

Jacklyn Brickman

Research / Creative Work Statement

As an interdisciplinary visual artist, my work explores relation-making between people and their environments through large scale installation. Environments might range from immediate urban landscapes, municipal land, to wilderness. My practice is rooted in the observation and examination of natural forms (especially plants) and their processes as a means of understanding, drawing similarities and speculating possibilities for the future. I use instruments and programs ranging from optical lenses to 3d modeling to compare and blur the natural and fantastical through sculpture, installation, video, photographs, collaboration and viewer engagement.

Endeavors through which I have explored this human / environment relationship have taken various forms, ranging from large mylar inflatable spheres that expand and contract their breadth in a movement of timed inflation installed in the biological sciences greenhouse on OSU's campus, black walnut ink that creates data visualizations of human breath by utilizing a carbon dioxide sensor triggered by a mechanical pump that accompanied a tree-planting event at the Chadwick Arboretum, to my current research which is a laboratory in which the experiments propose the propagation of onions into a new planet by way of analogizing biological and astronomical processes such as mitosis and planet formation. As the earth continues to change rapidly, my research will continue to revolve around how humans fit into, work with and speculate their social and environmental relationships.

As an undergraduate student I trained under artists Susan Goethel Campbell and Chido Johnson. As a graduate, I worked with Amy Youngs, Ken Rinaldo, Ann Hamilton, Carmen Winant, and Michael Mercil. I often collaborate with other visual artists, dancers, scientists, filmmakers, designers, poets and playwrights. I regularly exhibit my work in the US as well as internationally, including Canada, France, India and Slovenia.



ACSE

2020



Bio-Art Installation / Durational Performance / Video

A multimedia installation of a fictional laboratory that implements experiments to develop a new planet through onion propagation. Methods and procedures using live onions were performed daily for four weeks. Made with breathing inflatable sculptures of various sizes, sculptural objects, video projection, and lab equipment.

onions, re-appropriated laboratory tools and equipment, light tables, hand sewn future flag and suit, plastic inflatables, ventilation fans, grow lamp, grow timers

Durational Performance / Lab Hours: 4 days a week, 4 weeks

Introduction Video: 6:38 minutes

Onion Planet Origin Video Projection: 4:21 minutes

<https://www.jacklynbrickman.com/acse>



Tending Breadth

2019



Conceptualization, Installation, Suits: Jacklyn Brickman
Art Direction, Videography, Editing: Heather Taylor

Installation and collaborative film set in a greenhouse. Inflatable, mylar spheres expand and contract their breadth in a movement of timed inflation, a mimesis of human breathing. Suited figures move through the space in ambiguous tending. The duties performed by the attendees, entangle science fiction and motions of caring to question what cultivating a planet from a single black walnut might look like; a speculative future that ponders the evolution from plant to planet.

hand sewn suits, 9 inflatable mylar sculptures, ventilation fans, grow timers, grow lights, walnuts, gloves, growth chamber, greenhouse

5:54 minutes

<https://www.jacklynbrickman.com/tending-breadth-2019>



Old Wives and Orbits

2019



Performance / Video

A durational performance blending the knowledge of old wives in an attempt to ponder the creation of new planets and put them into orbit by meticulously separating, each onion layer, sewing it closed and putting the individualized spheres into orbit on an orrery / reappropriated rotisserie motor. Old Wives Intertwines forms of domestic labor and storytelling to speculate and conjure the future.

hand sewn suit, onions, bread, needle, thread, scissors, xacto, table, stool, altered rotisserie motor

Performance: 20 minutes | Video: 13:12 minutes

<https://www.jacklynbrickman.com/oldwives-and-orbits>



Walking Through Doorways Causes Forgetting

2018



Installation, Concept, Direction: Jacklyn Brickman
Choreography and Performance: Katherine G. Moore, Kathryn Logan,
Claire Melbourne, Sabine Bahrou / Choreographed Film: Kathryn Logan

Installation utilizing remnants from a hot air balloon installed in a former school that was built for children with Tuberculosis in the early 1900's. The Doorway Effect is the experiential phenomenon of walking through doors and forgetting what one was doing. The installation spanned the ceilings of two classrooms connected by a doorway. Four dancers were invited to create an accompanying live movement event and choreographed film.

hot air balloon remnants, ceiling tiles gleaned from classroom floors, found cart

20:23 minutes

<https://www.jacklynbrickman.com/walking-through-doorways>



Spellbreaker (Breath Engine)

2017-2018



Socially Engaged / Interactive Sculpture / Data Visualization Machine

Spellbreaker (Breath Engine) is an interactive art system that uses black walnut ink as a data visualization for carbon dioxide / human breath. Participants speak into a handblown glass globe with a CO₂ sensor. When the CO₂ of the viewers' breath is detected, the sensor triggers a peristaltic pump which begins releasing black walnut ink that flows through a tube, down an exhaust pipe and into a carved wooden basin. The participant is invited to capture a drip of ink as a record of their breath onto an accompanying artist book for them to keep.

Socially engaged sculpture. carbon dioxide sensor, arduino, peristaltic pump, black walnut ink, hand-blown glass globe, logs, exhaust pipe, artist book.

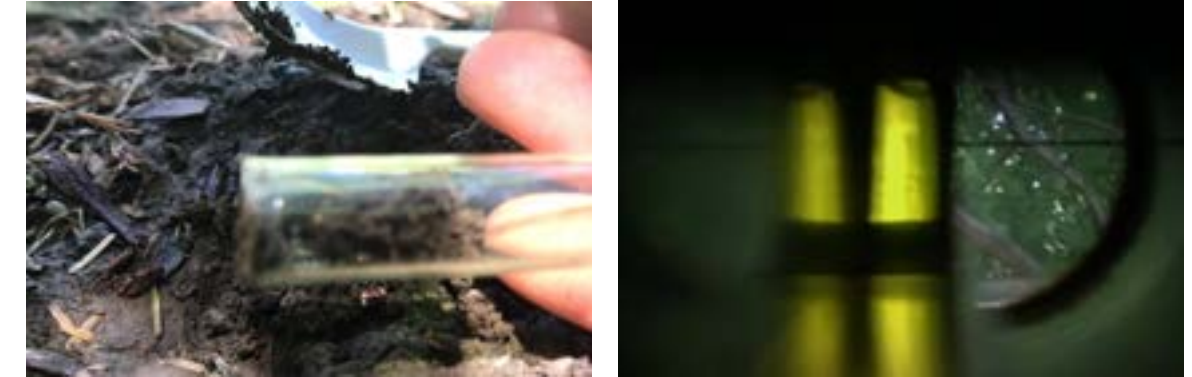
Supported by TechHub Student Project Grant, The Ohio State University

<https://www.jacklynbrickman.com/spellbreaker>



Exercises in Familiarity (Bald Cypress)

2019



Performance / Video

Exercises in Familiarity is a video explores performance in interspecies connection. How does one become familiar with another? Utilizing various tools such as a sewing measuring tape, elastic band from a bedsheet, sketchbook, land survey scope, plastic spoon and test tube, different forms of labor from domestic, artistic, to scientific are conflated, Exercises in Familiarity blurs the lines between traditional types of understanding.

hand sewn suit, elastic, measuring tape, notebook, test tube, spoon, survey scope

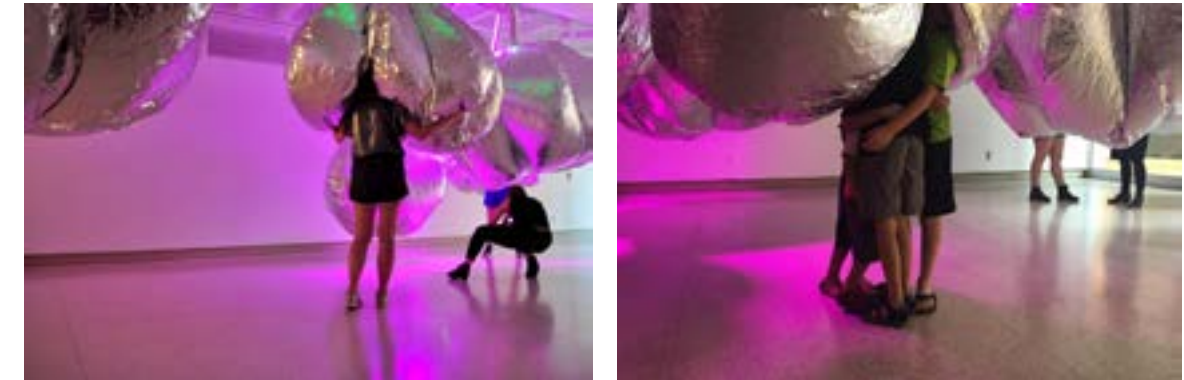
4:06 minutes

<https://www.jacklynbrickman.com/exercizes-in-familiarity-bald-cypre>



The Breadth of a Walnut

2018



**Installation, Concept, Design: Jacklyn Brickman / Movement Choreography and Performance: Claire Melbourne, Katherine Moore
Choreographed Film: Kathryn Logan**

Inflatable, mylar sculptures that through aid of grow timers and ventilation fans breathe in a human mimesis. These large pillow-like structures invite viewers to touch, move through, stand underneath and look into the semi-transparent mylar. The installation was accompanied by an improvisationally designed live movement event and choreographed film.

mylar, tape, ventilation fans, flexible duct, grow light

<https://www.jacklynbrickman.com/the-breadth-of-a-walnut-2018>



Shale Forming

2019



**Installation: Jacklyn Brickman / Concept and Direction: Katherine G. Moore
Choreographed and Performed: Katherine G. Moore, Kathryn Logan
Sound Design: v Bitá Bell**

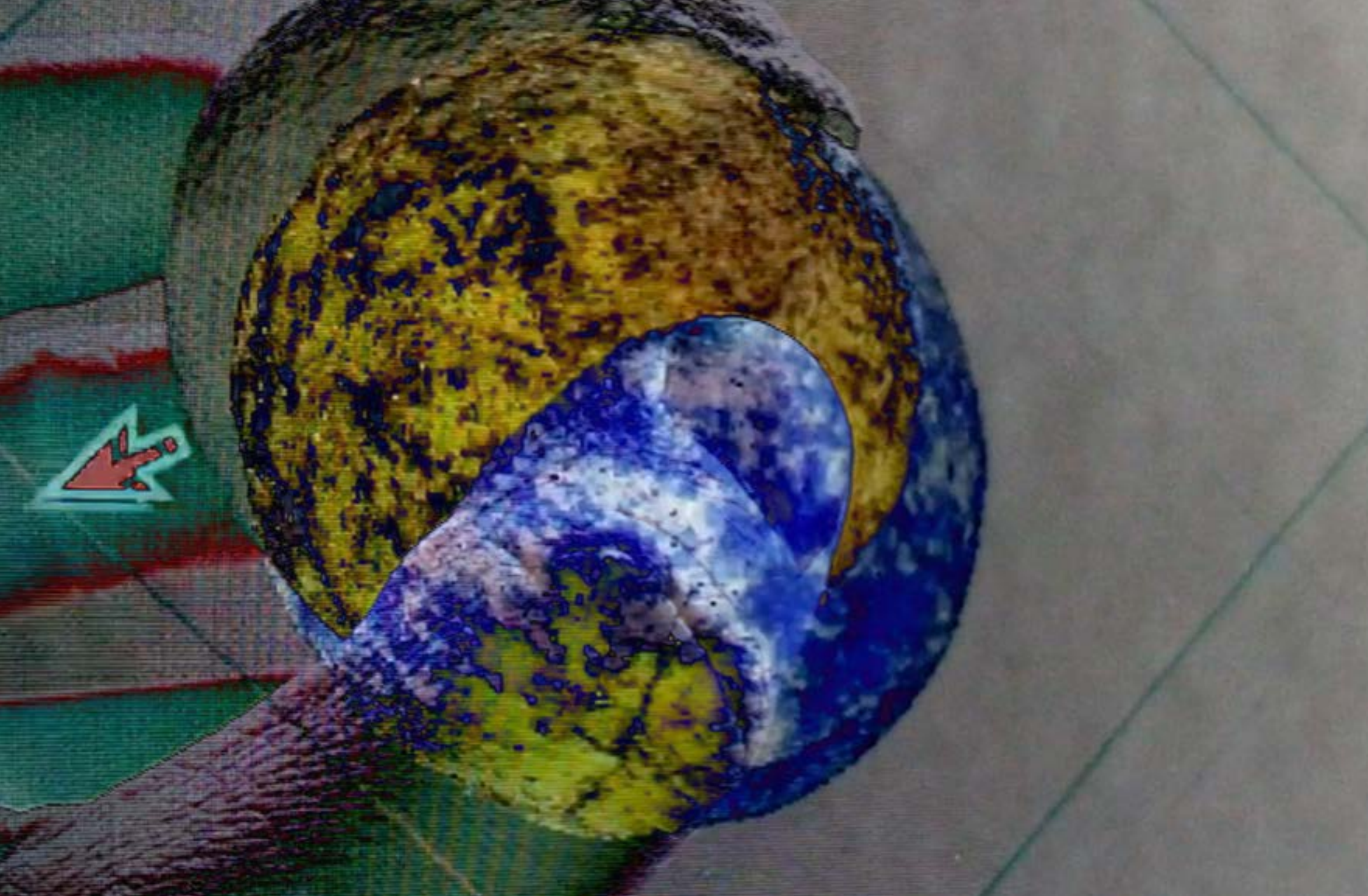
Shale Forming is a collaborative performance and installation. Movements are informed by improvisational investigations along several of Columbus's natural waterways. Shale Forming considers the layers of intermediary space between bodies and the natural world. The installation is altered and transformed by the performers' bodies. The experience is enhanced by manipulated captured sound. Shale Forming suggests movement through imaginary worlds that intersect urban and natural environments.

mylar, tape, lighting, paper, ventilation fans, grow timers, bodies

18:50 minutes

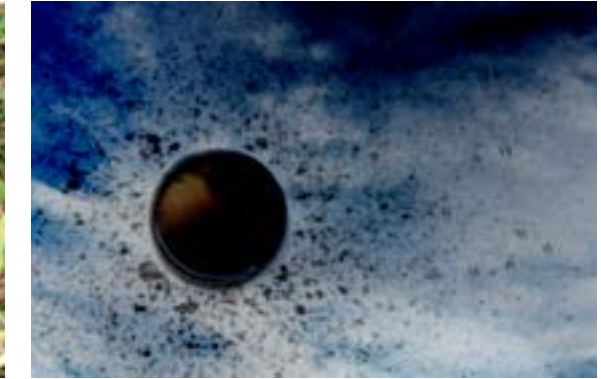
Supported by the Alumni Grants for Graduate Research and Scholarship,
The Ohio State University

<https://www.jacklynbrickman.com/shale-forming>



Spellbreaker (New Ground)

2019



Video

Spellbreaker (New Ground) is a video that pulls from cultural, magic and scientific based information about black walnuts. It imagines that the walnut, through its own agency, chooses to evolve into a planet. Footage gleaned through research, process, collecting and making ink from black walnuts, and a landfill visit.

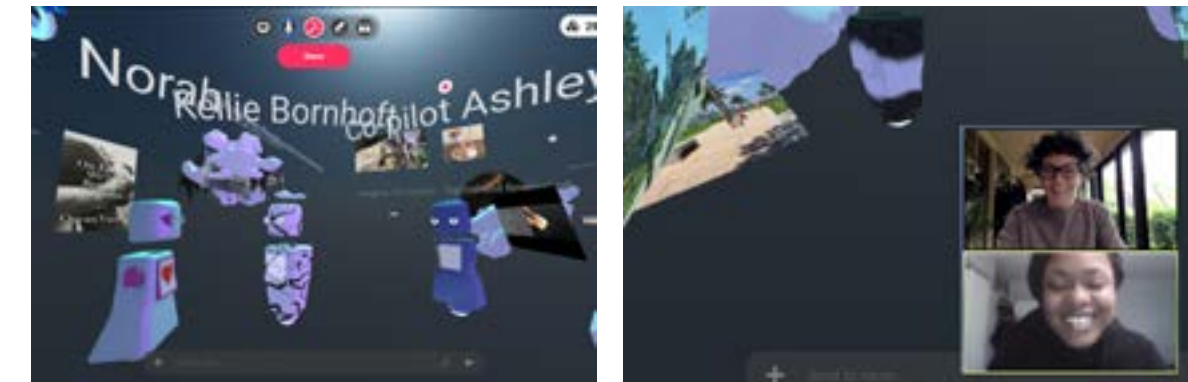
9:09 minutes

<https://www.jacklynbrickman.com/spellbreaker-new-ground>



Fructify

2020



Collaboration with Ashley Browne
Socially Engaged / Web based / Virtual Reality

Fructify: Reclaiming the Present and Forming a Fruitful Future is virtual interactive installation; a non-hierarchical exchange of ideas and hopes for building a fruitful future. Made in the midst of the covid-19 pandemic in Mozilla Hubs, Fructify was built with community input including narrative, images and sound.

Supported by the Livable Futures Discovery Theme, The Ohio State University

<https://www.jacklynbrickman.com/fructify>

jacklynbrickman.com

Jacklyn Brickman is a visual artist whose work entangles science fact with fiction to address social and environmental concerns by employing natural objects, processes and technology. Her work spans installation, video and performance, with special interest in cross-disciplinary collaboration and social engagement. Fellowships include The National Academy of Sciences, U.C. Davis, Chaire arts et sciences, École Polytechnique, The Ohio State University, Jentel Foundation, Popp's Packing, National Endowment for the Arts, The Erb Family Foundation, Connecting Heritage- Maryland Milestones/ Anacostia Trails Heritage Area and the Pyramid Atlantic Art Center. She has exhibited her work in the US, Canada, France, India and Slovenia.

Photo Credits: *ACSE* by Andrew Bahrou, *Tending Breadth*, *Spellbreaker (Breath Engine)*, *Old Wives and Orbits*, and *Shale Forming* by Heather Taylor, *Breadth of a Walnut (kid hug)* by Megan Higgins, *In the Studio* by Erin Kearney

