
Senior Projects Spring 2019

Bard Undergraduate Senior Projects

Spring 2019

Simul.

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Masthead Logo

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Simul.

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Footer Logo

Simul.

Jules Roberts

Simul. is deeply connected to personal and global narratives of identity and climate change, of sexism and pollution, and of autonomy and capitalism. In an effort to address the ways in which we relate and engage with objects and environments, I work with materiality and object-hood in sculpture and sculptural installation.

These biomorphic forms invoke a sense of physicality and a body while slipping in and out of renderings of natural and post-natural environmental landscapes. The boundaries between a body, or an object, and the space which it inhabits, or its environment, become, at times, indistinguishable. I endeavor to ask what a body is. What are its limits and histories?

Pulling from deposited trash, altered through natural processes as well as my own hand, I aim to cultivate a curiosity: in what we discard, in that which doesn't degrade over time and which remains in the forest, and how it becomes reclaimed and transmuted. Thus, I create an intersection between the synthetic and organic, while introducing a seam between image recognition and material abstraction. How a piece of plastic is turned over and excavated and then reburied until it almost embodies the image of moss.

While this work adheres to a system of material interactions and spatial relationships, it maintains pockets of autonomy situated within this organically ordered, sculptural ecosystem. I use the circle, as a found formal motif, to ground and solidify objects through a feeling of recognition. Meanwhile, this work reference something more unknown, or undone, as a result of cyclical and concurrent processes of growth and decay required in its making. I seek to represent a spilling quality contained within the structure of formalism. Furthermore, it exists in dialogue with the geometric language of the gallery architecture itself: a growing structure that challenges the sterility of a white cube.

In both this work's physical manifestation as well as its conceptual origins, I have focused on the relationship between the macro and micro. A tension between the inner dialogues, or individuality, of a single person and the overarching cultural, political, and environmental narratives and events is mirrored in the focus on the minutia and detail of surface texture that are present within large and expansive sculptural gestures. In this way, a relationship between the internal and external, or object and environment, is reinforced. Through this, I hope to inspire a constant searching inward and outward, in an effort to simultaneously uncover duplicities in truths regarding self and environment.

Present in this work, is more visual information than can be absorbed by a single viewer; however, it is presented in such a way that encourages a slow unveiling, spurred by one's own curiosity. Through this same means, the work extends beyond the viewer, beyond a singular knowing, and eludes the ownership fostered in understanding through identification and categorization. It is a work which I believe asks for commitment and for deep observation. To look, and look, and then look again, in order to grasp at the complexity inherent in the dynamic relationship between subject and object.









