MASTER OF FINE ARTS

MFA

DEGREE CANDIDATES
EXHIBITION

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ON DISPLAY AT THE GEORGIA MUSEUM OF ART AT THE UNIVERSITY OF GEORGIA FROM APRIL 9 TO MAY 1, the 2016 Lamar Dodd School of Art Master of Fine Arts Exhibition is an enormously gratifying show—simultaneously a testament to the hard work of this year’s graduates and a promissory note issued to all of us for redemption in the future. Showcasing art and design executed in a variety of media across a provocative array of subject matter, this exhibition reflects the Dodd’s commitment to diversity, as well as the conviction, shared by its faculty and students, that art generates ideas, which, in turn, generate our future. For although the arts are often dissociated from the idea of research, they are, in fact, a unique and rigorous form of inquiry. The Lamar Dodd School of Art is housed within a top-ranked research university and, through exhibitions like this one, we demonstrate the value of art as well as its relevance to the university’s broadest and most noble goal: the production of knowledge.

This catalogue bears out another important facet of life at the Dodd: its commitment to the practice of collaboration. As this catalogue attests, graduate students in art and design work closely with graduate students in the history of art, whose insightful prose is here juxtaposed with images of the artists’ work taken by fellow graduate student Ally Burnett, to whom we are also grateful. A further debt is owed to art writer Lilly Lampe, whose incisive introductory essay finds persuasive commonalities amongst the works and serves as a lively and enduring accompaniment to the exhibition. Of course, we are also grateful to individuals at the Georgia Museum of Art, which generously housed this elegantly installed exhibition: Sarah Kate Gillespie, the exhibition’s curator; Hillary Brown, who managed all aspects of the catalogue’s design and production; Sarina Rousso, who managed the exhibition’s loan agreements; Todd Rivers and Michael Lachowski, who hung and promoted the show, respectively; and, of course, William U. Eiland, the museum’s director, whose unflagging support of this annual exhibition is so very greatly appreciated. Likewise, we are grateful to the Lupin Foundation, whose generous support has made a second exhibition possible, featuring additional works by this cohort at Rogue Space in New York City. Within the Dodd’s community there are innumerable debts to faculty, staff, and students, but I am compelled to single out Cate Gaddy, Kate Arnold, Katie Gaha (director of the Dodd Galleries), and Isabelle Loring Wallace (associate director of research and graduate studies), all of whom provided invaluable support to our students and counterparts at the museum. Finally, heartily, I thank the MFA students of 2016 both for the satisfactions of this exhibition and for those that are yet to come.

Chris Garvin
Director. Lamar Dodd School of Art
University of Georgia
In the thick of graduate school, it’s not uncommon to feel one’s perspective shifting or to wonder if you’ve lost sight of your goals. These intensive years are a bombardment of stimuli, external and internal, and though you’ve opened your mind to more ideas, there’s the risk that, in the midst of these influences, some internal vision might be lost. Whether real or imagined, these crises of vision and subsequent temporary loss or confusion of identity haunt the experience such that, looking upon the 2016 master of fine arts degree candidates’ exhibition at the Georgia Museum of Art, the theme of concealment emerges in a way that feels undeniably apropos. In the thick of an experience fraught with doubt and worry, where one is bombarded by information at all angles, veils and masks of many forms are utilized in self-defense, for protection, to survive.

Veils of many forms populate the works in this exhibition. In Ry McCullough’s Verse 07: Artifacts from Annihilation Day, objects coated in black enamel paint line the walls, the black serving to obscure or erase the original qualities of the assortment. In Janelle Young’s Solstice, pinhole photographs of the solstice are
treated as negatives for an inverse series; the resulting sets present polarities in tone that suggest more than is actually visible. In Vivienne Varay’s installation, black paint and frames unify the disparate objects in her case of mementos, emphasizing the trauma hinted at in these tokens and accompanying text. In Yongyang Wang’s photographs, window blinds and stage curtains resonate like shields, protecting and concealing whatever is behind them.

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Whether real or imagined, these crises of vision and subsequent temporary loss or confusion of identity haunt the experience...

Veils of a mask-like variety are also evident. The trials women go through to save face or, in some cases, make face, are explored in Miranda Maynard’s sarcasm-tinted works. One references an incident in which a supermodel possibly donned a burqa in order to visit a plastic surgeon (the masking elements compound); in another, the artist claps and smiles for the length of time that Hillary Clinton applauded her husband at the State of the Union Address. As her subject matter suggests a parade of both figures and sound. In Heather Foster’s Ahab’s Loss of Enthusiasm? Nebel, see creatures both estant and extinct cavort across the broad expanse of canvas, sinuously winding over, under, and through themselves, creating a sense of chaos. In Drena Montgomery’s works, bulbous figural forms register like knotty entrails, a feeling reinforced by the fleshly-pink hues of her palette. A hand, arm, or um may appear, but where these forms begin and end is hidden from the viewer. Sometimes the best form of concealment is to hide in plain sight. In Erin Mazzei’s photographic prints of images between destinations, our sights are made to focus on views we’d otherwise overlook or let wash over us without a second thought. Lu Yang’s installation of her interior design project in this exhibition deconstructs the space and identity of a Chinese restaurant, chockablock with signifiers both inherent and consciously applied. The innocuous space becomes an arena for cultural politics, a gateway to a sense of culture that has both limitations and strengths. The archetypal form of the Chinese restaurant is in stark contrast to the intensely personal tone of Aaron Obenza’s work. In Obenza’s evocative, totemic sculptures, mark and images serve as signifiers of deeply kept emotions, which, though expressly portrayed, still will only ever speak to a thin slice of the profound loss within. Even then, an outward expression of true emotion may only register as a tissue by choice but an unhappy separation from one individual to the next. Understanding is always somewhat thwarted; the internal psyche concealed.

In these and other works in the exhibition, emotional subtlety is as overt as a kept secret, or the figurative elephant in the room. Many of these works will travel to New York for an iteration titled Whole Mlle. The threads I see in the MFA show and the title of its next incarnation remind me of a childhood incident. My younger brother was repulsed by certain foods; mealtimes were battles fought over greens. The conflicts between our parents and his appetite were trials felt by all until the day he chanced upon a trick that offered a reprieve from this unhappy onslaught. We were children raised on milk, like other good Americans. I remember the chalk-white opacity of the bovine beverage as much as anything I ate in those years. My brother, through the pain of vegetables, cleverly learned a thin layer of milk over, under, and through themselves, creating a sense of loss or confusion of identity haunt the experience...

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~ Lilly Lampe
Michael Benedetti builds shapes, numbers, and objects into an intricate visual and symbolic language of his own divination. In a series of geometric prints and drawings, the artist’s complex shapes are at once familiar and totally alien in their layered presentation and proudly simple form. The artist creates visual language for which the keystone is not always clear but offers subtle hints of the silent intervention of numbers and the force of strict, self-imposed rules.

The artist begins with a set of shapes, whose measurements he uses in a series of calculations, which provide an initial dimensional framework. In the tradition of Sol LeWitt, using the calculated numbers, Benedetti establishes a set of rules to which his objects and prints are subjected, be they a series of thirty hand-folded paper boxes or a lithograph of an abstract shape derived from leftover paper cuttings. Each print he produces serves as the final form of a long series of reworked calculations and reordered shapes.

As with LeWitt’s sculpture, the force of Benedetti’s work is activated in the process of creation, by careful adherence to a set of rules and numbers. Through drawings, cutout shapes, and simple mathematics, the artist builds and breaks down objects, setting the parameters and eventual shape for the printed piece. This deliberate action creates the calculated space between the origin and the object, the thought and the outcome. Benedetti’s work is as much about the space between intention and object as it is about the final work. In the implementation, his work takes or loses, depending on the piece, its shape.

An untitled series of nine prints look like small blueprints accompanied by a single line of identification below the picture plane. Each red-outlined shape is situated within synchronized lines, which heighten dimensional particularities and fracture the negative space. To understand the linear relationships, the viewer looks to the words for clarification, but the relationship among words, numbers, and shape is purposefully obscure. One assumes that by some opaque process the words refer to the shape’s orientation but unless you know the artist’s set of rules and chosen numbers, the relationship remains opaque, an intentionally playful challenge. Similarly, a series of three large, drawn graphs, built by layering abstracted shapes, crown neat rows of numbers that recall computer code, but are precise and handwritten evidence of rigid construction.

Modernity has enforced the separation between objects and the means of their production. It is a mystery to most how our most valued objects or buildings get made. The artist avoids simple shapes on purpose, choosing instead to use a language we only vaguely recognize. His industrial shades of whites, grays, and reds make reference to structural forms, but, by obscuring the relationship between these shapes and their accompanying numbers, the artist highlights the space between the process and the final product. The dichotomy of these prints is that the process by which they are made is elaborate and intentionally obsessive, yet deliberately without clarifying, interpretative signs. He leaves us with only the hint of movement, of precise action, forcing a consideration of the all-too-oft-ignored relation between object and process. The artist articulates the space. but the viewer must fill it.

~ Claire Dempster
Obfuscation is the method Heather Foster attributes to her work, and the description could not be more appropriate. Her works—a mix of elaborate drawings on notebook paper, small to large canvas paintings, and monumental paintings on unmounted canvas—all feature indulgent, complicated images set into a dreamlike, or nightmarish, landscape that is difficult to translate into meaning. Rendered in opaque, acrylic colors, many of her paintings seem devoid of any clear subject or context. They are both naturalistic and surreal, imbued with complicated narratives that are whimsical and repulsive by turns. Many elements in her paintings derive from personal memories, photographs, and observations, and the likenesses of family pets and close friends are often present, which lends a sense of security and familiarity for the artist. With the familiarity comes vulnerability. She considers her images to be visual “diaries,” and by using recognizable forms in her work, she brings her private and personal experiences into the public sphere.

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Rendered in opaque, acrylic colors, many of her paintings seem devoid of any clear subject or context.

Although she draws heavily from personal experience, Foster’s work maintains a sense of privacy as she confuses and obscures meaning by transforming many of the figures into nearly unrecognizable caricatures. Human bodies are hybridized with mythical animal forms such as satyrs, who appear paintless, horned, and bearing multiple, exposed nipples—suggesting sexual abandon. Other figures, both man and animal, sit in positions that brazenly expose the genitals. Scatological humor appears via images of defecation. Notes of religious commentary are provided with images of stigmatic hands, feet, and fins, and also through more straightforward images of crucifixions, often of beloved family pets, which effectively pull this well-established iconography off its pedestal into potentially blasphemous territory. Indeed, many of these elements induce discomfort and anxiety as the viewer is forced to confront them without a clearly established narrative or point of view.

The intimacy of Foster’s source material is further belied by scale, especially in the case of her monumental canvases, which bring to mind the tradition of sideshow banners advertising traveling shows most familiar in the circus and carnival circuit. Additionally, because the canvases are unmounted and frameless, they suggest transience, as if the images could be rolled up and taken away at any moment, leaving the viewer to consider her memories of its parts like the muddled details of a dream upon waking.

Foster embraces her art as the vehicle that allows her to move comfortably between the realms of public and private; in her art, she is simultaneously exposed and shrouded. As she notes, her work functions as both “private contemplation and egocentric broadcast,” reflecting the way in which she has most effectively been able to communicate for much of her life, as she has always used pencil, paint, and paper to express her innermost thoughts. Her works are personal creations that are thrust into the public realm. For the artist, it is less significant that the viewer is able to glean a clear narrative or context from the work. It is more significant that the work is an outlet for the expression of her thoughts that we, as viewers, have been privileged and possibly even gratified to see.

~ Jessica Golden
MIRANDA MAYNARD’S SERIES SELLABLE WORK EXPLORES VARIED DEFINITIONS OF FEMINISM in relation to celebrity culture and politics. Her photographs, videos, and miniature sculptures explicitly draw on famous women such as Hillary Clinton, Kim Kardashian, Gisele Bundchen, and Kylie Jenner to reveal the way they either complicate or affirm idealized roles of women and feminists. For instance, in a pair of large photographs, Maynard both opposes and connects Clinton with Kardashian. Both women are either praised or hated for their self-interest and drive to succeed. They are often similarly characterized for their negative attributes and tenuous claims to fame. Clinton, for instance, is traditionally characterized (and scrutinized) in relation to her marriage, pantsuits, and her general “unlikability.” Kardashian produced a sex tape that transformed her from Hollywood socialite to household name. While these women at first appear quite different from one another, the harsh associations with and criticisms of each reveal a similar apprehension over conventional and accepted roles of women. Though they have both achieved astonishing levels of success, they inevitably fail at achieving an impossible, projected standard of (and against) woman.

Maynard’s series includes pink and green colors throughout, which have significant associations with femininity. The vibrant green background in a pair of photographs, FEMINISTS: which depicts Kardashian on one half and Clinton on the other, converse with another photograph of a green fern that grows hair extensions. This comparison hinges upon ideas of nature, fertility, and the landscape, all of which are wrapped up in femininity. The pinkish peach shades in another pair of photographs, which present the portraits of the top and bottom parts of a burqa dress, recall the fleshy, sensual body. The female body is also reflected in an installation of lip molds: Interest Rates, Inflation. These green and peach colors convey contradictions. For instance, these colors are all slightly different and rarely so deliberately presented together. While these colors are traditionally used to express beauty, here they clash unattractively. Maynard is experimenting with these subtle color combinations, forcing viewers’ awareness of unnatural connections between these specific colors and women.

Maynard’s photographs do not criticize Clinton, Kardashian, Bundchen, Jenner, or women in general, yet they foreground such figures in order to show that the faces of feminism are at times ambiguous.

~ Charlotte Maier
ERIN MAZZEI

ERIN MAZZEI’S MANIPULATIONS OF ANONYMOUS PHOTOGRAPHIC SCENERY do not map territory but instead dislocate viewers. The images of prairies, snow-speckled peaks, and equally towering cloud formations she has digitally sourced and deftly combined in the installations that together form her thesis project, Vantage Point, enmesh the histories of landscape depiction and filmic media on a material level. We first come to recognize her canny commentary on topography and technology only after her seemingly unified scenes dissolve into perceptual conundrums before our eyes. Whether in the instant that the grid of notecard-sized photographs arranged to form a seemingly singular vista in Sky Swap fragment to reveal their disparate referents or in the decoupling of foreground and background in a filmed view through a car window in One Way as fence rails confuse our persistence of vision, our senses are seduced by familiarity before Mazzei’s visual trickery encourages us to trace her steps along with our own.

Exhibited in clusters on the walls of the gallery, several of Mazzei’s recent projects function as anti-postcards despite making use of this vernacular form. Rather than providing the neatly managed, communal histories of the landmarks that most often appear on the tangible paper souvenirs that we share to mark travel milestones, her installations conjure places that cannot be found via illusions that cannot sustain themselves. Though Mazzei’s mirages contain photographed pieces of reachable destinations, her fabricated locales most readily recall the sensory memories that we associate with moments that we cannot locate. Most, if not all, of us have lost track of our positions in the liminality of travel, finding ourselves only when we remember our points of departure and arrival.

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Mazzei’s work allows us to recover these ineffable instances that are lost in the retelling of personal journeys and to consider the effects of recuperating transient moments from shared cultural narratives. What does it mean to call attention to a solar flare recorded by the New Horizons mission during a routine portion of its solar-system-spanning trajectory and later stored in an archive so vast that most of its contents will always remain unseen? The fact that Mazzei not only frames such abstract phenomena for us but also supplies dimension through her implementations of nineteenth-century optical apparatuses, such as stereoscopic viewers and Kinetoscopic peep shows, opens her investigation to involve the furthest chronological reaches of filmic media. Likewise, by invoking the inexhaustible expanses of outer space and cyberspace, Mazzei suggests that much remains to be discovered within as well as without our recording lenses.

~Erin McClenathan
BY THE TIME COURTNEY MCCrackEN AND I SAT DOWN to discuss her thesis project, the challenges inherent in bending the structures of art writing to accommodate her ephemeral, not-always-object-based work were apparent to me. I had initially envisioned this essay as an exercise in encapsulation, as a curtailing of the myriad digital and analog traces of the series of encounters that shape her work. Now, I realize that any attempt to distill her sustained social practice into aesthetic or metaphoric vocabulary is not only beside the point, but also might do a disservice to a set of interwoven ambitions that will remain long after the publication of this text.

McCracken arrived in Athens, Georgia, as a sculptor who made objects that chronicled the labor of their making through their material intricacy and modularity; however, she soon came to view the separation between her work in the studio and other forms of production as artificial. She has since shifted her focus from symbolic to lived gestures. McCracken thus considers the events and classes—from bread baking to Anarchism 101—that she promotes along with the team involved in coordinating Athens Free School an integral part of her practice, which has largely come to eschew the confines of the gallery. Likewise a result of shared labor are the constructions on which she collaborated using reused studio refuse, regionally sourced textiles, and upcycled clothing donations gathered as part of the first Georgia Sewn expo devoted to sustainable fashion, which she and fellow organizers presented with the support of the Athens Fashion Collective and UGA’s Willson Center for Humanities and Arts in January 2016.

I could easily continue the list of projects above to include McCracken’s conception and explication of bartering systems as an ongoing component of her work or perhaps discuss her studied approach to designing the flyers, instructional guides, and websites that document the temporary interactions so vital to her process. Yet, such a suggestion of comprehensiveness would again belie the continuing project of thinking through art making as a crucial form of labor that drives her practice ever forward. Instead, McCracken ARRIVED IN ATHENS, GEORGIA, AS A SCULPTOR WHO MADE OBJECTS THAT CHRONICLED THE LABOR OF THEIR MAKING THROUGH THEIR MATERIAL INTRICACY AND MODULARITY; HOWEVER, SHE SOON CAME TO VIEW THE SEPARATION BETWEEN HER WORK IN THE STUDIO AND OTHER FORMS OF PRODUCTION AS ARTIFICIAL. She has since shifted her focus from symbolic to lived gestures. McCracken thus considers the events and classes—from bread baking to Anarchism 101—that she promotes along with the team involved in coordinating Athens Free School an integral part of her practice, which has largely come to eschew the confines of the gallery. Likewise a result of shared labor are the constructions on which she collaborated using reused studio refuse, regionally sourced textiles, and upcycled clothing donations gathered as part of the first Georgia Sewn expo devoted to sustainable fashion, which she and fellow organizers presented with the support of the Athens Fashion Collective and UGA’s Willson Center for Humanities and Arts in January 2016.

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I encourage you to think of this page as a space for you to become a collaborator. For, whether you are reading this locally or elsewhere, this essay is but a thread of the malleable, communicative loop McCracken seeks to craft as a community organizer, as a rope fabricator, and in every form of making that connects the two.

~ Erin McClenathan
OVER THE COURSE OF SEVERAL BODIES OF WORK, Ry McCullough has developed the story of Q, focusing on its hero, Cptn Mdnight, and its villain, known only as Lipchitz. In Verse 07: Artifacts from Annihilation Day, McCullough presents the narrative’s epilogue. Following the effects of a devastating war between its protagonist and antagonist, the land of Q has been utterly destroyed. In McCullough’s installation, we access the apocalyptic aftermath of Q in a museological fashion, which looks back on its history through scant surviving artifacts. Given accession numbers and catalogued in an accompanying book, each object is painted a flat black, as if carbonized relics unearthed from archeological digs. In some sense, McCullough’s presentation of these objects as esteemed antiquities betrays their once commonplace value.

Indeed, Q’s cultural remains comprise a variety of quotidian objects. Found pieces such as a paper towel holder, a cassette player, a plastic lunch tray, and a handheld flag have been repurposed as if detritus, while other artifacts are handcrafted in the likeness of ordinary objects, as in a checkered floor mat, a scrap of floral wallpaper, and a small figurative statue. In order to conjure the passage of time, some artifacts are constructed by various techniques of layering, most readily accessed in the flat rectangular panels of compressed paper and plastic. Other pieces have been created to resemble artifacts of the ancient past such as the plaster casts of Pompeii or the masks of Mycenae. McCullough has even included two tree branches, which, with their charred appearance, evoke scorched or petrified wood. A few artifacts are too damaged to recognize, too fragmented to discern.

Within the catalogue, we also find McCullough’s final narrative of Q, wherein Cptn Mdnight recounts the final battle between himself and Lipchitz. Although the enmity between Cptn Mdnight and Lipchitz is important to McCullough’s narrative, so, too, are the different conceptions of art that they personify. The tyrannical and oppressive Lipchitz is based on the cubist sculptor Jacques Lipchitz, whose art favored order and clarity. As a foil, the courageous Cptn Mdnight, a figure forged from comic book superheroes, interrogates authority and embodies an art based in doubt, ambiguity, and uncertainty. Like McCullough’s previous installments, the story of Q’s annihilation is told in broken verses, but in this final verse, the coherence of the narrative is especially strained and meaning is difficult to extract.

Nevertheless, it is clear that Cptn Mdnight has triumphed over his enemy, and this outcome is salient to McCullough’s narrative for, in many respects, Cptn Mdnight is but a guise for McCullough himself.

Ultimately, the work McCullough includes in this exhibition is emblematic of his practice.Forged from the fragmentary remains of his previous works as well as found objects, McCullough’s art is itself a body of cultural artifacts, wherein the past is ever regenerated in the present. Operating under the philosophical premise that an ending is but a way one stumbles into the next beginning, his artistic process of recycling materials is a metaphor for the process of thinking and rethinking. It is a practice that provides yet another opportunity to inquire as to what something was, what it is, or what it might be, to question once more the fragmentary narratives and fractured thoughts of life. In this sense, the land of Q—its cultural fragments and its broken narrative—seems close at hand, less a fictional place and more a description of our own reality. For with every “Q,” we are, like McCullough’s art, always in search of “A’s” of our own.

~ Laura Lake Smith
It would be a mistake to assume that Drema Montgomery is naive. The longer one attends to her paintings, the more one begins to suspect that something fetid lies beneath their cotton candied hues and saccharine subjects. As soon as the viewer notices the ominous blank eyes staring out from such canvases as *Over Yonder* (characteristic of her work but not included in the exhibition at the Georgia Museum of Art) there is a realization that something is clearly wrong in this girly world. Besides the menacing eyes staring out from the frame, one sees an upturned castle and disembodied doll hands reaching out from the amorphous pink background. This overstuffed composition suggests that her finely rendered toy objects are not all that they seem. With her works, Montgomery questions the impact these toys had on her childhood. While *Over Yonder* suggests nostalgia for the joy these objects inspired—each plastic jewel and brick of the castle is lovingly depicted—these old toys’ sinister depictions expose their power to shape and standardize gender.

When Montgomery discusses her art and the toys that are its starting point, she describes in vivid detail having tea parties as a child on a taxidermied deer and growing up looking at kitsch paintings of Jesus. She explains that, as a child, these things did not seem odd to her and notes that it was not until she left her home in the mountains of northeast Alabama that she recognized the peculiarities of her local culture. The idea of how proximity shapes understanding is central to her work. When close to her paintings, the viewer is surrounded by a world of pinks and purples, which is vibrant and soft. Only after taking a step back does the viewer realize how overwhelming the pink-packed canvas is, with a jumble of toys and soft, intestine-like shapes. The dichotomy of near and far is linked to the intention behind the work, loving the things one grew up around and the disenchantment one might feel in retrospect, when the toys’ gendering influences are manifest.

Montgomery’s process is complex, but it begins with thrift stores, where she searches for toys from her childhood: plastic crowns, pink castles, and dolls all make an appearance. Back in the studio with these toys, she creates cave-like dioramas and covers her found objects in spray insulation foam, lights, and jewels, distorting the toys and making a cavernous landscape. These small interiors are then photographed and used as references to create her paintings. She also uses lace and doilies as stencils spray painted directly onto her canvas; they are reminiscent of her grandmother, who covered the refrigerator with doilies to ensure that every surface was pretty. Once the paintings are completed, she names them after colloquialisms from her local southern culture, such as *Keep Sweet*, which is not so much a hope to stay kind but a warning issued by an elder to be on your best behavior. Conversely, Montgomery’s paintings seem to warn of the opposite, showing how sweetness can sometimes corrupt.

~ Kendra Macomber
In Saegan Moran’s artistic world, nothing is precious and everything is kept at a distance. She works in installation, photography, and prints, all of which build off of each other in her self-referential practice. What comes first are the installations. Yet, many of the sculptures that comprise them are made out of materials that are meant to decay or diminish over time, as seen in such works as Confectionary Fiction, an installation Moran produced at the Lamar Dodd School of Art in conjunction with the works on display in the museum. This installation seems evidence of a perverse pool party, with perfectly coiffed, bobbing hair buns floating in a kiddly pool, never getting wet. Entering the exhibition space, the viewer is hit with a cacophony of sweet smells—bubble gum, oranges, pineapple, and sugar—but when the eye catches up with the nose, it is apparent that the smells come from objects that have been modified and made inedible. Bubblegum covers pineapples, oranges are encrusted with glitter, lemons are dipped into gold, and disembodied hands offer stale doughnuts with glittering sprinkles. Even the formal aspects of Moran’s work, such as color, serve to confuse the senses. The artist predominantly uses colors such as pink, whose duality is exploited for both its sweetness and its grotesque nature. Her installations create desires they then refuse. She continually denies the viewer a satisfying experience; like the buns in the pool, we are not allowed to get our hair wet.

Before her installations fully deteriorate, Moran takes photographs of her creations so that they can continue to exist beyond their initial, three-dimensional form. This step creates a distance between the object and the viewer as it mediates one’s experience through a lens. The viewer loses a direct relationship to the object and is now forced to relinquish control to a two-dimensional representation. After this step, Moran turns the tables on the viewer once again by creating prints from her photos and installations. The representation of these objects in a new medium forces her audience further from the original form of the sculpture and provides the artist with a large measure of control over how others experience her art. In fact, the viewer might not even know that the print comes from such a tactile installation; often, these prints only focus on an area of the installation and place it within an undefined setting. The disconnection between object and ground creates an off-kilter viewing experience and continues the theme of making viewers unsure and uncomfortable. The distance between the viewer and object expands with each step in her process. Moran constantly plays with her viewer’s expectations by emphasizing the visual pleasures she creates as inherently fictional and synthetic.

~ Kendra Macomber
MOST OF AARON OBENZA’S WORK IS SUBSTANTIAL, towering over beholders as they approach; his ceramics read as both monument and destination. Yet, despite their domineering size, they draw us in through subtle details that reference familiar experiences of life, loss, and memory. They remind us of our connections to each other and the world, an important fact often overlooked, yet essential, in times of grief. Obenza describes his latest works, For Her Forever and The Collective, as a manifestation of this grieving process; like his earlier works, they draw on elements of nature and community.

Having spent much of his childhood in the Philippines, Obenza is inspired by the sea, an influence that is evident in his work. Organic shapes and outlines are formed across the surface of his ceramics. His work is rooted in his personal experiences, yet also influenced by the transformative nature of the community around him. It reflects a sense of thoughtful repose and, like the communal, ritualistic process of grieving, is meant to be shared, both experientially and aesthetically. This theme of community engagement and collaboration is evident in both of his recent ceramics.

The inspiration for Obenza’s works is largely personal, and, indeed, one can see the trace of his fingerprints embossed on the ceramics’ surface. Yet, Obenza’s work is truly collaborative because it relies on the participation of the community for completion. Although Obenza creates the ceramics himself and draws portraits across the soft clay, others are encouraged to participate in their design.

Creating these large ceramic pieces involves first drawing figures into the bisque clay. By having friends, family, and even strangers contribute to this phase of the work, etching scenes and ornamentation onto the ceramic surface, a communal and shared empathy is experienced. This shared, creative experience invites us to partake in the feeling of fellowship that comes with grief. The images across these ceramics invoke a sense of healing, both through process and reflection. As these images are fixed and layered to the ceramic surface, the contributors work through disbelief and disillusion, adorning the vessel with motifs symbolizing their struggle and eventual success. It is here that community is key.

Finally, the works reflect a reintegration into the societal whole, characteristic of unity after loss and peace following process. Because of the many steps and hands utilized in the creation of his ceramics, Obenza cannot anticipate what his work will look like. Yet, having released this control, Obenza invites us in, satisfying our desire to be involved in this, his personal process of grieving, recording, and healing.

~ Paige Brevick
THE PAINTINGS OF MICHAEL ROSS ARE OFTEN ANCHORED IN A PARTICULAR PLACE OR TIME. In his most recent body of work, Ross looks back to the Finnish–Soviet conflicts that paralleled World War II. Despite such historical specificity, the paintings function less as a documentation of the past than as an exploration of how history, nature, and memory collectively shape human experience.

The young men who populate Ross’s canvases are presumably at war. Dressed in uniform and carrying military rifles, they trudge through wetlands and shelter among trees. Some survey their surroundings, while others, blindfolded, grope through darkness. In all instances, the figures are dominated by imposing, all-encompassing landscapes. The strangeness of this terrain is heightened by dreamlike, even hallucinatory, elements—high-key colors, abstract patterns, and weightless forms. As a result, the scenes become unhinged from reality, hovering instead between the historical and the personal, the real and the visionary.

A dual Norwegian-American citizen, Ross spent his childhood in Norway and Finland before moving to Maryland as an adolescent. In his paintings, he takes personal recollections of the Scandinavian landscape and merges them with more recent impressions of his new home in the American South. Ross also shuttles between past and present in his artistic practice, borrowing conventions of nineteenth-century history painting and reenergizing them with bold, experimental techniques. In this way, he seems to be charting a new course for his painting, forging an approach that mines the past, relishes in the present, and, in doing so, discovers new terrain.

While Ross’s art could be considered romantic, even nostalgic, it seems to resist attachment to the past and explore instead how collective and personal memories inform one’s experience in the present. The conifer, for example, is a recurring image in Ross’s work. In some instances, the tree appears as an innocuous feature of the landscape. In others, it serves as a kind of portal to childhood, conjuring memories of Christmases past. In others still, it strikes a more ominous presence: a site of disaster, an obstacle in wartime. In Ross’s paintings, these otherwise intangible associations have presence and weight. He treats memories as if they were features of the landscape, rendering dreamlike images with the same richness of detail as the real.

~ Beth Fadeley
THE PICTURE MUST ALWAYS SING AND THE SONG MUST ALWAYS PAINT A PICTURE.

Narrative is an integral part of Spence Townsend’s work, be it painting, drawing, animation, or music. The narrative need not be complicated or shrouded beneath thick layers of meaning, and it may not extend beyond the frames of the work to fit into a broader context. What you see—and perhaps what you choose to see—is what you get.

As the quotation from Townsend above implies, he believes that an image should invoke a narrative the way a song invokes images within the mind. Just as a narrative evolves in the mind like an unfolding story, so does Townsend’s work as both artist and musician. Developing over time, affected by mood, emotion, and chance, Townsend’s art is best described as a physical projection of his collective thoughts. He considers his creative process in painting and music to be parallel phenomena and suggests they have an almost symbiotic relationship, as each is influenced by the other in similar ways. Glow of oil paint become chords in a contemporaneous composition, and the picture on the canvas is like a song that ebbs and flows in its manifestation, shaped by the variety of its instruments. Likewise, every note of a song is like the stroke of a brush, culminating in a visceral opus that will invoke its own sort of imagery in the minds of listeners.

Stylistically, Townsend’s paintings are like storybook vignettes, with scenes that are playful and colorful, a strange blend of reality and surrealism. The scenes are recognizable, perhaps even familiar or relatable. We see scenes of domestic life in the interior of a home, a trip to the park, or a gathering with friends, or perhaps a snapshot of a fable from our childhood that we vaguely remember. But something is not quite right.

Bodies are simultaneously curvaceous and flat. Both figures and objects sit in an irregular space made up of broad planes, sometimes with wallpaper-like patterns, that form a disjointed sense of perspective. Objects recede into space in unconventional ways and move in impossible directions, with many parts seeming to float in space or to be fixed in some unusual way. The viewer is drawn in by what is familiar and then simultaneously intrigued by what is not, experiencing a tension between comfort and unfamiliarity that may induce notions of the uncanny. For, while the viewer is compelled to create an understanding of the narrative through what is seen and immediately familiar, Townsend’s treatment of space effects disorientation and confusion. Although the skewed perspective is disorienting, it provides a view into shapes and forms we might not have noticed otherwise. When we observe that something is not right, we examine it further to understand why. The disorientation is, in fact, an invitation to see more and to move beyond what we consider a work to be on the surface, into what the artist loads into the work through form and technique.

Despite its peculiarities, or perhaps because of them, Townsend’s work remains engaging, contradictory, and even funny. Many of his works intend to conjure fantasies about the human experience concerning friendship, love, community, fears, introspection, and so on. It seems certain that no two people could experience Townsend’s work the same way, just as no two people could listen to a song and hear precisely the same thing.

~ Jessica Golden
toys are evidence of a private world and sexual history made courageously public for the purpose of insisting on the dualities inherent in sex and power.

The artist’s process is a deeply personal investigation. Condoms, burned paddles, and toys act as reconciliatory vessels between the artist and the stories she is trying to tell. By considering the effects of previous relationships on her self-image, the artist selects an object, like the first and only gift a boyfriend ever bought her: a shiny pink vibrator. Manufactured toys are thus used as models, from which the artist then creates entirely new objects, as with the pink vibrator, which was recast in lead, a row of anal beads and cock rings refashioned in cooper and enamel, and a paddle covered in prickly spines. Her objects are made to be beautiful and desirable, but their beauty is aggressive and materially violent. In that aggression, the artist complicates their functionality as objects of pleasure and fetishism, pushing on the distance between cultural, sexual expectations and actual experience.

Working in the style of 1970s feminist artists like Hannah Wilke and Alina Szapocznikow, although without using her body as the confessional vessel. Varay mediates assumptions of femaleness and sex through her objects, which both repel and compel. The lead vibrator and its companion piece, a large metal cross, speak to contradictory expectations—namely, that a woman must be simultaneously erotic and pure. The translation from the manufactured object to personalized jewels reclaims the body’s pleasure. By making public objects that are innately private and assigning a story to each, the artist resists narratives of repression, choosing instead to confess in order to negotiate between insecurity and power.

Trained as a jeweler, Varay maintains a level of ornamentation in her work, as is evident in X-Rated and Vivienne. The black nipple pasties and necklace are pieces intended for wear. Meant to emulate black tape, the copper enamel pieces are luxury items, and the golden necklace is gaudily emblazoned with the artist’s name. These two works are a final, triumphant confession and, in their functionality, a resolute claim to eroticism and the recovery of sexuality and power. The artist declares her identity and asserts it, proudly, among toys of her own making.

--- Claire Dempster

**VIVIENNE VARAY**

**METICULOUSLY CRAFTED AND SUMPTUOUS IN THEIR MATERIALITY,** Vivienne Varay’s series of decorative sex toys and small sculptures serve as confessionals. In Choose the Right One, a string of enamel anal beads shimmer with gems; among other, similar toys, we find midnight blue curves longing to be touched. The luxurious materiality of each work creates a desire to handle it. Simultaneously, anxiety sets in as one realizes the inherently private function of the objects set in opposition to their public display. The artist’s
WHEN YONGXI WANG MOVED FROM CHINA TO ATHENS, GEORGIA, to begin her master of fine arts program at the Lamar Dodd School of Art, she was immersed in a culture that communicated through an unfamiliar language. She thus became aware of the systematic process of language itself. What once seemed like an unconscious and direct mode of communication became a complex method of translating signs and symbols. The challenge of using a second language and reducing communication to memorized signs and symbols became an inspiration in Wang’s subsequent photographs.

In photographs created before her studies at UGA, Wang depicted objects in ways that made their meanings ambiguous and changing. For example, in her series Shadows of Ink (2011), Wang photographed human bodies to evoke Chinese landscape paintings. Wang’s interest concerned how meaning is changed and communicated when one manipulates its method of delivery. When she moved to the United States and began learning English, she began to relate the Chinese landscape to the Chinese character in terms of aesthetic value. Both communicate certain principles and ideas, and Wang began to look generally at the aesthetic value of all words and languages. She became interested in the way her native language is portrayed in visual patterns after recognizing that English differed because its language derives from sound.

Wang continues to focus on the subject of communication. Her most recent works depict familiar, everyday objects or scenes, such as the side of a book or a familiar desktop background, but in an almost foreign manner. First, the subject matter itself reminds the viewer of translation and language; books and computers alike use characters and images to communicate a set of ideas. Additionally, the not-quite-rightness of the objects’ presentation forces the viewer to acknowledge the act of seeing, reading, and translating and how these processes are different. For instance, her photograph Reading (2013) depicts a cropped image of the side of a book, offering the viewer no insight into its context or meaning. Similarly, Wang’s photograph of a scenic pastoral landscape, It is not desktop (2015), is taken from Bliss, Windows XP’s most popular desktop background. At once, this image should seem familiar, yet it is represented with an alien-like fire alarm on its surface, causing the viewer to realize the photograph shows an image of Bliss projected onto a ceiling. The ambiguous position of the book, as well as the fire alarm within the landscape, forces the viewer to look more analytically not only at what is on view, but also at his or her own process of looking and understanding in general.

Wang uses the terms “fissure” or “border” to describe the sign that calls attention to the process of translating or understanding after looking. For Wang, the border can exist as the literal edge around a photograph or as a glitch or disruption within the image’s surface. A more explicit example of the border can be viewed in Wang’s photograph It is not wood. This photograph depicts hyperrealistic variations of wood, fragmented in different colors and sizes. The delicate detail and size of the depicted wood in the top left of the photograph initially attracts viewers because of the supernormal stimuli phenomenon, in which viewers become attracted to things they can recognize more easily, even if what they see is unnatural or digital. The pieces of wood appear almost real, yet the appearance of a mouse’s arrow, a fissure located in the bottom center, complicates the legibility and credibility of the photograph, revealing that, indeed, “it is not wood.” These borders that are inserted to manipulate photography, a medium that is naturally associated with reality and authenticity, cause viewers to shift their perspective or take time to understand meaning within the work. Ultimately, Wang’s photographs cause a self-conscious experience that forces the viewer to become aware of the process of seeing and understanding.

~ Charlotte J. Maier
ALTHOUGH CHINESE RESTAURANTS ARE A STAPLE of the American culinary landscape, their offerings are widely known for bearing little if any resemblance to “real” Chinese food. In fact, much Chinese-American cuisine is derived from just one style of regional cooking (Cantonese) and heavily adjusted to American tastes. Increasingly, however, pioneering Chinese-American chefs are introducing Chinese ingredients and techniques to fine-dining kitchens across the country.

Lu Yang, a master of fine arts student in interior design, aims to promote this trend toward “neo-Chinese” cuisine with Beijing Beijing, a restaurant concept that merges traditional elements with high-end, contemporary design. Yang sees the restaurant not only as an opportunity to educate American diners about Chinese culture, but also as a strategy for elevating the status of Chinese dining in the West.

The restaurant’s layout takes inspiration from the traditional Beijing shìhéyuàn, a type of four-sided courtyard home that first appeared in China nearly 2,000 years ago. Like the typical shìhéyuàn, the restaurant is situated around two enclosed gardens. Yang utilizes the larger space as a public outdoor dining area and the smaller, more intimate garden as a terrace for the restaurant’s private dining rooms.

Inside, three distinct dining areas, each offering a unique menu, highlight the diversity of Chinese cuisine. A casual dining area located near the entrance serves popular Chinese street food, such as savory crepes, pork sandwiches, and steamed buns. A tearoom allows diners to enjoy hot beverages and patisserie while observing a traditional tea ceremony. And, in the main dining room, a more extensive menu emphasizes a contemporary take on Northern Chinese cuisine.

Yang’s vision, like much of traditional Chinese design, relies on principles of feng shui, an ancient method for achieving harmony in built environments. At nearly 27,000 square feet, the restaurant is expansive without feeling cavernous. The separate dining areas foster a sense of intimacy, while traditional fretwork panels and generous wall openings provide visual continuity and promote the free flow of ch‘i energy throughout the building.

The most prominent feature of Yang’s design is the lotus, which functions as a unifying motif. The plant is one of the most important in Chinese culture, boasting both symbolic and culinary significance. Because the lotus rises from the mud and blossoms on the water’s surface, Buddhists see it as a symbol of purity and enlightenment. And since almost every part of the plant is edible, it is a popular ingredient in both Chinese cooking and medicine.

Visual references to the lotus can be found throughout Yang’s design. Patterns on the floors and walls mimic the plant’s saucer-like leaves; airy pendant lamps recall its wiry stamens; and overhead light fixtures resemble clusters of rose-colored petals. Yang also takes the flower’s distinctive coloring—a lush ombré of red, pink, and white—and repeats it throughout the interior. The most striking reference to the lotus appears in the boldly designed architectural space surrounding the bar. The massive, multipaneled structure, shaped to resemble a blooming lotus flower, serves as a link between buildings designed in the more traditional shìhéyuàn style.

Yang recognizes that in order to be successful, the restaurant must deploy traditional elements in a way that is both meaningful and appealing to an American clientele. With Beijing Beijing, Yang finds a way to honor Chinese culture while encouraging innovation within a modern culinary context.

~ Beth Fadeley
WHAT IS A PHOTOGRAPH? IS IT A SCIENTIFIC DOCUMENT, ONE THAT, IN ITS EXACT REPLICATION OF THE WORLD, bears truth? Or is it an illusion—a fiction carefully crafted and manipulated by the artist? This notion that photography is plagued by contradictions is embraced wholeheartedly by Janelle Young. Her work both synthesizes and oscillates between many binaries complicated by the medium of photography: art versus science, truth versus fiction, mobility versus immobility, the seen versus the unseen.

Intrigued by photography’s scientific roots, Young transforms her darkroom into a laboratory. She employs a wide variety of methods that border on the anachronistic and labor-intensive: Young makes use of materials such as fogged paper—expired photographic paper whose chemical decomposition unpredictably renders the image a cloudy gray, as seen in her series *Morning Song (Morning Fog on Fogged Paper)*. She employs devices like the pinhole camera—a self-built camera whose technology recalls that of a nineteenth-century camera obscura and requires exposures that can last anywhere from minutes to hours. In *Four Light Year Lag, Three Hour Exposure (Star Trails)*, Young captures in a single image hours-long movement of the night sky. She captures other kinds of motion in other ways too, like the smooth and slow melting of an ice cube in *Five Hour Melt, Five Hour Exposure*, as shot on medium-format film.

These techniques are complex and tedious for the artist, but they elicit images that allow the viewer to see the world in an entirely new way: stars become streaks, ice a ghostly mass. The unpredictable nature of her methods transforms her work into a process of discovery; the camera captures the world in ways not observable by the human eye. The resultant images are enigmatic, dark, earthly, and yet simultaneously celestial.

Young’s long interest in binaries seems to intensify in *Solstice*, which comprises part of her MFA thesis titled *Found and Fabricated Phenomena*. Young captures the movement of the sun on the winter solstice in a series of photographs made with a pinhole camera, 16 by 20 inches in size. This series of forty-six prints (twenty-three negatives and twenty-three positives) was shot in succession throughout the day and from the same location. From the ground, her camera gazes up to the trees and sky. The series charts the path of the sun as it first rises, reaches its zenith at noon, and then sets in the evening. The vantage point is mysterious; the trees at times resemble inkblots. Look closer, and one sees subtle changes in the details of the leaves and branches as they are illuminated by the sun and then fall back into shadow. Young is almost playful in the way she addresses her favorite themes. The inclusion of both negative and positive prints as mirror images of one another, the date of the winter solstice as a perfect midpoint, the connections she draws between sameness and difference—all these, and more, suggest an attempt to mediate a world full of opposites.

~ Margaret Hankel
Paige Brevick
Paige Brevick is pursuing her master’s degree in art history at the University of Georgia. Previously, she worked as the director of the Charles Gagnon Sculpture Museum in Rochester, Minnesota, and as a writer for Saving Antiquities for Everyone. Currently, she is interested in ancient Egyptian, Near Eastern, and Mediterranean art as well as art law and repatriation ethics.

Claire Dempster
Claire Dempster is a master’s student in art history at the University of Georgia. Before beginning her graduate studies, she interned at the Whitney Museum of American Art and worked for contemporary art fairs. Her areas of interests include performance art, earthworks, and the intersection between art and architecture in postmodern and contemporary art.

Beth Fadeley
Beth Fadeley is a doctoral candidate in art history at the University of Georgia. Her research focuses on American art of the nineteenth and early twentieth centuries.

Margaret Hankel
Margaret Hankel is a master’s student in art history at the University of Georgia. She received her bachelor’s degree in art history from Columbia College Chicago in 2009. Her areas of concentration include nineteenth- and twentieth-century art, the history of photography, and the art and politics of the Weimar Republic.

Jessica Golden
Jessica Golden completed her master’s degree in art history at the University of Georgia in May 2016. Her current research focuses on Byzantine church decoration and its relation to sacred space.

Kendra Macomber
Kendra Macomber is a master’s student in art history at the University of Georgia, specializing in nineteenth-century art and Orientalism.

Charlotte J. Maier
Charlotte J. Maier is a master’s degree candidate in art history at the University of Georgia, specializing in early-twentieth-century modernism. Her most recent research focuses on gendered dimensions of the machine aesthetic in Dada.

Erin McClenathan
Erin McClenathan is a doctoral student in art history and received her master’s degree from the University of Georgia in 2013. Her dissertation, “Handheld Cinema: The Ephemeral Photographic Avant-Garde (1917–1944),” considers the interplay of photographic series and filmic structures in modernist periodicals.

Laura Lake Smith
Laura Lake Smith is a doctoral candidate in art history at the University of Georgia, specializing in modern and contemporary art with a focus on the intersections of art and philosophy.
MICHAEL BENEDETTI
(American, b. 1985)

Q.14, 2015
Graphite on vellum
33 x 21 inches

K.122, 2015
Graphite on vellum
33 x 21 inches

B.12, 2015
Graphite on vellum
33 x 21 inches

Lewittian Framework, D, 2016
Lithograph
30 x 21 inches

Lewittian Framework, I, 2016
Lithograph
30 x 21 inches

HEATHER FOSTER
(American, b. 1990)

Ahab’s Loss of Enthusiasm? Nope!, 2016
Acrylic on unstretched canvas
7 1/2 x 14 feet

MIRANDA MAYNARD
(American, b. 1985)

“Pictured: Gisele Bündchen donned a burqa to secretly visit Paris plastic surgeon,” Daily Mail.co.uk, 2016
Archival inkjet photograph
45 x 30 inches

Tszuj, Meaning to Make Something Functionally or Aesthetically Better, by Tweaking or Fluffing, 2016
Archival inkjet photograph
14 1/2 x 21 3/4 inches

FEMINISTS, 2016
Archival inkjet photographs
14 1/2 x 21 1/2 inches (each)

Interest Rates, Inflation, 2016
Acrylic shelf, plaster, mylar
10 1/2 x 12 x 6 inches

Clapping for the Length of Time that Hillary Applauded her Husband at the Start of his 1999 State of the Union Address, 2014
Video
3 minutes, 36 seconds, loop

#laborgoals, 2016
Porcelain, nail polish
4 x 6 x 8 inches

ERIN MAZZEI
(American, b. 1986)

Vantage Point (Sky Swap), 2016
Archival inkjet print
144 x 48 inches

Vantage Point (One Way), 2016
Looped video

Vantage Point (Clouds, Mountain), 2016
Archival inkjet print
30 x 40 inches

COURTNEY MCCrackEN
(American, b. 1990)

Improvisations with Rope, 2016
Handmade rope, wood, vinyl, iPad
Dimensions vary

RY MCCULLOUGH
(American, b. 1979)

Found objects, wood, ceramic, textile, serigraphy, aluminum, handmade paper, rubber, spray enamel, and a perfect-bound artist’s book
120 x 420 x 11 inches

RY MCCULLOUGH
(American, b. 1979) AND JANELLE YOUNG
(American, b. 1983)

Equinox, 2016
Silver gelatin print and sound

DREMA MONTGOMERY
(American, b. 1987)

The Living Daylights, 2016
Acrylic on canvas
36 x 48 inches
Keep Sweet, 2016
Acrylic on canvas
30 x 24 inches

SAEGAN MORAN
(American, b. 1986)
Confectionary Fiction, 2016
Mixed media
Dimensions variable (installation)

Humble Pile, 2016
Lithograph, flocking, rhinestones
28 x 22 inches

Bobbin’ Twins, 2016
Lithograph
21 x 21 inches

AARON OBENZA
(Filipino, b. 1988)
The Collective, 2016
Ceramic
74 x 48 x 36 inches

For Her Forever, 2016
Ceramic
77 x 36 x 36 inches

MICHAEL ROSS (American, b. 1977)
Crossing, 2016
Oil on canvas
68 x 82 inches

Anthem, 2016
Oil on canvas
69 x 59 inches

SPENCE TOWNSEND
(American, b. 1985)
lubok bebop (1. crows caw / morning, 2. i can hear your breath, 3. crows caw / night), 2016
Acrylic on canvas, wooden box, mp3 player, speaker, recorded music
19 3/4 x 15 1/4 x 3 1/2 inches

i can hear your breath, 2016
Oil and charcoal on canvas
51 x 61 x 1/2 inches
crows caw, 2016
Oil, charcoal, and India ink on canvas
58 x 73 x 1 1/2 inches

VIVIENNE VARAY
(American, b. 1987)
My Paddle, 2015
protection
10 x 6 x 4 inches

Paddles for Matthew Benedict
Free
12 x 24 x 8 inches

February 14th, 2015–Present, 2015
hurt
8 x 10 inches

Prince Charming, 2004–15
fake as fuck
5 x 5 x 4 inches

A gift for your new girlfriend., 2004–15
A piece of shit.
10 x 1 x 1 1/2 inches

I hope she betrays you., 2004–15
The only woman you will ever love.
2 x 2 x 1/2 inches

Shame Bear, 1992–present
First remembered masturbatory experience.
60 x 12 x 10 inches

Collin Hargrave, 2004
Personal values of my first boyfriend.
29 x 6 x 1/2 inches

The only gift Collin gave me., 2004
lead, trauma
6 x 1 x 1 inches

YONGXI WANG
(Chinese, b. 1988)
It is not tree, 2016
Archival inkjet print
24 x 36 inches

It is not wood, 2016
Archival inkjet print
24 x 36 inches

It is not theater, 2016
Archival inkjet print
24 x 36 inches

It is not empty, 2016
Archival inkjet print
24 x 36 inches

LU YANG
(Chinese, b. 1990)
Beijing Beijing (Chinese restaurant interior design), 2016

JANELLE YOUNG
(American, b. 1985)
Salstice, 2015–16
46 silver gelatin prints
42 x 391 inches
IMAGE IDENTIFICATION

MFA ART EXHIBITION

p. 5  (clockwise from upper left): wall graphics at the Georgia Museum of Art; Vivienne Varay, My Paddle; Spence Townsend, Idol bekop; (detail)
p. 6  Erin Mazzei, Vantage Point (Clouds, Mountain) (detail)
p. 7  (left) Ry McCullough, Verse 07 (detail); (right) Aaron Obenza, For Her Forever
p. 8  Heather Foster, Ahab’s Loss of Enthusiasm? Nope! (detail)
p. 10  Janelle Young, Solstice (detail)
p. 11  (top) Saegan Moran, Confectionary Fiction (detail); (bottom) Spence Townsend, I can hear your breath (detail)

p. 12  Michael Benedetti, Listing the Structural Components of Remnants H, J, and A, 47–1
p. 13  Michael Benedetti, Lewittian Framework D, I, and O
p. 14  Heather Foster, Ahab’s Loss of Enthusiasm? Nope!
p. 16  all Miranda Maynard, (left) Pictured; (top right) Tapi; (bottom right) Interest Rates: Inflation
p. 17  Miranda Maynard, FEMINIST
p. 19  all Erin Mazzei, (left) Vantage Point (Clouds, Mountain); (top right) Vantage Point (Sky Swap); (bottom right) detail of Sky Swap
p. 21  Courtney McCracken, both images of Improvisations with Rope

pp. 22–23  Ry McCullough, all images of Verse 07

p. 24  Dema Montgomery, The Living Daylights
p. 26  Saegan Moran, Confectionary Fiction (detail)
p. 27  all Saegan Moran, (left) Bobbin’ Twins; (top right) Humble Pile; (bottom right) installation view, including aspects of all works
p. 28  Aaron Obenza, For Her Forever (detail)
p. 29  Aaron Obenza, The Collective (left) and For Her Forever (right)

p. 30  Michael Ross, Crossing
p. 31  Michael Ross, Anthem (detail)

pp. 32–33  Spence Townsend, (top) I can hear your breath; (bottom) crows caw
pp. 34–35  Vivienne Varay, all works listed
pp. 36–37  Yongyi Wang, (left to right) It is not wood, it is not theater, it is not empty, and it is not tree
pp. 38–39  Lu Yang, installation of Beijing Beijing design
p. 40  Janelle Young, (left) Solstice; (right) Four Year Light Lag; Three Hour Exposure (Star Trails)

pp. 42  (top left) Spence Townsend; crows caw (detail); (top right) Vivienne Varay, detail of installation; (bottom) Saegan Moran, Bobbin’ Twins (detail)

pp. 46–47  Michael Ross, Anthem (detail)
p. 47  Dema Montgomery, The Living Daylights (detail)