

Art 076 Final Portfolio
Jeremy Snyder
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PROJECT 1:

Jeremy Snyder

Immitiation, 2017

MATERIALS: cast glass, bronze, clay pot, retail label,

Graptopetalum paraguayense, pebbles and dirt

DIMENSIONS: 3" x 3" x 7"



DESCRIPTION: This piece aimed to capture some of the questions, issues, and pros and cons of man imitating nature in art and science. Although I think the cliché with a project like this is often to try and claim that the beauty of the natural form surpasses anything a human can create, in making this I wanted to leave that question somewhat unanswered. I think manmade forms and scientific alterations, especially those that try to abstract and improve what is beautiful by nature, are often just as beautiful in their own way. This message is augmented by having the barcode on the natural plant, calling into question the nature of what we consider natural, and how we interact with this nature in a societal setting. The title aims to encapsulate some of this ambiguity, because “attempt” can be read as positive or negative, and leaves which form is the mimicker or mimicked unclear.





PROJECT 2:

Jeremy Snyder

Open Book, 2017

MATERIALS: Walnut and Maple planks measuring 8" x 1/4" x 24", brass-plated 1" steel hinges, 3/8" brass plated screws (8) clipped to approximately 1/4", repurposed 1" 3-ring binder spine, Watco brand natural danish oil coating.



DESCRIPTION: This piece aimed to fulfill the prompt of changing one's interpretation of an object via the context of its presentation. I wanted to play with the cognitive dissonance of seeing a common, cheap, disposable object like a 3-ring binder reincarnated in an intensely crafted and artisanal form. Using this self-conflicting object as a container for incredibly dense scientific literature and decorating it with the title of the world's most renowned scientific journal draws a parallel to a similar dissonance within science. With this presentation I wanted to bring up some of my own experiences and impressions as a scientist: of science as superficially attractive and immovable, but internally inaccessible and transient. With the title, I aimed to capture both ironic and unironic meanings of the phrase, alluding to collaborative and aggressively transparent nature of science while also noting the extreme inaccessibility of science and the world of politics, incentives, and errors and that go on behind the scenes.

PROJECT 3:

Gabrielle Das, Everest Fish, John Kalapos and Jeremy Snyder

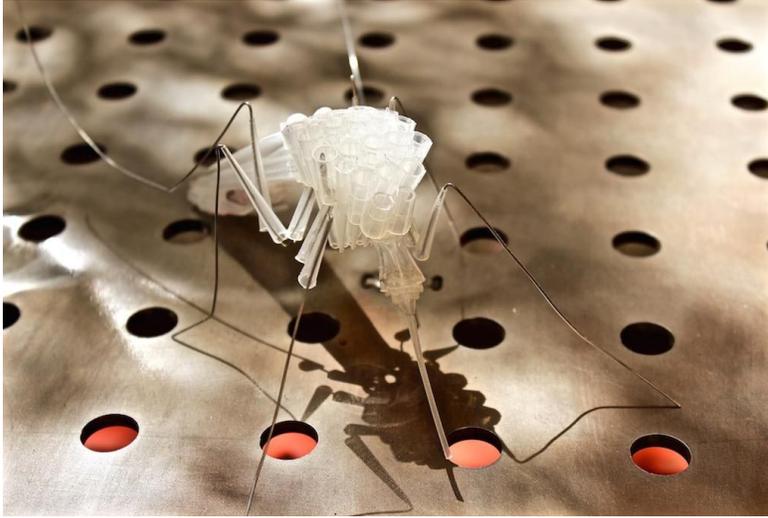
QRcade, 2017

MATERIALS: Kiosk: mdf, LCD monitor, raspberry pi, trackball mouse, ribbon camera. Books: variable

DIMENSIONS: variable

DESCRIPTION: This project aimed to highlight the connection between digital and physical resources in the library, while getting users to engage with the space in a way that recaptures some of their nostalgic memories of libraries. The piece consists of call number booklets hidden throughout the library, which correspond to a set of ten handmade books shelved throughout the library's collection. Users seek out the books, thereby exploring new places, serendipitously encountering related books, and enjoying the tactile experience of a physical search. Each book links to a hand-selected digital resource, and thus illustrates how a subject can be expanded and enhanced through digital tools. I contributed the binder from *Open Book*, which linked to a database of all scientific papers in biology published by faculty and students at the Claremont Colleges. I also made a museum display-case style box with a hand-made trilobite fossil cast inside, linking to a database of 3D fossil scan files for 3D printing.





PROJECT 4:

Jeremy Snyder

Suck, 2016

MATERIALS: Pipette tips, microcentrifuge tubes, Phenol Red pH indicator, steel wire

DIMENSIONS: 6" W x 9" L x 5" H

DESCRIPTION: This found-object piece plays on the relationship between the scientific equipment that it is made of and the form, actions, and broader role of mosquitos. The piece is primarily composed of disposable quantitative pipette tips, a piece of equipment used for sucking up and transferring precise amount of liquid, that is then thrown away to prevent contamination. I aimed to embody this function with the idea of a mosquito as an insect that sucks blood, and frequently transfers it and diseases it contains to future victims. Both the creature and the components are disposed of to try and prevent this cross contamination. Furthermore I tried to use only scientific equipment in the sculpture because I liked the association between mosquitoes and the science associated with curing their diseases, as well as the fear and distaste sometimes felt towards both mosquitos and scientists when it comes to diseases, genetic modification, and other poorly understood problems. I filled a small capsule in the thorax with a red chemical indicator to make it look as though the mosquito had recently eaten, accentuating the sense of it as alive and sinister.

