

NATIONAL SOCIETY OF ARTS AND LETTERS

2023 Visual Arts Competition & Exhibition

The National Society for Arts and Letters along with FAR Center for Contemporary Art presents the 2023 Visual Arts Competition + Exhibition! This competition is designed to introduce emerging artists to the public.

Join us Friday March 3rd for the Award Reception and see the exhibition during March's Gallery Walk in our 505 Theater. Awards and prizes announced at 5:30 pm, total prizes in the amount of \$5,450 awarded to 9 finalists. This exhibit features the work of a group of Indiana college age artists across a variety of media, the exhibition will be on view March 2 - March 10.

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 2 - March 10

Gallery Walk Opening Reception & Awards Ceremony:

Friday, March 3rd, 5pm - 8 pm (Awards Ceremony begins at 5:30 pm)

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



Aaron Sizemore



Despite Everything, Philautia, 2022
Copper, sterling silver, fine silver, zinc, enamel, electronics,
velvet, glass, mirror, curly oak, music box module
NFS, 5"x7"x5.5"

Akshaya Singhal

Statement

Checkedred Past is a dramatic yet playful take on Bojagi. Bojagi is a traditional Korean wrapping cloth which is a centuries-old Korean folk tradition that utilizes patchwork textiles for both everyday use and ceremonial purposes. This was a special project done in class that inspired designers to use scraps of fabric to build something new. This poncho-like cape is made of shiny and shimmering fabric swatches. It is an example of when I created a bold and bright piece, a style quite opposite to my very sophisticated and elegant design aesthetic. It is the time I decided to push myself and work with a challenging set of fabrics to create something outside of my comfort zone. This project also allowed me to think even more creatively as I had to design something based on what was available to me. Designing with those kinds of boundaries was challenging but very interesting as it let out a different design persona.



Checkedred Past, 2022
Small Sculpture
NFS, 31" long, 31" wide

Alizah Conrad



blue/year, 2022
Fibers (dye on silk and cotton)
NFS, 30x24x1

Alyssa Davis



Coming Undone, 2023
Intaglio and watercolor
NFS, 11"x11"x0"

Alyssa Parr



Grand Prix, 2022
Oil on canvas
NFS, 43" x 44"

Antonia Constantine

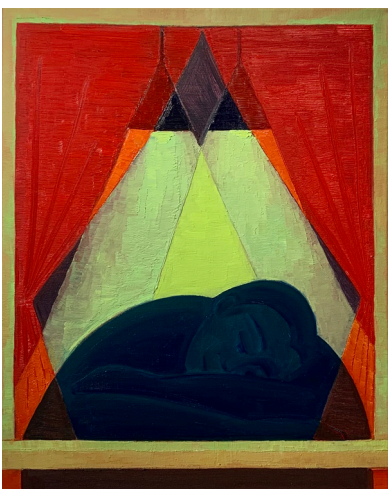


Figure In Window, 2022
Oil on panel
NFS, 20"x16"x1"

Austin Clark



Whitesville, 2022
Inkjet print
44"x66"

Ben Cooke-Akaiwa

Statement

Dinah loved her roses; they were her favorite. She lovingly tended to two rose bushes for many years and would frequently report to us about their well-being. I always associated her with beautiful things and chose to immortalize her favorite flower on this delicate jar. This piece is a reliquary for fond memories. We lost her this past summer. She was the kind of person only a few of us are lucky enough to ever know. Making this jar has helped me to process some of the grief and channel that energy into something beautiful that she would have cherished.



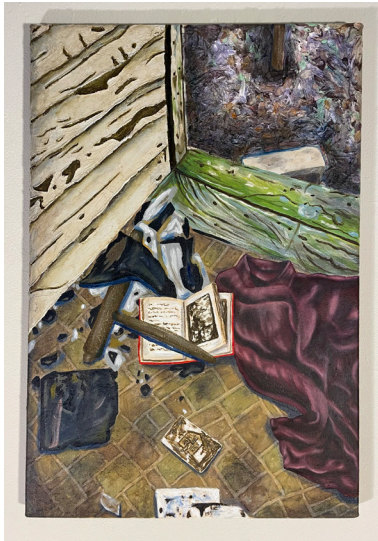
A Rose For Dinah, 2022
Fine silver, sterling silver, enamel
NFS, 2.5" x 1" x 1.25"

Ben Shaffer



Metamorphosis, 2021
Photography / Book Binding
NFS
H: 3 in W: 2.75 in D: 2 in
Length when laid out: 15.5 in
Width when laid out: 8.5 in

Bethany Habegger



To dwell in such a place, 2022
human hair, cotton thread, and oil on canvas
24" x 16" x 1"
\$350.00

Brianna Catherine Markley



Scattered and Sewn, 2022
Sculpture
3-4", 48", 48"
\$2,100

Caitlyn Clark



Stomp, 2022
Pastel on paper
NFS, 24"x 36"x0.125"

Caroline Kridle



The Egg, 2022
Oil on Panel
NFS, 45"x35"x2"

Chi Nguyen



Crumpled, 2022
Oil on canvas
40 x 30 inch
\$300.00

Damion Pollard



Skull Necklace, 2022
Silver
NFS
20.5 in length, .25 in height, .60 width

Danielle Shum

Statement

Since my early teens, I have struggled with managing my scoliosis, which is the abnormal curve of the spine. Not only does scoliosis affect physical abilities, it can also influence body image and self-esteem. Body dysmorphia is an emerging theme in my studio work as I often investigate identity and metamorphosis. Through enamel and cloisonné, the work transforms scoliosis from a source of body dysmorphia to a symbol of acceptance and vulnerability. The use of enamel depicts the fragility of self-esteem and the human body. Cloisonné provides the narrative through its ornamental linework and imagery. The work invites reflection on identity and self-image, and the achievable yet sometimes painful journey to accepting one's own vulnerability.



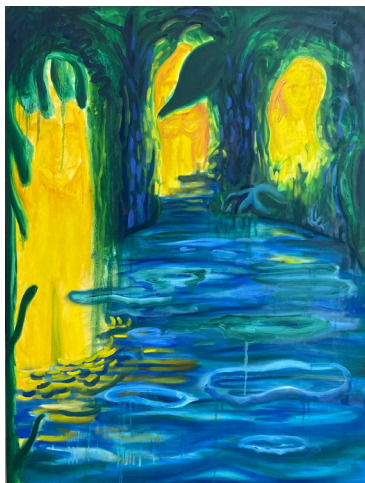
Scoliosis, 2022
Sterling silver, fine silver, enamel, steel
NFS, 6.1 cm x 4.8 cm x 0.5 cm

Danny Bolton



Primary Tape Experiment, No. 2, 2021
Pigment Powder, House Paint, Spray Paint, POSCA Marker,
and tape on Tape-Frame
19.75" x 23.75" x 2.5"
\$316.00

Emma Pizana



Swamp, 2023
Oil on Canvas
40 x 36 x 2"
\$300

Eric Agyemang-Dua



Black Father's Day, 2022
Acrylic and Marker on Canvas
NFS, 36" X 48" X 2"

Faith Belflower

Statement

My work reflects a site-specific and ceramic performance-based visual and auditorial installation. It focuses on the unity of nature themed utilitarian ceramic instruments and its sound production that affects the natural acoustic environment in which it thrives. The idea of Mother Earth and the music she sings is long forgotten and now unnoticeable through the distracting technologic matrix we consume daily. I have paired with her to showcase the beauty of the inner workings of the Earth to a zombified audience. In exchange, she cradles me through the self-doubt of my own inner thoughts and towards a path of emotional healing away from social media. Creating nature inspired instruments, composing the appropriate arrangement for each piece, and recording a site-specific performance on the stage of Mother Nature's home accentuates this bond between her and I. With this collaboration, Mother Nature and I are both willing to share this motherly connection we have that is desired to be visually and auditorily engaging. We want to bring awareness to help limit future actions towards the negative impact that is brought upon by consumerism.



Call of the Caterpillars, 2021
Ceramic, Horse Hair, and Music Performance Video
NFS, 7.5" X 3" X 18"

Flora Arthur

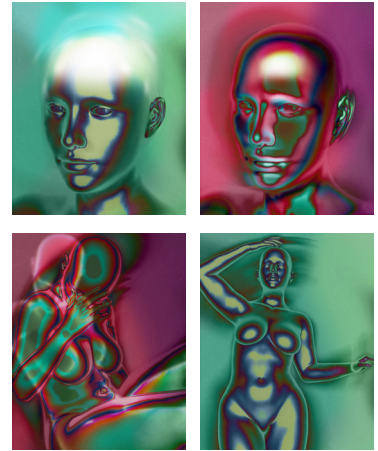


We're Not So Different, 2022
Photolithograph print
9x13"
\$50

Halle Rhodes

Statement

This project, titled *Self Celebration*, is a visual representation of my efforts to reinterpret the harsh words given by peers into something worth celebrating. I aim to communicate that our perceived flaws can be re-invented into some of our best attributes. The relationship between the physical body and my perception of it is defined through dreamy gradient styles and the conjunction of 2D and 3D rendering. This work is celebration of body and mind—both mine and anyone else who struggles with self worth. The anonymity of both form and concept is a way to create an open space for everyone to reflect on their own perceived weaknesses. How can I change the way I think? Do I define my worth based on the perceptions of others? Through this work I wish to provide a, while maybe a little cliché, important perspective. We all have the power to deem our perceived flaws as quite insignificant. Presented here are 3/5 diptychs from the *Self Celebration* series: One side characterizing perceived negative attributes, and the other as a rejection of those insecurities.



Self Celebration, 2021
Graphic Design. 18x24 (x4 posters)
\$60

Hannah Buchanan



Family Dinner, 2022
Oil on wood
NFS, 11" x 14" x 0.75"

Heather Ahmann

Statement

A large portion of my time is spent stuck knowing a list of tasks I should work on, but not knowing which, or how to get myself to focus on them. With my knowledge of obligations and potential, this creates shame, frustration, and confusion. Others reassure me about what I'm doing, and the accomplishments I've completed, but their compassion doesn't change my perspective. This quilt utilizes the circle as the shape of cycles. The majority of my time disappears in ways that feel useless. What I share with the public feels deceptively non representative of how my time is spent.



Unwillingly Wasted Time, 2022
Found fabric, Acorn-dyed silk, Wreath frame
NFS, 2'; 2'; 1"

Holly Buchanan



Saakiiweeyonki (Coming Out Place, The Confluence), 2022
 Acrylic paint, mud, and roots
 NFS, Triptych: left and right panels -
 12 x 16 x 1.75 inches;
 middle panel - 12 x 24 x 1.75 inches

Jade Kern

Statement

Interconnected represents the complexity of dealing with a chronic illness and the various symptoms I have personally experienced in the last year, some more surprising than others. I was interested in the connected nature of seemingly unrelated symptoms and how to create a book where everything connected and flowed together.



Interconnected, 2022
 paper, painkillers, transparent film, manila
 folder, hospital band
 NFS, 11.5x9x42.5

Josie Ellis

Statement

The human ability to sculpt and reconfigure one's mind through various practices and experiences is a concept that's always intrigued me. This idea led me to experiment with the practice of meditation, and through that practice I was confronted by something completely unexpected—

Each night following a Yoga Nidra meditation, I would experience visions when first closing my eyes. I would see people, places, and compositions I had never thought of or seen before. These images quickly became present in my art practice. I began to translate these hypnagogic scenes into my paintings using a combination of color palettes derived from my studies of color theory, and other themes found in architecture from the 1960's Space Age era.



Some Place Outta There, 2022
 Oil on birch & masonite
 NFS, 28" x 28.5" (1.125 Depth)

Katama Murray

Autumn at the Meadow is inspired by the vibrant color palettes observed in Southern Indiana as the seasons transition from late summer to autumn. As the lush, green shades of summer swiftly change to an entirely different palette of autumnal hues, the meadows change tune. Stone Head Preserve in Brown County has become a special place that I revisit regularly throughout the seasons, keeping track of both big and small changes as the days and months progress. This restored meadow and woodland habitat houses countless species of native and non-native plants. Over the past three years I have studied and experimented with several of these plants to discover their natural pigment potential for dyeing processes on paper and fiber, yielding exciting results that foster a continued admiration for mindfully sourcing natural color. Several colors within this tapestry weaving were created using different foraged plants from the preserve, which together form an abstracted interpretation of experiencing this seasonal transition with respect and appreciation for the land. Crown colony wool was naturally dyed using ethically sourced extracts and foraged dyestuffs including Indigo (extract), Norway Spruce (cones), Tickseed Sunflower (whole plant), Cutch (extract), Smooth Sumac (fruit), Goldenrod (flowers), Henna (extract), Marigold (flowers), Black Walnut (nuts), and Chlorophyllin (extract). This piece represents the several month process of foraging, processing, preparing, dyeing, and weaving, echoing the slowness of the seasons and making with intention. Inch by inch, row by row, this landscape emulates the glowing Goldenrod as it shines amongst a field of grass, leaves, and blue sky above.



Autumn at the Meadow, 2022
Woven naturally dyed wool, seine
twine, wood
NFS, 16" x 20"

Kayle Engel



Adolescence, 2022
Digital Photoshop Collage
NFS, 1500x2100 dpi

Lillian Frazer



GO!, 2022
Silver, Brass, Cubic Zirconia
NFS, 2.75"x1.50"x0.75"

Lydia Norton

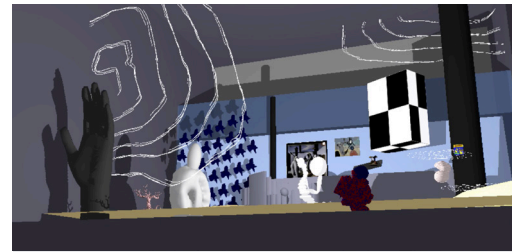


Femaleness, 2022
Silver-gelatin print
NFS, 8x10

Lyndsey Gillespie

Statement

This body is full of contradictions, ambiguity and at its core, double meaning. Both things are true: There is form and anti-form. The work is full of meaning but there is space for a lack of meaning, intangibility and tangibility as well as performative and non-performative action. I create by mediating the experience of living in a body with chronic pain disorder. This work is a message in a bottle to connect with viewers through a framework of both ephemerality of experience and the tangibility of abstracted work in space. As a way to process feeling, I generate artificial intelligence compositions from the text of my journal entries. From that generated sketch, I reflect upon the tangibility of experience within another mode of materialized ephemerality that is animation and 3D sculpting. Allowing me to correspond with words which at times hinder authentic communication. Materializing is a way of dematerializing constrictions of language.



You Ask if I am Dancing, 2022
3D sculpted translation of 2D AI composition
generated from my journal entries
NFS, 1min 40sec video

Madison Waliewski

Statement

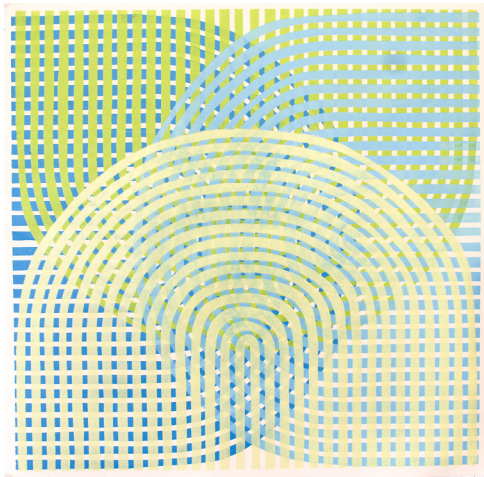
Originally intended to be a badass end of all fear through intensely focused exposure therapy, *Fuck It, Brain Bucket* is the documentation of a reclamation of the body showing the importance of beginning. Instead the *Fuck It, Brain Bucket* morphed into a community building project and an ode to being bad. My fear never fully left; instead, I built a new definition of process as being fluid. By documenting my progress, rewatching the footage, and hyper fixating on the movements of my body, I flip bodily animosity on its head, leaning into the stumbly, awkward gawkiness that is learning. The end result becomes a collaged, malleable declaration of being bad and loving it. *Fuck It, Brain Bucket* is comprised of a mural installation on plywood, an animation, and my skateboard. Reference images were sourced from documentation footage of myself skating, returning back to my body as the source to generate the work. The DIY-nature and material of the work relates to the similar nature of skateboarding; things are hand-built, hand-me-down, and strung together. Using plywood and screws relates to the making of ramps and decks while the hand-drawn illustrations reference the presence of my body as being an influential and crucial factor of the project. Displaying my board as an artifact is an homage to the community I found and the creation of the work.



I Don't Wanna Go Fast, 2022
Animation
NFS

Thank you to Cora, Melody, Rhett, and BFA for unwavering support and momentary hand-holding.

Megan Smith



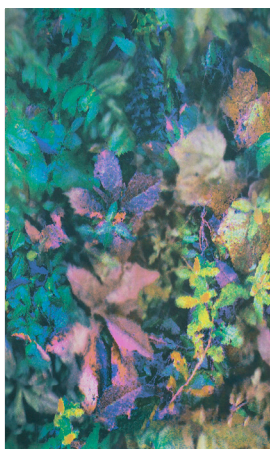
Untitled, 2021
Relief Print
Image Size: 24 x 24 Inches
\$200.00

Natalie Starks



Warm Inside, 2022
Oil on canvas
35 " x 35 " x 1.5"
\$1,100.00

Nichole Wolz



Plant Blind, 2022
Screenprint on paper
18x12x0' inches
\$100

Noah Kress-Jones



La Carga Del Camino, 2020
Wood, glue, nails, screws, lazy susan, paint
13", 9.5", 21"
\$200.00

Rachel Casper



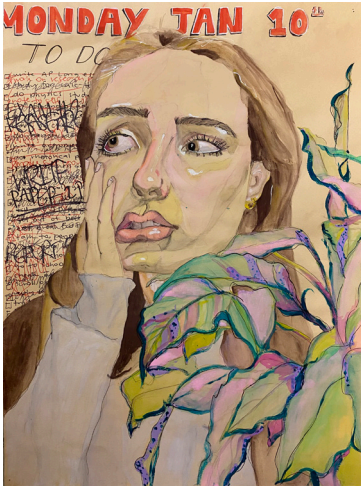
Restraint, 2022
Photogram, archival inkjet print
42 x 33.6"
\$500

Sishi Wang



Home, 2022
Jade, steel, brass, copper, silver, powder
coat, spray paint
3.75 x 3.75 x 2.25
\$3000

Sophie Heller



An Unnatural Amount of To-Dos, 2023
Watercolor, gouache, white gel pen, red
gel pen, sharpie, ball point pen
NFS, 16 x12

Tristen Demmett



Present(s), 2022
Oil on Wood
11" x 16" x 1"
\$350.00