



Artist Statement:

Jenna Billica

The focus of my current series of art is sources of my experiences with social anxiety. My works have centered on anxiety for the last two years and it remains of interest to me as it continues to be a presence in my life.

Anxiety is incredibly common and it is often talked about. However, there is a stigma around anxiety that is seen among people who don't experience anxiety, particularly social anxiety, who don't understand the severity of the disorder. There are many people who believe it is just overreacting, or that anxieties are something that can easily be willed away with a changed point of view. I want to use my works to show these people and anyone who doesn't experience an anxiety disorder that it is a constant discomfort with things that shouldn't be an issue. I also aim for my works to be relatable images for others with similar experiences to my own so that they can not only see that it really is a shared experience, but also to show that there is another way of communicating the issue.

Throughout middle school and high school, I had no way to communicate the types of problems that anxiety caused for me or what things caused my anxiety to be a problem. I am using this series of works to finally explain the things that I couldn't before, as I now understand my own anxiety. I create images of my own discomfort in a figurative manner, but without literal interpretation. This is so that the images are immediately recognizable on a human level and so that the distortions of the image are glaringly obvious to the viewer. They are meant to provide the viewer with the sense of negativity I associate with parts of an everyday life, such as speaking or physical contact, in hopes that they will understand my experience.

<u>Title</u>	<u>Original Format</u>
Figure 1: Tetchy	ink and thread on mulberry paper
Figure 2: Tetchy detail	ink and thread on mulberry paper
Figure 3: Tetchy detail	ink and thread on mulberry paper
Figure 4: Tetchy detail	ink and thread on mulberry paper
Figure 5: Retch	graphite, thread, white ink on mulberry paper
Figure 6: Retch detail	graphite, thread, white ink on mulberry paper
Figure 7: Retch detail	graphite, thread, white ink on mulberry paper
Figure 8: Retch detail	graphite, thread, white ink on mulberry paper
Figure 9: Resignation	graphite, white glue on vellum
Figure 10: Resignation detail	graphite, white glue on vellum
Figure 11: Resignation detail	graphite, white glue on vellum
Figure 12: Resignation detail	graphite, white glue on vellum
Figure 13: Resignation detail	graphite, white glue on vellum
Figure 14: Binding	nylon rope, acrylic yarn, wax, mannequin parts, cheesecloth installation
Figure 15: Binding detail	nylon rope, acrylic yarn, wax mannequin parts, cheesecloth installation
Figure 16: Binding detail	nylon rope, acrylic yarn, wax mannequin parts, cheesecloth installation
Figure 17: Binding detail	nylon rope, acrylic yarn, wax mannequin parts, cheesecloth installation



Figure 1: Tetchy



Figure 2: Tetchy detail



Figure 3: Tetchy detail



Figure 4 Tetchy detail

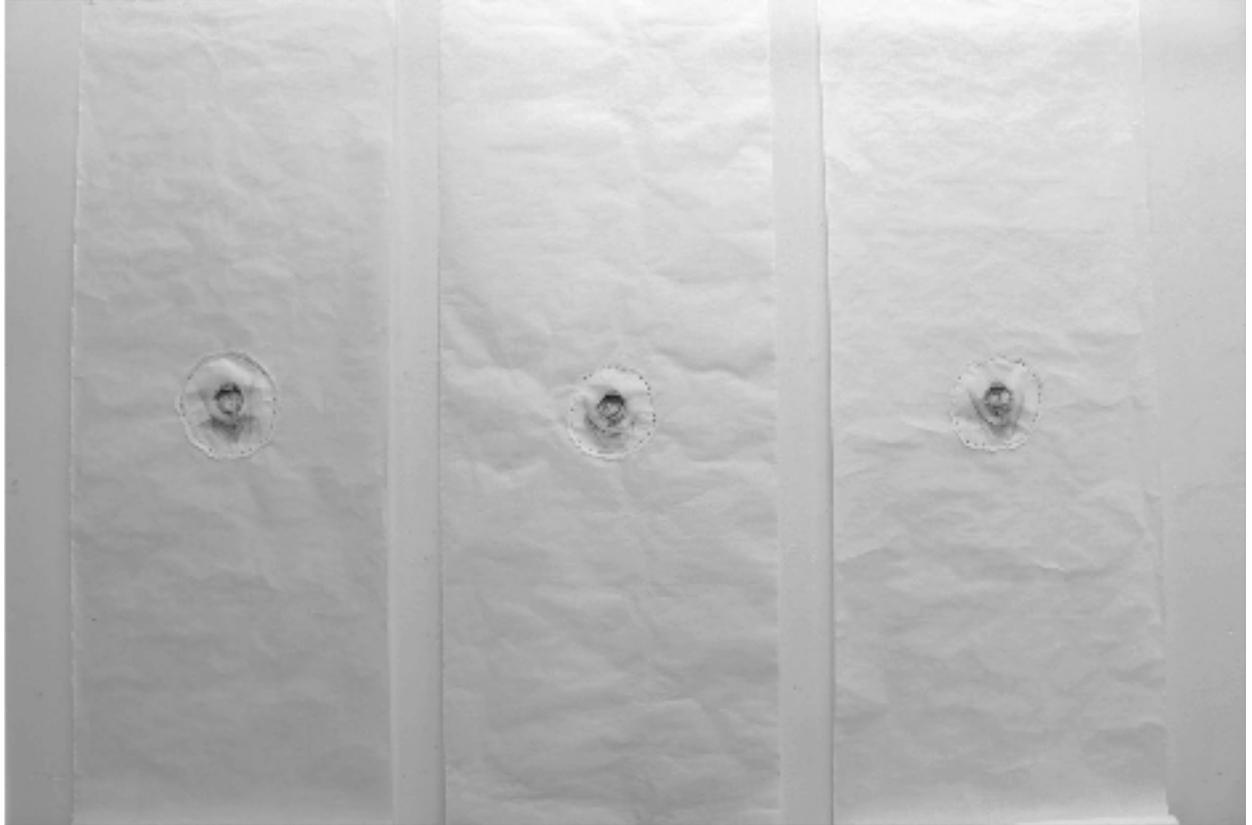


Figure 5: Retch



Figure 6: Retch detail

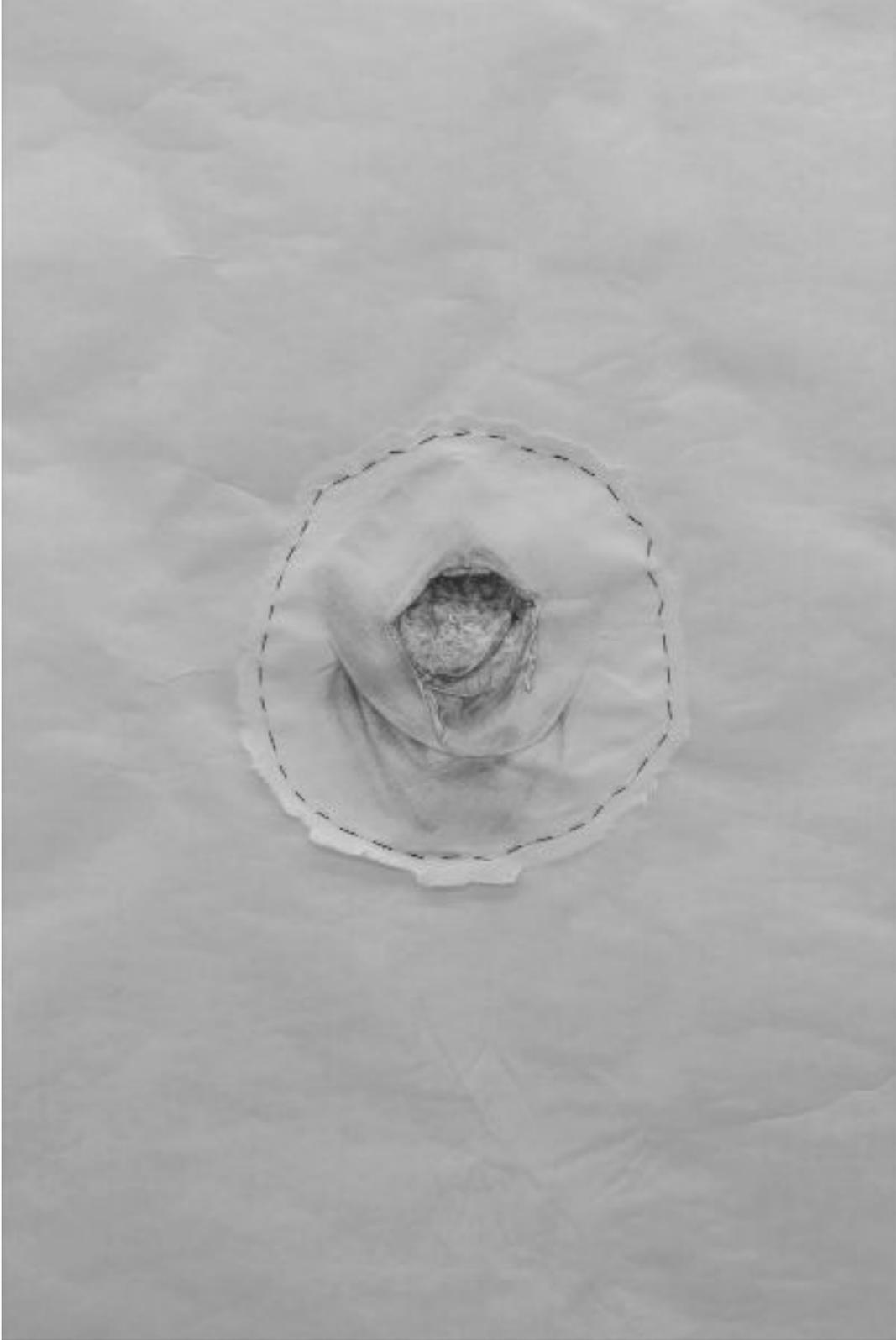


Figure 7: Retch detail

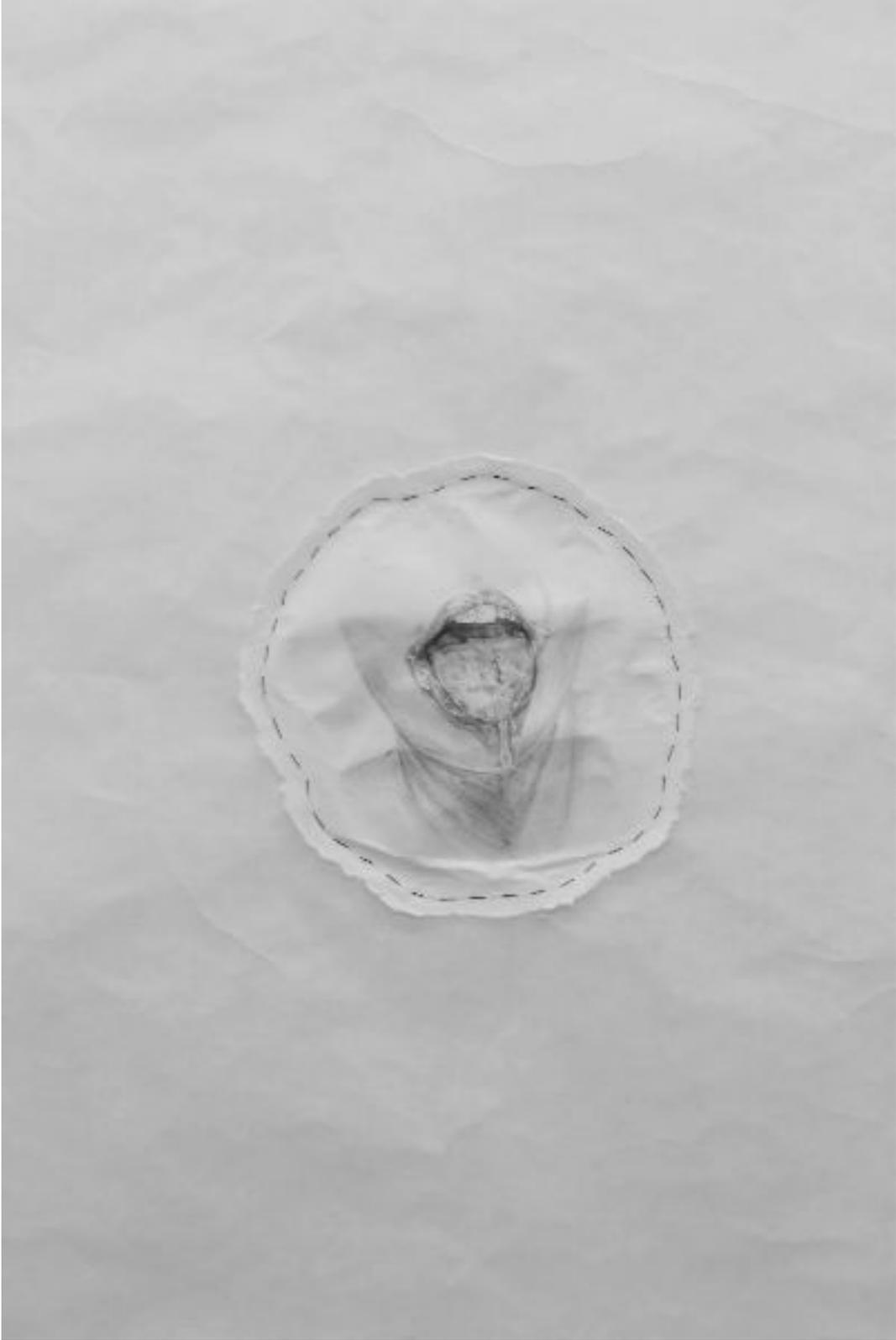


Figure 8: Retch detail



Figure 9: Resignation



Figure 10: Resignation detail



Figure 11: Resignation detail

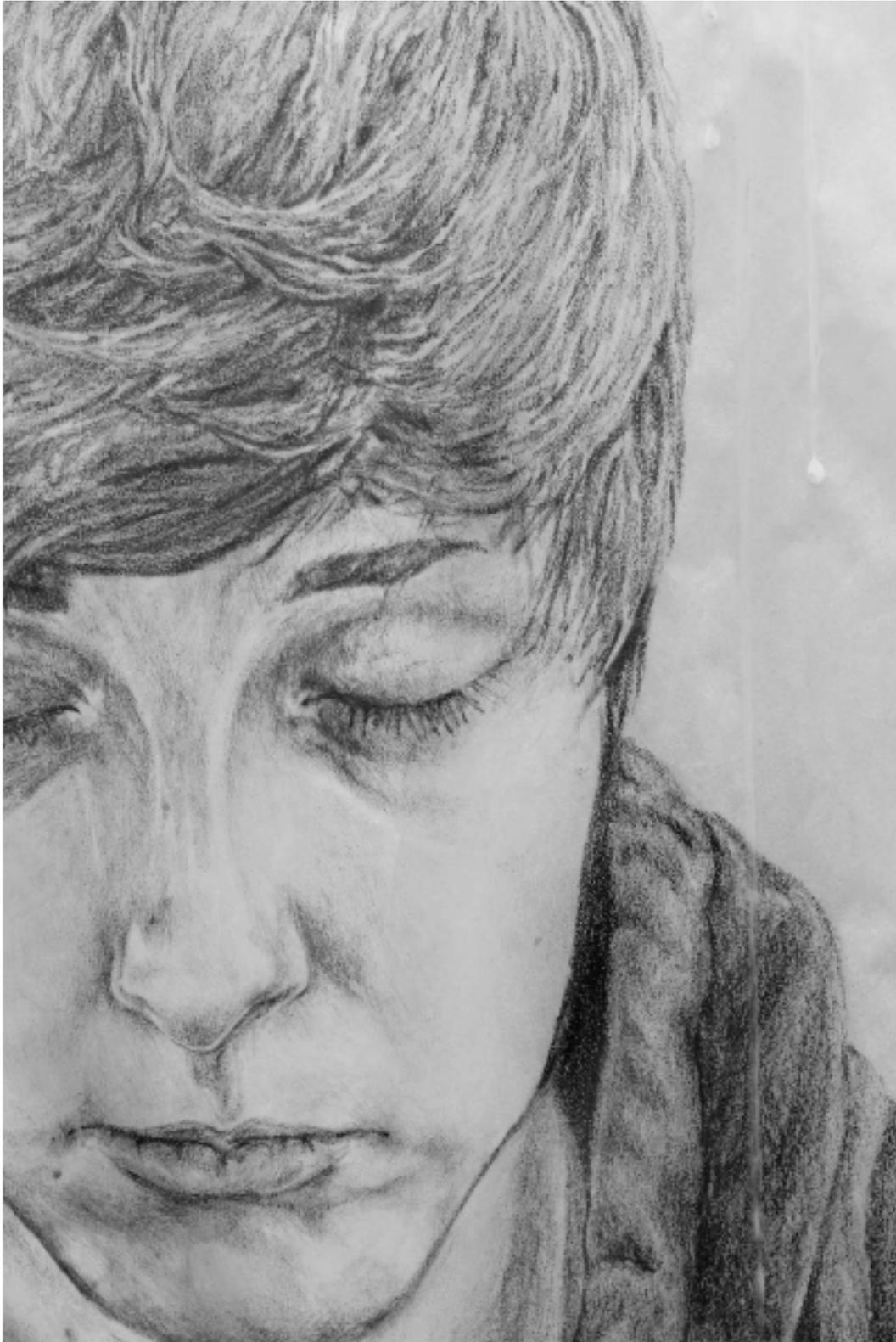


Figure 12: Resignation detail

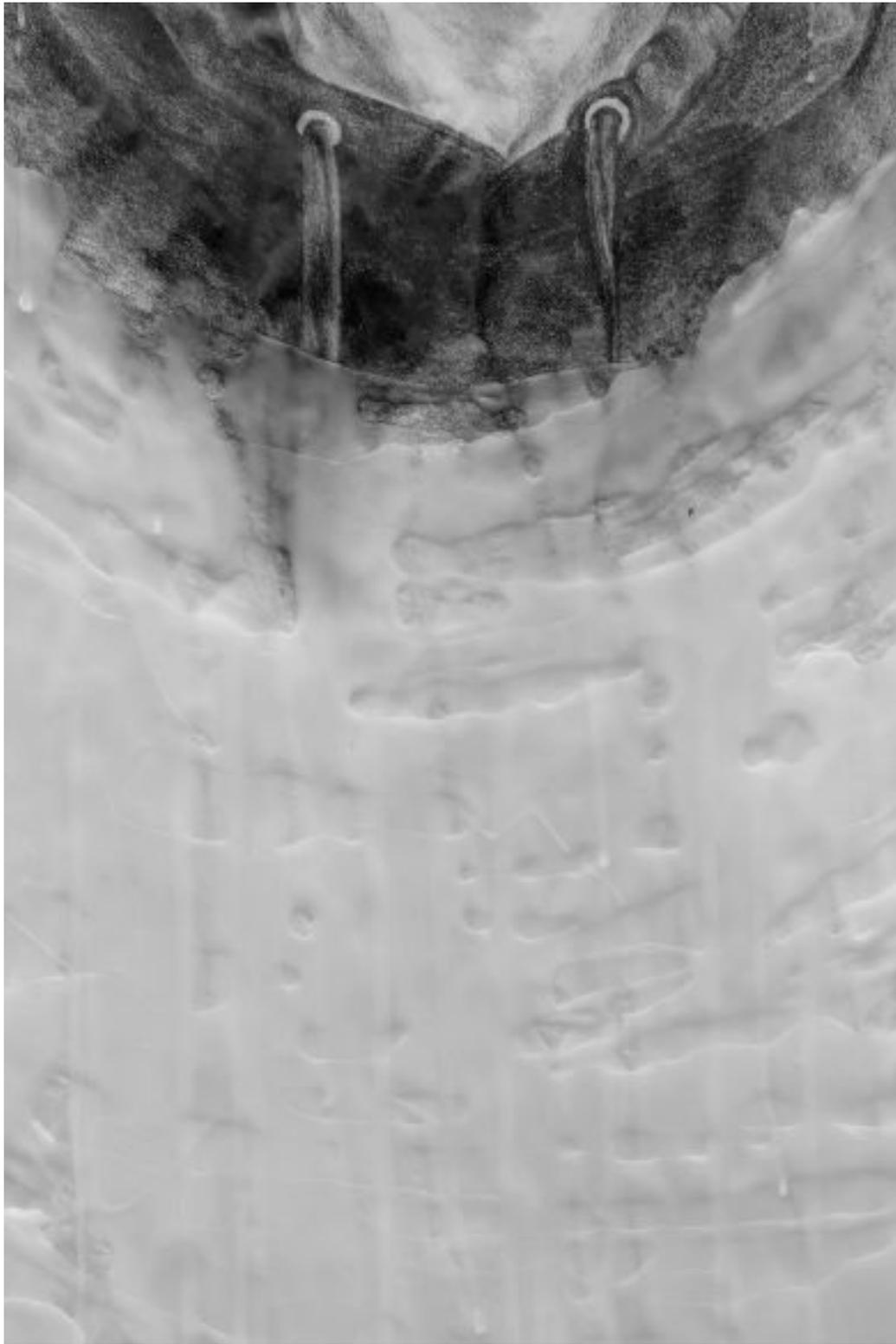


Figure 13: Resignation detail

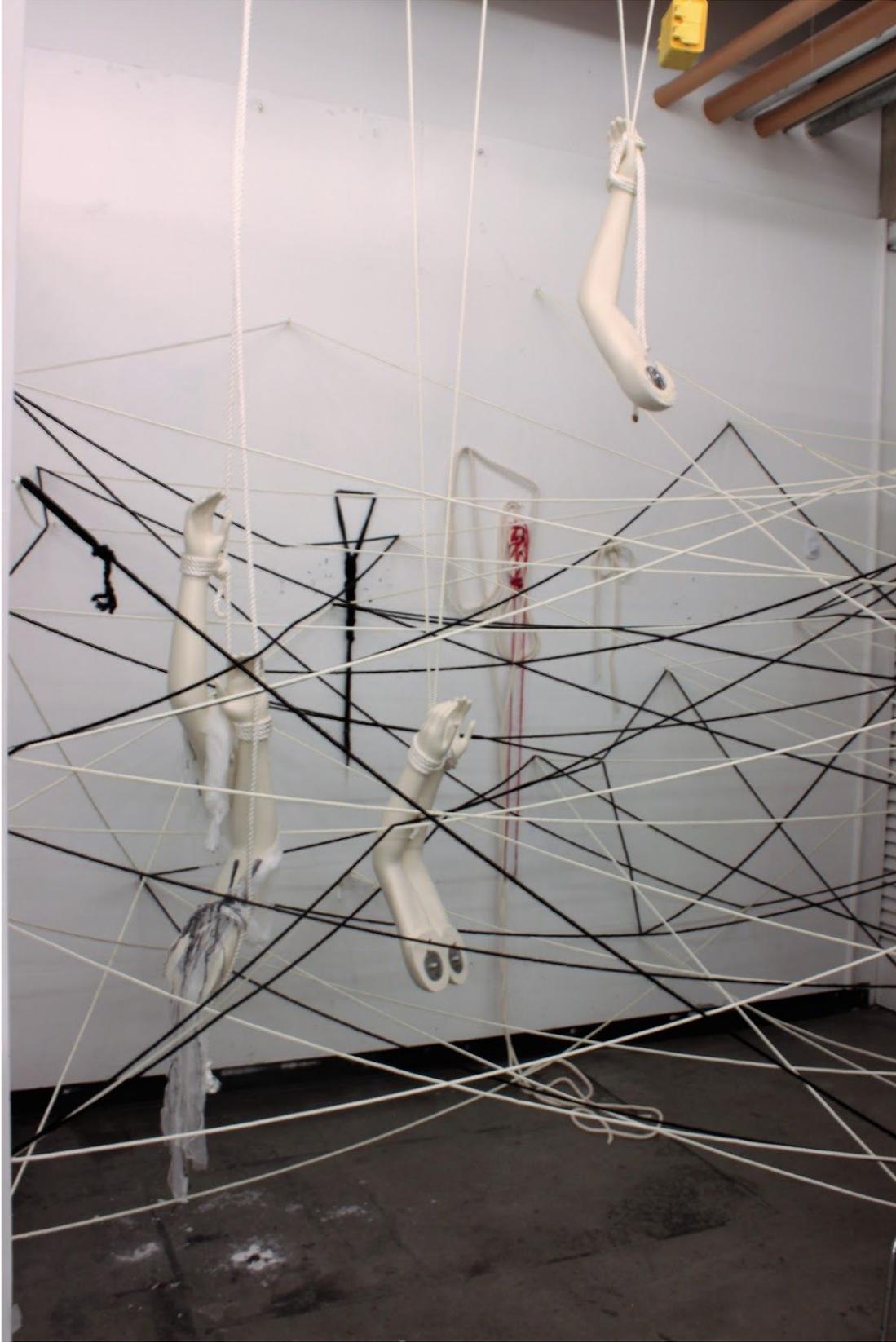


Figure 14: Binding

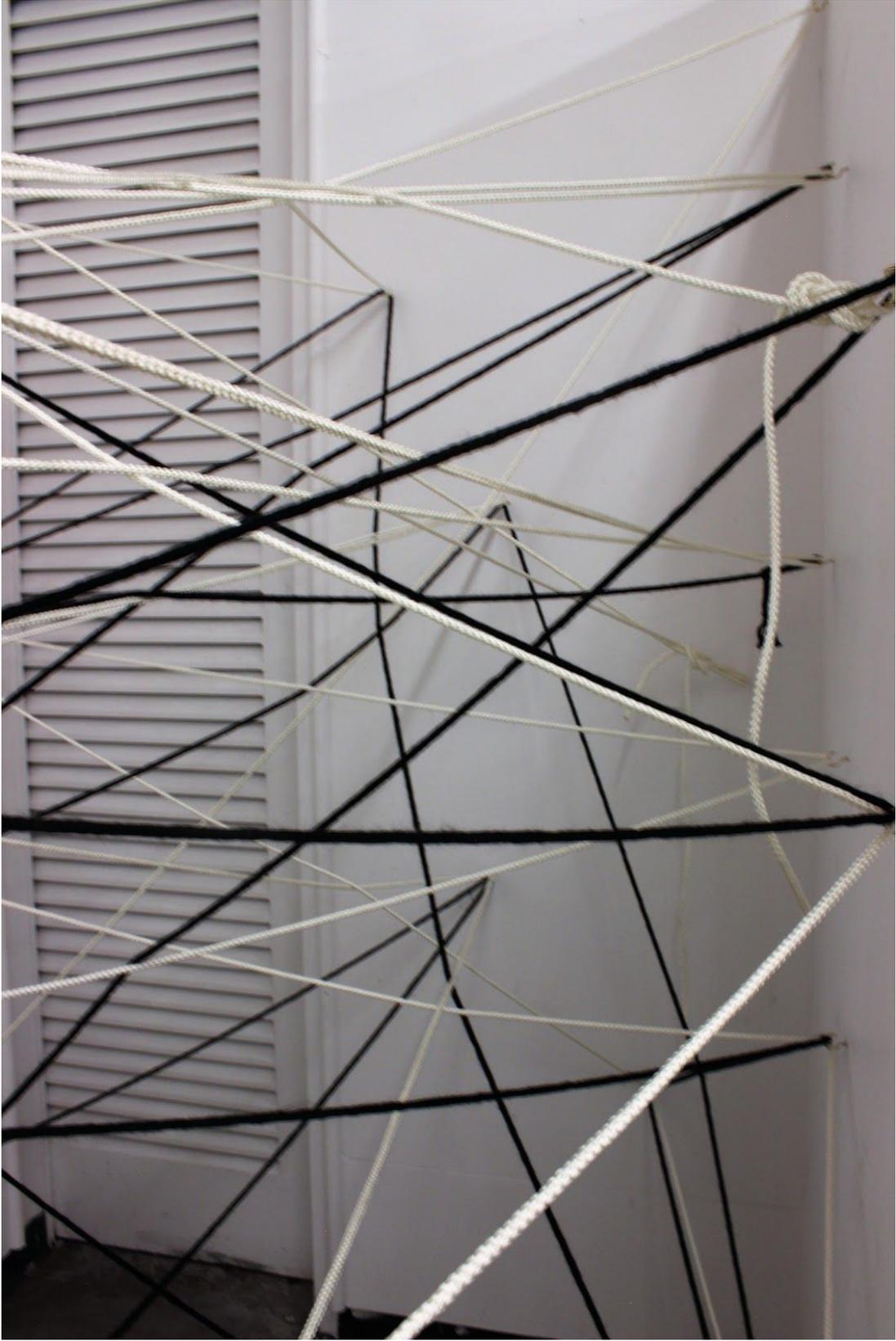


Figure 15: Binding detail



Figure 16: Binding detail

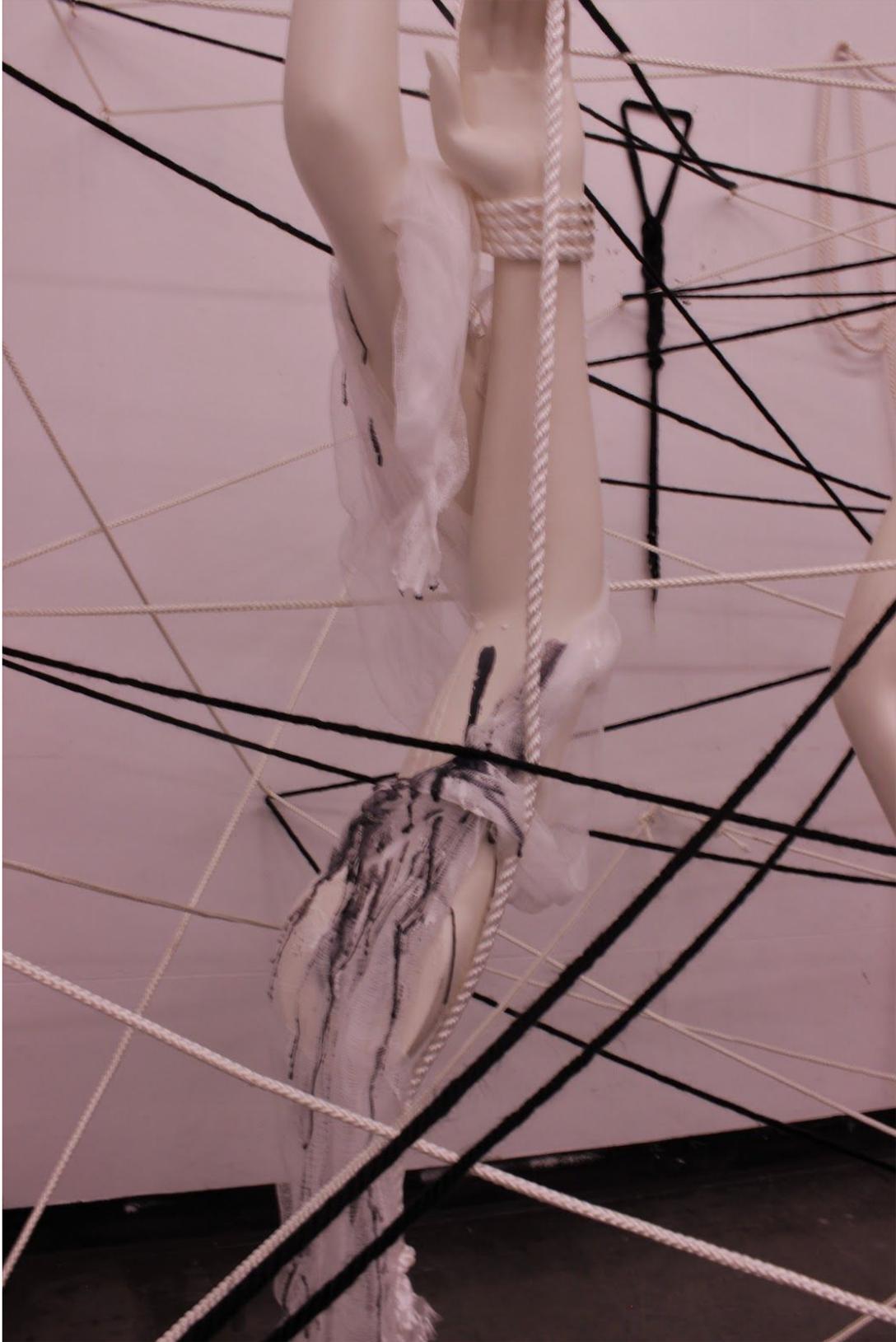


Figure 17: Binding detail