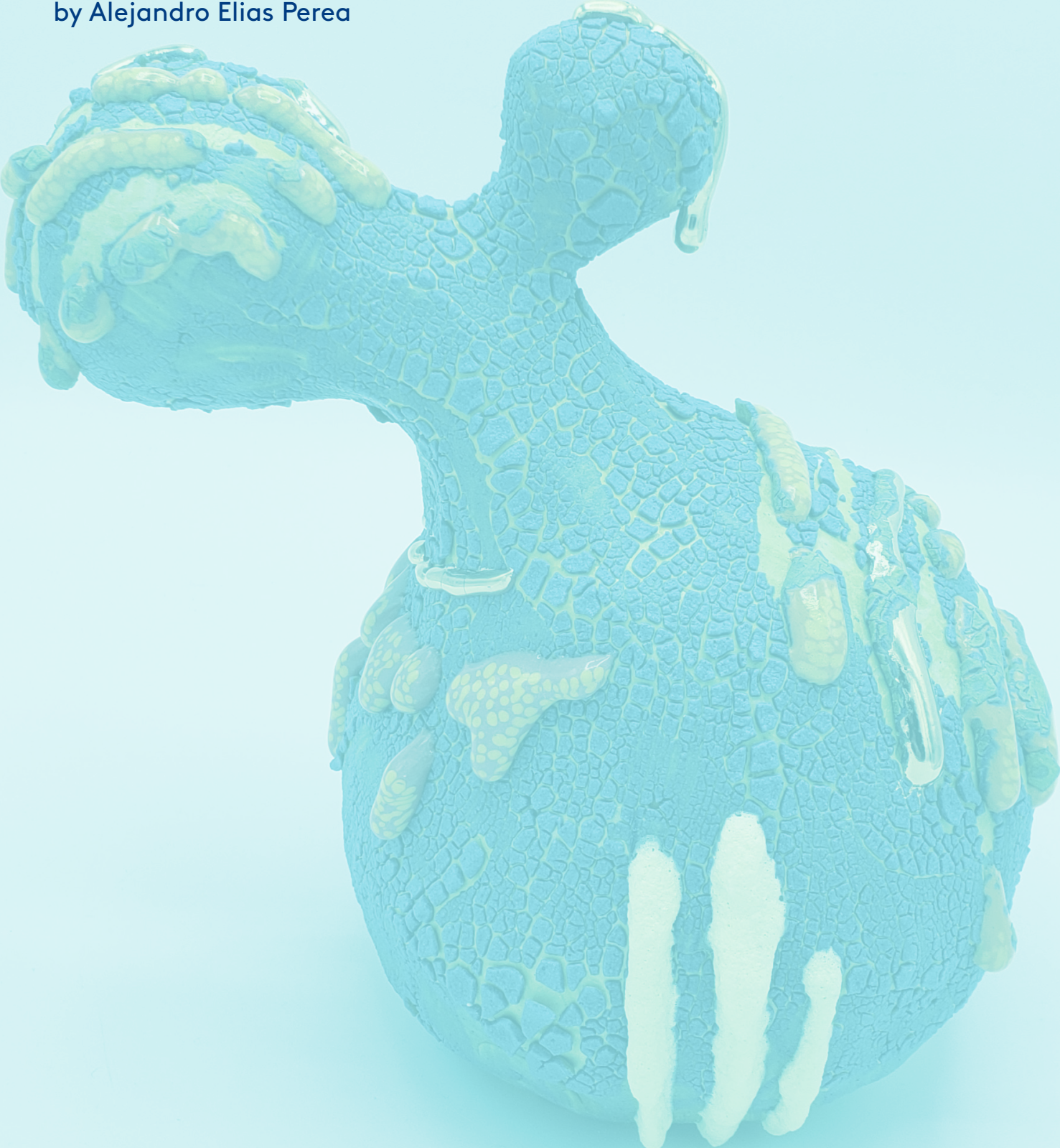


# Dear Artists

by Alejandro Elias Perea



## ***Dear Class of 2022.***

Take pride in your matriculation and celebrate your graduation! I think back on a conversation I had with Justin Nagle (CCA Ma/Mfa) before they graduated in 2019. I remember one phrase distinctly. I can't say the context of the discussion, we were talking about art I guess. It's this, "... all about bodies in space being moved or not moved, and whose meanings have been determined or altered by class vis-à-vis Marx." Often I remember this oversimplification, and now I use the term body as he had. Artists tend to learn from each other, like the use of the word body as a measure of relationality. Some artists do not intend to teach, but we never stop learning about the depth of the meaning that art plays in our lives. This power is the possession and transfer of substantive meanings between bodies of affective knowledge. To comment on your work, I use the word body spread thinly across different senses. Artists' bodies hold knowledge through story forms. This ability is best described as narrative validation or maybe "bearing witness" to stories of experiences happening to bodies around their space. An artwork has an ability, like the artist, and like the human body that holds knowledge in its cells. Artists self-determine the edges of their own creation, what we consciously bring into our future, and what we commit to leaving the past. Or perhaps, there are no edges to this art space. These words are an endorsement of a greater shared meaning. Mutually interdependent with fluid motivations, artists' purposes come from the same force as the actuality of life itself. May art spaces and collectives of friends find you and other artists you've encountered at CCA and down the road, embrace the work of bringing us to our future.

***How do we keep going as artists leaving a program?***

***What are we doing?***

***This is a reminder for me and the artists of 2022.***

---



***Pratyush,***

In your studio, you walked me through your process. You broke down the photographic composition into its elements and told me how you explore the tangle of individual pieces within, not stopping until you uncover magic: long exposure rainbow portals, patterns of color in the darkness, hopeful photos of any desire and future experience, photographic elements floating in developing solutions, neon islands, beaches with floods of colored light. I remember your welcoming and open attitude and other projects in your studio still in progress. Wind drawings on the tips of tree branches and a map of the world where everyone you met in the span of a day placed a pin on their home town. You photographed a person from nearly every part of the world in just the span of one day, this is meaningful work!



**Corrie,**

In critique, you explained your sculpture comes from another world.

Riddled with textures, spots, folds, bulges, pockets, holes, spikes, drips, oozes, crackles, crust, and deposits, these stones are laden with jazzy zest! The colors and textures in your work scream movement and personality. Clay is a relational substance, friendly even. In your critique, you mentioned the other worlds of science fiction as influential to the form and style your objects take. From one state of entanglement with this reality to the truth across the quantum street, these fun creatures will be in our future. Incidentally, having researched quantum entanglement recently, I venture to say that other worlds are a reality.





***Nikki,***

Your installation at the MFA show was tall, colorful, soft, and impressive. A frame of a painting, stripped of its canvas but the frame itself is wrapped carefully with cloth. Its back turned to the gallery, hung inside the stretcher bars from a pink dragon wall hook, a long dress on a plush hanger stands in for the absent painted canvas.

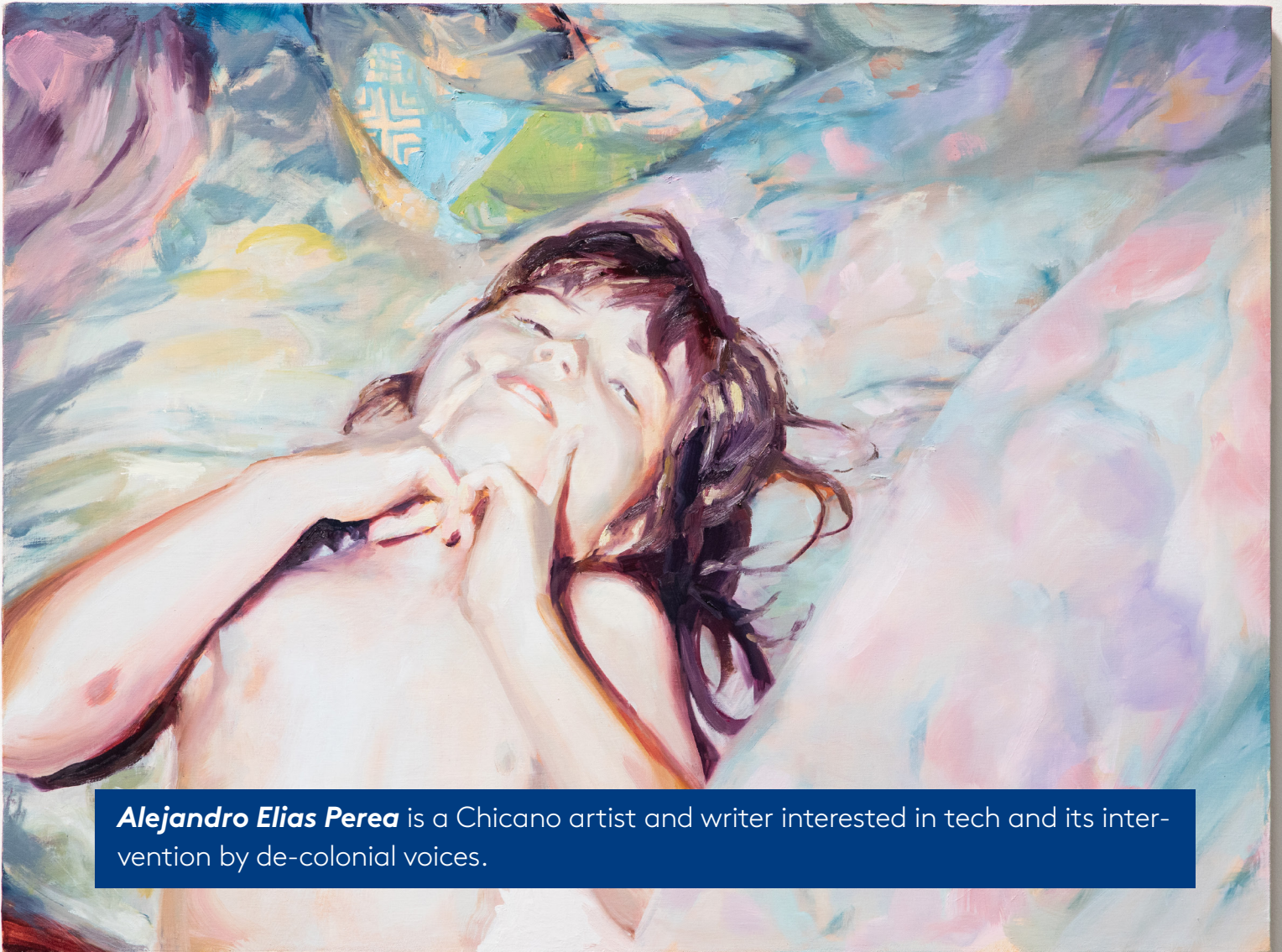
Piled at the foot of this reversed and inverted anti-painting, are plush toys made from familiar block-printed fabric. Effects on the fabric, evoke painting with light and moving colors. Soft and subtle qualities, unfocused luminous visuals work with imagination to build anticipation.





**Ester,**

Funny, indisputably sweet, and helpless. Your brush, fluid and unburdened, shares the same ease of care as the little girl. The universality of being a child, the transitional nature of growth and formation, and the permanency of childhood memories arouse compassion and the duality of gestural perception. I wonder if these are self-portraits of your inner child - painted by your outer adult? Perhaps artists are switched, we have outer children and inner adults. We understand the duality of gestural self-perception.



**Alejandro Elias Perea** is a Chicano artist and writer interested in tech and its intervention by de-colonial voices.