

Genevieve Wagner

All right, well thank you guys so much for being here today. This is a panel discussion between three different BFA students who are graduating in 2020: Chucen Chen, Lily Jones, and Julian Foglietti-i wait sorry can you pronounce that. Again, Julian Foglietti-i awesome cool. I'm really excited to be with everyone today. Usually these interviews would be happening in person individually at Urban Arts Space, but considering the current situation we're meeting virtually and I'm excited for this panel discussion format, something new. And if you want to check out everyone's artwork, you can go to uas.osu.edu/2020BFAexhibitions, or you can go to the virtual gallery tab on Urban Arts Space's website and you can see everyone's artists pages, and what they have on there is just the photographs of everyone's artwork, their artist statements, links to their portfolio or Instagram, so it's really great online resource that we have right now. So check that out after you watch this interview, and we're going to go ahead and get started. I have a few questions for all the artists, and they're going to go around and basically just give us an answer and talk more about their artwork. Right, so Chucen, if you can just talk a little bit about your area of emphasis and what drew you to printmaking initially, and how like this medium helps you get across the ideas you work through in your artwork.

Chucen Chen

Sure. So I was accepted in printmaking but I also use like different mediums in my art, like printmaking, painting, photograph, or make even videos. Is that just everything that makes sense to me, and like, I don't know, they're all mean self expression to me and I think it actually doesn't matter about the mediums, it has something to do with, like, this kind of expression that creatively and honestly, that's the thing to help me to express my ideas into my work

Genevieve Wagner

in what main like forms of printmaking, do you work in?

Chucen Chen

Monotype.

Genevieve Wagner

Monotype, okay. Awesome. Sweet. All right, and Julian?

Julian Foglietti

Can you repeat the question for me?

Genevieve Wagner

So what's your area of emphasis, and then what drew you to this area and how does it like help you, like, express the things you express in your artwork?

Julian Foglietti

Well I use photography, mostly. And then, I think it is- I'm just drawn to because I'm really interested in capturing the world around me, I tend to take like a very documentary approach to the work I'm making. But I try to stay away from like the realms of objectivity that are often associated with documentary work and sort of approach it as a means of like building understanding for myself in the world through photographs, as opposed to like trying to tell some grand greater narrative.

Genevieve Wagner

Okay, cool. Thank you. And Lily?,

Lily Jones

Yeah so I'm in painting and drawing and originally I was drawn to it because it was what I had experience in coming into college. But as I got further along in classes I really liked how diverse it can be, because it's not just like painting and drawing on canvas and paper it can really be expanded even into stuff like sculpture and I like that.

Genevieve Wagner

Awesome. All right, and then the next question. So like specifically what are some ideas and concepts that you guys flesh out in your artwork?

Chucen Chen

So I think it's like self mapping- communicating, love, hate, are like the most important part, honestly, in my work, like the most important part to me, my life. And, yeah, so I started this concept of self expression since I realized that I was actually better than anyone else I have ever met in my life. I mean, everyone who like hurt my feelings in the past. Okay. Yeah, and also like realized I was better than the works I made. The works that is ideal that I make for myself but for something that is like not honest not real, like for a good grade, for compliments, or for rewards, and it's not honestly, art, to me. Yeah. And so I want to build this kind of reconstruction from, maybe the like distressing past and to invoke, so I can have empathy for my audience so viewers to, you know, to the emotional honesty I have documented and shared in my work. I guess what I'm trying to do is to make things that I feel like making that something that I feel like is a good idea, or like, just something has to be said or something that really has to make sense. So it's like my artwork should be the thing I feel like I have a place to be.

Genevieve Wagner

That's really beautiful. Thank you. All right, and Julian so like what ideas have you been able to flesh out in your artwork over the past four years?

Julian Foglietti

Sort of, what I've been moving towards is just an interest in certain social structures to an extent, I'm really interested in place, and like how place informs different social structures and then how bodies sort of fit into that place, whether it be like bars or in one case like the rodeo. I'm just interested in how, like, it begins to inform our identity and just like the networks we sort of build within those communities.

Genevieve Wagner

And those pictures of Julian's rodeo photography on his on his page on the BFA virtual BFA show. Awesome, and Lily, how have you been able to flesh out certain ideas with drawing and painting?

Lily Jones

Yeah, I feel like my work is really intuitive. I don't really go into it knowing like what's going to happen. I'm kind of just going through the motions and then once it's done I'm like wow I just did that, I guess, and I feel like a lot of that has to do with the fact that I'm also a yoga instructor. And so a lot of that like stillness and like wanting to notice all the small details and work with different materials and see how they add to the piece. I feel like all of those really connect to make my artwork.

Genevieve Wagner

Awesome, sweet. All right, and a third question, how has your practice changed and evolved over your past four years at Ohio State, and you can share a certain like lesson you learned from a professor or something you just learned about yourself during your time in the art department?

Chucen Chen

So I used to try to make very, you know, beautiful prints like beautiful in the traditional aesthetic way, but I had to come to terms with the fact that I was not a good print maker. So I just suddenly found out like where's the instance of creativity can be, like, worked profoundly important is that it's not only about to make beautiful prints on a piece of paper or whatever. I mean, they're like, thousands of people who can make beautiful things on paper or like canvas but what they were doing, is like to move something from the real life to a surface and make

them look back to exactly what they look like, like so originally, right. Yeah, so they're not artists and I don't know I don't I think it's just has no point to making big things that is like something also people have. Yeah, like, a long time ago like thousands years ago. Yeah, yeah, I just wanted to try new things to know to use all the materials, I love to blend them together. And, yeah, I think it is an artist's job to like reinvent to the idea of art, to create new things, and if like I don't know just like over the undergrad if you like if I only want to make something really ideal, and like, something that would get like only got hung in someone's living room, that is not the point of being an artist. That doesn't make any sense in the time we are living in that is that something could represent.

Genevieve Wagner

Totally, yeah I feel like printmaking, even photography like it's a lot about the process and like what you learn and create along the way, like not creating perfect work so I love that. All right, Julian?

Julian Foglietti

I feel like it's funny I feel like this sort of went through like a U shape, in terms of like moving from a more commercial aesthetic into like this sort of, heavy photojournalism aesthetic like straight back into this more like commercial aesthetic. Um, and that was just like a really interesting arc to see sort of happen. And then how like the documentary moments in the middle sort of reinvigorated and changed the way I approached like more commercial portraiture and stuff like that which has become an increasing part of my practice and especially as like we get ready to move out in the world and I tried to like figure out like what will happen next with my career. And then I'd say the other biggest thing was probably like the single biggest change to my photography was when we started shooting large format photography. I took a large format class and that was really like a life changing moment for me because it was the first time I really started slowing down and like contemplating every single aspect of the image, as opposed to like just sort of running around and trying to like make as many as possible. Then once I start getting into this space of like controlling everything the lighting, the scenery, the posing and all of those aspects, it just like everything after that sort of took off in a very different feeling mentality, even in the digital world.

Genevieve Wagner

Cool, cool. All right, and Lily?

Lily Jones

Yeah, so I feel kind of the same I feel like I started out really focusing on like still life and portraiture because that's what we're being taught in our beginning classes. And then once we

moved on to sort of the more upper level classes I could see all my peers, how they're being so like individual in what they're doing and really doing what they want to do. And that gave me the confidence to do what I want to do too and make more abstract work.

Genevieve Wagner

Awesome, sweet. Thank you guys for those great responses. And then generally have you had any like specific experiences, whether inside or outside of the classroom that's just like shaped how you create?

Chucen Chen

I actually can't come up with like a specific experience for this classroom because I'm also expressing I have ever had to shift my artwork, um, and but like they all have the similarities between each other it's like they are in blocks, kind of crazy emotions, and I feel things I have during art making process I have, like, what, be thinking about is like how fucked up and sad, I was and probably I still am, but yeah, and also like how it is a constant struggling for me to not be like that but I don't know it's just something like you still facing emotional problem but also like the same thing can still hurt you. But there's a very essential part of my work is that was is like is being finished and be shared by me, like whatever it is I don't take it personal anymore and I don't think anyone should take it personally anymore. Yeah, like, it's an important part, I said, I'm not going back to it to the original hurt. And that's how the specific experiments impact my art. Like, once I made it like now is over and once it's over is over, something like that,

Genevieve Wagner

And Julian any experiences?

Julian Foglietti

Yeah, I can definitely say. So right when I started art school, I was sort of trying to figure out, like I need to find a side job to be able to make some money to help with like materials and some of that stuff. Um, so rather than like get a job at a restaurant I told myself that I would just start acting as like a professional photographer right away. So started doing a lot of work with some local magazines, and news publications in Columbus, and, like, sort of being in that environment from the get go, really shaped the way in which I approached photography, and then also just shaped my interest in like documentary traditions, moving forward, because the work I was making for class started to sort of blend with the work I was making for these publications, and I just became like really interested in the feedback between those two, especially as with Ohio State sort of pushing me in like a less documentary fashion and more of

a conceptual route so just sort of having that like yin and yang kind of feeding off of one another.

Genevieve Wagner

Yeah, that's cool you had like those two things working together at once, and also that like you took it upon yourself to like do a professional version of what you were studying That's cool. And, Lily?

Lily Jones

Yeah. So recently I started to notice how my everyday life plays into my work. So I ride the bus home from class every day and I noticed this building that I really loved. I don't know if you're familiar with the Chiller Building on South Campus it has like these beautiful different colors of glass that reflect onto the building, and that really inspired this work for me. And then I was walking through the building one day, just in Hopkins Hall, and I saw a sculpture that I had made when I was a freshman, and it was with like all the mirror triangles for our three dimensional class. And I noticed some grad students trying to take it down, and I was like hey that's mine, can I take it? and I ended up using it in this work, and so it's kind of funny.

Genevieve Wagner

That's so cool, full circle I love it. And then I wanted to ask you about like what's the most surprising thing you've learned about yourself as an artist, like this past month, I know that like my personal practices changed a lot being in these conditions so are there certain things you learned a lot about your practice, or about yourself as an artist these past few weeks?

Chucen Chen

It's really surprising that I can use art to like get over so many things, like, I am a very emotional person like I cry all the time, at a print shop, which is fine, and sad. But, um, yeah everybody thought I would be so frustrated during the quarantine but I actually am doing really well because I just kept myself so busy, how to make art, all the time so I can like forget what's happening outside, and that's a very positive part of what's happening. Yeah.

Genevieve Wagner

I'm enjoying looking at your Instagram, and seeing all your prints and stuff. If you want to see Chucen's Instagram, you can find the link on the website for the BFA show. Awesome, and Julian, what have you learned about yourself this past month?

Julian Foglietti

Really just like how important social interaction was to my work. Because, like it, really by the end of this year I started to realize that what I was most interested in really was like portraiture and just sort of being in a space now without access to like the people I normally work with to make that stuff is just sort of shifted how, like how we need to think, moving forward. And it's something I'm still sort of just trying to grapple with, trying to figure out like new identities to build for myself, within photography, now that this one for the time being sort of can't exist.

Lily Jones

Yeah, I feel like I've learned how important it is to be an artist in times like these, like, it's one of the few jobs we can still do. I mean, aside from like if you're photographing like Julian and you'd be social settings but it's really like a personal thing that you do by yourself a lot. And so, not a lot has changed I mean I do miss being in the studio setting like being with my peers, but it's it's nice to be an artist, when a lot of other jobs aren't able to be done.

Genevieve Wagner

Yeah, totally agree. All right. Those are all the questions that I had for you guys today but thank you to Chucen, Julian, and Lily for discussing with me today. Best of luck as you guys do your finals, your final projects, and congratulations on graduating. All right. Thank you guys. Thank you.