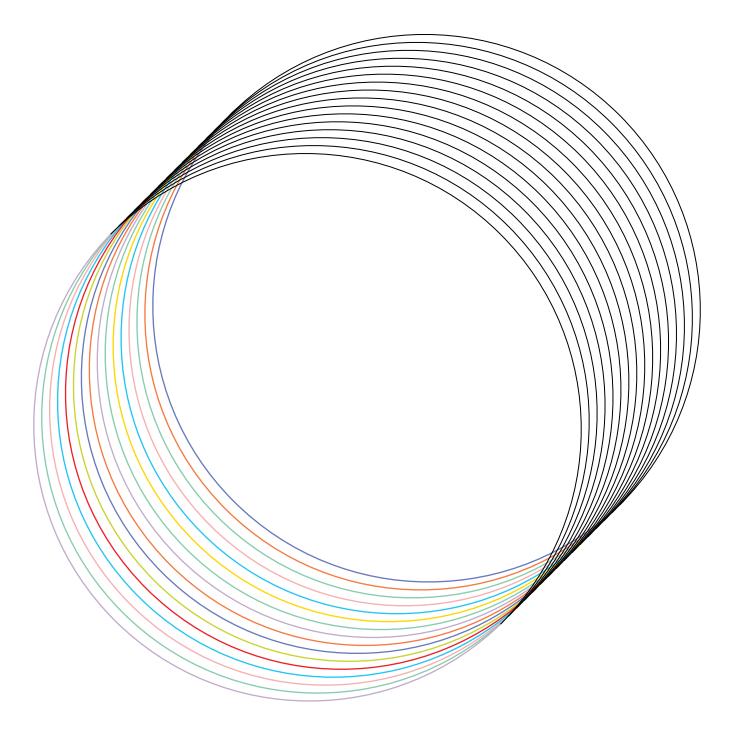
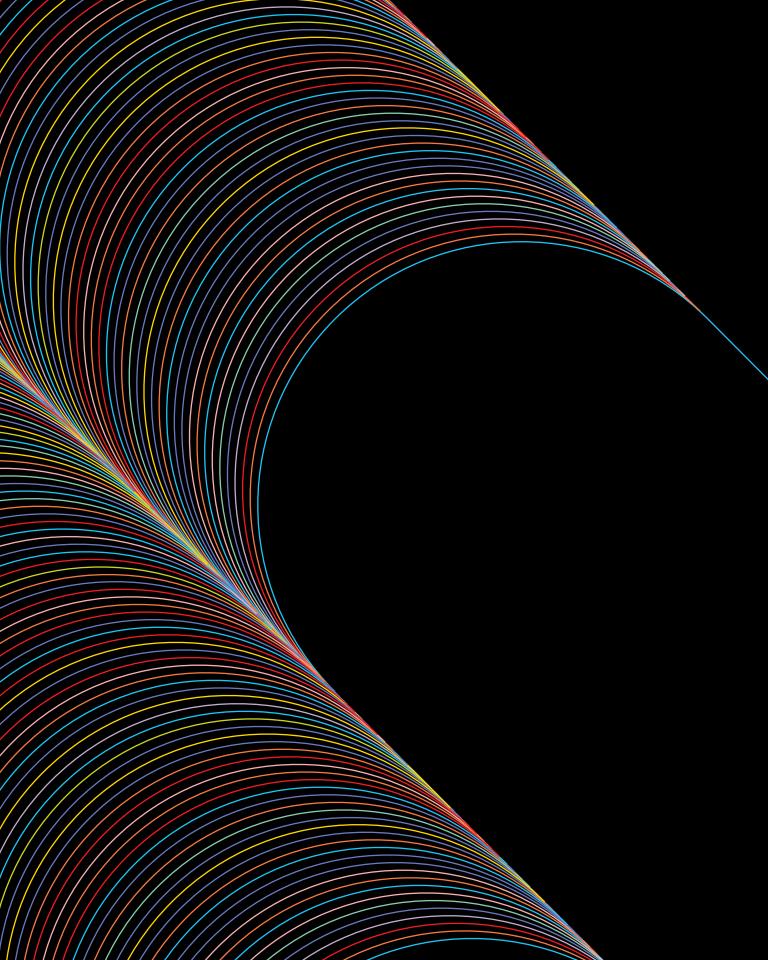
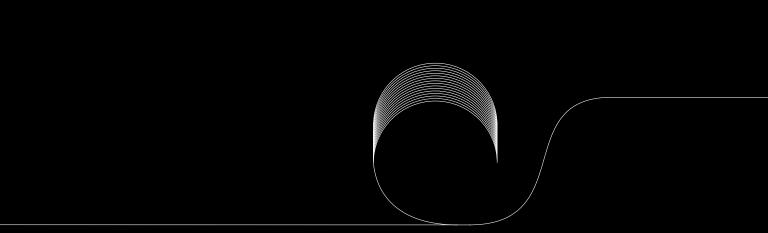
INTERSECTIONS

2023 Tyler School of Art and Architecture Temple University





INTERSECTIONS



INTERSECTIONS is an interdisciplinary collaboration produced by the 2023 Master of Fine Arts candidates in partnership with graduate art history students at the Tyler School of Art and Architecture, Temple University.

ACKNOWLEDGMENTS

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Ulysses S. Vance III Jessica Vaughn Jeremy Voorhees Ashley D. West Mallory Weston M. Katherine Wingert-Playdon Andrew John Wit Byron Wolfe William Yalowitz Nathan William Young THE TYLER SCHOOL OF ART AND ARCHITECTURE'S 11TH EDITION OF ITS ANNUAL INTERSECTIONS CATALOG BRINGS THE WORK OF OUR MFA GRADUATES TOGETHER WITH WRITINGS BY STUDENTS IN OUR ART HISTORY MASTER'S AND DOCTORAL DEGREE PROGRAMS. AS THE FIRST PUBLISHED RECORD OF MOST OF OUR MFA GRADUATES' WORK, THIS PUBLICATION PROVIDES AN OPPORTUNITY TO ENGAGE IN CLOSE AND DEEP LOOKING AT THE WORK OF YOUNG ARTISTS AT A CRITICAL POINT IN THEIR DEVELOPMENT AND PLANTS A MARKER IN TIME FOR FUTURE REFLECTION.

Understanding an artist's work well enough to write about it often requires seeing the work evolve over time. What does an artist choose to pursue and what do they leave behind as they create new work over years and decades? Art by younger artists does not allow such perspective, so the art historians writing for this volume had to be open and receptive while simultaneously bringing their own critical discernment grounded in knowledge and experience.

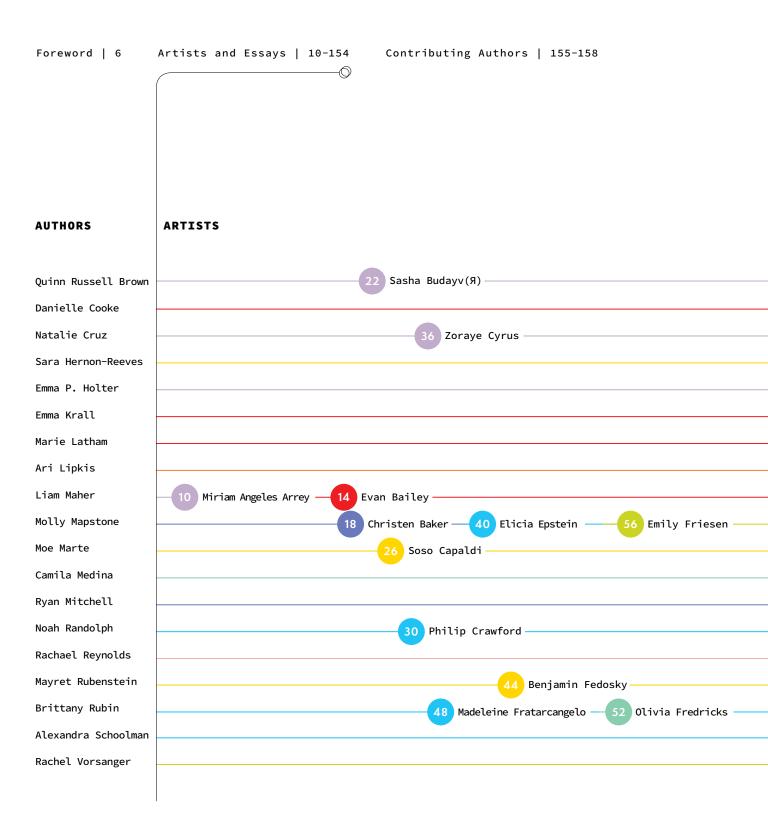
The texts in this volume embody the magic of art writing when the use of language gently guides the reader toward an artist's intentions without usurping the looking experience. Consider this sentence describing a work by Sean Starowitz, a sculpture graduate whose art is informed by science and sustainability studies: "In a shimmer or deluge: the glinting hope of salvation and the unfathomable threat of damnation can be seen reflecting off the surface of murky brown water, where waves gently lap, but there is no horizon in sight." Doctoral art history student Alexandra Schoolman wrote those words to describe a large horizontal drawing of rippled water made with walnut ink, charcoal, and bio-char, materials that evoke nature, industrialization, and ecological recovery. Schoolman's words poetically parallel Starowitz's investigation of impending environmental demise without blame or reproach, but with a lens focused on the human choices we are making now about our precarious natural environment.

Artist Rita Scheer deconstructs and reconstructs weaving looms that render chaotic a mechanism designed to function with order and precision. With her words, art historian Emma Holter mirrors this process, rendering the parts of the loom as ingredients to be combined and recombined in new ways: "The interrelation of the warp, weft, heddle, shuttle, treadle, wires and wooden beams extends across the space of their installation." Holter suggests a world fallen apart and put back together in a changed state: "The strict organization of the loom is made abstract and estranged...." Scheer's works subvert the traditional association of weaving with linear time, and Holter's words provide signposts for exploring this world of chaos.

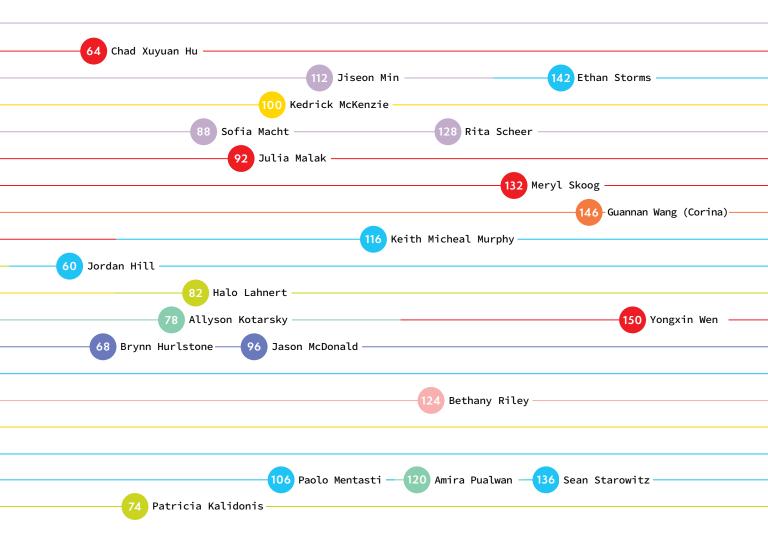
Interaction between studio art and art history students is a cornerstone of Tyler's graduate education, and these are but two examples among many in which the relationship between artist and art historian offers the pleasures of viewing and reading in which the sum is greater than the parts.

I warmly acknowledge the faculty and students who provided leadership in the creation of a catalog that embodies this collaboration. I am deeply grateful to Mariola Alvarez, assistant professor of art history; Chad D. Curtis, associate professor of ceramics, associate dean, and graduate director; and Philip Glahn, associate professor of critical studies and aesthetics, for their academic stewardship Kati Gegenheimer, director of academic enrichment programs and a faculty member in painting, deftly oversaw the production of the publication. Much gratitude to our faculty and staff editors: Mariola Alvarez, Philip Glahn, Joseph R. Kopta, Leah Modigliani, Emily Neumeier, Wanda Motley Odom, Alpesh Kantilal Patel, and Erin Pauwels. For their excellent catalog design, I offer hearty thanks to Matt Bouloutian (BFA '99) and Emma Lindsay (BFA '18). Finally, my deepest appreciation goes to the art historian and artist who led this project: Liam Maher (PhD candidate) and Sean Starowitz (MFA '23).

I hope you find as much pleasure exploring this catalog as our students experienced making it.







MIRIAM ANGELES ARREY

WRITTEN BY LIAM MAHER

Simultaneously enigmatic and inviting, the work of Miriam Angeles Arrey exists in a realm of its own. Through their innovative approach to painting, Arrey transcends the boundaries of discipline and occupies a space simultaneously between and among drawing, painting, sculpture, and textile. This invites viewers to critically engage their own understanding of what constitutes a "painting" or, more broadly, what might constitute "art" in their estimation. Rather than keep these conversations abstract, however, Arrey uses their work to revisit places and memories associated with childhood, presenting the deeply personal stakes of such universal questions.

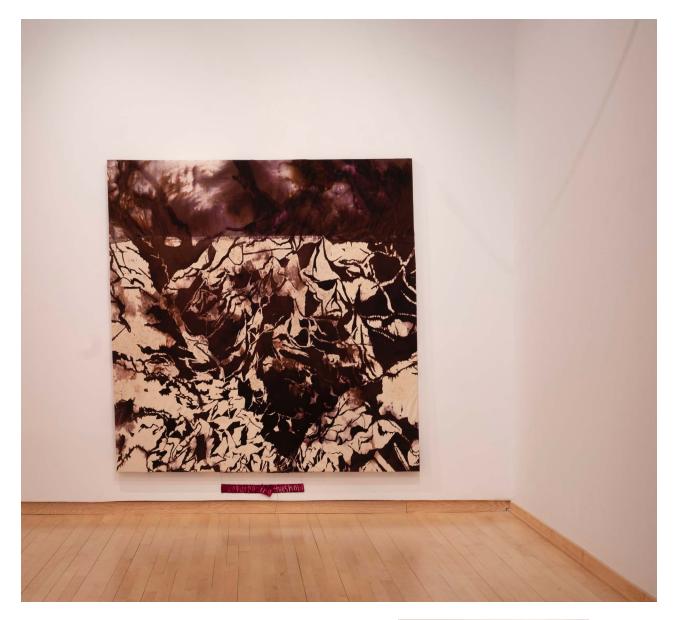
Arrey's painting technique incorporates methods from dip-dye textile production, a process known for its unpredictability and temperamentality. Yet Arrey's careful compositions reflect a mastery of craft and a clear sense of how best to convey meaning through abstract form. Their work reveals meaning not through explicit references or figural clarity, but rather through processual transparency. Across the canvas, viewers can generally trace how the work they see was formed, and yet certain elements elude easy discernment. As elusive as detail may seem in Arrey's work, it is always there. The artist's motivations are clear and well-articulated. When asked to walk a viewer through a painting, Arrey thoughtfully describes their conceptual grounding, often informed by their upbringing in South Texas, and can identify each chromatic gesture's origin with pinpoint precision. In one untitled work from 2023, a large-scale monochrome painting, Arrey uses a steely blue to render an abstracted vista of a natural reservoir near their childhood home. Visible stitches along the canvas and asymmetric patches make clear just how thin and delicate this painted surface is, and yet a wide contrast in saturation and pigment density across the canvas gives the composition a depth and profundity that transforms the two-dimensional surface into an immersive visual landscape. Arrey's stretching of the canvas, with its natural irregularities and organic creases, lends another element of dimensionality to their work. In conveying such personal affect through abstraction, Arrey paints a paradox of deeply individual content with universal legibility. This work, like much of Arrey's other works, feels both new and somehow familiar.

By navigating the difficult terrain of abstraction with such intellectual clarity, Arrey is able to see beyond the confines of artistic disciplines. Their work, often grand in scale, shows viewers new ways of seeing. By revisiting past memories and innovating new methods to do so, Arrey initiates a dialectic of discipline, questioning the structures of our present moment and offering methods for how we might rethink our own worlds, past and present O

IN CONVEYING SUCH PERSONAL AFFECT THROUGH ABSTRACTION, ARREY PAINTS A PARADOX OF DEEPLY INDIVIDUAL CONTENT WITH UNIVERSAL LEGIBILITY.

SKY BITS (BELOW) Dye on muslin and linen. 72" x 96". Photo credit: William Toney.





REPURPOSED-ING THRESHOLD (ABOVE)

Dye on muslin and canvas. 75" x 72". Photo credit: William Toney.

SHIFTING HYDROGEOLOGY (RIGHT)

Dye on muslin and canvas. 96" x 87". Photo credit: William Toney.





THE SECRET KNOT (ABOVE)

Dye on canvas. 84" x 138". Photo credit: William Toney.

EVAN BAILEY

WRITTEN BY LIAM MAHER

Evan Bailey's eye for period design shines through his prolific body of work. Rooted in grassroots design, Bailey refines his historical inspirations for a contemporary audience. The result is accessible and affective, revisiting period political aesthetics with a clear vision for their future. Take, for example, his concept art for *Huddle*, a queer-friendly summer camp of Bailey's own invention. Using photographs from Philadelphia's William Way Community Center Archives and graphics inspired by 1970s progressive political culture, Bailey's camp catalog design makes this imaginary world affective in a way few designers can.

Bailey's poster project CALIBER stands somewhat in contradistinction to his often whimsical and playful aesthetic. CALIBER uses the visual language of leftist political organizations—blacks, reds, and whites, bold typefaces, and commanding, chilling imagery—to convey the horrific realities of gun violence in the United States. This series of quasi-wanted posters takes manually corrupted and/or manipulated headshots of gun manufacturer CEOs and pairs them with the projected revenue of their respective company. These indictments, printed in oversized sheets, resemble guerilla-style wheat-paste posters, recalling another grassroots medium popular in urban environments. By presenting the individuals of *CALIBER* in oversized disfiguration, Bailey visualizes the physical effects of gun violence upon the bodies of those who traffic such dangerous weapons.

Bailey's more recent work utilizes the moving image to create visual onomatopoeias. In a currently untitled project, the artist programs words like "giggle," "cackle," "bray," and "roar" to pulsate and morph. In these animations, the typeface of each word reflects the phenomenological experience of these aural concepts. In all his work, Bailey demonstrates a keen understanding of graphic design's history and how it might be revivified through contemporary revisitation **O**







Installation view. Dimensions variable. Photo Credit: Neighboring States.

CALIBER (RIGHT)

Installation view. Dimensions variable. Photo Credit: Neighboring States.

HUDDLE

(PREVIOUS PAGE) Installation view. Dimensions variable. Photo Credit: Neighboring States.



ROOTED IN GRASSROOTS DESIGN, BAILEY REFINES HIS HISTORICAL INSPIRATIONS FOR A CONTEMPORARY AUDIENCE.



BOOK OF ENDANGERED PLANTS (LEFT)

Installation view.

Dimensions variable.

Photo Credit: Neighboring States.

CHRISTEN BAKER

WRITTEN BY MOLLY MAPSTONE

Periodically switching on and off, a scaffold-like structure composed of long, thin neon tubes illuminates the gallery space in Christen Baker's exhibition *This Space May Be Monitored For Quality Assurance*. Controlled by motion sensors located elsewhere in the building, sections of this structure are lit in an uneven and somewhat unpredictable nature. In this way, Baker's work draws attention to practices of surveillance, documentation, and mapping. However, the installation challenges typical uses of such data to instead create what Baker sees as an infinite cosmic space through which she peels back the layers of urban landscapes to contemplate their materials.

On opposite walls, wallpaper containing a repeat of seemingly glitched data flanks the vibrant neon structure. Created from a three-dimensional scan of a plastic shopping bag, the wallpaper—which Baker projected, flattened, and inverted onto a two-dimensional surface—acts as a bridge between material and digital realms. Several glass bricks and mirrored orbs adorn the space on an elevated platform. One brick contains text that reads, "you're being recorded," while another is covered in an iridescent reflective material similar to that of road paint and street signs. Springing from the dark surface of yet another brick are thin spindles of glass in varying shades of green.

In abstracting the sights and materials of a typical city, Baker's installation asks viewers to identify and question notions of fixed objectivity. Given that the neon structure may be switched on by the movement of people who are not in the same room as the work itself, the artist draws attention to the networks of surveillance that structure notions of what is a subject and what is an object. As parting gifts, Baker offers visitors a zine, newspaper, and sticker, which are situated around the gallery to expand the installation beyond its situation in spacetime. In the present moment, constant surveillance threatens to stabilize notions of objectivity. Baker's work makes a case for slowing down to embrace the infinite possibilities that cities and their materials present despite attempts to create fixed categories \bigcirc







HIGH-DENSITY POLYETHYLENE X_X (ABOVE, LEFT)

PhotoTex, glass tubing, noble gas, and GTO cable.

114" x 144" x 6".

CONTRADICTIONS OF ACTIVE FERVOR (ABOVE, RIGHT)

Glass tubing, noble gas, GTO cable wood, inkjet print, and motion-activated sensors.

66" x 78" x 42".

Photo credit: Neighboring States.

NEW! AND IMPERVIOUS TO NATURAL ELEMENTS (ABOVE, CENTER)

Glass, cement blocks, sign, plywood, and rope.

24" x 69" x 102".

HIGH-DENSITY POLYETHYLENE _O_ (ABOVE, LEFT)

PhotoTex, glass tubing, noble gas, and GTO cable.

114" x 144" x 6".

CONTRADICTIONS OF ACTIVE FERVOR (PREVIOUS PAGE)

Glass tubing, noble gas, GTO cable wood, inkjet print, and motion-activated sensors.

66" x 78" x 42".

Photo credit: Neighboring States.



HIGH-DENSITY POLYETHYLENE X_X (DETAIL) PhotoTex, glass tubing, noble gas, and GTO cable. 114" x 144" x 6".

Photo credit: Neighboring States.

IN ABSTRACTING THE SIGHTS AND MATERIALS OF A TYPICAL CITY, BAKER'S INSTALLATION ASKS VIEWERS TO IDENTIFY AND QUESTION NOTIONS OF FIXED OBJECTIVITY.

SASHA BUDAYV (Я)

WRITTEN BY QUINN RUSSELL BROWN

Q: This show is full of many small objects, made from watercolor and tempera and pencil and ink. Why did you want to include many objects, instead of fewer?

A: These pictures, to a great extent, are sort of notations. My project is unavoidably convoluted and is based on a set of complex premises. So to retain this complexity, the form of the project must be abundant — or even superfluous.

Q: You told me, "Maybe this should be a bad show." What do you mean by that?"

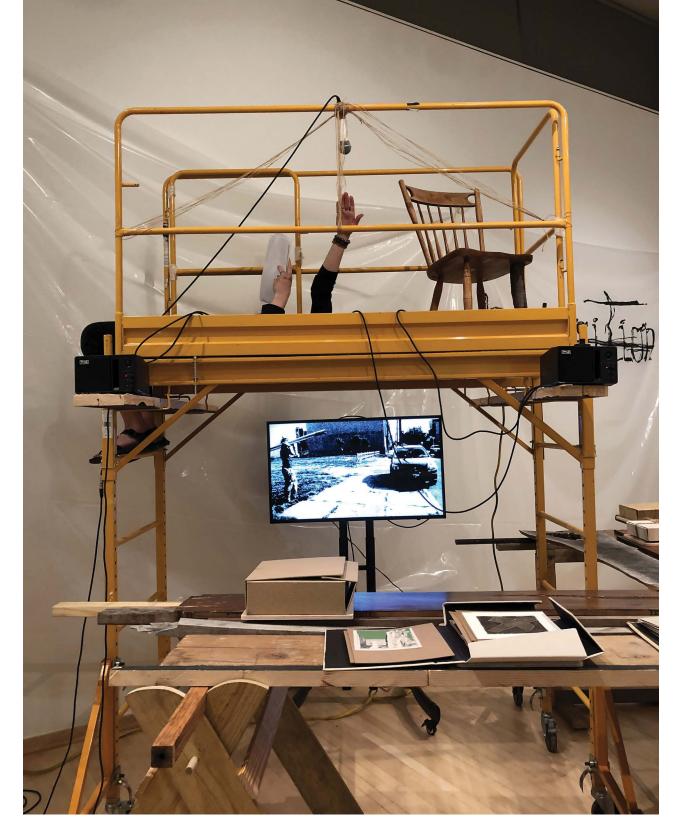
A: Frankly, I don't remember. But I would assume I was talking about the problem with representation that I'm interested in. If the fixed interactive and interpretive stances climax in the representation, can we then — while paying the debt to the existing systems of the distribution and rotation of art — imagine that an ontologically different show operates by means that are illegible from the standpoint of conventional exhibiting practice? Therefore, it looks "bad"?

Q: How does this show combine your artistic practice with your approach to your teaching practice?

A: It rather stands for the imaginative horizon where the two practices collide or merge.

Q: Tell me about one or two of the problems you hope to investigate with this show.

A: Throughout these two years, I was predominantly developing and clarifying the language around my project, weeding the discursive field. So the show, as problematic and compromised as it seems to me now, I see as a sort of "advertisement-site," the sandbox to play with the "registers," the place to observe the abstract, curated, shepherded contra-stances in action ©



UNTITLED (ABOVE) Mixed materials. Dimensions variable. Installation view, documentation of performance. Photo credit: Leah Modigliani.

A: IT RATHER STANDS FOR THE IMAGINATIVE HORIZON WHERE THE TWO PRACTICES COLLIDE OR MERGE.

UNTITLED

Mixed materials,. Dimensions variable Installation view.

Photo credit: Ethan Storms.

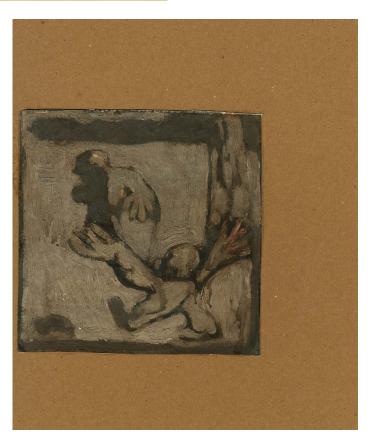




UNTITLED

Casein tempera, casein emulsion and gouache on paper mounted on board.

8.5" x 9".



UNTITLED (RIGHT)

Casein tempera, casein emulsion and walnut ink on paper mounted on board.

SOSO CAPALDI

WRITTEN BY MOE MARTE

Through the lens of insight, welcome to the realm of the creatures and of psychological mess.

Introducing Soso Capaldi, an artist who grappled with substance abuse that subsequently led them to an internal realization of self-destruction. With the help of the creatures and astral projection, Capaldi started to create safe spaces for their inner child, which nurtures their adolescent desire for protection. The use of patterns and colors throughout Capaldi's art is reminiscent of their African ancestry and the many masks that adorned the walls of their childhood home.

Capaldi's comic *The other option* takes the reader on a journey of their internal liminal landscape and leaves the reader with more options than they started with. This comic features the main character as a lobster and centers themes of astral projection, deep self-exploration, transformation

and rebirth. Very vibrant colors with contrasts of black and white act as moving puzzle pieces to map the different phases in the journey. The artist's design of the comic conveys an inner chaos that is depicted through scenes of existential crisis while in pursuit of solving the internal conflicts of knowing oneself. The concentration of very intricately drawn lines and the various arrays of shapes, patterns, and abstract ideas brings together a potency of emotion and intuitive expression. At the end of the comic, it leaves the reader with a scene of the lobster dying within itself and a tree sprouting from within it, transforming a new life through the death of oneself. Capaldi not only brings a unique style of design and drawing into formation but also shares an even richer story.

This comic is dedicated to their cat Mitten \bigcirc





WHITE WHALE

(PREVIOUS PAGE) Ink, colored pencil. 31" x 45". Photo credit: William Toney.

CREATURE PARTY (ABOVE)

Butcher paper, crayon, bird cage, stool, pipe cleaners, plastic, ceramic, pompoms, paper, sprayfoam, canvas, memory foam, pleather, puffy paint, wood filament, cardboard, confetti.

Dimensions variable.

Installation view. Photo credit: William Toney.

CREATURE PARTY (BELOW)

Ceramic, resin, plastic, collected objects, pipe cleaners.

Dimensions variable.

Installation view.

Photo credit: William Toney.





CREATURE HOME

Bird cage, stool, pipe cleaners, plastic, ceramic, pompoms, paper, sprayfoam, canvas, memory foam, pleather, puffy paint, wood filament, cardboard.

48" x 25".

Photo credit: William Toney.

THE ARTIST'S DESIGN OF THE COMIC CONVEYS AN INNER CHAOS THAT IS DEPICTED THROUGH SCENES OF EXISTENTIAL CRISIS WHILE IN PURSUIT OF SOLVING THE INTERNAL CONFLICTS OF KNOWING ONESELF.

PHILIP CRAWFORD

WRITTEN BY NOAH RANDOLPH

A portable TV buzzes in the corner of the exhibition space where it sits inside of a bright red cage. The video it displays shifts to a title screen reading "Self-Defense Made Easy." As you approach Philip Crawford's *Transmission Cage no. 2*, that buzz becomes louder, eventually reaching the point of complete static. What was once a didactic instruction manual in martial arts is reduced to a nostalgic and speculative object, with the viewer's desire to learn all but negated. Was self-defense ever easy?

This history of Black self-defense is loaded with connotations of violence and criminality, from the assassination of Malcolm X at the Audubon Ballroom in New York to the targeting of the Black Panther Party for Self Defense by the CIA. Such overrepresentation is directly related to the ways that the Enlightened self was defined against Blackness in the so-called Age of Reason.

Fred Moten writes that this Black radical tradition is "concerned with the opening of a new Enlightenment, one made possible by the ongoing improvisation of a given

Enlightenment."^[1] Crawford makes the deconstruction of this his praxis, pointing to the histories of self-defense and self-care in the Black diaspora to question exclusionary definitions of self. His practice is pop archaeological, unearthing the documents of this new Enlightenment. In Into the Surround, he throws us directly in medias res, simultaneously referencing Man as the antagonistic figure in Bambi and retracing the marks of bullet holes from the Audubon Ballroom. Together, these references evoke what Crawford notes is "a timeless and romantic notion of freedom or escape." In How to Stay in the Pocket, Crawford captures that same moment as "an originary violence" through the forensic traces from Malcolm X's FBI case files, but offers the viewer a moment to linger in the possibilities after "the Big Bang." How have histories of self-defense in Black communities been reduced to violence? How have traditions of Black self-defensive care been concealed? Through refusal and rupture, Crawford takes these questions as a point of departure, never accepting that tomorrow just "is" 🔘

[1] Fred Moten, "Knowledge of Freedom," The New Centennial Review 4, no. 2 (2004): 275.

HOW TO STAY IN THE POCKET (DETAIL, BELOW)

Digital collage based on evidence photos (NYC Municipal Archives, Malcolm X assassination case file records, Red Diary (FBI photos)).

27 Archival inkjet prints.

11" x 17" (each).

Photo credit: Neighboring States.

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TRANSMISSION CAGE NO. 2 (ABOVE, RIGHT)

Sony Watchman Mega, steel, aluminum, coaxial cable, electronics. 204″ x 264″ x 120″.

INTO THE SURROUND

Digital print on vinyl, chairs.

180" × 240" × 144".

Installation view.

NEST (RIGHT)

Steel, copper wire, copper mesh, copper meditation balls, fake car alarm, bird deterrent, electronics.

22" x 6" x 33".

Installation view.



CRAWFORD MAKES THE DECONSTRUCTION OF THIS HIS PRAXIS, POINTING TO THE HISTORIES OF SELF-DEFENSE AND SELF-CARE IN THE BLACK DIASPORA TO QUESTION EXCLUSIONARY DEFINITIONS OF SELF.



HOW TO STAY IN THE POCKET (LEFT)

Digital collage based on evidence photos (NYC Municipal Archives, Malcolm X assassination case file records, Red Diary [FBI photos]).

27 Archival inkjet prints.

11" x 17" (each).

Installation view.

INTO THE SURROUND (DETAIL, FOLLOWING PAGE)

Digital print on vinyl, chairs. 180″ x 240″ x 144″.





ZORAYE CYRUS

WRITTEN BY NATALIE CRUZ

Strokes of yellow call out to your eyes at the bottom of Convergence (3)'s uncolored, "unfinished" charcoal surface. Bright red Soufriere tree flowers—the national flower of Saint Vincent and the Grenadines in the Caribbean—and other pops of red stick out in the field of yellow. The two young boys, cousins of Zoraye Cyrus, have whisps of yellow crawling up their legs. As a result, patches of color on their matching striped shirts, on their shoes, in their lollipop, and on their skin start to envelop their bodies. Set in Brooklyn, where Cyrus's family first made their home after leaving the Caribbean, the work reinvigorates a decades-old family photograph alive with memories. By reviving it in the present, its narrative has shifted to grapple with the entanglement of belonging and identity. The push and pull of coming from two different cultures are embodied through color, specifically of the yellow and red, and its absence. The red

Soufriere tree flower's dual function as an important part of funeral practices and the yellow's sense of warmth and comfort bring color to the boys' bodies not by completing them, but by being a part of them.

Cyrus's own identity is explored in her charcoal series, *What is True*, which follows the process of taking her braids out. Shown from the back of her head, ghostly hands grab and separate braids. As they slowly reveal her natural hair, she exposes her real self, but most importantly, to herself. Her relationship with her hair has been one of either admiration or a source of contention from as early as she can remember. The series, and by extension her whole body of work, grants her the ability to see herself and others through memory and the slippage of time to understand all of life's complex realities *O*



WHAT IS TRUE? (5) (ABOVE) Charcoal on paper. 30" x 22". Photo Credit: William Toney. CONVERGENCE 3 (DETAIL, RIGHT)

Mixed media on paper. 77" x 54".



WHAT IS TRUE? (8&9) (BELOW, LEFT)

Charcoal, pencil on paper. 30" x 22".

"CHUH!! WHA FOR YOU LOOK 'PON ME LIKE DAT?" (BELOW, SECOND FROM LEFT)

Acrylic ink on fabric. 144" x 24". MA COMMERCE (BELOW, SECOND FROM RIGHT) Charcoal, pastel on paper. 90" x 42".

I THINK ABOUT HER (BELOW, FAR RIGHT)

Charcoal, pastel, screen print on paper 25" x 14". Photo credit: Neighboring States.



THE RED SOUFRIERE TREE FLOWER'S DUAL FUNCTION AS AN IMPORTANT PART OF FUNERAL PRACTICES AND THE YELLOW'S SENSE OF WARMTH AND COMFORT BRING COLOR TO THE BOYS' BODIES NOT BY COMPLETING THEM, BUT BY BEING A PART OF THEM.



CONVERGENCE 2 (RIGHT) Mixed media on paper.

Photo Credit: William Toney.

74″ x 54″.

ELICIA EPSTEIN

WRITTEN BY MOLLY MAPSTONE

A high-pitched whooshing hum welcomes visitors into the gallery where Elicia Epstein's exhibition *Often round but never closed* is installed. Containing both sculpture, video, and performance, the installation immerses viewers into an environment that buzzes with energy and vigor.

The source of the rhythmic humming is a sculpture with a substantial concrete slab base and two vertically projecting pieces of metal. These rods cradle an appropriated Hot Wheels track with two blue plastic conducting mechanisms and a bright orange loop. Titled *Particle Accelerator*, this sculpture rapidly whirls a miniature car through its conductors and around a ring in a seemingly infinite cycle of mechanically—and electrically—propelled momentum. Off to its side, *Loop (levitation)*—a small, steel knotted ring levitating with the help of magnets above a white pedestal—offers a more irregularly shaped vision of a continuous loop, with protruding crests and a tightly knotted interior.

During each day of the exhibition, Epstein performs a live PowerPoint presentation in the gallery. In this "constituents meeting," Epstein lectures visitors on strategic planning, maximizing their time usage while imploring them that change is possible. Meanwhile, A watched pot never boils but I watched it and it boiled presents a sped up video of a pot of water boiling. In the background, audio from an upbeat money management YouTube coach fades into the now iconic simulated orgasm from When Harry Met Sally, and then finally into a segment of I Can only Bliss Out (F'Days) by the musician Larajj. A portrait of the speaker from Epstein's TED Talk-style video, So I'd Like to Talk to You Today, hangs on the wall, serving as a record of Epstein's performance.

Epstein's installation exposes the chasm between the infinite expanse of the universe and the felt experience of time under capitalism in drawing attention to its constructed aesthetics of acceleration, scarcity, and urgency. In making this paradox visible, Epstein's installation challenges capitalist modes of relation and thus makes a case for re-orientation. Epstein sees that horizon as the true infinity of collective liberation ©

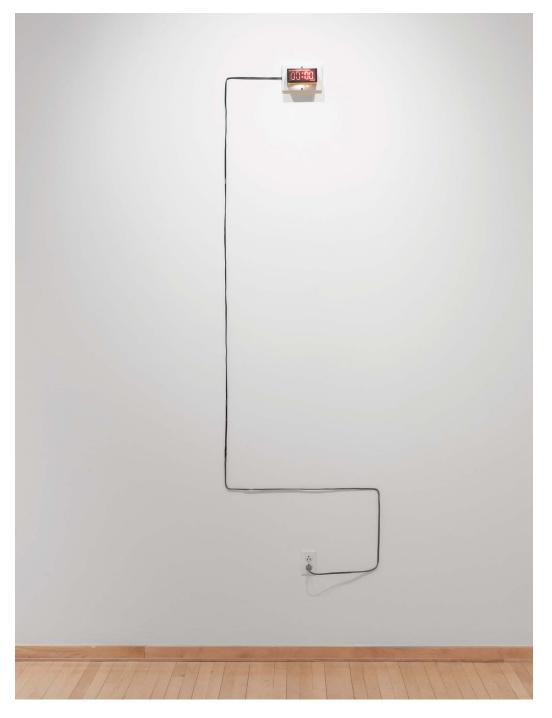


PARTICLE ACCELERATOR (LEFT)

Cement, steel, Hot Wheels car, track, boosters, electrical wiring, wood.

48" x 21" x 14". Photo credit: Neighboring States.

EPSTEIN'S INSTALLATION EXPOSES THE CHASM BETWEEN THE INFINITE EXPANSE OF THE UNIVERSE AND THE FELT EXPERIENCE OF TIME UNDER CAPITALISM IN DRAWING ATTENTION TO ITS CONSTRUCTED AESTHETICS OF ACCELERATION, SCARCITY, AND URGENCY.



ZERO CLOCK (ABOVE) Tea box, acrylic paint, plexiglass, LED bulb. 3" x 4" x 4". Photo credit: Neighboring States.



LOOP (LEVITATION) (ABOVE) Steel, magnetic levitation module, electrical wiring. 7" x 7" x 6". Photo credit: Neighboring States.

BENJAMIN FEDOSKY

WRITTEN BY MAYRET RUBENSTEIN

Benjamin Fedosky is a multidisciplinary artist who explores the intricacies of an expressionist practice in all its variants. Informed by art history, poetry, and philosophy, Fedosky's work is conceived from a dialogue between process, subject, and materials, where a spontaneous material selection unleashes a continual conversation between process and concept, making the work come to life.

Trained primarily as a sculptor, the artist was captivated by the complexities of portraiture, expanding it formally and conceptually. Inspired by the 17th-century art genre of the *tronie*, or in the words of the artist, "anonymous portraits made from live models as expressive exercises for the artist rather than to render identifiable individuals," Fedosky takes an experimental approach to the language of portraiture through ideas of impermanence, multiplicity, anonymity, and a fine line between figuration and abstraction. The artist strips the traditional function of the portrait to reflect on the meaning of ideas like impermanence, mortality, and the ephemeral. The artist confers those qualities to the physical work through suggestive modeling, active surface treatments, and expressive mark-making on ceramic sculpture or mixed-media drawing. In this sense, the final objects contain the *time* of the work, becoming permanent receptacles of the impermanent.

In Fedosky's work, everything revolves around the process. Every scratch on the paper, every crack on the clay, every mark of water or fire, and every intentional or fortuitous transformation of the material are preserved in the final object as artifacts of the artist's endeavor to express the complexity of the subject. His work is honest, transparent, clean of unnecessary contraptions to entertain the audience while providing them with a multiplicity of meanings and a new concept of portraiture that relies on visual perception. In his own words, Fedosky has "abandoned conventional ideas associated with likeness and identification, and instead treats the visage as a landscape of expression through fragmentation, abstraction, and iteration." He takes from the expansive condition of the genre of landscape, its multiple entries, and points of view to deconstruct human expression. That's how the figurative representation of likeness is fragmented and transmuted into an abstract, anonymous interpretation \bigcirc



TRONIE CONSTELLATION

Saggar-fired stoneware 22" x 68" x 4" (left, far left)

PONTY'S LANDSCAPE

Stoneware, clay, charcoal, pastel on paper 156" x 30" (back)

THE BUS STOP

Unfired clay on stand and wall mounted 66" x 16" x 16" (center)

THE GATES

Found wood, metal, cement and stoneware 61" \times 15" \times 15" (right)

THE GATES

Found wood, metal, cement and stoneware 61" x 15" x 15" (left, center)

PONTY'S LANDSCAPE

Stoneware, clay, charcoal, pastel on paper 156" x 30" (left, back)





REVERBERATIONS

Ink transfer and plaster 26" x 78" (left, far left)

ECHO MY VOICE (BACK TO ME)

Soda-fired stoneware/earthenware 23" x 13" x 8" (center)

REMNANTS

Cyanotype on paper 35" x 98" (right) FEDOSKY TAKES AN EXPERIMENTAL APPROACH TO THE LANGUAGE OF PORTRAITURE THROUGH IDEAS OF IMPERMANENCE, MULTIPLICITY, AND ANONYMITY.



PORTRAIT OF CHIKA SAGAWA (RIGHT)

Raku-fired stoneware 9" x 6" x 6".

(OPPOSITE PAGE)

Unfired clay on stand and wall mounted

66" x 16" x 16".

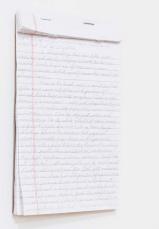


MADELEINE FRATARCANGELO

WRITTEN BY BRITTANY RUBIN

Maddy Fratarcangelo's sculptures purposefully evoke a bygone age of American interior design; the artist creates black and white ceramic tiles that are then carefully arranged in alternating patterns on the gallery floor. This design, according to Fratarcangelo, should remind the viewer of a checkerboard bathroom: a style once popular in midcentury houses. Though Fratarcangelo omits overt representations of the body within these tiled installations, these sculptures cannot help but evoke intimate corporeal associations. First, Fratarcangelo's decision to create tiles from scratch, rather than use builder grade materials or factory-produced bathroom tiles, immediately centers the unique hand of the artist into the work. Further, the public gallery space is conflated with the bathroom, a room where the body's most private examinations and needs are attended to. Thus, by bringing the singular phenomenological experience of being in the bathroom to a communal space, Fratarcangelo

asks the viewer to become hyperaware of their corporeality while simultaneously reconciling nostalgic associations with the once-ubiquitous checkerboard pattern. Fratarcangelo's evocative title adds to this communal recentering of the body. "DRACULA IS IN HERE," written in large letters opposite the tile sculpture, introduces a second identity into the gallery/bathroom space. Fratarcangelo clarifies that the "Dracula" in question is not the Bram Stoker demon, but rather, an agendered version of the popular culture character, whose need for blood as sustenance rather than waste could complicate the bathroom floor's connotations. By staring at Fratarcangelo's floor sculpture, then, the viewer is invited to not only take stock of what their body is expected to do in the space, but who they hypothetically become. Are we the eponymous Dracula, and if so, how should we attend to our body's basic needs? 🛇



NOTATION (ABOVE)

Transcription of Fernando Pessoa excerpt on notebook.

5" x 8". Photo credit: Neighboring States.



~

DRACULA IS IN THIS ROOM (ABOVE) Hand-cast plaster tiles. 189.25" x 167 "x 10".

NOTATION (BACK WALL)

Transcription of Fernando Pessoa excerpt on notebook. 5″ x 8″. Installation view.





DRACULA IS IN THIS ROOM (ABOVE) Hand-cast plaster tiles. 189.25" x 167 "x 10". Installation view. Photo credit: William Toney.

DRACULA IS IN THIS ROOM (DETAIL, OPPOSITE PAGE) Hand-cast plaster tiles. 189.25" x 167 "x 10".

BY BRINGING THE SINGULAR PHENOMENOLOGICAL EXPERIENCE OF BEING IN THE BATHROOM TO A COMMUNAL SPACE, FRATARCANGELO ASKS THE VIEWER TO BECOME HYPERAWARE OF THEIR CORPOREALITY WHILE SIMULTANEOUSLY RECONCILING NOSTALGIC ASSOCIATIONS WITH THE ONCE-UBIQUITOUS CHECKERBOARD PATTERN.

OLIVIA FREDRICKS

WRITTEN BY BRITTANY RUBIN

Olivia Fredricks' prints attend to a world dictated by the twin realities of urban design and technology. Her work aims to reorient the fractured lens of 21st century city life. Rendered in pastel colors, she juxtaposes "windows," or small, personal vignettes, on top of cityscapes. A pink kiddie pool, for example, breaks through an otherwise continuous depiction of an urban park, evoking in part the experience of navigating through everyday life with a phone screen. In another work, Fredricks enlarges a vending machine to oversized proportions, causing the ubiquitous, but off-ignored, marker of public space to puncture the viewer's "reality." Other scenes are inspired by Fredricks' explorations of cities using Google maps on her phone: in one, gridded reproductions of the software puncture a soft pink and grey path, drawing the viewer's attention to the dual experience of walking through the world whilst navigating on a second screen. Thus, the viewer's attention is split between two "windows," bringing a hyperawareness to the phenomenological experience of "existing" within the physical and virtual realms simultaneously. Fittingly, this culminates in one of Fredricks' newest works: a literal window, composed of multiple sheets of paper, hangs at eye level. By inviting them to literally peer through this window, Fredricks involves the viewer in enacting the experience of her fractured cityscapes, thus drawing attention to everyday experiences that may otherwise go unnoticed O



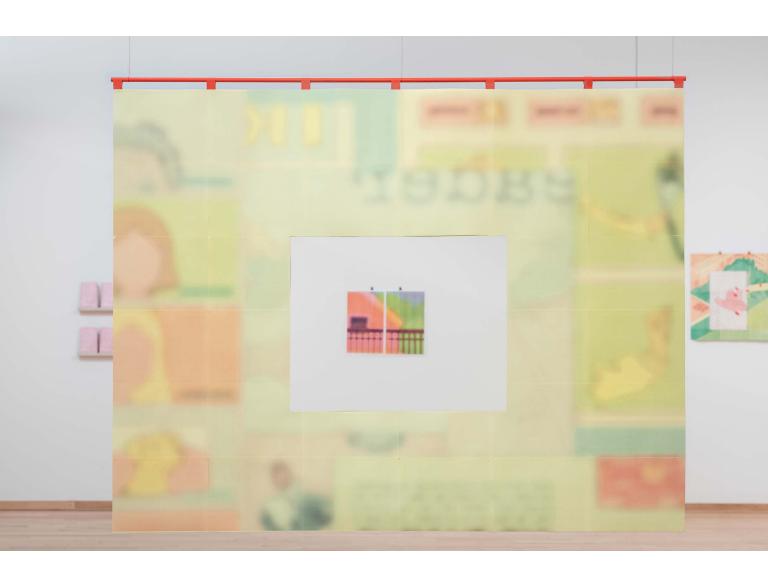
INCOMING (RIGHT)

Risograph paper sculpture. 10" x 11" x 8".

Photo credit: Neighboring States.

MY DAYS GO ON AS NORMAL (BELOW)

Laserprint on paper. 63.5" x 49". Photo credit: Neighboring States.



OLIVIA FREDRICKS' PRINTS ATTEND TO A WORLD DICTATED BY THE TWIN REALITIES OF URBAN DESIGN AND TECHNOLOGY.





GOOD MORNING (ABOVE)

Risograph. 31.75" x 20.25".

EMILY FRIESEN

WRITTEN BY MOLLY MAPSTONE

Supported by terrycloth towels and porous voilé quilts sewn into a tube shape, Emily Friesen's suspended installation *A Hungry Line* forms a loop in the center of the gallery. Beneath the loop, blue plastic tarps visually anchor the work to the ground where the viewer stands. These scattered pieces are quilted together with the same triangular quilting pattern as the cradle strips above. Here, cotton, plastic, cowhide, and other materials collide and unfold again, spanning the distance of the gallery and challenging the concept of uniform linearity in space and time.

Enclosed and suspended inside of the semi-opaque pink plastic loop is a singular cowhide. Cut in a spiral, then stretched to fit the length of the tube, the cowhide defies its expected purposes and visual qualities in this state. One might expect to see a cowhide transformed as a pair of boots, book covers, or perhaps even as a floor covering, but this is not the case here. Central to Friesen's installation is the question: how far can one cow go? Typically, cows raised by people remain stationary in a designated pasture throughout their lifetime, which is usually only a few decades long. However, a leather handbag can be used for years before falling apart. A sheet of vellum can remain in good condition for much longer when tucked away. The food generated through cows nourishes people and propels them through their lives. *A Hungry Line* thus makes visible these networks—one in which spacetime explosions reveal how the once singular is perpetually made into many.

However, the explosion of materials and objects suggested by the cowhide is made possible by the cradles that allow it to seemingly hover. The defining characteristic of a quilt is that it is a textile made from fragments of larger pieces of cloth. In this way, the quilted elements of *A Hungry Line* reveal how time and energy move in multiple directions. It is a rejection of the notion of linear time itself. While malleable as plastic and cloth, Friesen's installation reminds viewers that the matter of the natural world requires balance and well-constructed cradles to be maintained O

A HUNGRY LINE (BELOW)

One entire cowhide, transparent TPU vinyl, plastic tarp, suede, voile cotton, terry cloth, thread.

Dimensions vary.

Installation view.

Photo credit: Liz Vitlin.



CENTRAL TO FRIESEN'S INSTALLATION IS THE QUESTION: HOW FAR CAN ONE COW GO?

A HUNGRY LINE

One entire cowhide, transparent TPU vinyl, plastic tarp, suede, voile cotton, terry cloth, thread.

Dimensions vary.

Installation view.

Photo credit: Liz Vitlin.





A HUNGRY LINE

One entire cowhide, transparent TPU vinyl, plastic tarp, suede, voile cotton, terry cloth, thread.

Dimensions vary.

Photo credit: Liz Vitlin.

JORDAN HILL

WRITTEN BY MOLLY MAPSTONE

A tall glowing sculpture illuminates the gallery space in Jordan Hill's installation *The Last Lightkeeper*. Constructed with thin transparent plastic sheets arranged into cube structures accompanied by carved pieces of twisting foam sheets joined together, this sculpted central form is at once linear and biomorphic. Interspersed throughout the installation are stacks of thin communion wafers that appear almost unrecognizable when fixed into curving towers. With multicolored lights located inside the cubes and on the walls of the gallery, the textured surfaces of the plastic sheets create a soft rainbow glow that changes colors as one moves their body through the installation and eyes across its surface.

While multiple viewers may view the work at the same time, their perception will vary depending on where exactly they stand and how they position themselves in the space. To see every surface of the knotted sculpture, one must change their position. Thus, from each unique angle, a new perspective of the same installation is generated. One concept that Hill's work draws attention to is the idea that reality is shared, yet perception is phenomenological, and therefore uniquely experienced. Hill sees the plastic sheets that compose the hollow cubes as lenses. While physically static, these lenses change color when they are activated by moving light sources or the viewer themselves. In addition to the lenses, the materials that Hill uses to construct the other sculpted elements defy their own perceived or intended flatness. Foam sheets and thin communion wafers are transformed by Hill into spiraling towers with bulging, gibbous, almost biological structures. In this way, Hill's work also speaks to the tension and strain that growing and changing can cause. However, through change, one can acquire new lenses through which to envision reality.

The Last Lightkeeper is a testament to the challenge of reconciling one's own perception within a reality that is shaped by multiple points of view. Through its multi-directional argument, the work projects the possibility of multiple realities and futures. It is an open-ended statement that change is possible ^O



WRAITH ISLAND

Self-portrait, assemblage of found and made objects, including sand, communion wafers, children's toys, empty cigarette packets.

Dimensions variable.

TRANSUBSTANTIATION (FOREGROUND)

Fresnel lenses connected with metal button snaps, tent poles, 300-watt light bulb, sand.

80" × 40" × 40".

Installation view.

Photo credit: Neighboring States.

TRANSUBSTANTIATION (LEFT, FAR LEFT)

Fresnel lenses connected with metal button snaps, tent poles, 300-watt light bulb, sand.

80" x 40" x 40".

MEMENTO MORI (SELF-PORTRAIT/JOHN WEIR) (CENTER)

Light table, Plexiglass case, plastic model of human skull, hat previously worn by the artist inherited from his maternal grandfather (John Weir).

31"x 43" x 33".

JESTAM (RIGHT)

Acrylic paint, cardboard, Fresnel lens from overhead projector, mixed-media collage made by the artist's paternal grandfather (Charles Hill, Collage Problem 1949).

Dimensions variable.

Installation view.

Photo credit: Neighboring States.





WRAITH ISLAND (ABOVE)

Self-portrait, assemblage of found and made objects, including sand, communion wafers, children's toys, empty cigarette packets.

Dimensions variable. Photo credit: Neighboring States.

ONE CONCEPT THAT HILL'S WORK DRAWS ATTENTION TO IS THE IDEA THAT REALITY IS SHARED, YET PERCEPTION IS PHENOMENOLOGICAL, AND THEREFORE UNIQUELY EXPERIENCED.



MEMENTO MORI (SELF-PORTRAIT/ JOHN WEIR) (ABOVE)

Light table, Plexiglass case, plastic model of human skull, hat previously worn by the artist inherited from his maternal grandfather (John Weir).

31" x 43" x 33".

Photo credit: Neighboring States.

CHAD XUYUAN HU

WRITTEN BY DANIELLE COOKE

"Was I Zhuangzi dreaming I was a butterfly or am I now really a butterfly dreaming that I am Zhuangzi?"

Daoist philosopher Zhuangzi ponders on this strange dream and attributes it to the "transformation of things," where a distinction is drawn between reality and illusion. This line is blurred through the graphic design work of Chad Xuyuan Hu, who elevates the mundane with an infusion of whimsy.

His works function to activate memory and create nostalgia, blending the past with the present to explore the dreamlike spaces that exist outside of time. These are generative spaces filled with spontaneity and energy, and through them we can see threads of universal interconnectivity. Hu's graphic design is inspired by these threads, which are brought to life with brilliant washes of color and playful linework. The versatility of Hu's design is exemplified by two explorations of the physical and spiritual links between humans and the natural world, which are composed of separate and distinct styles. Luminous red poppies take center stage in an illustrative cover for *The New York Times Book Review* in which the author explores the power of mind-altering plants. The gargantuan flowers soar above and beyond the limits of reality, emerging from an enchanting blue-green garden featuring a fountain of melting stone. A black wrought-iron fence separates the garden from a curious onlooker, serving as a physical barrier between reality and its fantastical antonym. However, as the floral outcroppings in the foreground remind us, one simply needs to look beyond this barrier in order to dream.

Hu's brand design for Bao He Tang medicinals merges the spiritual with the physical, marketing empathy, sharing, and sacrifice alongside their herbal counterparts. The popular Chinese fairy tale *The Legend of the White Snake* informs the conceptual outline of the project, and nostalgia for the story and its teachings activates the color palette and altruistic emphasis of the work. Bao He Tang's "Ingredients of Life" are presented with a vivid, clean, and practical design. Florals and berries are abstracted and emboldened with the application of eye-catching color. Hu's design invites curiosity and activates memory, elevating the banal to mystical heights, while engaging with the natural world in a new and culturally informed way





CHINATOWN LIVES (ABOVE)

(ABOVE) Mixed media. Dimensions variable. Installation view. Photo credit: Neighboring States.

ZOOPHILLY (RIGHT)

Mixed media. Dimensions variable. Photo credit: Neighboring States.



BRANDING IDENTITY FOR BAO HÉO TANG (ABOVE)

Mixed media.

Dimensions variable.

Installation view.

Photo credit: Neighboring States.

TO MYSTICAL HEIGHTS.

HU'S DESIGN INVITES CURIOSITY AND ACTIVATES MEMORY, ELEVATING THE BANAL



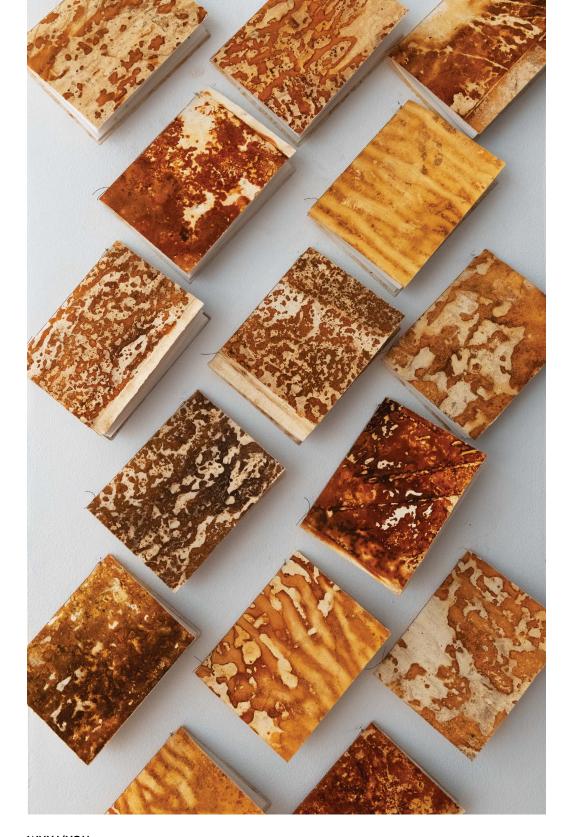
BONSAI (LEFT) Digital drawing. 11" x 17". Photo credit: Neighboring States.

BRYNN HURLSTONE

WRITTEN BY RYAN MITCHELL

Light refracted through lachrymiform glass vessels bows across undulating, marbled patterns that might be mistaken for shale if not for the lingering smell of salt and metal. Clear glass and clean, white light appear out of place against all this corrosion. One pauses at the sight of the rusted, misaligned steel, wary to step onto the platform where the vessels sit but too enticed by their invitation to not draw closer. Brynn Hurlstone leaves the rules of engagement between artwork and viewer undefined in this work, part of her spring 2023 thesis exhibition entitled *Resonance*. Rather, the installation calls into question each visitor's choices as they navigate salt, steel, glass and water—ciphers for domestic violence and the miasmic, indelible traumas produced by abuse.

Visitors who choose to traverse the monumental array of welded steel plates resting on a bed of salt and plywood find the floor unstable, the corroded surfaces shivering under their weight. Glass vessels that, from afar, appear to be static prisms suddenly rotate when disturbed by footsteps, dribbling water as they spin on tenuous axes or tumble over entirely. Water pools, promising further decay to the steel floor and implicating the viewer in the installation's slow destruction. Hurlstone's implied domestic interior variously transforms into a minefield or a playground for wanton games, with the scattered vessels, and upon the realization that they are filled, if one chooses to continue moving across the steel plates. Every step on and around the installation becomes an answer to how one may react upon learning of a violent situation or latent trauma in one's circle. Will you look away by refusing to engage? Does the sight of calamity grate on you so much that you will move with such caution that you disturb nothing? The freedom of movement Hurlstone gifts the audience hereby orchestrates a sensorial immersion into the uncertainties, avoidances, confrontations and shocking revelations that manifest when facing the realities of abuse through implication rather than illustration \bigcirc



WHY I/YOU (DETAIL, ABOVE) Rust, cotton rag and watersoluble papers, silk suture. Dimensions variable. Photo credit: Sam Fritch.



BUT FOR YOUR PRESENCE (ABOVE)

Glass, steel, water, water soluble paper, laser printed text, salt, wood.

Dimensions variable.

Installation view.

Photo credit: Sam Fritch.

BUT FOR YOUR PRESENCE (DETAIL, OPPOSITE PAGE)

Glass, steel, water, water soluble paper, laser printed text, salt, wood. Photo credit: Sam Fritch.

BUT FOR YOUR PRESENCE (DETAIL, FOLLOWING PAGE)

Glass, steel, water, water soluble paper, laser printed text, salt, wood. Photo credit: Sam Fritch.



ONE PAUSES AT THE SIGHT OF THE RUSTED, MISALIGNED STEEL, WARY TO STEP ONTO THE PLATFORM WHERE THE VESSELS SIT BUT TOO ENTICED BY THEIR INVITATION TO NOT DRAW CLOSER.





PATRICIA KALIDONIS

WRITTEN BY RACHEL VORSANGER

After seeing this latest series of works, it might be surprising to learn that Patricia Kalidonis has trained and worked predominantly as a painter. These objects are not divorced from that practice, but rather build upon it. Kalidonis applies painterly techniques and uses visual motifs to create intricate mixed media structures that, while mounted against a wall, are undeniably sculptural. By bringing together seemingly unrelated forms and giving them logic and sequence, Kalidonis has liberated her practice from painting's traditional xy-plane.

The scale of these structures is both imposing and inviting. In fact, it is only through close looking and lingering observation that these works reveal their intricate details. Lace-like encaustic wax covers the hollow, circular frames. Seemingly abstract, kaleidoscopic patterns turn into faces, hands, and even entire scenes from Kalidonis's culled photographs. Some of these subjects are reclining in positions of rest, but most notable is the revelation that several are in wheelchairs. At times, the wheelchair itself creates the geometric pattern, entirely leaving out the body that would use it.

That some figures are visibly disabled forces a reconsideration of those subjects whose bodies are obscured, and then yet another realization: must we see disability to acknowledge it? As a woman with an invisible disability, Kalidonis pushes viewers to consider the liminal space between perception and reality. Though fastened together through a deliberate feat of engineering, these works display a visual precarity. They are seemingly held together only by wax-covered threads that puncture and wrap around the disks and circular frames that compose these structures. This fibrous network is not unlike connective tissue. The structures, almost human in scale, are composed of various parts that unite to make a functioning, singular system. Whether that system is at rest or at attention is ambiguous and never fully resolved both within, and outside of, this body of work **O**



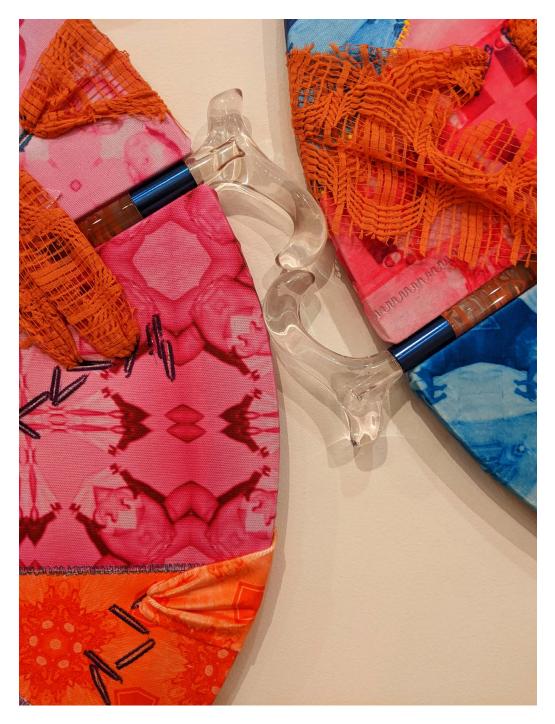


SWIVEL JOINT (DETAIL, LEFT) Canvas, velvet, lace, wood, lucite, acrylic gel medium. 22" x 16" x 1.5".

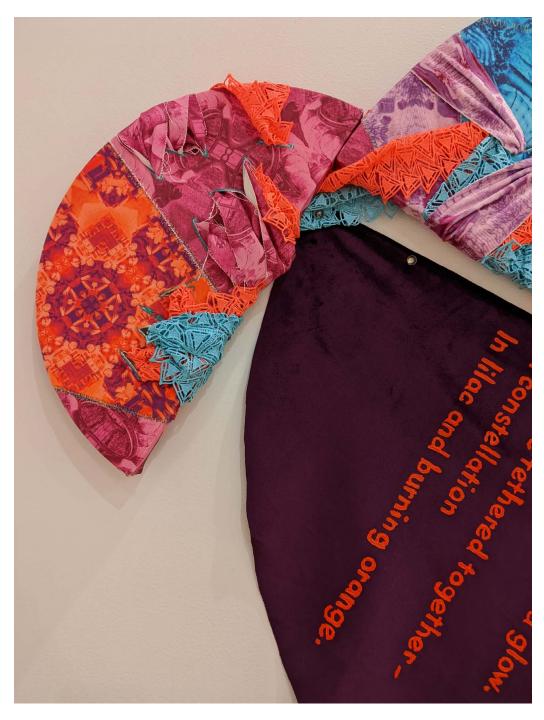
RADICAL HOLDING (DETAIL, ABOVE)

Encaustic wax, wood, cotton fabric, waxed thread, velvet. 62" x 60" x 4".

BY BRINGING TOGETHER SEEMINGLY UNRELATED FORMS AND GIVING THEM LOGIC AND SEQUENCE, KALIDONIS HAS LIBERATED HER PRACTICE FROM PAINTING'S TRADITIONAL XY-PLANE.



HINGING EMBRACE (DETAIL, ABOVE) Canvas, velvet, lace, wood, lucite, acrylic gel medium. 48" x 72" x 1.5".



ASSEMBLAGE (DETAIL, ABOVE)

Canvas, velvet, lace, wood, acrylic gel medium, lucite pins, acrylic paint. 46" x 40" x 1.5".

ALLYSON KOTARSKY

ON THE MATERIALITY OF MEMORY WRITTEN BY CAMILA MEDINA

"No one said a word to her. All that food and cleanliness. No one ever told her it was good." – M. Anderson, "Sonnet for her labor" [1]

The work of Allyson Kotarsky focuses on the process of constant reiteration as a narrative conduit – indeed a high-voltage electric conduit through which the effort of re-enacting the past only proves to deteriorate the materiality of memory. In her printmaking, she applies corrosive substances to different surfaces that will gradually change the nature of the printing mediums – the abrasive components employed eventually damage the fibers used as the printing surface. Such a process is evident in her installation In the solitary repetitions of our labors (2022), where different images printed onto velvet fabrics hang from aluminum drying racks. The harsh chemicals gradually degenerate and decompose the materials used, alluding to the ephemeral nature of memory. Beyond printmaking, she also works with different media. In her video installation Soft erosion (2022), the artist endlessly washes tea cups made of soap in a kitchen sink. The more vigorously she attempts to clean them up, the quicker these objects vanish from her grasp. In this particular piece, the artist regards the idea of labor, addressing the loneliness of devoting yourself to a repetitive task that exhaustively renews itself. The cyclical duration of her work encourages the viewer to contemplate the impossibility of grasping the materiality of time and the outcome of one's persistent labor.

The works included in Kotarsky's thesis exhibition critically engage image technologies in relation to printmaking and their supposed capacity for capturing and preserving the passage of time. In this case, however, the artist embraces the generative possibilities enabled by re-enactments and iterations that constantly circle back to specific sites of memory. The screen-printed images included in the piece Unbendable time (2022) depict the repeated, elusive form of an hourglass constantly shifting through reconditioned iterations provoked by the technical printing process Kotarsky mastered during her studies at the Tyler School of Art and Architecture. Instead of alluding to a feeling of longing, even as you witness the sand slipping away, her evocation of time's passage seems to address the ever-evolving creative process of memory that constantly renews and reconfigures a picture of the past through the formation of fresh interactions and connections with the present. In the installation To wring out an unrelenting tide (2022), she stretches the materiality of time even further. A video montage of sequential monotypes depicts the Allegheny River coming in and out from its shore. By unraveling conventional material constrictions, the artist reveals the abstract contours of the river's presence in her intimate recollections. positioning the role of memory as a portal to the unknown. Throughout her work, you can see how the artist explores different aspects of time, temporality, and duration through the seriality and reproductivity characteristic of printmaking processes \bigcirc

[1] A Space Filled with Moving (1992)



TO WRING OUT AN UNRELENTING TIDE (ABOVE, LEFT)

Monotype, intaglio monoprints, animation, steel rod, metal grommets, wood.

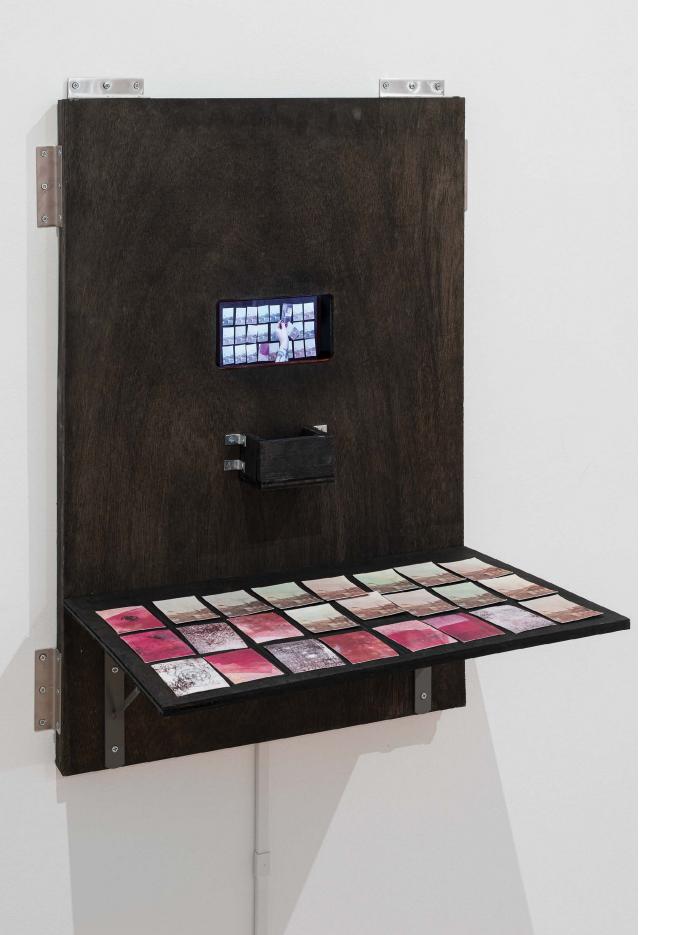
Dimensions variable.

Installation view.

Photo credit: Neighboring States.

IN THE SOLITARY REPETITIONS OF OUR LABORS (ABOVE, RIGHT) Devore velvet, steel rod, steel wire. Dimensions variable.

THE ARTIST EMBRACES THE GENERATIVE POSSIBILITIES ENABLED BY RE-ENACTMENTS AND ITERATIONS THAT CONSTANTLY CIRCLE BACK TO SPECIFIC SITES OF MEMORY.





GHOST (ABOVE, LEFT)

Devore velvet, screen print, steel rod, metal grommets, wood.

21" x 21.5".

UNBENDABLE TIME (ABOVE, CENTER) Screen print, wood, steel hardware. 48" x 24".

SOFT EROSION (ABOVE, RIGHT)

Bleach screen print, quilting cotton, metal grommet, steel rod, wood, video recording, soap cast cups. 27.5" x 24".

Installation view.

Photo credit: Neighboring States.



TO WRING OUT AN UNRELENTING TIDE (LEFT)

Monotype, intaglio monoprints, animation, steel rod, metal grommets, wood.

Dimensions variable.

Photo credit: William Toney.

MEMORY GAME (OPPOSITE PAGE)

Screen print, monotype, wood, steel hardware, video recording.

32" x 22" x 1.5". Photo credit: Neighboring States.

HALO LAHNERT

WRITTEN BY MOE MARTE

Entering the affinity of time that is the deep internet: Welcome into the art of Halo Lanhert. Drawing from the realms of divinity, ancient knowledge, and folk art, their art challenges oneself to pay attention to the dimensional placement of where "God" rests in this time continuum. Capturing the continuous moments of contact with the divine flows through their art, playing with conceptions of the beginnings of existence by leading our eyes through a process of spiritual bliss and interconnectedness. The pursuit of finding where we meet the divine can be easily lost by getting stuck in the potency of all the details, as we sometimes miss what is right in front of us. What we are looking for is on the surface waiting for us, where humans and the divine meet and all other phenomena may transform. "God"is in the contact.

Lanhert's works, the model for spiritual pathways, and prototypes of the divine contact are shown through the elongation of drawings on paper – creating conversations about our reality. By emulating forms as old as rocks, they funnel our view through time all the way to the creation of the internet. Messages from the divine can be seen as a notification like a DM on our screens, or similar to folders on our desktop storing the files of sacred knowledge and experiences that we all hold within ourselves.

By giving form to the deep internet, Lanhert's art reveals how flatness can produce contact with the divine. Pushing up through the depths of ourselves with whole galaxies and the womb of existence within us, we meet God at the surface.

"God" is in the contact \bigcirc



STRANGE ADVICE 1950 (DETAIL, RIGHT)

Colored pencil, architectural pen-plotting on dura-lar, papier mache, Finster nails. 57" x 21". Photo credit: Liz Vitlin.

W/WINGS (BELOW)

Drawing, papier mache sculpture. Dimensions variable. Installation view. Photo credit: Liz Vitlin.





SOMETHING HIDDEN, GO AND FIND IT 1965 (ABOVE)

Colored pencil on dura-lar, papier mache, Finster nails. 40" x 40".

Photo credit: Liz Vitlin.

HE TURNED ASIDE TO SEE 1965 (OPPOSITE PAGE)

Colored pencil on dura-lar, papier mache, Finster nails. 10" x 7".

Photo credit: Liz Vitlin.

STRANGE ADVICE 1950 (FOLLOWING PAGES)

Colored pencil, architectural pen-plotting on dura-lar, papier mache, Finster nails.

57" x 21". Photo credit: Liz Vitlin.

BY GIVING FORM TO THE DEEP INTERNET, LANHERT'S ART REVEALS HOW FLATNESS CAN PRODUCE CONTACT WITH THE DIVINE. PUSHING UP THROUGH THE DEPTHS OF OURSELVES WITH WHOLE GALAXIES AND THE WOMB OF EXISTENCE WITHIN US, WE MEET GOD AT THE SURFACE.







SOFIA MACHT

WRITTEN BY EMMA P. HOLTER

Sofia Macht is interested in the tension that exists when the content of a book doesn't quite match its cover. Acting upon trends in semi-autobiographical and popular literature that explore the inner lives of female characters, Macht transforms the book covers of Violette Leduc's *La bâtarde* (1964) and Clarice Lispector's *The Hour of the Star* (1977) to create two augmented triptychs: A Passion for the Void and Ackerman's big splash, her kitchen mess. These works on paper fixate upon women searching to find meaning in their lives and relationships, and (at times) teetering on the edge of melodrama. Mirrored images of the principal character of each novel are shown on the wings of the triptychs. The women's ambiguous expressions give the viewer the sense that the subject is wearing her femininity like a mask—a mask that conceals the depth of her interior life. The subject of *Passion for the Void* faces in opposite directions, recalling the ancient Roman god Janus, whose two faces represent inner duality, as well as the transitions between ending and beginning. Macht alludes to the depth beneath the superficial image through the materiality of her work. She cloaks her figural charcoal and graphite drawings with layers of translucent paint, which abstract the underlying images. Greatly inspired by late 20th-century literature and film, Macht's art speaks to the performativity of femininity in light of societal expectations ©







Acetate prints and fabric.

9.3″ x 7.2″ each.

Photo credit: Liz Vitlin.

AKERMAN'S BIG SPLASH, HER KITCHEN MESS (BELOW)

Graphite, acrylic marker, oil paint on prepared paper. 40" x 60". Photo credit: Liz Vitlin.



THESE WORKS ON PAPER FIXATE UPON WOMEN SEARCHING TO FIND MEANING IN THEIR LIVES AND RELATIONSHIPS, AND (AT TIMES) TEETERING ON THE EDGE OF MELODRAMA.







A PASSION FOR THE VOID (LEFT)

Graphite, acrylic marker, oil paint on prepared paper, printed silk.

40" x 90".

Photo credit: Liz Vitlin.

AKERMAN'S BIG SPLASH, HER KITCHEN MESS (BELOW, LEFT)

Graphite, acrylic marker, oil paint on prepared paper.

40" x 60".

BETWEEN THE TEETH AND THE TONGUE (BELOW, RIGHT)

Pen on prepared paper, Shellac, printed silk, fork.

40" x 72".

Installation view.

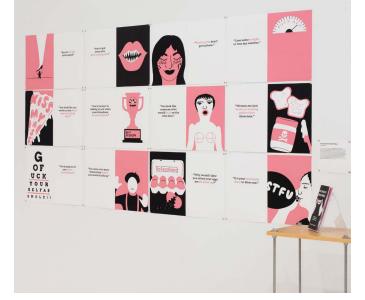
Photo credit: Liz Vitlin.



JULIA MALAK

WRITTEN BY EMMA KRALL

Julia Malak's art functions to depict everyday life with a touch of whimsy. Her work takes form through colorful narrative designs posted frequently to her Instagram account. Deeply inspired by her lifelong love for Crayola products and everyone's favorite teacher Miss Frizzle, Malak aims to create a lively space on the internet through her graphic designs. Her playfulness is mainly seen through color with her use of a rainbow color palette. Malak pulls colors from children's books, clothing, and toys to add a sprightly atmosphere to her work. For her content, she takes from her own personal experiences, as well as general mental health messages or her mood that specific day. Indeed, on occasion, her whimsical style and touches of humor within her captions tackle weightier themes. In her project You Should Smile More, the artist illustrates and designs quotes of harassment that she has crowdsourced or experienced herself. More broadly, though, captions to her posts serve an important purpose: text and image work closely together to create a space free of the negativity typically found in social media. The artist's goal is to make people happy through her art, in a time where the world is filled with negativity and corruption. In her work *Raining Kindness*, she centers on moments of unexpected kindness through her multicolored umbrella designs. Her style is embedded with "cuteness" and humor, and she aims to create pockets of positivity through her platform. Malak's goal is to design for brands such as Hallmark, Target, or Hannah Andersson, and to see her work light up the lives of people through the physical and digital world \bigcirc



YOU SHOULD SMILE MORE

Photo Credit: Neighboring States.

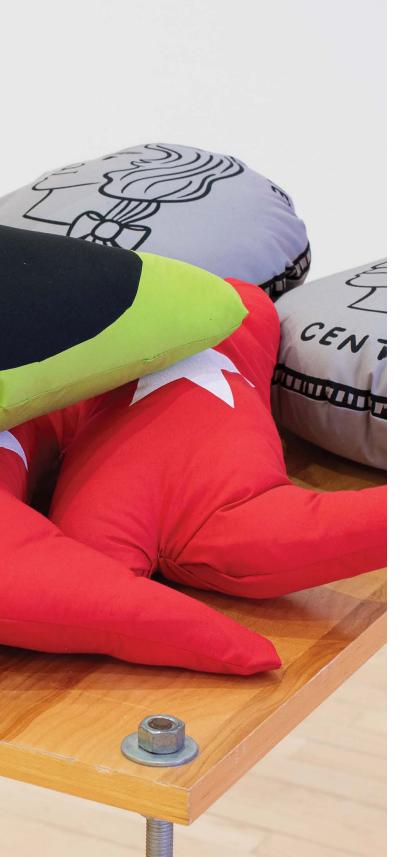
(ABOVE)

Dimensions variable. Installation view. FUN ON THE FAR (BELOW, DETAIL) Screen-printed design on fabric. 45" x 60". Photo Credit: Neighboring States.



HER STYLE IS EMBEDDED WITH "CUTENESS" AND HUMOR, AND SHE AIMS TO CREATE POCKETS OF **POSITIVITY** THROUGH HER PLATFORM.





AN ODE TO LILY'S PURPLE PLASTIC PURS (LEFT)

Installation of screen-printed pillows.

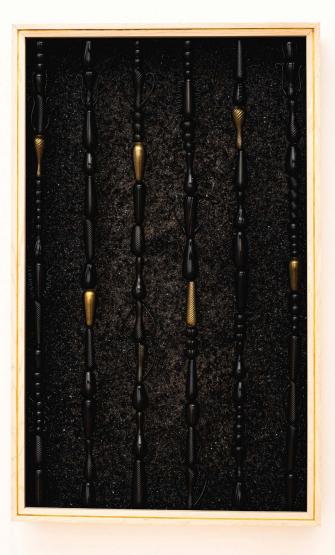
Dimensions variable. Photo Credit: Neighboring States.

JASON MCDONALD

WRITTEN BY RYAN MITCHELL

Jason McDonald concerns himself with the limitlessness of glass, meditating on the infinite thematic and formal qualities that the medium can assume. In his interpretations of 16th century Venetian goblets, lacy filigreed glass cascades down from the cups' bowl and lid ornamented with cane patterning supported by serpentine figures and delicate furled stems; the diversity of patterns and forms reflects the artist's dedication to making his hands "smarter" through the replication and re-imagination of art historical forms. McDonald's goblets evoke the ecstatic overabundance of the Baroque style that compels the viewer to draw closer, scrutinize, and untangle the knotted flourishes with their gaze. Yet, this group of works also contends with the ruinous excesses and legacies of colonial extraction implicit to the historical context of the original Venetian vessels and their aesthetic beauty.

The artist positions much of his work in conversation with such histories, as well as issues of access in artistic professions and cultural institutions that he weaves into works with references far from the confines of the Euro-American art historical canon. In a recent work, McDonald suspends variegated goblet stems together to form a screen framed by a background of discarded black glass, remnants of his practice, that shimmers against the polish of the disassociated stems. The resulting work referencing carved wooden screens (mashrabiyya) found in traditional Islamic architecture re-iterates the artist's reflections on the division of the public and private spheres, and who may freely circulate in all spaces. However, the use of discarded glass in such works departs from the highly ordered material that comprises McDonald's goblets, referencing the artist's concern with reclamation that underscores each force he applies to molten glass, every exercise in re-creating a historical form, and re-use of process residue. In these acts, McDonald endeavors to reclaim the moment of an object's creation and improve upon it, to resurrect some measure of the technical mastery of the past, and to elevate the performance of making to the same status of the finished art object in an infinite, endlessly fruitful time loop \bigcirc



ODE TO PRACTICE (ABOVE)

Blown and sculpted glass, reclaimed practice, mica, glue, wood.

40" x 7" x 30".

Photo credit: German Vasquez.

GATEKEEPER (RIGHT)

Sculpted glass filigree, glue, found object, steel, paint. 6.5' x 14' x 16".

Photo credit: German Vasquez.



IN THESE ACTS, MCDONALD ENDEAVORS TO RECLAIM THE MOMENT OF AN OBJECT'S CREATION AND IMPROVE UPON IT, TO RESURRECT SOME MEASURE OF THE TECHNICAL MASTERY OF THE PAST, AND TO ELEVATE THE PERFORMANCE OF MAKING TO THE SAME STATUS OF THE FINISHED ART OBJECT IN AN INFINITE, ENDLESSLY FRUITFUL TIME LOOP.

IN CONVERSATION WITH HISTORY (MEDUSA/GUGGENHEIM) (BELOW)

Blown and sculpted glass, glass filigree, gold, mica, glue, wood, steel.

Dimensions variable.

Installation view.

Photo credit: German Vasquez.



New Traditions

Jason McDonald







Handrade Hunsenhalt



Blown glass, glass filigree, gold, wood.

12" x 6" x 6". (10 pieces total)

Photo credit: German Vasquez.

LIDDED VESSEL WITH RECLAIMED PRACTICE (BELOW)

Blown and sculpted glass, reclaimed practice, mica, glue, wood.

12" x 7" x 6".

Photo credit: German Vasquez.



KEDRICK MCKENZIE

WRITTEN BY SARA HERNON-REEVES

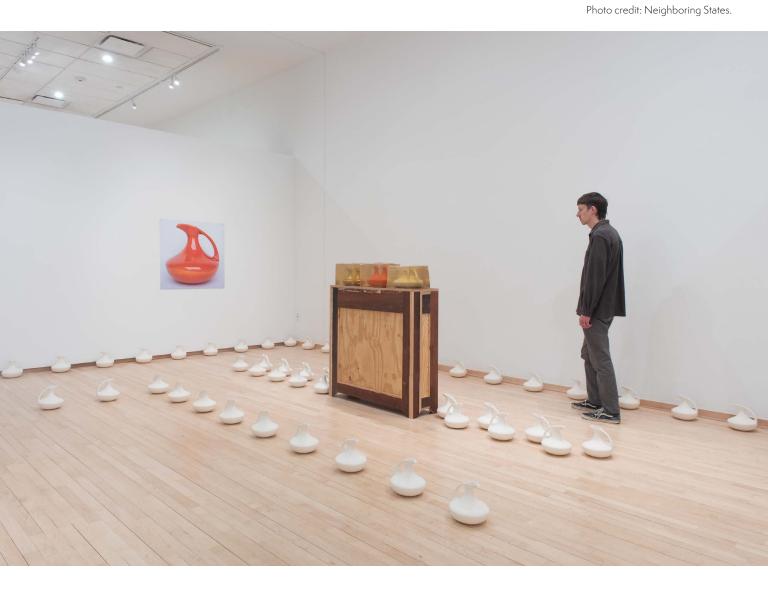
Suspended above a sluice containing dozens of unglazed clay apples hangs a poster with the repeating phrase, "Eureka, I've found it!" What is it the viewer has found? What is it the artist has found?

Kedrick McKenzie works with materials that can be molded into endless forms and watered back down. The work is in the process of returning to its original state, just like the artist. Growing up in San José, California, McKenzie says he had to leave his hometown to begin to understand his family's origin story. He feels ready to face the implications of being from a place that is predicated on a myth of prosperity and freedom leftover from the Gold Rush era. Walking through rows comprised of 50 uniformly arranged pitchers, a piece titled Where We Run Out of Continent, one is suddenly transported to rows of fields that stretch on for miles in the valleys of California, growing everything from apples to dreams. The act of reproducing objects forces McKenzie to wrestle with what is real and what is not. What is California and what is not? And what does it mean to be "from there?" The pitchers also give renewed life to an Indigenous history that has since been paved over by strip malls, Boeing, and Google. The artist creates this visual manufacturing of abundance to connect viewers to the constructed myth of Californian prosperity. The simple yet beautiful quality of his everyday objects evokes a powerful feeling of nostalgia for home or a simpler time. Through his manufactured nostalgia, McKenzie urges us to look deep within to untangle our inherited web of family stories to find what is "real" \bigcirc

AFTER EUREKA, WHAT?

Inkjet print, gelatin, unfired clay, earthenware pitcher, salvaged wood.

Dimensions variable. Installation view.





PERPETUAL FRONTIER (LEFT)

Watercolor of receipt paper, shopping basket, vinyl floor tiles. 13" x 24" x 24".

PORTABLE FRONTIER (BELOW)

Gelatin, spray paint, shopping basket, vinyl floor tiles. 13″ x 24″ x 24″.



THE SIMPLE YET BEAUTIFUL QUALITY OF HIS EVERYDAY OBJECTS EVOKES A POWERFUL FEELING OF NOSTALGIA FOR HOME OR A SIMPLER TIME.



AFTER EUREKA, WHAT? (ABOVE)

Gelatin, spray paint, shopping basket, vinyl floor tiles, mirrored glass, unfired clay, acrylic, salvaged wood.

Installation view.

Photo credit: Neighboring States.

GOLDEN GLOW (FOLLOWING PAGES)

Gelatin, unfired clay, earthenware pitcher.

10" × 10" × 40".

Photo credit: Neighboring States.





PAOLO MENTASTI

WRITTEN BY ALEXANDRA SCHOOLMAN

MEDIA ALERT / FOR IMMEDIATE RELEASE: April 28, 2861

The Metropolitan Museum of Art announced today that it has received a gift of the unrivalled Bradford and Hélène Bergendorff Collection. Featuring artworks and archaeological artifacts from the Millennial Era—including ceramic pottery, sacred offerings, vessels, and memorial plaques—these anonymously made pieces paint a broader picture of daily life lived centuries ago while also posing new questions for scholarly research. The Bergendorffs, who traveled the globe to visit archaeological digs, personally acquired the miraculously intact specimens, which were disinterred from underwater tombs near the site of the ancient Statue of Liberty, sifted for on the plastic sand beaches of the Pacific Island nations, uncovered in the rolling Himalayan hills, and excavated in the equatorial grasslands of the Amazon.

"The artistry apparent in each work and the care with which each piece was handled, suggests that items of the Bergendorff Collection may have been regarded as religious or magically endowed," states Anastasia Franck, director of the Metropolitan's Center for Millennial Art. "What adds to the mystique," Franck continues, "is that exact replicas of handmade objects, like the black and white porcelain cylindrical rods, were found in disparate locations that had no historical ties to one another." These carefully made objects, each measuring one meter long, seem to have occupied a revered place in Millennial society, due to their proximity to other venerated relics.

While the people of the Millennial Era used a rudimentary computing system, our computers are slowly learning its binary language and may soon provide clues about the mystical animals that grace the surfaces of some of the ornamental vessels. Due to the presence of wings, we understand these creatures to have occupied both terrestrial and astral spheres. Recent computer mining efforts have revealed digital fragments that corroborate the cosmological fixation. The appearance of the Comet Hale-Bopp in 1997 and the Doomsday cults that heeded its visibility date almost exactly to the creation of the sundial gnomon figures, the angles of which were used to track the celestial movement of the sun according to their precise co-latitude.

A forthcoming exhibition curated by senior researcher Paul Mentast will highlight this exceptional collection. For more information, please visit our website O





PORCELAINIZED SACRED OFFERINGS (ABOVE)

Porcelain, fabric, wood, glass, aluminum, stoneware, earthenware, steel, acrylic paint.

Dimensions variable.

HEAVEN IS UNDER OUR FEET AS WELL AS OVER OUR HEADS (RIGHT, CENTER)

Porcelain, glass, stoneware, earthenware, tarp, steel, aluminum, acrylic paint, wood, pitch, fabric.

Dimensions variable.

Installation view.

FEATURING ARTWORKS AND ARCHAEOLOGICAL ARTIFACTS FROM THE MILLENNIAL ERA—INCLUDING CERAMIC POTTERY, SACRED OFFERINGS, VESSELS, AND MEMORIAL PLAQUES—THESE ANONYMOUSLY MADE PIECES PAINT A BROADER PICTURE OF DAILY LIFE LIVED CENTURIES AGO WHILE ALSO POSING NEW QUESTIONS FOR SCHOLARLY RESEARCH.

ICE (BELOW) Ice, wood, steel, plastic. Dimensions variable.





FOSSILIZED PUSSY WILLOW IN FULL BUD PLUCKED AT SWAN ISLAND, MAINE ON JAN 31, 1906 (DETAIL, ABOVE)

Pitch, glass, porcelain, stoneware, wood, fabric, steel.

Dimensions variable.

HEAVEN IS UNDER OUR FEET AS WELL AS OVER OUR HEADS (FOLLOWING PAGES)

Tarp, porcelain, oxide wash.

Dimensions variable.





JISEON MIN

WRITTEN BY NATALIE CRUZ

How does one capture the way memory feels in a person? liseon Min responds in the form of her abstract work Shall We Build Our Own Ground. The two enormous raw canvases are sewn together with white thread—and yet don't touch. The work's sheer size commands the gallery space, and doubles as a symbol of Min's own body. Free flowing, seemingly random charcoal marks cover its neutral surface. She created the marks by listening to instrumental music that reflected her mood: searching for joy. While being present with the music and its emotion, she crawled on the bunched-up canvas with a piece of charcoal in her hand, making physical her real-time response. The indexical permanence of her past feelings on the sea of canvas left a semiotic trace of her presence, essentially inscribing the memory onto her own body. By sewing together but distancing the two canvases, Min suggests an incomplete connection between her and the remembered emotions on her body.

How Do Arms and Legs Connect to Others furthers this idea of felt memory, but through a multigenerational lens. The eight-minute video projection shows three different recorded perspectives of Min, her aunt, and her grandmother walking through a field in Korea. As the videos play simultaneously, the sounds of shoes crunching on earth and chirping birds coolly hit the viewer's ears. However, the yellow text that appears under the videos narrates some of her grandmother's traumatic memories divided into five chapters. Min breaks the tranquil sounds at times to relay the present conversation no matter how mundane. Through this intergenerational sharing of memories figuratively inscribed on her grandmother's body, Min and her family are given the opportunity to heal their past wounds together ©



SHALL WE BUILD OUR OWN GROUND? (LEFT)

Charcoal and graphite on canvas, string.

443" x 64".

Photo credit: Neighboring States.

THE INDEXICAL PERMANENCE OF HER PAST FEELINGS ON THE SEA OF CANVAS LEFT A SEMIOTIC TRACE OF HER PRESENCE, ESSENTIALLY INSCRIBING THE MEMORY ONTO HER OWN BODY.



SHALL WE BUILD OUR OWN GROUND? (ABOVE)

Installation view. Photo credit: Neighboring States.

SHALL WE BUILD OUR OWN GROUND? (RIGHT)

Installation view.

Photo credit: William Toney.

STAND TO BE (OPPOSITE PAGE)

Charcoal on canvas, wood, burnt wood, string, eraser. 110" x 67". Photo credit: William Toney.





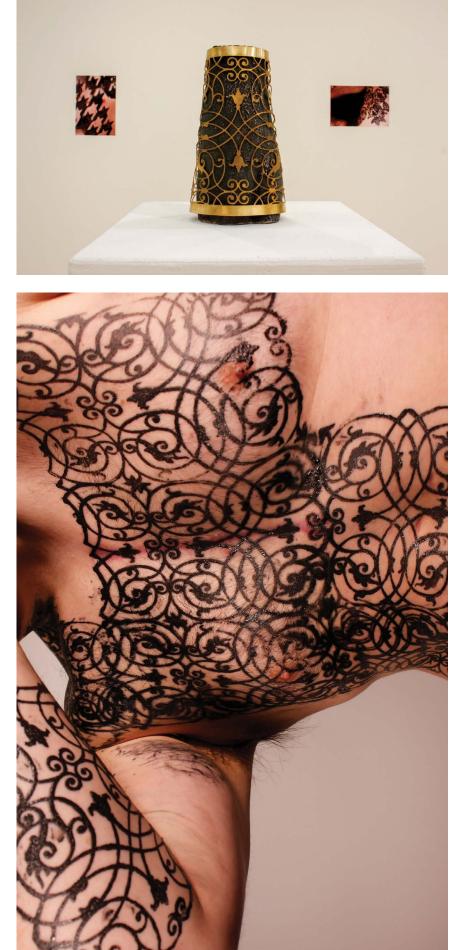
KEITH MICHEAL MURPHY

WRITTEN BY LIAM MAHER

Keith Micheal Murphy's "armor" works present ornament as protection. Murphy challenges the sterility and assimilationism of whiteness by relishing in the amalgamations of cross-cultural design. In their own words, this armor functions as protection against "minimalism's relationship with white supremacy," namely, the reduction of cultural specificity to a palatable, undifferentiated norm. Drawing from a rich array of working-class American artistic traditions, Murphy creates tools of resistance that provide psychic protection against the violent sterility of whiteness.

Murphy's wrought-iron back yoke and gauntlets are a prime example of this innovative approach. Rendered in brass, these pieces adapt ironwork from the New Orleans French Quarter. Historically entrenched in enslavement, utilized as propaganda, and situated within a French-European lineage, New Orleans ironwork itself embodies the aspirational whiteness of settlers in the Mississippi Delta. With Murphy's armor, this ironwork transforms from architectural features into ornaments for the individual body, encasing forearms and shoulders in delicate vegetal designs. Murphy's adaptation of this niche design genre for their work critically engages the history of ironwork in New Orleans, making clear the ulterior motives for designs that, on the surface, appear purely decorative. By reimagining this racialized ornamentation, Murphy recuperates productive elements without replicating their harmful effects. Murphy's yoke and gauntlets challenge contemporary moves to conceal fraught histories behind stripped-down, Euro-American theories of minimalist design, acknowledging the necessity of redress in order to progress.

The artist's armor lives a second life in *Impressions of...*, a photographic series in which design plates used for armor casting are repurposed as matrices for stamping on the body. Expanding their definition of armor, itself an expanded definition of metalwork and jewelry, Murphy inks their plates and presses them directly onto their own skin. The result is an armor tracing the topography of the artist's physical form. The photographs in *Impressions of...* truncate Murphy's form to the point of abstraction: through close-cropping, altered orientations, and inorganic poses, Murphy tests the limits of both their body and designs. The result is a new vision of self that foregrounds unseen details of their own body while encasing familiar ones within the lushness of their ornamental armor \bigcirc



CUT FROM THE SKIN (ABOVE)

Waterjet pierced brass, photographs, ceramic mold. Dimensions variable.

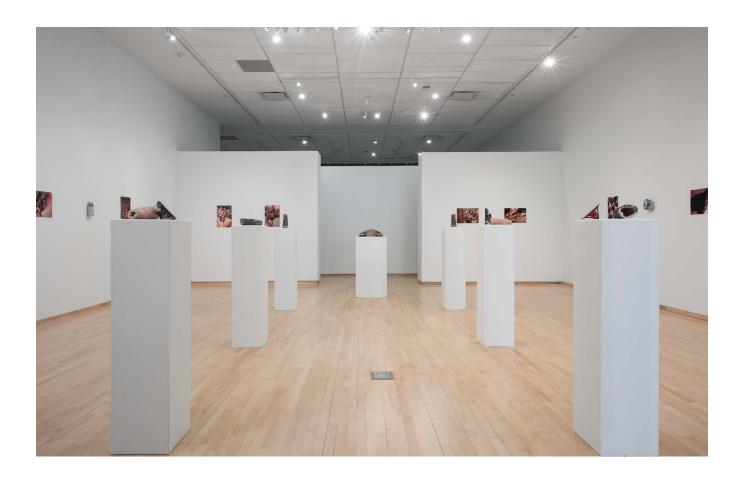
Installation view.

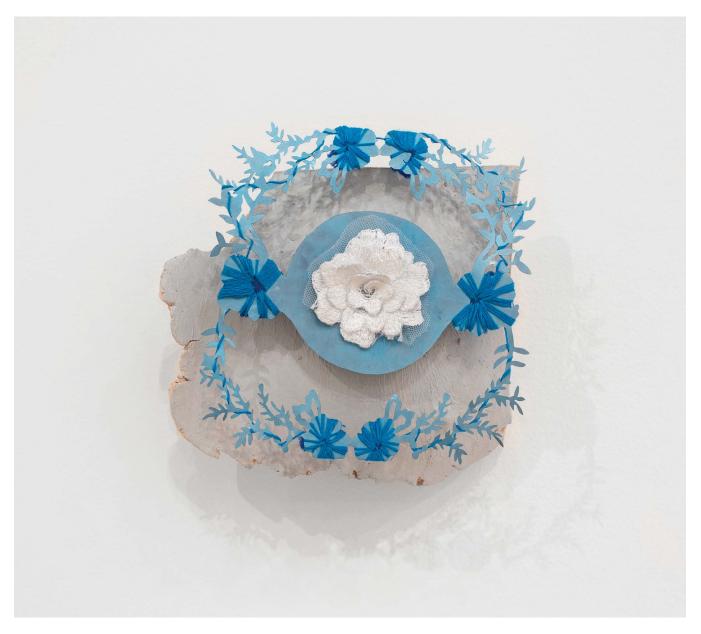
IMPRESSIONS OF WROUGHT IRON (4) (RIGHT)

Photographic documentation of a performance.

19" x 13".

MURPHY CHALLENGES THE STERILITY AND ASSIMILATIONISM OF WHITENESS BY RELISHING IN THE AMALGAMATIONS OF CROSS-CULTURAL DESIGN.





CELEBRATION OF LACE (ABOVE)

Hand pierced anodized titanium brooch. 6" x 6". CUT FROM THE SKIN (OPPOSITE PAGE)

Installation view.

Photo credit: Neighboring States.

KEITH MICHEAL MURPHY 121

AMIRA PUALWAN

WRITTEN BY ALEXANDRA SCHOOLMAN

Amira Pualwan is attuned to patterns and cycles, formations and architectures, reflections and refractions. She is also aware of breakdowns, interruptions, severances. This group of works is an investigation of the aesthetics of the cyclical under pressure. Pualwan's inspiration is the *canicula*: the yearly appearance of the dog constellation Sirius in the dawn skies of the Northern Hemisphere at the height of summer. Her chosen media—printmaking, ceramics, and textile—are each the result of applied pressure, whether from embossing, high temperature, or tension. The resulting compositions feature familiar images of blazing suns and rippling water, but also suggest their eventual disappearance, their infinite reflections that resist being contained.

Throughlines link and shape across time and geography, connecting ancient Greco-Roman bath infrastructure to the U.S. urban pool system—both products of the channeling and diverting of water, especially in the summer. These spaces are sites of ritual: the long-awaited opening of the local pool every Memorial Day weekend, the application of olive oil (nowadays sunscreen) to the skin, the unrolling of towels, walking—not running!—along the water's tiled edge, the plunge into refreshing waters. The repetitive, cyclical processes of Pualwan's works are also forms of ritual that engage the senses, whether in the pieces' physical creation or in the ways their installation envelops the viewer. The liminal time of sunrise and sunset is translated into an ombré of color, into the warp and weft of a languidly hanging textile, into dual expressions of cyclical recurrences: orbit and weaving. Ceramic tiles are reprised in their role as ground, but their typical glassy and reflective surfaces are coated in matte inks of deep blue, suggesting the inky saturation of color that suffuses the sky at dusk or that is reflected in a pool's watery sheen. In the gridded tile, woven textile, and color-blocked prints are throughlines across architecture and image. These infrastructures not only shape our experience and reaffirm cycles—but also point outward, to weakening cycles, to once freak occurrences that are becoming common, to public pools that remain unfilled in the worsening summertime heat \bigcirc





SLOW LIGHT III (PREVIOUS PAGE)

Ceramic screenprint slip transfer on bisqued tile.

53" x 28".

SUN STAIR, SHADOW SLIDE (ABOVE) Handwoven jacquard: cotton, Tencel, wood.

120" x 30".

IN THE GRIDDED TILE, WOVEN TEXTILE, AND COLOR-BLOCKED PRINTS ARE THROUGHLINES ACROSS ARCHITECTURE AND IMAGE. THESE INFRASTRUCTURES NOT ONLY SHAPE OUR EXPERIENCE AND REAFFIRM CYCLES-BUT ALSO POINT OUTWARD, TO WEAKENING CYCLES, TO ONCE FREAK OCCURRENCES THAT ARE BECOMING COMMON, TO PUBLIC POOLS THAT REMAIN UNFILLED IN THE WORSENING SUMMERTIME HEAT.





Opus vermiculatum, ceramic screenprint transfer on bisqued tile. 44" x 44".



SUN TEMPLE (LEFT) Handwoven jacquard: cotton, wood, copper pipe. 55" x 38".

BETHANY RILEY

WRITTEN BY RACHAEL REYNOLDS

"I hope that I find what I need; I hope that I'm making the right choice." – Bethany Riley

Lens-based artist Bethany Riley relies on the strengths of her chosen media to investigate personal struggle, relationships, and growth. She values testing the boundaries of the two-dimensional photographic medium through the combination of analog and alternative processes with sculptural and installation-based work.

Rooted in her affection for the personal archive, Riley continues documenting her three-year relationship with her partner from conception to inevitable dissolution. Photographs printed on the Vietnamese tear-away calendar that hung in the kitchen of the house once shared signify the culture and community she now mourns, interrupting the grid of time. Each day torn from the calendar is reconstructed as an installed timeline in the gallery. The days are represented by space and perform as a metaphor for time passed cohabitating—an archival memory of emotional and physical intimacy. Through challenge, growth, loss, intimacy, and withdrawal, the complexity of a valued but unraveling relationship push and pull the viewer through slow, visual disconnections across the installation. The photographs illuminate an archive of emotional ephemera: withdrawing and caring gestures, heartbreaking isolation, and resistance to resolution. The connections between each photograph and their placement on the metaphorical timeline of the calendar encourage hope that time and personal growth extend beyond the limit of the piece.

To disentwine two lives for the good of each individual is self-care. Protecting growth a partner inspired and the barriers they helped break down when choosing to end a relationship that brought joy, care, love, healing, and vulnerability is self-care. To resist what is safe by refusing to settle is self-care. Self-care requires time and space O THROUGH CHALLENGE, GROWTH, LOSS, INTIMACY, AND WITHDRAWAL, THE COMPLEXITY OF A VALUED BUT UNRAVELING RELATIONSHIP PUSH AND PULL THE VIEWER THROUGH SLOW, VISUAL DISCONNECTIONS ACROSS THE INSTALLATION.



I CAN'T KEEP ANTICIPATING THE END (ABOVE)

Inkjet prints on Vietnamese tear-away calendar pages, nails, inkjet prints on adhesive matte paper, wooden benches with vinyl text.

Dimensions variable.

Installation view.

Photo credit: Neighboring States.







I CAN'T KEEP ANTICIPATING THE END (DETAIL, RIGHT)

Inkjet prints on Vietnamese tear-away calendar pages, nails, inkjet prints on adhesive matte paper, wooden benches with vinyl text.

Installation view.

I CAN'T KEEP ANTICIPATING THE END (OPPOSITE PAGE, TOP)

Inkjet prints on Vietnamese tear-away calendar pages, nails, inkjet prints on adhesive matte paper, wooden benches with vinyl text.

Dimensions variable.

Installation view.

I CAN'T KEEP ANTICIPATING THE END (BENCH DETAIL, OPPOSITE PAGE, BOTTOM)

Inkjet prints on Vietnamese tear-away calendar pages, nails, inkjet prints on adhesive matte paper, wooden benches with vinyl text.

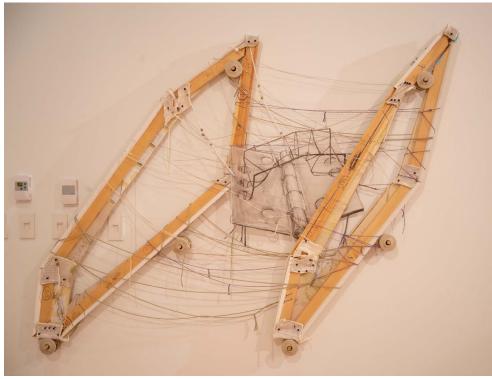
Photo Credit: Neighboring States.

RITA SCHEER

WRITTEN BY EMMA P. HOLTER

Rita Scheer's preoccupation with weaving stems from a Tyler Fibers course they took in 2022. In Scheer's recent work, the architecture of the loom is undone and remade. They deconstruct the form of the floor loom—a tool large enough to weave rugs and significant bolts of fabric. Their weavings, sculptures, and drawings fixate on a few of the loom's component parts by collapsing or expanding their scale. The interrelation of the warp, weft, heddle, shuttle, treadle, wires and wooden beams extends across the space of their installation. The strict organization of the loom is made abstract and estranged as Scheer transposes their work from one media to another. Flitting between sculpture, drawing and weaving, each iteration of form creates a new generative step in their artistic process. For example, they weave a piece of fabric, create a drawing of their weaving, cut up that drawing and hang it within a wooden sculpture that itself emulates the rectangular frame of the loom. One of the most impactful pieces within their display is an abstract reconstruction of the armatures of the floor loom with taut bands of yarn that run, like beams of colorful light, between the corners of the sculptural structure. The result is a multimedia installation that meditates on the human desire to create order from disorder and structure from chaos. To Scheer, the loom is a tool in which every action and motion has an observable result. Rather than being an impersonal black box, the loom is a mechanism in which every action of the user can be traced, observed, and understood. In a digital era, Scheer's work ruminates on analog, historical means of creating O





LOOMHOUSE DRAWING AND OUTSIDE EDGE (INSTALLATION VIEW)

Photo: Neighboring States

LOOMHOUSE DRAWING

Two stretcher bars, drawing (graphite on Mylar), powerline insulators, handwoven cloth hinges, wooden brackets, stencils used to make brackets, and yarn.

72" x 60" x 5".

Photo credit: William Toney.





OUTSIDE EDGE (ABOVE)

Stretcher bar (scraps) and four wooden brackets.

10" × 12" × 5".

Photo: Neighboring States

HINGECLOTH (ABOVE)

Double-cloth weaving, hinge, stretcher wood, lease stick, tube.

72" x 24" x 5". Photo credit: William Toney.

HINGECLOTH (DETAIL)

Double-cloth weaving, hinge, stretcher wood, lease stick, tube. 72" x 24" x 5". Photo: Neighboring States





LIKE AN EXHALATION

Acrylic on canvas, MDO, hand-dyed yarn loops.

8" x 36" x 1". Photo credit: William Toney.

THE STRICT ORGANIZATION OF THE LOOM IS MADE ABSTRACT AND ESTRANGED AS SCHEER TRANSPOSES THEIR WORK FROM ONE MEDIA TO ANOTHER.

MERYL Skoog

WRITTEN BY MARIE LATHAM

Personality and visual connection are paramount in Meryl Skoog's designs, especially vivid in her treatment of typography. For the project *Remarks*, Skoog interprets anonymous survey responses into a typographic commentary zine on body image. In a process-oriented approach, she developed the responses into "sound bites"—brief phrases that the respondents had heard and internalized from their loved ones about their body image. Through digital and analog manipulation, Skoog creates a compelling visual narrative that tells a gut-wrenching story about the way words can remain in the psyche.

Much of the efficacy of this project comes from the way the words themselves are distorted—by using compression, warping, distressing, and texture, Skoog conveys the way these words become more than their definitions, bearing conceptual weight in the hearer's conception of self. In Skoog's own words, "The purpose of this zine is less about commenting on people's physical size, but more about how we allow these comments to change how we value our self-worth. The scanner played a huge role in being able to convey this meaning through distortion and how there are inevitable tools used in our society to measure how we value ourselves (whether it be an actual tape measure, weight scale, the pressure of social media, etc.)"

Skoog cites inspiration from printmaking processes, including the work of Sister Mary Corita Kent in her manipulation of advertising graphics and focus on typography in compositions. As with Kent, an interest in handwritten elements and physicality in design characterizes Skoog's work, and above all, her process prioritizes guiding the user through visual experiences. Her other projects are focused on branding and interactive design, still centering an organic, people-first process. *SCRAPS*, a multifaceted branding concept for a mobile cooking class, maintains the grittiness and communal feel of a neighborhood project through intermixed typography, torn edges and scanned materials.

As human environments become more complicated, people need visual cues more than ever to help them experience a sense of well-being, excitement, and assurance. Skoog's designs are compelling examples of the way typography and branding can guide users toward recognition and connection **O**





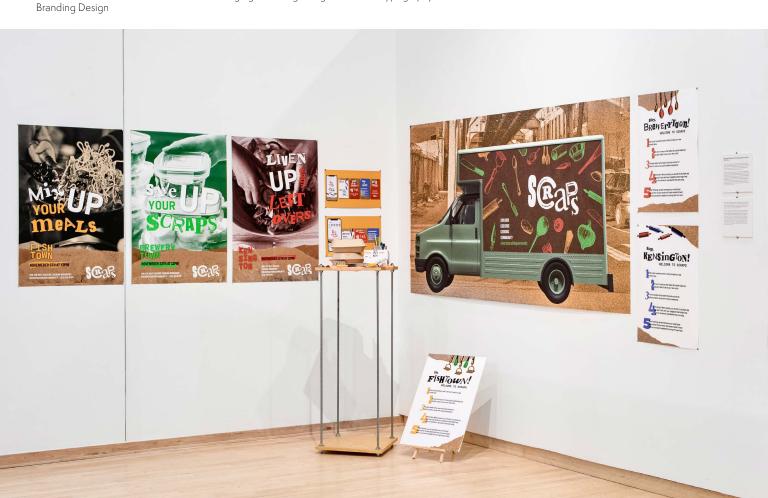




PERSONALITY AND VISUAL CONNECTION ARE PARAMOUNT IN MERYL SKOOG'S DESIGNS, ESPECIALLY VIVID IN HER TREATMENT OF TYPOGRAPHY.

SCRAPS CREATIVE COOKING COMMUNITY (BELOW) SUBMERGE (PREVIOUS PAGE) Packaging, Branding Design REMARKS (OPPOSITE PAGE)

Typography





SEAN STAROWITZ

WRITTEN BY ALEXANDRA SCHOOLMAN

In a shimmer or deluge: the glinting hope of salvation and the unfathomable threat of damnation can be seen reflecting off the surface of murky brown water, where waves gently lap, but there is no horizon in sight. According to Sean Starowitz, this liquid expanse is a vision of our contemporary sublime. It is still the biblical Promised Land expropriated by white settlers in their belief of Manifest Destiny, and it now resembles how those settlers transformed environments into a "productive machine in which capital, dispossessed land, and enslaved labor produced a new world in capital's image."^[1] What do you see in Starowitz's mirror-like waterscape? Does the play of light, bio-char and walnut ink across a rippled expanse of paper engender visions of worlds to come or further wash away memories of worlds that will never be again?

In an era constantly redefined by the limits, and the exceeded limits, of technological development and atmospheric CO2, Starowitz works within a praxis of sustainability and renewability. He asks what can be reconfigured from the

discards denigrated as "waste," or if creation is still possible within the temporality of "the end." Speculating about a future when energy infrastructure is no longer used to retrieve and transport fossil fuel but instead to capture and store the carbon byproduct, Starowitz's drawings and sculptures tell the stories of the budding scavenger ecologies that will grow out of the scraps of obsolete economies. Wary of the buzz surrounding the potentialities of geoengineering, Starowitz suggests that the future of carbon capture could look much more mundane, ultimately more like waste management than The Jetsons. In the drawing FISSURE MINE, a sprawling system of pipes that make up the guts of former coal mining equipment replaces the coal extracted from a mountain with carbon stone, sending it back into the bowels of the Earth. Hand-drawn and smudged in a deep, sooty charcoal—reminiscent of the dark grime of the Industrial Age—these speculative landscapes envision a future stage of capitalist re-imagining of the land. But only time will tell if these renderings will become reality \bigcirc

[1] Sven Beckert, "Capital," in *Feral Atlas: The More-than-Human Anthropocene*, ed. Anna Lowenhaupt Tsing et al. (Stanford: Stanford University Press, 2020), n.p., https://feralatlas.supdigital.org/index?text=beckert-capital&ttype=essay&cd=true.



FISSURE MINE

Charcoal on paper, sheet metal screws.

60" x 50".

Fugitive flow, sedimentary stock, wind turbine, steel, hempcrete, biochar, glass and ceramic waste aggregate, cement, and car battery.

Installation view.

Photo credit: Neighboring States.



HARK! (LEFT, FOREGROUND)

Scale model of a crypto mining rig, fans, cardboard, and paint. 14" x 24"x 12".

IN A SHIMMER OR DELUGE (LEFT, BACK WALL)

Walnut ink, charcoal, and bio-char on bond paper.

60" x 204".

Installation view.

Photo credit: Neighboring States.

NO ONE CAN EMBARGO THE SUN

(BELOW, LEFT)

Video, plasma TV, plinth.

18 mins.

11G NETWORK

(BELOW, CENTER)

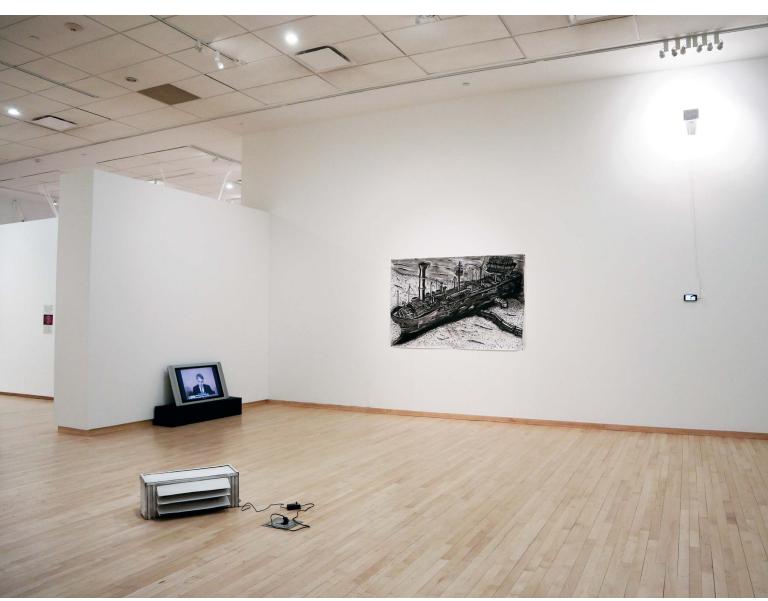
Charcoal on paper, sheet metal screws. 36" x 60".

5G GLITCH

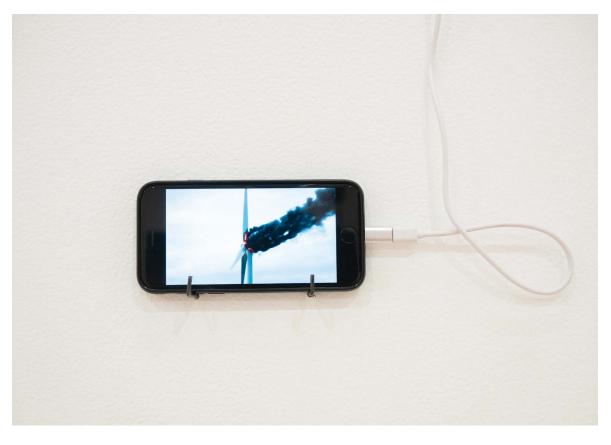
(BELOW, RIGHT)

Salvaged cell phone, GIF animation, solar panel for home surveillance, and artificial light.

Installation view.



STAROWITZ'S DRAWINGS AND SCULPTURES TELL THE STORIES OF THE BUDDING SCAVENGER ECOLOGIES THAT WILL GROW OUT OF THE SCRAPS OF OBSOLETE ECONOMIES.



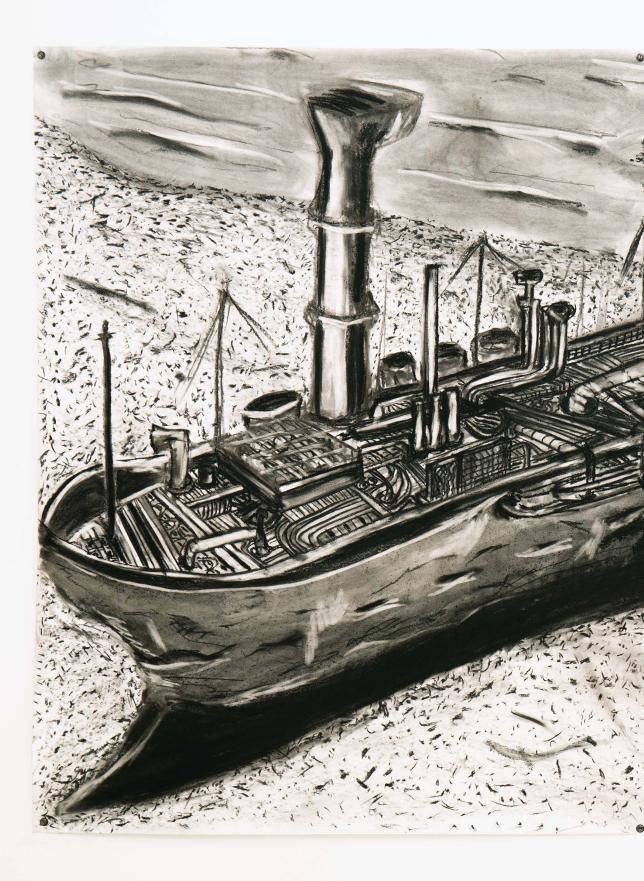
5G GLITCH (DETAIL, ABOVE)

Salvaged cell phone, GIF animation, solar panel for home surveillance, and artificial light.

Photo Credit: William Toney.

11G NETWORK (FOLLOWING PAGE)

Charcoal on paper, sheet metal screws. 36" x 60". Photo Credit: William Toney.





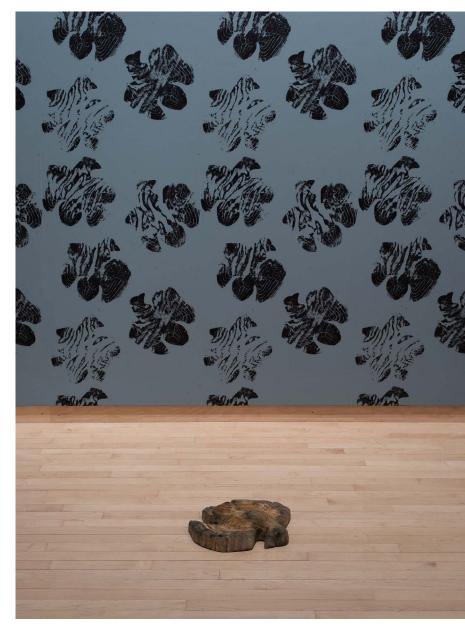
ETHAN Storms

WRITTEN BY NATALIE CRUZ

Moving can be a fresh start, a new experience where every day falls into a different cadence. Simultaneously, it can feel like you now occupy a liminal state of belonging, one where you are no longer fully a part of your old or new home. Ethan Storms's work is informed by this in-between feeling, which stems from his move from rural Pennsylvania to the urban cityscape of Philadelphia. His work critiques systemic issues present in both spaces while confronting his own part from within.

Demonstrated through a literal window into his experience, Liminal shows a flickering of two clips of video from a window panel replicating a live surveillance feed: a deer in the woods by his rural house and Storms' kitchen in his city apartment. Drawing inspiration from Michael Haneke's film Caché where the main characters received haunting anonymous tapes of their movements—*Liminal* makes evident the ever-present eye of surveillance that largely looms in cities. Storms inserts himself in the work to turn the passive viewer into the surveiller to address his role as a city resident.

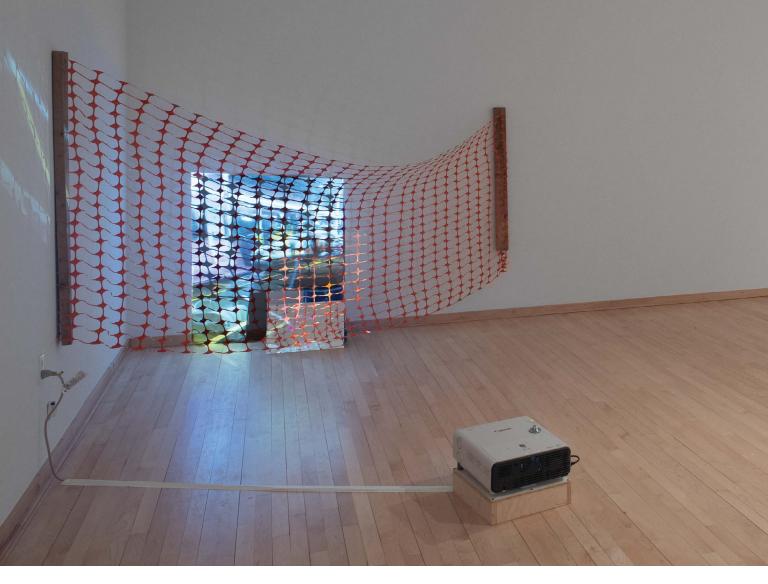
The themes of nationalism, masculinity, and dominance concurrently permeate Storms's work. *Untitled*, a chainsawcarved bald eagle, unassumingly hides behind a white pedestal. When the viewer finds it, they are confronted with the eagle, and its American nationalist symbolism, facing the wall on the ground, as if it has fallen off its pedestal. Chainsaw carvings have traditionally welcomed guests into rural homes, but its hiddenness reveals its shame. Its powerful gaze is obscured, allowing the viewer to impose their gaze and reclaim it for themselves © WHEN THE VIEWER FINDS IT, THEY ARE CONFRONTED WITH THE EAGLE, AND ITS AMERICAN NATIONALIST SYMBOLISM, FACING THE WALL ON THE GROUND, AS IF IT HAS FALLEN OFF ITS PEDESTAL.



ECTOPISTES MIGRATORIUS (MARTHA'S SHADOW) (DETAIL, RIGHT)

Wall vinyl and carved wooden matrix.

Dimensions variable. Photo credit: Neighboring States.



INTERSECTIONS (STILL, LEFT)

Projection, mirror, bucket, and orange safety fencing. Dimensions variable. HOSTILE (RIGHT)

Chainsaw carved bench, and anti-bird spikes.

21" × 42" × 13".

ECTOPISTES MIGRATORIUS (MARTHA'S SHADOW) (FAR RIGHT)

Wall vinyl and carved wooden matrix.

Dimensions variable.

Installation view.

Photo credit: Neighboring States.



GUANNAN WANG (CORINA)

WRITTEN BY ARI LIPKIS

Guannan Wang (Corina) began her artistic training at a young age in her native China when she begged her mother to allow her to attend painting classes. Wang's mother passionately encouraged her young daughter's talents, enrolling her in a high school with a heavily focused arts-based curriculum. After immigrating to the United States, Wang continued pursuing art, most recently receiving her certificate in painting from the Pennsylvania Academy of Fine Art. She has referred to the style of paintings she produced during these years as traditionally Chinese. However, despite years of devotion and dogged effort, Wang left behind painting and only since starting at Tyler began perusing jewelry design in an effort to find an individual voice she felt was not present in her paintings.

The rigidity of her prior training, especially in her early years, left Wang feeling that her art never truly expressed her own interior life. Wang now sees her designs as means for bringing people together. These wearable sculptures are not just adornments for an individual wearer, but devices for joining people hand in hand. One of her works can be worn by two people around their wrists or arms at once, each placing their hands through the two openings. The two wearers' wrists now resemble skeletal structures – biologically tethered as one. These sculptures render internal structures as external, making that which goes unseen now seeable to all, making public a relationship that might only last as long as the works stay on. Wang wants the wearers to be imbued with sense of safety and for the works' natural forms to provide added buttressing for bodies under both physical and emotional strain.

Wang's highly architectural forms resembling branches, chains, or bones, in interwoven patterns are both dense and yet seemingly insubstantial. They allow a look inside the internal structure, a surfacing of that which is normally kept below. Wang has long searched for a means to make her own well-hidden emotions more open, thus more vulnerable. Wang's designs provide for that emotional openness without sacrificing one's sense of safety O



MIRROR: GINKGO TREE IN AUTUMN – DAJUE TEMPLE

(大觉寺) (ABOVE)

Nylon, acrylic paint. 4.8" x 4.4" x 7.8". MIRROR: SUMMER NIGHT - FLOATING RIVER LANTERNS (莲花灯) (BELOW)

Glass-filled polypropylene, acrylic paint.

6.5" x 4.7" x 6.1".



WANG'S HIGHLY ARCHITECTURAL FORMS RESEMBLING BRANCHES, CHAINS, OR BONES, IN INTERWOVEN PATTERNS ARE BOTH DENSE AND YET SEEMINGLY INSUBSTANTIAL.



MIRROR: WINTER NIGHT – HOUHAI (后海) (ABOVE)

Nylon, acrylic paint. 3.8″ x 3.8″ x 2.3″.

MIRROR: AUTUMN NIGHT – SKY LANTERN

(孔明灯) (OPPOSITE PAGE) Glass-filled polypropylene, acrylic paint. 9.2" × 9.5" × 5".



YONGXIN WEN

BELONGING AND RETRACING OVERSEAS - YONGXIN WEN ON CHINESE CULTURE WRITTEN BY CAMILA MEDINA

Grounded by a multidisciplinary education, Yongxin Wen worked in various artistic mediums, such as painting and drawing, before choosing to pursue her graduate studies in graphic and interactive design at the Tyler School of Art and Architecture. Wen's work delves into the intricacies of Chinese social life as a way of exploring her interest in the paradoxes and strengths of her cultural heritage. Coming from Northeast China, the artist explores the culture around drinking parties from her homeland as a glimpse of a high-spirited attitude toward life that reduces the feeling of distance between people.

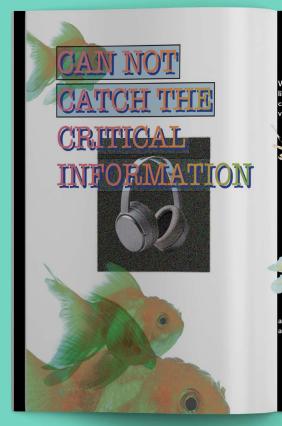
Undertaking the deeply spiritual connection established through nights out, Wen created the card game *Pleasant Night* (2023) with the objective of enhancing all of these qualities seen in her homeland. In this respect, the traditional wine cup, the Chinese wooden chair, and motifs depicting the moon and the ancient flame pattern are presented not only as symbols of her heritage, but more importantly, as attempts to immerse her audience in immaterial components responsible for shaping interpersonal encounters and emotional intimacy. Nevertheless, *Pleasant Night* keeps it light with its game book and drink menu, reinforcing the liberating and energizing aspect of relaxing with friends, family, and acquaintances at a drinking party.

In addition to *Pleasant Night*, the artist developed for the exhibition a zine reflecting on the relationship between different generations, especially the one between mother and daughter. Puzzled by the difficulty she has faced in understanding her own mother's personal and professional life choices, particularly when confronted with the family's demand to fulfill specific gender roles, Wen delves into this journey through her artwork, attempting to disentangle the knotty restrictions that have been placed upon her moves, while seeking to understand the meaning of her mother's journey **O**

良宵 PLEASANT NIGHT (SPACE DESIGN DETAIL, BELOW)

AdobeStager. 9.97″ x 8.07″.





When I decided to tackle the TOEFL test, I had no idea what I was in listening section was like trying to catch a greased pig in a rainstor clips flew by at lightning speed, leaving me feeling like a befuddled valium. Despite my best efforts, my memory was about as reliable goldfish's. The passages slipp grasp like sand through a The only thing that stu were random. income

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how har the listen as low as my self-esteer binge-watching reality TV. I thing that kept me going was t able to tell my grandkids about the time I tried to outsm; and failed miserably.

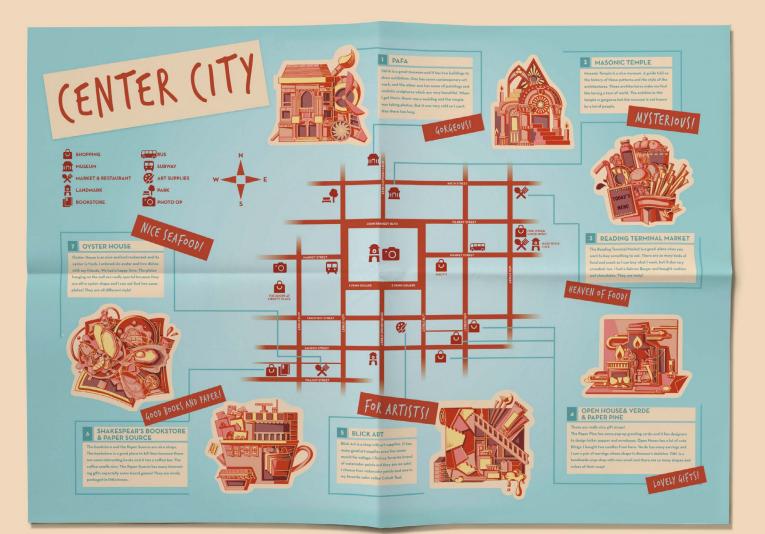
THE LANGUAGE I HEARD (DETAIL, ABOVE) Adobe Illustrator. 16.67" x 11.11".



THE ARTIST EXPLORES THE CULTURE AROUND DRINKING PARTIES FROM HER HOMELAND AS A GLIMPSE OF A HIGH-SPIRITED ATTITUDE TOWARD LIFE THAT REDUCES THE FEELING OF DISTANCE BETWEEN PEOPLE.

ONE DAY OUT

(DETAIL, BELOW) Adobe Illustrator. 9.76" x 9.76".



CONTRIBUTING AUTHORS

Quinn Russell Brown

Quinn Russell Brown is a writer and visual artist pursuing an MA in art history. He is the editor of the Penn Museum's peer-reviewed magazine and a regular contributor to the arts page of The Philadelphia Inquirer. His photographic portraiture has been shown in museums across the United States and is in the permanent collection of the Smithsonian National Portrait Gallery.

Danielle Cooke

Danielle Cooke is a second-year MA student studying Latin American and Latinx art from the precolonial to contemporary period. Her research centers on memory, storytelling, and materials as they relate to artwork created by modern and contemporary Latinx and Latin American artists. She earned her BA in art history and Spanish from Cleveland State University.

Natalie Cruz

Natalie Cruz is a second-year MA art history student studying modern and contemporary art of the global Armenian diaspora. Her work investigates memory, culture within diasporic communities, identity preservation and change, and the convergence of queerness. She earned her BA in art history from Pacific University Oregon. She is the managerial editor of the Queer Armenian Library, an online database dedicated to platforming the works of queer Armenian authors, filmmakers, artists, and more.

Sara Hernon-Reeves

Sara Hernon-Reeves is a second-year MA art history student in the arts management track. She studies how the history of labor rights in the arts and culture sector have impacted contemporary issues of wage inequity within the field. She is also interested in issues of governance and leadership in the nonprofit sector. Hernon-Reeves will continue to use her degree to advocate for artists and communities that use art to effect positive social change.

Emma P. Holter

Emma P. Holter is a University Fellow and first-year PhD student in art history at the Tyler School of Art and Architecture specializing in the art of Renaissance Italy. Her research focuses on 15th and 16th century Venetian drawings and prints and their relation to monochromatic paintings. She earned degrees in art history from New York University and The Courtauld in London, and has held curatorial and research positions at The Courtauld Gallery, Sotheby's, and The Frick Collection.

Emma Krall

Emma Krall is a first-year MA student in art history at the Tyler School of Art and Architecture. Her interests include but are not limited to Baroque paintings, depictions of the nude, Dutch still life paintings, and landscapes. She earned her BA from Rollins College in Winter Park, FL in 2021, and before starting her studies at Tyler, she was a student teacher in eastern Kentucky. Krall is passionate about nature, feminism, and creating an accessible space in museums for people of all ages.

Marie Latham

Marie Latham is a first-year MA student in art history concentrating in arts management. Combining her research interests of site-specific art and her current career in graphic design and arts education, she hopes to pursue museum interpretation, designing engaging materials to help visitors experience art in new ways. She received her BA in art aistory with minors in digital marketing, Italian, and economics from the University Of Notre Dame.

Ari Lipkis

Ari Lipkis is focusing on *cinquecento* Italian architecture and the development of the printed *capriccio*. Lipkis received his MA in 2016 from the Courtauld Institute of Art; his thesis focused on Perino del Vaga's work at Villa del Principe in Genoa. From 2012 to 2015, he was the co-director of TEMP, an art space in New York dedicated to promoting emerging artists. In 2018, Lipkis curated *Unbearable Infinite* at AALA gallery. The show paired the work of video artist Gregory Bennett with prints from Giovanni Battista Piranesi's *Carceri* series.

Liam Maher

Liam Maher is a second-year PhD student in art history and University Fellow. His research focuses on queerness/cuiridad, Catholicism, and anti/colonialism in contemporary Latin American and Latinx art. His writing has appeared in Accomplice, Art & About PDX, and the National Catholic Reporter. He is co-director of HOT•BED, an art space in Center City, Philadelphia.

Molly Mapstone

Molly Mapstone is interested in installation art and new materials. Her writings consider contemporary art through theories of infinity, materiality, process, and social art history. Her master's thesis at the Winterthur Program in American Material Culture, "The Materiality and Art History of Glitter," examined the material's origins and power to convey meaning. She received her BA from the University of Wisconsin-Madison while working at the Chazen Museum of Art, where she curated exhibitions of works on paper.

Moe Marte

Moe Marte is a first-year MA student in art history studying art of the Caribbean and its diasporas. Their research focuses specifically on the Dominican Republic and how ancestral memory manifests through spiritual practices, trauma, queerness and dance. Previously, Moe received their BA in religion and ancient history with a minor in art history from Saint Joseph's University.

Camila Medina

As a University Fellow and PhD student in art history, Camila Medina's research focuses on Latin American media art and intellectual history, the entanglements between art and technology, international constructivism, and spectatorship. Prior to resuming her doctoral studies, she earned her MA in communication technologies and aesthetics at Universidade Federal do Rio de Janeiro, Brazil, and undertook professional training in time-based media art preservation at Danube University Krems, Austria. She also held appointments curating photography exhibitions, managing digital marketing teams for visual arts projects, coordinating interactive audiovisual documentaries, and producing film festivals in Brazil.

Ryan Mitchell

Ryan Mitchell is a second-year PhD student focusing on Islamic art and architecture of the Eastern Mediterranean. He is the recipient of a Fulbright Research Grant to Turkey (2020-2021) and a Temple University Grant in Aid (2022) that supported his research on a variety of topics related primarily to the Ottoman Empire in the 19th century. He currently assists the artist Shahzia Sikander with research related to her artistic practice, and has previously held assistantships at the Istanbul Research Institute and the Library of Congress. Mitchell received his undergraduate degree in 2017 from Ohio State University in English literature and history of art.

Noah Randolph

Noah Randolph is a PhD student specializing in modern and contemporary art and visual culture, with current research focused on the intersections of monuments and public art with issues of memory, race and politics. He holds a BA in art history from the University of Louisville (2016) and a MA in art history from the Tyler School of Art and Architecture, Temple University (2020).

Rachael Reynolds

Rachael Reynolds is a PhD student in art history. She specializes in the history of photography, materiality, performance, and the role of gender, nature, and mysticism in the late 19th and early 20th centuries. Reynolds has wide-ranging experience in museums, galleries, arts education, and independent consulting, holding roles in curatorial, collections and exhibition management, research, and secondary education. Most recently, she worked at the photography curatorial department at the Cleveland Museum of Art and the Emily Davis Gallery at The University of Akron.

Mayret Rubenstein

Mayret Rubenstein is pursuing an MA in art history in the arts management track. She received a BA in art history and a minor in economics at the Tyler School of Art and Architecture, Temple University. Mayret has experience organizing, planning, and producing cultural projects, events, and exhibitions. She researched, co-authored, and published Cutting Edge Art in Havana, the companion book for the 2015 and 2019 editions of the Havana Biennial. She interned for the Aspen Institute's Artists' Endowed Foundation Initiative and the Philadelphia Museum of Art. She co-founded the Philadelphia-based nonprofit organization ARTempo to promote contemporary artists.

Brittany Rubin

Brittany Rubin (she/her) studies print culture and the history of the nude in the Early Modern Netherlands. Prior to her matriculation, she worked at the Johnson Museum of Art at Cornell University, where she first served as a Kress Fellow and later as Print Room curatorial assistant. She also was a contributing co-author for the catalog Lines of Inquiry: Learning from Rembrandt's Etchings, which received the College Art Association's Barr Award in 2019. She received a BA from Macalester College and an MA in art history from the University of Massachusetts.

Alexandra Schoolman

Alexandra Schoolman's research interests center on Latin American conceptual art and social practices that address the intersection of human and environmental rights. She graduated magna cum laude with a BA from Brandeis University and earned an MA with distinction from the University of Glasgow, where her thesis focused on memory and historical legacy in the work of young Latin American artists. She has curated exhibitions and shared her PhD research at academic conferences and symposia both nationally and internationally.

Rachel Vorsanger

Rachel Vorsanger is a first-year PhD student who studies modern art from Europe and the United States. Her research examines the role of gender and displacement in the work of women abstract artists. She graduated summa cum laude and Phi Beta Kappa from George Washington University and received her master's in art history and archaeology from the Institute of Fine Arts at New York University. Prior to matriculating at Tyler, Vorsanger worked for the Betty Parsons Foundation in New York, where she compiled and edited the Betty Parsons Catalogue Raisonné

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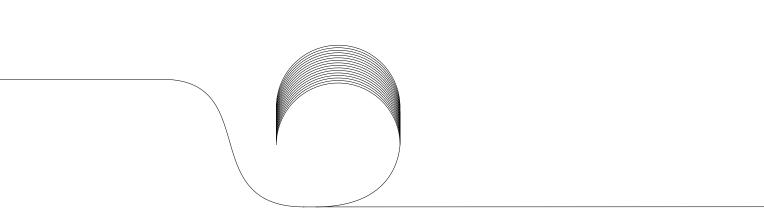
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Catalog Design

Modern Good Matt Bouloutian, Tyler BFA '99 Emma Lindsay, Tyler BFA '18

Printed by

Sea Group Graphics, Inc.





Tyler School of Art and Architecture Temple University 2001 N. 13th Street Philadelphia, PA 19122

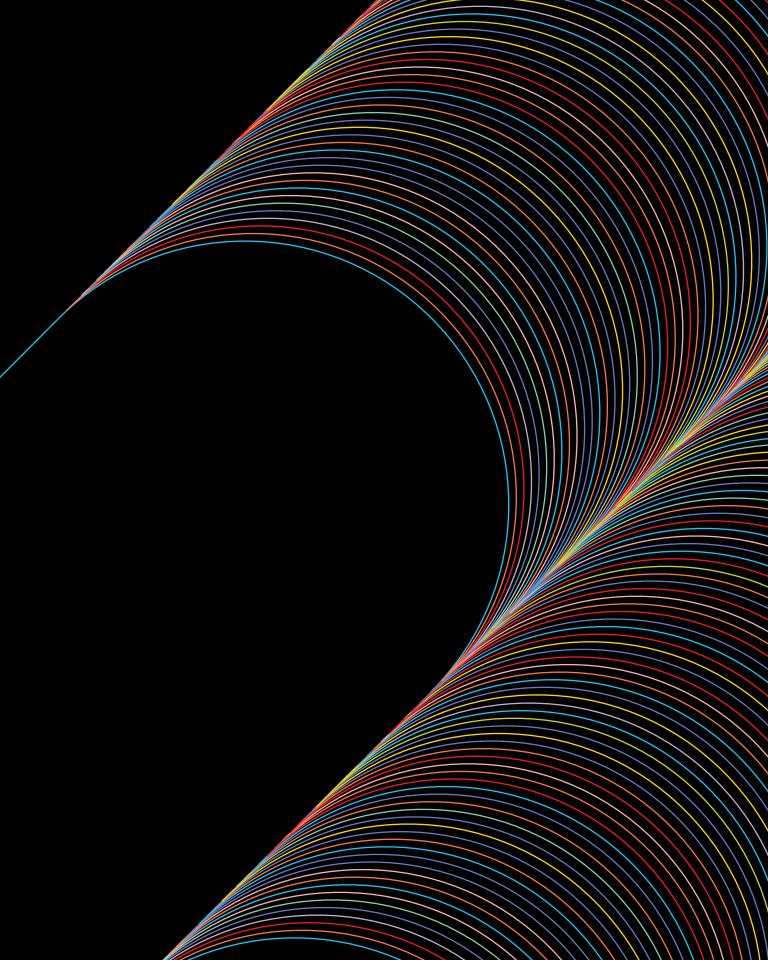
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