripts called "Sanskrit" and her concepts are about connections between macrocosm and microcosm of spirituality, and ways to explore the higher consciousness that is embedded in each of us.

Sofie Koenig

@momo_03_04

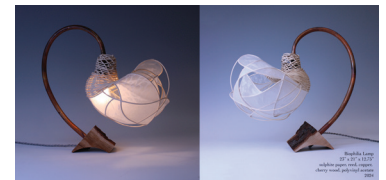


Atomic Pull, 2024
Silver, Rubies, Sapphires
2" x 11" x 1"

Sookyung Augustin

Statement | Biophilia Lamp is an exploration in material and functionality. Based on organic forms found in the body and nature's environment, subtle shifts in opacity and translucency visually invite the viewer into its fluid, multi-layered environment.

Bio | Sookyung Augustin's work incorporates fibers, metalsmithing, enamel, sculpture and light in relation to the body, exploring materiality integration and re-examining traditional processes. Referencing organic and biologic patterns from the micro to macro, anatomical to abstract, highly process oriented detail work of jewelry and illustration background coalesce under the mantra "speak your truth". Rooted in Asian and Scandinavian cultures, tell-tale of interracial adoption, Augustin challenges traditional gender roles, neotenus stereotypes and highlights new discoveries in the physiology of women. Augustin's work has been shown at The I Fell in collaborative shows like Democracy, and has received the Mary Jane McIntire Endowed Scholarship and Grant-in-Aid for Master of Fine Arts Projects. Augustin has taught foundational art courses at undergraduate alum, Grand Valley State University and prospective graduate alum, Indiana University Bloomington. Additionally, In 2011, Augustin started teaching metalsmithing/beading workshops at Creative Fringe, Grand Haven MI, and in 2016 started teaching metalsmithing/lapidary workshops at Studio JSD, Grand Haven, MI.



Biophilia Lamp, 2024
Sulphite paper, reed, copper,
cherry wood, polyvinyl acetate
23" x 21" x 12.75"

Sydney Miller

@sydrmill_photos



Cavity, 2024
Cliché-verre Alternative
Processes, 8" x 10"

Statement | "Cavity" is part of a larger body of work that I started this past year. This began with an exploration of alternative processes in darkroom photography. My experience with the darkroom had been limited by my own expectations of what I could create. However, I found myself resonating with the physicality of the various processes, and the ways in which my handiwork was closely connected with the outcome of each piece. Creating this work involved painting, scraping, and developing with chemicals. It was a routine that I had not done before.

In addition to the physical demands of the work, I began contemplating with how abstraction could represent the emotions and changes happening in my life. "Cavity" is one of my attempts at visualizing my feelings of anxiety, unease, and excitement. This work is a direct response to a transition in my life. I have represented this through various elements within the composition. There is a sporadic placement of lines and shapes, contrasted heavily with its black backdrop. By continuing to create work similar to "Cavity", I hope to garner a better understanding of my own emotions, and the ways in which abstraction can help me represent them.

Bio | Emerging artist and photographer Sydney Miller explores her identity and emotions through the lens of abstraction. As the daughter of two artists, Miller has always felt a close connection to hands-on work and experimentation. Having recently graduated from Indiana University, with a Bachelor of Fine Arts in Photography, she has begun to reconsider how art-making is affected by lifestyle. Her most recent work, a collection of various darkroom pieces, is a reaction to this. Her piece in this show, "Cavity", represents the push and pull of her emotions, becoming a visual medley of excitement, anxiety and apprehension. As part of an ongoing series, she plans to continue to explore alternative processes in relation to the transitions in her life.

Wren Spellman

 @art.by.a.bird



Carrion Angels, 2024
Oil on Canvas, 48" x 30" x 2"

Statement | This work is one of three that centered around unconventional angels that have been partially removed from Christian theology and put into a secular environment. The residue of spirituality that these angels hold, mixed with their natural environments inspired by the midwestern landscape come together to create a blend of fiction and realism that seeks to find the balance between reverence and irreverence. Much of the subject matter also centers on themes of sacrifice, transformation, and the eucharist. I aimed to analyze depictions of holiness in this body of work, putting into question the viewer's personal definition of what can be seen and considered as holy.

Bio | Wren Spellman is a current BFA Painting student at Indiana University. Originally from central Illinois, Spellman takes a cross disciplinary approach to their work which contains motifs of nature, fantasy, folklore and the macabre.

Zo Croxford

 @zojo_8787

Statement | In *Professional*, apart of a larger series exploring the same topic, the work hones in on the sexual nature of professional wrestling. Exaggerated displays of agony, lust, power, confidence, and raw emotion are what make professional wrestling so compelling for its spectators but also rely upon perverted methods of execution to achieve that connection. When moments of the sport are held for examination it reveals their sexual tones and questions how much pleasure, for the spectator, comes from observing the exposed body.

Bio | Zoe Croxford is a Bloomington based artist exploring athletic ritual through oil on panel paintings. Their work breaks expected sporting narratives through emphasis of perverse actions. The fracture in the ritual allows the spectators to fully examine what is normally a passive piece of a sporting event. While holding the moment Zoe changes the meaning of sport and calls into question the true nature, practice, and effect of normally unchallenged behaviors.



Professional, 2024
Oil on Panel, 18" x 18" x 1.5"
\$250

Zoe Dognaux

 @zoe_dognaux



Untitled, 2025
Oil paint, 25" x 25" x 2.5"