

# VISION

*\* Tyler School of Art*

TYLER MFA 2017 PUBLICATION  
IN COLLABORATION WITH  
ART HISTORY DEPARTMENT  
& ULISES BOOKSTORE

# MARGIN

# VISION MARGIN

FOREWORD BY ULISES

*\* Tyler School of Art*

TYLER MFA 2017 PUBLICATION  
IN COLLABORATION WITH  
ART HISTORY DEPARTMENT  
& ULISES BOOKSTORE

# FOREWORD

Some months ago, the 2017 class of Tyler MFA candidates approached Ulises to curate an upcoming postgraduate exhibition and to assist in the thematic direction of this catalogue. The aim of this collaboration was multifunctional: 1) to decentralize the normal emphasis of the graduate exhibition, offering an outsider's perspective into the typically insular structure of the art school experience, 2) to provide an outward lens, positioning Tyler within the larger context of Philadelphia's vast network of creative production and institutions, and 3) to create a platform reconciling the two.

Following this line of thought, we began to consider the concept of "peripheral vision," or content that exists outside the central gaze. In many ways, Philadelphia is a city that sits on the periphery, between hubs like New York or Chicago; much of Philadelphia's concept of itself can be overdetermined by this marginal identification. Ask any gallerist in Philadelphia: you fly to New York or Miami to sell art. But what happens if we privilege this peripheral view, see this vantage as something of value, and filter questions of marginality through experiences, identities, and representation? Who sits at the center? Who is left out? How do we approach both?

Artists of the avant-garde commonly privilege the periphery as a source of inspiration. Jazz, Cubism, Surrealism, Rock, French New Wave, and Punk are just some movements that have drawn from that which is just out of view: these cultures, genres, and sounds were considered "sub-", "lower", or "outside" normative structures and primary narratives, but proved vital to the advancement of Western art.

This desire—to focus on the area outside the centralizing structure of the "institution"—is nothing new, especially in the realm of postmodern discourse. In 1970, Jacques Derrida described the arbitrary nature of vertically-oriented philosophical structures in his landmark essay, "Structure, Sign, and Play." "Relationality" and "intersectionality" have also emerged as central themes in both local and national feminist, LGBTQIA, and BLM activist movements. Ominous portents of the future suggest the nation's fascist-leaning administration is concentrating its political and economic power into another kind of vertical structure, a totalitarian state. Seriously considering our networks on the ground, in a lateral sense, may be our only chance to create viable fortifications against this threat. Similar efforts are underway in other network-crystallizing projects, like *Philadelphia Assembled*, sponsored by the Philadelphia Museum of Art, and *I is for Institute* at the Institute for Contemporary Art. Is this a "Philly thing"?

"The function of this center was not only to orient; balance, and organize the structure—one cannot in fact conceive of an unorganized structure—but above all to make sure that the organizing principle of the structure would limit what we might call the free play of the structure."

— Jacques  
Derrida

"Living as we did—on the edge—we developed a particular way of seeing reality. We looked both from the outside in and from the inside out. We focused our attention on the center as well as on the margin. We understood both. This mode of seeing reminded us of the existence of a whole universe, a main body made up of both margin and center."

— bell hooks

As bell hooks states in the above quote, to consider the margin is to acknowledge the whole. A system is defined not only by its successes, but also by its failures. In policies of oppression, bodies considered abnormal must be normalized, cast out, or held captive. In capitalist economies, labor disappears into commodity and profit. Artists are not simply the offspring of their institution, but part of a larger cultural and economic network much more fascinating than the obvious line from enrollment to graduation.

Where Angela Drakeford's researched-based work examines the costs to and loss of minority voices in neoliberal inclusion projects in America, Kara Springer's large-scale print and signage works give an ambiguous, yet declarative voice to the black and brown struggle. In other considerations of identity, Ian Schmidt's work suggests complexity in rituals of the heteronormative masculine ideal. Destiny Palmer and Daniel Kraus investigate labor history to critique the individual's role in economic systems. Krissy Beck, Sarah Heyward, Natalie Kuenzi, Tatjana Pavićević, Bianca Schreiber, Patricia Swanson, and Qiaoyi Shi delve into personal histories, domestic spaces, and memories to find content rife with psychological significance. Jonathan DeDecker and Ryan Hewlett place formal, visual play at the center of their focus. Matthew Speedy and Troy Holleman adopt science fiction, conspiracy theory, magic, and mythology to generate alternative ways of understanding the modern world. María Leguizamo, Yixuan Pan, and Daniel Zentmeyer attempt to give physical presence to the invisible nature of translation, transition, and collaboration. Enrica Ferrero incorporates the residue of industrial production into her sculptural

assemblages. Barbara Baur, Nicole Dikon, Yuan Fang, Natasha Gusta, Rise Peacock, Yingwan Sun, and Jingshu Yang all deploy abstractions of the natural world—the organic body and its environments—in material and formal explorations.

By looking at the histories, the minutia, the subconscious, the private, the personal, the outsiders, the ousted, the oppressed, the invisible, and the abstractions of reality, these artists have moved marginalia to a central focus. Intentionally or not, their works activate the material and political value of the periphery. Like scholars of ancient manuscripts looking for clues to a lost context, their production from—and for—the margins offers an innovative excavation of the current cultural landscape.

Resulting from greater access to information, increasingly inexpensive image-making tools, and a broadening array of publication platforms available to artists, the contemporary narrative is constantly moving off track. It is defined now by multiple centers, trajectories, and values, which simultaneously coexist and conflict. By expanding their operation outward to include Ulises, the 2017 Tyler MFA graduates echo the methodologies instrumental to the complex ecosystems around them, acknowledging the insufficiency of the old model of looking from the center outward. In a grander sense, the gesture of switching one's focus to the periphery embodies the idea that centers of power and authority only remain so as long as we collectively acknowledge them as primary or dominant. We must remember these centers are always part of a greater whole.

— Ulises

NERISSA COONEY,  
LAUREN DOWNING,  
JOEL EVEY,  
KAYLA ROMBERGER,  
GEE WESLEY,  
AND RICKY YANAS

# ACKNOWLEDGMENTS

## ADMINISTRATIVE SUPPORT

Hester Stinnett  
*Interim Dean*  
Kate Wingert-Playdon  
*Associate Dean*

## GRADUATE FACULTY

Steven Berkowitz  
Philip Betancourt  
Elizabeth Bolman  
Gerard Brown  
Tracy Cooper  
Chad Curtis  
Therese Dolan  
Alice Drueding  
Amze Emmons  
Jane Evans  
Philip Glahn  
Abby Guido  
Lorraine Glessner  
Marcia Hall  
Jesse Harrod  
Kelly Holohan  
Marilyn Holsing  
Richard Hricko  
Jonathan Kline  
Stephanie Knopp  
Scott Laserow  
Stanley Lechtzin  
Dermot Mac Cormack  
Martha Madigan  
Rebecca Michaels  
Leah Modigliani  
Susan Moore  
Keith Morrison  
Dona Nelson  
Odili Oditia  
Karyn Olivier  
Sharyn O'Mara  
Erin Pauwels  
Anthony Romero  
Bryan Satalino  
Vickie Sedman  
Paul Sheriff  
Mark Shetabi  
Gerald Silk  
Hester Stinnett  
Kim Strommen  
Christian Tomaszewski  
Ashley West  
Byron Wolfe

# CONTENTS

## CERAMICS

8 NATALIE KUENZI  
Alicia Pucci

12 DANIEL ZENTMEYER  
Diana Iturralde Mantilla

## FIBERS & MATERIAL STUDIES

16 ANGELA DRAKEFORD  
Diana Iturralde Mantilla

20 ENRICA FERRERO  
William Schwaller

## GLASS

24 YIXUAN PAN  
Tie Jojima

28 RĪSE PEACOCK  
Emma Roberts

32 IAN SCHMIDT  
Tie Jojima

## GRAPHIC & INTERACTIVE DESIGN

36 KRISSY BECK  
Alicia Pucci

40 RYAN HEWLETT  
Kristina Murray

## METALS/ JEWELRY/ CAD-CAM

44 BARBARA BAUR  
Jamie Fredrick

48 YUAN FANG  
Diana Iturralde Mantilla

52 YINGWAN SUN  
Emma Roberts

56 JINGSHU YANG  
Tie Jojima

## PAINTING

60 JONATHAN DEDECKER  
Dylan O'Brien

64 NATASHA GUSTA  
Jamie Fredrick

68 SARAH HEYWARD  
Diana Iturralde Mantilla

72 DESTINY PALMER  
Michael Carroll

76 BIANCA SCHREIBER  
Jamie Fredrick

## PHOTOGRAPHY

80 TROY HOLLEMAN  
William Schwaller

84 DANIEL SETH KRAUS  
Peter Han-Chih Wang

88 PATRICIA SWANSON  
Kristina Murray

## PRINTMAKING

92 NICOLE DIKON  
Kristina Murray

96 TATJANA PAVIĆEVIĆ  
Maeve Coudrelle

100 QIAOYI SHI  
Michael Carroll

## SCULPTURE

104 MARÍA LEGUÍZAMO  
William Schwaller

108 MATTHEW SPEEDY  
Alicia Pucci

112 KARA SPRINGER  
Maeve Coudrelle

# NATALIE

ALICIA PUCCI

For Natalie Kuenzi, luminous sunsets, rolling clouds, and star-speckled skies elicit wonder and happiness. Like her work, these celestial forms transport you into a boundless third space, fueled by the potential of imagination and dreams. Through Kuenzi's prioritization of essential human emotion and experience, this realm redefines our intrinsic understanding of materials, aesthetics and notions of beauty, allowing us to envision a better world.

The format of the series collapses conventional distinctions between sculpture and painting. Kuenzi's breakdown of traditional fine art materials, combined with gathering manufactured detritus of everyday life, creates a unified power dynamic in each work. Mediums rebel against their nature to become something new and unpredictable. Thickly-applied porcelain crumbles from cardboard, and plastic bags

are crocheted into comfortable encasements. This playfully intuitive and experimental process is vital to creating expressive forms derived from organic symbols in nature and the human body.

Kuenzi based the series on the natural premise of ceramics, which taps into an inherent sense of touch. Through her search for the potential nuances of beauty, she builds her own universal visual language and accesses the aesthetic experience of touch. Materiality and optimistic colors provoke an awakening to our collective sensorial perceptions in order to help us reimagine our surroundings. Like sentient hands that grow towards the sky like flowers, Kuenzi reaches out to her audience to "bring happiness, advocate hidden potentials, and encourage others to dream with her." The sky's the limit.

# KUENZI

## WILD FLOWERS

Recycled cardboard, recycled porcelain slip, chalk pastel, oil pastel, acrylic, glue  
Crocheted recycled plastic, reclaimed stoneware, acrylic, glue  
61" x 61"



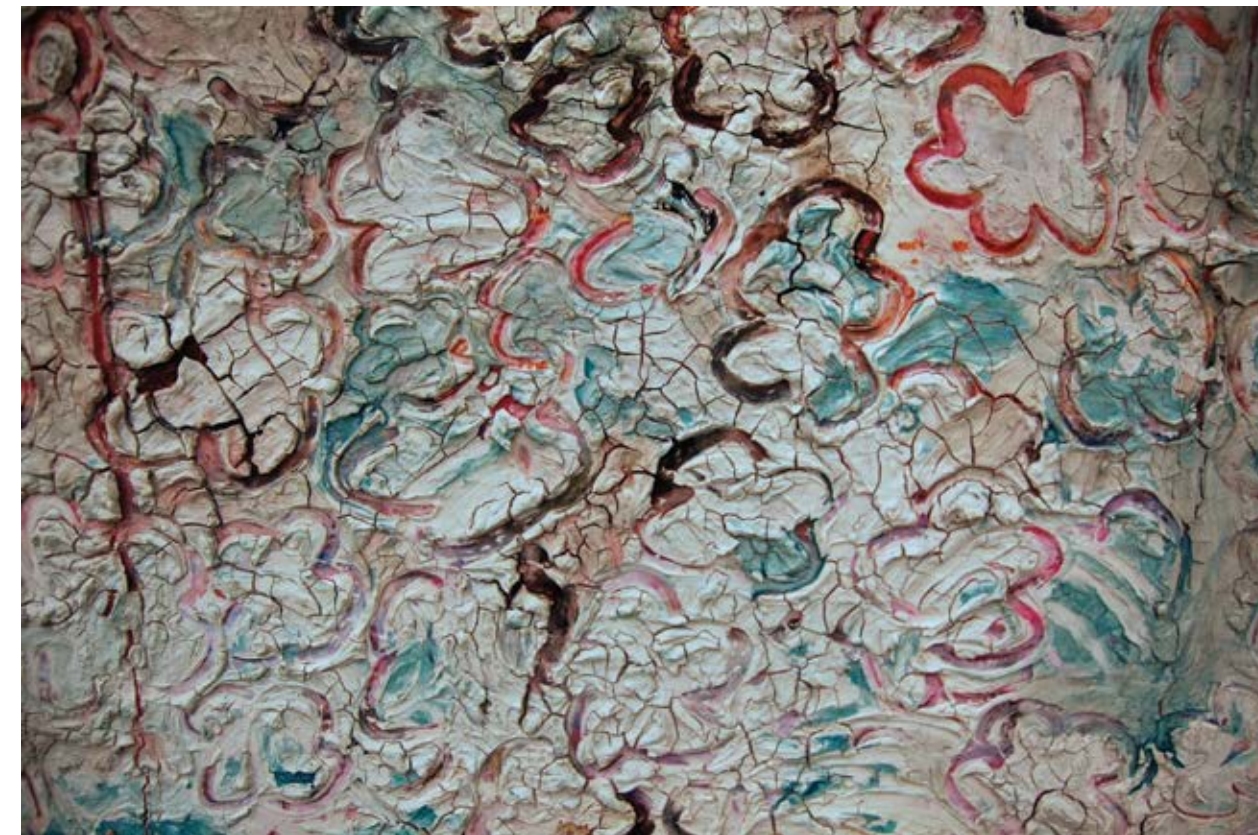


**CLOUD GAZING  
(WE ALL HAVE THE SKY)**

Porcelain, mason stain,  
shoe polish, nail polish  
60" x 55"

**SPOTTING THE DAY MOON**

Recycled cardboard,  
recycled porcelain slip,  
chalk pastel, charcoal,  
acrylic, oil, glue  
Found plywood, terra-  
cotta slip, mica, glue  
30" x 30" and 61" x 61"



(DETAIL)

# DANIEL

If every social interaction and relational exchange is a critical component of the end result in a work of art, should this work be credited to an individual author? Daniel Zentmeyer explores collaborative practice, preferring to ponder actions—and interactions—to make art. In his own words, he wants to “bring the narratives of illegibility into the conversation.” Throughout his time in Philadelphia, he has been involved in collaborative projects such as *AgencyAgency* and an intersectional feminist rock band, *Da Peeblz*, which have involved him with the community as well as developed his ideas in a multidisciplinary environment.

Through his own projects, *Untitled (Simultaneous Rehearsal)* and *Coffee and Dreams*, Zentmeyer explores the dynamics of social interaction, teamwork, and effective communication. *Untitled (Simultaneous Rehearsal)* is a musical experimentation, in which two or more musicians playing the same song collaborate with each other.

One hand presses the chords of its own instrument, while the other hand strums the other’s, and vice versa. Zentmeyer emphasizes communication, rather than the salience of sound in the song. Similarly, *Coffee and Dreams* is a short film in which two of his friends share coffee, a cigarette, and a story, crisscrossing actions between each other.

These various experiences constitute part of Zentmeyer’s installation project *EverythingEverything*. Not only have they been a pivotal element of his process, but they also occur simultaneously in the gallery, with dining tables put together to serve as spaces of dialogue. A number of unplanned social events unravel amid the installation, evoking the “scaffolding of social interactions,” which occur when people convene around a table. Emphasis is placed upon the edges of these objects: although these may be perceived as margins, their convergence constitutes the beginning of another table, coffee, story, conversation, or social relation.



COFFEE AND DREAMS  
(VIDEO STILL)

Video  
00:04:30 runtime

# ZENTMEYER





MAINFRAME, DA PEEBLZ  
(VIDEO STILL)

Video  
00:05:47 runtime

UNTITLED  
(CELLO  
PERFORMANCE  
VIDEO STILL)

Video  
00:03:40 runtime



THAT (IN CLAY)  
Clay

# ANGELA

Greeted by an 8x8 square-foot structure with matte black walls, the viewer walks around it, only to find a door, with a large pane of frosted glass, centered in a black wall with golden stars. Fragrance, subtle sounds, and warm, glowing lights shimmer through the glass door. All of this entices us to go in and engage with what promises to be a ritualistic, amiable experience, yet this choice is not ours to make. The artist has decided to restrict access. All we are left with is a highly descriptive label that specifies each material constituting *My Storybook Lover*.

Angela Drakeford compellingly uses materiality to conjure the idiosyncrasies of race and class. She combines fabrics and inexpensive materials to evoke celebration, joy, beauty, and glamour in an ornamental yet unconventional way. *My Storybook Lover* was conceived by Drakeford as a space of comfort, seclusion, and meditation; it serves as a site for an ongoing investigation about the existence of a reality where exclusion prevails between the divide of white and black.

As a black artist in a white community, Drakeford pushes her audience to reflect upon the policies of inclusion, diversity, and equity currently proclaimed by institutions and corporations. The black, empty walls represent a void, "a space that is full of potentiality and on the verge of actuality." The room stands in contrast to the traditional, privileged, white cube it occupies. In the words of the artist, "the dichotomy of the two spaces represents the failure of the world we all have created. A world in which capitalism, hyper-consumption, patriarchy, and white supremacy have compromised our humanity. This work is an invitation to imagine a new future."



THE FIREWORKS  
WERE FOR HER  
Crocheted lace and ribbons

# DRAKEFORD



IT FELT A LOT LIKE A THING I COULD BELIEVE IN.

Italian crepe paper, porcelain, party favors, velvet ribbon, mylar, plaster, rope, beaded trim, fake flowers, tar, glitter, beeswax, vinyl, rock candy, gum paste, glass flowers, mica



UNTITLED  
Watercolor on paper  
8" x 6"



GODD TIMES #10  
Drawing, wrapping paper  
8" x 6"



YOU DIDN'T DRIVE  
YOURSELF INSANE  
Watercolor on paper  
8" x 6"

# ENRICA

Matter, form, the labor to resolve the two into objects of use, the economic and social systems that give them meaning, and the agency to circulate through our lived environments are the subjects of Enrica Ferrero's latest work. She focuses on objects that pass through our lives with little notice or concern: "Thank You" bags, Ikea instruction booklets, corporate flags and banners, architectural renderings, even clickbait article titles. Accumulating and repurposing these objects in her work, she not only reverses our ignorance of these objects, but also finds ways to give them continued life, to carry meaning into new contexts. As a result, Ferrero's work features an ethic of materiality and functionality. This ethic of reuse operates not just as an environmental concern, but with reuse understood as a form of productive making, of investing labor in the discarded and overlooked as a means to create value, however it may be conceived.

Ferrero's recycling is both an accumulative and deconstructive process. Like a semiotician, she analyzes the signs and symbols that make up daily life: the flags and shirts that brand us as members of social groups, or the ephemera of consumer transactions that seduce and instruct. Her works fragment and subvert these languages, giving them new voices to speak. As a result, Ferrero produces a poetics of discarded and ubiquitous material. Her aesthetic of assisted ready-mades and wordplay urges more thoughtful relationships with the materials, signs, and images we so readily discard from mind and home.



**NEW FLAG ORDER**  
Tarp, wood, metal  
Approx.  
240" x 16" x 144"

# FERRERO



*THANK YOU*  
Plastic bag, thread  
16" x 12"



*MONUMENT (DETAIL)*

Photograph  
17" x 22"

# YIXUAN

In the piece *How I Wonder What You Are*, Yixuan Pan—who has no training as a music conductor—directs a professional choir to perform the lullaby *Twinkle, Twinkle, Little Star*. Pan makes gestures to extract the song from the choir, but the immediate results are unintelligible sounds. As time passes, the mass of sounds becomes clearer, the outcome of a tacit agreement between the parts, or of a two-way learning process: the artist learns how the choir responds to certain gestures, and the choir learns the conductor's movements. The parts adjust to the new context, and communication happens.

Pan's practice deals with issues of translation and communication. She merges multiple media and processes such as sculpture, video, and performance to create works that address the physical experience of a foreign language (for example, the shape of a mouth when pronouncing a specific word in Chinese), the impossibility to externalize human feelings that escape verbal language (such as love), and the implied power relations in a communication process (like the hierarchy between a conductor and her choir). Her metaphors, however, suggest potential for these differences to become agreeable, joyful, and pleasurable through artistic experience.



HOW I WONDER WHAT YOU ARE  
—A PHOTOshoot FROM PREVIOUS PRACTICE

A rehearsal at Boyer College of Music, Dec. 11th, 2016

Image credit: Kris Kelley

# PAN



HOW I WONDER WHAT YOU ARE  
—A PHOTO/SHOOT FROM PREVIEW PRACTICE

A rehearsal at Boyer College of Music, Dec. 11th, 2016  
Image credit: Kris Kelley

## RISE

EMMA ROBERTS

Rise Peacock's work rests between physicality and materiality. Peacock directly juxtaposes the monumental and the un-monumental, not imposing a hierarchy on media. She uses layering to form relationships between the formality of glass and the humanity of organic elements like salt and honey.

Transparency reinforces the relationships formed between materials. Peacock asserts transparency exists beyond glass: tracing paper reveals underlying words, while sheer fabric alludes to the contours of the human body. Transparency suggest what lies within and beneath the visible surface, first present, then disappearing.

The viewer's perception of glass is facilitated by light. Light traces a line between Peacock's work across media. A concentrated spotlight permeates the human form in her performance pieces, which mirrors the light required to illuminate the strata of her

glasswork. Peacock's dark conic sculpture looms above the head of its viewer. The black glass coating of the mammoth form both creates and suppresses the function of glass; the structure dually consumes and refracts light.

Peacock's work functions within the interactions between material and the space it occupies. Collaborations between art and environment require the audience's surrender to physicality. The viewer's presence is required to understand the work in time and space. These experiences cannot be recorded by the written word; they are understood phenomenologically.



ON BEING A DEMON

Glass encasing and flour  
9' x 1' base

Image credit: Louise O'Rourke



Installation view at Kitchen Table Gallery  
Image Credit: Louise O'Rourke



**THE WAIT  
OF WEIGHT**

Cellophane and flour  
3' x 3'  
Image credit:  
Louise O'Rourke



**PERFORMANCE**

Performance documentation  
Tissue paper and movement  
Image credit: Louise O'Rourke



**WILMA**

1' x 1' base  
Glass encasing and flour  
Image credit:  
Louise O'Rourke

# IAN

Ian Schmidt investigates ambiguities in the cultural rituals and societal expectations of masculinity through his sculptural artwork and installations. Schmidt questions both public spaces where masculinity is cultivated, and intimate moments, such as when a father helps tie a necktie onto his adolescent son. The image of the knot becomes a central trope, representing moments of the solidification of manhood as a fixed identity that not only entails privilege, but also presupposes myriad cultural values that silence vulnerability, desire, and subjectivity.

In the work *Rapunzel Tie*, Schmidt creates a lengthy thread of neckties tied on one another, evoking the tale of Rapunzel, who braided her long hair to give access to her rescuer. The work questions the ideological construction of gender dynamics, and the preconceived social roles of men and women.

*Ladder Knot* is a wooden ladder with no top or bottom, neither front nor back. Also, unlike a conventional ladder, it is not flat, but has volume and complexity created from fourteen inward angles that make the object impossible to use. *Ladder Knot* recalls metaphorical ladders men encounter in personal and professional realms, such as marriage, or the corporate ladder. Schmidt suggests men may blindly climb these ladders in search of a better social position, only to lose themselves as subjects.



LADDER KNOT

Hand turned and carved pine wood  
Traditional joinery assemblage  
8' x 4'

# SCHMIDT



**RAPUNZEL TIE**  
Silk cloth ties  
Repeated windsor knot ties  
8" x 5"

**GHILLIE SUIT**

Digital photograph  
Windsor knots repeatedly  
covering face of man  
36" x 24"



# KRISSY

ALICIA PUCCI

Krissy Beck's versatile graphic design tells stories across a variety of forms, places, and societies. Her personal connection to the development and exploration of each subject is a story of creation unto itself. Anchored in sensibilities that range from playful to passionate, Beck's designs produce engaging moments of relatable interactivity that can be shared time after time.

Collaborations are imperative to Beck's process. In conjunction with other Graphic and Interactive Design MFAs, Temple Libraries Special Collections, and the Tyler administration, the *Tyler History Wall* materialized. Her installation of the commemorative display in the Tyler School of Art contributes to the development of the school's narrative history. Archival photographs from over eighty years highlight moments of Tyler's alliance to Temple and Philadelphia. Each graphic element speaks to the school's identity and promotes community engagement, education, and future synergies.

With the input of her fiancé, Beck combined their mutual fascination with board games and his experiences as an electrical engineer to create *Outage*. Arranged as a color-coded power grid of an imagined city, the user adopts the responsibilities of a power company. Riddled with unforeseeable obstacles, the premise of the game teaches players about the unexplored realities and inner workings of electrical substations.

Deeply personal memories fuse with interactivity in Beck's design of *On the Way to Cape May*. Meant to encourage engagement with personal stories and places, the multi-purpose accordion book follows a love story that begins in Ocean City and makes its way along the Jersey Shore. In a continuous story, a song leads the reader through intimate Victorian neighborhoods and boardwalks. Each page features towns which double as detachable souvenir postcards, further encouraging personalized storytelling.

# BECK



## TYLER HISTORY WALL

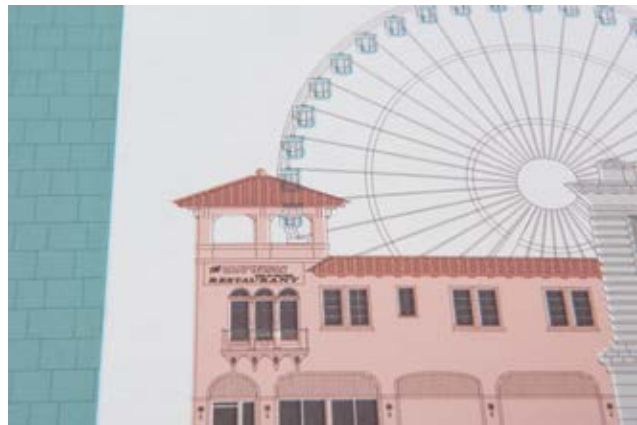
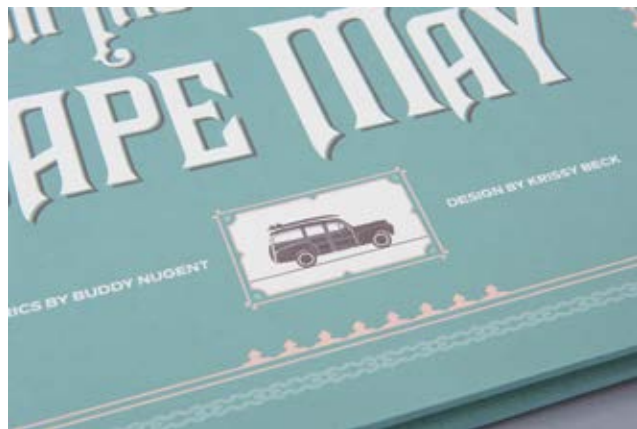
Exhibit and  
Microsite design;  
group project  
Led installation  
and fabrication  
Art Director:  
Kelly Holohan  
Approx. 18' x 12'



**OUTAGE**  
Board game  
Art Director:  
Joe Scorsone  
28" x 43"  
when assembled



(DETAIL)



**ON THE WAY TO CAPE MAY**  
Illustrated book  
Art Director: Paul Kepple  
9.5" x 12.25" x 1"

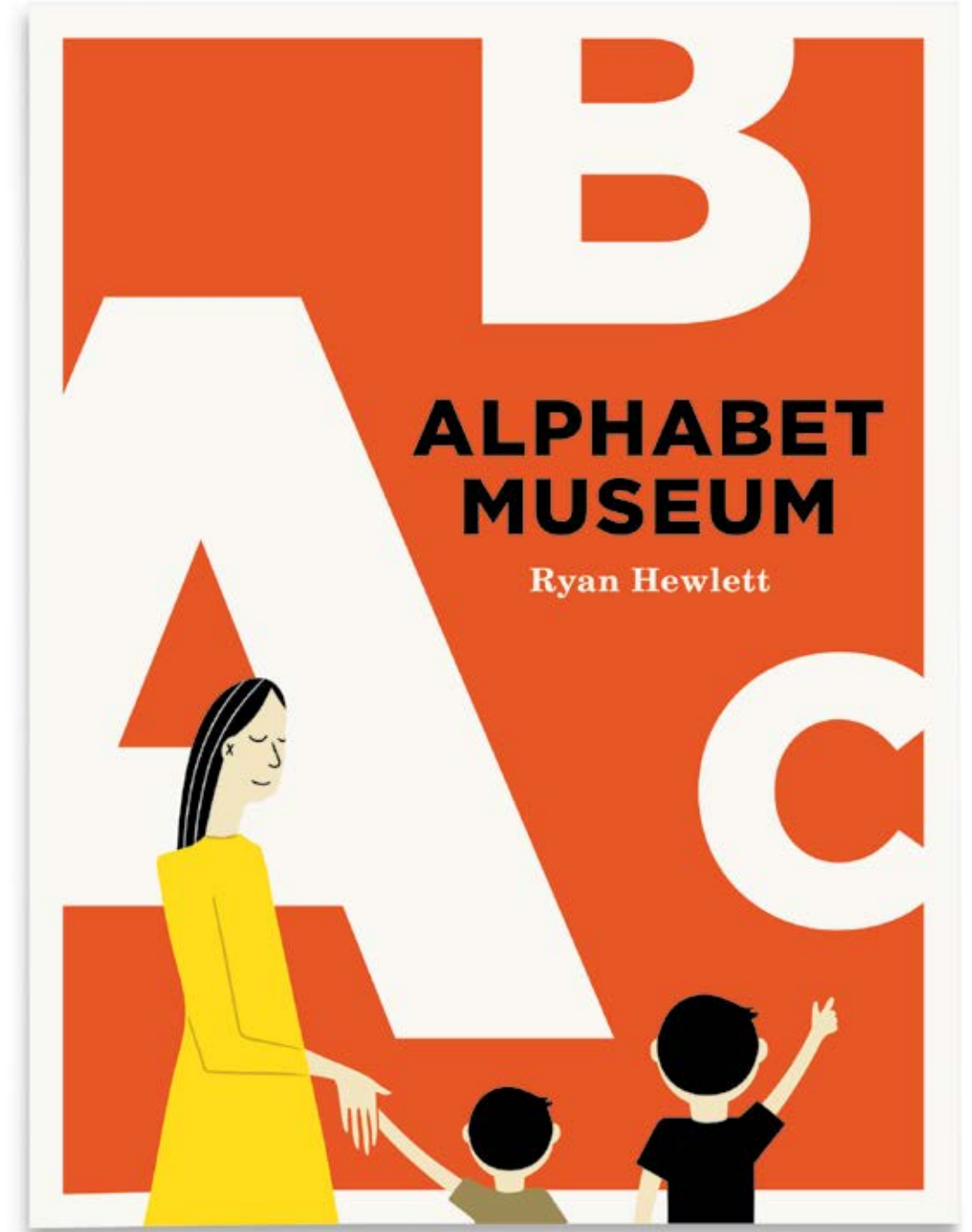
# RYAN

KRISTINA MURRAY

Ryan Hewlett's mid-century modern-inspired designs convey a sense of nostalgic whimsy, while also feeling distinctly contemporary. Drawing inspiration from the likes of Charles and Ray Eames, Paul Rand and Alvin Lustig, Hewlett's goal as a graphic designer is to allow a sense of play to permeate his work. His final products do just this: they inspire creativity and a sense of childlike joy, connecting the viewer back to a simpler time in order to remember the purity of the act of creation.

Ryan's seamless and fresh aesthetic perfectly complements the larger themes in his work: play, discovery and creation. Whether he is crafting a package design for baby food or an interactive children's puzzle, a spirit of merriment serves as a focal point. His work has an innate authenticity, which attracts through its clean aesthetic. By recycling and reinventing many of the forms that have brought mid-century modern design back into our present-day aesthetic, his work serves as an homage to things past, and his playful, vintage forms are sure to delight viewers for years to come.

ALPHABET  
MUSEUM  
Book  
11.25" x 8.75"



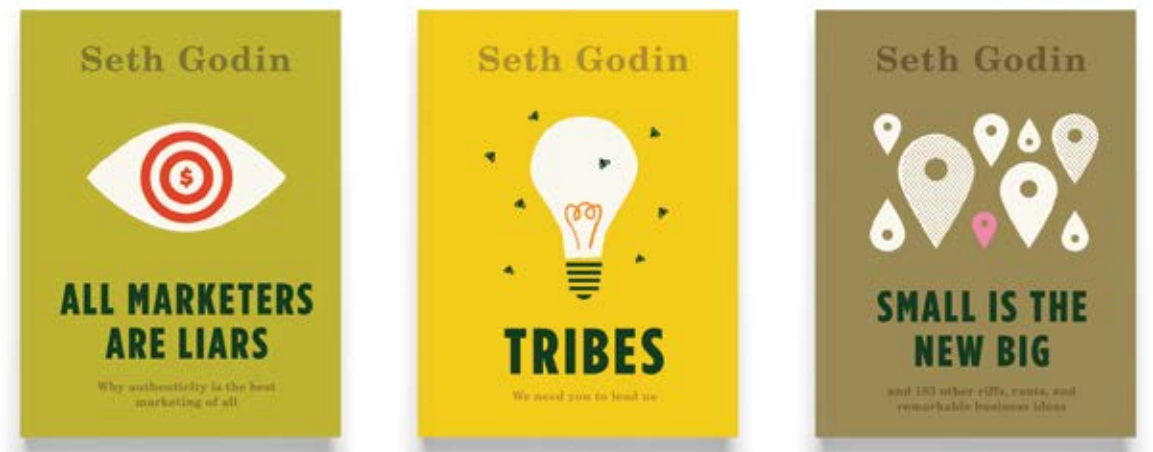
# HEWLETT



PUZZLE  
PLAY  
Kraft board  
11" x 12" x 0.75"



SPROUT BABY  
REBRAND CONCEPT  
Food pouches  
6.5" x 3.5"



SETH GODIN  
BOOK SET CONCEPT  
Books  
6.5" x 5"

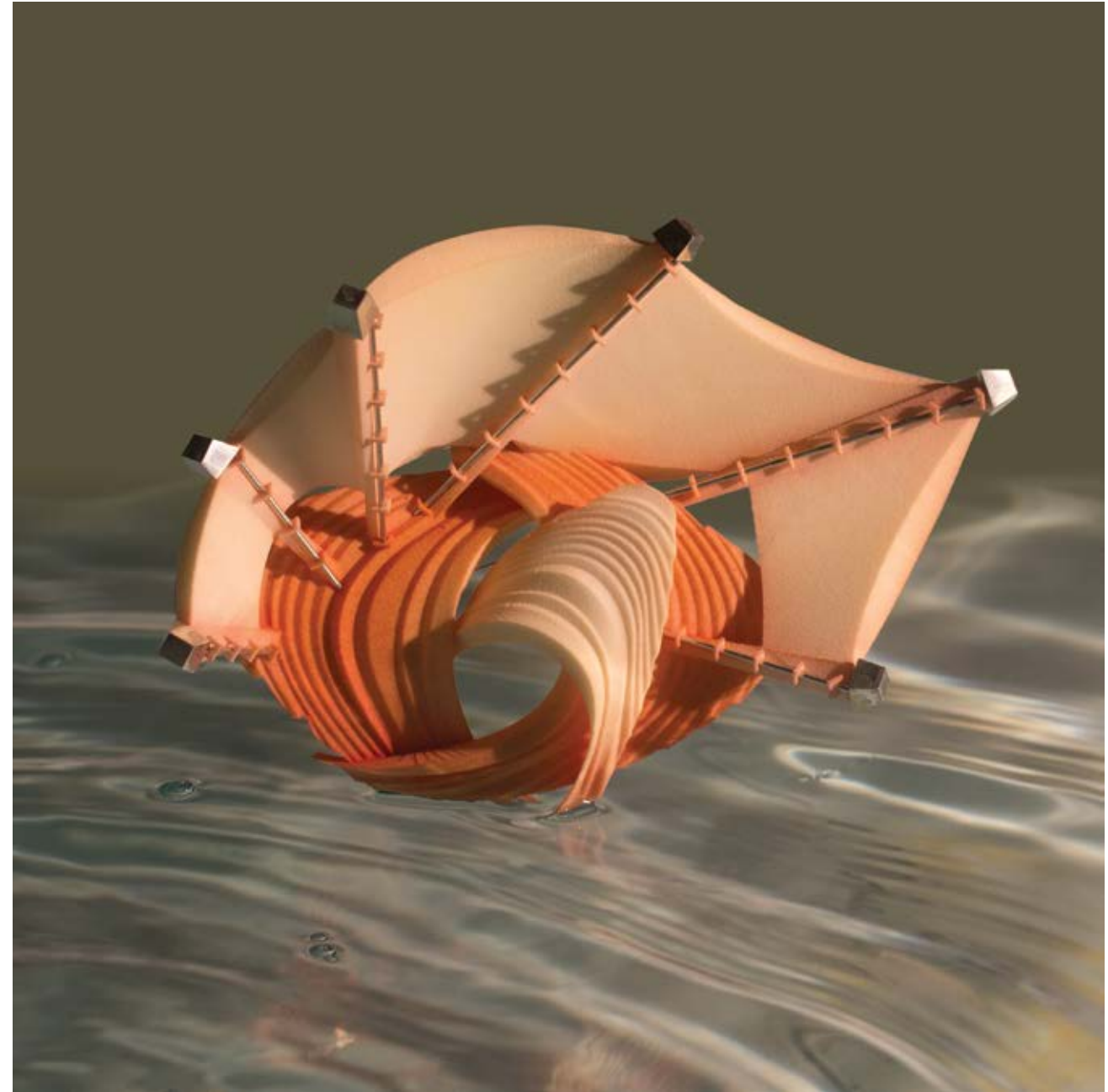
# BARBARA

JAMIE FREDRICK

The synthesis of highly modern and thoroughly traditional means of art-making come together in Barbara Baur's pieces to form a body of work that seeks to address the meeting point between air and sea, as uniquely facilitated by human action. This action is, of course, the art of ship-building, a key inspiration for these wearable works of art.

Baur presents her ideas in several ways throughout this series: the interactive nature of the pieces evokes the human ingenuity needed for ocean travel; their form, both solid and wispy, recalls wind ripping through billowing sails; and their materiality, deceptively sturdy despite their airy appearance, grounds them, speaking to the dependable nature of seafaring ships.

While Baur's works do much to convey these concepts on an individual level, when viewed as a whole, they suggest narrative. Together, they read as the journey of a single vessel or fleet, across time and space. These pieces embody a joyous sense of universality and accessibility, from their conceptual beginnings to the varying possibilities for their end use. Drawing from historical traditions such as East Asian and Viking ship-building, Baur produces a sense of global timelessness. This culminates in options to display the piece or wear the treasure, carrying it with you on journeys akin to those embodied in the work itself.



JUNK BOAT BROOCH

Sterling silver, dyed 3D printed glass filled polyamide  
5.1" x 7" x 2.6"

# BAUR





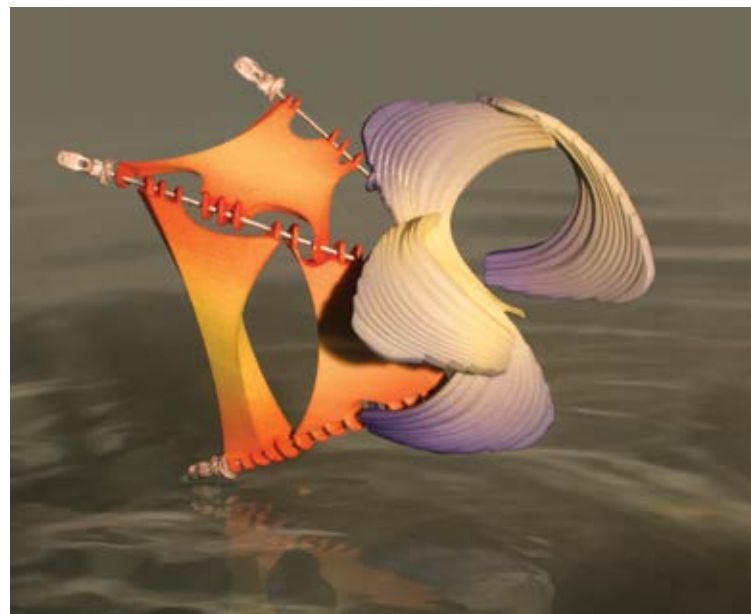
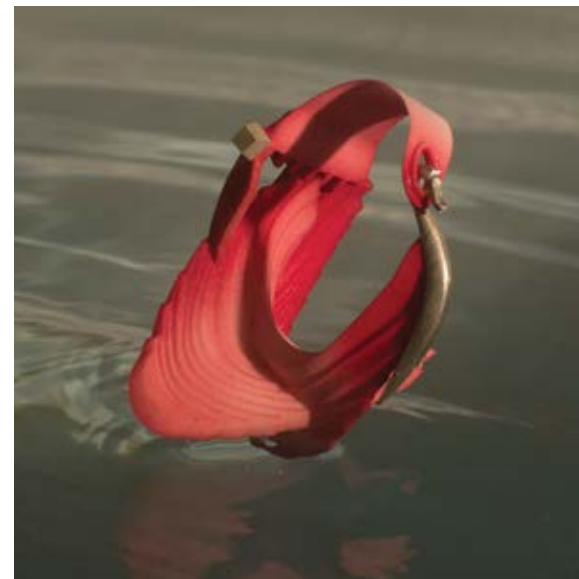
**JUNK BOAT BROOCH**  
Sterling silver, dyed 3D printed  
glass filled polyamide  
5.1" x 7" x 2.6"



**FLYING JIB BRACELET**  
Sterling silver, dyed 3D printed  
glass filled polyamide  
6.1" x 9.1" x 4.6"



**SAIL HULLS CLIP BROOCH**  
Sterling silver, dyed 3D printed  
glass filled polyamide  
6.9" x 8" x 3.6"



**VIKING SAIL BRACELET**  
Sterling silver, dyed 3D printed  
glass filled polyamide  
4" x 4.5" x 3.75"



# YUAN

Yuan Fang's jewelry designs derive from nature, specifically from blossoming flowers in a state of transition, still reluctant to open up. As much as her work explores the intricate, organic, and soft, natural forms of flowers, it also represents the current shift of her generation toward emotion. As she explains, "we protect our emotions as a way to protect ourselves," referring to the tendency toward emotional reservation in people from her culture. Nevertheless, she has noticed that, like herself, people who encounter other cultures find themselves more willing to express feelings, while limited by family and cultural tradition.

With *The Last Blossom and Reserved*, Fang relates her work directly to popular contemporary Chinese songs, inscribing their lyrics in sheltered places. From afar, the Chinese characters are indistinct, luring the beholder closer. However the petals hold and entrap the delicate forms within, keeping them from prying eyes. Whether

embraced by the flower, or encrusted inside of each hollowed petal—"flower tracks" as Fang describes them—they carry a vulnerability that needs to be covered by a hard shell, shielded from the perception of others.

Her cage-like designs, *Protect I* and *II*, take a more explicit approach to the conflicting desire to reveal emotions while also feeling compelled to hide them. For both pieces, representation of the tension between this emerging identity and the constraints of long-standing tradition are intricately embedded in their materiality: nylon and silicone. Hard, rigid structures prevent soft, pale, and fragile forms from the freedom they hesitantly seek.

# FANG



**RESERVED**

3D printed nylon  
10" x 6.5" x 8"



**LAST BLOSSOM**

3D printed nylon  
11" x 12" x 5"

**PROJECT II**

3D printed nylon  
and silicon  
13" x 13" x 4.5"



**PROJECT I**

3D printed nylon  
and silicon  
14" x 7" x 3.2"

# YINGWAN

EMMA ROBERTS

Yingwan Sun synthesizes biology and technology in her jewelry. She bases her work in the visual and textural qualities of bioluminescent silicone appendages and 3D printed, white nylon constructions to hold them. Sun's work rejects the physical distance enforced by norms of conventional art viewing by emphasizing dimensionality and interactivity. The pieces encourage the viewer to explore the spaces of their own bodies, providing an opportunity for a playful respite from the mundane. Sun's process embraces modern modeling and print technology, but her conceptual base is deeply informed by nostalgia. By facilitating audience interaction with her colorful and playful pieces, she evokes childhood memories of joy and fun.

Sun's observation of nature guides the visual qualities of her jewelry. Her work mirrors the forms of sea creatures, occupying the space between sea urchin spines and jellyfish tentacles. Furthermore, the bioluminescence of deep-sea organisms influences her positioning bright colors within a nylon framework.

Sun's interest in the unexpected links her application and alternation of color from piece to piece. This interest comes to fruition in the methods she provides for the audience to physically interact with, wear, and rotate or remove the silicone pieces. Unforeseen—and serendipitous—feelings are evoked by the colors, texture, and contact of forms with the viewer's body.

# SUN



TENTACLE NECK PIECE

3D printed nylon, casted silicone  
7" x 16" x 16"



**DROP OF TIME-SPACE**

3D printed nylon,  
casted silicone  
4" x 8" x 8"



**BLOOMING RED NECK PIECE**

3D printed nylon,  
casted silicone  
3" x 8" x 8"



**TOUCH OF TENTACLE BRACELET I**

3D printed nylon,  
casted silicone  
4" x 8" x 8"



**TOUCH OF TENTACLE BRACELET II**

3D printed nylon, casted silicone  
2" x 8" x 8"

# JINGSHU

Jingshu Yang's *Flowing* jewelry series echoes the internal structure of the human body: bones, cartilage, organs, and blood vessels. The artist understands her pieces as extensions of our bodies, a way to give visibility to what lies hidden inside the human form. Ultimately, they connect the wearer to their subjectivity and a sense of interiority. Most of the cavernous forms of her pieces are designed with 3D software, and are 3D printed in different materials. She assembles printed parts with cast silicone parts, and hand dyes the final piece as a whole.

Unlike conventional jewelry, made to be worn, Yang's pieces push the understanding of ornament. She conceives of them as sculptural objects that offer an aesthetic experience to its wearer, a means of both challenging and imposing limitations on bodies. Used properly, the pieces limit the wearer's range of movement and sometimes enforce a specific posture. This limiting experience conveys Yang's interrogation of the social constraints imposed on the human body. It is Yang's hope that these pieces will raise awareness of how we circulate and exist in the world.



FLOWING VII

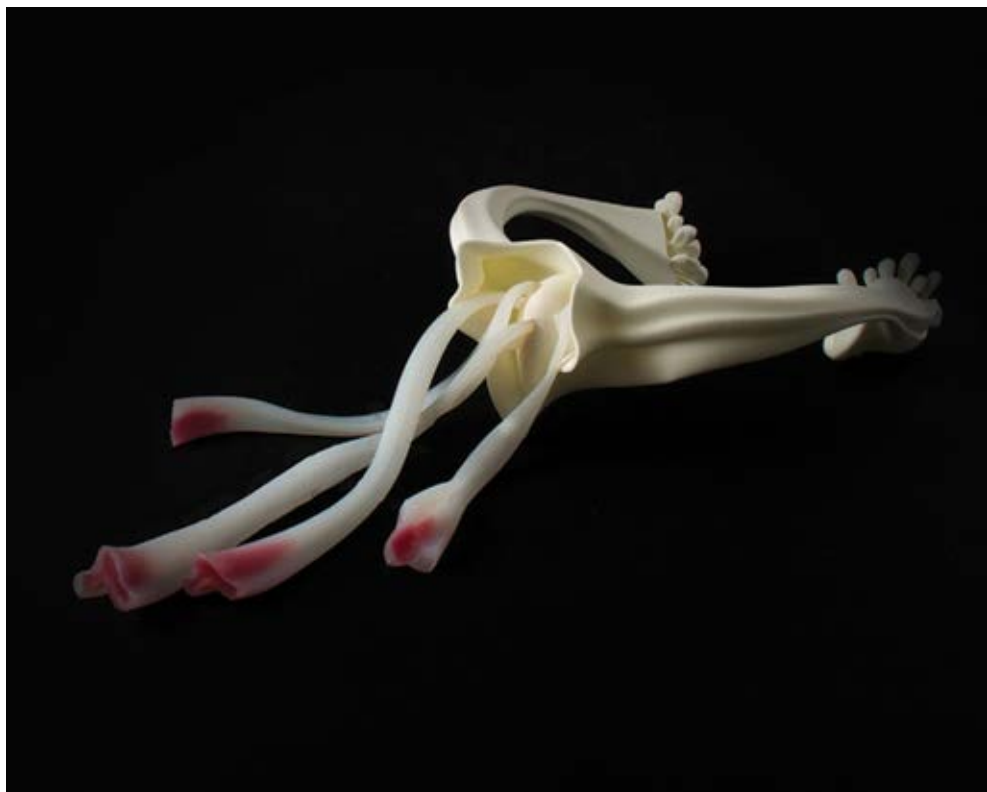
3D printed nylon  
9" x 9" x 10"

# YANG



**FLOWING II**

3D printed nylon  
and casted silicone  
10" x 18" x 3"



**FLOWING II**

3D printed nylon  
and casted silicone  
10" x 18" x 3"

**FLOWING VI**

3D printed nylon and  
casted silicone  
*Neckpiece*  
13" x 7" x 3"



**FLOWING VIII**

3D printed nylon  
and casted silicone  
*Arm piece*  
8" x 4" x 4"

# JONATHAN

DYLAN O'BRIEN

"By adopting the law, a falsely submissive soul manages to evade it and to taste pleasures it was supposed to forbid." —Gilles Deleuze, *Difference and Repetition*, 1968

If Jon "Jern DeDe" DeDecker's work is something, it's challenging. Challenging "rules and regs," challenging good sense, challenging aesthetic principles, challenging the mental: have you ever felt your fingernail scrape clear across your skull? Humorously psychedelic, minus the "whoa dude," his work occupies a boundless universe of stretched rules and hidden mirrors, where the closest thing to the demiurge is a bricoleur, and a resentful one at that.

Blending mercilessly digital textures with the organic, the plastic with the static, the defiantly modular with the irreducibly absolute, crowded urbanity with the emptiness of the desert, there is never any shortage of things to grab onto in DeDecker's work. There are, perhaps, too many things to take hold of, and a state of universalized distraction ensues, orbiting cleanly round a hermetically enclosed sphere: the shape of perfect equilibrium. Each node of distraction has the potential to pierce, to cancel out any perspective that attempts to fully take account of it. The key, at this point, is to not become overwhelmed or exhausted.

If one can pass the grueling test of intensive saturation put forth by Jon's work—his color paintings in particular—one is given free passage away from danger and into yet another zone, this time one of tingling tranquility. A muted drumset taps automatically in the background. The sinister element is brought down to a minimum, and its motor revealed to be powered by a benign and melodic playfulness, which then expands back out into a multifaceted bundle of varying intensities. Ultimately, there are three backdrops for these paintings: street, crypt, and funhouse.

DeDecker's work springs directly from the life he's lived and his attitude towards it. Always hyper-aware of institutional, egoic, and aesthetic limitations, he has worked tirelessly to break through these, allowing unmediated relation to propagate. This is something most of us aren't particularly prepared for, especially in our (whatever)modern times which, through a surplus of information supplemented by a deficit of fortitude, have brought about identity fragmentation on an unprecedented scale. This all makes direct relationality seem like an infinitely complex process. In reality, it's often quite simple. There are times when a collision is called for, so it's always good to have a pillow—and helmet—at the ready.

SUNSET POINTE



SNOWBERRY LANE GANG (DETAIL)  
Mixed media on canvas

VISION MARGIN

# DeDECKER





SNOWBERRY LANE GANG

Mixed media on wood panel  
70" x 100" x 3"



/{umfT KRul\$3

Mixed media on wood panel  
84" x 120" x 2"

# NATASHA

\*Painting

JAMIE FREDRICK

Natasha Gusta embodies her paintings with the spirit of a wide range of inspirational elements, all of which coalesce into a dreamy sort of abstraction that can be read much like the patterns of clouds in the sky. The nature of the works' interpretation is meant to be subjective, appearing to viewers at first as ephemeral snapshots of shape and color, revealing suggestions of figuration only after further inspection. Some are less obvious than others in their composition; each encourages exploration.

Gusta cites a variety of sources for her practice, ranging from ancient artifacts through Canadian and American traditions of modernism, with a special affinity for Willem de Kooning. This background roots these paintings solidly in an art historical tradition, but it is not meant to be their nature. Gusta prefers a more personal interaction with each work. Beginning with the basic process of looking, formal investigation leads to a deeper understanding of possible metaphors. The personal experiences and artistic inspiration imbued in this body of paintings serve only as a secondary tool to their enjoyment and interpretation.



GILT WRAP  
Oil on canvas  
39" x 47"

# GUSTA

VISION MARGIN



**DEWELL DELL**  
Oil on canvas  
56" x 47"



**READ AROUND  
THE ROSIE**  
Oil on canvas  
55" x 50"

**MUMBLE-WEEDS  
FLOAT THE BEES**  
Oil on canvas  
47" x 40"



**SHADOW  
PUPPET**  
Oil on canvas  
57" x 45"

# SARAH

\*Painting

DIANA ITURRALDE MANTILLA

Sarah Heyward grew up in an unusual, diverse household. Her mother, a clinical psychologist and educator, adopted four children from different backgrounds and needs, three of whom struggled with physical or mental challenges. Although Heyward has lived away from home for many years, her memories and experiences persist. However, every time she returned home, she felt as if she were a stranger; as she came closer physically, she became emotionally detached from the everyday occurrences that characterize this intimate space.

Heyward portrays this unique setting through an integration of the painterly, the photographic, and the sculptural, building an intimate experience from an outsider perspective. The translation of photographs to large-scale paintings—and vice versa—allows her to explore how to convey the feelings such spaces provide. She wonders about the elements that render them unique: the flatness of space, the realist details lost to conventions of beauty, and the textures, smells, and noises that complement the experience of looking.

In *Family Room*, Heyward recreates the most significant and revealing spaces of her family's home, evoking tenderness and disgust in tandem. These "roomscape" demonstrate frailty and precariousness, standing in unstable structures and opening up to voyeuristically expose an everyday scene lurking within. A stained, brown carpet, an antique clock, a tray, cans, toys, books, and an iron are scattered around the floor. A wall tiled with a collection of framed pictures channels the viewer's attention through a narrow hall to a dim light coming from a room, suggesting her family's presence. Lastly, the display of multiple small canvases serve as connecting icons between the different roomscape: the images or colors portrayed in each refer to a precise moment, space, or object entrenched in Heyward's memories of intimacy.



**HUT HOME**  
Cardboard and mixed media  
23.5" x 20" x 9"

# HEYWARD

VISION MARGIN

69

PAINTING 70

FAMILY ROOM  
Mixed media  
63" x 25" x 35.5"



FAMILY ROOM (DETAIL)  
Mixed media

# DESTINY

MICHAEL CARROLL

An elegant, poetic thread runs throughout Destiny Palmer's paintings and fabric works. Fabric is implicitly tactile. We clothe ourselves and cover our furniture in fabric to further our comfort. Yet fabric is cut, torn, and pierced with needles in order to contort the woven cloth into a wearable form or a cover for the armature of a chair. Palmer's hand-sewn fabric assemblages contrast her vibrant paintings that encapsulate the intersectional complexities of life and its obstacles. By pairing her fabric works with these paintings, the latter serve as a foil to the subtlety of fabric. However, the delicacy of the sewn pieces is deceiving: the artist uses the aforementioned violence of hand-sewing to piece the materials together.

Behind the production of materials like fabric or furniture exists artistry, craft, labor, tradition, and a social history that may not be readily apparent. For Palmer, her family's unwilling past in South Carolina spurs her preoccupation with

the invisible labor of slaves whose lives have been omitted from history. Palmer's interest in disregarded labor inspires her research-based process into the multi-faceted narratives of laborers, both historical and contemporary, in order to dismantle the systems that enabled their omission from public consciousness.

Palmer connects her artwork to the material's background in her selection of primarily second-hand fabrics. Working with used fabrics, the artist recontextualizes the history woven into the cloth, and constructs conceptual fibrous sculptures. Palmer associates cotton with the slaves who, historically, have picked the crop in the United States, using cotton as a signifier of the invisible labor behind the material. She extrapolates this idea, pairing cotton fabric with patriotic panels of red-, white- and blue-starred fabrics in order to assail the United States' exploitation of slave labor, from its founding to contemporary erasures.



OVERGROWTH

Acrylic, oil and pastel on canvas  
72" x 72"

# PALMER



**"BURDEN" & "YOUR PRIVELEGE IS MY SMOKE CLOUD"**

Acrylic, oil and pastel on canvas and cotton duck,  
discount fabric, wood molding pieces on wood frame  
Installation image from *Gained and Gathered*



**FIELD HANDS**

Work gloves and discount  
fabric on wood frame  
36" x 40"

# BIANCA

JAMIE FREDRICK

Blurring the lines between sculpture and painting, Bianca Schreiber's structural objects create a sense of solid locality into which viewers can place themselves in order to inhabit their conceptual space. Schreiber's works explore ways in which identity is wrapped up in the notion of home, particularly in its physical space. Of specific importance are the consequences for an individual: when the concept of "home" is disrupted under various circumstances; when one is removed from a home.

Schreiber's presentation of structural forms provides a laboratory in which the viewer can experiment with various concepts, exploring how each different place makes them feel. Expressive of personal experience, yet relatable to a wide audience, these pieces represent homes dwelt in by all sorts of people. Schreiber builds up from canvas with an assortment of paint, modeling paste, and found materials, like camera film and advertisement pages of household items. These shapes and materials allow the works to become places in which both artist and audience can explore.

The use of bright color palettes, heavy—and at times aggressive—brushwork, and the development of pronounced textures from sculpted relief into forms in the round, reveals an indebtedness to a long history of Expressionist art. Citing artists like Edvard Munch and Ernst Ludwig Kirchner as her main sources of inspiration, Schreiber's three-dimensional sculptural-paintings propose a logical next step to the lineage of these earliest Expressionist painters and the highly-textured Neo-Expressionist descendants of the 1980s. Her adept use of this painterly vocabulary and metaphorical sensibility allows these works to convey concerns of the human spirit in relation to matters of the "home" without resorting to depictions of the human figure.



WINTER

Wood, paper materials, acrylic paint, foam stickers, tapes  
20" x 20" x 13"

# SCHREIBER





**FAMILY PORTRAIT 1 AND 2**

Paper, paper materials, acrylic  
 paint, ink, gouache paint  
 Diptych  
 7.5" x 7" each



**HOUSE**

Plexiglass, paper  
 materials, acrylic paint  
 11" x 14" x 9"

# TROY

Troy Holleman often references alchemy while discussing the conceptual origins of his latest work. Though all art-making flirts with alchemy in its conversion of raw material into products with new meaning, Holleman's work goes further, embracing pseudo-scientific experimentation with materials in a quest for existential significance.

Materiality is key to an alchemist. Yet Holleman's goal is less the conversion of raw material into a precious object than the creation of immersive and evocative experiences. Working across photography, installation, and film/video projection, his artistic research examines the material properties of salt and water in tandem with their symbolic associations. Both are necessary for human life, yet both can corrode and destroy. Using these mundane, ubiquitous materials in the facture of his work, Holleman builds off pagan and Norse cultures' use of salt and water within their spiritual and ritual alchemic practices. Salt protects and heals, while water is a medium of cleansing and transition. Allying his work with the occult or ritualistic, Holleman seeks

meaning from alternative philosophies, and the relation of material to the immaterial world held by such groups.

Human figures isolated, or set in landscapes, lend Holleman's photography an air of romanticism. Like the Romantics of the nineteenth century, Holleman regards the clarity provided by rational sources of knowledge with wariness, while myth, magic, or even alchemy are alternative sources of understanding. Romantics cater to emotion over intellect, embodied experience over compartmentalized knowledge. Holleman harnesses the romantic notion of experience in his photo-objects and installations in order to produce environments for audience participation and visual, aural, and haptic stimulation.



**WITHIN**  
Mixed media on wood  
34.5" x 48"

# HOLLEMAN



**FLEETING**

Beeswax and candle wax on archival inkjet print  
30.5" x 30.5"



**NOT SAFE**  
Archival inkjet print  
30" x 60"

# DANIEL SETH

In 2012, Daniel Kraus found a sleeve of negatives at a log cabin in Williamsburg, Kentucky. He discovered they were the ID portraits of Wal-Mart employees. These deteriorated images raised questions about their origin, the identities of the sitters, and how they arrived at the cabin. Kraus was able to locate four of the employees after several years of inquiry, including newspaper archive searches, phone calls, and written correspondence. These people—Janice, Tina, Chet, and Audrey—helped answer some of the original questions: the portraits were originally taken during the summer of 1986.

*Plain Ordinary Working People* attempts to provide context to the original negatives, revealing personal stories within a monolithic company. The complicated relationships between people, places, and companies intrigues Kraus. Through interviewing and photographing these people, he adds depth to the original negatives. Their ongoing personal lives contrast with their one-dimensional presentation as Wal-Mart employees. The series sheds light on the sociological environment the negatives record, juxtaposing then and now in order to explore the personal and the collective.



FOUND NEGATIVES,  
1986 WAL-MART  
EMPLOYEE PORTRAITS

Archival inkjet print  
16" x 32"

# KRAUS



CUSTOMER SERVICE MANAGER

Archival inkjet print  
30" x 20"

AUDREY FOUND,  
30 YEARS AFTER.

Archival inkjet print  
30" x 20"



# PATRICIA

KRISTINA MURRAY

Whether reflected in a place, people, or narrative, we spend our entire lives defining what it means to be and feel “at home.” We shape our concept of home as an extension of self-construction, both literally and metaphorically. Patricia Swanson uses her artistic practice to explore how storytelling relates to personal identity. While personal narratives constantly evolve, Swanson’s photographs capture moments in time that convey the core of her specific definition of home.

For Swanson, her apartment is home. She has crafted a domestic space that reflects security and comfort, and invites people into her curated space for coffee, hoping to feel a similar connection to them. Her intuition tells her when emotional reciprocity has been achieved. By giving of herself in this personal capacity, she recognizes the beginning of a tale.

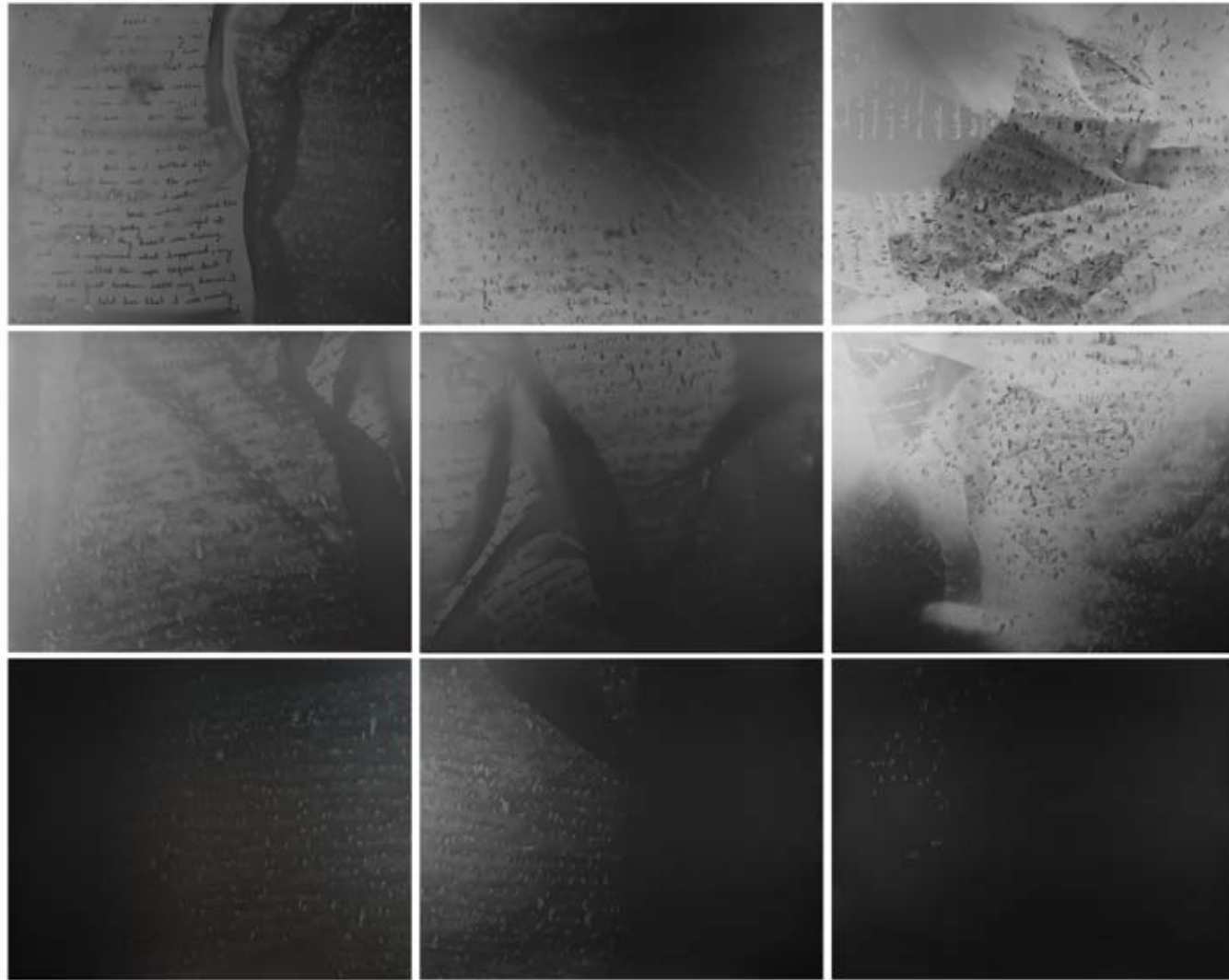
Swanson’s series of pinhole photographs, *Receiving Rooms*, showcase domestic spaces. The photographs are layered with two images, imbuing them with an ethereal quality that reflects fleeting moments of an ongoing—and ever-evolving—narrative. The photographs are intimate, but at the same time forceful, full of power. They tell a meaningful story, while brilliantly encapsulating the time and space we all need to craft our own personal narratives.



RECEIVING ROOM

Archival pigment print  
41" x 32"

# SWANSON



**EPITAPH**

Silver gelatin prints, graphite  
 Overall: 52" x 64"  
 16" x 20" each

**WHAT REMAINS V**

Palladium print  
 3" x 5"



**WHAT REMAINS VII**

Palladium with  
 cyanotype print  
 3" x 5"



# NICOLE

\* Printmaking

KRISTINA MURRAY

Nicole Dikon's large-scale, abstract prints immediately draw in the viewer with their vibrancy and acuity to nature. Inspired by ecosystems, Dikon's collaged woodcuts deploy a vivid color palette that pulsates with life. After spending much of her time in lush environments like Hawaii, Ecuador and Florida, she does not shy away from a tropical aesthetic.

Dikon's artistic process reflects the cyclical nature of a tropical ecosystem. She recycles and reuses plant-shaped woodcuts, mirroring ecological cause and effect. There is a slowness to her work: she builds and layers woodcuts over time, thoughtfully leaving room for light to penetrate. The product is a dense forest of dynamic flora that haunt as much as they inspire.

During her time at Tyler, Dikon's work has evolved from two-dimensional prints into larger, sculptural installations. This shift allows the viewer to contemplate her work on a scale directly related to encounters with the natural world. The plants become animated, and viewers are left with a suspicious feeling these seemingly beautiful organisms hold secrets. Through contemplation, we come to realize how much we depend on these ecosystems as pure—and momentous—givers of life.

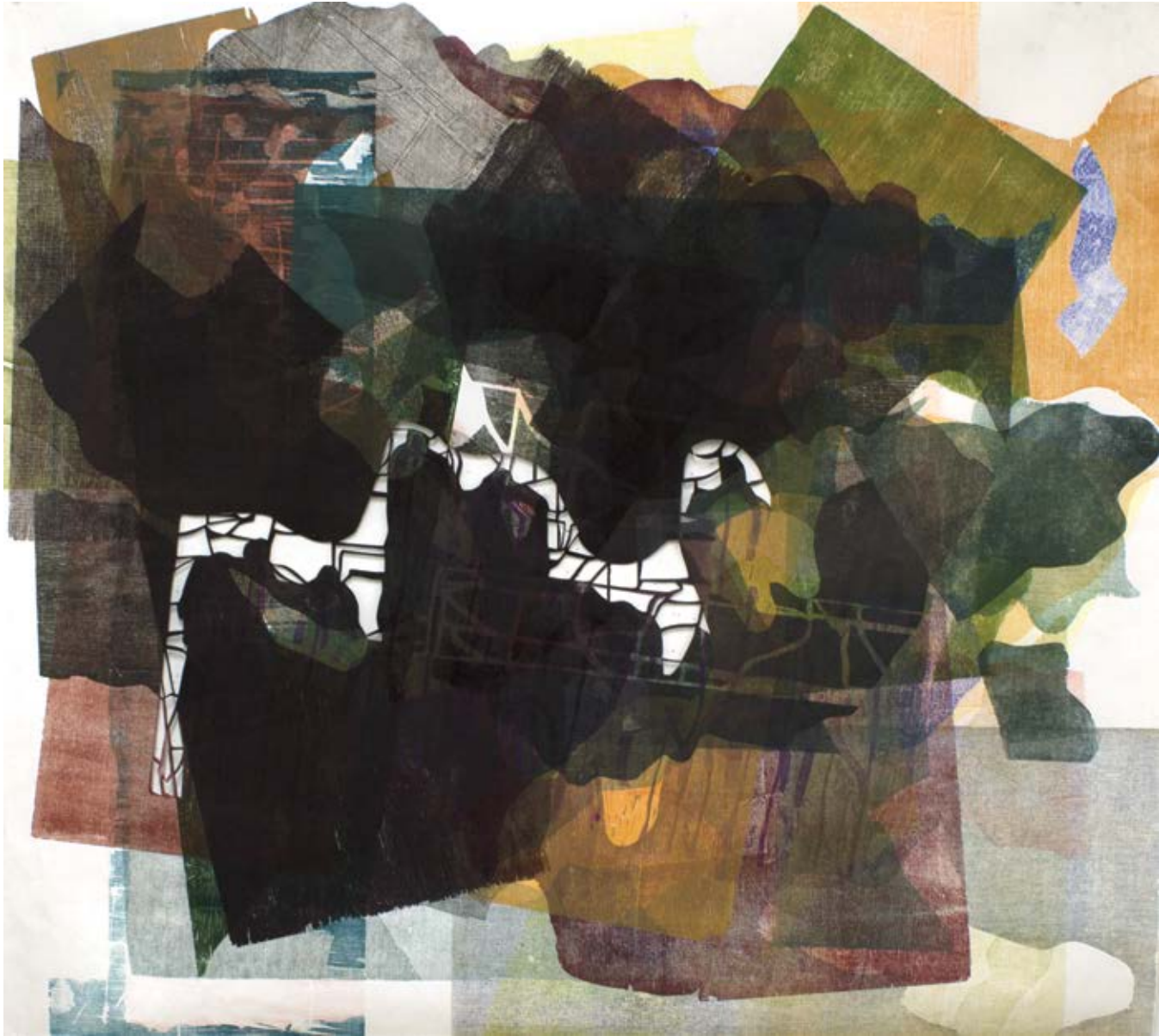
SPRUCE NO.1  
Woodcut monoprint  
43" x 43"



# DIKON

VISION MARGIN





UNTITLED  
Woodcut monprint  
39" x 43"



UNTITLED  
Woodcut monprint  
43" x 39"

## TATJANA

MAEVE COUDRELL

A fascination with the residue of lived experience animates Tatjana Pavićević's practice, from the bombed-out cityscapes of her adolescence in Bosnia, to the layered histories of disintegrating North Philadelphia row homes. Her prints capture an accumulation of textures, often forming abstract compositions operating in an ambiguous space between her own history and the varied interpretations of the viewer. A series of monoprints use the inked floor of Pavićević's studio as a matrix, producing wave-like and cellular shapes reminiscent of the pockmarked surface of the moon. These monoprints are both evidence of a former presence—of the floor, and the artist's body—and cultivators of imagination and reflection, deliberately left open to multiple readings.

One shape reappears across several bodies of work: an amorphous grouping of organic, semi-ovoid forms. To Pavićević, this silhouette is a visualization of her own sense of displacement. Her history is now carried with her, rather than located in any surviving place. In an earlier series, she experimented printing the marks of mortar blasts, speckled as they are across the landscape of her memory. The violence of these marks is alternately highlighted, through her use of blood-red pigment, and obfuscated, melding into the background of tiled patterns. Crumbling buildings, textured flooring, mortar-marked streets—Pavićević views them all as "matter," evidence of the human histories undergirding our experience of the present and linking us to remnants of the past.



UNTITLED

Monoprint on  
mulberry paper  
40" x 25"

PAVIĆEVIĆ



UNTITLED TOP  
(DETAIL)  
Monoprint on  
mulberry paper



UNTITLED BOTTOM  
(DETAIL)  
Monoprint, dry pigment  
on mulberry paper



STUDIO SHOT OF UNTITLED PRINTS  
Monoprint, dry pigment  
on mulberry paper  
38" x 118" each

# QIAOYI

Childhood innocence and playfulness fuel the crisp figurations of Qiaoyi Shi's lithographs. The artist balances her hard-lined illustrations by printing them on warm, translucent, Eastern-style paper. Shi's childhood memories are a seed that germinates throughout the development and production of her vibrantly-colored scenes.

Shi frequently recalls foods she enjoyed in her youth, and develops manga-inspired illustrations of delicacies like sausages, noodles and mochi. The resulting prints are full of patterned firework explosions and Escher-like transformations of foods into fish. Shi renders the figures in her work as ageless, androgynous bodies in the middle of consuming meals. Their entangled, plump limbs grab at dishes, depicting a child's frolicsome manner of eating. At times, these characters possess anthropomorphized attributes of sustenance or absurdist features, which interjects a light-hearted humor to the work.

At their core, the figures evoke naïveté: many of these memories originated from a time before a child's prejudices develop. Her lithographs attempt to exist within a space liberated from the complexities of intersectional politics around the world. Instead, Shi presents an opportunity to appreciate the little things in life, like the complex and dynamic mouthfeel of eating mochi. As a result, Shi's refined illustrative prints encapsulate the spirit of youthfulness, and seek to return viewers to a simpler, less judgmental headspace.



SAUSAGE PARTY I

Photo lithography  
16" x 20"

# SHI



SAUSAGE PARTY II

Photo lithography  
16" x 20"

SAUSAGE PARTY IV

Photo lithography  
16" x 20"



SAUSAGE PARTY III

Photo lithography  
16" x 20"

SAUSAGE PARTY V

Photo lithography  
16" x 20"



# MARÍA

María Leguízamo speaks about skin in relation to her work and performances. The skin is protective, yet porous, a border between two regions. It is a place of translation (both literal and physical) where distinct ideas, phenomena, and meaning are in flux.

Leguízamo recent poetry evokes this liminal space. Here the page serves as a border, skin-like in its tautness and translucency. With a disembodied voice, her protagonist speaks through the page from the verso, calling to the reader, appealing to be heard, recognized, and seen—literally, in this case—amid the endless shelves of books and gigabytes of PDFs that vie for our daily attention.

Speaking through and across these borders, skins, and thresholds, Leguízamo challenges concreteness. She prefers to exist within a fugitive or intangible middle ground. This is not to say her works are not

tangible; on the contrary, they are striking in their clarity, provocative yet efficient in gesture. To use her own words, they produce “revolutions of minutia,” the opportunity to dwell in an alternative sense of things—but only to those able and attentive enough to sense their presence, as they might be invisible, just noise.

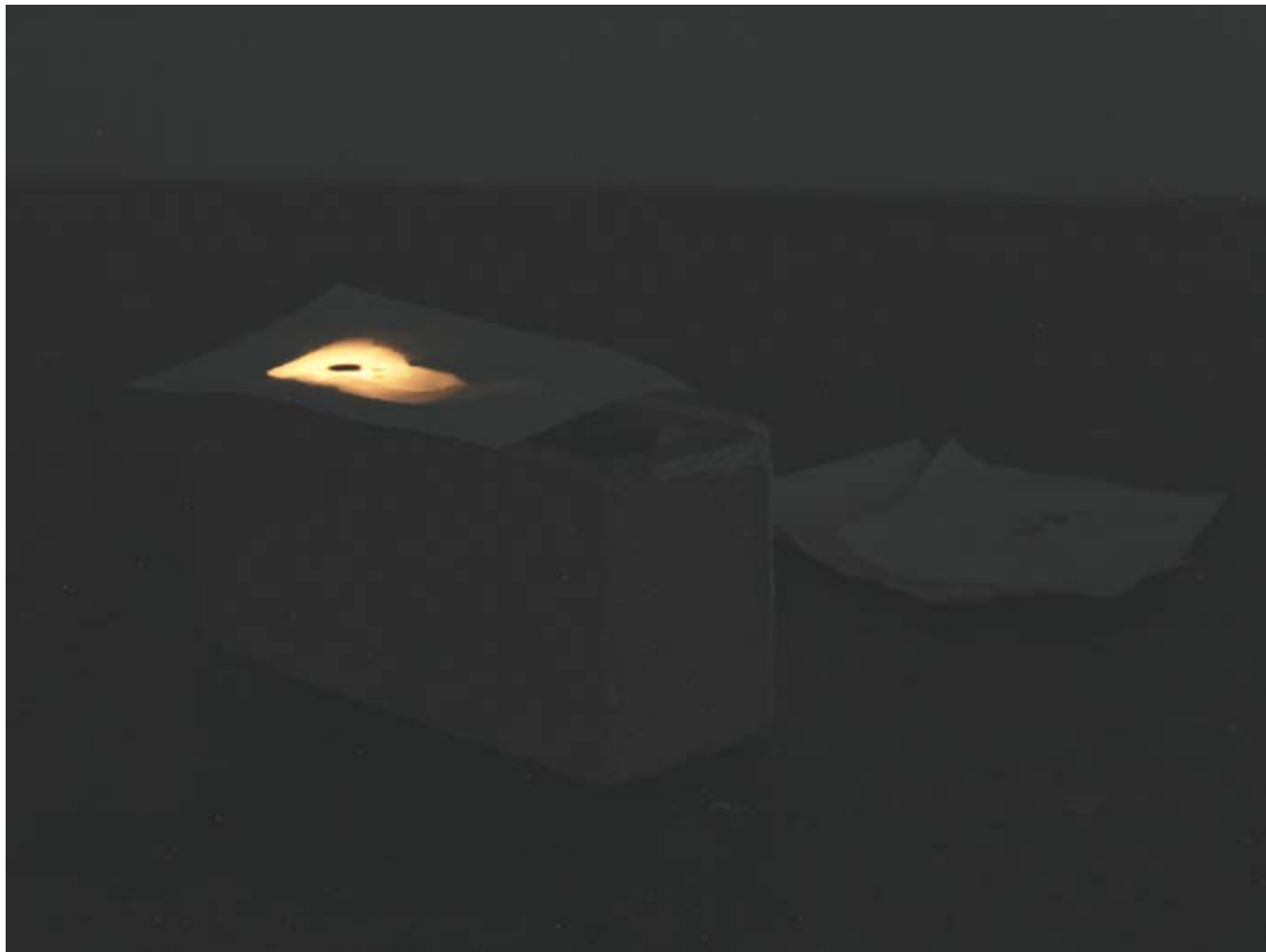
Her work contains a poetics of irrationality and surprise, whether performing as a disembodied character, shrouded within a veil of mist or smoke, or placing a vibrant purple carpet askew across a Philadelphia street. Leguízamo aspires to enchant, but also to dislodge her audience from their quotidian actions in order to see the porousness and fluid translation of things we so often assume to be fixed.

# LEGUÍZAMO



PARASITE

Hand sewn coat, water, Tyler School of Art window



**DROWNED POEMS**

Water leak, cinder block, candle, paper and charcoal

**IVÁN CASTILLO**

Las nubes no son invisibles, si las miras de cerca ves neblina. También las humaredas: su cualidad es precisamente la visibilidad, fungir como código para comunicar entre distancias o alertar incendios. Me dices que quieres disfrazarte de algo humeante, el ripio de la llama.

Pasaste de una idea de elevación, los andamios que recorren Filadelfia, al camuflaje. Es difícil pensar en ser invisible y aún más en la sociedad gringa que es tan hábil para nombrar y objetivar. Más allá de evaporación estás conjurando una llama póstuma, todavía hay candela.

Creo que lo invisible es estrategia, una capa para andar por pasillos sin ser visto (o ser visto pero no identificado) una manera de sobrevivir. Los más visibles aplastan, lo necesitan para poder afirmar su presencia. Para ellos lo ideal es la lejanía o abstracción del oprimido, que

hable en voz baja y no sobrepase la periferia en el rango de visión. El humo que conjuras no elimina esa realidad, sino que por el contrario usa la materia gaseosa para señalar el peso incorpóreo, lo sublime en la voz de luz tenue.

Me inquieta la reacción que puede generar tu aparición. La hostilidad y el prejuicio no amainan, el miedo pareciera la medida. Me imagino una multitud homogénea, angustiada y engañada rodeada de humaredas – minorías invisibilizadas– no solo hablo de la reacción hacia tu acción poética; también me refiero al presente de aparente ocaso estadounidense.

Si vas a caminar con una humareda viva, porfavor carga un extintor, eso no es una metáfora.



SKETCH FOR THE UNNAMABLE TALKER

# MATTHEW

ALICIA PUCCI

An astute observer, Matthew Speedy dissects concepts of science fiction and conspiracy, reimagining them through circuitous maneuvers. Deconstructing collusions detected in the public's consciousness, he translates them into multi-layered forms. His sculptures question relationships to authority, and create space for complex evaluations of the links between his investigations.

Speedy's installations breach the confines of the spaces they occupy. Presiding over the viewer, they force acknowledgment of one's micro-position in part of a much larger whole, limitless in multitude and scale. Paralleling his process, the works exude a peculiar energy of experimentation, involving a physical paper trail documenting the phases of his collection and investigation. Plastic casts of cans made from an accumulation of the day's dust in his studio and black t-shirts incised with names of NSA data collection programs represent his ideogrammatic language of process. The

artist presents us with his own visual forms of encryption that both conceal and reveal information. Each fragment, while seemingly serial, can be broken down independently, dissolving anonymity, but implying a place in the bigger picture.

Speedy's works bolster the concept that conspiracy thrives within a gray area which pits proof and personal belief against one another. Materials assume ambiguous tones of gray, stripping them of manipulative aspects to convey the immediacy of their enigmatic subject matter. While there are physical and symbolic layers to each sculpture, we only encounter an indistinct surface. With our awareness there must be more, the truth concealed from our reach, we become believing participants in the proposed suspicions.

# SPEEDY



## PATTERN RECOGNITION

Steel, plastic, dirt,  
altered t-shirts  
Dimensions variable



TERRIBLE FEELINGS

Installation at Great Far Beyond  
Various materials  
Dimensions variable



WARPING

Acrylic, epoxy, steel, paint  
13" x 17.5"



DOMINIPEDA

Business cards  
3.5" x 2"

## KARA

MAEVE COUDRELLÉ

Kara Springer's photographs and installations evince a minimalist inclination towards site-specificity and large-scale, pared-down geometric forms. This sensibility is undergirded, notably, by an acute awareness of underlying institutional power structures, and an attention to the productive potential of alternate, contingent systems of creation and discourse. Springer's thesis exhibition includes a grouping of billboard-like panels, featuring enlarged high resolution scans of small strips of broken plaster—a material that, in the artist's mind, reaches a point at which it is so broken, it can no longer be destroyed; it then instead becomes "something else," operating in a novel, generative space. The instability of the installation, which is tenuously held up by thin posts, reflects the fragility of efforts at intervention and resistance.

An earlier series, *Repositioned Objects* (2014-2015), documented large-scale, white geometric structures positioned across various Caribbean landscapes. The fleeting installation questions what it means to (dis)place forms reminiscent of a specific 1960s U.S. aesthetic into the contemporary Caribbean context. Do the ideologies

from which these forms originally emerged—of pristine white walls and occluded exclusionary structures—jar in a different setting, particularly one shaped by the legacy of colonialism? This juxtaposition points to the agency of aesthetic modes to query the very systems of power that they inhabit.

More trenchant in tone, a recent work entitled *A Small Matter of Engineering, Part II* (2016) challenged: "White People. Do Something." Displayed in the inner courtyard of the Tyler School of Art, the installation recognizes the underlying presence of systemic injustice in the privileged spaces of education. Revelatory of entrenched structures of power, Springer's practice is also characterized by an eye to fostering conversation and crafting spaces of productivity, capitalizing upon the cracks and instability of exclusionary foundations.



UNTITLED, FOX HILL, NASSAU, BAHAMAS

Digital c-print  
42" x 63"

VISION MARGIN

SPRINGER



UNTITLED, ELEVATION SERIES (DETAIL)

Plaster, linen, digital photographs, wood  
60" x 120"

# CONTRIBUTING

## **MICHAEL CARROLL**

Michael Carroll is a first-year M.A. student in Art History, studying LGBT artists from modern and contemporary art in the United States. He has written art criticism for theartblog.org and worked with archives, art institutions, historical societies, and libraries throughout Philadelphia. Michael received his B.A. in Studio Art and Art History from Temple University and works at Temple University Libraries in the Digital Library Initiatives department.

## **MAEVE COUDRELLE**

Maeve Coudrelle is a Ph.D. student and University Fellow in Art History, studying modern and contemporary art in the Americas and Europe. Her research focuses on biennials, print culture, and theories of cultural contact, looking specifically to global print exhibitions from 1950 to the present in Latin America, the Caribbean, and the United States. Maeve holds a B.A. with Highest Honors from the University of California, Santa Barbara.

## **JAMIE FREDRICK**

Jamie Fredrick is a second-year M.A. student pursuing study in the Fine Arts Administration program at Temple University. After receiving a degree in art history from the University of Pittsburgh in 2014, she has been working toward a career in the museum professions. Much of her past research focused on German Expressionist painting, specifically varying representations of women within the period. A secondary, but also significant part of her interests lie in the ethical issues of museums, including the conservation and display of objects.

## **TIE JOJIMA**

Tie Jojima is a Ph.D. student in Art History researching modern and contemporary art in Latin America, with a focus on Brazilian art of the 1980s. Her research interests include performance art, pornography, technology, and artists' collectives. She also has experience with curatorial practice and studio management. She holds a dual M.A. degree in Art History and Arts Administration from the School of the Art Institute of Chicago.

## **DIANA ITURRALDE MANTILLA**

Diana Iturralde Mantilla is a M.A. student in Art History interested in modern and contemporary art in Latin America. She focuses on transnational cultural exchanges that generate intricate relationships, constant explorations of identity, and the creation of art canons. She received her B.A. with high honors in Education with a Minor in Art History from the Universidad San Francisco de Quito, in Ecuador. She has worked in an art gallery in Quito and interned at the Philadelphia Museum of Art.

## **KRISTINA MURRAY**

Kristina Murray is a second-year M.A. student in Art History, focusing on 20th Century American realism and modernism, specifically the Ashcan School and the Stieglitz Circle. As a former high school English and Art Appreciation teacher, Kristina plans on pursuing a career in Museum Education. She holds a B.S.B.A. in Entrepreneurship with a focus on nonprofits from Xavier University, and she has previously worked at the Taft Museum of Art and the Barnes Foundation.

## **DYLAN O'BRIEN**

Dylan O'Brien is a second-year M.A. student in Philosophy at Louisiana State University. His research specializes in Phenomenology, Idealism, and Psychoanalytic theory.

## **ALICIA PUCCI**

Alicia Pucci received her B.A. with honors in Art History from Bloomsburg University. She interned at the Union County Historical Society and the Packwood House Museum. She is currently a second-year M.A. student in Art History and works at Temple Digital Libraries. Her research focuses on the cultural constructions of national and personal identities of exiled Surrealists in the United States and Mexico through the lens of postcolonialism.

## **EMMA C. ROBERTS**

Emma C. Roberts is a second year undergraduate Art History major with a focus on modern and contemporary art. She is specifically interested in conceptual art and the history of exhibition-making. Her research explores the relationship between artist and curator, as well as the curatorial methodologies that inform the understanding of works.

## **ULISES**

Ulises is a bookshop and curatorial platform dedicated to artists' books and independent art publications. Performing the model of a quarterly periodical, each curatorial season invites contributors to present publications, workshops, lectures, artworks, and collaborations in response to a given theme.

The name Ulises is a tribute to the work and legacy of Ulises Carrión, a Mexican-born poet, conceptualist, and avant-garde artist who was an early pioneer and theorist of the artist's book, and the founder of the Amsterdam based bookshop Other Books and So (1975–78).

Ulises was founded in 2016 by Nerissa Cooney, Lauren Downing, Joel Evey, Kayla Romberger, Gee Wesley, and Ricky Yanas.

## **WILLIAM SCHWALLER**

William Schwaller is a Ph.D. candidate in Art History studying postwar art of the Americas with a focus on transnational artistic networks and discourses of art's relation to technology and ecology. His dissertation focuses on the Buenos Aires institution the Centro de Arte y Comunicación. He received his B.A. with honors in Art History from Grinnell College. He has also worked in various capacities at the Philadelphia Museum of Art, the Massachusetts Museum of Contemporary Art, and the Minneapolis Institute of Arts.

## **PETER WANG**

Peter Wang is a Ph.D. candidate in Art History, 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.

## **Tyler School of Art**

2001 North 13th Street  
Philadelphia, PA 19122

[tyler.temple.edu/2017-mfa-exhibitions](http://tyler.temple.edu/2017-mfa-exhibitions)

### **EDITORS**

Diana Iturralde Mantilla  
Tie Jojima

### **EDITORS**

Gerald Silk  
Erin Pauwels

### **COPY EDITOR**

Kate Wilson

### **GRADUATE ARTS COMMITTEE**

Nicole Dikon, President  
Enrica Ferrero, Vice-President  
Ian Schmidt, Treasurer  
Patricia Swanson, Secretary  
Sarah Heyward, Social Coordinator  
Destiny Palmer, Exhibitions Coordinator  
Yixuan Pan, Snackretary

### **CATALOG DESIGN**

Alyssa Hamilton  
Ryan Long  
Krissy Beck

ITP, Printer

© 2017 Tyler School of Art

All rights reserved

Copyright for individual images belongs to the individual artist as listed on each page. No part of this book may be used or reproduced in any manner without written permission from the Artist or Tyler School of Art.

“The center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality has its center elsewhere. The center is not the center.”

— Jacques Derrida

*Structure, Sign, and Play in the Discourse of the Human Sciences*, 1970.

"To be in the margin is to  
be part of the whole but  
outside of the main body."

— bell hooks

from the preface of  
*Feminist Theory from  
Margin to Center* 1989.

A Collaboration between  
Tyler School of Art MFAs,  
Art Historians and  
Ulises Bookstore



**Tyler School of Art.**

2001 North 13th Street  
Philadelphia, PA 19122  
[tyler.temple.edu](http://tyler.temple.edu)