INTRODUCTION

Come into the classroom for *Show & Tell*. This exhibition showcases eleven senior studio art majors from Trinity’s Department of Art and Art History. The works exhibited are important to the artists who have labored over them, like prized possessions brought to school for show and tell. Each artist has provided a statement, detailing the processes, histories, or philosophies of their practice.

The artists reveal meditations, spaces, and contemplations using a range of media. Elyse Andrews’ watercolors invite you into the layered, dreamy space of the bedroom. Still and animated works by Raquel Belden explore the space between fragmentation and wholeness, between cognition and the body. Quinn Bender’s palimpsests of prints and paintings examine loss and intimacy, like revelations under a microscope. In delicate photographs and works on paper, Gage Brown responds to personal and familial experiences in the landscape of Southwest Texas. Ariel del Vecchio considers craft, comfort, tenderness, and intergenerational relationships in video and photography that capture the embrace. Using play, humor and irony, Layna Hayes mixes texture and text in vibrant, mixed-media works. Alexus Jimenez’s gilded portraits depict people dear to her, who are proud, defiant, strong, and Latina. In works that mix media, mix culture, and cultivate the beauty of the handmade, Dinda Lehrmann meditates on identity and the self. Catherine Phillips’ photographs reveal Texas worlds from the rodeo to the suburbs, contemplating the histories and futures of places. Cardboard sculptures of domestic objects and spaces are Kristina Reinis’ medium for exploring notions of womanhood. And, Katie Warford plumbs the nature of reality, futility, and meaning in works that test perceptions.

*Show & Tell* commemorates the vision of these artists, in the culmination of their Trinity experience—and we are grateful they have shared with us.

- YINSHI LERMAN-TAN

*Show & Tell* is Trinity’s first-ever virtual reality Senior Art Exhibition. Artwork will be photographed and displayed in a VR space modeled after the Michael and Noémi Neidorff Art Gallery, and will open to online viewers at 5pm on April 30, 2020.
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ELYSE ANDREWS

These paintings are made using watercolor and most are also supported by gouache. I have enjoyed working with watercolor over the past two years, and it has enabled a lot of growth in my practice. In this body of work, I explore the connections between memory, space, comfort and sleep.

I personally love to know what people have in their rooms, shelves, and drawers. I acknowledge this nosiness, but you can’t deny that most people share this curiosity. Bedrooms are specifically captivating, as they often speak of the life and character of the inhabitant. They provide a space for one to sleep, rest, and dream—where many of us interact once more with our memories. Spaces, furniture, and objects that carry personal meaning are scattered and stacked throughout my paintings, their placement reflecting the fluctuating quality of memory. In this work I share the material objects that are tied to me and my memories, and I encourage viewers to judge me based on how they read them. An attention to patterns and textures helps to date the objects and make them more recognizable.

- ELYSE ANDREWS

Left:
Comforter, 2020
Watercolor and gouache on paper
28 x 20 inches
On Display, 2020  
Watercolor on paper  
28 x 20 inches
Storytime, 2020
Watercolor and gouache on paper
28 x 20 inches
Fascinated by the incomplete nature of memory and the processes of art historical research, my work analyzes two key aspects of contemporary visual culture. First, I ask my viewer to consider the heavily curated artificiality of images: their illusion, bias, plasticity, and ephemerality. Second, I invite the spectator to evaluate popular imagery’s role in determining our ideologies, behaviors, self-images and worldviews.

The female body serves as the primary vehicle for this exploration. In Principles of Growth and Development, bodies awkwardly form and disintegrate, occupying a space between fragmentation and totality. This paradox acknowledges the distinction between the body as an external, physical entity and the internal, subjective experience of its embodiment. Though we are perceived as whole, we experience our bodies as fragments. This alienating phenomenon is, in turn, reinforced by the barrage of images we regularly consume via screens and magazine pages. We recognize these images as versions of ourselves—fellow humans, objective wholes—yet they are incongruous with our envisioned body image. It is precisely this dissonance that I stress and, through humor and irony, attempt to demystify.

- RAQUEL BELDEN

Left:
Principles of Growth and Development (stills, 0:30 and 2:52), 2020
Stop-motion animation, 3:07
Top:
*Reclining Nude, 2020*
Embossed handmade paper
20 x 28 inches

Bottom:
*Reclining Nude, 2020, detail*
Principles of Growth and Development (stills, 0:35 and 2:59), 2020
A love of process and combining various artistic media is the driving force of Quinn’s work. *An Intimate Rendering* utilizes these interests to tell a story of the relationship between separation, intimacy, and grief. Made of over 130 silver gelatin prints and gouache paintings stitched together over and over again, the animation forms a recurring narrative about the cycle of acceptance we all must go through when losing a loved one.

Left:
*An Intimate Rendering* (still, 0:03), 2020
Stop-motion animation, 00:39
An Intimate Rendering (stills, 0:13 and 0:22), 2020
An Intimate Rendering (still, 0:27), 2020
GAGE BROWN

Gage has lived on a ranch in the Southwest Texas border town of Brackettville for most of her life. Having grown up surrounded by thousands of acres of sagebrush and mesquite, she responds to this rare privilege through the creation of work that incorporates ecologically specific materials and processes. Her artistic decisions are guided by this landscape of low rolling hills, resilient desert plants, and impenetrable, sun-scorched earth. The artist’s home environment is integral to her identity and mediates her understanding of interpersonal relationships—especially with those who once shared the same home. In her selected works for Show & Tell, Gage draws upon her inherent connection to the land despite feeling alienated from it. Her work addresses the impact of navigating kin relationships corrupted by addiction and mental abuse by associating pecan trees with familial interdependence, mountain laurel blossoms with psychoemotional manipulation, and yucca baccata seeds with the variability of responses to shared trauma. Raw natural materials constitute the core of her work, emphasizing that nature both precedes and enables artistic musings and anthropomorphic concepts. The artist views her artistic process as a means of transcending a painful, fathomless family dynamic through refamiliarizing herself with the enduring landscape in which she was raised.

Left:
*Inherent / Inherit*, 2020
Yucca baccata seeds, soil, and graphite on paper
72 x 52 inches

Right:
*Nurture / Nature*, 2020, detail
Inner Bloom, 2020
Digital photograph

Pursuit of Inner Bloom, 2020
Digital photograph
Pecan with Crown Gall / Dad, 2020
Pecan charcoal, oak pollen, and soil on paper
67 x 60 inches
ARIEL PALOMA DEL VECCHIO

This project Labor of Love came out of my interest in domestic craft processes, like crochet. I was struck by how labor intensive the craft gifts are to make and how these objects and the techniques used to create them are passed down from family member to family member. These craft objects become sources of great comfort, and links between the generations. The infantile form of the object, and the action of the embrace aim to communicate the tenderness of the relationship between a person and their craft gift, and the abstract but ever present intergenerational gift giver.

- ARIEL PALOMA DEL VECCHIO

Left and Above:
Labor of Love (stills), 2020, Video, 00:29
Top Left:
*Untitled 1, 2020*
Digital photograph
12 x 18 inches

Bottom Left:
*Untitled 2, 2020*
Digital photograph
12 x 18 inches
LAYNA HAYES

Driven by formal elements and a love of craft, Layna's work embodies playful compositions of vibrant color, repetitive pattern, and recurring shapes. She is drawn to unconventional materials, especially fibers, because they allow her to explore unique realms of texture untouched by other media. Using fiber and various other materials, she develops extremely tactile works that simultaneously flatten space. Inspired by child-like playfulness and humor, she incorporates text into her work to express personal feelings of inadequacy and irony between the text's meaning and the work itself.

Left:
*Mood Swings*, 2020
Tinsel, faux fur, beads, sequins, ink on colored acrylic, plastic, feathers, ibuprofen, paper, and various fibers
18 x 25 inches

Right:
*Misguided*, 2020, detail
Top:
*Real Nonsense*, 2020
Wool, cotton, polyester, and various fibers
50 x 29.5 inches

Bottom:
*Real Nonsense*, 2020, detail
Misguided, 2020
Acrylic mirror, faux fur, and acrylic paint on panel
32 x 72 inches
ALEXUS JIMENEZ

Alexus wondered why she and her family had to be conscious of how they looked to others—why people were so worried that her family was from Mexico and proud to call themselves Mexican. She didn’t understand the purpose of gender roles and why women had to be obedient. Her artworks focus on these insecurities about herself and other Latinas’ experiences in the world: how they stand strong and proud even when the world is against them. The people that are presented in her work are dear to her heart and have helped her grow and understand to love herself and her culture. She paints them to highlight how they defy gender roles and exhibit pride in themselves. To her, they are *chingonas*.

Left:
Las Chingonas, 2019
Oil and imitation gold leaf on canvas
53 x 48 inches

Right:
I’m Gay, 2020, detail
I'm Gay, 2020
Oil and imitation gold leaf on canvas
40 x 30 inches
Sis, BET., 2020
Oil and imitation gold leaf on panel
40 x 30 inches
DINDA LEHRMANN

Dinda Lehrmann’s work, *A Meditation on Self*, is an installation of ceramic and tapestry works. As Lehrmann explores the traditional craft of her Indonesian heritage, she mixes this with the modern western materials that she is familiar with. This is symbolic of her biracial identity—half Indonesian and half Caucasian. Symbolism and objects infused with meaning have a large role and can be identified throughout the work. In the tapestry, the viewer may notice the ode to her three homes: Wisconsin, Texas, and Indonesia. The Orion constellation can be seen from all three of these places and is something she carries close to her heart. In Indonesia, someone shopping for handicrafts looks for the imperfections as proof that they were indeed handmade by a person and not a machine; the slight irregularities are seen as beautiful and natural. This notion is something that Lehrmann embraced while working on this piece.

Left:
*A Meditation on Self*, 2020
Fabrics, acrylic, beads, embroidery, yarn, aluminum sheets, gold leaf, found objects, felt, and oil pastel on canvas and paper clay
67 x 36 inches

Right:
*A Meditation on Self*, 2020, detail
A Meditation on Self, 2020, detail
6ft (1), 2020
Digital photograph, inkjet print
13.75 x 23.75 inches
CATHERINE PHILLIPS

Originally from Sugar Land, Texas, Catherine Anne Phillips works with photography, illustration, animation, text, and digital manipulation. In this extraordinary time of global pandemic, Catherine chose to confront issues related to COVID-19 while keeping the work deeply personal to the spaces where they were made. Her images include scenes from the Houston Livestock Show and Rodeo and a suburban, middle-class neighborhood.

The Houston Livestock Show and Rodeo has been a large part of Catherine’s life. Her grandfather served as the vice president of events at the Astrodome for nearly a decade, and her parents were raised within agricultural communities in Oklahoma and West Texas. Today, the Rodeo brings together people of all Texan identities and cultures. It was cancelled for the first time in its history due to COVID-19.

The photograph of her brother Andrew, 6 ft (1), was taken near Catherine’s childhood home, about five miles away from The Sugar Land 95. The Sugar Land 95 refers to the unmarked graves of 95 black men who were buried during a convict-leasing program in the late 1800s, which were discovered during the construction of a new school. The American South has been host to unspeakable horrors and tragedies, yet today, Fort Bend County where this suburb is located is considered to be one of the most racially diverse counties in America.

Catherine has a set of instructions she would like the reader to follow as they view her images in the book: take a moment and consider the history of the place in which you are located right now. Who came before you? Who will come after you? As you view these images think about how the places, people, and themes are related to your current place, in this moment. Change this place.
6ft (2), 2020
Digital photograph, inkjet print
11 x 19 inches

Right:
6ft (3), 2020
Digital photograph, inkjet print
14.25 x 8.25 inches
Through cardboard sculpture, I explore commonplace and domestic objects that underlie a cultural understanding of womanhood that is often fragmented and contradictory. Playing House examines how I sought to control and redefine my lived-in environment. I spent my childhood and early adolescence attempting and repeatedly failing to fit the ideals of womanhood I learned attending a charismatic Evangelical Christian church: purity, female submission to male headship, and domesticity. In the same way, my cardboard objects continually fail to meet their ideal form. No matter how closely the object resembles its original, the materiality of the cardboard undermines its realism. As a result, the viewer is constantly reminded that this space and its objects are constructed, causing the installation and its objects to occupy an almost surreal space. This effect reflects not only how I felt in that environment, but also how I now understand the conventions and expectations that make up the version of Christian womanhood I was taught. Though this type of womanhood may appear perfect and tangible, upon closer examination its constructed nature will always reveal itself. Just as my cardboard sculpture constructs and reconstructs domestic objects, I have also discovered that I can construct and reconstruct a new version of Christian womanhood.

- KRISTINA REINIS
Playing House, 2020, detail
Playing House, 2020, details
KATIE WARFORD

At this moment, my art making is a vehicle for processing my personal experiences. These works spring from an internal battle with a fear of futility. I recently realized that I do not, and cannot, fully know this reality or my place in it. The tentative beliefs I used to hold, and used to make sense of my world, I can no longer understand. These works represent what seems to be our unwinnable race against time to uncover answers to questions of meaning. They also illustrate the idea that if some singular reality did exist, we would be incapable of perceiving it with total accuracy.

- KATIE WARFORD

Surrogate Skin (detail), 2020
Latex, acrylic, and polymer clay on wood
66 x 16.75 x 16.75 inches
Surrogate Skin (detail), 2020
Time to Think is Over, 2020
Acrylic, oil, colored pencil, and polymer clay on canvas
84 x 40 inches

Surrogate Skin, 2020
Latex, acrylic, and polymer clay on wood
66 x 16.75 x 16.75 inches
ACKNOWLEDGEMENTS

My first Zoom class meeting with the senior art majors on March 24th was dispiriting. On my computer screen, I faced a grid of disappointed faces. The senior show—the finish line for every Trinity art major—had become a question mark, thanks to COVID-19. During what was supposed to have been spring break, these young artists rushed back to campus to gather their works in progress and quickly vacate the art studios, leaving precious supplies and equipment behind.

Today, a mere five weeks later, I am happy to report that these students rose resoundingly to the challenge of completing their projects, documenting their work, organizing this exhibition, and creating this catalogue—and doing all of this without the benefit of those studios and equipment hastily left behind. I therefore acknowledge the courage, resourcefulness, cooperation, and resilience of the Trinity University senior art majors of 2020. It has been my pleasure and privilege to work with them, and I will remember them always.

I also acknowledge the invaluable assistance of my colleagues and staff in the Department of Art and Art History, especially Gallery Manager Benjamin McVey for his steadfast oversight every step of the way, Professor Adam Schreiber for his expert photography of the seniors’ work, and Trinity University-San Antonio Museum of Art Postdoctoral Fellow Yinshi Lerman-Tan for her welcome contributions to this publication. Department Chair Kate Ritson and Office Manager Denise Wilson also provided much needed guidance and support. Finally, I extend gratitude to my son Zachary Ziebell, who was stranded at home due to COVID-19, and focused his considerable technological and artistic skills to transform the Neidorff Art Gallery exhibition into a unique virtual reality experience.

- LIZ WARD
LAYNA HAYES
KRISTINA REINIS
ELYSE ANDREWS
ALEXUS JIMENEZ
DINDA LEHRMANN
CATHERINE PHILLIPS
RAQUEL BELDEN
ARIEL DELVECCHIO
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KATE WARFORD