



# CHANGES WITH EXPOSURE

University of Pittsburgh  
Studio Arts  
Exhibition Catalog  
2024









# CHANGES WITH EXPOSURE

2024 Studio Arts Student Exhibition

## Graduating Seniors

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Megan Ackley  
Ren Aimua  
Jenna Antosh  
Sydney Cristofori  
Lucy Eickelberg  
Bailey Hedges  
Cocoro Kambayashi  
Grace Kelley  
Kathryn Larrimer  
Tamsin Longenberger  
Charlie Lovett-Dietrich  
Shyann Maragh  
Meghan O'Connor  
James Richardson  
Sohela Sachdev  
W.E.N.  
Laura Wilkinson  
Lucy Zhang



# Megan Ackley

SHE/HER

major STUDIOARTS

minor HISTORY

CINCINNATI, OH

INSTAGRAM @meganackley11

In an act of avoidance I swim. It's my pressurized comfort. Water provides a welcomed weightlessness. The freezing temperature fades after a while and all I feel is comfort. Being underwater is an escape from the ordinary rules of gravity and reality. The unease that bubbles inside me manifests in my art through visuals referencing water and the act of swimming.

I discover old photographs of female swimmers and redraw them in my personal illustrative and linear marks to create my images. I complete the same process with photos I take of myself in and out of a suit, removing most of the recognizable features. Most times facial features are removed completely as the figures turn away from the audience. My figures forgo the eyes of the viewer because of an inner belief of worthlessness. I immerse the women in intense surrounding through a reoccurring cool color palette and rough marks. To reflect the calmness of immersion, the figure's surroundings are limited. The backgrounds of large paintings are hardly marked, while the body is layered, color atop black and white. Prints are made from few layers and small color palette. When in water everything becomes simple. No dramatics. No noise. Only the cold and the self. The women are frequently drawn with hints of movement. Some are swimming to the depths, falling, and others are trying to break the surface. They can't stay underwater forever. I can't hold my breath forever. My work lives as a vessel of release.



Cover Up 2022

Charcoal and ink on paper, 48 x 24 inches, each

Struggling to Come Up 2020  
Digital photograph, dimensions variable



The Depths 2022  
Ink on paper (intaglio etching), 10x8 inches





Rinse 2022

Condensed charcoal and ink on mylar  
18x16 inches

Notes 2023  
Screenprint on paper  
8 x 10 inches, each







# Ren Aimua

SHE/HER

majors STUDIO ARTS, BUSINESS

DUBLIN, IRE / TENNESSEE

INSTAGRAM @karen.aimua

I think of my works as realized objects representing specific chapters that culminate into a living autobiography. Following my instincts through my art process reflects the perpetually evolving responses to the anticipated but unpredictable bouts of change I face throughout life. This cathartic process of transforming found objects into tangible symbols of my thoughts grants me allowance to emphasize what I cannot express solely through brushstrokes. Creating these pieces grants me the space to control the chaos that stems not only from external factors but internal ones as well. Thus, producing work that could be considered managed turmoil.

These bodies of works translate the ongoing journey of embracing the various versions of myself that emerge from the unknown. I have lived and continue to move through invaluable experiences that elicited immense pain and glorious joy which catapulted my confidence into my sense of self. I noticed that there was a dissonance between the way I viewed myself and the way others perceived me. It was a struggle of merging and peeling away beliefs, mindsets, and inner monologues that culminated into a bigger question: why did I feel as though I needed to repackage my emotions to provide a digestible response? When did I liberate myself from that habit? What is it about human nature that makes visibility so reactive?



Snakes and Stones! 2023-2024  
Glass panels, assorted paper boards, 24 x 24 inches



Tend With Care 2022-2024

Wooden palette, acrylic on canvas, recycled materials, plastic, glass, wire,  
48 x 72 inches





why are you playing with brick, child? (your yellow brick road) 2023 - 2024

Brick, glass, and recycled materials,

16 x 20 x 31 inches



# Jenna Antosh

SHE/HER

major STUDIOARTS

PITTSBURGH, PA

Mainly working in oil painting and photography, I enjoy capturing moments of the mundane, specifically those moments we all pass over, never giving a second thought. As I have grown into a young adult, I have found an overwhelming joy in exploring and experimenting with mixed media and various methods of creating, such as intaglio, screen-printing, and digital platforms. Allowing myself to step outside of my comfort zone has resulted in me being able to show viewers how many options are available and provide them with a new perspective on creation. Many of my works are driven by memories and the flow of my creation is pushed by music, two things I feel further allow viewers to have a deeper connection to the art world. My ultimate goal is for my works to invoke a similar feeling in viewers and inspire them to start their journeys of creating.



When I Come Home 2023-2024  
Ink on cotton paper, 5 x 7 inches, each

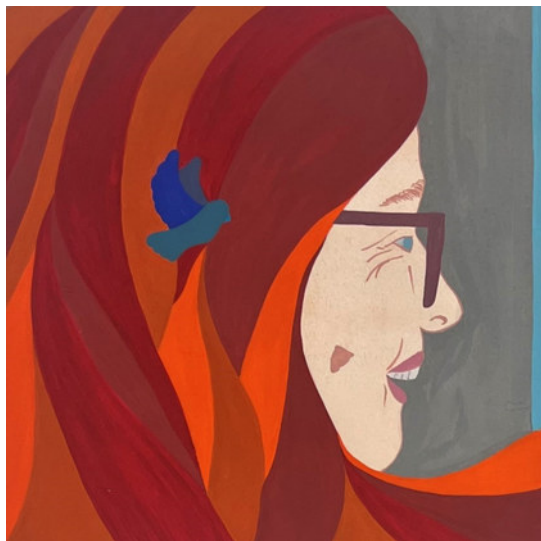


Father of the Year 2024  
Print on Paper, 19 x 13 inches





Face Value 2023  
Acrylic Ink on cardstock  
3.5 x 2.5 inches



Red 2024  
Gouache on paper, 10 x 10 inches, each



# Sydney Cristofori

SHE/HER

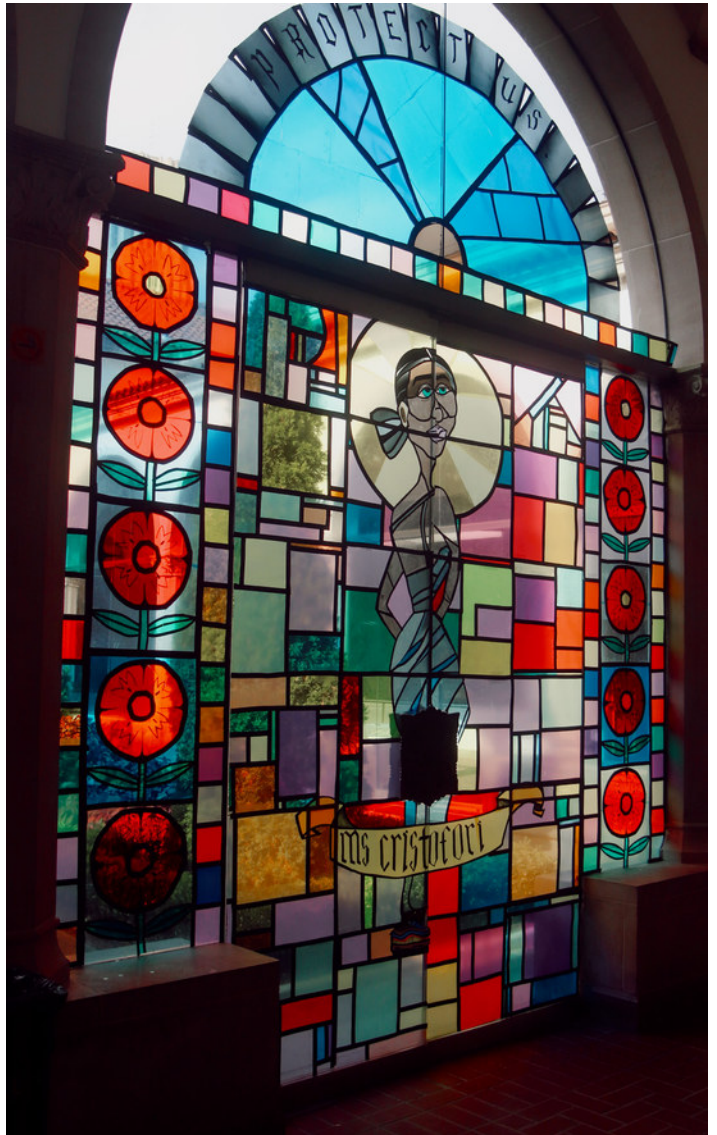
majors STUDIO ARTS,

MUSEUM STUDIES

PITTSBURGH, PA

INSTAGRAM @SydneyCristofori

Through an introspective feminist lens, I explore identity through analyzing my personal experiences and traumas and how they have been impacted by my environment and circumstance. Growing up Italian-American and Roman Catholic, I frequently depict my torn relationship with religion to redefine traditional religious imagery. Often self-portraits, these religious icons serve as vessels to process my past. These works focus on the celebration and analysis of one-self rather than a fixed set of ideals. I approach these traditional archetypes as starting points to express my personal history and build upon the original symbolism, imagery, or motif to apply to contemporary sociopolitical situations. Throughout my practice, I have used a wide variety of found materials and emphasized altering found objects to create completely recycled installation work. I consider the alterations of these found objects a physical representation of the analysis I do of myself while I depict my experiences through my work. I feel using objects with a previous history not only gives them a sort of rebirth but highlights the intersection of present and past.



PROTECTIVUS.MS.CRISTOFORI

2022

Site-specific installation,  
recycled material



Ms. Cristofori's Seven Sacraments 2023

Translucent vinyl on plexiglas and wood, 26.5 x 13.25 inches, each



God Gave You What They Can Handle 2024

Intaglio printed labels on glass candles, 8 x 25 inches, overall





I don't know what I look like 2023  
Gouache on photo, 62 x 44 inches

Untitled (Frankie Valli and the Four Seasons) 2024  
Stills from multi channel video stills,  
site specific installation





# Lucy Eickelberg

SHE/HER

majors STUDIO ARTS,

MUSEUM STUDIES

GIESSEN, GERMANY

INSTAGRAM @lucyausgiessen

My work deals with allegory, symbolism, and animal imagery serve as vehicles for narrative. They draw on elliptical processes of the human condition are often depicted within; mortality, vulnerability, rebirth. I aim to decontextualize symbols, aiming to reframe our understanding of our presence, impact, and history in relation to the natural world.

Across my work there are many references to folklore, mythology and local legends, these are stand-ins for contemporary psychological and social conditions. The old stories deal with the same worries we experience now. Comfort can be found in the dealing, solution and persistence of certain human struggles as evidenced in folk tales; this suggests there is no division between generations and humans. Certain cornerstone experiences are shared among human beings across time, and become deconstructed and re-assemble in my work.

Through printmaking, scissor-cuts and paintings I echo the historic source material that inspires my work. Processes that are centered around repetition and iteration are used to reinterpret motifs, putting them in new, strange, and imaginary contexts. Each symbol has a continuous individual meaning, collectively creating an overarching visual language.



Patron Saint 2022

Acrylic and oil on canvas, 58 x 40 inches

Grim About the Mouth / Transfigurations 2024

Plaster, wood, ink, and shellac, dimensions vary





Türschwelle (Threshold) 2023

Etching on paper with chine collé application,  
13 x 7.5 inches



RottenWork 2023

Acrylic on bone, 8 x 4 inches





The Hand That Feeds You 2023

Marker and gouache on Hahnemühle paper, 18 x 24 inches



# Bailey Hedges

SHE/HER

major STUDIO ARTS

minor CHEMISTRY

OAK RIDGE, NJ

INSTAGRAM @paileybaints

I grew up with a very colorful bedroom. It was bright green with purple splats. My Dad would always allow my brother and I to choose how we wanted our rooms to look and would bring it to life. I have always been drawn to bold colors, stemming from my mother's fashion sense and my father's artistic interests.

I enjoy the sensual and expressive elements of painting. My pieces are process-based where I learn as I go. I keep my process free and let things happen. I enjoy the problem-solving that accompanies my process.

Up-close photos influence the compositions of my work, it makes the image unrecognizable. The compositions often have a variety of textures, shapes, colors, and layering, creating movement and allowing the audience to make their own story.

I work with palette knives because they create a thick texture with the paint which creates overlapping and mixing of colors. The paint markers pull parts of the piece forward adding layers and definition.

My work keeps the style of my childhood bedroom alive - messy, colorful, and bold.



Color Experimentation 2023

Oil and marker on birch panel, 24 x 24 inches  
Acrylic on carved plaster, 3 x 2 x 3 inches, each



Early 20 Rager 2023

Acrylic and paint marker on shaped pinewood, 24 x 42 inches





Industrial (trptych) 2024

Acrylic and paint marker on birch panels; each piece, 48 x 24 inches, each



# Cocoro Kambayashi

SHE/HER

major Studio Arts

minor FILM AND MEDIA STUDIES

INSTAGRAM @imcocoro

Primarily focusing on semi-realistic and illustrative styles, I base most of my works on personal expression, with my recent works being the concept of my experiences with my identity of being Japanese-American. These works serve as a form of gateway to understanding myself and a way to channel my inner thoughts and experiences of growing up in America as a Japanese person. I create my artwork with an array of mediums which include painting, drawing, animation, digital illustration, and sculptures, mostly composing them with figures as subjects.

I strive to emphasize the expression of figures within a surreal setting through which I portray my split connections with my two cultures and identities. I tend to draw most of my inspiration from traditional Japanese objects, nature, clothes, and food and their symbolic meanings as they are mementos of what connects me to my origins. I often include these aspects of traditional Japanese culture within my works to portray the ever-lasting bond and the longing to my home country. I aim to continue to experiment with the intertwining of traditional cultural aspects of Japan into a more modern and unrealistic subject and composition in my future works. Some of my works have more or less a representation of my culture than others depending on the subject matter but all relate to my own experiences as I pour every essence of myself into my works.

Most of my completed works can leave the audience feeling a bit confused or uneasy which intentionally relates to how I felt in my youth when faced with two different cultures. Even so, I strive to incorporate beauty within the process of these feelings as I believe a flower grows in any form of hardship. I aspire for the audience to engage with my works and connect to their own cultures and experiences while also sensing the contrasting feeling of beauty and struggle that I portray in my art.

Cocoro 2023  
Screenprint, 14x11 inches



Benjomeshi 2023  
Oil on wood panel, 40 x 40 inches



MyPlayground 2023  
Oil on wood panel, 40 x 30 inches







Tough Love 2023  
Oil on wood panel, 30 x 30 inches



Seduction 2023  
Oil on wood panel, 40 x 60 inches



# Grace Kelley

SHE/HER

major STUDIO ARTS

PLYMOUTH, MICHIGAN

INSTAGRAM @gracekelleyart

I often find myself struggling to navigate the complexities of intimacy, self-identity, and the nuanced interplay of perception. I am captivated by the notion that our interactions, no matter how seemingly mundane, shape the essence of who we are and influence every action we make. My work represents the mutual exchange embedded in every relationship — be it the exchange of interests, fundamental traits, or subtle quirks.

Through painting and sculpture, I seize the nature of these experiences, capturing moments that embody the debilitating grip of anxiety and the euphoric heights of intimacy. My process is an intuitive dance between organic shapes and bursts of vibrant color — a reflection of the emotional spectrum present in these encounters. As I navigate the intricacies of the human journey, I am not merely a static being, I am painted anew with each passing interaction. I have been a thousand different people and I anticipate becoming a million more. Through my work, I invite viewers to explore the profound impact of seemingly ordinary moments, challenging them to recognize the transformative power in every connection and to find echoes of their ever-evolving selves.





Death and Fertility 2023  
Acrylic on wood,  
11x 11.5 x .5 inches



Things You Should Worry About 2023  
Acrylic on wood,  
23 x 18.5 x .5 and 21.5 x 19 x .5 inches



Mesh 2024  
Oil on wood series,  
24 x 12 inches, each





Dance 2024  
Reflective Plexiglas, acrylic on wood,  
42 x 39 x 25 inches



# Kathryn Larrimer

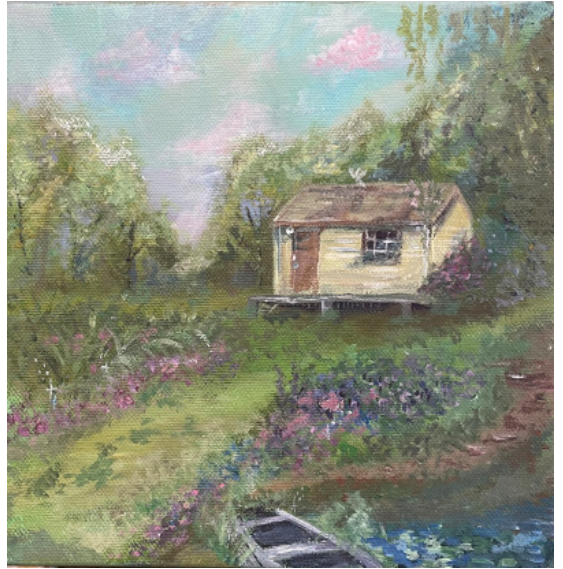
SHE/HER  
major STUDIO ARTS  
WEXFORD, PA

Hot dogs, wet bathing suits, and playing pretend; these were the staples of my childhood. As I grew older, these things faded and the reality of adulthood took over. Painting and drawing quickly became my safe haven when I entered my teenage years. I paint a safe place to travel to, a space that resembles my childhood. I long for the summer days that felt eternal, the smell of fresh cut grass, and long car rides in my dad's pick up truck. Though I can't enter that space physically, I do so mentally through my pieces. My paintings invite the viewer into my oasis. Whether it is a direct image I am referencing or an abstract depiction of my feelings, all of my art invites us back to the nostalgia of those happy days.



American Baby 2024  
Acrylic on canvas  
8x8 inches

Beautiful Day 2023  
Acrylic on canvas  
12x12 inches



Dodo 2024  
Acrylic on canvas  
6x6 inches



Shark Smile 2024  
Acrylic on canvas  
24 x 24 inches



Clearance 2024  
Acrylic on canvas  
24 x 12 inches





2nd Grade 2023

Acrylic and glitter on wood bark panel  
4x5 inches



I'm good 2024

Acrylic on canvas  
10x10 inches





# Tamsin Longenberger

SHE/HER

majors STUDIO ARTS,

PSYCHOLOGY

minor MUSEUM STUDIES

PHILADELPHIA, PA

Primarily a figurative artist, most of what I portray concerns feminine bodies. The way that they are perceived, judged, used. My wearables contain loose, visible threads and multiple alterations that I want the viewer to see because I forego things like patterns and measurements while creating. The visibility of my adjustments are blemishes and mistakes that are usually hidden away, like how we are told to treat our bodies. Bodies which are told to conform to measurements and the straight sizing that patterns often come in. These wearables are a push back against the way that trend cycles are often extended beyond clothing, affecting the view of which body type is in fashion. I spend a lot of time thinking about being a woman, and many of my figurative paintings and drawings reflect conversations that I have had with my friends, family, and even myself. The way that our experiences create a collective “womanhood” which goes beyond age, race, or even gender so long as acknowledgement and understanding is offered to the things that we may have never been through but can still express empathy for. The grace that we extend to each other through knowing that we are heard and that someone is willing to listen is what I want reflected in my body of work. While I primarily create introspectively and for those who have gone through similar events and experiences, I hope that people who have not – and perhaps cannot – experience the same things that I have are willing to see and listen and acknowledge the space that I inhabit. I want those who have gone through the same or even parallel events to what I portray to know that they can take up space. And that if they see themselves in my works, to know that I see them too.



The Call is Coming From Inside the House 2024  
Oil on wood, 23.5 x 24 inches



Love Letter (Collection) 2023

Oil on canvas, varying dimensions



Loving is Never is a Waste (detail) 2023

Oil on canvas, 61 x 66 inches



Carry the Past With You (detail) 2023

Oil on canvas, 61 x 36 inches



Untitled (Wearable) 2023



# Charlie Lovett-Dietrich

THEY/THEM  
major STUDIO ARTS  
PITTSBURGH, PA

I started out with the idea that I would be a scientific illustrator. Sure, I'd be graduating with a studio arts degree, but at least it wouldn't be totally useless. I could do something worthwhile and academic with it, rather than all that wishy-washy stuff where you make art about feelings. There isn't a word for this like "artophobia". The closest you can get is probably "emotional repression" or maybe "internalized misogyny". Of course, the idea that you "aren't like other artists" goes down like a lead balloon once you start interacting with these other artists and realize that they're really goddamn cool.

So after four and a half years of studying biology and photorealism I did a hard pivot and started working on all the art pieces that I actually really wanted to make, rather than continuing to build a portfolio for grad programs. It helped that I had also found a job I enjoyed doing, since it opened up career paths that didn't rely on me making a living off of my art (which is a terrifying prospect in today's job market).

I started making art about the issues that I care about, or experiences I'd had that I needed to work through, or in all the different mediums I'd always wanted to try. More than that, I started making art outside of class again, something that I hadn't had the energy or motivation to do in a long time. I remembered that art can be fun. I just wish that I had realized this sooner.

I still love nature, and the practice of observational painting. I think my work is still observational, but now it's a look at external and internal realities. Now I'm not just idly witnessing the world, I'm starting to respond to it. I'll keep all the skills and lessons I've learned close to my heart, and this time I'll remember not to fight against it when inspiration takes me in different directions.





Carrie Furnace 2022  
Oil on canvas, 30 x 60 inches



Patron Saint of the Pacific Ocean Garbage Patch 2023  
Oil on canvas, 36 x 18 inches



Long-term Waste Warning Message 2023  
Salvaged wood wall from the basement of the  
Cathedral of Learning, 12 X 12 X 4 inches, each



# Shyann Maragh

SHE/THEY

majors STUDIO ARTS,

SOCIOLOGY

QUEENS & LONG ISLAND, NY

INSTAGRAM @shyann\_maragh

I paint bodies, Black women, and I use unique and found materials such as cardboard, denim, aluminum foil, and ceiling tiles. My work is primarily 2D, figurative and representational. Through depictions of Black bodies which are not completely polished or accurate, I place art into the world that resists Eurocentric naturalism and aesthetic hierarchies in art such as anatomically correct figures and perspective. My work is reflective of my experiences in a hegemonic world, and seeks to prompt conversations around race, class, gender, and institutional oppression. Informed by a background in sociology and my experiences as a Black woman, my practice is inherently social, political, radical, and meant to take up space in a white, patriarchal society. My work includes a variety of media including drawings, paintings, text art, and printmaking. Ranging from graphic and collage-like to hyper realistic, the images I construct are visually and conceptually vibrant due to my use of bold colors, patterns, and maximalism.



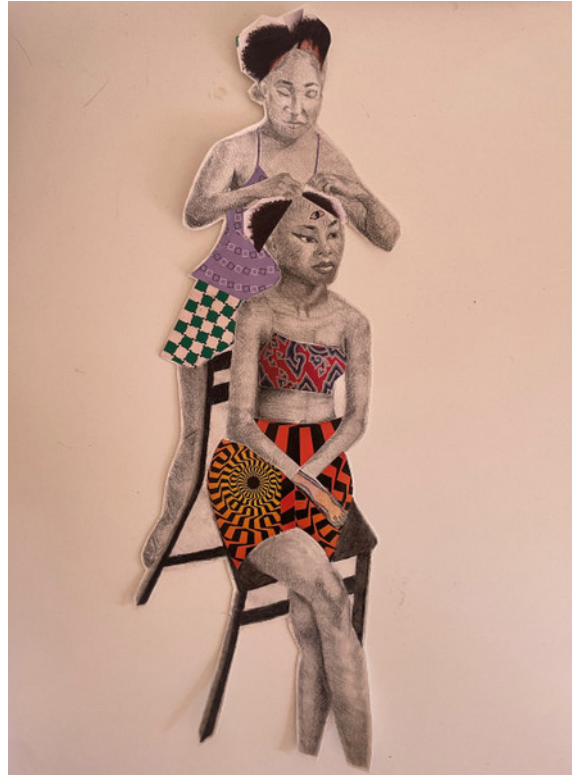
Beauty is Pain 2023-24

Oil and acrylic on unstretched canvas, 60 x 44 inches



Intimacy 2023

Pencil, charcoal, and collage on paper,  
18 x 6 inches



Groceries 2023

Oil and acrylic on canvas,  
16 x 20 inches



Amanda Awethu 2023  
Screenprint on BFK,  
20 x 15 inches



# Meghan O'Connor

SHE/HER

major STUDIO ARTS

PITTSBURGH, PA

INSTAGRAM @meghan.oconnor

My primary focus lies in oil painting and I also experiment with drawing, intaglio printmaking, digital animation, and photography. My artistic practice is guided by the search for beauty in the mundane moments of everyday life by capturing them within an interplay of textures and/or bright colors. I am interested in encapsulating the human experience by recording individual moments through photography which then becomes sourced material for my work. I draw inspiration from the people and pets I surround myself with and strive to capture the essence of them, and myself, through intimate portraits while working in my own personal connection to each piece. I want to challenge viewers to seek out the beauty in the most unexpected yet familiar places. As I celebrate the richness in the monotonous, I hope my work inspires a deeper appreciation for overlooked moments that lie hidden in plain sight.



## Decisions 2024

Oil and gouache on paper

16 x 16 inches

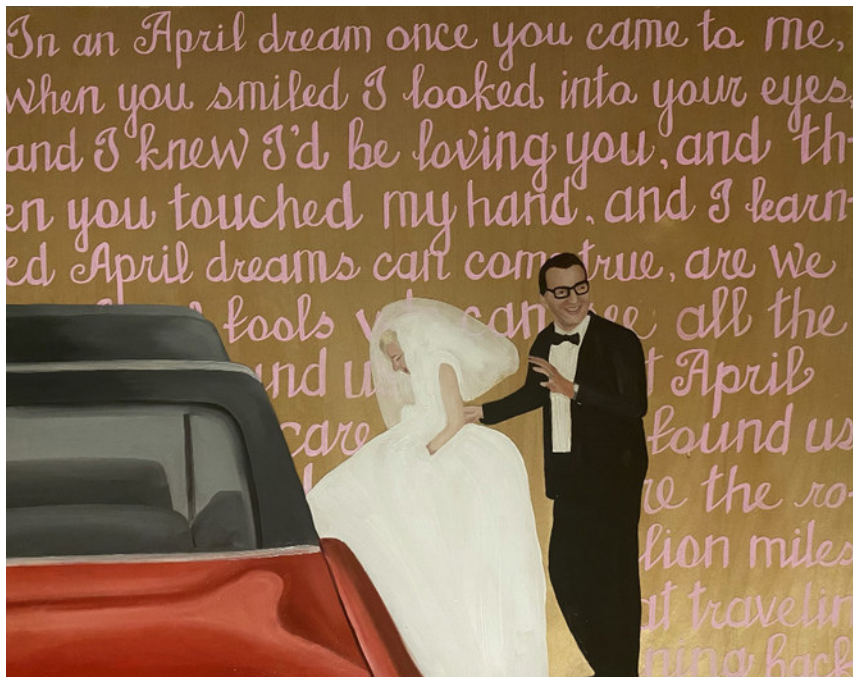
## Dolled Up 2024

Oil on panel and canvas,

10 x 10 inches, each







April Dream 2024  
Oil on panel  
24 x 30 inches



Mr. Blue 2024  
Intaglio  
7 x 5 inches



Untitled 2024

Color pencil and marker on paper, 36 x 24 inches



# James Richardson

## (JRich)

HE/HIM

major STUDIOARTS

WILKINSBURG, PA

INSTAGRAM@j\_richstudios

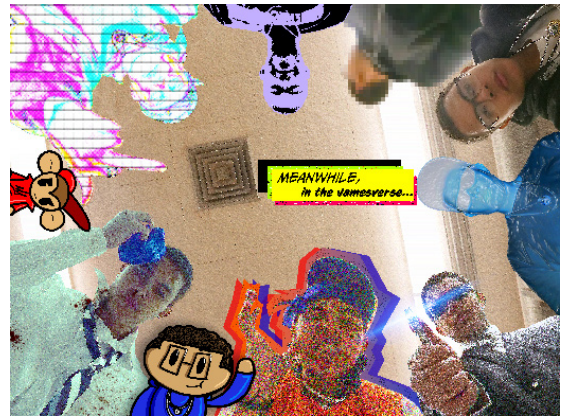
I work with a variety of mediums, including mixed media, photography, and digital art, with a specialization in acrylic painting. The works I create reflect on my experiences and life as a young, Black man in society, while incorporating my longstanding love of cartoon graphics through my use of bold color, pronounced lines, and style. The consideration and use of such practices allows me to convey aspects of my friendships and relationships, in addition to elements of Black culture (including stereotypes, struggles, and modern impacts systems have had on the community, such as “normalized” beauty standards). This is all done through a process of brainstorming, sketching, color blocking, outlining, and, lastly, painting for each piece. The messages / reflections presented in my artworks, can be easily digested, dicussed, and enjoyed by viewers of various demographics, through the cartoon medium.



Gng'Em: Oakland - The Final Season 2024

Acrylic paint, tempera paint sticks, acrylic paint marker on canvas,  
60 x 42 inches





Meanwhile, in the Jamesverse I, II, & III 2024  
Digital art with photography, 19 x 13 inches, each





Back In Blue (Set It Off Next Friday With Moesha's Sister's Sister) 2024

Acrylic paint marker on photo paper, 11 x 8.5 inches, each



# Sohela Sachdev

SHE/HER

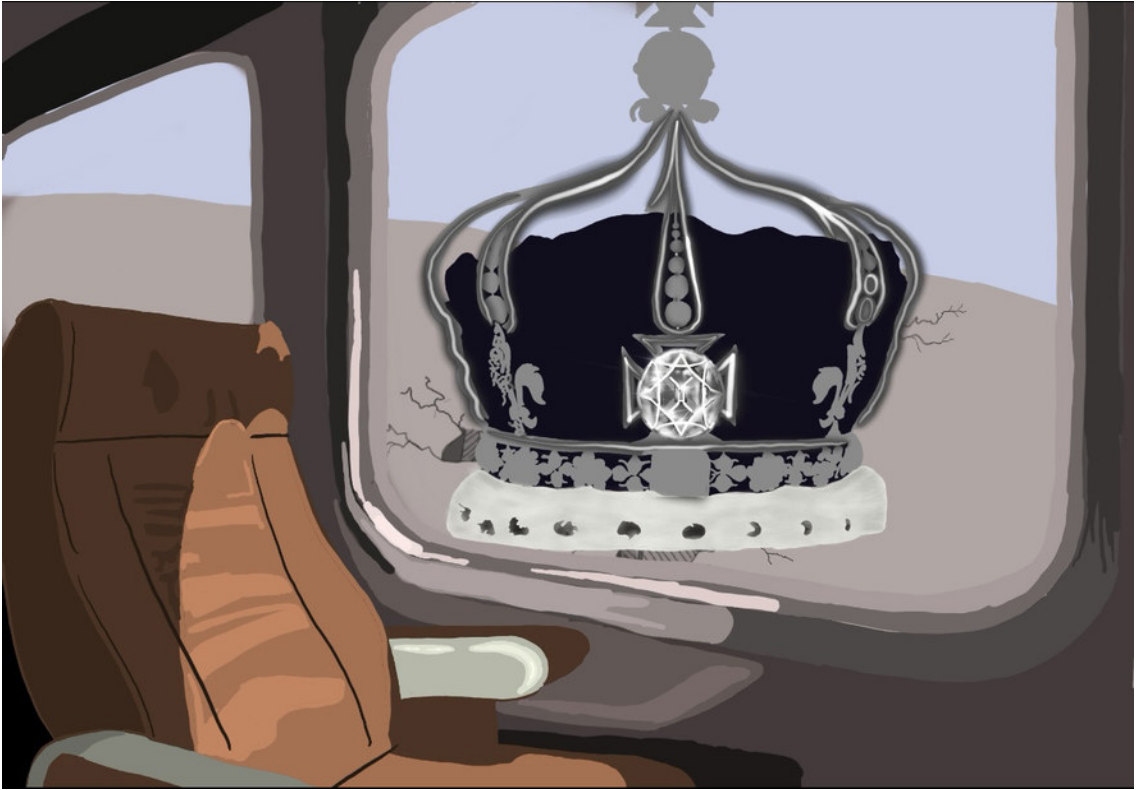
majors STUDIO ARTS,  
HISTORY OF ART AND ARCHITECTURE  
PITTSBURGH, PA

INSTAGRAM @sohelasachdevart

I draw inspiration from my childhood when time felt slower. I work with many mediums, including drawing, digital art, photography, and printmaking. No matter the medium and how different each final product looks, my inspiration for each work stems from a memory. Even insignificant moments where nothing was going on are my most vivid memories. I find myself romanticizing the moments of stillness and contentment. I like experimenting with different styles and processes but primarily work in an illustrative or cartoonish style. Through my artwork, I aim to express feelings of nostalgia, comfort, and relatability.



Mizra Sahibaan 2024  
Acrylic on canvas, 16 x 12 inches



The Civilized 2024  
Still from animation

Last Place 2023  
Acrylic and collage on canvas  
30 x 40 inches



Chak de Fateh 2023  
Screenprint, 14 x 11 inches





# W.E.N.

HE/HIM

major STUDIOARTS

minor FILM

NOWHERE, OUTERSPACE

INSTAGRAM@[cassius\\_the\\_accuser](https://www.instagram.com/cassius_the_accuser)

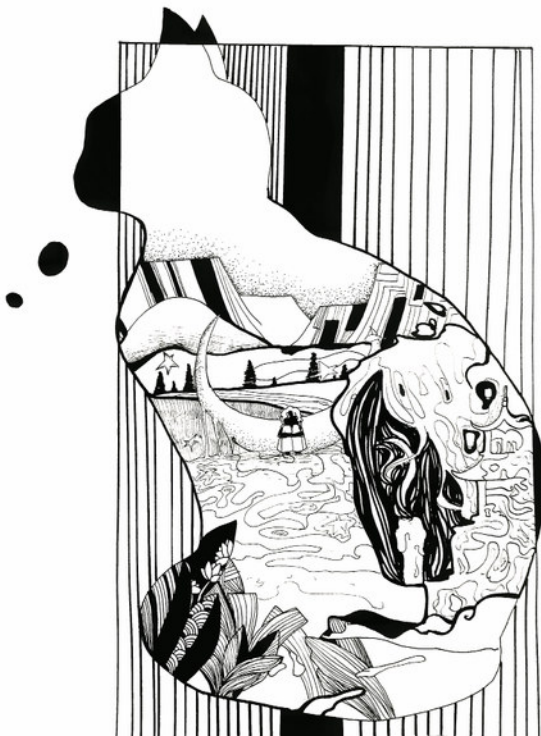
Since I was a kid, I have had problems remembering people's faces, including my own. It is a strange feeling to stand in front of a mirror and not to agree with what you physically look like in the reflection. Rationally, I know that it is my face; and yet, speaking deeply from my heart, I cannot make any connection between the concept of "me" and that face in the mirror. I am a flower, a tree, a Starbucks cup... I am everything and everywhere, or maybe I do not exist at all. I work with a variety of media, such as photography, drawing, painting and digital art, as well as exploring all kinds of themes and topics; among all those things, maybe I would see a piece of myself. Art making is a journey of me trying to discover the secrets of humanity, such as happiness and grief, life and death, relationships with nature and the earth, and after all, why we are here.



Stories You Tell 2024  
Digital art, dimensions vary

Untitled 2024

Drawing from the graphic book [The Black Cat](#)



[Dear Ms. Writer](#) 2024

Mixed media (painting and digital)



The Death of A Poem 2023  
Ink on paper, 24 x 18 inches



# Laura Wilkinson

SHE/HER

MAJORS STUDIO ARTS,

ACCOUNTING

PITTSBURGH, PA

INSTAGRAM @laura.wilkinson.art

My work explores the relationship between life and death as a reflection on my own experiences with grief. I use floral and other imagery related to nature to represent what is living, as well as elements related to myself and the body. I use skeletal imagery to represent death. My focus is on the aesthetics of nature, life, and death and how they contrast with one another.

The imagery within my work is simplified so that beauty of each piece can be perceived in its foundational form. Through this approach I also use imagery with feminine qualities that relate specifically to the floral aspects of my work, while also using feminine colors like pinks and purples. Using a relatively small color palette allows my work to stay in that foundational form.

Using printmaking, I communicate these ideas through mark making and line drawings. Repetition is important when considering the technical aspects of print making and thinking of print making as a developed skill; however, I like to incorporate three dimensional elements or use of other materials to be able to make each print more unique. In most cases these aspects are subtle, to be able to tie back to minimal nature of my work.





It's Just a Cigarette 2024  
Screenprint on BFK,  
11 x 14 inches

Untitled 2022  
Photograph,  
5 x 10 inches





The Messenger 2023

Intaglio

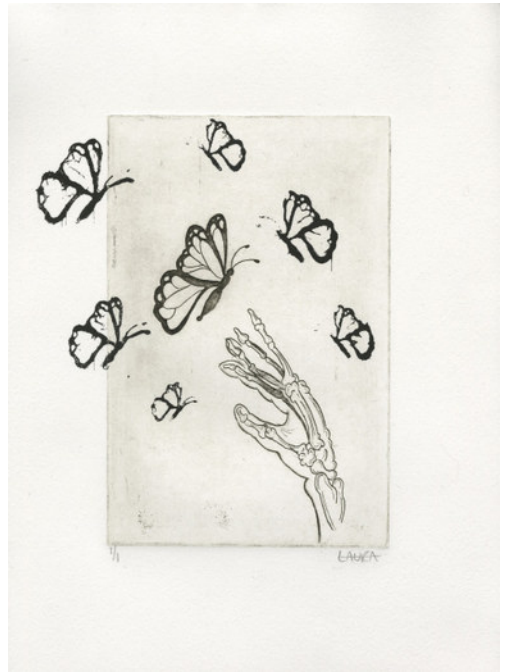
11.5 x 10 inches



Self Portrait #2 2023

Screenprint on BFK

14 x 11 inches



Untitled #2 & #3 2023  
Intaglio, screenprint, and string on BFK  
6 x 4 inches, each

# Lucy Zhang

THEY/THEM/TA

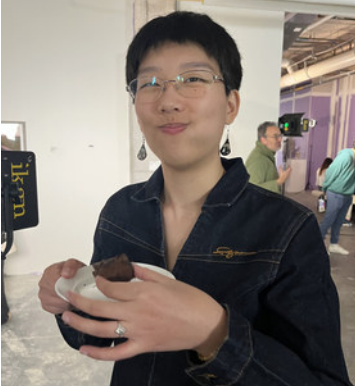
majors STUDIO ARTS, INTERNATIONAL STUDIES

certificates ASIAN STUDIES, GLOBAL STUDIES,

minor SOCIOLOGY

MALVERN, PA

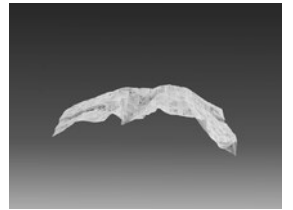
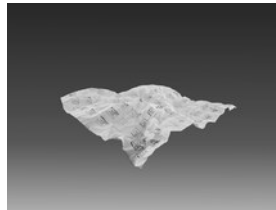
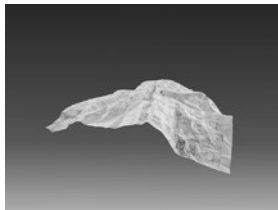
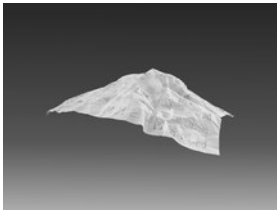
INSTAGRAM @wetoilantro



My practice is heavily influenced by being first-generation Chinese American, exploring the emotive realities of family, memory, and cultural placement. As a person of diaspora, I often feel barred from accessing parts of my family and cultural history; the sense of fragmentation that ensues is a primary motive for my work. Seeking to reconcile different parts of my identity, I use art as a process of retrieving, holding, contemplating, nurturing, transforming, and honoring aspects of myself.

I incorporate archival, natural, and found family material in an effort to bridge connections across time and space I am otherwise disconnected from, forging new meanings and embodiments of tradition as I move through the present. As I make claims to my roots with limited family, cultural, and ecological knowledge, I question ideas of authenticity and appropriation. How much of myself is an appropriation of something “truer”? And in reconciling this, how can the loss of information actually present more opportunity and access? How can reduction be a type of activation?

Much of my identity is experienced in my head, in memories and stories that I repeat to myself. The elusive and disembodied quality of these, however, only become grounded and made real through the physical tangibility of natural and found material. I often use loose stitches and threads, transparent layers and faded images in my work in combination with natural materials and imagery, which become sites of cultural imagination, connection, and refabrication for me. Through this, I hope to capture a care and precarity, disjointedness and imprecision, that feels true to my experiences in the world.

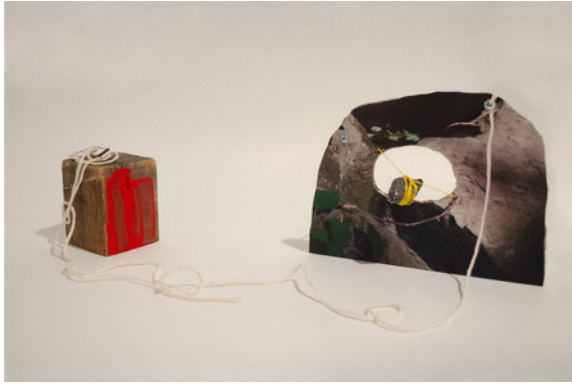


Untitled (Patterned sheets projected over familiar mountains, death of an eco-cultural landscape)

2021

Inkjet on cotton, nails, digital projection  
Sheet 21x28 inches, Projection 4x6 inches





Travel to a nearby shallow body of water. Walk and look around.

Find your way back to the water, counting your steps as you go. You may begin counting whenever and should stop once you reach the water's edge.

Submerge one hand into the water and keep it there for the number of steps it took you to reach the water. You may count those steps however you wish to.

When you have reached your step count, remove your hand from the water.

Find your reflection in the water where your hand was and look at it until your hand dries. If you cannot see your reflection, walk away.



Untitled 2023

Mixed Media, 5x14x8 inches

Moving Water 2021

Type on Paper



Untitled (Memories on Ginkgoes) 2023

Ginkgo leaves, thread, acrylic on plexiglass, fishing line  
9x84 feet



Published on the occasion of

## Changes With Exposure: 2024 Studio Arts Student Exhibition

Department of Studio Arts  
Kenneth P. Dietrich School of Arts and Sciences  
University of Pittsburgh

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Changes With Exposure: 2024 Studio Arts Student Exhibition is a culminating event for our graduates, most of whom enrolled in the university in the fall of 2020. Considering the challenges of their arrival, the students acknowledge their ongoing contact with impactful ideas and methods, individuals and communities, and time and circumstance throughout their years on campus. Changes With Exposure emerges from the artists' navigations of these many influences, their adaptations, and shifting perspectives that cultivated these compelling creative works as well as this flourishing community of artists. The department is thrilled to celebrate and present the accomplished work of our 2024 graduates through this exhibition and catalogue.

The exhibition is presented in the University Art Gallery and is produced by the Studio Arts Senior Exhibition course, including students Megan Ackley, Ren Aimua, Jenna Antosh, Sydney Cristofori, Lucy Eickelberg, Bailey Hedges, Cocoro Kambayashi, Grace Kelley, Kathryn Larrimer, W.E.N. (Ronan Liu), Tamsin Longenberger, Charlie Lovett-Dietrich, Shyann Maragh, Meghan O'Connor, James Richardson, Sohela Sachdev, Laura Wilkinson, and Lucy Zhang with faculty members Delanie Jenkins and Lenore Thomas.

Exhibition media and technology: Aaron Henderson and Scott Andrew  
University Art Gallery: Sylvia Rhor Samaniego, Vuk Vukovic, and Carlos Rivera-Morales  
Administrative support: Hannah Powell, Amanda Raczkowski, and Evan Zajdel  
University Center for Teaching and Learning: Max Glider, Kyle Fitch, and Marshall Suski and Marshall Sucki created the exhibition's virtual tour

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