

DON'T TAKE  
THIS THE  
WRONG WAY

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WRONG WAY

# FOREWORD

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## Tyler School of Art.

2001 North 13th Street  
Philadelphia, PA 19122

[tyler.temple.edu/2016-mfa-exhibitions](http://tyler.temple.edu/2016-mfa-exhibitions)

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1. We gratefully acknowledge Tyler School of Art’s support in making this catalog possible. If it belongs to anyone, it is them. If we had to fund it, the result would be very different. Truthfully, we’re all so busy and broke that it probably would not have happened at all.

2. “It is difficult to bungle a good idea.”

3. *Don't Take This the Wrong Way* mirrors the physical space we have occupied here at Tyler. Hermetic white pages bound together yet isolating individual works—like the white-box classrooms and studios of adjacent, independent departments.

4. Arranged alphabetically by department and last name, this order obscures the relationships and emotional bonds formed in two years of active critique and close proximity.

5. Like graduate school, this catalog is a practice in professionalism. We set aside the procrastination that plagues our course work and studio time for meeting deadlines and working with people we have little choice over.

6. The images here were due three-quarters of the way through our two-year program, and prior to thesis exhibitions. This means that in some cases the photos function more like research or sketches of what is to come versus the “final product.”

7. The texts were produced within the last month of our busy academic semesters. At times they reflect our deep familiarity and friendships with our artist collaborators, while others represent first impressions.

8. Can you hear the conversations in these essays? Imagine a class with academic art historians and artists. It is one class, but also two classes.

9. This is certainly a trace, but of what?

10. There will be no identification of the surprise teacher who brought many of us together in theoretical conversations, nor to the well known teacher whose reading lists have profoundly shaped our work. These and other people matter greatly to the program and are the catalyst for many of the essays and works shown here.

11. Each artist occupies four pages with a short essay, so the bound pages feel like a garment rack with 28 dresses hanging all packed together. Only the edge of each sleeve is visible. When you look more closely, one turns out to be a piece of cloth, another is made of paper, and with others there is no telling what's there.

12. 

13. We are very tired. Kind of in the good achy, physical way, like after a day of hard work when much has been accomplished. Kind of in the scary, hollow way, because there’s no knowing what’s next.

Sincerely,

Filipe de Sousa  
Lauren Graves  
Jennifer Johnson  
William Schwaller  
Harrison Walker

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# LAUREN GRAVES

## Life of a Catalogue: Tracing the Object's Material History

The catalogue has played a significant role in shaping much of art history by providing information that structures the histories of collecting, the chronicling of trends, the creation of institutional identity, and the representation of the oeuvre of an artist. The urge to record and index artwork is by no means a new phenomenon, leaving me to ask why does Tyler School of Art prescribe to this venerable method of documentation? And furthermore, what specific role does the catalogue play within the landscape of Tyler?

Before investigating those questions, I'd like to briefly explore the history of the fine art catalogue. The most unique trait of a catalogue, separating it from a list or inventory, is descriptive textual supplements. According to the Oxford English Dictionary, the catalogue is defined as "A list, register, or complete enumeration [...] usually distinguished from a mere list or enumeration, by systematic or methodical

arrangement, alphabetical or other order, and often by the addition of brief particulars, descriptive, or aiding identification, indicative of locality, position, date, price, or the like."<sup>1</sup>

Catalogues in the eighteenth century and onwards originally functioned to serve a literate audience with an appetite stimulated by the growing commercial art market and the founding of national and city museums.<sup>2</sup> Auction houses published many of the catalogues produced during this time as a way to advertise their goods for sale. Simultaneous to the catalogue's increasingly commercialized production, catalogues became illustrated, which provided visual evidence to complement

1 Oxford English Dictionary, sub vocem Catalogue, <http://www.oed.com.libproxy.temple.edu>, accessed 14 February 2016  
2 Freddolini, F., & Helmreich, A. (2014). Inventories, catalogues and art historiography: Exploring lists against the grain. *Journal of Art Historiography*, (11), 1-14.

the accompanying text. These early catalogues developed a space for the exchange of material culture, which can help us understand the formation of epistemologies and taxonomies.

By including an actual image or facsimile of an object, the catalogue could now function as a place to house and exchange knowledge, aesthetic and otherwise. Illustrating the work in tandem with the textual title, rather than simply listing the title, might allow an accompanying description to be more poetic and interpretative. This new language helped the audience to evaluate the work based on a wider range of criteria. These catalogues, because of the intersection of image and descriptive text, established the discourse surrounding the art object, which could be located within a commercial entity, linking art and commerce. Additionally, what might be included in a catalogue could shape how the object would be evaluated individually and as part of the group in which they were bound together.

While this history of the catalogue identifies its use within the commercial realm, I have found that the Tyler MFA catalogue follows a collegial ethos. It institutes a space to represent the processes and practices of artists bound by temporal (time to complete an MFA) and geographical (Tyler School of Art) borders, in conjunction with textual input by MA/PhD art history students.

In contemporary arts culture the catalogue has become an integral part of many exhibitions, giving the object a new agency with greater possibilities. *Excursus*, presented at the Institute of Contemporary Art at the University of Pennsylvania (2011-ongoing), expands the curatorial possibilities of a catalogue. This multifaceted initiative invited artists, designers, publishers, and other cultural producers to challenge the purpose and design of a typical exhibition catalogue. This questioning lives on as *Excursus* operates as a digital catalogue that complicates the possibility of a catalogue ever being truly complete.<sup>3</sup>

This idea of making a catalogue more dynamic and stimulating, questioning where this new discourse begins and ends, informs the production of the Tyler MFA catalogue. Rather than an artist's work simply being supplemented by her own statement, the inclusion of commentary by an art historian can prod diverse ways of thinking. The entry format itself is variable: art historical mini-essay; an

3 <http://excursus.icaphila.org>

interview with the artist; a poem, varying the page design and entry layout. This catalogue is a representation of the dynamic interaction of artist and scholar, charged with the task of working together to construct an informative entry.

The use of text to caption and supplement the reproductions of the artists' works generates new discourse that enhances encounters with these images. While the work represented in the catalogue might also be on display in the final thesis exhibition—viewed and experienced in three-dimensional space,—the catalogue entry provides an additional dimension to the understanding of the work. The combination of photograph and text allows the works to be experienced in multiple temporalities, inviting its own type of participatory encounter.

This process, located in siphoned geographical and temporal spaces (similar to older catalogues), creates a product that spans multiple dimensions. This process, culminating in the production of the catalogue—somewhat of a last hurrah for the experimental and collegial ethos of Tyler—is abetted by its setting within an art school housing studio and scholarly practice, all part of a larger University.

# NICOLE RESTAINO

## Thoughts on Exhibition

On March 7, 2014, the Bruce High Quality Foundation (BHQF or “the Bruces”) opened the doors to their *Last Brucennial* in the Meatpacking District of Manhattan. This would be their final round, ten years on and one river away from the Brooklyn warehouse where the artist/curatorial/educational collective began their biennial exhibition tradition. Two days later, artist C. Finley hosted a one-night-only exhibition extravaganza, the *Whitney Houston Biennial: I’m Every Woman*, in Brooklyn. Earlier that week, the same day the *Bruce’s* opened their show, the Whitney Museum of American Art invited the public into their biennial exhibition known simply as the *Whitney Biennial*; no cheeky name was required to mark the 77th iteration of the show by the institution that nearly owns the biennial exhibition form. This would be the final *Whitney Biennale* in the historic Breuer Building on Manhattan’s upper west side before the entire museum’s operations, collections, and, of course the *Whitney Biennial* itself, moved to a much hipper address on the far west side of lower Manhattan.

The approximately concurrent opening of all three exhibitions, the *Last Brucennial*, the *Whitney Houston Biennial*, and the *Whitney Biennial* is, unsurprisingly, no coincidence. Despite their similar names and their generally similar organizing principles—large, sprawling shows addressing the multiplicities of current art practice instead of speaking to a particular theme or historical period—there are distinct differences between the *Brucennial* and *Whitney Biennial* on the one hand, and the *Whitney Biennial* on the other, though all three are certainly in conversation. Firstly, though all three shows are curated by at least one artist, the *Whitney Biennial* is bound by an institutional identity and history that marks its curatorial strategies alongside any individual choices made by its artist-curator, therefore separating the activity of curating-the-Whitney-Biennial, from the rest of the artist-curator’s body of work (though not entirely, of course). On the other hand, both the *Brucennial* and *Whitney Houston Biennial* are of and by artists, unbounded by the strong historical and institutional ties of the *Whitney Biennial*, and can be read as artistic practice themselves.

Secondly, there is a politic deeply embedded in both the *Brucennial* and *Whitney Houston Biennial*. At the heart of the curatorial charges of both of those shows is the claim that the *Whitney Biennial* did not truly represent the best works by new and emerging artists, due to its only cursory inclusion of female, queer, and non-white artists. This charge evokes problematics including representation in the art world; the nexus of contemporary feminist art, theory, and its display; and intersectional identity suggesting the political possibilities of curation. It also suggests the political possibilities of framing and analyzing curation as an artistic practice.

Both the *Whitney Houston Biennial* and *Last Brucennial* responded to the *Whitney Biennial* with exhibitions consisting exclusively of work by women. Centered on bimodal notions of gender with a framework not explicitly accounting for race, class, and other intersectionalities, both the *Whitney Houston Biennial* and the *Last Brucennial* suggest a counter-proposal to the Whitney’s “tokenistic” take on diversity.<sup>1</sup> Though problematic, the frameworks used by Finley and the BHQF do address “the larger question of gender parity and other questions of representation in the art world,” as “the Bruces” wrote.<sup>2</sup>

Additionally, though not explicitly stated, both the *Whitney Houston Biennial* and the *Last Brucennial* do account for the complex and layered social identities—including race, class, and sexual identity—that intersect with gender. The Whitney Museum Biennial included 32% women and only 7.6% artists-of-color.<sup>3</sup> On the other hand, though precise statistics are unavailable for the *Whitney Houston* and the *Brucennial*, critics and artists praised both shows for including a diversity of female-identified participants. Artist and *Whitney Houston Biennial* participant Mickalene Thomas declared “[t]he *Whitney Houston Biennial*...[was] an important platform with which to explore the richness and diversity of contemporary female artists.”<sup>4</sup> Though not always centered on female artists, the *Brucennial*, which ran four times between 2008 and 2014, has been noted for its ongoing populism and diversity. In 2012, Ken Johnson declared that year’s *Brucennial*: “[a] jam-packed,

multi floor installation....a populist, radically inclusive survey of what artists in New York are really creating...”<sup>5</sup> Therefore, the *Last Brucennial* and *Whitney Houston Biennial* circulate among the nexus of texts assessing and challenging the Whitney Museum, the *Whitney Biennial*, and larger issues of representation and equity in the art world. Like discourse and criticism, the *Brucennial* and *Whitney Houston Biennial* “talk back” to and interact with their object of critique.

One final point of analysis is the nexus of critiques, controversies, and coincidences intertwined around all three shows. To provide just one example, the 2012 *Whitney Biennial* included work by the Bruce High Quality Foundation, and the 2014 show initially featured a piece by the HowDoYouSayYaminAfrican? collective of which Finley is a part. Eventually the collective dropped out of the Whitney show, protesting its lack of diversity, all while Finley was planning the *Whitney Houston Biennial*. This certainly complicates the arguments laid out above, but is an essential step in understanding the interconnectedness and politics of all three of these biennials.

Therefore, the *Last Brucennial* and *Whitney Houston Biennial* are rich sites from which to analyze curation as an artistic act and explore the ways in which political possibilities manifest in curatorial projects. The conversation between the *Brucennial*, the *Whitney Houston*, and the *Whitney Biennial* also highlights the lack of work by women and people of color in the upper echelons of the art world. It also demonstrates how texts of protest and counter proposition—in both written and performative (physical protest, exhibitions, other time-based activities) forms—interact, overlap, and intercede with one another in the knotty web of the art world.

1 Ben Davis, “The Yams, On The Whitney and White Supremacy,” *artnet news*, May 30, 2014, <https://news.artnet.com/art-world/the-yams-on-the-whitney-and-white-supremacy-30364>.

2 Charlotte Murtishaw, “A Biennial of One’s Own: Whitney and Bruces Clash,” *University Wire*, Mar 07, 2014, <http://search.proquest.com.libproxy.temple.edu/docview/1504777819?accountid=14270>.

3 Jillian Steinhauer, “The Depressing Stats of the 2014 Whitney Biennial,” *Hyperallergic* (blog), November 15, 2013, <http://hyperallergic.com/93821/the-depressing-stats-of-the-2014-whitney-biennial/>.

4 “The Whitney Houston Biennial Is Here To Make Your Feminist Art Dreams Come True,” *The Huffington Post*, March 3, 2014, [http://www.huffingtonpost.com/2014/03/03/whitney-houston-biennial\\_n\\_4877424.html](http://www.huffingtonpost.com/2014/03/03/whitney-houston-biennial_n_4877424.html).

5 Ken Johnson, “Brucennial 2012,” *Art in Review* (blog), *New York Times*, March 1, 2012, [http://www.nytimes.com/2012/03/02/arts/design/Brucennial-2012.html?\\_r=0](http://www.nytimes.com/2012/03/02/arts/design/Brucennial-2012.html?_r=0).

# BRITTANY STRUPP

## Painters of Modern Life: Robert Henri and James McNeill Whistler

*To be realistic one must always admit the influence of those who have gone before.*  
— Charles Eames

Robert Henri is best remembered as a charismatic teacher and leader of a generation of American modernists, most notably a group of young newspaper illustrators who would later achieve fame as members of The Eight.<sup>1</sup> While Henri never fully adopted the journalistic approach advocated by them, his legacy revolves around this understanding of Henri as a modern “mobile observer,” pulling his subject from the urban streets of New York, which he then painted using a vigorous painterly technique.<sup>2</sup> But as a developing young artist Henri’s choice of “modern” urban subject matter and his working methods are reminiscent of those employed by James McNeill Whistler. Most of the overlaps between Henri and Whistler occur between 1895 and

1903 at which point Henri was actively emulating Whistler and his art-for-art’s sake credo in his urban landscapes and evocative portraits before developing his more socially aware mature style in the twentieth century.

A portrait of Edward Hopper’s future wife, *The Art Student (Miss Josephine Nivison)* (1906), indicates Henri’s established knowledge of Whistler’s work, such as *Symphony in White No. 1: The White Girl* (1861-1862), which Henri either saw at the Metropolitan Museum of Art in 1894 or in reproductions.<sup>3</sup> In *The Art Student*, a dark adaptation of *The White Girl*, Josephine wears an artist’s smock over her crimson dress and stands against a dark ground with her arms at her side, limply holding four paintbrushes. Her pose recalls Joanna Hiffernan in *The White Girl*, who stands crowned by a mass of red curls and

holds a single drooping lily.<sup>4</sup> While Joanna looks away vacantly, stunned and immobile, Josephine looks directly out at the viewer frankly addressing us, emphasizing her physicality over her spirituality.

Henri is traditionally credited with “discovering” Whistler in 1895 through fellow Académie Julian student, James Wilson Morrice.<sup>5</sup> While Henri may have seen Whistler’s work earlier in exhibitions and reproductions, it is at this moment that Henri begins to actively experiment with Whistler’s techniques and forms a style derived from Whistler’s work. Henri develops his characteristically rapid method of painting and reduces his palette to bring out somber tonalities that reminded several contemporary critics of Whistler.<sup>6</sup> Now known primarily as a portrait painter, during this period Henri was painting cityscapes, often night scenes or “nocturnes.” Using Whistler’s “soup” method for the first time, Henri worked by covering the surface of the canvas with a thinned oil tone and then painted subject matter into it using broad, uniform tones of reduced color to create a delicately nuanced atmospheric effect.<sup>7</sup>

Henri’s admiration for Whistler is made clear in a letter home dated June 1899 in which Henri revels in the fact that his painting *La Neige (The Snow)* had been acquired for display in the government sponsored Musée du Luxembourg and would hang in the same gallery as Whistler’s *Arrangement in Gray and Black No. 1: The Artist’s Mother* (1871).<sup>8</sup> Painted in 1899, *La Neige* depicts what is by this point a common subject for Henri—a murky cityscape obscured by the atmospheric effects of snow or fog—painted using Whistler’s soup method. Brown in tonality and summary in brushstroke, the painting contrasts the fresh snow of the roofs with the melting snow in the muddy streets below. The detailed reality of the street is masked using the transforming power of atmosphere and a hint of darkness. Fog or falling snow combined with an overarching brown wash veil the more precise details of the scene, thereby reducing narrative potential. Like *The Artist’s Mother*, which is similarly devoid of clear narrative, Henri’s *La Neige* moves toward the realm of imagination and creativity in its obscurity.

4 Ibid.

5 Bennard B. Perlman, *Robert Henri: His Life and Art* (New York: Dover Publications, Inc., 1991), 32.

6 William Innes Homer, *Robert Henri and His Circle* (New York: Hacker Art Books, 1988), 89.

7 Perlman, 39.

8 Perlman, 43.

As a whole, the scene captures the effect of the modern city rather than capturing a distinctive moment or narrative. It is this lack of a clear narrative that distinguishes Henri’s painting from those of his realist counterparts.

When Henri began painting his nocturnal cityscapes clothed in atmospheric effects like *La Neige*, he did so in the guise of the Baudelairean *flâneur*, the impartial observer of modern life. Working within the realist tradition of Gustave Courbet and following Charles Baudelaire’s call for modern subjects, Henri and Whistler sought modern subjects within their respective cities. Living where they worked, but separated from their subject through their bohemian position as artists, Henri and Whistler were insiders and outsiders, participants and observers of modern life. Their ambiguous position allowed them to interact with people living outside the margins of polite middle-class society, and distance themselves from their human subjects and to aestheticize poverty.

Henri made a quick pen and ink sketch of a New York riverscape after moving to New York in August 1900. In its quick record of the commercialized riverside, the sketch resembles Whistler’s etching *Little Wapping* (1861) from the Thames Set, albeit in reverse. Both images reflect the artists’ shared interest in the riverside as seen from their respective living quarters. These examples, however, also demonstrate their mutual interest in capturing the tone of the modern urban riverside from a distance as detached observers. The many dockworkers that populated the piers are minimized or eliminated in both images, which allows the artists to focus on line, composition, and atmospheric effect.

Henri is not remembered as the Whistlerian *flâneur*, but is instead remembered as an urban naturalist with a journalistic flair in line with the artists of The Eight. While he begins his career as a *flâneur*, he ends his career as a “mobile observer.” There was no longer that duality between participant and observer after about 1903—Henri had become the participant-observer actively engaged in the world of his subjects and his later work begins to take on a political tone not present in his earlier work. While Henri’s mature style dictates the literature, during this earlier period, he was drawing heavily on the more conceptual techniques of Whistler, who also ultimately contributes to Henri’s mature twentieth century style in paintings like *Miss Josephine Nivison*.

1 The artists associated with The Eight included Robert Henri, George Luks, William Glackens, John Sloan, Everett Shinn, Maurice Prendergast, Ernest Lawson, and Arthur Bowen Davies. They only exhibited together once in 1908 as “The Eight” in an effort to advance modernism, but five of them would also later achieve fame as members of the Ashcan school.

2 “Mobile observer” is a term introduced by Rebecca Zurier in *Picturing the City: Urban Vision and the Ashcan School* (Berkeley: University of California Press, 2006).

3 Linda Merrill, *After Whistler: The Artist and His Influence on American Painting* (New Haven: Yale University Press, 2003), 198.



# JENNIFER JOHNSON

Maeve Coudrelle

Jennifer Johnson's practice is an informed and poetic exploration of her own place within the art world, framed within the context of her debt to the generation of women who came before her—notably, her maternal grandmother. Replete with allusions to repetitive, meticulous labor, Johnson's work elevates both the feminine realm of the domestic, and the often marginalized status of craft-related art practices. Resisting easy interpretation, her multimedia creations—from furniture, to curtains, to videos—create a disconcerting space in which the familiar is rendered fragile and the quotidian becomes distorted.

Johnson often draws upon mid-century tropes and patterns, some of which viewers may find eerily reminiscent, but be unable to fully recall. This “misrecognition,” or “mis-recollection,” perhaps, is present in *Porcelain House*, modeled after the artist's grandmother-in-law's home, itself built from a *Better Homes and Gardens* model. Quoting a house

plan marketed to the middle class in the 1930s–1950s, the miniaturized porcelain version is both comfortingly recognizable and personalized—rendered smaller, more fragile, and overtaken by a floral pattern repeated throughout the artist's oeuvre.

Projected onto surfaces from floating curtains and tabletops, these floral shapes often take the form of thin porcelain—hard to the touch, but easily breakable. Requiring large amounts of time and detailed attention, these objects reiterate Johnson's interest in the cyclical, exhaustive labor of her female predecessors, while also indicating the brittleness of the roles that they inhabited. From videos in which she takes on the role of her grandmother to immersive spaces in which her voice is uncannily projected, Johnson's own persona is questioned, altered, and asserted—reiterated and reconstructed in relation to those who preceded her.



**Let me clear up a few things**  
2016; Installation  
Media: Ceramics, fibers, video, electronics



**Porcelain Card Table**  
 2015; Porcelain (cone 10), steel frame, organza  
 34" x 34", 27.5" high



**Gardenia Cushions**  
 2015; Chenille, foam  
 24" x 24" x 4"



**Porcelain House (detail)**  
 2015; Porcelain (cone 10)  
 7.25" x 8", 7.5"



**Porcelain House**  
 2015; Porcelain (cone 10)  
 7.25" x 8", 7.5"

# ASHLEY YORK

Rebecca McEwen

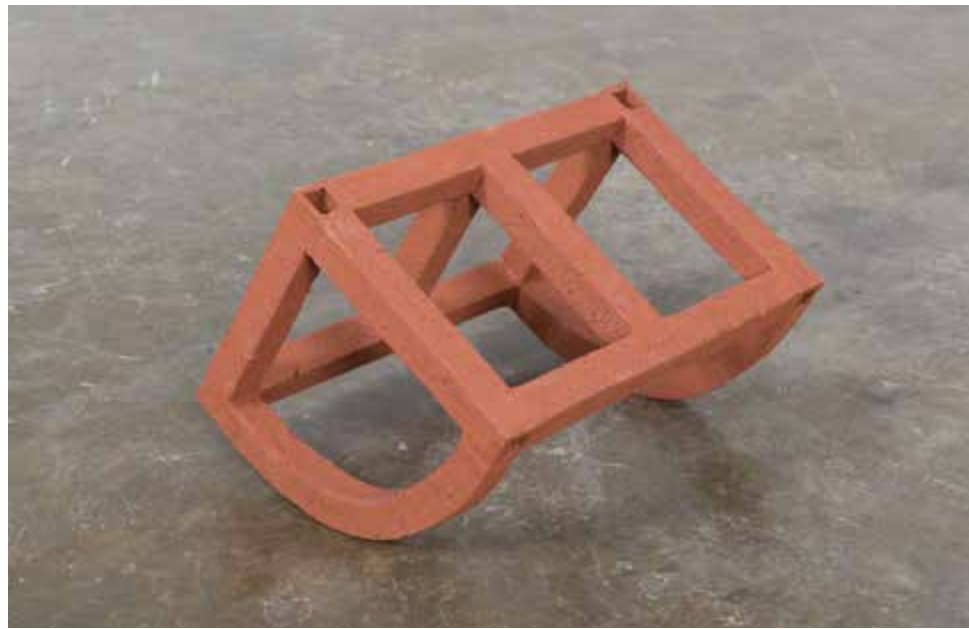
Ashley York's work is motivated by a longing to interact with nature, specifically the enveloping, leafy environments of her home state of North Carolina. After moving to Pennsylvania, she was struck by Philadelphia's comparatively manicured natural landscape. In a genuine effort to re-experience the environment that she had remembered, she turned to Google Earth. As beneficial as this online tool was for its capacity to help her visualize the places that she missed—ultimately becoming, in her words, a “virtual refuge”—its occasional pixelation caused her to realize the extent to which her new home was similarly a recombination of nature's elements.

As much as York's ceramic installations are emblematic of what she misses—what makes her happy—they are also compelling

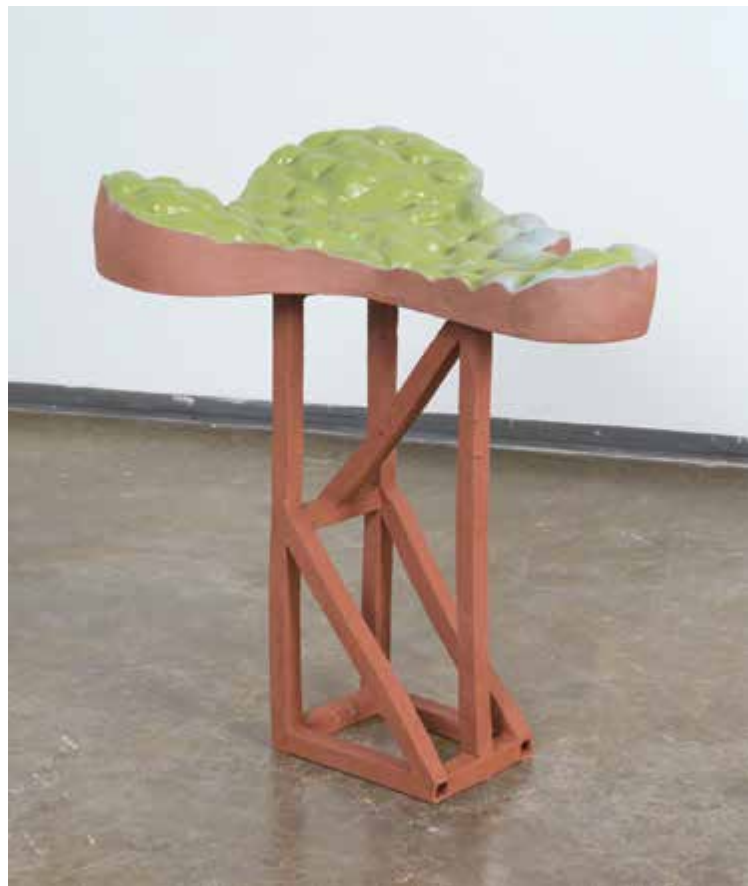
presentations of the tensions that exist between the natural, industrial, and virtual landscapes of today. These tensions are manifested in a variety of ways, through her careful choices in composition, scale, or texture, for example. Visiting her studio at Tyler was a tremendous opportunity to see these tensions at work: icons on her wall contrast an image of foliage from a natural and virtual landscape, creating a picture that is continuous in terms of subject matter but not perspective; a tall painted ceramic cone on the floor is positioned so that you must stand over it, making its mountainous form both within and out of reach; the same cone's earthenware bears the marks of her erratic imprints, which not only refer to various textures that can be found in nature, but remind you that, yes, this was made.



**Tourist**  
2015; Earthenware, wood, live cactus, bungee cords  
84" x 48"



**Arbitrary Architecture**  
2015; Earthenware  
18"x 20"



**Pruned**  
2015; Earthenware, latex  
36"x 24"



**Barrier**  
2015; Earthenware, concrete  
30" x 36"

# AJAY LEISTER

Shannon Stearns

Visiting Ajay Leister's studio is a chilling experience. Chalky dust spills out of a doorway framed by massive, phallic sculptures. Peering through the doorway, you can see another form suspended from the ceiling. This bag is partially filled with strange and bulbous material. Leister's sculptures all begin as fabric tubes, although the materials vary, much like the one suspended from the studio's ceiling. These fabric bindings regulate the structo-lite filling as it is poured. This fabric serves as clothing to the cement-like human analogues. As the structo-lite settles the bodies warp, twist, bend, and tilt while taking their final, unique repose.

Leister's thesis exhibition is titled *Body Bag*, exploring his macabre interest in horror theory. He has given each piece a working title reminiscent of a famous horror movie: *Sleepaway Camp*, *Saw*, *Prom Night*, *Beetlejuice*. These body bags are intended to do more than motion toward death. They explore society's relationships: the relationship between one another, the cause and effect of social conventions, and the regulation of the human body. In some cases the materials recall sleeping bags or the homeless. Ultimately these sculptures reveal the horrors of society.



**The Controlled Body**  
2015; Upholstery vinyl, fabric lining, Portland cement, structolite, sand  
74" x 18" x 11"



***The Controlled Body Detail***

2015; Upholstery vinyl, fabric lining, Portland cement, structolite, sand  
74" x 18" x 11"



***The Consequences of Self-Regulation***

2015; Upholstery vinyl, Portland cement, structolite, sand  
80" x 20" x 12"



***The Consequences of Self-Regulation (details)***

2015; Upholstery vinyl, Portland cement, structolite, sand  
80" x 20" x 12"

# KATIE STEINBERG

**Brittany Strupp**

A tiny windmill amidst vast sweeps of golden grass recalls paintings of fields by Andrew Wyeth in its textural complexity and dreamlike isolation. While Katie Steinberg's grass is horsehair and her windmill is constructed and not painted, this fabricated landscape is displayed vertically on a wall as if a strange landscape painting akin to Wyeth.

Installations such as *Golden Rule* emphasize our current image obsessed condition by forcing the viewer to stop and contemplate what they see. Windmills, homes, and false storefronts are meticulously crafted in miniature and placed within expansive environments, which are meant to echo the vastness and isolation of our current media and image driven culture. Similarly, a model television in *Post Infinite* reveals an eerie and endless miniature hallway behind the screen, more directly connecting modern technology to this constant flow of images and information.

While the oxymoronic expansive miniature environments convey our potential for isolation and remoteness through their apparent vastness, the artist's process offers a potential remedy to that contemporary condition. Not quite nostalgia, miniature making has connotations of "productive" leisure. The artist considers miniature making and miniature viewing as a reprieve from the modern situation in its focused re-projection on the image and object. Rather than scroll endlessly through images, the viewer must now focus on one image conscientiously. Charming or sometimes surreal details, such as an unnaturally golden field or a discrepancy in scale, encourage the viewer to linger. In playing with this idea of arrested time, Steinberg creates the potential for fantasy and alternative realities.



**Golden Rule**  
2015; Field grass, foam, wood, basswood, paper  
25" x 25" x 2.5"



**Facadism**  
2015; basswood, paper, chipboard, concrete  
27" x 12" x 12"



**Post-Infinite**  
2015; Chipboard, paper, wood, glass, mirror, LED lights  
28" x 15" x 10"



**Post-Infinite (detail)**  
2015; Chipboard, paper, wood, glass, mirror, LED lights  
28" x 15" x 10"



# KRISTEN NEVILLE TAYLOR

**William Schwaller**

In Kristen Neville Taylor's work, the subjective and the objective merge as she deals with history, pseudo-scientific experimentation, and anthropology. The subjects of this work unite around ecology, history, and the ways humans have visualized nature. Her pieces are tethered across long, often meandering, strings of associations between subjects like Gaia, the proposed Greek goddess of the Earth; Benjamin Franklin's *Poor Richard's Almanac*; Claude Levi-Strauss's discussions of anthropomorphism; and Philadelphia's own environmental histories. Taylor's practice operates between these ideas, and her varied artworks never settle into any singular message or authoritarian commentary about such large concepts as the Anthropocene, social and political movements, or Western culture's fetishizing of objects. Instead, her work playfully reimagines our relations to these concepts in largely sculptural and material terms.

Looking at her pieces or her studio, a sense of possibility and curiosity is pervasive. Truly her studio has the feel, aesthetic, and approach of

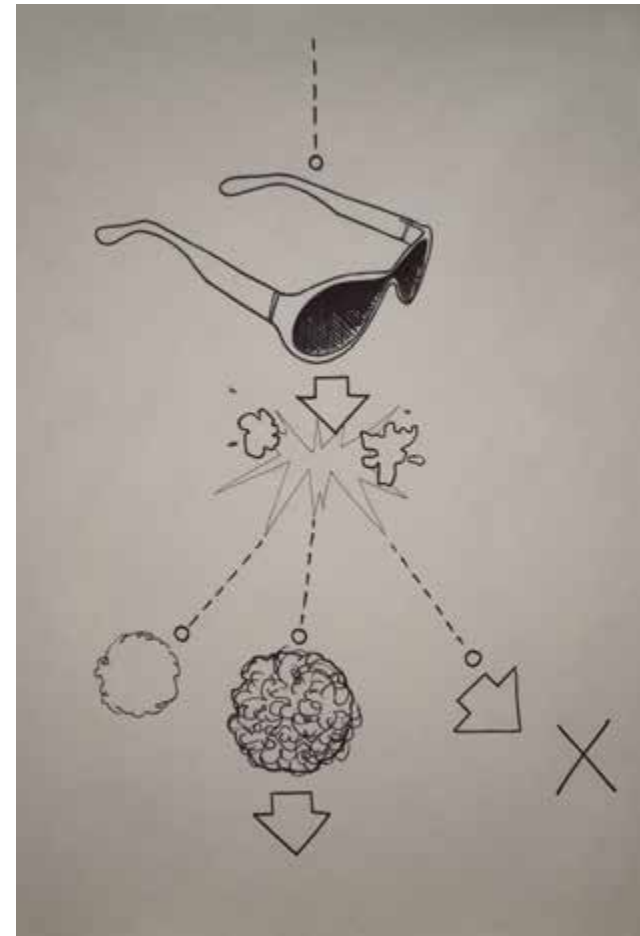
a laboratory; at times ordered, hermetic, and precise, while at others haphazard and playful. Her works are best seen as inquiries; questioning the juxtaposition of materials, processes, and ideas; which rather than lead to simple statements of fact or even opinion, lead to further inquiry. This research-based, yet subjective, approach uniquely straddles the realms of scientific investigation and philosophy. In this way, her practice challenges the viewer through its earnest faith in the potentials of pseudo-scientific experimentation, or even alchemical transformation. In her *Reverse Archaeology* series, she envisions an alternative relation to objects. By pulverizing everyday objects, she strips them of their form and utility and questions their need for being. Such an act brings to mind Carl Andre's whimsical claim that "a thing is a hole in a thing it is not." This material, yet philosophical, exploration reflects Taylor's irreverent and intellectual practice and a poetic questioning of human behaviors surrounding objects and nature.



**Help Save the World**  
2015; Digital print and embroidery on linen, plywood  
12" x 12" x 12"



**"Gentle" Conquest**  
 2015; Plant taken from The Barnes in Merion, 5 gallon bucket, soil, plastic vitrine  
 49" x 16" x 16"



**Reverse Archaeology**  
 2015; Sharpie on Newsprint  
 25" x 18"



**Presence Through Absence**  
 2015; Pulverized objects  
 Dimensions variable

# COURTNEY BROWN

Jennifer Murphy

Courtney Brown's aesthetic combines her background in screen-printing with her passion for the community. A Los Angeles native, Ms. Brown first arrived in Philadelphia in 2007 to study Printmaking and Multimedia Design at the University of the Arts. It was here that she first fell in love with the city's history and collective spirit; a love which would continue to drive her work as a graphic artist.

After graduation, her interest in the city of Philadelphia led her to become part of the team at local nonprofit and art environment Philadelphia's Magic Gardens. There she embraced her particular talent for graphic design through the creation of promotional designs

for the Gardens' various programs and exhibitions. It was this desire to challenge herself conceptually as a graphic artist which later drove her to pursue her MFA at Tyler.

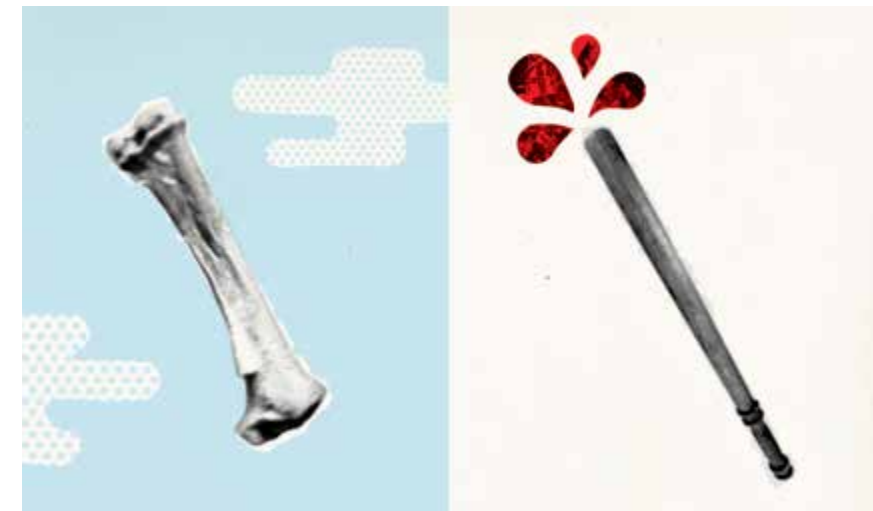
Ms. Brown's latest exhibition is a collaboration with fellow MFAs Katie Savage and Karen Watkins entitled "Time + Place," and includes a selection of projects from her time at Tyler which align with this theme. Drawing inspiration from her favorite artists such as fellow Californian Margaret Kilgallen and Geoff McFetridge, Courtney's style incorporates soft colors with geometric patterns and aims to connect with her viewers' sense of nostalgia and share her own unique story with them.



**Nothing But Flowers**  
2015; Digitally illustrated book  
9.25" x 10.25"



**Nothing But Flowers**  
2015; Digitally illustrated book  
9.25" x 10.25"



**Connecting Chaos**  
2015; Digitally illustrated book  
32" x 20"

# KATIE SAVAGE

Shannon Stearns

Katie Savage's versatile work weds her personal experience to global history. In doing so, she evokes a deeply relatable experience. Each work envelops the viewer in an experience that, while not their own, is immediately relatable.

In an attempt to create a memorial to her grandfather while exploring her own personal history, Savage created a clock celebrating his life despite the pain of a disease like Alzheimer's. The face of the clock is a flat black surface with each hour revealing a representation of a point in his life. However, these points are not in chronological order: they reflect the confusion and loss of linear time, as well as the memories experienced by the loved ones of those with Alzheimer's.

*Word in Context* is a website meant to immerse the viewer in the history of several politically charged words: *illegal*, *homosexual*, and *thug*.

Meant to encourage a thoughtfulness and understanding about words commonplace in a global lexicon, the website provides historical text, intimate images, and helpful resources that demonstrate the viewer's relationship to these words and why they should reconsider their place in daily speech.

Savage's *Unbound* is a commentary on the increasing rarity of physical books, and a celebration of the genre of magical realism. Each book is carefully contained in a wrapper covered in symbols suggestive of the plot, and is unfolded to reveal the screen-printed cover underneath. Companion supplement books provide the reader with historical context, so they may gain a greater understanding and appreciation of each historically rich novel.



**Pal**  
2015; clock and book design; wood, acrylic, Plexiglas, digital printing  
15" x 25"



**Word in Context**  
2015; website design



**Unbound**  
2014; book cover design; digital printing, screenprinting on fabric, vinyl  
5" x 8"

# KAREN WATKINS

Jennifer Burd

On her work, Karen reflects, “I draw from a wellspring of the people and events that comprise the rich cache of my experiences—personal and professional.” The result is an expression of love, protection, or commemoration. Graphic design allows her to explore these ideas with an endless variety of materials; “I’ve smelled enough ink on paper,” she says. Thus, Karen memorializes artists she admires in the form of children’s building blocks. A collection of encased seedpods emerges from a wooden box, inspired by an essay Karen’s daughter wrote about John Bartram. Three generations of women are mapped Mercator-style on a set of graphic aprons that explores the boundaries of womanhood in a rapidly modernizing world.

A series of intersections resonate throughout Karen’s designs. Past and present come together in the juxtaposition of natural and technological elements. Memory bleeds into foresight as regret begets optimism. In *Me Too*, an interactive display that hung in

the Tyler School of Art, Karen connected viewers’ empathy with the shared experience of shame. She constructed fifty black panels that displayed anonymous stories describing feelings associated with shame, and invited visitors to leave white stickers on panels that applied to their experiences. The project saw significant response and attracted enough stickers to obliterate some of the panels’ darkness. Transforming shame into empathy, the project allowed participants to release their private feeling of guilt in a public show of solidarity.

Karen’s latest project, *GeoMadonnelle: Street Altars of Italy*, is a prototype for a cell phone application that enables users to find, collect and share Marian shrines by tagging their GPS coordinates. Growing initially from a geocache for Italy, Karen hopes it will be shared virally in order to build a comprehensive database of a global icon that has inspired generations.



**Bartrams Boxed**  
2015; Experimental book form; mixed wood, digital kozo washi paper, stab binding, assorted seed pods  
7" x 7" x 9"



**Me Too, An Empathy Project**  
2015; Interactive Installation  
216" x 66"



**Me Too, An Empathy Project**  
2015; Installation Elevation  
216" x 66"



**Me Too, An Empathy Project**  
2015; Survey cards  
4" x 9"



# BRYAN KEKST BROWN

Joseph Kopta

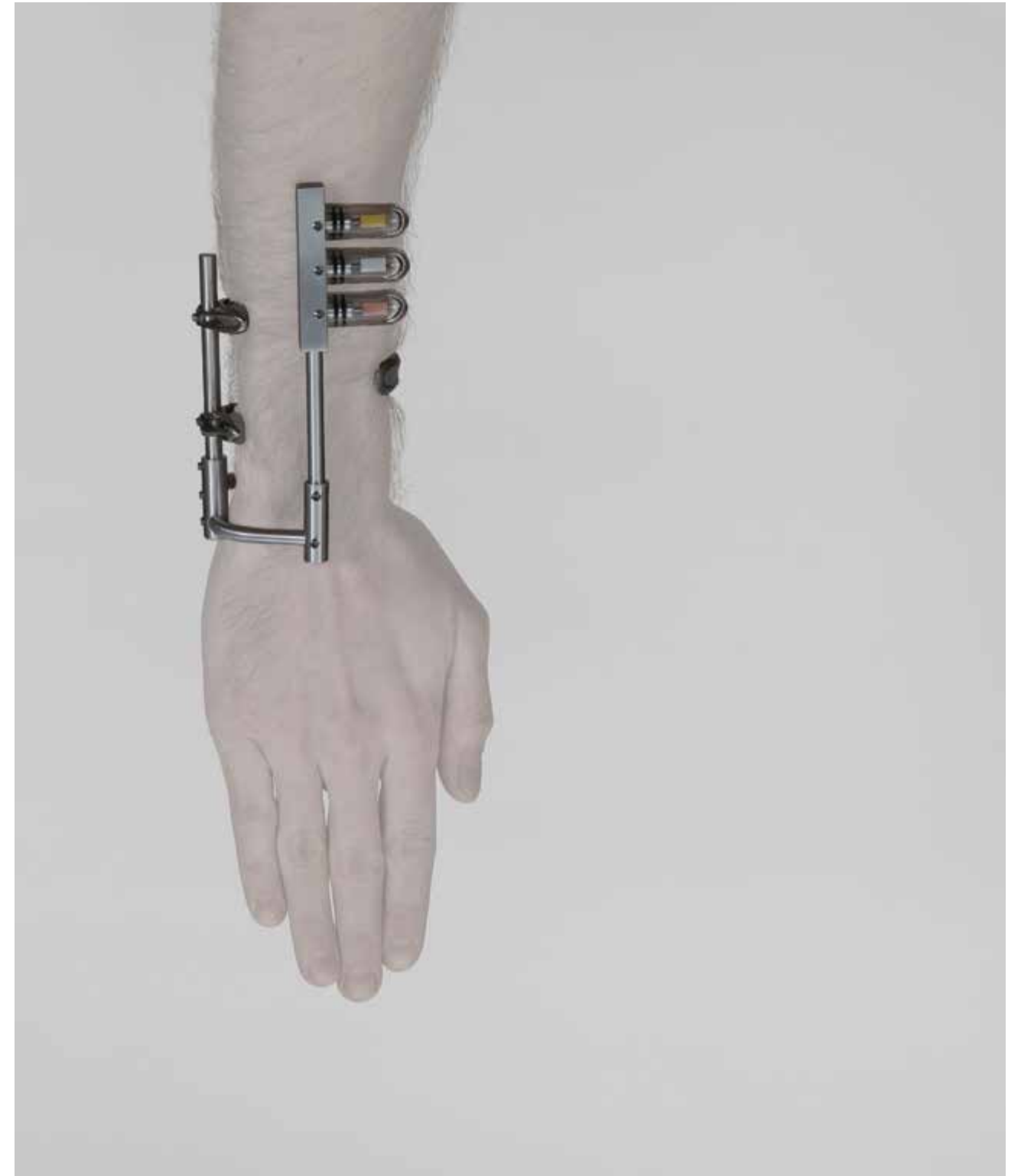
Bryan Kekst Brown's work derives its power from the millennia-long tradition of investigative alchemical processes. Attached to wearable, jewelry-like armatures, Brown affixes glass vials filled with substances that materially react to the body of their wearer. Physical conditions provided by the body alter the state of these pieces, including crystal structure, state of matter, color, and electrochemical deposition visible over long periods through the enclosures. In this way, the body itself activates the very real transformations occurring in these transparent cocoons.

*Electrolytic Deposition* takes the form of a ring with a two-fingered armature, framing a glass bulb containing a cerulean-blue solution of copper sulfate and sulfuric acid. Inside this microscopic noxious ocean, a chunk of copper hugs one of the two electrodes on either side. Fourteen-karat yellow gold and aluminum, respectively, compose the rings surrounding the wearer's second and fourth finger. The discrepancy in the charge between these two materials permits the formation of a small electric circuit. The wearer's body, acting as an electrolyte, causes the current to flow in one direction or the other, triggering the copper to deposit itself back and forth according to the direction of the current.

Conversely, the wearer's body heat determines the material transformation in the *Growth* series. After detachable vials containing potassium chromium sulfate and potassium aluminum sulfate become heated to 60° C, the crystals inside dissolve. When the vials are re-inserted into the bracelet-like armature, the liquid crystals inside will become solid in conjunction with the wearer's body heat.

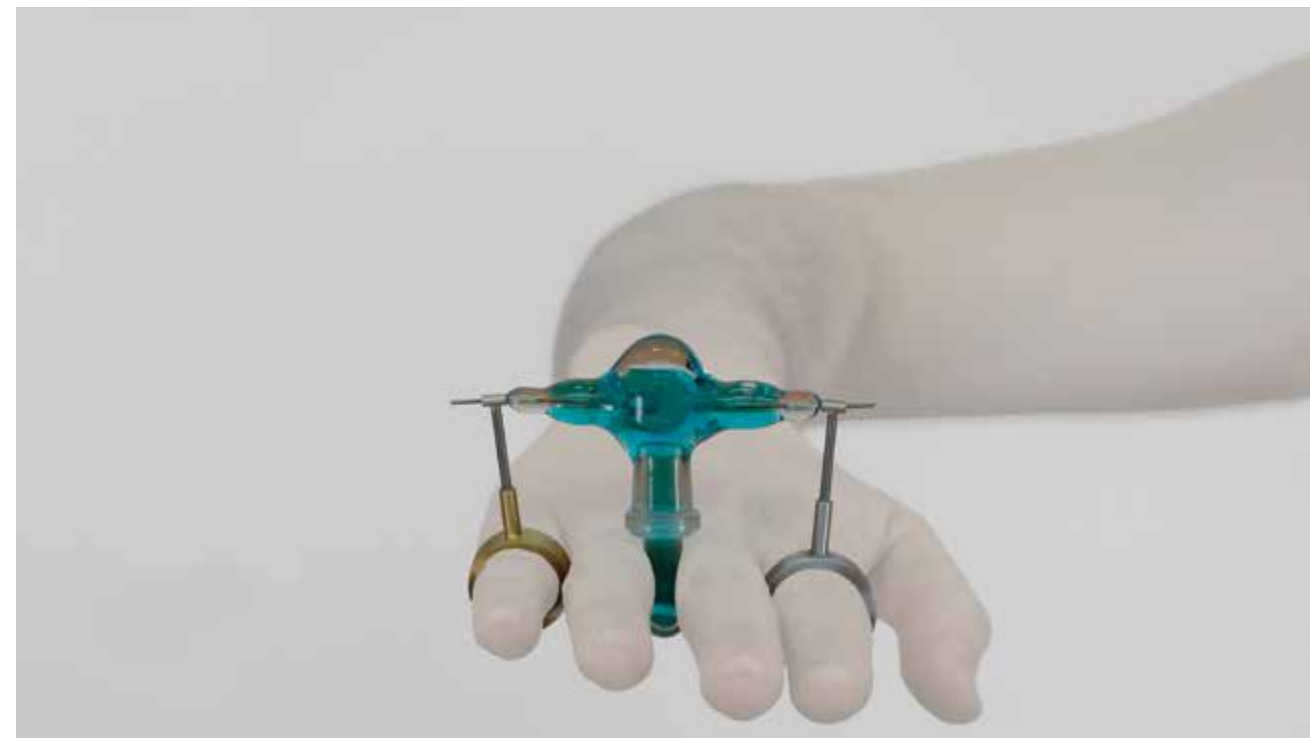
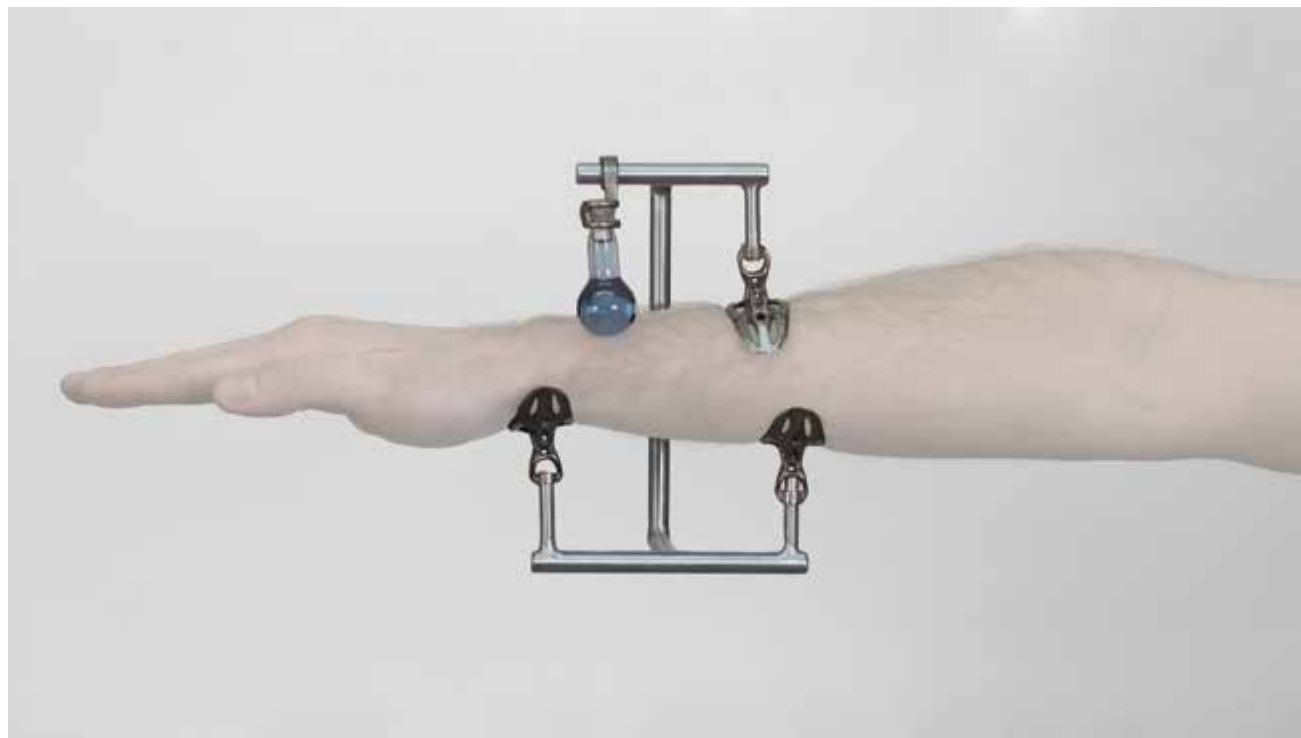
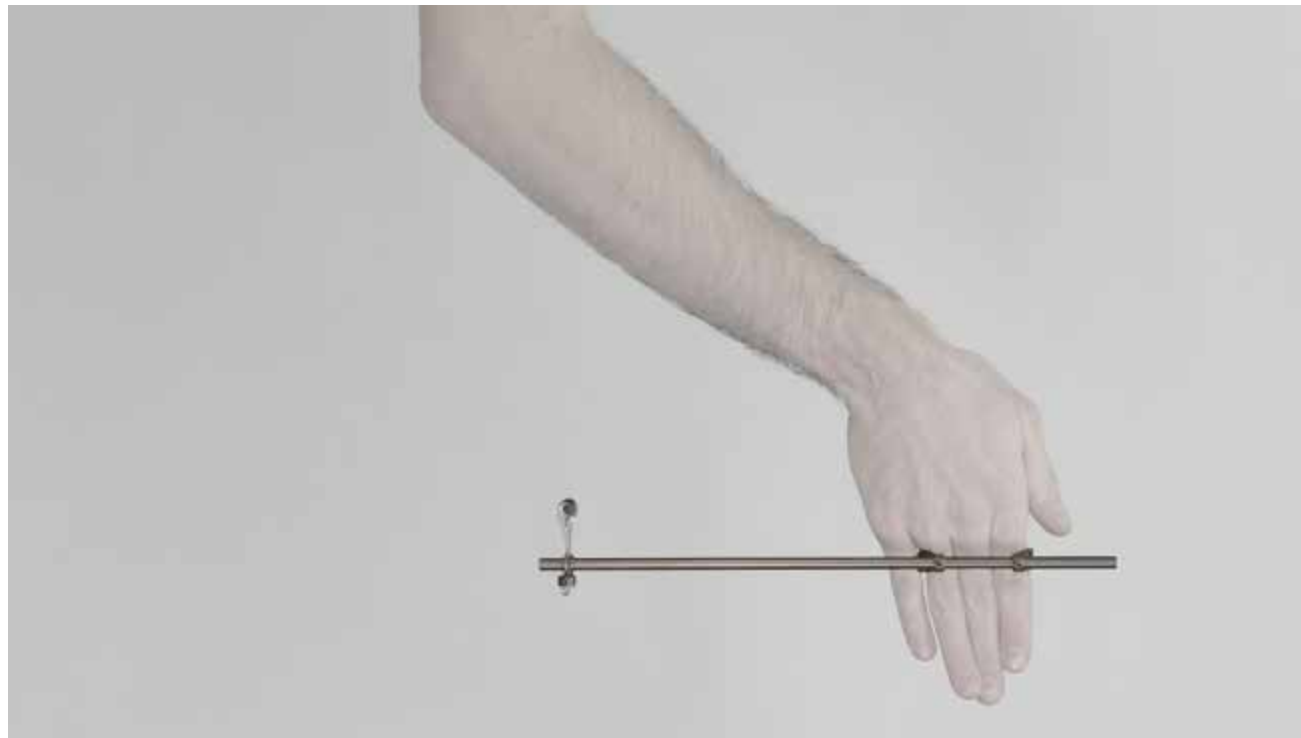
In the *Oxidation* series, the wearer controls the exposure of enclosed metal samples to oxygen. Metals including gold, platinum, silver, zinc, copper, iron, titanium, and aluminum oxidize at different rates. When the user introduces oxygen to these metals, initially protected by the inert gas argon, their surfaces and appearances change.

Brown's work does not seek to turn lead into gold, nor does he aim to concoct a philosopher's stone extending life. Instead, his pieces achieve something far richer: they recognize the complexity of modern physics while preserving the magic of transmutation in an increasingly desensitized era's contact with the physical world.



#### **Oxidation2**

2015; 3D printed stainless steel/bronze (nickel plated), aluminum, stainless steel, silicone rubber, borosilicate glass, gold, silver, copper, argon, oxygen  
5.5" x 3" x 4"



**Liquid/Solid**  
 2015; 3D printed stainless steel/bronze (nickel plated), stainless steel, borosilicate glass, gallium  
 12" x 2" x 1.5"

**Growth2**  
 2015; 3D printed stainless steel/bronze (nickel plated), aluminum, stainless steel, borosilicate glass, potassium chromium sulfate dodecahydrate, potassium aluminum sulfate dodecahydrate, water  
 6" x 5" x 7"

**Oxidation1**  
 2015; 3D printed stainless steel/bronze, stainless steel, borosilicate glass, vinyl tubing, gold, platinum, silver, zinc, copper, iron, titanium, aluminum, canned oxygen, argon  
 12" x 7" x 16"

**Electrolytic Deposition**  
 2015; 14k yellow gold, aluminum, titanium, silver, copper, nickel, tungsten, copper sulfate, sulfuric acid  
 4" x 1" x 3"

# SARA GALLO

**Jennifer Murphy**

Sara Gallo's designs are best described as a celebration of the feminine. "Throughout history, jewelry has been used to elevate the status of the wearer. By positioning my work within this historical framework, I intend to challenge the status of social taboos." Building on the work of artists such as Miriam Schapiro and Judy Chicago, Ms. Gallo utilizes forms commonly associated with the everyday feminine in order to call these social taboos into question.

Her current project focuses on the theme of menstruation and the necessity of feminine hygiene products. As part of her collection, Ms. Gallo creates a series of wearable objects ranging from intricate rings to party hats and tiaras. Each object embraces the form of tampons, menstrual cups, pantliners, and pads which have been

recreated in CAD or electroformed in silver and gold. Through her use of precious metals and tasteful arrangements, she elevates these mundane forms into empowering icons of femininity.

Her collection, aptly entitled *Miss Menses*, directly opposes the stigma which dictates that female menstruation should be met only with feelings of embarrassment and disgust. By proudly displaying these objects, the character of *Miss Menses* not only opposes these long standing feelings of shame, she presents this natural event as a source of female empowerment and inspiration. "Each piece in this series reinforces the belief that the transformation from girl to woman is beautiful, natural, and worthy of celebration."

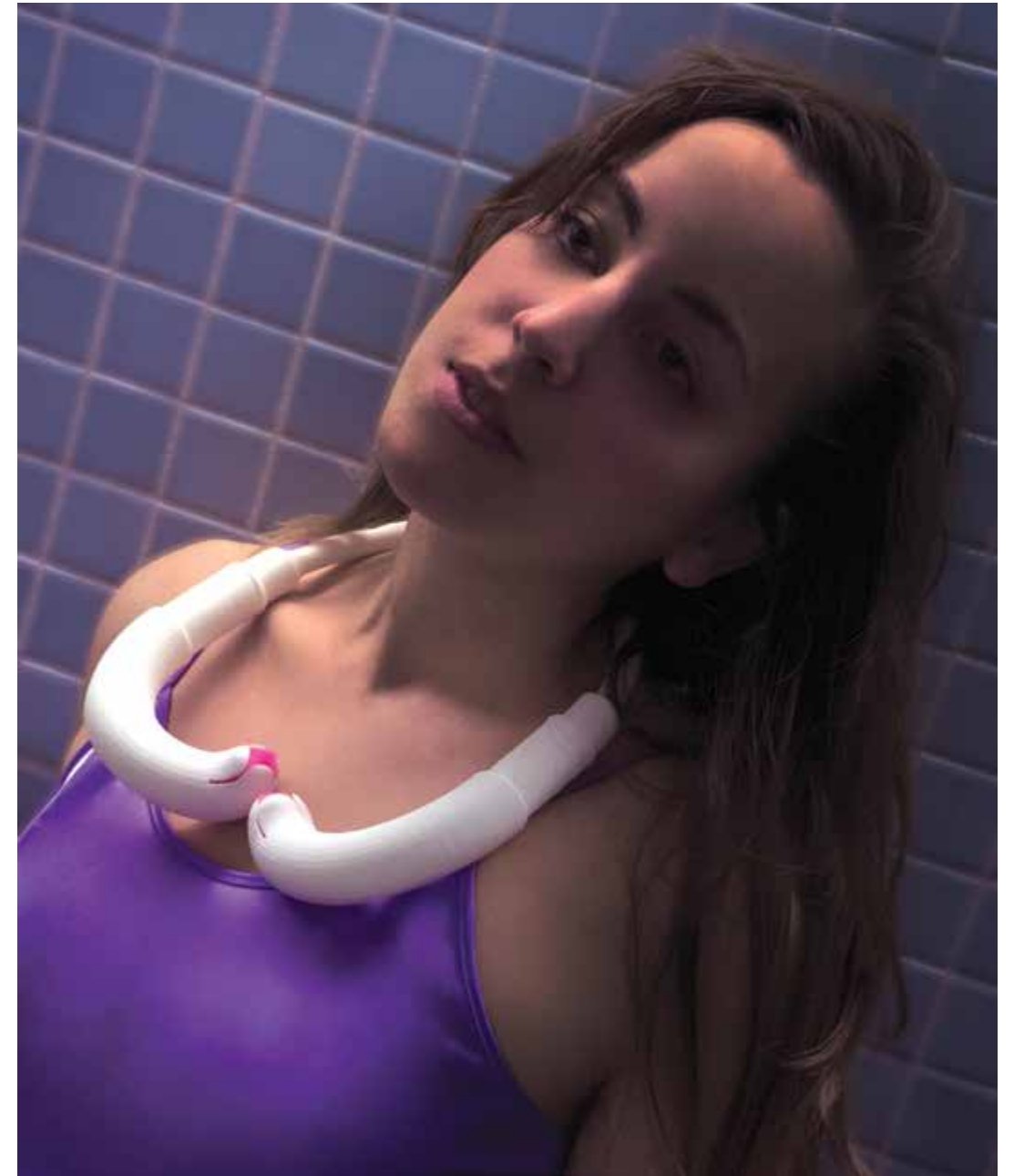


**Tampon Tiara**  
2016; Electroformed copper  
7" x 9.75"



**Menstrual Cup Tiara**  
2015; 3D printed nylon  
4" x 14"

**Menstrual Cup Ring**  
2015; 3D printed nylon  
3.5" x 2.5"



**Tampon Applicator Necklace**  
2015; 3D printed nylon, dyed tampons  
18.5" x 9.5"

# RYU-HEE KIM

Joseph Kopta

Ryu-Hee Kim's somber and delicate sculptural ensembles respond to the tradition of Korean ceremonial practices that honor ancestors while bringing these rituals to the present. Invoking *jaesa*, or faithfully observed ancestor rites taking the form of a ritual meal central to Korea's cultural history, Kim's works reinterpret the formal ceremonial vessels central to the practice.

The format of these ensembles is consistent, encompassing a flat base, central vessel, and removable jewelry. While the forms of the works clearly draw upon the ritual brass, wood, and ceramic plates called *jaegi*, Kim bases certain elements of these objects on the petals of unfolding white chrysanthemum flowers used in funerary rites. Elsewhere, such as in *Tears*, seedpods that evoke an organic element serve as a source. In each case, these forms reference the cycle of life, death, and remembrance inherent in honoring the past.

Here, the artist has updated the manufacture of the central vessels using 3D-printed nylon. Drawing visually upon *baekja* white porcelain, the fragility of these printed objects serves as a type of metaphor for

Kim's own ephemeral memories of the ancestors she honors with these works. Likewise updated is the material of the bases, rendered in transparent acrylic. The clean precision of the clear material recalls the act of carefully polishing and preparing the ritual plates and cutlery in *jaesa*, while the laser engraved designs are directly drawn from those found on historic ceramics used in the practice.

Each of Kim's ensembles includes a central detachable element that a user removes and holds as a type of jewelry. In some of the pieces, such as *For You*, this removable jewelry mechanically unfolds like a nesting doll, expanding the chrysanthemum shape into an abstract, wearable architecture. In this way, the removal of this element and its manipulation activates the type of personal memorial power these ensembles hold. In Kim's own words, "returning the jewelry to its container represents paying respect to your ancestors by giving and leaving offerings." Ultimately, these ensembles serve as a means for viewers to connect to the past through the custom of honoring those who came before.



**Tears**

2015; 3D printed nylon, sterling silver, laser engraved acrylic  
7" x 7" x 7"



**For You**  
2015; 3D printed nylon, sterling silver, laser engraved acrylic  
4.5" x 10" x 10"



**For You**  
2015; 3D printed nylon, sterling silver, laser engraved acrylic  
4.5" x 10" x 10"

# YU HSIU CHEN

**Marina Mandrikova**

Yu Hsiu Chen was born in Taiwan and immigrated to the USA in 1978. She lived the majority of her life in California, whose forests and landscapes became the major subject of her paintings. Initially, her artistic experience was inspired by the paintings of Cezanne and traditions of German abstract expressionism.

Chen works with various media—woodcut prints, oil and acrylic paints on canvas, and sometimes collages of painting, rice paper, and ink. The latter may be seen as a tribute to the dynamic rhythm of the Chinese calligraphic tradition that she practiced while in school in Taiwan. She paints with brushes, palette knives, and oil sticks and often explores the possibilities of drip painting technique.

“Color is life,” says Chen, and we can see the emphasis that she puts on colors and the harmony of their relationships in her painting. She thinks of them aesthetically rather than symbolically and experiments with the “push and pull” color theory of Hans Hofmann and Josef Albers’ harmonies of color. In her painting, the sumptuousness of various tints of deep burgundy, green, turquoise, luminous yellow, gold, pearl

gray, carnation pink, and white constructs a precious palette and enriches the visual experience of the viewer, while color contrasts help her to create abstract constructions of interrupted space.

The art of Yu Hsiu Chen is a complex individual narrative inspired by artistic traditions of the past, classical music, extensive travels, communication with nature, personal memories, and the inner emotional self. Here, abstract painting is combined with figurative imagery and parts of the landscape. Avoiding any social or political calls in her art, she expresses her personal feelings through images of nature and aspires to “translate beautiful landscapes” on her canvases. In turn, it seems that nature in her paintings also acquires human emotional states and anthropomorphic features. One can easily imagine how abstract organic forms and tree root systems may be visualized as human organs and the circulatory system, intensifying the network of mental, emotional, and physical connections between human beings and the natural world.



**Fluttering**  
2015; Collage, oil on canvas  
72" x 60"



**Purple Land**  
2015; Acrylic, oil on canvas  
38.5" x 46.25"



**Sentimental Landscape**  
2015; Oil on canvas  
60.5" x 72.5"



**Fugue**  
2015; Screen ink, acrylic, oil on canvas  
80.5" x 65"



**Late Twilight**  
2015; Oil on canvas  
78.5" x 65.5"



**Romantic Landscape**  
2015; Oil on canvas  
72.5" x 60.5"



# MATT COOMBS

**Brittany Strupp**

Matt Coombs makes agoraphobic paintings and objects that explore the ideas of man as landscape generator and landscape as natural re-generator. While he was initially inspired by the romanticism of the Hudson River School, Coombs now asks the question, how does landscape function and who is it intended for today?

He began his career training in upstate New York and looking at Hudson River School artists concerned with man's encroachment on nature in the nineteenth century. Artists such as Asher B. Durand celebrated the pastoral or the picturesque landscape in which man exists in perfect harmony with nature, and Albert Bierstadt, whose sublime landscapes emphasize nature's dominion over humanity, showed nature at its most fearsome.

Working in opposition to the romanticism of these earlier works, Coombs' paintings often turn toward the logic of the absurd in the vein of the French Symbolist writer Alfred Jarry and his "pataphysiques." Paintings

like *Area 1*, for example, look at climate intervention and attempts to fabricate natural systems. In a bizarre imagined ecosystem, mountains form new mountains, which are fed by a series of hoses meant to heat volcanoes and cool mountaintops. In this environment, nature is simultaneously controlled by itself and by man.

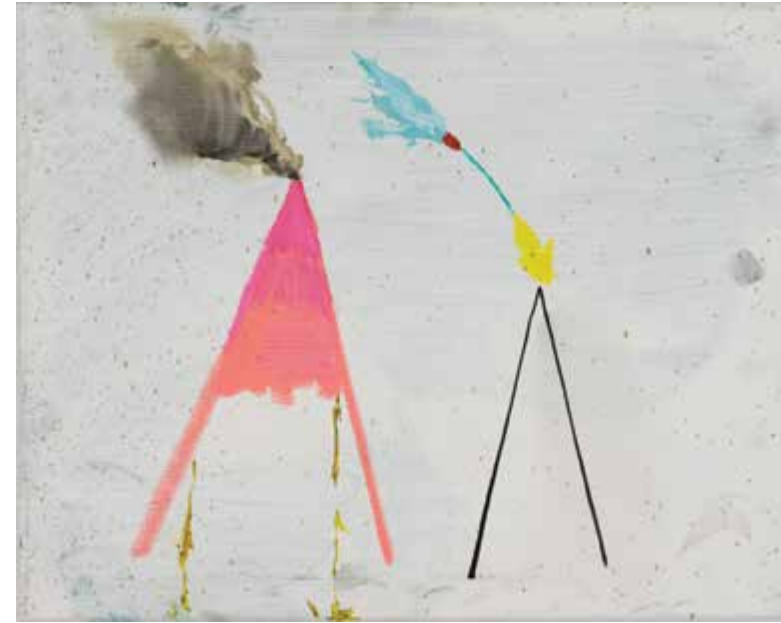
Based on lived experiences in Florida and the construction of a functional water feature, Coombs' paintings toy with notions of the real, the ideal, and the imagined environment. In *Tide Pool* the brilliant yellow of a children's raincoat surrounds an irreverent lobster on a bib in a re-imagined tide pool. In this scenario, nature does not reclaim human space and vice versa. Rather, nature is co-opted by humans to create a "strangely absurdist natural environment." The material ground of the painting, a swathe of waterproof material hung by a metal rod, heightens the anxiety in this unstable system.



***Tide Pool***  
2015; Oil paint, oil pastel, lobster bib, spray enamel, vinyl,  
moving blanket, metal rod, metal brackets  
84" x 54" x 12"



**Adopt a Highway**  
2015; Acrylic paint, composite styrofoam pad, on canvas  
35" x 49"



**Generator**  
2015; Oil paint on canvas  
16" x 20"



**Area 1**  
2015; Oil paint, oil bar, acrylic paint, linseed oil, on fabric  
16" x 20"

# CORINNA COWLES

Rebecca McEwen

Corinna Cowles' method is unassuming; for much of her work, she finds everyday objects, collects them, marks their surfaces with paint, cut-outs, or offcuts, combines them, and then leaves them there for you to consume...again.

Yet, in this process, these objects, which were once lampshades or table cloths, for example, become much more than their original functions prescribed. Lampshades become life-sized tiers of conical forms reminiscent of the female body that confront the viewer when they are installed onto the floor. While one is struck by their playful contrasts in colour (various shades of green and red are often combined within the same sculptural layer or are offset by nearby units—the juxtaposition of a vibrant green chartreuse and a saturated burgundy is particularly mesmerizing in this regard),

eventually, one is struck by the fact that these converted lampshades, which have been prized for their appearance, can easily be toppled. Just like the puffy patterned pillows that are piled onto the floor in another of Cowles' works, these conical forms are not fixed to each other. In this way, they become a metaphor for the artist's inevitably fragile experience within this male-dominated world that is motivated by consumption and renewal. At the same time, because of their bold presence, they are resilient efforts to subvert this reality.

Thus, as unassuming as her method may be or as playful as her aesthetic choices are, they are just as illuminating. Cowles' work is not merely a combination of the banal, but is a conscious and careful curation of objects that have been visibly reworked by her hand in an effort to reveal her own perspective—one that will surely resonate with others.



***Hold Your Breath and Point Your Toes***  
2015; Acrylic on sewn stuffed fabric  
87" x 32"



**Popcorn Flower Picnic**  
2015; Acrylic and collage on sewn stuffed tablecloths  
52" x 52"



**Nothing to Write Home About**  
2015; Acrylic on sewn fabric, hung from wrapped rod  
130" x 73"

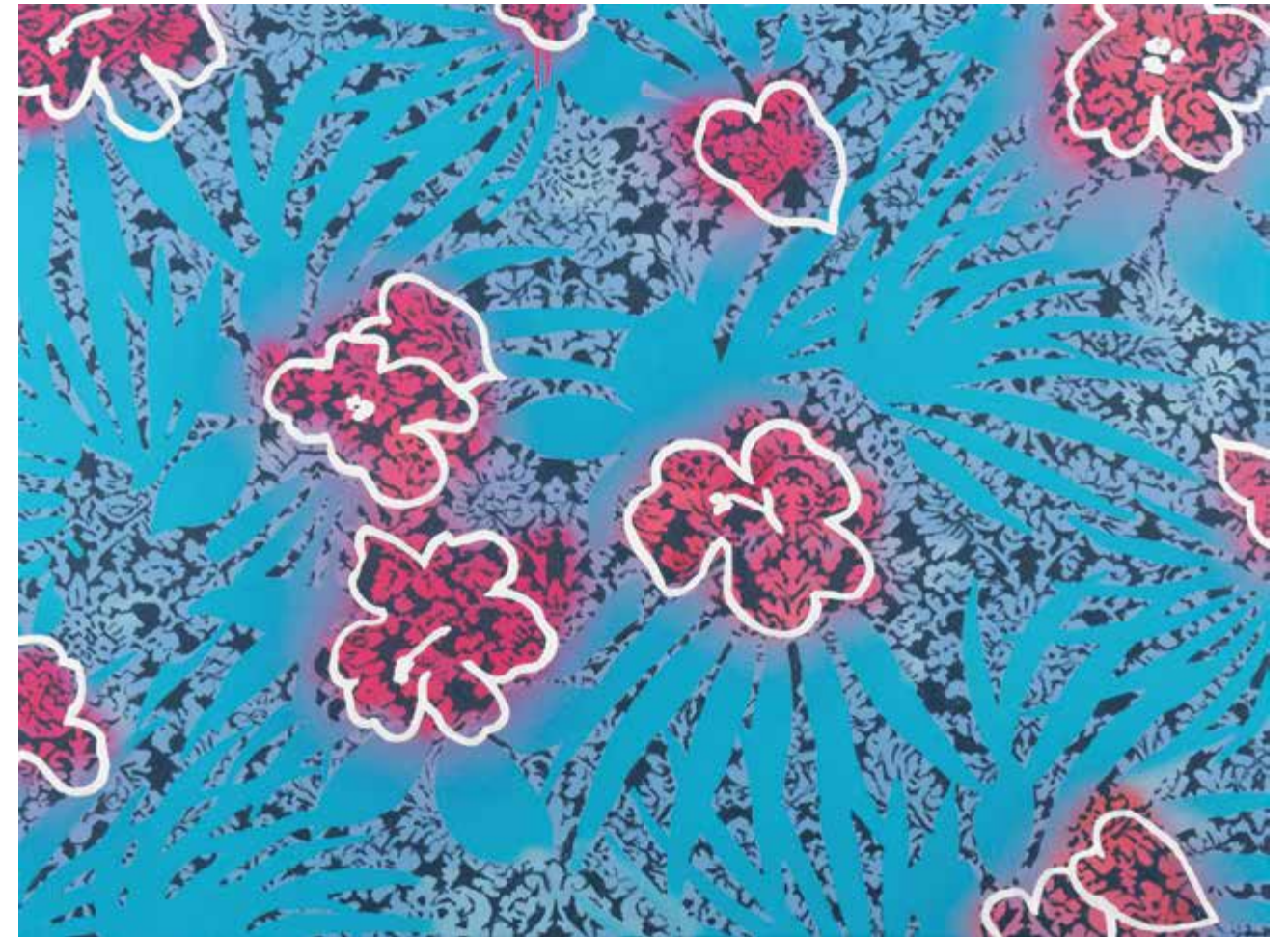
# BRYANT GIRSCH

Abigail Johnson

It is often difficult to see past the surface of culture and reality. Yet, if we take the time to understand ourselves and those around us the most intriguing parts of life are found. The reality of the world is brimming with a fluctuation of opposing components that intersect, creating and defining singular cultures. Bryant Girsch brings this duality of cultural systems to the forefront in his ornate patterned works. By employing the historical narratives of Western expansion in the early modern and industrial world that attempt to regulate power over nature and other cultures, Girsch creates imagery relevant to his own contemporary being.

Taking several fields of vision, he layers them upon one another to create a whole. However, one must be willing to enter into the space

within the composition in order to experience it fully. Once inside the work, the psychological perception of the competing space must be discerned and evaluated. The evident quietude of his work allows the viewer to, at first, be struck by its beauty. Yet, after moving through and interacting with the piece, one can truly experience the undertone of the competing visual tonality and identify an interior strength. Through this duality, Girsch's work critically examines his own cultural identity in order to renegotiate his personal relationship to masculinity. While Girsch's primary inspiration is intimate, it is the meditative quality of his work that creates a fulfilling, unanticipated, and individual experience.



**Cooked**  
2015; Oil on canvas  
36" x 48"



**Dead Lions 1**  
2015; Acrylic on polyester scrim  
68" x 105"



**Dead Lions 6**  
2015; Oil on canvas  
52" x 64"

# MOLLY METZ

Jamie Lynn Fredrick

The work of Molly Metz operates in simple terms but on a grand scale. Often using advertisements as source material for both images and text, the paintings isolate consumerist messages from their original, innocuous context. The resulting effect is profound, illuminating the sinister undertones present throughout this type of media that so thoroughly saturates everyday experience.

Gritty application of paint, varying from heavy brushwork, the use of bare hands, to the use of spray canisters, evokes the spontaneous nature of each work's creation—executed with only cursory planning and allowed to evolve organically. This emphatic method also serves as a reflection on the nature of the source material itself. These types of advertisements, from magazines or public signs, are viewed in

passing and absorbed unconsciously. Despite this lack of contemplation, they leave an impression that becomes part of the audience's frame of mind. The sometimes flippant, sometimes playful composition of each piece makes great comment on the casual nature with which the public consumes this potentially insidious brand of media. Through appropriation into a format that warrants further consideration, such as art meant for the gallery experience, the viewer is able to fully process examples of materials they unwittingly absorb. By isolating phrases like, "We are closer than you think," and "Its over, its super over," each painting confronts the viewer with the absurdity of these messages and encourages a reevaluation of the attention-grabbing media that surrounds them.



**Game For Anything**  
2015; Acrylic on canvas  
43" x 43"



**We Are Closer Than You Think**  
2015; Acrylic, oil pastel, on canvas  
30" x 30"



**Before & After**  
2015; Acrylic, collage, spray paint, nail polish,  
oil pastel, markers, on canvas  
42" x 42"



**Procession**  
2015; Acrylic, collage, oil pastel, spray  
paint, on canvas  
36" x 36"



# ANDREW NEGREY

Eileen Owens

Andrew Negrey's current work explores the spaces we occupy—not just physically but psychologically and emotionally. In this way, Negrey sees his painted interiors as holistic conceptual spaces, worlds on to themselves. They are the places we live in but often fail to consciously think about. Negrey's paintings, however, do just that. They bring to the surface ideas of perception, knowledge networks, and the unconscious, unraveling levels of layered meaning.

Taking color queues from Matisse, Negrey begins with a single hue and investigates its different permutations. In *Blue Room*, his vacillation between deep and bright blues, strikingly interrupted by spots of red and a swath of pink, creates a rhythmic undulation across the canvas. Such a singular focus on one color emphasizes each canvas as its own world, underpinning his exploration of space and perception.

Andrew began painting spaces, mostly interiors, as a way to question these larger themes of place and its meaning. Starting from one motif, like his living room for example, Negrey often repeats the image in different iterations in different colors. Whether or not the finished product reveals a final conclusion, the process of painting helps him consider notions of personal insight and connections between varying associations.

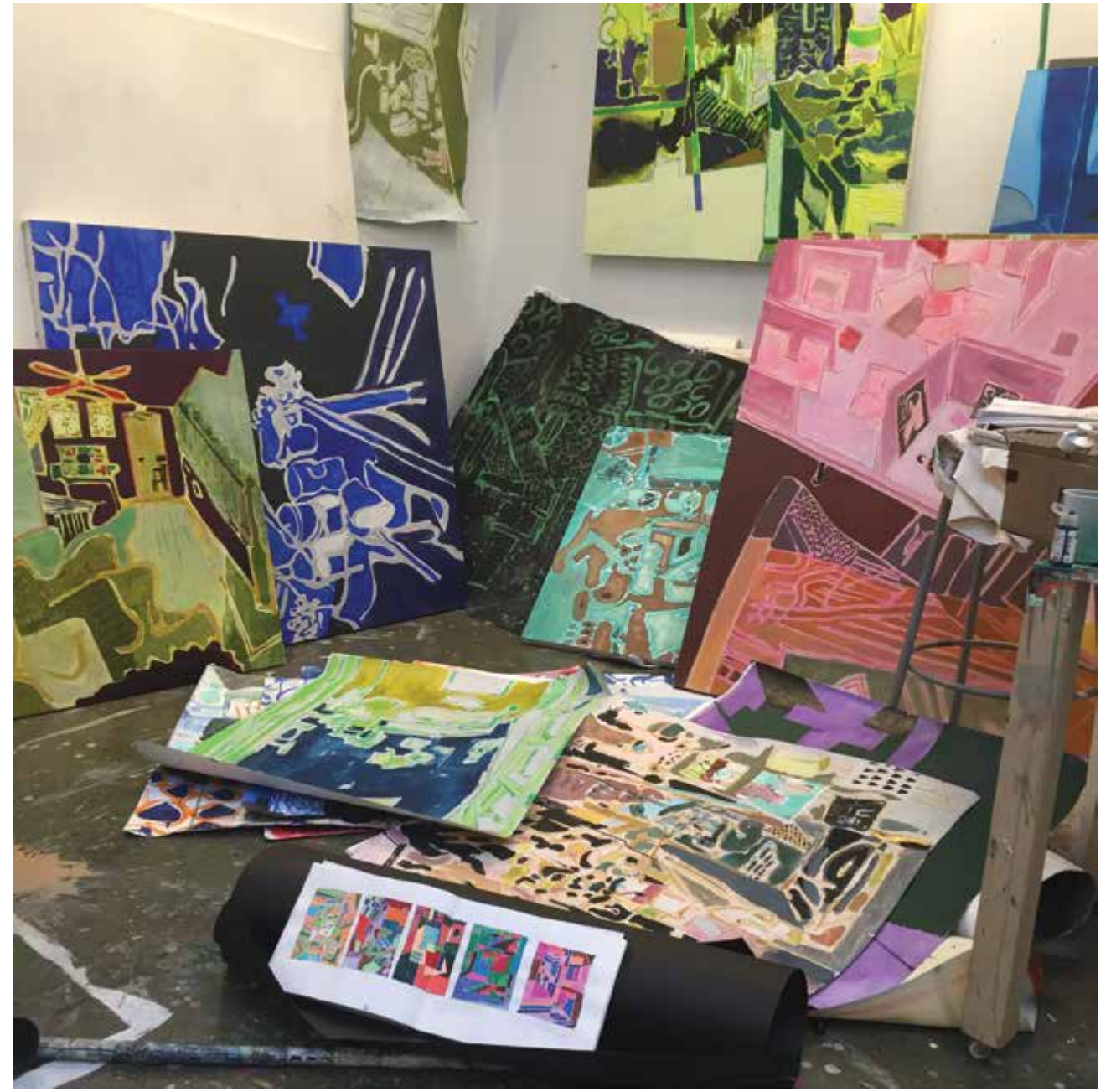
Negrey is an avid collector of images, gathering an archive of personal pictures from which he often draws a thematic spark. Thus, not only are these works explorations of individual spaces and specific colors, they are products of mental stepping-stones between contextual research, collected images, and subjective memories.



**Blue Room**  
2015; Oil and acrylic on canvas  
72" x 72"



**Big Critique**  
2015; Oil on canvas  
72" x 72"



**Studio**  
2015  
Work in Progress

# STASS SHPANIN

Marina Mandrikova

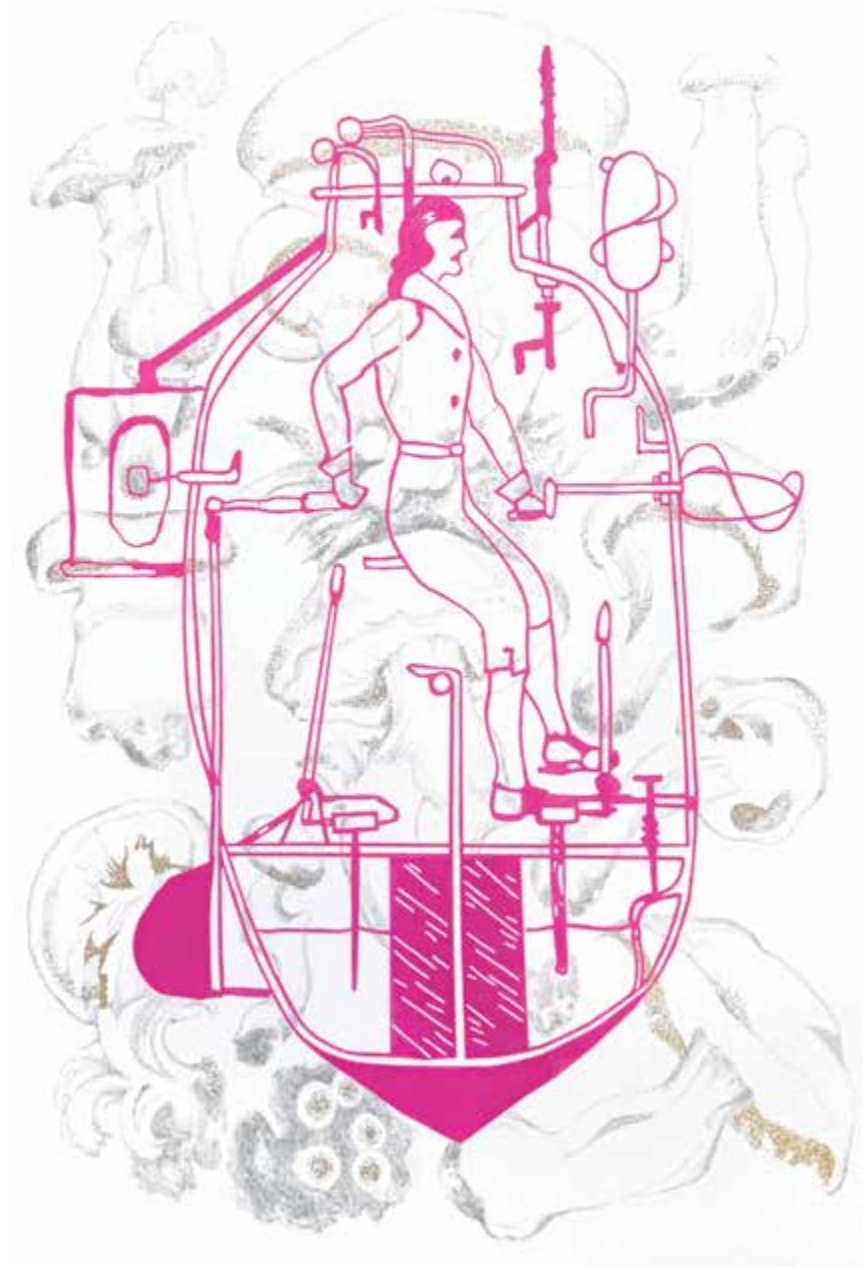
Stass Shpanin was born in Baku, USSR and moved to the United States at the age of thirteen. Now, at the age of twenty-five, he is an artist with an international exhibit record in the United States, Italy, France, Israel, Azerbaijan, and Russia.

One of the sources of initial inspiration for Shpanin was the art of Gerhard Richter, with whom he shares a passion for history, historical artifacts, and an adventurous desire to experiment with a variety of styles and media. "Parallel fragments of pictorial history, such as coats of arms, artifacts, and photographs, allow me to produce a visual logic that reimagines history as a synthesis of many conflicting parts," explains Shpanin. Having mastered the traditional painting techniques in his previous practice, the artist has now dived into the area of conceptual art.

In his current thesis exhibition, the artist is playing with the notions of power that are expressed in his paintings through historical, political, military, and gendered symbols. The exhibition is interactive and entertaining. The artist wants to puzzle the viewers, provoke

their emotional reactions, and challenge their stereotypes through the power of "humor and absurdity." Here, the artist interprets some emblematic images from mass culture that are associated with the popular personalities of George Washington and Samuel Colt. Provocative, playful, interactive, and witty, his paintings share these qualities with the best innovations of pop art, while preserving their uniqueness and avoiding the simplification and obtrusiveness of the mass popular culture.

The theatrical effect of painting expands on visual, intellectual, and physical levels. The surface of canvases merge with the color of walls, pushing the images out and making the material support disappear. The subject matter "creates visual tensions and conflicts" and stimulates critical thinking of the beholders, but without pushing them to any particular answers. The purpose of this exhibition is to "provoke a questioning of the myth of history and expose the viewer to the illusion that is documentation and memory."



**Sea of Tranquility**  
2015; Vinyl paint, latex paint, flake paint, on canvas  
73" x 48"



**Position #1**  
2015; Vinyl paint, latex paint, on canvas  
41" x 75.5"



**His Holiness George Washington**  
2015; Vinyl paint, latex paint, flake paint, graphite, on canvas  
54.5" x 29"



**Stock Exchange**  
2015; Vinyl paint, latex paint, flake paint, on canvas  
84" x 67"

# KRIS KELLEY

Peter Wang

Kris Kelley's recent projects touch upon her personal relationship with the family archive, especially images of childhood memory. Kelley has not seen her father since her parents' divorce when she was thirteen. Kelley retraces her childhood memory and the time being with her father through a collection of family photographs. She experiments with a photograph printed on film that is enclosed in a glass jar imbued in a transparent chemical formula. At first, the form is perhaps reminiscent of a letter in a glass jar, bearing messages, symbolizing the longing for communication, and floating somewhere in the water. However, in *dis-solution*, it is a jar filled with liquid that contains a photograph, the visual evidence of Kelley being with her father when she was little.

Then, she records the process of the dissolution, capturing not only the resolving or dissolving in regard to the material, but also in respect of the memory. Therefore, the dialectical relationship between the solution and dissolution becomes interesting and intriguing. Through the video, Kelley leads us to examine the presence and absence of her father, both in images from her family archive as well as in her life and memory. By recording these images as they dissolve, Kelley explores the role of the photograph as visual evidence and ponders the meaning when the photograph itself deteriorates.



**Reconstructed Childhood (Lost)**  
2015; Glass, inkjet transfer paper  
11" x 14" x 12"



**dis.solution #62 (still 00:00:02)**  
2015; Digital video still  
100 x 74



**dis.solution #62 (still 00:02:28)**  
2015; Digital video still  
100 x 74

# STEPHANIE LYNN ROGERS

Lauren Graves

Rogers is attracted to the absurdity of typical fabric patterns associated with gender and landscapes. Floral patterns, especially roses, depict perfect flowers and present a feminized monoculture. Rogers destabilizes these designs by combining more than 30 photographs to create her own pattern of roses that, upon closer examination, show signs of wilting and decay. Within this photographic montage, Rogers depicts a whole environment, showing the life cycle of the rose as well as the insects and grubs that are all a part of its ecosystem.

Rogers uses this same fabric in a reversible jacket, contrasting it with a more masculine scene of the same roses in winter. By making the jacket reversible, Rogers presents the gendered association of seasons and exploits the fluidity of these binaries.

This idea of subverting social norms can also be seen in Rogers' intervention in classic camouflage. By adding photographs of flowers and plants to the camouflaged setting, she disrupts the perfected landscape (and its sociological associations) and amends the pattern to become a more realistic ecosystem.

Rogers' practice depends on photographs; she employs the indexical nature of photography to present the real, creating fabrics based on plants that exist in our reality (in fact, the roses grow right outside of Tyler).

Rogers' art is wearable, adding a performative element as the pieces change when seen in different contexts. Noting that gender and identity are often performed and enhanced by what we choose to wear, Rogers' work achieves its power by undermining current constructs and inviting viewers to participate in an alternative.



***Roses, a (re)Productive Cycle in Summer (detail)***  
2015-16; Digital print on fabric  
18" x 28.5"

***Roses, a (re)Productive Cycle in Winter (detail)***  
2015-16; Digital print on fabric  
18" x 28.5"



**Roses, a (re)Productive Cycle (skirt)**  
2015-16; Digital photo print on polyester  
49" x 35"



**Realtree AP Snow® (for an early spring day in the northwoods when the flowers are blooming and it snows one last time)**  
2015-16; Purchased cotton twill with applied digital photo prints on cotton  
78" x 60" x 38"

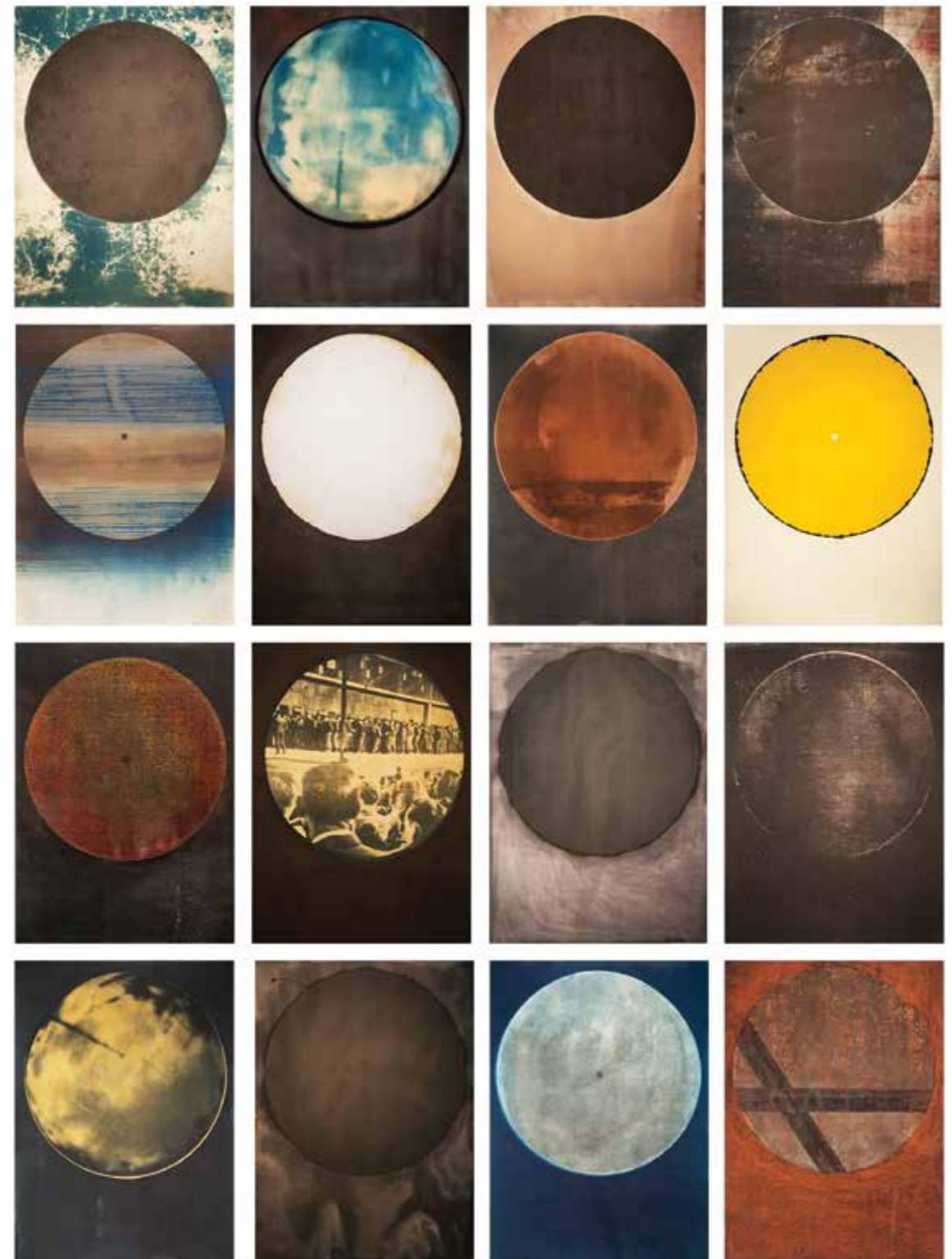


# HARRISON WALKER

Maeve Coudrelle

Harrison Walker's 2015-2016 series, *Portals*, is composed of a repeated circular shape—an ethereal, planetary-like form—that offers a glimpse into an indefinable realm. Both the round elements and their surrounding borders are characterized throughout by diverse tonalities, textures, and imagery. Operating as exploratory studies into the distinct effects of each component technique, the prints draw upon a wide variety of photographic and printmaking materials and processes, including etching and lithographic ink, liquid light emulsion, silver nitrate, and cyanotype. The works often echo one another formally and materially, creating a visual play and inviting the viewer's eye to track the oscillating pictorial effect. Stacked in row upon row, the repeated compositions engulf the viewer in a near-immersive space, dwarfing the human body and dominating the wall—inciting both awe and curiosity on the one hand, and apprehension on the other.

Walker has an abiding interest in the passage of time, notably the duration of both his investigative artistic process and the viewing time of the spectator. His work calls for prolonged attention, eliciting the analytical talents of the viewer, who is tasked with locating and identifying the individual elements at work in each print. Layered works replete with historical and material references, Walker's prints offer an enticing challenge for both practitioners, who will take pleasure in identifying the plethora of techniques at play, and non-experts, who will become engrossed in the expressiveness of the chromatic and formal elements, and the mystery of the distorted found photographs. Whether interacted with solely on the basis of technical experimentation, or meditated upon within the context of the larger questions that it puts forth—the substance and passage of time; the emotiveness of texture and color; the nature of history and memory—Walker's practice is replete with exploratory potential.



**Portals**  
2015; Cyanotype, van dyke brown, gum bichromate, etching ink, conte crayon on paper  
126" x 88"



**Two Solutions of Silver**  
2015; Frame, wax, light bulbs, 12% silver solutions, iron and silver solution  
5.75" x 7.75" x 1.25"



**Plate 1**  
2015; Found metal plate  
20" x 20" x 0.25"

# AMY COUSINS

Katherine Leius

Working across media including printmaking, fabric and sculpture, Amy Cousins explores constructions of identity, family, and domestic space; and the permeability between the self, the home, and the outside world. In this way, the home becomes a liminal zone where upholstery works as a metaphor for the masks we wear in order to investigate queerness and normativity within the entanglements of identity.

The title of her current work, *Not In Our House*, directly correlates with the homo- and trans-phobia that invades the home, finding its way beneath the trappings of our so-called “private spaces.”

By plastering newsprint headings connected to her own personal history upon nostalgic tufted furniture she reveals the potential façade of the serene homelife and how external spheres of influence enter at ease. Queer content from the daily news permeates throughout the upholstered surfaces, a testament to the artist’s

subjective experience while exposing broader issues of normativity and discomfort within intimate domains.

This compels the viewer to question these broader notions of normativity by challenging “traditional” trappings of decor within the home. She continues this concept by morphing and amplifying her upholstered furnishings unsettlingly into large-scale jello-molded orifices. The overtly bright-colored floral motifs attract the eye, yet deny the body their intended function as furniture. The push and pull of our indecision of how to interact with these elements prompts us to question those objects that we choose to live with in our most intimate of spaces. What is left is the realization that our own private spaces are mere visual manifestations of a cultural negotiation between external forces and our own internal desires.



*Not In Our House*  
2016; Installation



**Not In Our House**  
2016; Installation



**Not In Our House**  
2016; Installation



**All The Queerness That's Fit To Print:  
The New York Times 1967-1975 (detail)**  
2015; Tufted screen print on mulberry paper



**Detail from Orange Jello (The Queer Abyss)**  
2016; Sculpture

# MAYA MALACHOWSKI BAJAK

Eileen Owens

Maya Malachowski Bajak's thesis work explores the relationship between concrete and the natural environment from which its ingredients originate. From etchings to drawings, printed zines to handcrafted bricks, Malachowski Bajak's practice takes on an interdisciplinary approach, ultimately questioning the proliferation of concrete in our everyday built environment. By creating ephemeral, impractical building materials from dirt and concrete, Malachowski Bajak works to reinsert nature into a modern synthetic process.

Aesthetically arresting while also philosophically studied, Malachowski Bajak's current work is a culmination of various threads of thought. Although concrete is the overarching subject of her thesis work, Malachowski Bajak probes the idea of traditionally valued knowledge, prizing experiential learning over conventional academics. Her dynamic methodology includes research on topics such as environmentalism, ecofeminism, and the always-shifting theoretical and historical concepts of nature. She also creates varying works on paper that embody a more experiential form of such knowledge. Drawings of demolished concrete and protruding rebar, graphite

rubbings of sidewalks, and embossments from dirt put through the press, act as additional experiences of her investigation into concrete. In addition to prints and drawings, Malachowski Bajak casts three-dimensional bricks, formed from store-bought concrete and dirt she gathered from the Wissahickon Valley Park. While they exemplify the hands-on empirical learning that Malachowski Bajak embraces, they also represent the clashing of natural and human-made materials. By casting cement over the ochre and terra cotta colored dirt, the bricks are fragile and temporary, unsuited for actual construction. They are at once more natural and local than concrete, but also more ineffectual and useless.

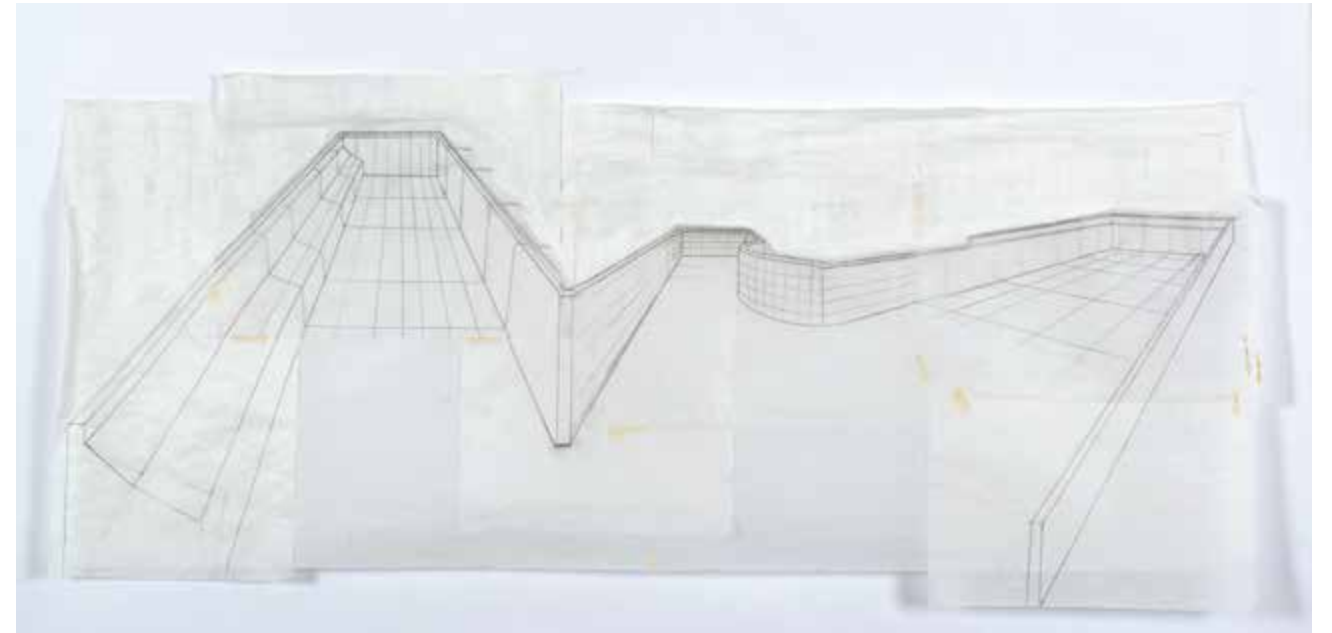
Although Malachowski Bajak's practice has evolved to a more varied method, printmaking practices still inform her work. The experimental quality of the bricks, and their multiplicity, lend an investigative nature to the work, similar to running prints through the press. The drawings and etchings exhibited alongside her sculptural work are beautifully precise and delicate, lending a striking visual counter to the brittle, crumbling bricks.



2015; Concrete, dirt  
20" x 28"



2015; Sumi ink  
30" x 22"



2016; Graphite and gouache on tracing paper  
20" x 48"

# TERESA CERVANTES

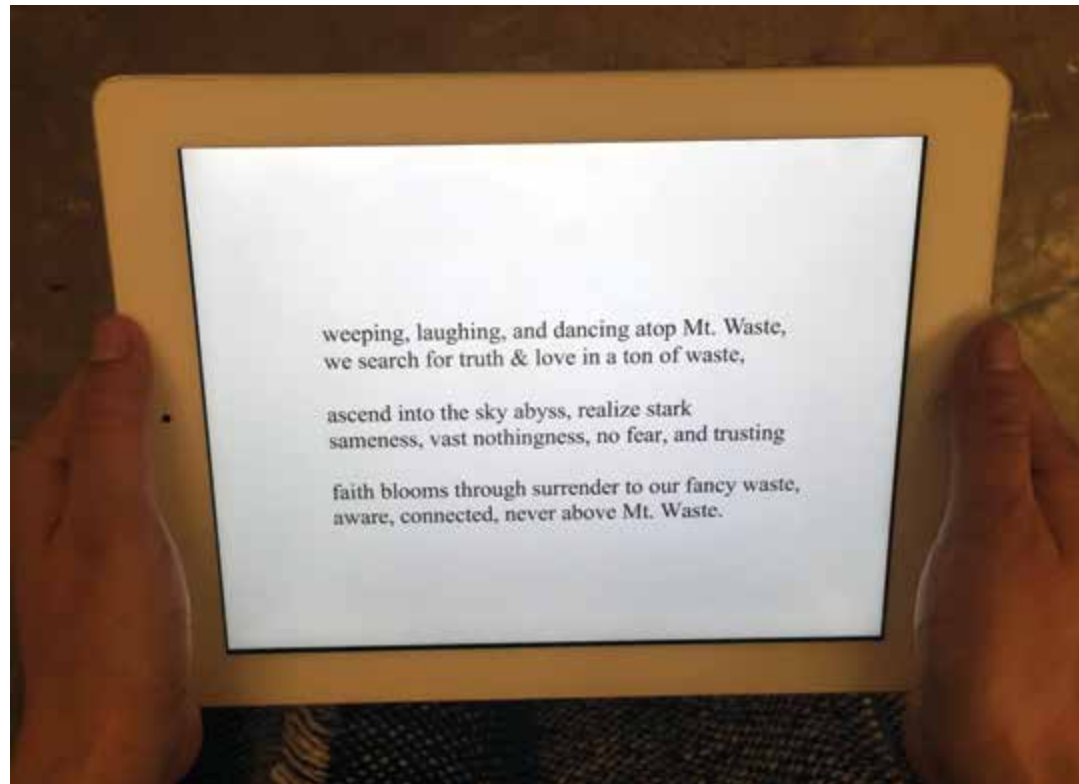
**Kara Springer**

Faded orange street pylons no longer able to stand, folded in on themselves past their point of usefulness. Carefully designed household goods in carefully designed packages, now towers, now inane gestures of collection, assembly, display. Found human bodies circling each other in fits of laughter and then tears and then laughter and then tears, unending hysteria, unendingly matted

together. Cervantes works in the space of gesture and within the capacity of her own human hands that gather, collect, assemble, display; that mark on and make with the most mundane objects and materials. These marks and these gestures push us toward more nuanced and complicated ways of seeing, and ask us to reconsider 'usefulness' both in the context of the art object and of the body.



*Glamour Cones*  
2015; Digital photo



**Atop Mt. Waste**  
2015, Digital Image  
Poem by Andrew Cervantes



**Trust Banner**  
2015; Found banner and paint  
24" x 48"



**Half Full**  
2015, Found cardboard box with handwriting  
9" x 8" x 17"



**Human Pyramid**  
2015; Marker and colored pencil on paper  
11" x 8.5"



# TJ HUNT

**William Schwaller**

Having previously produced work that analyzed and critiqued the practices and commitments of Land and Postminimal artists, TJ Hunt concerns her current work with expanded issues of land use, sustainability, and the related limits or myths of personal autonomy. She approaches these issues, which increasingly concern our everyday lives, through the emotive and conceptual possibilities of sculpture and installation. Such art objects avoid the reductive stance of simply *demonstrating* environmental issues, sustainable solutions, or even the politics therein.

To achieve this, Hunt centers her practice on the formal possibilities of particular materials, many of which happen to be those used in sustainable building practices. Despite, or perhaps because of, the minimal forms these materials take, her pieces are imbued with enigma and mystery. The juxtaposition of language from sustainable design texts or a 1920s film about anthracite coal mining alongside materials like porous concrete or packed earth call up associations with

industrial/commercial land use shaded with satire. This humor carries her work's critical dimension, as does its subtle, phenomenologically unsettling shifts of scale.

Gentle critique is also aimed at individual autonomy, whether that is found disinterestedly appreciating art in a white cube or ameliorating our environmental woes as consumers of sustainable products. Past claims for art's autonomy based on the perceived universality of geometry and phenomenology is referenced in her work's formal simplicity, yet these works and their materials reach out to the world. They are contingent on larger discourses of art and its institutions, their capacity to enact change, and the myths and narratives surrounding climate change and sustainable practices. Indeed, just as the autonomy of art is a myth that obscures the social nature of art, the sustainable materials in her pieces are surrounded by myths that obscure the underlying problems of land use and sustainable design.



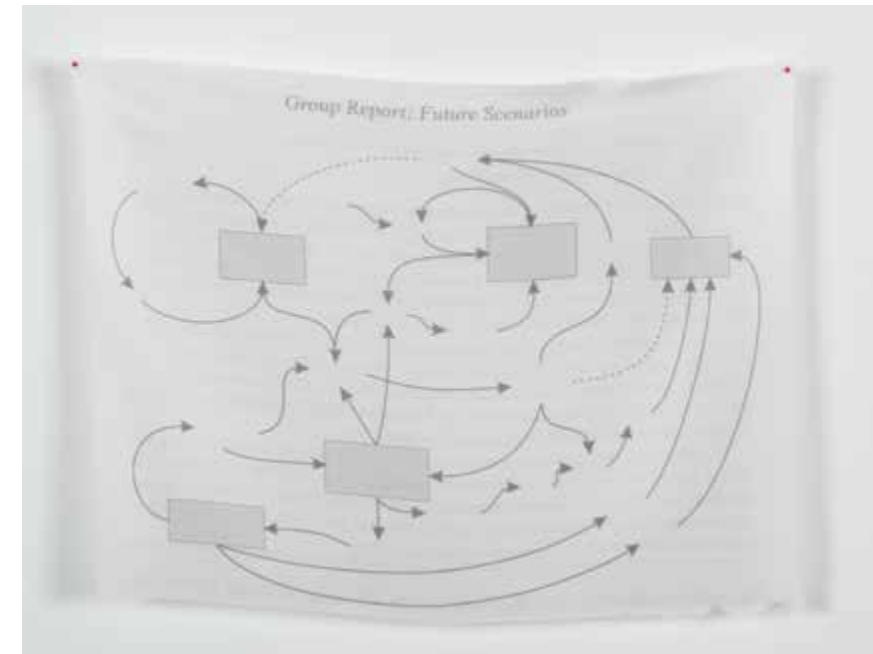
**Untitled (Monolith)**  
2015; Freestanding wall, angle iron bracket, coal slag, subwoofer, soundtrack  
Dimensions variable



**Untitled (Hole)**  
2015; Earth, MDF  
12" x 12" x 36"

**Untitled (Hole) (detail)**  
2015; Earth, MDF  
12" x 12" x 36"

**Untitled (Pool) (detail)**  
2015; Earth, MDF, acrylic resin, water  
12" x 12" x 37.5"



**Tremendous Pressure**  
2015; Digital print on silk  
10" x 16"

**Group Report**  
2015; Digital print on silk  
12" x 16"

# MATT JACOBS

Lauren Graves

A large part of Matt Jacobs' practice is conditioned by his studio environment where he works along the sounds of disco and funk music. Many of Jacobs' pieces come from the periphery of certain activities: spraying dye, pouring resin, and cleaning up spills, during which he searches for moments he can turn into objects. The process of finding that moment can be seen in Jacobs use of layering multiple bright colors to build rich, dark hues. It is the edges of these layers, not the accumulated result, that Jacobs finds interesting. The periphery is where we notice the different color values which combine into one, creating a sort of cultivated ecosystem.

Jacobs' work resists the limits of mediums. He presses the line between painting and sculpture, simultaneously mixing the pictorial space

of painting and the actual space of sculpture into a single work. His work also challenges preconceptions of material possibilities and functionality. A sculpture made completely of dyed paper towels soaked in resin elevates the paper towel, from a ubiquitous, disposable, and domestic item to a rigid material with its own structural integrity. Jacobs also disrupts the anticipated materiality of silk by fixing imagery of a wrinkled texture on its smooth surface, creating illusionary space on a sheer piece of thin fabric. This complicates the viewer's experience of trying to understand the surface of the silk while simultaneously seeing through the work. This interaction and response from the viewer acts as entry points into the work.



***Not That There's Anything Wrong With That (Closed)***  
2016; Resin, dyed paper towels, hardware  
42" x 34" x 4"



***Just Not a Problem Anymore***  
2015; Dyed silk organza, steel, magnets, hardware  
111" x 134"



***Studio, February 2016***

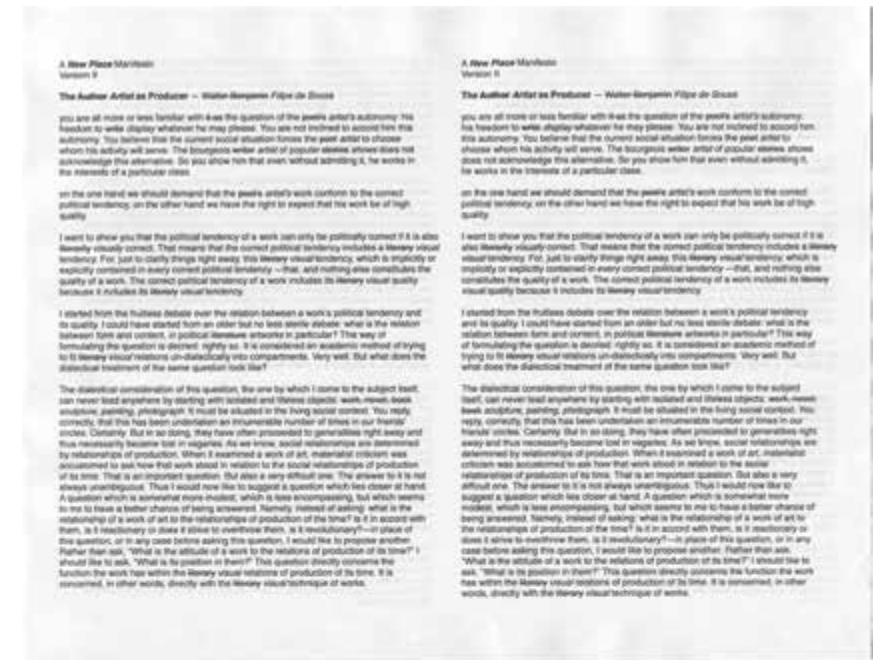
# FILIPE DE SOUSA

William Schwaller

Filipe de Sousa has described his practice as an emulation of and a working through previous models of artistic production. Explorations of minimalist aesthetics' formalist and phenomenological qualities have led de Sousa to consider the deeper social and political implications of works in their environment. This awareness recently led to actions and antagonistic events by de Sousa that cast a spotlight on "economies of power and the possibility of shifting those scales," to use the artist's own words. In his current practice, de Sousa takes art's unavoidable social and political potentials as a charge to produce work that is self-reflexive, critical, and sensitive to the needs and wants of its audience. In part,

this is seen in a shift from individual conceptualist actions towards sustained projects that place research and an awareness of history at the fore. This approach reflects an interest in critical theory and an understanding of art's ethical role in producing culture and creating and reifying historical narratives. This is clearest in his recent *A New Place Manifesto*, both versions of which call for artists, producers<sup>1</sup>, and the public to recognize the historical circumstances that shaped not only art's forms, but its contexts and ideologies as well. Such a gesture is not an ironic appropriation of an avant-garde call for action, as one might expect of a manifesto produced today, but reflects de Sousa's belief in the politics of aesthetics and the perennial need for art to assert its relevance to society at large.

1 In "Version II: *The Author Artist as Producer* - Walter Benjamin Filipe de Sousa" (2015), the artist makes this connection to critical theory explicit, taking Walter Benjamin's text and substituting its literary terms for those of the visual arts.



*A New Manifesto — Version II*  
2015; Photo copies  
8.5" x 5.5"



*What's the robbing of a bank...?*  
2015; Film Stills



The empty lot sits on the corner of 10th and Norris in north Philadelphia. Formerly occupied by residential housing and now the property of the city, the land exists in a liminal space between businesses, residences and the campus of an expanding university. Despite efforts otherwise, the university remains largely a commuter school, which has led to a certain parking crisis in the surrounding area—an issue which has affected me directly. In March I began clearing the lot of its larger debris and demarcating “spots” with elongated concrete blocks found on-site. I invited a few colleagues to help create documentation of the process. As I cleaned, I wondered whether the security cameras surrounding campus reached as far as the lot. After painting over a neighborhood watch sign and placing a vinyl sticker on it which read, “Parking” with an arrow below, a friend and I attached the sign to a nearby post and painted the curb of the entrance yellow. By the next day the lot was at capacity and remained in use for the following eight months.

In October I found three municipal vans pulled into the center of the lot. The city workers were hammering stakes into the ground and

*What's the robbing of a bank...?*  
2015; Photograph

unscrewing my sign from the post. They put up six of their own signs, stenciled on OSB, which read, “No Trespassing Property of the Redevelopment Authority of the City of Philadelphia Violators will be Prosecuted.” I sat in my minivan across the street trying to capture video of the event on my iPhone.

Prior to this, the lot had undergone a series of unaccounted for acts by an entity other than myself. In the spring, as the weeds grew up and took over the land, someone came and trimmed them. The yellow line which marked the curb was extended into the street to demarcate the spot and keep others from parking in front of the entrance. Finally, cones and caution tape were placed around the “trash” area of the lot to keep people away from the rubble.

I like to imagine that, in a bout of confusion, the city itself began maintaining the space until someone finally realized the use of the lot was unsanctioned. That, or a community member or fellow student took it upon themselves to participate in the claiming of unused space.

# MICHAEL TAYLOR

Nicole Rastaino

Do we have to have our names associated with the piece? If we must I would prefer to not have a separate by line and title. We can just call it “Nicole Rastaino/Michael Taylor” (or other way around). This gets at removing authorship idea...or we can remove the names but not the self with something like (this is kind of corny but....) 36/36 (ages, and the three numbers) 36NJ/36TX (somewhat like a biographical “code” as is embedded in some of your other pieces)

I like how frequently triplicates came up in the conversation. Outside of talking directly about “three” we also had object-duration-performance: matter-time-ether : French-trilingual-English (the three people incl. you in Haiti) not even intentionally it is three pairs of three=33

Here is another bit that resonated with me...you were talking about time travel..space ships, travelers, a thing or a who arrived from/ derived from somewhere else...how does that “visitor” (be it a person or object) interact with the people/places/things in its new space, how do we interact with that “visitor.” So follow me here if you can....our conversation sparked this train of thought in my mind....

- 1 character is a emiT relevaT from a dimension where sevihcrA in education, art, and entertainment are based on commonalities of content and inclusive perspectives of the namuH experience, not difference of race, sex, gender, or nationality constructs.
- 2 . . . to be in a space . maybe physical maybe mental maybe emotional nirvana . enlightenment . heaven of sorts . all other goals are micros toward . the buzz the high the zone the music the orgasm the moment of clarity. ecaps a ni eb ot . . .
- 3 Ray Bradbury “Illustrated Man,” Ralph Ellison “Invisible Man,” Octavia Butler “ “
- 4 “All” Lives Matter, therefore we had to add “Black” Lives Matter because “Blacks” aren’t historically included in the word “All.”
- 5 the current system allowed me to experience 7 countries in the last 9 months focused on viewing, creating, performing, and educating . . central elements to my artistic practice
- 6 “How about you and why are you so weird too?”
- 7 Don't take this the wrong wayyaw gnorw eht siht ekat t'noD





Catalog Images

Harrison David Walker <tuf76301@temple.edu>  
 To: Michael Taylor <michaeltaylor@temple.edu>  
 Cc: tylerpub Temple <tylerpub@temple.edu>

Tue, Feb 16, 2016 at 9:58 AM

Hi Michael,

Are you going to submit for the catalog? If so we must have your images by tomorrow, February 17 (Wednesday). If you plan to be excluded from the catalog, please let me know ASAP.

Please make sure you download the document from google drive that I previously shared with you. Fill in the information and drop the form, along with your images, into your folder on google drive.

Images should be at a MINIMUM of 8 X 10 inches at 300 dpi.

Please ask if you have questions about this.

Catalog Images

Michael K Taylor <MichaelKTaylor@temple.edu>  
 To: Harrison David Walker <tuf76301@temple.edu>

Thu, Feb 18, 2016 at 5:59 PM

It's will be one of these scenarios by morning . . . But I will still need all of my pages for any of these possibilities.

- A) Leave all of my pages white with exception of my name "Michael K Taylor" in the standard location of other students name.
- B) All pages black with just the text in white of my name and art historian text.
- C) All the pages black with "All The Black In All The Graduate Departments in This Alumni Class" in place of my name.
- D) I submit my images by Sunrise, because I'm not willing to waste this privilege to share my work with the larger art community or jeopardize a yet unrealized art career opportunity because I didn't following the expected standards of how I use my time and space

Catalog Images

tylerpub Temple <tylerpub@temple.edu>  
 To: Michael K Taylor <MichaelKTaylor@temple.edu>

Tue, Mar 15, 2016 at 8:29 AM

Michael,

Not a problem! I just want to be clear:

Are you still using the same "essay" that you submitted before or am I replacing it with:

"The issue isn't you or the deadlines or the publication per se' It's that at the end of two years here, where our American culture and Academic culture is shifting and opening up about it's complex identity and problematic histories of inclusion & exclusion, I doubt this catalog is going to have any reflections or conversations or even mentions of it. Which leave me the option of either  
 A) showing formal images of my work and not even referencing reality  
 OR  
 B) sacrificing my equal opportunity to neutrally share my work and admit to the chaos and lack.  
 In a sense performing the acts of inclusion and exclusion in the document of the catalog and rules of inclusion/exclusion as a stand in for institutionalize practices."

Or was that just the body of the email? I apologize I'm just having a little bit of a hard time following your train of thought.

Also do you have a caption you'd like to submit for any of the images?



# CONTRIBUTING AUTHORS

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## **Jennifer Burd**

DEPARTMENT OF ENGLISH, PhD

Jennifer Burd is a PhD fellow in Temple University's English department. She specializes in early Atlantic literature, African American studies, and medical history. In addition to her research, Jennifer works as a freelance writer, teaches First Year Writing at Temple, and serves as the literature program and professional development coordinator for Temple's Graduate English Association.

## **Maeve Coudrelle**

DEPARTMENT OF ART HISTORY, PhD

Maeve Coudrelle is a PhD student and University Fellow studying modern and contemporary art in the Americas and Europe, with a focus on the expanded and intermedial field of printmaking. In addition to prints, her research interests include: curatorial methodologies and modes of display; immersive installations and exhibition spaces; and the phenomenological interaction between the body and the art object.

## **Jamie Fredrick**

DEPARTMENT OF ART HISTORY, MA

Jamie Fredrick is currently in her first year in the Fine Arts Administration program at Temple University. After receiving a degree in Art History from the University of Pittsburgh, she decided to pursue a career in the museum professions. Much of her past research has focused on German Expressionist painting, along with ethical issues involving conservation and display of objects.

## **Lauren Graves**

DEPARTMENT OF ART HISTORY, MA

Lauren Graves is a second year Art History Masters student whose research focuses on the history of photography, specifically photography's role in constructing notions of space and place. Lauren has worked at various nonprofits in a curatorial role, most recently the Institute of Contemporary art at the University of Pennsylvania and Exit Art (New York). Lauren holds a B.A. with honors in Art History from the University of Rochester.

## **Abigail Johnson**

DEPARTMENT OF ART HISTORY, MA

Abigail Johnson received her BA in Art History and BFA from Old Dominion University and is currently working on her Masters of Art History in Renaissance and Baroque studies. She was awarded the Charles K. Sibley Art History and Jaffe Memorial Scholarships, and has presented research at numerous symposiums. She previously held positions at the Hofheimer Art Library, ODU Special Collections, and Hermitage Museum and Gardens, and currently works at Temple Digital Libraries and the American-Swedish Historical Museum.

## **Joseph Kopta**

DEPARTMENT OF ART HISTORY, PhD

Art History PhD student Joseph R. Kopta, educated at Pratt, Harvard, and Columbia, specializes in the visual culture of the medieval Mediterranean. Issues of materiality and cross-cultural interaction inform his work. Recent projects include contributions to Oxford's *Grove Encyclopedia of Medieval Art and Architecture*, UPenn's *Beth Shean After Antiquity* project, and conference papers at the Mary Jaharis Center and Byzantine Studies Conference. He has held professional roles at The Aldrich Contemporary Art Museum, MOBIA, and the Metropolitan Museum of Art.

## **Katherine Leius**

DEPARTMENT OF ART HISTORY, MA

Katherine Leius is a second year Masters student interested in French Orientalist art forms during the late eighteenth and early nineteenth century. She is currently focusing her work on questions of liminality and cross-cultural interactions. She received her B.S. in History from Kutztown University.

## **Marina Mandrikova**

DEPARTMENT OF ART HISTORY, MA

Marina Mandrikova obtained her MA in Art History and MA in International Relations with honors from St. Petersburg State University, Russia. She joined the Ph.D. program in the Department of Art History at Tyler School of Art, Temple University, as an international Ph.D. student and TA in 2015. Marina's area of focus is magnificent Byzantine, Balkan, and Old Russian art and architecture.

## **Rebecca McEwen**

DEPARTMENT OF ART HISTORY, PhD

Rebecca McEwen is a PhD student and University Fellow who is interested in Byzantine icons of the Theotokos and Child and related themes including the cult of the Mother of God, performance and ritual, minor objects and their beholders, and cross-cultural interaction. She comes to the Tyler School from Montréal, Québec, Canada, where she obtained a B.A. in Art History with honours from McGill University and, before that, a DEC (Diplôme d'études collégiales) in Fine Arts from John Abbott College.

## **Jennifer Murphy**

DEPARTMENT OF ART HISTORY, MA

Jennifer Murphy is a second year Masters student studying the prints and print culture of 15th and 16th century Germany with a specific interest in the restoration and preservation of works of art on paper. She has recently completed a summer intensive course at the International Institute for Restoration and Preservation Studies (IIRPS) in Italy, focusing on the restoration of books and archival documents, and is currently working as an archival assistant at Temple Digital Libraries.

## **Eileen Owens**

DEPARTMENT OF ART HISTORY, MA

Eileen Owens is a Masters student studying modern and contemporary Art History whose research interests include social history and print culture of late-nineteenth and early-twentieth century European art. She has worked in various museums and non-profits, including the Philadelphia Museum of Art, the Barnes Foundation, Fleisher Art Memorial, the Free Library of Philadelphia Foundation, and Woodmere Art Museum. Eileen holds a BA in English and Art History from Temple University.

## **Nicole Restaino**

DEPARTMENT OF ART HISTORY, PhD

Nicole Restaino is an art historian and arts administrator with experience in museums and non-profits in New York City, Philadelphia, Boston, and Providence, RI. She currently runs the Beyond the Page cultural programming series at Temple University Libraries. She is interested in art and its intersections with its public(s): the ways that aesthetics are interpreted through criticism, exhibition, market transaction, theory and even popular culture, and how art intersects with/creates social and political meanings, particularly those generated by public display. Her research around these ideas typically focuses on performative, curatorial and/or feminist practices.

## **William Schwaller**

DEPARTMENT OF ART HISTORY, PhD

William Schwaller is a PhD student in Art History studying Modern and Contemporary art of the United States and Latin America with a focus in artistic discourses about art's relation to technology and ecology in the 1960s-80s. He received his BA with honors in Art History from Grinnell College. He has also worked in various capacities at the Philadelphia Museum of Art, Massachusetts Museum of Contemporary Art, Minneapolis Institute of Arts, and the Samek Art Gallery at Bucknell University.

## **Kara Springer**

DEPARTMENT OF PAINTING, DRAWING AND SCULPTURE, MFA

Kara Springer is a visual artist and industrial designer. Of Jamaican and Bajan heritage, Kara was born in Barbados and grew up in Southern Ontario. Her interdisciplinary practice explores the intersections of the body and industrial modes of production through sculpture, photography and designed objects.

## **Shannon Stearns**

DEPARTMENT OF ART HISTORY, MA

Shannon Stearns holds BAs in Anthropology and History of Art and Visual Culture with a concentration in Religious Visual Culture from the University of California Santa Cruz. While working on her undergraduate degrees she held an internship curating metadata for an art education app. She is now working on her Masters in Art History at Temple University. Her thesis focuses on the art collection of Queen Christina of Sweden and the politics of display and self fashioning.

## **Brittany Strupp**

DEPARTMENT OF ART HISTORY, PhD

Brittany Strupp is a PhD student specializing in late nineteenth and early twentieth century American art. She is currently researching the artists James McNeill Whistler and Robert Henri, and their mutual engagements. She holds a BA from Colgate University and an MA from the University of Virginia in art history. She has worked in a curatorial capacity at several museums, including the National Gallery of Art, the Philadelphia Museum of Art, the Baltimore Museum of Art, and the Smithsonian Institution.

## **Peter Wang**

DEPARTMENT OF ART HISTORY, PhD

Peter Wang is a Ph.D. candidate in Art History at Temple University, focusing on the visual culture of the American highway, history of photography, and Contemporary Art in East Asia and the United States. His dissertation "The Profane and Profound: American Road Photography from 1930 to the Present" examines the correlation between photography and the American road trip, including works by Walker Evans, Dorothea Lange, Robert Frank, Lee Friedlander, Stephen Shore, and other photographers.





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