



Artist Statement

Christiana Lambert

Art is a necessary part of the human experience. While some people actively make art part of their life by attending galleries or other art events, many do not. The people who do not actively participate in art culture are my target audience. By using common materials such as shredded paper or newspaper, I intend to make art more approachable and familiar to the average person.

In my work, I address themes of industrial versus the natural, the effects of mass media, the transformation of the human in the age of technology, imagination and our relationship with animals. I find the city, a monument of industrialism, a primary source of inspiration. Yet, my work as a body does not offer a clear message, as it illustrates my internal conflict of both love and hate for the city that has developed while growing up next to Denver. This aspect also allows room for the viewers to formulate their own opinions on industrialization through the different faces I portray. My work serves as a spark to a conversation rather than an ending. The idea of industrialism is paired with the ideas of sustainability and direction of our future as a society in my work. My work focuses on the human impact on nature, including that on organisms and the landscape. I explore these themes through a variety of drawing in both traditional and non-traditional ways. I find traditional categories of art limiting and strive to create without boundaries. As I progress as an artist, I hope to continue to challenge perceptions of the purpose of art and create work that offers different perspectives of the progressing world. My strengths lie in my use of detail, repurposing common materials, the emphasis on the element of line, and the interplay of color I wish to contribute to the world. Art can be for everyone and I intend to make that happen.

	<u>Title</u>	<u>Media/Original Format</u>
Figure 1:	Unnatural Au Natural	graphite, 24"x 18"
Figure 2:	Transformation	ballpoint pen, 22" x 12"
Figure 3:	Three Gentlemen	sharpie, stencils, and spray paint, 18"x 20"
Figure 4:	Street Hybrids	installation shot, cut phone book pages, 23"x 16"
Figure 5:	Natural Abstraction	chalk pastel, 22" x 25"
Figure 6:	Moth	Intaglio and Aquatint, 23"x 29"
Figure 7:	Metropolitan Jellyfish	ballpoint pen & color pencil, (1) 25"x12" & (2) 12"x 25"
Figure 8:	Metropolitan Jellyfish III	ballpoint pen and color pencil, 12" x 25"
Figure 9:	Metropolitan Jellyfish II	ballpoint pen and color pencil, 12" x 25"
Figure 10:	Metropolitan Jellyfish I	ballpoint pen and color pencil, 25" x 12"
Figure 11:	Manipulations	paper bags and ballpoint pen, 17" x 35" x 1"
Figure 12:	Manipulated Landscapes	maps, cardboard, and paper mache, 59" x 39" x 13"
Figure 13:	Manipulated Landscapes (detail)	maps, cardboard, and paper mache, 59" x 39" x 13"
Figure 14:	Hybridity	book pages, sharpie, and paper mache, 45"x 48" x 5"
Figure 15:	Hybridity (detail)	book pages, sharpie, and paper mache, 45"x 48" x 5"
Figure 16:	Hybrid Habitat	newspapers, stencils, and airbrush, 61" x 65"
Figure 17:	Growing Remnants	shredded paper, dimensions variable
Figure 18:	Growing Remnants (detail)	shredded paper, dimensions variable
Figure 19:	Frail Tree	intaglio and aquatint, 23"x 16"
Figure 20:	Entanglement	shredded paper, 55"x 59"
Figure 21:	Cultivation	cut paper and tissue paper, 43"x 14"
Figure 22:	Contrasted Cities	photography and sticks, 51"x 27"
Figure 23:	City of One	cardboard, acetate, and sharpie, 15"x 35"x 3"
Figure 24:	City of One (detail)	cardboard, acetate, and sharpie, 15"x 35"x 3"
Figure 25:	Attachment	ballpoint pen and charcoal, 18"x 24"
Figure 26:	Amusing Ourselves	canvas material and sharpie, 12"x 16"
Figure 27:	And So the Couple Killed the Goose and Cut Her Open Only To Find She Was Just Like Every Other Goose (detail)	
Figure 28:	And So the Couple Killed the Goose and Cut Her Open Only To Find She Was Just Like Every Other Goose	



Figure 1: Unnatural Au Natural.



Figure 2: Transformation.

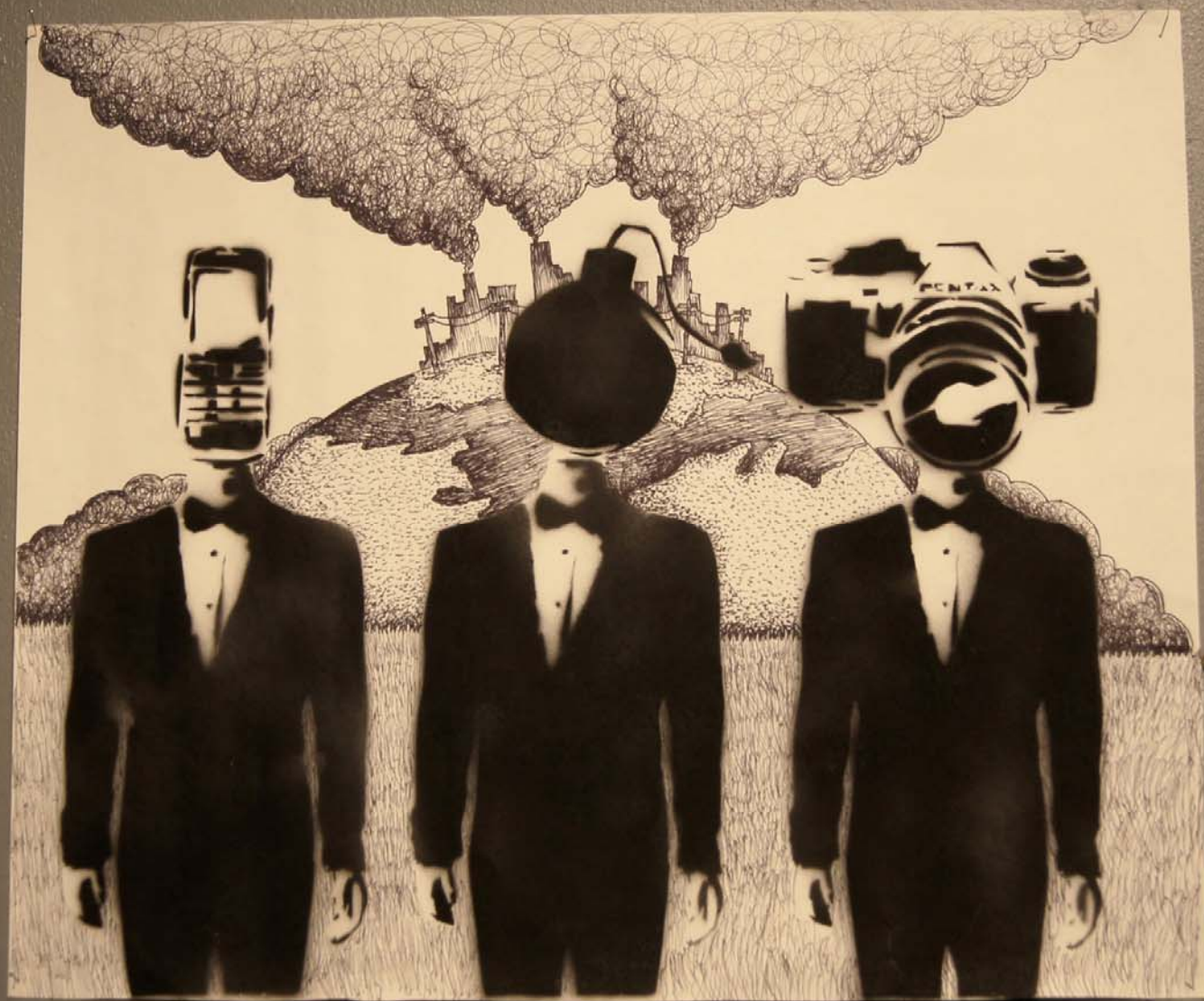


Figure 3: Three Gentlemen.



Figure 4: Street Hybrids.



Figure 5: Natural Abstraction.



Figure 6: Moth.

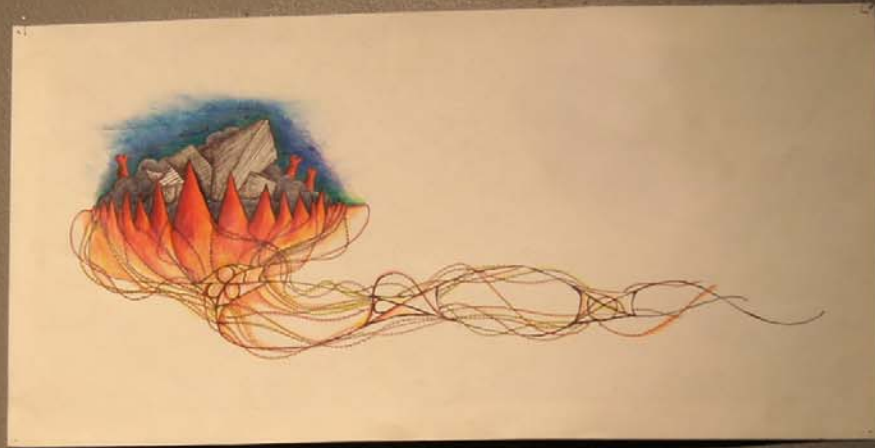


Figure 7: Metropolitan Jellyfish.

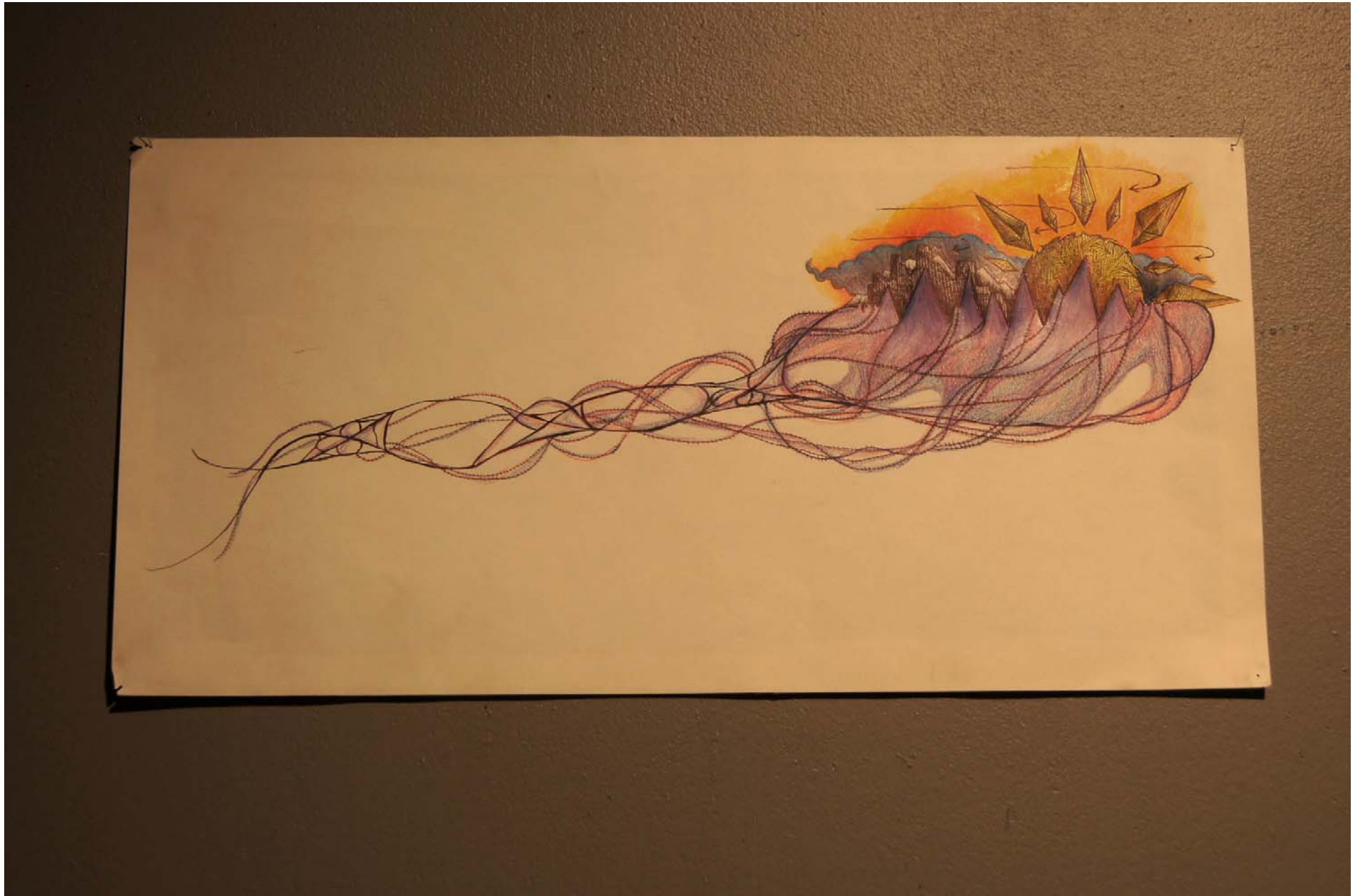


Figure 8: Metropolitan Jellyfish III.

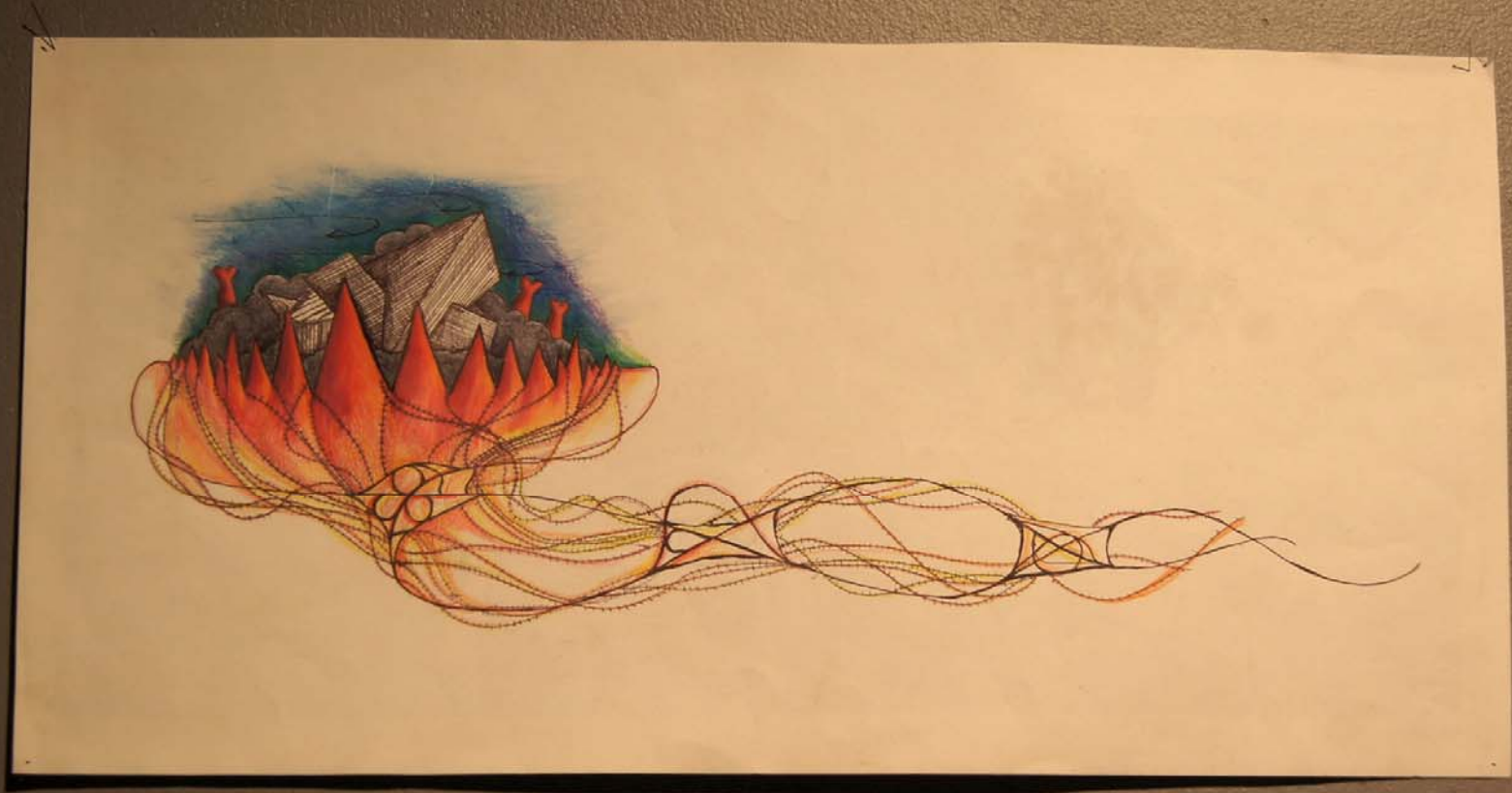


Figure 9: Metropolitan Jellyfish II.



Figure 10: Metropolitan Jellyfish I.



Figure 11: Manipulations.



Figure 12: Manipulated Landscapes.



Figure 13: Manipulated Landscapes (detail).

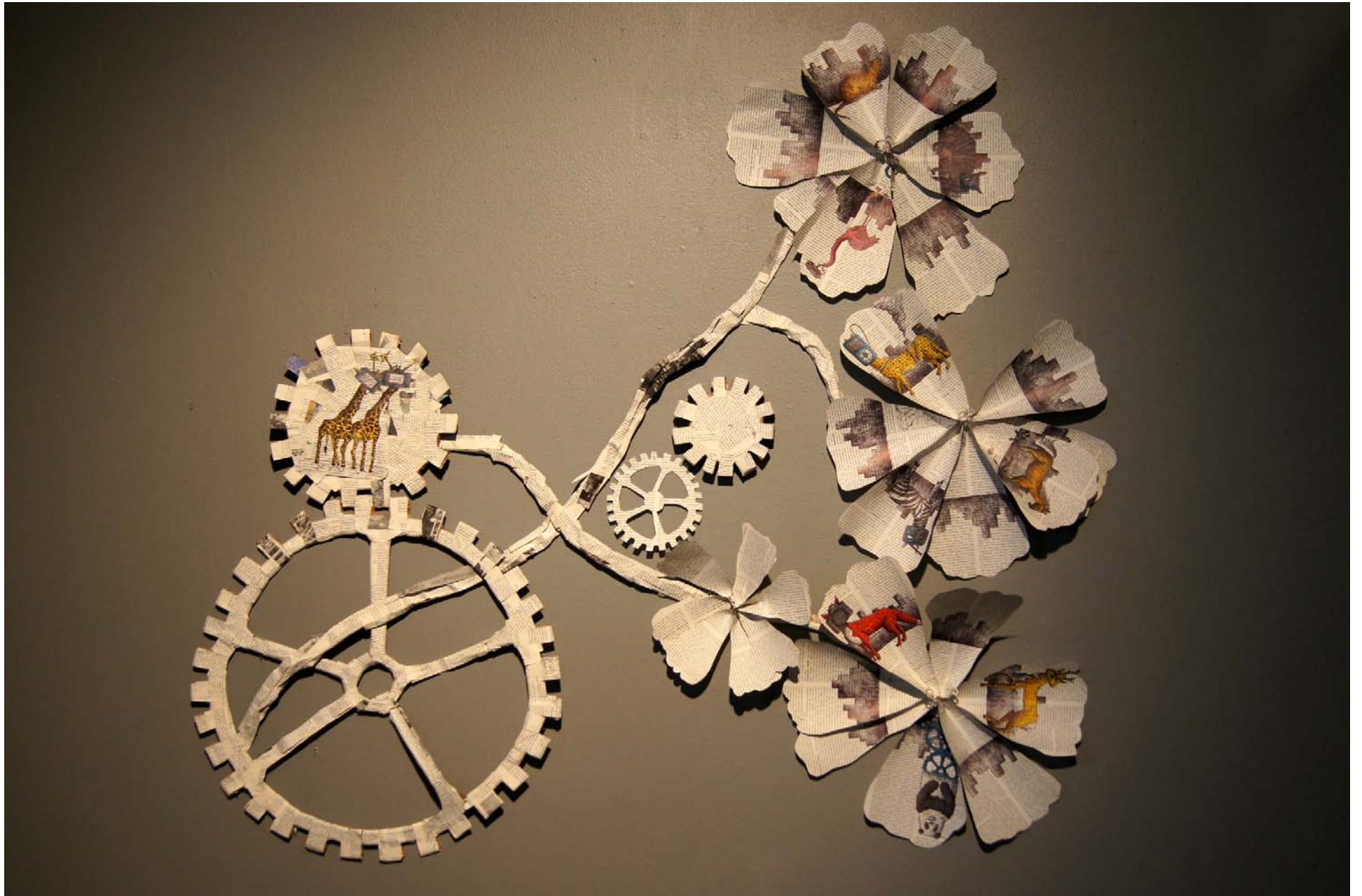


Figure 14: Hybridity.



Figure 15: Hybridity (detail).



Figure 16: Hybrid Habitat.



Figure 17: Growing Remnants.

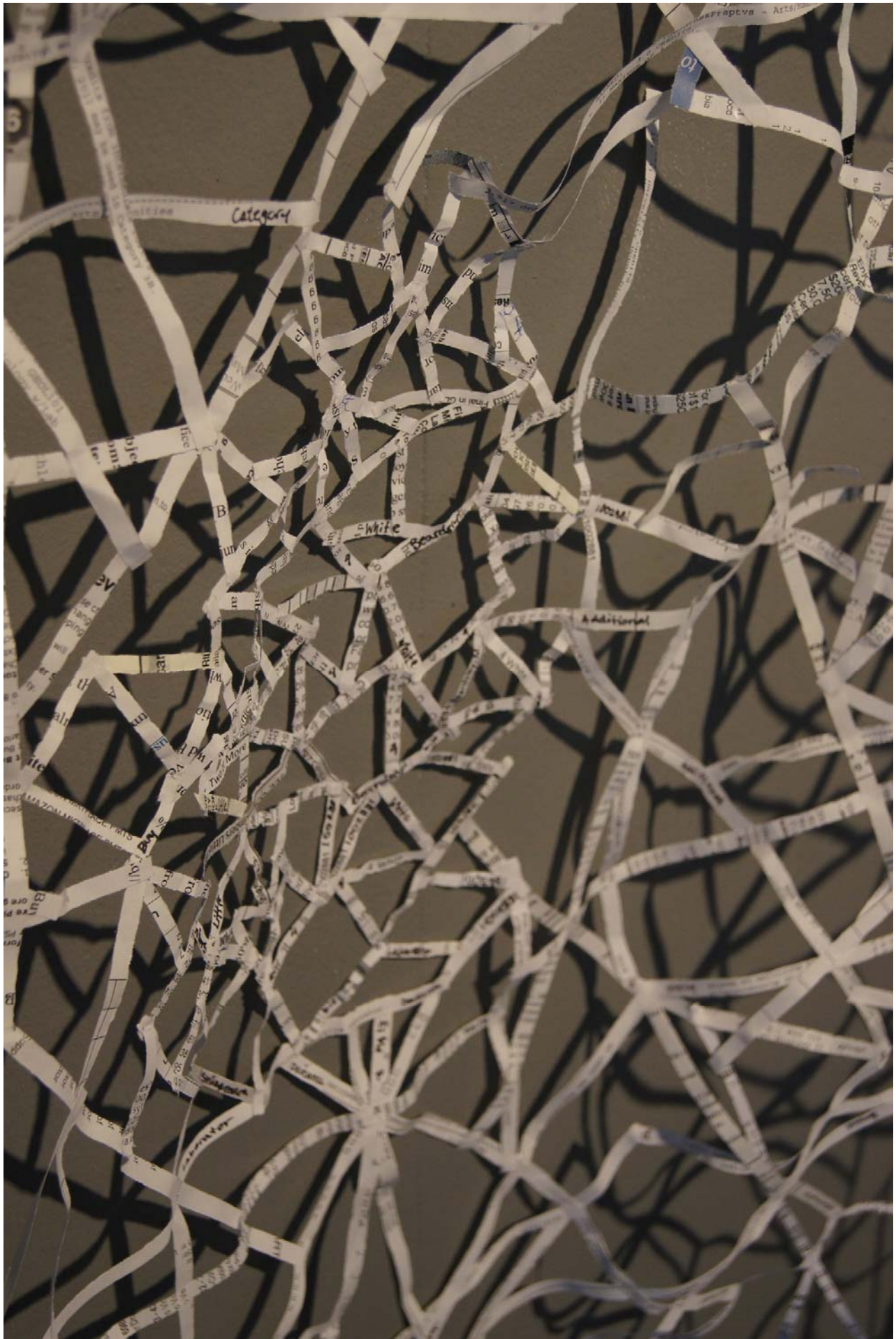


Figure 18: Growing Remnants (detail).



Figure 19: Frail Tree.

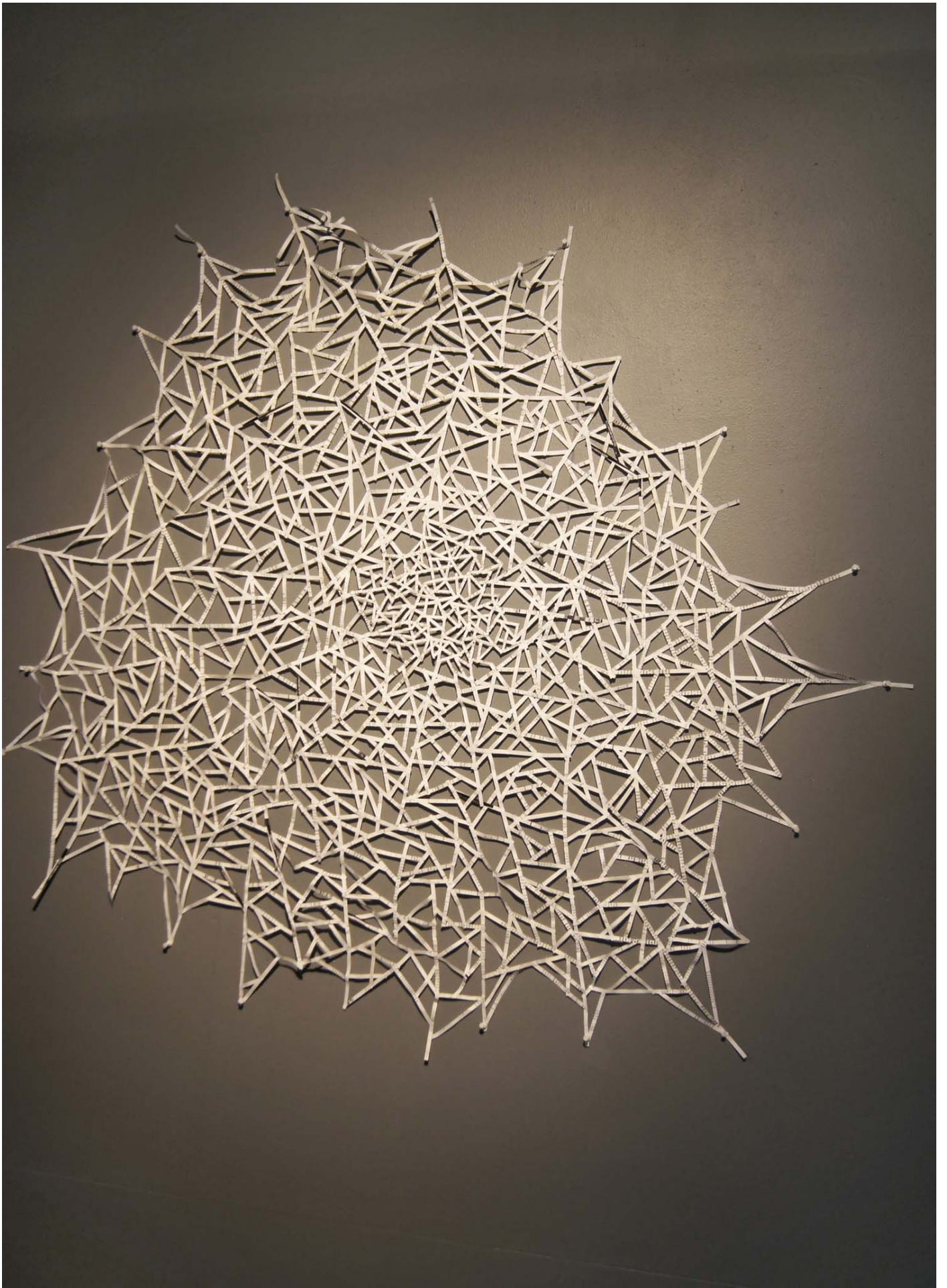


Figure 20: Entanglement.



Figure 21: Cultivation.

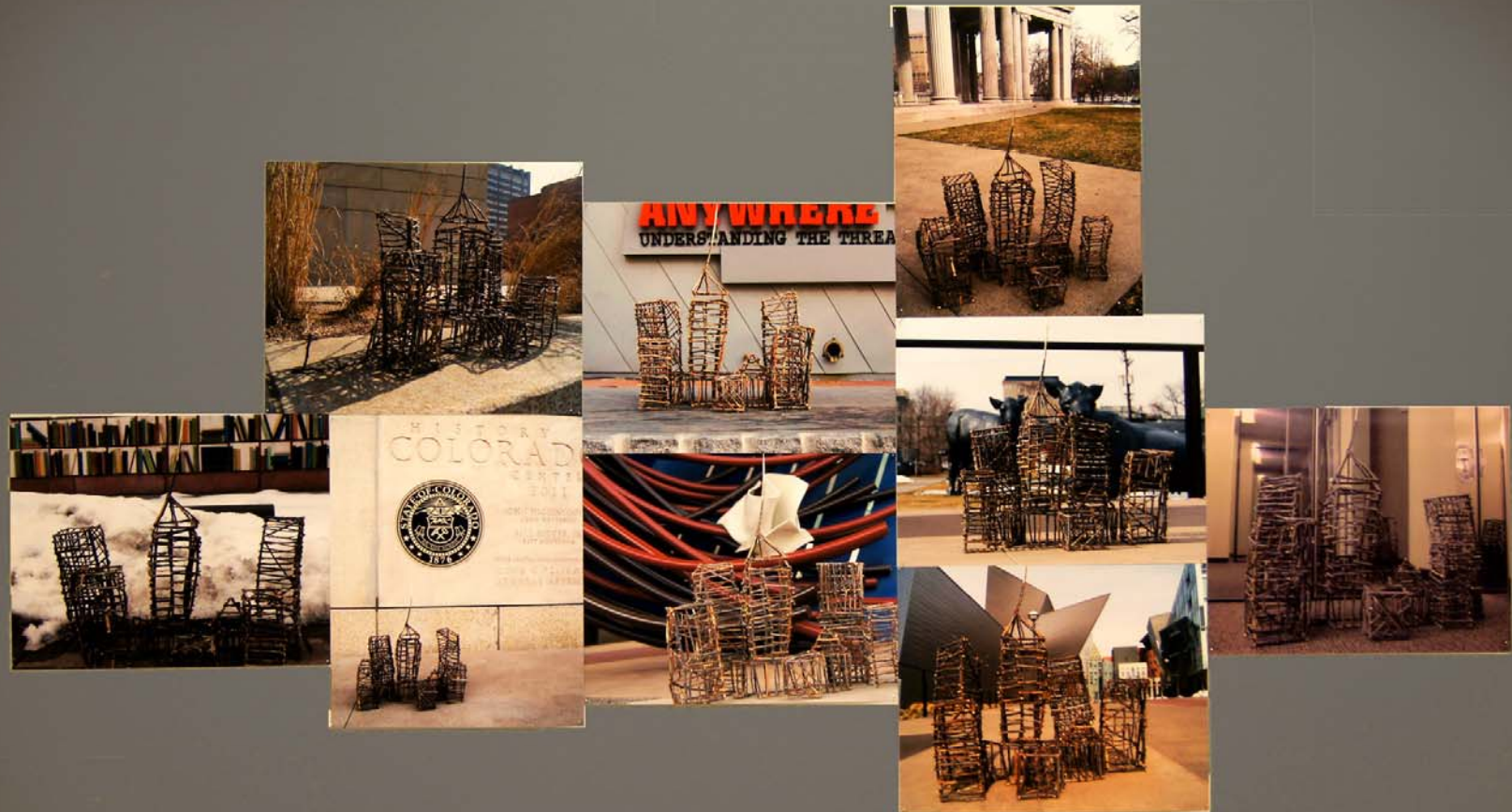


Figure 22: Contrasted Cities.

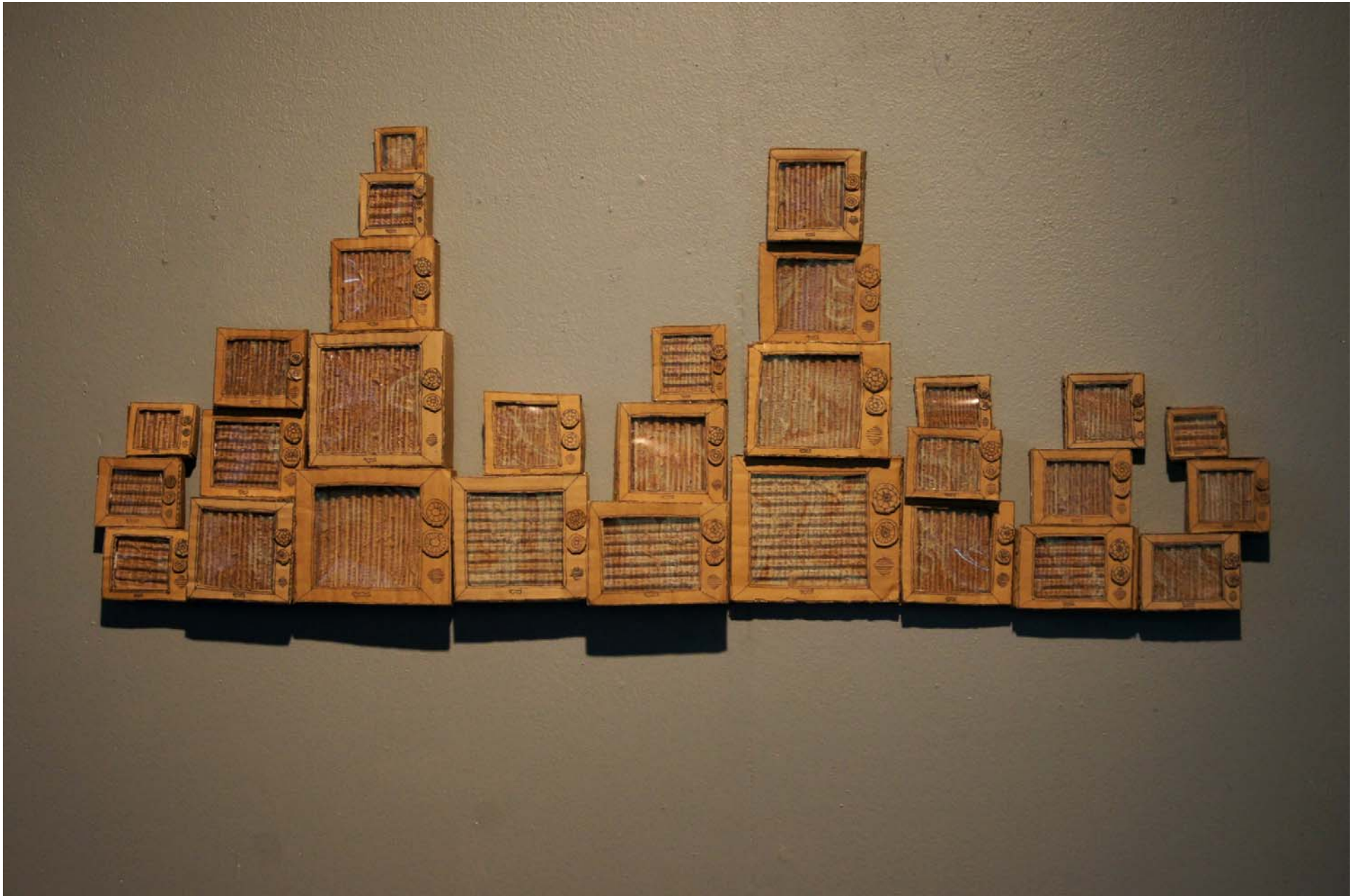


Figure 23: City of One.



Figure 24: City of One (detail).

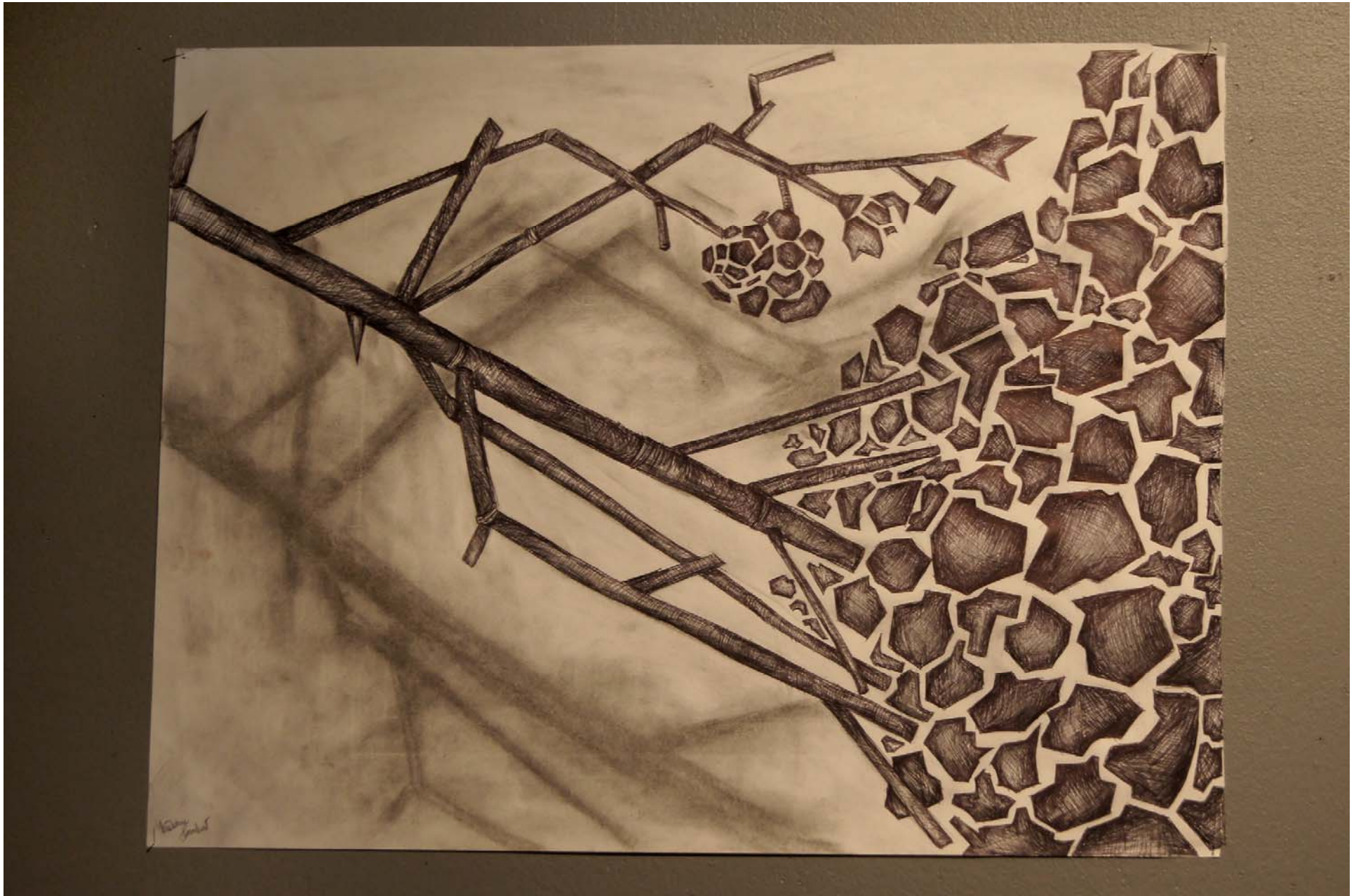


Figure 25: Attachment.



Figure 26: Amusing Ourselves.



Figure 27: And So the Couple Killed the Goose and Cut Her Open Only To Find She Was Just Like Every Other Goose (detail).



Figure 28: And So the Couple Killed the Goose and Cut Her Open Only To Find She Was Just Like Every Other Goose.