My installation addresses the opposition and process of adult and children's literature. All of the readers in the library started at a similar place; introductory books with pictures and simple “hidden” lessons. My exhibition serves as a reminder to Vanderbilt students of their past and how far they have come. It consists of 4 large adult fiction books with distressed children's books pages collaged to the front. The children’s books pages have been weathered using coffee, a lighter, and tearing. The books are constructed and sealed with a spray adhesive. Next to the books, on the bottom shelf is a jar of seeds, and on the top a full-grown plant to further emphasize one's literary growth. They are intentionally positioned in a study area so that while students' eyes wander, they are given this gentle reminder.

Oh the Places You’ll Go
Eliza Boyle ’25

Web of Association
Erica Skidmore ’25

For my library project, I want to create an installation art piece that represents how distracted and lost students, including but not limited to Vanderbilt ones, have become in their studies due to electronics. My piece involves taking an old textbook that I have at my house and transforming it. I opened the book about halfway through and covered the pages on both sides with little notification reminders made of white paper and paint or markers. These notifications are things like texts, snapchats, Instagram notifications, and TikTok ones, just to name a few. I want to place this piece in the 2nd floor study room on a speaker podium because I like the message of how even important things like public speaking are affected by technology.

Christian Loop ’22

While walking through the library stacks, Library visitors are surrounded by knowledge. The prose on the shelves represents diverse ideas by diverse people, exploring just-as-diverse topics. In spite of their variance, each account is still inherently connected.

In the installation, Web of Association, several threads of yarn connect hand-made “books” between the library shelves. These threads create a canopy above the viewer, surrounding them in a physical representation of these relationships. They bridge a metaphorical canyon between distinct narratives, and a physical one between the two book-cases.

I want viewers to recognize that these connections are often constructed, but that this makes them no less real. They are one of several ways that we make sense of, and shape our world as we continue to live as part of it.

Now, while division and antagonism continue to dominate public discourse, I think connection and listening are more important than ever. All the while, during this pandemic, we must contend with dangers that make connection difficult. We are desparately in need of connection—it is our greatest strength.

Erica Skidmore ’25

Overthink | Understand explores the ways in which we as students interpret information and knowledge—faced with academic stress and the pressures of finding careers, we often overthink and do not fully understand our surroundings. We present our visual works in the same way that the library presents texts and works of literature, leaving them open to interpretation and, hopefully, understanding.

Special thanks to the Central Library faculty for hosting this exhibition:
Celia Walker
Yvonne Boyer
Ramona Romero
as valuable as scholastic knowledge.

the mindset that inner knowledge is not

surroundings of the library and dispute

their inner self rather than the outside

out to call the viewer back to a focus on

nature, love, safety, and self. My piece sets

every person has inside: knowledge of

represents the innate knowledge that

around the viewer. Mother Nature

along the curtains represent her arms

The eye represents Mother Nature watch

surrounding a large, plaster, woman's eye.

My piece is a red and green crocheted

curtain, with various plants woven in,

The Mother

Sophia Zimmerman '22

My project is a maze-like, treasure hunt library

installation. With this interactive project, my

main purpose is to rekindle students' love for

reading stories and bring back the joy of

reading students experienced when they

were younger.

There are 7 different treasure boxes in the

reading room in the library. Within each box

are seven excerpts from the story, "The Red

Death" by Edgar Allen Poe. They are of seven
different colors that are mentioned in the

story, "The Red Death", which are blue, purple,
green, orange, white, violet, and black. The

excerpts in the box follow the order of the
colors that was mentioned in the story.

By reading the story, I hope students explore

the lessons that pandemic diseases like

COVID-19 and the Red Death teach us, and

explore the connection between our shared

vulnerable bodies that have been expressed

within literature throughout history.

Controlled Chaos is an installation piece that

consists of a compilation of marble

paintings as seen in the drawing above.
The title of the piece, Controlled Chaos, serves as a

metaphor that although you can control

inputs within your life, the outcome will not

always come out the way you originally

planned. Marbling is a painting process in

which the artist spreads colorful food coloring

pigments in a tub of shaving cream and then
dips a piece of cardstock into the solution

transferring the unique pattern onto the

paper. The paper is then dried, allowing the

pattern to solidify, before being ready to

showcase. Just as in life, although the artists

can control what pigments to use and therefore the color of the artwork, the final

marbling is impossible to predict.
The piece is located in the Bandy Seminar Room on the 8th floor of Central Library upon a singular desk. A piece of 24 x 30

plexiglass covers the composition and is accompanied by a ray of natural light from an

adjacent window.

My project explores the pathways of the flow of knowledge and education, something in

which libraries have historically played an integral part. The piece consists of construct-
ed wooden model train pieces and three carts along these tracks into which a passerby could simply place items inside and view their contents.

What is inside the stacks of the library because I wanted it to be something that

could be happened upon, not necessarily placed on display. Much of the process of the flow of knowledge, and access to education, is something that I and likely many of my peers have taken for granted throughout our educational career. The placement of the piece gives it the illusion that it is a small piece of what is happening behind the scenes at all times, in places like libraries and schools, in order to transport knowledge and provide education.

Controlled Chaos

Colin Walsh '22

As a place where students study, the

library can easily become a place of

stress. The purpose of this installa-
tion is to remind students what is

important, in an attempt to make

learning something we do, instead of

something we use to judge

ourselves. Reading and educating

ourselves should be an amazing

opportunity, and I hope to bring

focus back to the opportunity we

have, instead of the negative associa-
tions that too often get mixed into

our time in the library.

Proof of Identification

Sarah Siman '25

"Proof of Identification" aims to emphasize

and explore the concept of personal as well

as shared identity, something that one can

discover while in the pursuit of knowledge

at the library. It is an interactive work in

which the audience can read statements and determine whether they agree or
disagree with them. The statements are

stenciled in red paint onto a large collage

of mock legal documents, such as birth certifi-
cates and visa application forms, among

other things. If one agrees with a statement,

they can print their own fingerprint near the

sentence, adding their individual identity to

a larger community of shared experiences.

My Two Cents

Shannon Felder '25

My project explores the pathways of the flow of knowledge and education, something in

which libraries have historically played an integral part. The piece consists of construct-
ed wooden model train pieces and three carts along these tracks into which a passerby could simply place items inside and view their contents.

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Train of Thought

Julia Shehadi '22

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