

Final Report

Izabella Burghardt

Department of Art, Vanderbilt University

ARTS 3970: Senior Show and Contemporary Practices

Professor Raheleh Filsoofi

Fall Semester 2025

Table of Contents

Artist Assignments

Artist Assignment 1: Sandra Poulson	4
Artist Assignment 2: Amaryllis R. Flowers	5
Artist Assignment 3: Doreen Garner	6
Artist Assignment 4: Megan Bickel	7
Artist Assignment 5: Mire Lee	8
Artist Assignment 6: Do Ho Suh	9
Artist Assignment 7: Hilary Faye	10
Artist Assignment 8: Craig Boagey	11
Artist Assignment 9: Agnes Questionmark.....	12
Artist Assignment 10: Michael David	13
Artist Assignment 11: Tamar Ettun	14
Artist Assignment 12: Meriem Bennani	15

Formal Analyses

Formal Analysis: Hope As A Praxis	16
Formal Analysis: Calendar	18
Formal Analysis : CHM13hTERT	20
Formal Analysis: Self Portrait as Another Person	22

Exhibits/Events

Prefabricating Solidarity: IMS Žežej Between Yugoslavia, Cuba, and Angola	24
Bookmaking Workshop with Jerry	25
Studio Sessions Faculty Show	26
StudioVU Lecture: John Opera	27
HAGOOD	28
Artville Artist Showcase	29
NY Trip: MoMA, Whitney, Guggenheim, MAD, The MET, and Galleries	30

Princeton University Art Museum Opening	31
StudioVU Lecture: Tara Tamaribuchi	32
Alumni Talk	33
Comma: Infinity In A Box	34
Assistantship with Zach Duensing	35
Art & Fear	36
New York Trip Presentation	37
About Me	
Oral Presentation	40
Biography	44
Artist Statement	45
CV	46

Artist Assignment 1: Sandra Poulson

Source: <https://www.artnews.com/art-news/artists/sandra-poulson-moma-ps1-venice-biennale-interview-1234749064/>

Sandra Poulson creates sculptures that are everyday objects made from everyday materials, but they showcase some of the political and social commentary that is sometimes overlooked. She recognizes that everyday objects inherently have social or political meaning – even the wood that was used to make regular items like beds or nightstands was cut down and made by exploited people. Every single everyday object has a million micro-stories behind it. In her work, the materials Poulson chooses are very intentional and help her tell the stories behind the objects.

I was drawn to her work because of how unique her presentation is – she hangs a lot of objects to make them float off the ground, as well as arranging objects in a way that makes them seem as if they're about to collapse (or, in the case of *Hope As A Praxis*, in the process of collapsing). I think this is a really unique way of showing art, and it really succeeds in drawing attention to the objects that are often overlooked. I also like the idea of working with everyday objects and taking things that are almost invisible to us on a day-to-day basis and transform them.



Sabão Azul e Água, 2023, soap, cotton, aluminum, textile landfill waste, timber



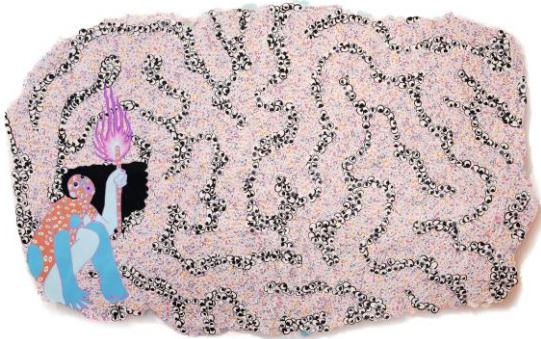
Hope As A Praxis, 2021, satin fabric

Artist Assignment 2: Amaryllis R. Flowers

Source: <https://hyperallergic.com/the-monstrous-empathy-of-amaryllis-r-flowers/>

Amaryllis R. Flowers is an artist who creates stories out of her work and explores themes of feeling unwanted and out of place in a more fantastical way. Her pieces make pleasant, enjoyable experiences of things that humans might be ashamed of. She uses a ton of craft supplies and things associated with childhood and the innocence and lust for life that kids still have, like iridescent streamers, googly eyes, glitters and shimmers, stickers, and pastels colors. She defies the idea that we should be scared or unwilling to explore, and insteads makes pleasant environments that humans would want to be in.

I was struck by the colors, texture, and use of collage in her work. I really love how from far away, it might not look like much, but once you look closer, it becomes obvious just how intricate the pieces are. I also love the use of “craft materials,” like stickers and googly eyes, which make the pieces feel a bit more whimsical and happy. I also feel like these aren’t materials that would usually be found in art, so I like the idea of questioning what art actually is.



Wayfinder, 2025, gouache, acrylic, and craft materials on archival paper



Calendar, 2025, gouache, airbrush, acrylic, and craft materials on archival paper

Artist Assignment 3: Doreen Garner

Source: <https://art21.org/read/doreen-garner-teaching-history-by-sculpting-experience/>

Doreen Garner is a sculptor who tries to educate and bring attention to suppressed racist histories. Rather than showing trauma through a history book, she sculpts those experiences in ways that evoke very visceral reactions. She switches around narratives and imposes horrors onto people who have committed horrible things against black women to really drive home her message. Since black people are always being dehumanized, especially in history books, she explores what exactly dehumanization means.

I was interested in her work since it's grotesque and disturbing, which are things that I really enjoy including in my work. I feel like her pieces are so compelling to look at and really make the viewer think about what it means. It's also something that, because of the form, will stick with the viewer for a long time. While her work is about being black and black trauma and that isn't something that I will ever be able to relate to, I feel like I can empathize, especially with talking about women.



Rack of Those Ravaged and Unconsenting, 2017, silicone, insulation foam, glass beads, fiberglass insulation, steel meat hooks, steel pins, pearls

Artist Assignment 4: Megan Bickel

Source: <https://hyperallergic.com/something-toxic-about-megan-bickel-landscapes/>

Megan Bickel is an artist and professor whose collage works showcase the contrast between the natural and digital. She aims to show what life is like in this current day and age, with nature and environments being destroyed at the same time that artificial intelligence and the digital world take over our lives. She also explores how sometimes we have a distorted perception of reality by using unconventional materials to create illusions in her work, like using fabrics that reflect the sky rather than taking a picture of the sky itself.

I was interested in her work because of how pretty it looks, with the holographic elements, sequins, the texture of the paint, and the use of collage. I really enjoy collage, but I have only ever made physical collages, not digital, so maybe that is something I could look into for my future work as a starting place for physical collages. I also like her use of nature and I think there is something really beautiful about the contrast between the ground and sky in her work.



I write because I cannot paint, 2024, acrylic on inkjet print on canvas mounted on hardboard

Artist Assignment 5: Mire Lee

Source: <https://www.artforum.com/features/openings-mire-lee-pablo-larios-552391/>

Mire Lee is an artist who creates “morbid environments” where a lot of liquids and fluids are expelled and then reabsorbed again. Her sculptures are all kinetic and wet and organ-like. Her work has themes of carrying burdens and the cruelty of the world. Similar to her work, she discusses how much waste and how many wounds there are in our world, and she just wants to shine light on how much hurt there is.

This artist and work was compelling to me because of how grotesque it is. Her work is very alive and very realistic, even if it is abstract, which is something I strive for in my own work. I really like how there is an obvious connection to the human body and birth, and I really enjoy how vulnerable and exposed her work is. It takes things that should stay inside, and instead vomits them out all over the exhibition space.



Endless House: Holes and Drips, 2022, rope, bisque-fired ceramic, liquid glaze, peristaltic pump, silicone tubes, metal scaffold, metal receptacle

Artist Assignment 6: Do Ho Suh

Source: <https://art21.org/watch/extended-play/do-ho-suh-rubbing-loving-short/>

Do Ho Suh makes work about memory and seeing how people inhabit a space. In the piece he talks about in the video, he is basically making a colored pencil rubbing of his entire apartment as a final piece. The apartment itself was really special, since his landlord was very kind to him and let him live there and do what he wanted. The work serves as a memory of everything from that apartment. He also talks about how it looks like a drawing from far away, but changes to three dimensional as the viewer gets closer and sees all the texture and detail.

I was interested in how he makes site-specific works and how he plays with scale. I feel like this project is a huge thing to do, and I can't even imagine how he came up with this or executed it so well. I think it's a very good representation of memory, especially for such a specific special place for him.



Rubbing/Loving, 2016, paper, colored pencil

Artist Assignment 7: Hilary Faye

Source: <https://hyperallergic.com/paper-orchard-gifs-through-collage/>

Hilary Faye is an artist and animator who has made a collection of GIFs from collages. She talks about how since collage can be almost surrealist, there can be a lot of different stories to be interpreted. Her work has a lot of juxtaposition with completely unrelated images, which gives way to a lot of different effects. When discussing her process, she said she played around with her collages to get them right, but when all the different iterations of a piece are shown at once, it creates a narrative.

I am interested in her work, since it creates an animation and a dynamic image from something that is usually static. I think it's a very unusual form of art and not something that would typically be considered "art." I like collage a lot, and animating a collage isn't something I had ever really thought about or looked into, so this gave me a few ideas. I also enjoy her incorporating nature into something that typically would be only paper.



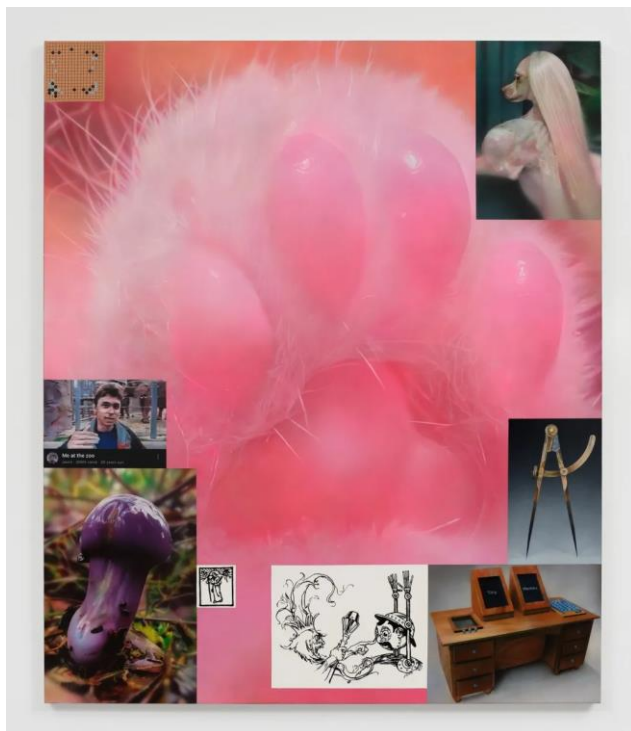
Untitled, 2013, paper, flowers

Artist Assignment 8: Craig Boagey

Source: <https://www.artnews.com/art-news/artists/craig-boagey-internet-meme-digital-culture-paintings-1234763214/>

Craig Boagey is an artist who paints internet aesthetics by forming assemblages of a ton of online references. In his work, he also juxtaposes internet memes with machinic images. In his pieces, he is critiquing late-stage capitalism, the attention economy that is present on social media, and how our world exists in only two forces: desire and control. His work creates absurd images out of this, resulting in very nihilistic pieces of art that serve as foreboding warnings of what is to come.

Since meme culture and the digital world is so prevalent and almost impossible to get away from in today's age, I thought it was interesting to see how some artists are tackling that in their work. I thought it was funny seeing all of these niche, chronically online, references to things in contrast with old mechanical objects. I also thought it was interesting to see that he doesn't really overlap the images he paints, but instead just has everything in its own box. I don't see that a lot in art, and I think I do like it better when collages are mixed together and everything is kind of meshed into one, but it was interesting seeing a diversion from that.



The All Thing, 2025, acrylic on canvas

Artist Assignment 9: Agnes Questionmark

Source: <https://www.artnews.com/art-in-america/columns/sculptor-biohack-agnes-questionmark-tentacular-trans-1234742280/>

Agnes Questionmark is a trans artist who makes multimedia performance work. She explores the juxtaposition between flesh and the body and technology, since her body, due to her being trans, is very enmeshed with technology. She is also interested in the human genome and DNA. Her performance work is effortful, since she spends hours doing her performance for weeks at a time, but also physically very huge, since it extends her body with a 20 foot tail.

I was drawn to this artist because of how crazy her work is; it's all very large-scale, involves her body, and is made from very flesh-like silicone. I have never done performance art and I think it would be very scary to do so, but I think there is something very poetic about using your own body in your art, so maybe that is something I could look into for the future. One other thing I really like about this work is that it seamlessly transitions from the artist's actual physical body into this hybrid creature's body, so there is no real distinction between the body and the work.



CHM13hTERT, 2023, performance

Artist Assignment 10: Michael David

Source: <https://hyperallergic.com/michael-david-art-gazes-back-at-us/>

Michael David is an artist who is interested in visceral materials and symbols in his work. With his work involving mirrors, he cracks and breaks the mirrors into specific patterns and shapes, and then puts them together to have a conversation with past works. For example, rather than depicting the impermanence of life with a skull like in the typical still life, he represents it with shattered glass reflecting the viewer. Though he makes a lot of allusions to historical paintings and pieces of art, he still maintains his individuality without resorting to parody or imitation.

I was attracted to his work mainly because of the use of mirrors, which is something I want to explore more with my pieces. I feel like I have made pieces where the art stares back at the viewer, but I think it could be more meaningful for the art to *be* the viewer staring back at themselves. The article mentioned that it is similar to Rauschenberg's Combines, which I can totally see and that is something I am really interested in, so it's nice to see how other artists are taking a contemporary approach on a modern artist.



Black Vanitas, 2023, mirror, silicone, resin, oil, acrylic on birch plywood

Artist Assignment 11: Tamar Ettun

Source: <https://art21.org/read/in-the-studio-tamar-ettun/>

Tamar Ettun creates her art in collaboration with a mythical demon named Lilit, who originated in the Middle East as the mother of all demons, as well as the demon of empathy. Her work is very ritualistic and combines her own relationship with her demon with her viewers' relationships with their own demons. A lot of her pieces are also about motherhood, birth, and womanhood. Her ritualistic art with Lilit showcases this, most notably with a huge umbilical cord and drawings of placentas.

I was interested in this work because of how large scale it is, and how she uses fabric. I like how abstract it is and how her work transforms from drawings to soft sculptures to clay to books; it's very multi-dimensional, just like Lilit. I also like how childlike her work appears, which is fitting since she talks about trauma, empathy, and mysticism in her work.



Tamar Ettun in her studio, 2024, Photographed by Timothy O'Connell for Art21

Artist Assignment 12: Meriem Bennani

Source: <https://art21.org/watch/new-york-close-up/meriem-bennani-in-between-languages/>

Meriem Bennani is a Moroccan artist who now lives and works in New York. She creates videos and installations. A lot of her works are about human connection and immigration, which feels particularly relevant in today's world. She also talks about how she feels like she is sometimes losing her native language to English and finds that mixing so many mediums together in her work allows her to still communicate and keep her language.

I was interested in her work because she combines sculpture and videos, which I have been interested in this semester especially. I also like how everything becomes a little distorted in her videos and sculptures and how absurd her work is. I also like how there is audience interaction with some of her pieces. I feel like it's really different and silly, which is a cool contrast against the more serious political messaging behind her work.



Pony Tail, 2019, videos viewing garden installation screening “MISSION TEENS: French School in Morroco”

Formal Analysis: Hope As A Praxis



Sandra Poulson, *Hope As A Praxis*, 2021

Sandra Poulson's *Hope As A Praxis*, featured at ARCOmadrid in 2021, showcases a site-specific installation made up of green satin fabric. The artwork occupies a corner of a room, with a pile of green chairs flopped onto the ground, and other chairs floating up on the walls at sporadic places. There are 17 iterations of chairs total, with 6 on the wall, 2 standing upright in front of the other chairs, and the rest in a pile in the corner. The chairs are distorted, with many legs being floppy, misshapen, or out of place.

The entirety of the piece is made from green satin fabric, but with differences in lighting and with the sewn-on patterns of the chairs, it appears as though there could be slight variations in the tone of the green. Some of the fabric of the chairs were hardened with fabric hardener, while others are wired, which also adds a little bit of variety to the chairs. There is stark contrast between the white walls and empty spaces and the fabric chairs. Two of the broken chairs on the

wall juxtapose the two upright chairs, showing the difference between the new, unbroken chairs and the mangled ones. The fabric itself is very shiny, which alludes to the shiny plastic chairs the fabric pattern is from.

This piece looks at the everyday object of a chair, and looks into the broken ones just as much as the new ones. Given the title, *Hope As A Praxis*, it can be inferred that the chairs, whether broken or not, give way to hope. This is mirrored by the way the chairs are floating up towards to sky as a symbol of hope. The everyday object of a garden chair can be seen as a symbol for having the patience to wait for hope. The broken chairs are still, at the end of the day, chairs, and all the viewer can do is wait and hope that something will change and get better. The two upright chairs in front of the pile of mangled ones also can showcase how many broken chairs can lead to better, stronger chairs. Putting them in front is meaningful, since the viewer sees the stronger chairs before they see the pile of broken ones.

Resources: <https://sandrapoulson.com/HOPE-AS-A-PRAXIS>

Formal Analysis: Calendar



Amaryllis R. Flowers, *Calendar*, 2025

Amaryllis R. Flowers' *Calendar*, featured in her solo show "Pursuing Defeat" at Hecho a Mano in 2025, showcases a large scale paper work made from gouache, airbrush, acrylic, and craft materials on archival paper. This piece is made using pastel pinks, purples, blues, and oranges, and features two cave dwellers exploring a cave. They have bodysuits made of ears, and are looking up at six blue heads. Each one of the heads is forming a different expression, ranging from tiredness to fear, while the two cave dwellers look as though they're in awe.

All the colors in the piece are around the same values, with no real contrast. This draws attention to the slight color shifts, like the blues in the heads and the blue shadows below. There is a lightness radiating out from one of the torches, which bounces back on the walls of the cave.

The ears on the bodysuits stick out from the paper in some kind of thicker craft glue. The outer walls of the cave are very textured, which is in stark contrast to the smoothness of the middle.

The title, *Calendar*, implies that this piece is, in some way, a calendar; the six heads may be days of the week, leaving the viewer and the cave dwellers wondering where the last day is. However, the fact that the cave dwellers aren't scared, but rather in awe, could showcase the lust for life that humans should have, even in the face of unknowns. The ears on the bodysuits show a sense that normally wouldn't be in this environment. What are they hearing? Are the heads talking to them or leading them somewhere?

Resources: <https://www.amaryllisflowers.com/calendar> and <https://hyperallergic.com/the-monstrous-empathy-of-amaryllis-r-flowers/>

Formal Analysis: CHM13hTERT



Agnes Questionmark, *CHM13hTERT*, 2023

Agnes Questionmark's *CHM13hTERT*, featured at the Lancetti railway station in Milan as part of spazioSERRA's 2023 exhibition season, showcases a huge cell with a silicone tail and the artist inside of it. This performance includes the artist moving around and being suspended for hours, for weeks on end. The cell takes up a lot of space and is set square in the middle of a train station. The silicone tail inside is shiny pinks, reds, and blues. The silicone tail and the artist are suspended with cables and wires.

The static tail is in contrast with the moving and writhing artist performing. There is a flush transition between the silicone tail and human artist; there is lots of fluidity and smoothness. There is also an almost sterile environment inside of the cell, which is shown through the glass walls, monochrome color pallet of the cell, and all the metal inside. It is unsettling to the viewer, seeing a creature hung up and caged. The performance aspect of this work also adds to the disturbing feeling, since the artist is trapped inside.

This piece looks at human bodies and medical examination. The creature, with its body suspended inside of a viewing cell, unable to get out, has hundreds of eyes on it from outside. The wet, flesh-like look of the tail also embodies the medical themes. The title of the piece, *CHM13hTERT*, is in direct communication with the physical embodiment of the cell, since CHM13hTERT is the name of a single cell that was developed to take a better look at the human genome. The cellular aspect of bodies and creatures is reflected in the form of the cell itself. The creature acts as the mitochondria of a cell, moving and breathing life into it.

Resources: <https://www.agnesquestionmark.com/chm13htert/> and <https://www.spazioserra.org/exhibitions/2022-2023-unpostoimpossibile/agnes-questionmark-chm13htert>

Formal Analysis: Self Portrait as Another Person



Lynn Hershman Leeson, *Self Portrait as Another Person*, 1965.

Lynn Hershman Leeson's *Self Portrait as Another Person*, featured in "About Face" at the Altman Siegel Gallery in 2022, but made in 1965, showcases a sculpture made from wax, a wig, makeup, a tape recorder, plexiglass, wood, a sensor, and sound. Inside of a plexiglass box, there are two sections in it, where the top section has a wax mask of a woman's face, and the

bottom section has a tape recorder. The mask is placed on a pedestal, with makeup on it and a dark wig. There is a sensor attached to the piece, which, when a viewer comes close, starts breathing, talking, and asking deep, intimately personal questions.

There is mirroring of the black shapes on the top and bottom of the box, with the black mask and wig and the black tape recorder. When the voice recording is asking the viewer questions, not only is the mask listening, but the tape recorder is also listening. There is also so much texture in the piece, with the wig and the tape recorder.

Given that the piece demands the viewer to tell it intimate things, the work serves as a reflection of society and nosiness. The identity of the artist, with the wax mask being a cast of the artist's own face, is inherently entwined with this nosiness, and exhibits how identity is essential to how people are perceived. The title of the piece, *Self Portrait as Another Person*, however, distances the artist from the piece. This is also present with how the wax mask is in contrast with what the artist looks like; she has blonde hair and white skin, while the mask is cast in a black wax with a dark wig.

Resources: <https://www.lynnhershman.com/project/self-portrait-as-another-person/> and https://variablewest.com/2022/06/07/review-lynn-hershman-leeson-altman-siegel/?srsltid=AfmBOorQTB-aXwEtFfOFbHSQ66LQTOZ3cf4DsiVA1LLYCXmP4_IanFE0

Prefabricating Solidarity: IMS Žežej Between Yugoslavia, Cuba, and Angola

Since I work at Begonia Labs, I have had a lot of familiarity with this exhibition and thought it was a really innovative exhibition with how it was curated, as well as innovative the subject matter and how solidarity from post-Cold War era architecture could be connected back to modern day solidarity. I think my favorite part of the exhibition is the construction of the structures. Each one represents something (an introductory/background one, and then one for each country) and the fact that the IMS method was very similar to the method of building the structures helped solidify the point of the exhibition to the viewer. The same is true with how the photographs are printed on drywall, so everything is made of construction materials. During the opening reception for this exhibition, it was informative to hear Professor Pavlović talk about her work, as well as Professor Campos-Pons talk about EADJ and how this exhibition was relevant to her mission.



Bookmaking Workshop with Jerry

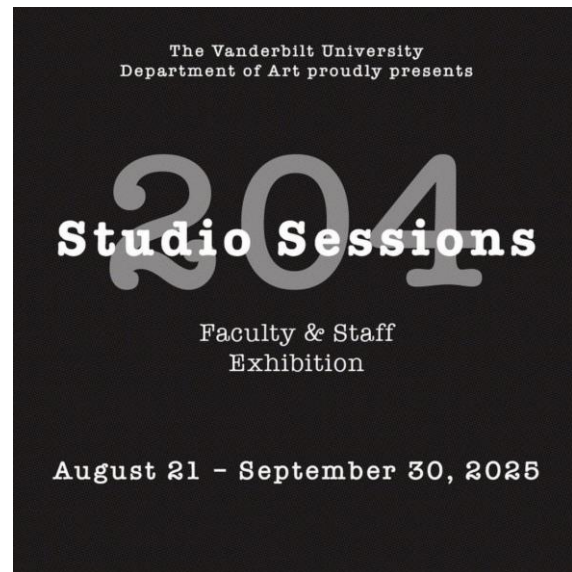
At the beginning of the year, our class had a small workshop with Jerry, where he taught us how to make our own notebooks. While I am too scared to use mine because I value it a lot and don't want to ruin my prized possessions, it has been nice seeing many of my classmates use theirs during lectures and critiques, and our notebooks have been a very unifying thing to my cohort. It was also just fun to learn how to bind books and even though I messed up a little on my cover, I am happy with the result.



Studio Sessions Faculty Show

During the opening reception of the Studio Sessions Faculty Show, it was cool seeing pieces from professors, especially since not all professors and faculty show students their completed works, so it was refreshing seeing another side of my professors. It also highlighted just how different and diverse the types of work that the faculty make. This semester, I was taking Painting I with Alex Blau, and since that class relies a lot, especially at the beginning, on realism, it was interesting seeing how abstract her pieces are and the difference between the realism we do in class and the actuality of her art. Another piece that caught my eye was Professor Sargent Capps' *Are We*

Disposable?, which was a mixed media piece made entirely from reclaimed materials. To me, it was enjoyable to walk in and see something that looks like an underwater scene with water, fish, and jellyfish, but then to look closer and see that the entire piece is made from plastic and recycled materials. This piece also was literally glowing, so it was very eye-catching and just a pleasant work of art to look at.



StudioVU Lecture: John Opera

I thought this lecture was very helpful in how John Opera talked about him getting into the cycle of making, making, and making obsessively, as well as with how he found meaning in his art and how sometimes it took time to find that. I also really enjoyed my studio visit with him, and found that he could pick through my art and see some throughlines from pieces that I made freshman year to the work that I am currently working on. This outside perspective was really helpful and I think having John Opera as our first studio visit for senior year was a good choice since he is very chill, yet philosophical.



HAGOOD

During our visit to the Curb Center, I saw the HAGOOD exhibition. I thought it was a really poetic show, especially with how it was a show made by two sisters about their mother and their matrilineal line. A lot of the pieces were very beautiful, with lots of fabric and collage and poetry. I was intrigued by the quilt that had images printed on fabric and then attached onto the bigger work and I also really liked the presentation of it, with the light from outside shining in and creating this cool transparent effect onto the quilt and the images. I also was a fan of how many materials they used in this exhibit and in all the collages; they had paper, photographs, cyanotypes, fabric, metal, flowers, thread, and found objects. As someone who likes working with everything and wants to experience all different materials and mediums, it was refreshing to see work with so many mediums in an exhibition.



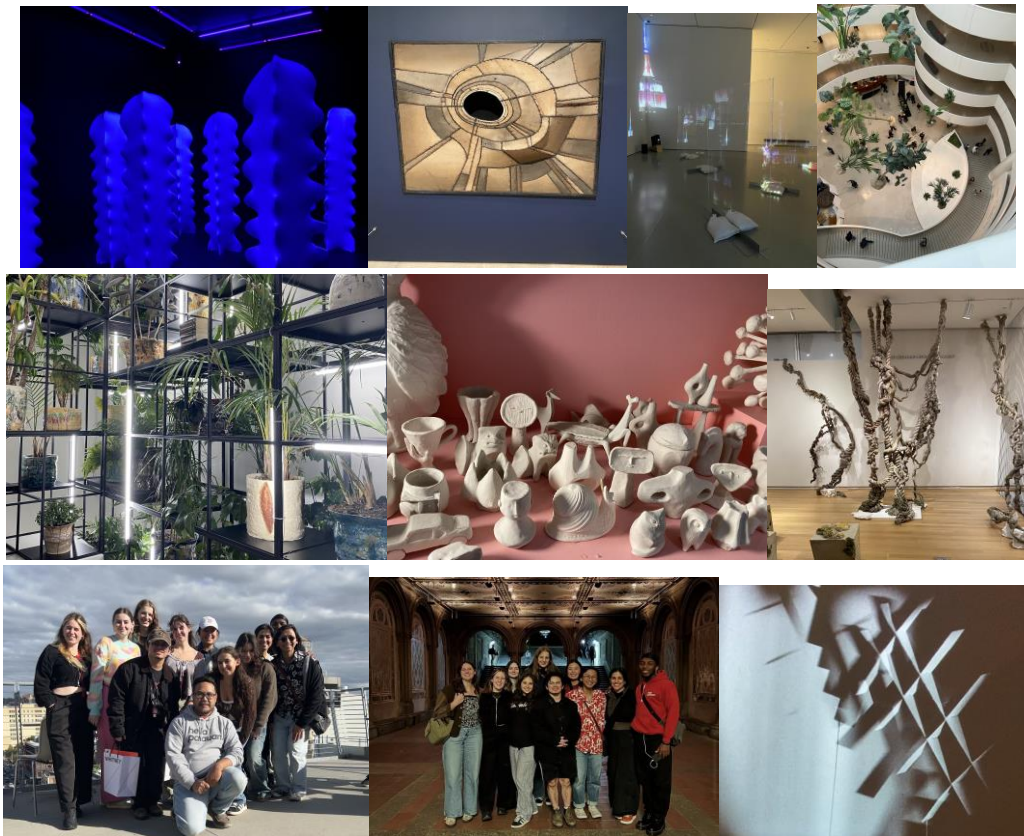
Artville Artist Showcase

During Artville this year, I went to a collector talk and then an artist showcase featuring the Arcade Arts resident artists. The collector talk was a bit weird to me, since I feel like I, coming from a lower class household, could not even begin to relate to anything he said. Regardless, I do think it was a different perspective and I think that, as an artist, it's important to get different perspectives especially from people who might be potentially interested in buying your art. After the collector talk, we visited Jerry's studio, and it was nice seeing what a residency studio looks like, as well as looking at what he is working on currently. There was also the artist showcase, which I think was helpful to me since I got to talk to a few of the artists and not only heard about their work and their background, but also I could tell them about my work. I think this was a really good experience and it was cool to see more of the Nashville art scene outside of Vanderbilt.



NY Trip: MoMA, Whitney, Guggenheim, MAD, The MET, and Galleries

Our New York trip was a really amazing experience and showed me so much art and so many cool places. It was really cool seeing all of the artists and pieces that I had learned about in other classes and in Sources in real life; I think that it's hard to imagine what a piece is actually like and what the scale is from just seeing a picture online, and it is so awe-inspiring to see everything in real life. I enjoyed the Museum of Art and Design and the Whitney Museum the most, since I feel like they had more contemporary and modern art and also weren't too big where I got lost and couldn't look at every piece. At the Museum of Art and Design, they had open studio hours upstairs, and I always love talking to artists and seeing them work, so that was very enjoyable. I also loved a lot of the art there and thought it was especially relevant to my cohort. I loved the architecture of the Guggenheim, but I thought it was bigger than it was. I really enjoyed the exhibit that was on display, but I think I went in expecting more exhibitions and more rooms. While I wish we got more time at the Met, I got to see the Man Ray exhibit, which was really cool to see after learning about that in classes.



Princeton University Art Museum Opening

At the opening of the Princeton University Art Museum, I got to see a lot of really amazing work, and even though they don't have contemporary art and most of it is very traditional with a lot of old ceramics and old European paintings, they had a lot of cool pieces. The ceramics were very cool, with a whole section of tiny figurines, as well as a different exhibition with large-scale abstract vessels. The large pieces were all very nice, with beautiful finishes and glazes, so I was especially excited about those. I also thought it was amazing how much stuff they had in their collection, especially since it just opened, but it also made me reflect a bit on how VUMA also has a ton in its collection, but so much of it isn't on display.



StudioVU Lecture: Tara Tamaribuchi

I really enjoyed Tara Tamaribuchi's lecture, and I thought her work was really interesting and cool to see. I feel like her work with projectors, sound, and mirrors/disco balls is very cool and things that I would love to explore more in the future. I think she also had a lot of interesting things to say about curation and her experiences curating exhibitions at a museum. I also am glad that my studio visit with her was after her lecture, since I could ask her questions and talk to her knowing what her work is and what exactly she is interested in. She gave a lot of really good recommendations and advice for future work, and it was helpful too in terms of thinking about how to incorporate sound and physical feeling into my work. Since she has experience as a DJ, she told me about how a bass shaker or subwoofer or something could add more senses into my work, especially for things where I am trying to look at all the senses and see how to immerse a viewer into an installation.



Alumni Talk

At the Alumni Talk, it was very helpful, as a senior art major, hearing about Dominique's experiences and how she's doing post-grad. She talked about her life at RISD and how her path led her to where she is now. It was honestly very helpful to hear from a current MFA student who is around my age, has similar academic experiences to me, had to apply for financial aid, and knows what the Vanderbilt art major was like. This talk really made me consider grad school and what I want out of life right now. It was also nice being in such a close environment, with only a few students and faculty, since I got to ask her questions about how to gain opportunities and how she dealt with not being able to afford grad school, especially since after an MFA, you don't have a guaranteed job waiting for you. She also talked about the importance of telling people how thankful you are for them, which reminded me about how I need to send out thank you notes to so many people, and how I will especially need to send these out after our senior show.



Comma: Infinity In A Box

I really liked how this show had tactile elements to it, and I think that is something I would be interested in looking at more in my future work. I also was a big fan of how everything was just kind of an assortment of objects and trinkets and pieces of bigger things; it reminded me of a Fluxus box. It was kind of a small snapshot of a bunch of individual works, all mashed together. I was interested in how it was a group exhibition and I thought it was interesting to have everyone participate in everything, so everyone's work is directly communicating and collaborating with everybody else's.



Comma:Infinity In A Box

October 23 -November 20, 2025

Judy Rushin-Knopf &
Carolyn Henne

with Eleanor Aldrich, Erin Belieu, Teresa Bramlette Reeves
Chalef Camellos, Kevin Curry, Andrew Epstein
Lana Fredette, Lilian Garcia-Roig
Kelly Lorraine Hendrickson, Carlos Kempff
Anne McInnis, Rob Rushin-Knopf
Anne Stagg, Barbara Weissberger

Closing Reception:
November 20, 2025
3pm to 5pm

EBI Studio Arts Center
1204 25th Avenue South
Nashville, Tennessee
as.vanderbilt.edu/art
artdept@vanderbilt.edu

204 V VANDERBILT UNIVERSITY
College of Creative Studies

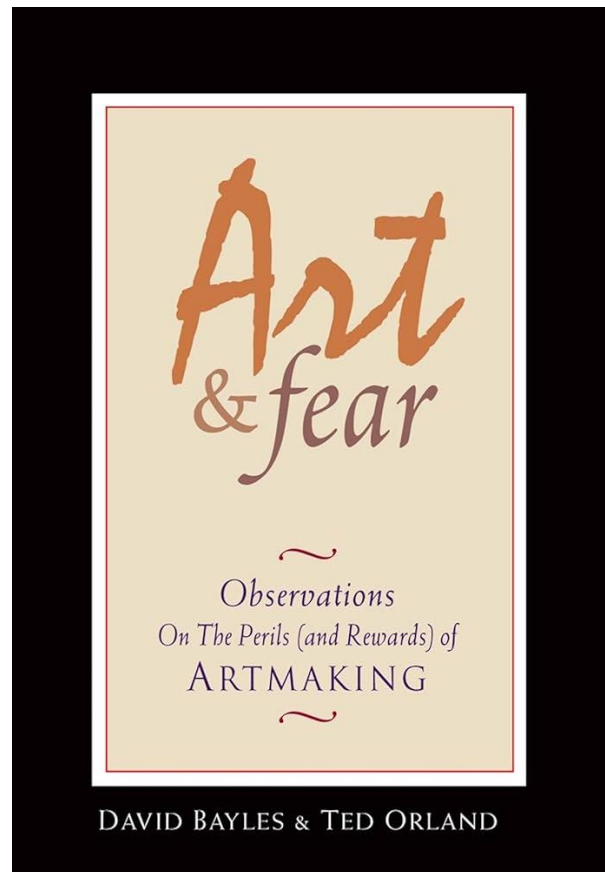
Assistantship with Zach Duensing

During my assistantship, I feel like I learned a lot, and it was cool seeing how an artist works, especially since most of the art I see is either finished works or in progress works by students. Zach told me about the projects he's currently working on, and for a public art commission he's doing, we worked on making a maquette. He showed me how the CNC machine worked, as well as the laser cutter, which I really appreciated since we didn't learn that when I took Sculpture I a few years ago. With the CNC, we cut out a mold for the maquette, and when it was all cut, we mixed up some cement and poured it into the mold (picture above!). Since we didn't reinforce it with anything and there wasn't a professional cement mixer, but just a hand-held one, the maquette cracked in a few places, but it was cool regardless to see the whole process. The assistantship also helped me learn about all the different machines and things I could potentially do with them, as well as learn about Zach's art process.



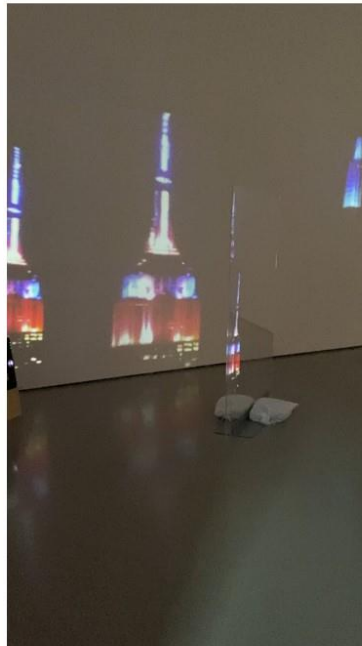
Art & Fear

I enjoyed reading this book, and I feel like it really validated some of my feelings on being an artist. Especially at the beginning of the book, I felt like it was vocalizing some of my thoughts that I was too scared to say because I thought they were irrational and I thought that I was the only person who had them. Because of this, my favorite chapter was probably Chapter III: Fears About Yourself. I thought this chapter, more so than any of the other chapters, vocalized my fears about talent and not being talented enough to be an artist, as well as my fears about failing and not meeting expectations. There was a subsection in this chapter titled “Annihilation” and there is one quote here that really resonated with me: “Some artists identify so closely with their own work that were they to cease producing, they fear they would be nothing – that they would cease *existing*” (p. 31). This quote really grounded me and made me think about the fact that I should keep making art even if I don’t always meet mine or others’ expectations, because I *am* scared that I won’t know who I am if I stop making art. Overall, I think this whole book was validating and grounding and I feel as though every art major should read this, especially when they are deep into a semester that requires so much art and work and effort.



New York Art

Izabella Burghardt



Empire, Lutz Bacher, 2014,
High-definition video
(color, sound; 10:43 min.),
projectors, Plexiglass,
sandbags, and metal
stands



*Gigling Machine, Self
Portrait as Blonde, Lynn
Hershman Leeson, 1968,
Wax, wig, feathers, plexiglass,
wood, sensor, and sound*



*Entwined, Dana Barnes, 2023-25,
Wool (merino, yak, Bluefaced Leicester,
Gotland, camel, and alpaca), silk, flax,
bamboo, hemp, copper, wire, and marble*



Bread Frog as a Coffee Break,
David Gihooly, 1981-82,
Earthenware and glaze

Oral Presentation

Izabella Burghardt

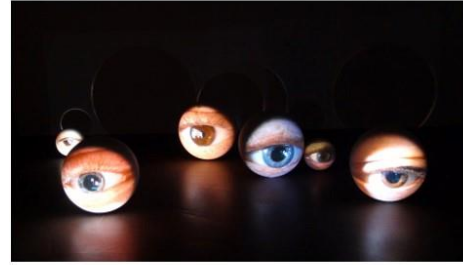
ARTS 3970 Oral Presentation

Bio



Artist Inspirations

- Louise Bourgeois
- Tony Oursler
- Lynn Hershman Leeson



Past work

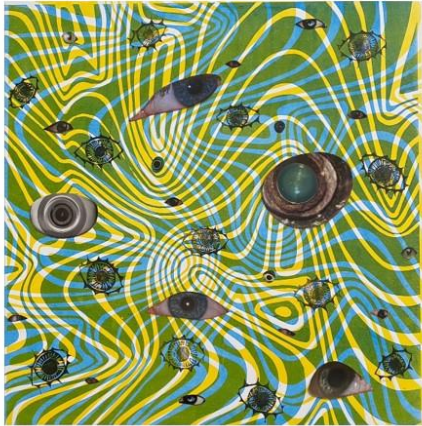


Sinking, 2023



Group site-specific installation, 2023

Past work



Eye See You 2, 2025



Bird Talk, 2024



in bloom, 2025

Past work



Pear, 2024



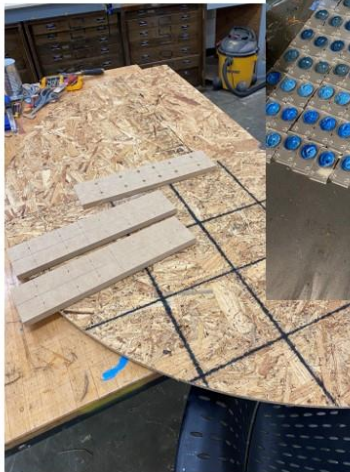
ceramic bust, 2024

Current Work



2025

Future



Biography

Izabella Burghardt is a sculptural and installation artist based out of Nashville, TN and Denver, CO. Her work revolves around themes of power, surveillance, connection, and the body. She works primarily with multimedia installations, incorporating clay, fabric, video, and collage. Her art seeks to create spaces where people question and reflect upon themselves and the environment around them.

Her current and recent exhibitions include *Bathrooms: Remarks on the Porcelain Throne*, a sculptural installation piece in Nashville, TN (2025), and *Little Things: A Tiny Print Show*, a printmaking exhibition in Nashville, TN (2025).

Izabella is a current senior at Vanderbilt University, majoring in Art and Psychology with a minor in Data Science. She will graduate with a Bachelor of Arts in spring 2026.

Artist Statement

My artistic practice is rooted in the body and themes of power in everyday life. My work centers transforming spaces into environments where the viewer is immersed in the art and the feelings that my art elicits; my work draws upon feelings of sadness, discomfort, and unease to evoke an uncanny valley sensation. These feelings are meant to make the viewer question themselves and their environment, and think deeper about power dynamics in their everyday lives. I also strive to create pieces which leave the viewer a bit unsettled, but interested and compelled to come back for more.

My work focuses on multimedia installations, incorporating clay, fabric, video, and collage. This allows me to adapt to different exhibition spaces and create environments that incorporate a ton of visual interest with different materials, as well as provide space for me to layer different mediums in order to convey deep messages and explore scale, multiplicity, and collage.

CV

Izabella Burghardt

izabella.j.burghardt@vanderbilt.edu

IzabellaBurghardt.1.3@gmail.com

(720) 589-5228

Nashville, TN and Denver, CO

Education

2026 Bachelor of Arts, *Majors: Art, Psychology, Minor: Data Science*, Vanderbilt University, Nashville, TN

Employment and Assistantships

2025-Present Engine for Art, Democracy, and Justice, Vanderbilt University, Nashville, TN

2025 Assistantship with Zach Duensing, Department of Art, Vanderbilt University, Nashville, TN

Selected Exhibitions

2026 *Senior Showcase*, E. Bronson Ingram Studio Art, Nashville, TN (*Upcoming*)

2026 *Solo Exhibition*, Student Gallery, E. Bronson Ingram Studio Arts, Nashville, TN (*Upcoming*)

2025 *Bathrooms: Remarks on the Porcelain Throne*, Sculpture, E. Bronson Ingram Studio Art, Nashville, TN

2025 *Little Things: A Tiny Print Show*, Printmaking, Bongo Java, Nashville, TN

2024 *Sculpture Group Exhibition*, Site-Specific Installation, E. Bronson Ingram Studio Art, Nashville, TN

2023 *Intro to Studio Art Exhibition*, Student Gallery, E. Bronson Ingram Studio Art, Nashville, TN

Selected Professional Contributions

2025 *Co-Curator*, Changemakers of the 21st Century: Selections from *Americans Who Tell The Truth*, Curb Center, Nashville, TN

2023-Present *Art Staff*, The Vanderbilt Review

Community Service Projects

2025 *Volunteer*, Melodies of Crossing: An Immersive Night of Global Music Across Rooms, Curb Center, Nashville, TN

2024 *Artist*, Empty Bowls, Nashville, TN

Selected Publications

2025 *Pear*, Ceramics, The Vanderbilt Review

2025 *Bird Talk*, Collage, The Vanderbilt Review