

connectivity

———— c o n n e c t i v i t y —————

University of New Mexico
21st Annual Juried Graduate Exhibition
Clinton Adams Gallery
University of New Mexico Art Museum
February 21–May 23, 2015

FORWARD

There is a palpable charge in the studios of the art department graduate students at the University of New Mexico. Whether the work being produced is grounded in tradition or coming from the leading edge of technology, one experiences the sense of discovery, and the excitement to share that feeling with the viewer. The best art is always personal at its core, but there must be a visceral reaction for the viewer, or artists risk their message remaining internal. So success requires a series of connections. First, a “belief connection” must occur between the artist and her/his subject and conception. Second, there is the “craft connection” joining the artist with the materials to best be used for expression which can range from found objects to the most sophisticated electronics to generations-old oils, acrylics, inks, and photography processes on canvas, paper, or sometimes experimental supports. A “creative environment” comes next for every artist, meaning a selected space where art can be experimental, executed, and where the artist feels connected to process. Following these internal connections are the external ones, whether it is advisors and mentors seeing the work for the first time in the studio, or viewers experiencing the work of art in a gallery setting where it must stand alone and provide the ultimate “viewer connection.” The annual graduate student exhibition at UNM celebrates this process and more, given the quality of faculty and student who have walked in these halls, worked in these studios, and exhibited on campus for almost a century.

A visitor can easily sense the history of the art program at UNM. I sat to complete my selection list and outline my ideas for this year’s exhibition in the Van Deren Coke Archives office. The exhibition is installed in the Clinton Adams Gallery. Both Adams and Coke were friends for many years, and with my many visits as a curator with Raymond Jonson, I too feel a connection to this place and to this project. In fact, all three of these gentlemen contributed to my success as an art museum curator and director because of the time spent sharing their collective wisdom with me. I applaud this project which brings together the graduate students in art and art history, as well as graphic designers, and the professionals in the University Art Museum. This holistic approach is a tremendous learning experience for all. I would like to especially acknowledge the efforts of Christian Waguespack, President of the Graduate Art Association and Ray

Hernández-Durán, Interim Curator of the Art Museum for organizing my visit to Albuquerque, and for their guidance toward a successful exhibition and publication.

My selections for this exhibition are dominated by photographs, which is not a surprise given the overall demographics of the department. It is exciting, however, to experience the range of photographic processes being experimented with in the department. Abbey Hepner’s use of uranium prints to comment on the dangers of nuclear energy sites in the West leads the way. Looking back to tintypes and family photos for a sense of nostalgia, Anikke Myers and Aziza Murray compliment Katelyn Bladel who is striving for the same feel digitally. Logan Bellew’s sensitivity to the book format is inspiring, whether he is combining silver leaf with photo lithographic technique or challenging the photocopier to excel. The photographs of Ray Ewing and Russell Bauer give a sense of interrupted performance, while James Meara attacks tradition with his “décollages” of Bernini sculpture images. The remaining photographers, Stefan Batista, Marcie Brewer, Eugene Ellenberg and Bree Lamb demonstrate the very best in photographic excellence and technique. Ellenberg’s series of a family encountering loss is especially poignant.

Two very different videos, one very intimate and the other grand, will energize the galleries. Ms. Myers’ *Breathe* stops the viewer to question the most basic of human activity, while Elizabeth Shores sends a camera several miles aloft on a weather balloon to give the viewer a physical sense of flight.

The dearth of print making and graphic art entrants surprised me given the long tradition of excellent print makers at UNM and Tamarind Institute’s presence across from the campus. However, I was in no way disappointed by the insights and graphic abilities of Kristin Calhoun and James Meara. Calhoun’s addition of beeswax to her precise designs was brilliant. Though the foundation of Rachel McCaulley’s elegant large scale images are photocopy-based, her use of a thick wax surface layer compares to Calhoun’s use of beeswax.

It was gratifying to see a range of painting approaches by students in the department. The polarity of Sam McBride, who loads paint in mounds for successful expression, counters Sean Hudson’s light touch with oil on paper in

a drawing-like approach. Likewise, Julia Lambright and Ed Brandt are extremely different with their nostalgic paintings; Lambright appropriating an early Russian icon technique and design for her narrative works, while Brandt introduces a number of normally rugged home construction materials to create graceful, contemplative, weathered minimal surfaces mounted on canvas.

Finally, a single sculpture has been included in the exhibition. Cristine Posner's work created mostly from natural materials and titled for a very specific longitude and latitude location near the Gila River demonstrates the ultimate connectivity of the artist and natural materials of growth.

The twenty artists selected for the 2015 Graduate Juried Exhibition clearly connected to my sensibility for creativity, conjecture, craft and communication. A different juror would have selected a different exhibition, so to those not included this year, work toward next year and beyond because an artist's effort is always in a state of evolution, especially while in the incubator of graduate school.

James K. Ballinger
The Sybil Harrington Director
Phoenix Art Museum

Stefan Batista
Logan Bellew
Katelyn Bladel
Russel Bower
Ed Brant
Marcie Brewer
Kristin Calhoun
Ray Ewing
Abbey Hepner
Sean Hudson
Bree Lamb
Julia Lambright
Sam McBride
Rachel McCaulley
James Meara
Aziza Murray
Anikke Myers
Cristine Posner
Elizabeth Shores



STEFAN BATISTA

AbqSrj or money don't grow on... and *Lunchbreaker #5* represent two separate projects through which Stefan Batista explores his relationship with space and place. The projects are connected in the way they reflect our reaction to the urban landscape around us, as an environment for people to act in relation to the space in which they live. *AbqSrj or money don't grow on...* is a manufactured landscape that combines a large building in Albuquerque, New Mexico with a smaller structure in Sarasota, Florida. It is part of a larger series in which Batista constructs photographic collages that collapse the different places he has lived. Dealing with finding a sense of belonging in a new location, these photographs stem from him not having lived in one place very long during his childhood. Never having had a definitive home, he seeks to create new spaces from the familiar by pulling images from his photographic archive and combining them to create new places. In doing so he creates fantasy landscapes by piecing together images from his past. His intentional use of skewed perspectives alludes to the synthetic act of creating a fantasy landscape. That, coupled with the tall slim format of the photograph serves as a reminder that these are two images that are collaged.

Lunchbreaker #5 comes from a later photographic series. With a focus on making less introspective work, Batista decided to photograph people's behaviors and everyday patterns as they relate to the space around them. His process involved going to downtown Albuquerque and photographing people on their lunch breaks as a daily occurrence. He worked at the same space each day, in front of the Convention Center, only photographing people he saw more than once. In stark contrast to *AbqSrj or money don't grow on...*, he relinquished control over these photographs in both his selection process on the street and his work in the darkroom. These unedited street scenes, coupled with his heavily manipulated photo-collage, reflect Batista's way of navigating space in place through a variety of photographic methods.

Christian Waguespack

Left: *AbqSrj or money don't grow on...*, 2014, Film photographs/archival pigment print
Opposite: *Lunchbreaker #5*, 2014, Film photograph/archival pigment print





LOGAN BELLEW

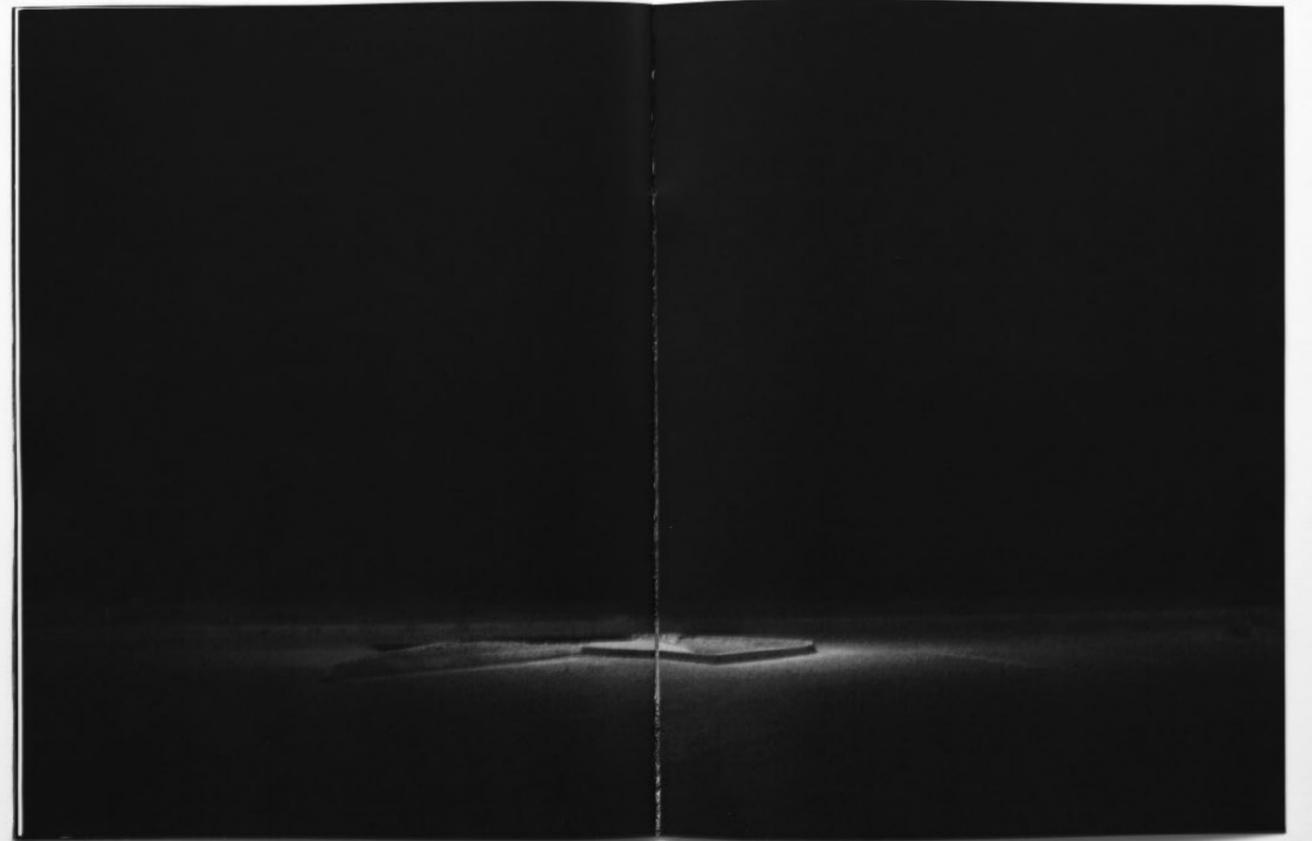
Logan Bellew's work deals with photography on a material and conceptual level while at the same time tackling queer issues in Cyprus. The shiny surface of the prints captures and reflects light, while at the same time partially obscuring the image, forcing the viewer to work through the surface to read the image. Through this formal device, Bellew attempts to show things that are there, but which cannot (or will not) be seen. Formally speaking, this refers to light itself, but in regards to the social themes throughout Bellew's work, this reflects the situation of the gay community in Cyprus. The title, ΦΑΝΤΑΣΜΑΤΑ ΦΑΝΤΑΣΜΑΤΑ (pronounced fantasmata) is the Greek word for ghosts. Bellew chose this term for the title because of his feelings about his interactions with gay men in Cyprus; like ghosts, they are there but not. Given the harsh social stance against homosexuality in that nation, most gay people still live in the closet and can be difficult to find unless you know where to look. Not unlike a ghost detector, Logan used geolocating applications, Grindr and Scruff, as a point of access to locate others like himself.

The Xeroxed zine picks up on the idea of illuminating what is hidden. The photographs that are included are of popular gay cruising beaches in Cyprus. The use of a strong flash only allows a momentary peek into these clandestine sites. Like the encounters that happen on the beach, the medium itself reflects the temporal quality, the cheapness yet preciousness of the experiences and encounters that take place there. The manifestation of the zine, as a formally considered object made out of something that can be and is frequently thrown away, suggests a conceptual link between the book and the subject of its photographs.

Christian Waguespack

Top: *Dead Zone Cover*, 2014, Bound Xerox prints
Opposite: *(Ghosts)*, 2014, Photolithographs on silver leaf





Dead Zone, 2014, Bound Xerox prints

KATELYN BLADEL

Katelyn Bladel refers to her prints as remnants. Pulling from her own photographic collection of abandoned houses she superimposes images of dilapidated interiors into outlines of the derelict structures in which the photographs were taken. The results are semi-abstracted fields of pattern, the outlines of which contain the details from inside the house. The image is not really a house, but form, just like the abandoned house itself. Bladel started this project years ago when she lived in Minnesota. There, the project was about abandoned houses but focused more on the individual objects inside them. Once she moved to New Mexico, her interest had to change when she discovered that there were fewer discarded items inside the deserted houses here. This left only the interior forms of the house, such as old peeling wallpaper. The shape of this photograph is that of an actual house in Yeso, New Mexico, which contains a photographic detail of the flaking wallpaper inside the structure. She feels that in New

Mexico, the houses are much more somber because the land dried up and the tenants were forced to move, taking their belongings with them and abandoning the rest.

In this project, in which she drove around the countryside searching for deserted houses to photograph, Bladel questions what happens when a house is abandoned. Is it a house still after having lost its function and connection to its human inhabitants? Are 'house' and 'home' defined by the architectural structure or is it what happens inside that matters? Bladel calls into question whether a house loses its identity once it is abandoned and, if so, what does it then become? Focusing her attention on a human connection to houses, on family, and the people who lived in these buildings, this project is more about history, land, and memory than the specific architecture or structure.

Christian Waguespack



Tattered Interior, 2014, Digital pigment print



RUSSELL BAUER

Dressed in their finery, figures balance precisely within a series of assemblages suspended on the wall. In a continuation of his earlier *Climb Hold Paintings*, Russell Bauer explores the precarious and dependent relationship between objects, wall, climber, and viewer. Each “painting” merges the remnants discarded from other projects. The composites of wood, other plant matter, metal, and paint are secured to the wall with nails and a bracket capable of bearing one hundred and forty pounds. In order to successfully climb the wall, participants must carefully distribute their weight between multiple hand or footholds, which may be skewed during the application of weight. The objects consist of reclaimed materials, but in a *Formal Climb*, there is no room for negligence or wasted resources.

The climber must be constantly attentive in order to maintain balance. By supporting bodies with the vestiges of human enterprise, Bauer reminds the viewer of resources consumed and made useless by human infrastructures.

Laura Golobish

Top: *Formal Climb #1*, 2014, Archival inkjet print
 Opposite Top: *Formal Climb #3*, 2014, Archival inkjet print
 Opposite Bottom: *Formal Climb #4*, 2014, Archival inkjet print





ED BRANDT

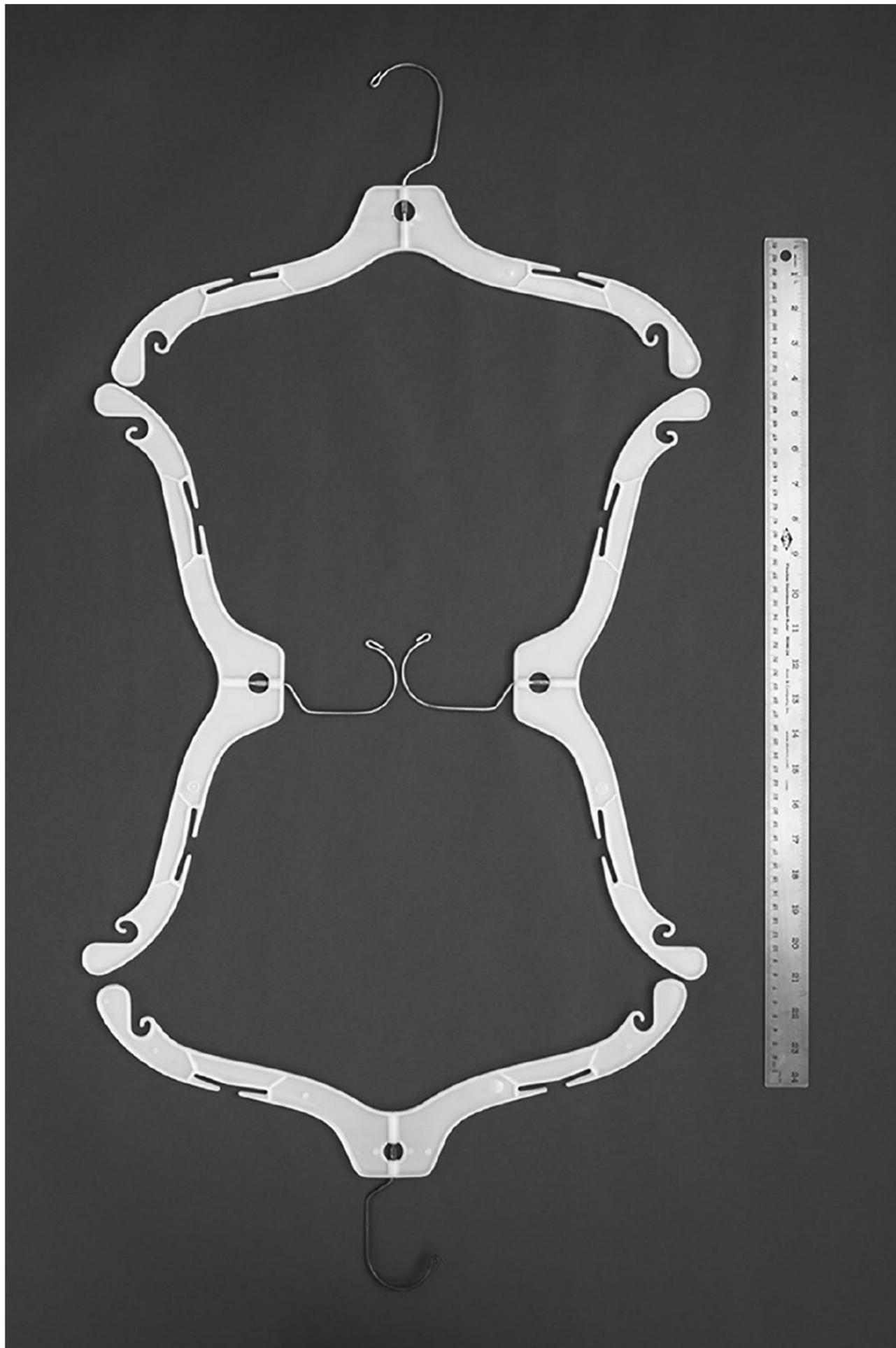
A balance between the clean, polished, straight line, and textural raw echoes of natural decay define Ed Brandt's wall objects. Standing on the edge between painting and sculpture, Brandt prefers to refer to these pieces simply and open-endedly as 'objects.' Though these three pieces look quite similar, with the composition broken down to a minimal use of line, color, and texture, they are not conceived as a series. Instead, the objects are designed with each one standing as one single unit. Brandt conceived each piece as a response to the previous. They are in dialogue with one another, but each speaks with its own voice.

Brand cites Minimalist Abstraction as his primary influence, but brings his own process and finish to the tradition of minimal sculpture. He is inspired by the remnants and decay of industrial objects and places, and is drawn to utilitarian material like house paint and drywall compound. The objects are a build up of roofing felt, dry

wall compound, and latex paints on canvas. Despite the sculptural quality of the work, he considers himself a painter because of the way he works the compound and paint with a strong focus on surface quality. Brandt uses various tools to apply drywall compound and brushes paint on the surface of his canvases. His process for manipulating the material is both additive and subtractive, as his aim is to simulate the wear of time by building up and breaking down his material. The end product mimics the industrial made while in reality it is very hands on.

Christian Waguespack

Top: *141029*, 2014, Mixed media
 Opposite Top: *141007*, 2014, Mixed media
 Opposite Bottom: *141022*, 2014, Mixed media



Left: *RePackaging*,
2014, Archival inkjet print
Opposite: *Measure*,
2014, Archival inkjet print

MARCIE BREWER

Measure and *RePackaging* represent just a small window into Marcie Brewer's museum without walls. In her photographic series, *Everyday Artifacts*, Brewer takes on the persona of the contemporary anthropologist looking at the remnants of current consumer culture. With an anthropological methodology, she focuses her research on the meaning of petroleum-based objects produced and consumed by industrial society. An interest in what it is to collect, preserve, and formally display artifacts of other cultures informs this body of work. Turning anthropology on its head, Brewer looks at her own culture from the lens of an outside researcher asking what happens when the packing itself outlasts the product. Often overlooked

quodidian objects, hangers and packing popcorn, take on new meaning with the realization that they will likely outlive the material they were designed to protect. A petroleum-based plastic hanger will long outlive the organic sweater we hang on it. Despite its throw-away quality, plastic does not disintegrate easily and is difficult to destroy. Considered from the archaeological point of view, questioning which items stand the test of time, the mundane material in Brewer's images could come to define our contemporary culture through their cheap materials, mass production, and longevity.

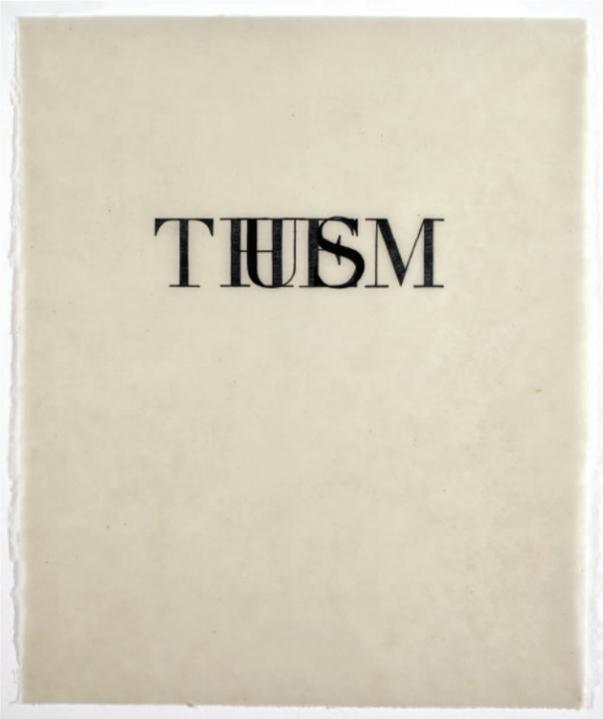
Christian Waguespack



KRISTIN CALHOUN

In the palimpsestic manner of a scribe composing a page, Kristin Calhoun reveals and conceals layers of information. Calhoun deliberately hand-renders typefaces originally intended as moveable type in order to elicit nostalgic connections to outmoded communication technologies. Mimicking a mechanized process with hand lettering blurs the social and psychological boundaries often associated with the division between hand and machine. Hand written text implies a degree of intimacy that proves difficult to achieve through digital correspondence or mechanically printed documents. The juxtaposition of these processes creates an object that is simultaneously precious and common. She continues to buttress this dichotomy by layering words that emphasize immediacy and distance: you/me, us/them, want/need. However, complex layering and interlacing of the homogenous shapes of a modern, hairline serif typeface subverts conventional reading processes and comprehension of written signs or words. Visual interference affirms the ambiguity inherent in the process of translating and interpreting meanings constructed by an established system of written symbols.

Laura Golobish



Opposite: *You + Me*, 2014 Lithograph, beeswax
Top: *US/THEM*, 2014, Ink on paper, beeswax
Bottom: *want/need*, 2014, Ink on paper, beeswax





EUGENE ELLENBERG

The camera has long been a tool of personal exploration. In both fine art and vernacular manifestations, photography has built, defined, and examined familial relationships. In the series *In My Father's House*, Eugene Ellenberg explores his personal relationship with his South Carolina family. Bringing a documentary approach to family photography, this deeply psychological project reveals a certain amount of distance between himself and his family, with the photographer often slipping between the role of active participant and documentarian.

Ellenberg captures pensive and often uncomfortable moments drawn out by the time consuming and meticulous process required when working with a large format camera. The self-consciousness that grips a sitter as they pose still and quiet before a camera accounts for the brooding and introspective feeling these photographs convey.

Sleeping Giant, *Alexander*, and *A Room for Alex* were created during a period of personal interest and curiosity about Ellenberg's father as well as the nature of his family and exploring the relationships therein. The portrait of Ellenberg's father, *Sleeping Giant*, is more about the artist than the subject. This photograph comes out of a son's curiosity and desire to be close to his father. It illustrates a wall of intimacy, transparency, and understanding between the photographer and his father that Ellenberg couldn't penetrate while his father was alive.

Christian Waguespack

Top Left: *Alexander*, 2010 Photograph
Top Right: *A Room for Alex*, 2012, Photograph
Opposite: *Sleeping Giant*, 2010, Photograph





Top: *Splash And Play*, 2014, Archival inkjet print
Opposite: *Fauxasis*, 2014, Archival inkjet print



RAY EWING

These photographs are part of a biographical project in which Ray Ewing navigates his tricky relationship to his home, Martha's Vineyard. Though not specifically about the resort town, these two images are informed by the questions and conflicts provoked by his close relationship to such a tourist hot spot. For Ewing, the oasis in the desert is allegorical of vacation destinations like his home town. *Fauxasis*, a large color photograph in which seemingly endless mounds of sand are interrupted by a cartoonish pyramid and palm trees, is symptomatic of Ewing's interest in the oasis. The flat, fake quality of these disruptive forms in the otherwise natural desert call out the artifice of vacation oases, like Las Vegas, Disneyland, and, indeed,

Martha's Vineyard. Likewise, *Splash and Play* looks at the inflatable pool as symbolic of the larger kitsch culture that is a popular side product of most vacation destinations. Water toys like these, along with postcards, lawn chairs, fake plants and Hawaiian shirts, are all emotional reminders of Ewing's home. On the other hand, he sees such objects as absurd and ugly. It is in mitigating these conflicting emotions that Ewing uses this photographic project to come to terms with his past and his home.

Christian Waguespack

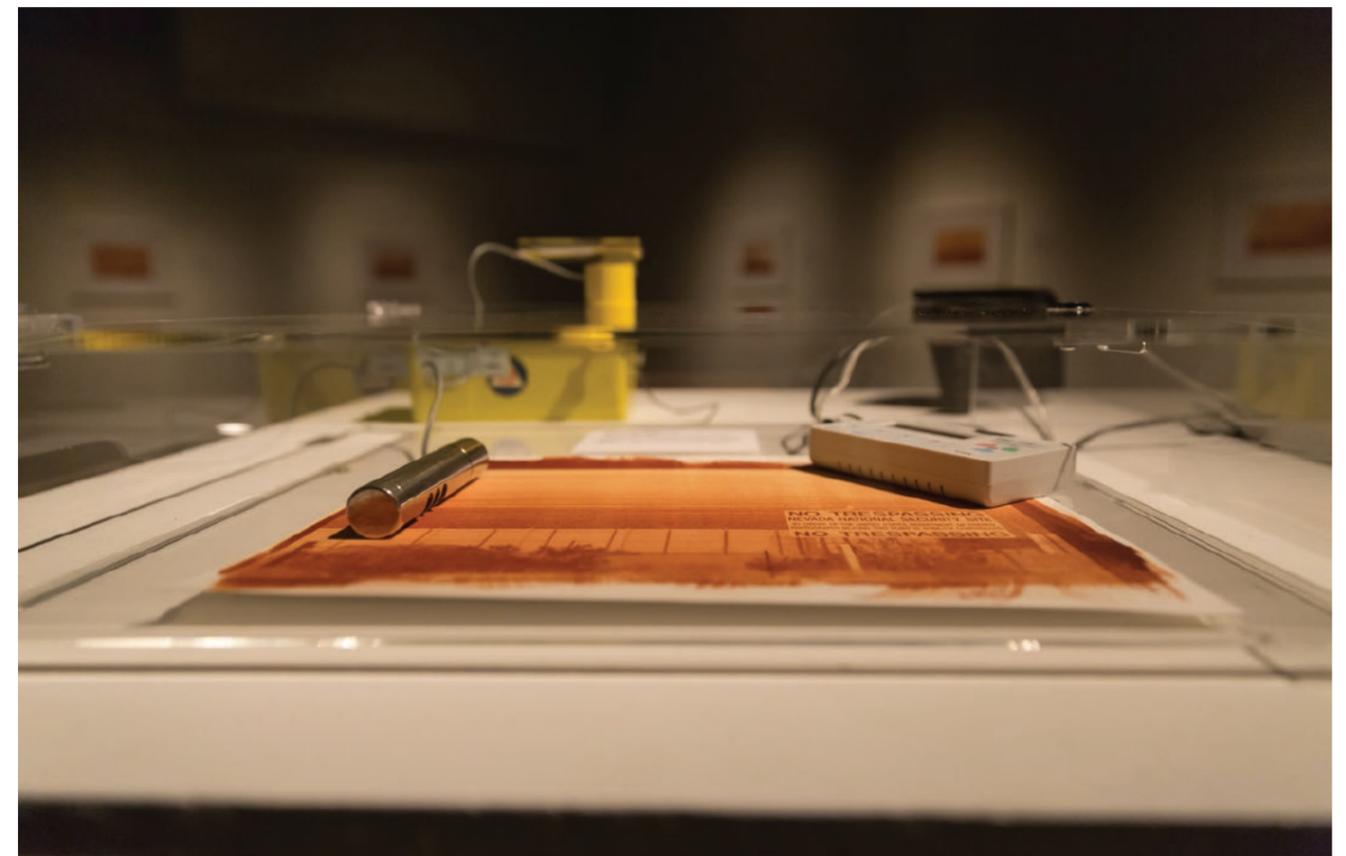
ABBEY HEPNER

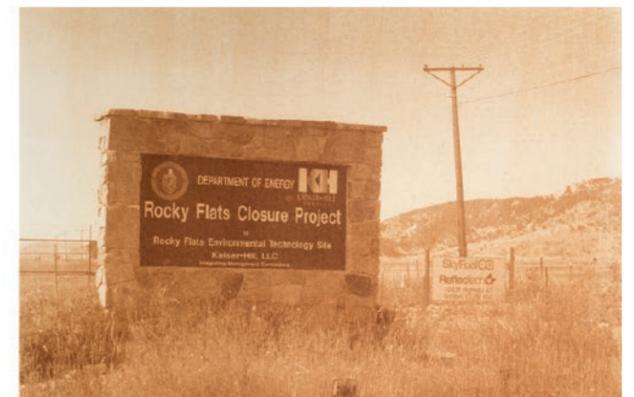
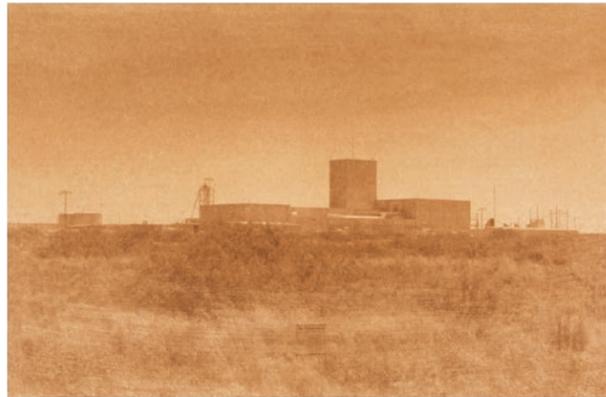
This series of prosaic, seemingly unrelated landscapes is infused with a hidden meaning that some images only hint at. Linking process with place, Abbey Hepner's Uranotypes depict sites across the western U.S. that ship radioactive waste to the Waste Isolation Pilot Plant (WIPP) in Carlsbad, New Mexico. On her nuclear pilgrimage to take these photographs, Hepner drove the routes used to transport radioactive waste to Carlsbad. She later developed them using proper chemical handling procedures in a New York City lab.

The seeming banality of each site is not entirely accidental. Few locations have signs marking the landscape as a test site, or are posted "no trespassing." Impregnated by radioactive waste, marked as disposable land, each place has been deliberately made uninhabitable for us and for future generations. In contrast to the inconspicuous landscapes, the sickly tone of the prints hint at a sinister reality. The low contrast, chalky-orange tone of each print makes it seem as if Hepner is working in the midst of a dust storm. This coloration indicates the Uranotype process that uses uranium instead of silver to produce analogue photographs.

Christian Waguespack

Opposite Top: *Transuranic Exhibit*, 2014
Opposite Bottom: *Transuranic Process*, 2014





Transuranic, 2014, Original Uranotype (uranium print)

Hanford Site (Hanford, Washington, Columbia River)
 Radioactive waste shipped to WIPP: 5,060.79 m³ (1,336,919 Gallons)
 Rocky Flats Plant (Arvada, Colorado, 15 miles from Denver)
 Radioactive waste shipped to WIPP: 15061.94 m³ (3,978,943 Gallons)
 Waste Isolation Pilot Plant (Carlsbad, New Mexico)
 The nation's only geological repository for radioactive waste.

Waste Control Specialists (Andrews, Texas)
 Temporarily accepting waste since WIPP's closure in February, 2014.
 Urenco (Eunice, New Mexico)
 The only uranium enrichment plant in the U.S.
 Idaho National Laboratory (Idaho Falls, Idaho)
 Radioactive waste shipped to WIPP: 42,920.48 m³ (11,338,391 Gallons)

Rocky Flats Wildlife Refuge (Arvada, Colorado, 15 miles from Denver)
 Radioactive waste shipped to WIPP: 15061.94 m³ (3,978,943 Gallons)
 Los Alamos National Laboratory (Los Alamos, New Mexico)
 Radioactive waste shipped to WIPP: 9,176.38 m³ (2,424,143 Gallons)
 Columbia Generating Station (Hanford, Washington, Columbia River)
 Radioactive waste shipped to WIPP: 5,060.79 m³ (1,336,919 Gallons)

Lawrence Livermore National Laboratory (Livermore, California)
 Radioactive waste shipped to WIPP: 146.14 m³ (38,606 Gallons)
 Waste Isolation Pilot Plant (Carlsbad, New Mexico)
 Amount of waste emplaced to date: 90,983.42 m³ (24,035,165 Gallons)
 Nevada National Security Site (65 Miles Northwest of Las Vegas, Nevada)
 Radioactive waste shipped to WIPP: 405.37 m³ (107,087 Gallons)



SEAN HUDSON

Sean Hudson's colorful, abstract works on canvas and paper are strongly invested in the artist's conceptions of life, essence, and nature. Hudson utilizes an organic body of forms and techniques in order to capture the balance and harmony of the natural world and commit its vital force to the surfaces he covers in richly colored layers of oil paint. In, *Untitled*, which is a gestural, meditative by-product of a larger conceptual work, Hudson layered strokes of each color on his palette onto paper in concentric whorls of vegetative forms. Although this painting was begun as an unplanned, non-conceptual piece, the twin circles coiled across its surface allude to one of the

Untitled, 2014, Oil on paper

artist's constant themes—that of relationship. Breaks in the variegated lines composing these circles seem to act as pauses or punctuation in an ongoing conversation. Mandala-like, the spare but bright composition is at once peaceful and vibrant with life. Hudson states that a variety of influences, including ancient Chinese painting, impressionism, surrealism, and his own spiritual journey all act as catalysts in his work, which strives to capture the force of life at its purest and most simple.

Mariah Carrillo



BREE LAMB

Bree Lamb brings a personal eye to the historically cool and distanced genre of street photography. In her series, *Keystones*, Lamb visits significant places from her childhood and adolescence on the East Coast, seeing them in a new light. Returning to a familiar place after a long absence can do strange things to a person's perception. Upon returning to places she knew well at one point, she noticed that what was once familiar was suddenly alien, and that it is often difficult to find one's place as a stranger in a location that used to feel like home.

In *Pulling Into Port*, Lamb takes her photographs from a seat on a New Jersey/Delaware Ferry that she often rode as a child to get from one beach to another. The point of view places the viewer within the scene. We are allowed to examine the same surroundings that Lamb

did as she navigates the conflicting senses of nostalgia, displacement, familiarity, and transience. In *Marketplace*, Lamb explores the Italian Market in Philadelphia, as a symbol of the pace and cultures of the East Coast that were once so ingrained in her. Through these photographs she examines her role as a visitor in places where she used to be a local. Both images try to capture a moment and seek to document other people who are going about their daily lives in a way that is not significant to them—a reflection on how point of view defines experience.

Christian Waguespack

Top: *'Marketplace'*, 2014, Archival inkjet print
Opposite: *'Pulling Into Port'*, 2014, Archival inkjet print

JULIA LAMBRIGHT

Flat shapes and shallow space belie the political and spiritual depths that painter Julia Lambright constructs in her paintings *Limbo*, *Hooded Crow*, and *Generation X*. Stylistic and cultural homage to the centuries-long tradition of Icon painting in her native Russia, Lambright creates newer icons—but not without profound consideration and understanding of the sacred images they reference. Lambright's icons are not sacred in the religious tradition of Orthodox Icon painting in form or intention. Rather, she paints these icons as sacred in their undeniably universal and precious humanity; these are secular icons in which realities of human condition transcend boundaries of religion and nation to reveal both opportunity and vulnerability.

Luminosity achieved through the meticulous application of egg tempera and gold leaf marks her technical mastery. The physicality of her paint application in multitudes of layers matches in form the cerebral depth of her world observations and philosophical thought. Smart spatial construction heightens the focus on single figures engulfed by radiance, both physical and spiritual. Each composition shows a bent and weakened solitary figure framed in a window-like space, perhaps as a means to travel beyond the frame to see the world through the experience of another, reminiscent of transcendental interactions with sacred Orthodox Iconostases. If not an occasion of transformation, it is at least an opportunity to acknowledge those otherwise invisible: the weak, the old, the poor, and the oppressed.

In *Limbo*, a familiar icon of the contemporary era is reassigned and repeated in the composition's background.

In both gold leaf and egg tempera, Lambright cleverly juxtaposes the international handicap accessibility symbol against the sole monochromatic kneeling figure whose hands are against the face while each arm supports a crutch in the crook of each elbow. The scene brings to mind sociopolitical and institutional forces that make or break the weak. Such depiction of humanity's desperation as a political defect transcends boundaries of nation. In *Hooded Crow*, the dark figure of a woman graphically melds into a figure of the wild hooded crow, a scrappy bird whose acumen for acquiring food is as renowned as its reputation of foreboding presage. And in *Generation X*, we look through a window into a stark future resultant of a generation that fails to veer from a path to sociopolitical ruin. The figure in each of these compositions is not sacred in the religious sense, but rather sacred in the human sense; the value of a body and its life is personal and the personal is political.

Limbo, *Hooded Crow*, and *Generation X* are three panels filling the tier above the altar doors of a nine-by-sixteen foot modified Iconostasis-like screen that Lambright has constructed for her M.F.A. thesis project. Centered within the screen amongst eighteen other panels, these three paintings are but three panels of the whole. The constructed space inspires looking and questioning, especially with closed altar doors, while the painted panels are a gift for us to look through windows and beyond, in order to see and experience another's humanity.

Maxine Marks



Opposite: *Generation X*, Egg tempera and gold leaf on panel
Following Left: *Limbo*, Egg tempera and gold leaf on panel
Following Right: *Hooded Crow*, Egg tempera and gold leaf on panel



SAM MCBRIDE

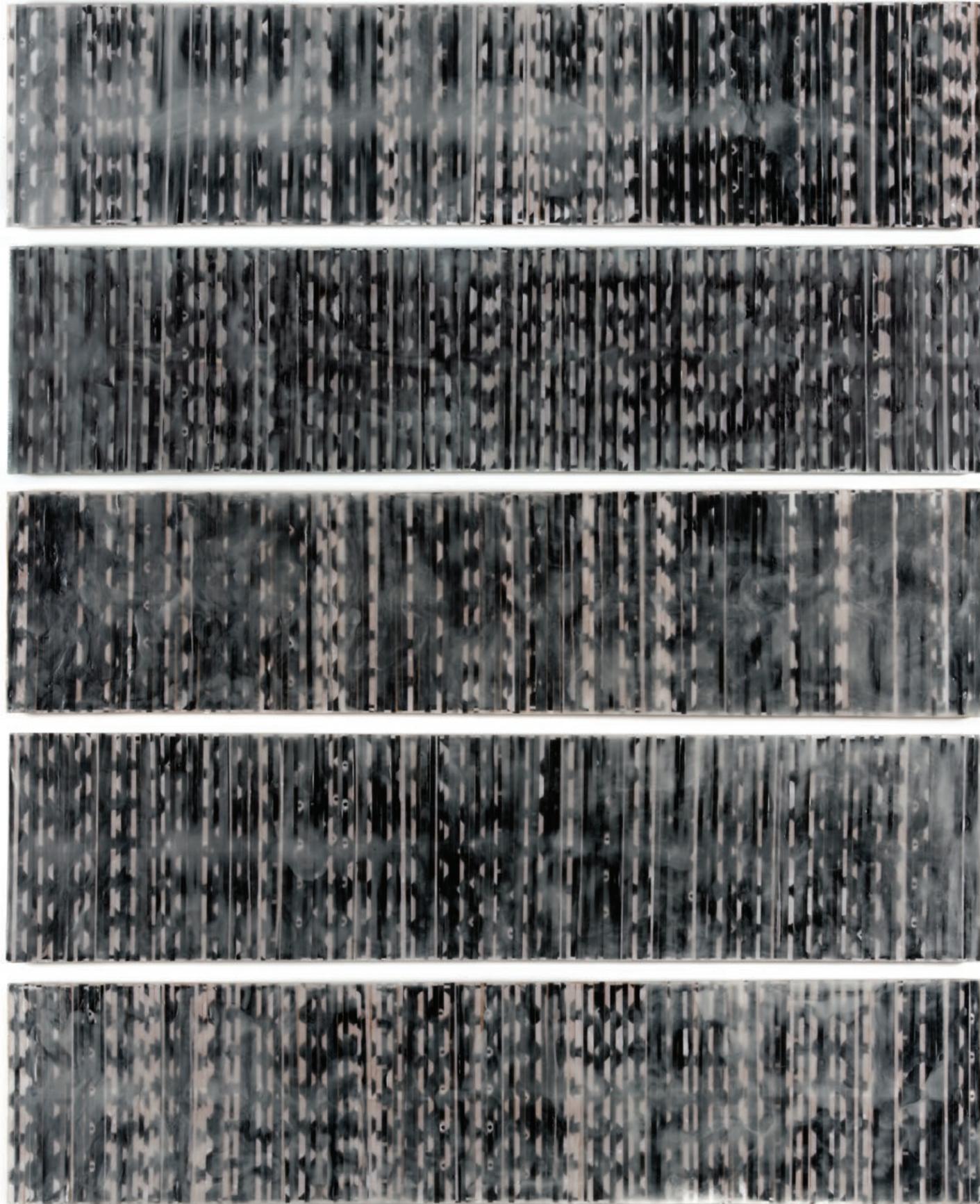
FEED is about the interaction and connectivity between forms. Despite how hard she tries to resist it, McBride's process is rooted in narrative. Though she consciously tries to eschew narrative, her process often includes a dialogue between herself and the components of the painting. A story emerges as the images take shape.

She began with three forms and allowed them to develop as she came to understand the dynamics of their relationship. The painting becomes about the struggle, adaptation, growth, and connection between the figures it depicts. What we see is the distillation of a longer narrative that begins with the birth of each figure. First, she painted the pink creature in the lower left and then turned to building up its dark companion. The thick, colorful strokes then grew from the dark umber creature, and began to feed the other figures. The small dark umber form feeds passively from its larger host. The original pink form is more discerning. Having taken what it needs from the larger form, which has left the rainbow stain on its lips, it steps back to observe. In this way it is akin to the viewer, positioned in a liminal space between the dark form and us; it is part of the painting and object of our gaze but at the same time, it shares our perspective, looking at a frozen narrative placed before us.

Christian Waguespack



FEED, 2013, Oil on panel



RACHEL MCCAULLEY

Rachel McCaulley is interested in taking quotidian objects and revisiting them in a way that allows her to expand on their design. A collage of paper, wood, and wax, this piece consists of Xeroxed egg cartons cut into strips and secured under a translucent layer of beeswax. Each of the panels is designed to fit the standard pieces of Xerox paper. McCaulley chose Xeroxing because of its ability to transform a 3D object into a 2D one. This technique creates multiples quickly and gets away from color-reducing form to base elements of light and dark. The beeswax functions as a binder while also working to veil the information slightly. By softening the otherwise crisp or clear copies of the egg carton, the blurring caused by the beeswax allows the forms to fuse together. The repetition of the images does not add information or allude to the source that the copy is actually made of, but instead allows the image to move away from its referent towards abstraction.

The size and form of the cut strips of paper are echoed in the paneling that mimics the process of cutting and pasting. Though displayed here stacked one on top of the other, McCaulley designed this piece to be installed in various patterns. For McCaulley, this piece is at least as much about the process and repetitive action of laying out and rearranging the forms than the end picture. She chose to cut each strip manually instead of using a mechanical paper shredder. This allowed her to introduce her hand in a way that mimics the machine but allows it to be present in a nuanced way. In an act of secular meditation, she cuts and arranges the strips in deliberate designs, not by chance. Laying out the strips, she looked for balance between light and black. This allows a set of structures and rules to guide her abstractions.

Christian Waguespack

Carton: Rearranged, 2014, Xerox copies and beeswax on panel



JAMES MEARA

James Meara works with the tools of photographic imagery, printmaking, and collage in order to construct spiritually-inflected experiences of inherent connectedness. In the artist's triptych of décollaged photographs, titled, *Ecstasy, Imprisonment, & Demise*, facades of classically-influenced marble sculpture peel away to reveal dizzying webs of organic shapes and textures. Meara both distorts and unifies the forms of his source material, and in this synthesis of addition and destruction, reveals an underlying and connecting structure. In *A Ritual*, a lithograph embellished with silverleaf, the sharp boundaries of an empty silhouette

stand out starkly against the soft-edged grain of what appears to be an anthropological photograph. Here, swirls of rust and silver seem to press outward from within the image, drawing attention to the artist's intentional interruption, and highlighting the repetitive forms of the work's layered bodies. Although formally quite different, both of these pieces evoke Meara's dual artistic goals—to experiment with, reveal, and celebrate intricacies of an underlying structure while highlighting the artist's theme of the unification of all things.

Mariah Carrillo

Opposite: *A Ritual*, 2014, Lithograph with silver leaf

Top: *Ecstasy, Imprisonment, & Demise*, 2014, Décollage of archival inkjet prints

Opposite: "Plane", 2014, Tintyped Instagram with custom embossed mat
Left: "Farm", 2014, Tintyped Instagram with custom embossed mat



AZIZA MURRAY

Aziza Murray's tintypes, *Plane and Farm*, are a sampling of over one-hundred works from her recent MFA Thesis show, *Tinstagrams*. These works utilize images taken on Murray's iPhone and later posted to Instagram as source material for the unique, direct positive tintype process. Each is framed by a carefully embossed mat of varying size meant to remind the viewer of the elaborate frames associated with historical tintypes. And, at two-by-two inches, these pieces encourage the viewer to move in close, to experience them intimately. Both images included in this catalog are representative of some of Murray's most repeated interests: that of space, place, and landscape. *Farm*, a wide shot of corn silos and a cornfield on an east coast farm, is indicative of Murray's impulse to document places she has been that have meant something to her or that will mean something to those closest to her. *Plane*, on the other hand, represents a more spontaneous image, taken when the artist noticed the beauty and contrast of the tiny plane in the massive New Mexico sky.

The tintype was developed in the 1800s as a cheaper, more portable alternative to the photographic technology of the time, earning the nickname, "the poor man's daguerreotype." Since tintypes were printed on tin, rather than glass, they were easier to transport and cheaper to make, and were widely used by soldiers during the Civil War. This ease of creation and transport often resulted

in "silly" images, according to the artist, who says that her fondness for finding these traces of candid moments at thrift shops and flea markets was a major impetus for this project. In many ways, Instagram represents a similar relationship to photographs and photography that tintypes did for our Civil War-era predecessors. A contemporary iteration of the accessible, mobile, and casual form of photography, Instagram often results in humorous and uniquely personal images.

Murray describes this project as motivated by a desire for balance between aesthetic and sentiment, art and nostalgia. According to the photographer, "*Tinstagrams* is a project born out of a desire to merge new and old: contemporary technology, with an old process." While the parallels and tensions between the tintype and the Instagram photo are crucial to this project, the stronger imperative is not a conceptual one. In choosing the tintype over a variety of other processes, Murray prioritizes tangible, touchable evidence over digital record. Or, as she explains it, "In a culture where photographs live increasingly on cold computer screens on the internet, I wanted to make permanent, tangible objects out of moments and scenes from my life."

Kathryn Manis



ANIKKE MYERS

Anikke Myers uses a variety of media and processes, including photography, digital manipulation, and video to explore opaque absences in memory and the vital tension and flux of human experience. In *Enfants Perdus*, Myers began with one of the many vintage photographs in her personal collection, then used an eraser to manually smudge out several of the individual children depicted in the original print. In this piece, the artist examines both her own desire for physical interaction with the static photographic surface, as well as the sense of physical removal created by viewing images of people and places long lost in time. In the ghostly silhouettes that remain by Myers' manipulation, the viewer is left to contemplate the intrinsic contradiction of the found photograph, where the presence of the photographic subject is belied by the viewer's knowledge of that subject's irremediable absence.

In the video work *Breathe*, Myers takes another approach to examining paradoxical tensions and the connection created by the human presence in art. In this piece, several individuals are filmed holding their breath, in the moment between inhale and the inevitable gasp for air. Here Myers explores the interplay and conflict between body and mind,

using breath as a metaphor for larger challenges that also test will and stamina. The intimate frame of the artist's lens brings us startlingly close to the project's participants; every flicker of humor, discomfort, and effort on a stranger's face suddenly feels unavoidably, even uncomfortably, present as the viewer is drawn inescapably into this record of another human being's embodied experience. These two pieces, *Breathe*, and *Enfants Perdus*, although different in media and method, examine many of the same ideas and questions, including the simultaneous absence and presence of memory and the empathy created by shared human experience. Through this work, Myers compels viewers to pause and consider her subjects with representations that are at once intimate, engaging, and disconcerting.

Mariah Carrillo

Top: *Breathe (still)*, 2014, Single channel video 4 minute 3 second loop
Opposite *Enfants Perdus*, 2013, Erased archival pigment print



CRISTINE POSNER

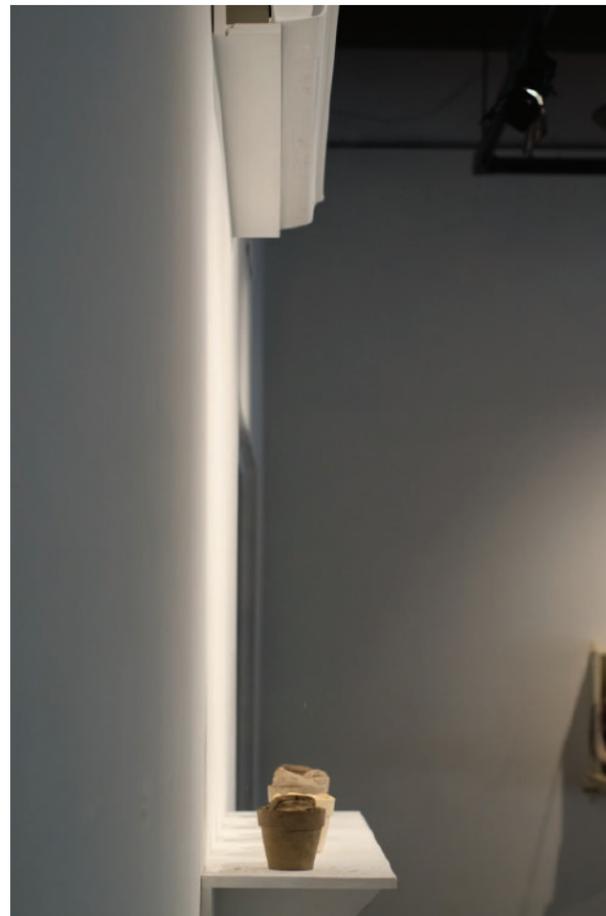
The medium for *Return* is as much the laborious hand-cleaned clay that artist Cristine Posner digs from the earth as it is the theoretical and scientific research she conducts as her process. The collection of unfired clay pots in *Return* share the same shelf, yet each pot is unique in its form and regenerative purpose and similarly individualized, as in its environmental purpose. In varying stages of form, shape, collapse, and rehydration, each pot contains clay seeds that Posner has placed within it. She intends the clay with seed to be returned and replanted to site-specific terrestrial origins she has recorded with specific GPS coordinates.

Posner identifies the sites of *Return* first by her research in the field where she seizes the opportunity to connect science to art with an environmental emphasis. In her sculpture, she provides a means for people to control terrestrial systems already naturally in place that allow environmental regeneration and healing. Employing nature's ability to clean water, soil, and air through the process of phytoremediation, growing specific plants for their restorative properties to combat specific pollutants, Posner's process is laborious, scientific, and powerful.

From start to finish of a journey that followed the Rio Grande River from Colorado into Mexico, she sampled water quality at different sites to determine its health and purity by the level of total dissolved solids (tds) found in samples. Posner further researched the contaminants that exist in each site. Then, she hand dug clay from each of the five sites for which she shaped a pot. The pots are initially shaped on the interior to include the symbolic visual reference of a cupped hand, ready to catch water. Additionally, the hand in each pot carries the necessary seeds for site-specific regeneration: Desert Willow seeds for mercury, Tall Goldenrod for aluminum, Indigo Bush for lead, Big Tooth Maple for strontium, and Honeylocust for nitrogen. Each of the plants will ultimately clean the water by filtering the contaminants from the surrounding soil. The preciousness of water in the constant arid draught of the Southwest is an unequivocal concern for Posner who has spent most of her life on the northeastern seaboard near water and with a lifelong interest in environmental sustainability.

Though *Return* documents Posner's Rio Grande journey, it also reminds us that water can flow naturally and without regard for arbitrary political borders; but that the Rio Grande is steered in some areas by manmade engineering interruptions and interventions. However, in her illuminative exploration surrounding the power of nature and its systems of regeneration and healing, her greatest focus is a challenge to our own hubris in defying our environmental obligations. She presents both our accountability and opportunity—knowledge and seeds—to provide a healing hand where we have otherwise wrought so much environmental damage. Posner activates an ideology of sustainable environmental art practice that is scientifically sound and innovative.

Maxine Marks



Return, 2014
Unfired hand dug clay, seeds, vinyl rain gutter, and wooden shelf
36.6050°N, 106.7480°W
El Vado Dam, New Mexico, Mercury, Desert Willow
33.0632°N, -108.4997°W
Gila Wilderness, New Mexico, Aluminum, Tall Goldenrod

31.47034°N, 106.31784°W
Ciudad Juarez, Mexico, Lead, Indigo Bush
29.5306°N, 106.1544°W
Big Bend Ranch State Park, Texas, Strontium, Big Tooth Maple
37.9322°N, 105.1386°W
Rio Grande Headwaters, Colorado, Nitrogen, Honeylocust



Untitled: A Flight, 2014, Single channel video on Plexiglas

ELIZABETH SHORES

In her piece, *Untitled: A Flight*, Elizabeth Shores uses various media, consisting of a fifty-three minute, single channel video loop that is reverse projected onto a sheet of Plexiglas, to present a view of the earth and of landscape that is rarely seen. The video loop shows different features of and manipulations to the landscape, the far reaching curvature of the earth, and the glaring light of the sun moving into and out of the camera's frame in a constantly changing representation that vacillates between clarity and distortion. Within seconds, the curvature of the earth seamlessly shifts from concave to flat to convex and back. The features of the landscape come into focus out of an obscuring wash of light and then fade back into an indecipherable haze.

Applying W.J.T. Mitchell's discussion of landscape as a verb from the essay, "Imperial Landscape" in his book, *Landscape and Power*, Shores describes landscape as an action that occurs when people impose meaning on the land. Through *Untitled: A Flight*, Shores is able to abstract features of the landscape allowing viewers to see the landscape in this way. The video loop shows the landscape as active, changing, and shifting, but also exposes, through the constant movement of the video camera, the way that the ever-changing perspective of those who live in the landscape actively changes the way it is seen and experienced.

Rebekah Bellum

2014–2015 GRADUATE ART ASSOCIATION

Christian Waguespack

Rachel McCully

Abby Hepner

Logan Bellew

SPECIAL THANKS TO:

Faculty Advisor:

Meggan Gould

Curator:

James K. Ballinger

Photography:

Eugene Ellenberg

Catalogue Design:

Natasha Ribeiro



