Master of Fine Arts Degree
Candidates Exhibition 2015

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Foundation.
The Lamar Dodd School of Art is an outstanding art school at a top-tier research institution. This is just one of the reasons I moved my family from Philadelphia last year to become its director. Among the many other reasons I might mention are its long and storied entrepreneurial history, a strong and diverse faculty, its commitment to interdisciplinary education, and, perhaps, most convincing of all, the incredible work created by its students across a wide span of media and disciplines. This work, which ranges from Joe Camoosa’s abstract canvases to Winnie Gier’s carefully constructed photographs to Jessica Machacek’s sculptural meditation on suburban lawn care, represents three years of focused inquiry, playful experimentation, and determined hard work. It reflects everything an art school should be, and I am proud to introduce this work and commemorate its successes in the form of a catalogue that will survive the exhibitions held at the Georgia Museum of Art, the Atlanta Decorative Arts Center, and Rogue Space in New York City.

As the pages of this catalogue bear out, master’s and doctoral candidates in art history were invited to contribute essays on the artists featured in these exhibitions, forging important connections between the study and practice of art. This catalogue is thus a record of exchange between our students and a testament to their achievements in and beyond the studio. Of course, good students demand great teachers, and the art and writing in this catalogue are also a celebration of the professors who guided these students throughout their years of study.

In his essay on the nature of the MFA degree, Daniel Fuller, curator of the Atlanta Contemporary Art Center, speaks of the camaraderie that is built through hard work. This camaraderie includes, but is certainly not limited to, heated discourse in the classroom, studio drop-ins, and inevitable late-night dance parties. Friendships created through a shared love of and commitment to art are what make any MFA program thrive, and, at the Dodd, we are lucky to have camaraderie in abundance.

Indeed, this catalogue would not have been possible without the determination and humor of graduate coordinator Mary Pearse, a true guide throughout this entire process. I would also like to thank Hillary Brown and De Angela L. Duff for designing this catalogue and seeing it to fruition, as well as Sarah Kate Gillespie, Todd Rivers, and Michael Lachowski for organizing and promoting the exhibition at the Georgia Museum of Art. A huge thank you goes to the museum’s director, William U. Eiland, for his continued commitment to hosting the MFA thesis exhibition at this fine institution. A heartfelt thank you is also due to the Lupin Foundation for believing in our students’ ambition and supporting the expansion of this annual exhibition beyond the confines of Athens, Georgia, to Atlanta and New York City. We are extremely grateful to the members of our Board of Visitors, who work tirelessly on behalf of the school. Thanks are also owed to Dr. Isabelle Wallace, Dr. Katie Geha, Andra Walton, Cate Gaddy, and Michele Matthews. Finally, I thank the MFA students of 2015. As a new member of this community, I can’t wait to see what they accomplish as they join the ranks of our alumni and become our ambassadors within the worlds of art and design.

~ Chris Garvin, Director
Lamar Dodd School of Art
University of Georgia
Ride or Die.

Who do you want to ride with?
Sometimes you get to choose; sometimes fate steps in and makes the decision for you. There is a pivotal scene in the 1988 American cinematic classic Young Guns in which a small group of vigilante regulators—William H. Bonney, or Billy the Kid; Jose Chavez y Chavez; “Dirty” Steve Stephens; and Charlie Bowdre—hunker down beside a campfire to plot their revenge on Sheriff Brady and Lawrence Murphy, the dishonorable Lincoln County politician and racketeer. As the leader of the gang, Billy informs the group that they’ll be heading east to “displace” those economically squeezing the local farmers and ranchers to the point of starvation. Standing on a ridge just apart from the group, Chavez delivers an inspiring monologue about avoiding another cattle war, there is still a bonding goodness pals, there is no heading into high-wire gunfight and heading west to safety, away from the war and on to the security of emptiness. The Sand Creek massacre left Chavez as the last of his clan, if he were to be struck down, the Sacred Hoop would be broken. He needs to break away struck down, the Sacred Hoop would be broken. He needs to break away. He needs to break away to “displace” those economically squeezing the local farmers and ranchers to the point of starvation. Standing on a ridge just apart from the group, Chavez delivers an inspiring monologue about avoiding another cattle war, there is still a bonding goodness pals, there is no heading into high-wire gunfight and heading west to safety, away from the war and on to the security of emptiness. The Sand Creek massacre left Chavez as the last of his clan, if he were to be struck down, the Sacred Hoop would be broken. He needs to break away. He needs to break away.

adventure, fame, and infamy. Each discipline exists as a village at the edge of the map, your studio is your own world set in a community of endless structural potentialities. Entering with different aspirations and areas of focus, these MFA students inhabit many diverse art worlds. In this village, there is ultimately boil down to loyalty—the responsibility of friendship.

Billy answers Chavez, “Old Steve understands the meaning of the word ‘pals,’ don’t you Steve? If you’ve got three or four good pals, why then you’ve got yourself a tribe, and there ain’t nothing stronger than that. We’re your family now, Chavez. You walk away from us, and you break our Sacred Hoop. We gotta stick together, fellas. That’s the only way I see it.”

When you have honest-to-goodness pals, there is no heading into the mystical sunset alone. Be it fabled Old West rattle-rousers or a group of adults coming together in brick academic buildings with big pillars, we continuously rely on our tribes. While relatively innocent classroom critiques are quite unlike the scars of a cattle war, there is still a bonding that happens when you volunteer to exile yourself to the archipelago of a campus. These students are united in their search for enlightenment, willing and able to fail spectacularly among their peers. Soliciting and allowing for negative feedback, they know the work only benefits from hearing truths. As a guest of some University of Georgia critics, I witnessed something that so seldom exists beyond these types of critiques: the permission to speak freely. This is likely your last opportunity to find dance partners for true ongoing discourse—friends setting aside the formalities of artspeak and catching each other flush with a square hook to the chin. It’s the type of honesty that only comes from having spent the last fourteen hours in the cubicle next to your classmate. Each party is vulnerable, which leads to a wonderfully healthy dose of admiration and hatred for one another. It ain’t easy having pals. Through the years I’ve watched entire MFA classes move to New York, Philadelphia, and Los Angeles together. I’ve seen them stick around their campus towns until a classmate a year back finishes up. I’ve seen them curate each other into shows and help with residency applications. I’ve had them recommend their fellow alums for studio visits and sing their praises in an effort to turn a solo show into a group show. At its best, an MFA program is a solemn pact. Despite coming in separately, they build momentum as a group before crossing back over the border as a community. At the conclusion of Young Guns II, the Regulators have no place else to hide. They have been chased through the forbiddingly empty desert, with no food or rest. Sheriff Pat Garrett, who previously was on their side of the line, is right on their tail. As the gravity of the situation becomes all too real, Billy laments his selfish motives: “I spent a lot of nights in this cabin after the Lincoln War. Tried to put another outfit together, but it was never the same. When you boys came back, I felt like there was nothing I wouldn’t do to keep the gang together, keep riding.”

It’s a declaration of contrition. After so many dramatic escapes, he has led his remaining friends to a thunderous death. Eventually, the crippling solitude of being the last man standing leads to his collapse. Friendship is messy. That initial sense of dread when being honest with classmates you see on a daily basis is messy. Remaining friends with these people after graduation can be even messier. But you live and you die with those you ride with. Billy the Kid knew the meaning of loyalty. Till the end of time, he will be buried beside two of his former partners, under a shared gravestone that reads, “Pals.”

— Daniel Fuller, Curator
Atlanta Contemporary Art Center
Patrick Brien

The towering presence of the painted canvases that Patrick Brien combines in Remoteness as the Failure of Distance Traveled engulfs the viewer, immediately conjuring the vast scale of the ancient monuments depicted therein. Yet, as the paths of Machu Picchu’s Andean labyrinth begin to fold in on themselves, distorting as the eye traverses the joined surfaces that seem as if the beginning of an attempt to contain a still-vaster picture, the framed space becomes tenuous. Verdant mountain faces abruptly shift into flattened planes that overlap expansive fields of fluid pigment, smoky or aqueous, that could seemingly transport the viewer anywhere—or nowhere. It is on this ambiguous ground that Brien’s painting continues the project of much of his most recent work to gesture toward the sublime chasm we have opened through virtual representation. Still, while the saturated blues and greens that dominate the painting encourage the viewer’s gaze to meander, neon pink punctuations and textural variances across the picture plane serve as consistent reminders of the painting’s material weight. Semitransparent veils of pigment justapose brushy layers of oil and acrylic with the aerosol mist of spray paint in a manner that asks us to contend with a multivalent medium in conjunction with the painting’s spatial ambiguities. The multicolored line that encircles the center of the image, gradually and randomly morphing from red to orange to yellow to green as it encompasses the gap between canvases along with portions of the Mayan ruins and overlaps the deep blue that covers much the upper portion of the image, indeed enacts the recursive viewing that Brien encourages. A swath of blue covers a segment of the would-be loop so that we cannot complete the circuit and simultaneously obscures part of the mountainous landscape. It is in this understated but purposeful glitch that the underpinnings of the project reveal themselves.

Unlike the machine-generated visual anomalies that appear when software misbehaves, Brien’s painted glitch results from physical contact, from a series of movements between mind, hand, eye, and canvas. The circuit-breaking mark is, in every sense, digital—a technological phenomenon remade through human dexterity. So, although the task of depicting the totality of an ever-unfolding technological landscape may be impossible in any medium, Brien’s work argues for painting’s effectiveness in conveying such a never-ending mapping. Moreover, as we gain virtual access not only to every square inch of the globe but also to immense spans of history, painting allows for a concurrent expanding and condensing of space and time within a contained image with more flexibility than film-based media. That Brien does not resist the tension between the material and the virtual in his work and instead enmeshes the two together in a seamless weaving of form and content speaks to the possibility of finding success in this Failure of Distance Traveled.

~Erin McClenathan
Joe Camoosa’s work is about the process of painting. While his earlier works were more intuitive, his recent work reflects deeper planning and consideration. Each painting is a personal experience in which the brush and palette act as intermediaries between his mind and the canvas. The formation of his paintings takes place over a long period of time as each layer is considered individually, superimposed over other layers to reveal structure. His choice of abstracted forms removes literal representations and associations, leaving meaning and interpretation up to the viewer. However, it seems clear that there is a representation of space through the combination of both organic and synthetic elements. Some forms are suggestive of maps or aerial landscapes views that might bring to mind a network of roadways or subways, an organized city grid, or the expanse of a body of water. Other forms are more geometric and rigid, like a looming architectural structure.

His color palette is varied, with earthy hues against bright pastels, cut by steel grays. The variation in opacity in many points of each painting makes the viewer entirely aware of the underlying parts, making it seem possible to “peel back” portions to reveal something hidden or unknown. Camoosa’s careful planning reveals order in the seeming chaos, yet he embraces the “happy accidents,” which seem to play out naturally but are indeed a product of chance. All of these complicated layers offer a sense of space for the viewer to enter and be immersed, possibly lost, in its depths.

Time is an important element in Camoosa’s work. Quoting the ideas of artist Joanne Greenbaum, he considers the final work to be a “record of events in time,” as each form, line, and shape created is a consideration that existed within a moment in his mind and in his studio. Each painting is a visual record of a series of moments in Camoosa’s creative experience. In addition, he considers time to be a requirement in the experience of viewing one of his works in order to contemplate and truly appreciate not only the method, but also whatever visual interpretation may be derived by the individual viewer. Over time, the viewer may begin to recognize forms in a way that offers some familiarity, giving him or her a direct connection to the work. Camoosa’s work is an exercise in examination and understanding, and his interest lies in the search for meaning, which is perhaps reflective of all of our personal experiences.

~ Jessica Golden
These three photographs by Winnie Gier play with notions of interior and exterior space as well as the idea of artificiality. In Gier’s Inside, a plant is placed between a window frame and wall, suggesting that the place of the viewer is outside; as the photograph is exhibited inside a museum, however, viewers may be confused or disoriented. Gier’s Holiday features what appears to be a hanging bow constructed out of paper. The folded creation is ambiguous, as it also resembles a party dress and a lampshade. While the object looks completely artificial, its place in the corner of a room is identifiable in the background of the photograph and suggests isolation and punishment. In Last Summer, Gier photographed rain-like droplets of water falling on a foreground of grass. The work is suggestive of the outdoors, yet the water droplets fall not from the sky but from within what appears to be a car door window. Thus, while each of these photographs was taken indoors, the depicted setting is complicated by the use of outdoor materials. Moreover, the way in which the photographs are mounted, with large, white mats in white frames that resemble a window, invites the viewer to look in on Gier’s staged scenes, as if from an exterior point of view. The photographs themselves are highly manipulated as well; Gier took the original photographs during her second year of graduate school and has returned to them with the aim of creating a perfect image. The final outcome, depicted in the exhibition, is the result of working and reworking the photographs to make them aesthetically ideal and engaging.

Gier’s enigmatic series portrays idealized settings that lack overt clues as to their meaning despite possessing seductive qualities. The photographs include objects that act as indicators of either interior or exterior space, yet the way in which certain objects are placed together, such as the car door window and grass, is puzzling. The titles of each of the works give hints of place, but the scenes within do not provide an explicit explanation of the exact setting. The titles, as well as the objects photographed, and their setting in a gallery suggest ideas and subject matter, such as interiority, exteriority, artificiality, and the ideal, rather than representing these ideas straightforwardly. The photographs together promote viewers to engage in a visual dialogue regarding the nature of the setting depicted, as well as various evocative connections between these perplexing, but compelling works.

— Charlotte J. Maier
Stepping into the bright neon colors and lights of Andrew Indelicato’s studio is like traveling back into the 1980s. An array of patterns, lines, shapes, and textures suggestive of this formative decade draws the viewer in and gives him or her something new to look at in every moment. His painted works feature geometric shapes often set against a gradient background. He does not include borders: all painting runs to the edges of the round picture planes, offering a notion of space like a portal that can be entered as opposed to a picture in a frame. Many of the elements of his paintings can be seen in his hypnotizing, animated works. Created using GIFs of repetitive images, the works are made up of abstracted forms that move through space, changing shape and color as they glide across the frame. Some of the works seem to move erratically, while others move more predictably. Reminiscent of the 8-bit graphics from early video games Indelicato recalls from his childhood, the aesthetic is playful and nostalgic. The combinations of painted and animated works serve to link old and new media, allowing one to perceive familiar images, characteristic of a prior decade, in new and exciting ways. It is through Indelicato’s manipulation of colors and layers that he is able to create a body of work that is emblematic of an era past, yet still remains prescient today.

The translation of animated images into painted or printed media allows a reconsideration of the work as the often elaborate, complicated, and pixelated images become stilled, fixed in the picture plane. And yet, the forms and colors continue to offer a sense of potential movement as each layer appears suspended in a space of its own. Shapes take form using gradients and value that suggest volume and depth, making them objects in real space. When displayed, his prints are partially illuminated by the glow of custom neon lights in bulbs of straight or zigzagged shapes. Indelicato makes no effort to hide the electrical cords involved because they emphasize the electric power that is present within the work. Each bulb gives the feeling of a charge or energy that either snakes around the works, or interacts between them directly, like a lightning bolt that bounces from one surface to another. The static form of that energy through the neon bulb is something like a suspension in time: it is a flash of light in a lingering moment. Similarly, Indelicato works with the concept of glitches in some of his animated images, illustrating a period of disruption amidst clarity in which everything is suspended—if only for an instant—in time and space. In this way, the viewer is able to take a moment to notice and feel the energy of the work itself.

~ Jessica Golden
Allan Innman’s roughly five-foot by six- or seven-foot paintings enfold the viewer in fantastical realms. Deliberately invoking the nostalgia of childhood through toys, Innman elevates these simple beginnings into intricate narratives told in high-key, fluorescent color.

Visually complex to match complex narratives, *Sentient Beings* depicts astral planes within a sci-fi matrix in which a Chinese figurine representing the God of Longevity meets the threatening presence of the Flaming Future Ghost. Everything is painted as if made of incandescent neon or located under otherworldly spotlights. Rippling across the sky, the Flaming Future Ghost’s cloak and the unsolid floor of this world suggest flux. A stream of blue sweeps into the glowing space. Reflected in the glassy, green-lined matrix beneath, the blue bolt warps the space-time fabric of the astral plane. Within this encounter, strange beings navigate worlds whose rules and order we can only guess at. One imagines either the incipient creation or destruction of worlds. That is, in fact, the imperative of these paintings—to imagine. Another impossible world beckons in *Voyage of the Ancient Sea Legs*, featuring a seahorse pulling doll-like, green youths across an underwater desert in vessels made of colorful, stacking ring toys. Although everything is given to us—rippling green seaweed, pink harness, streams of bubbles, and long receding strips of desert sand—the narrative of the painting only comes alive if we truly enter the scene imaginatively. Where are the green men going? Are they twins? Are they unable to breathe underwater because they are from a different land? Answering such questions requires that one detour through complex narrative by way of childhood trope. Despite the Fisher-Price–inspired vehicle, the painting asks a developed intellect to take the time to play.

Innman draws on world culture for his idiosyncratic tales in paint. The personas in *Sentient Beings*, the God of Longevity and Future Ghost, are ancient symbols of the afterlife rendered in a futuristic setting that recalls magic in the form of crystals as much as the contemporary scientific theory of space-time. In *Voyage of the Ancient Sea Legs*, the twins reference the mythological Castor and Pollux, the desert landscape contemporary sci-fi such as *Dune* and *Stargate*. Such knowledge is an adult’s. Yet the artist deliberately returns to the themes of childhood to unlock the creativity and wonder of fresh eyes. In a similar manner, adventures and new worlds unfold before the immersed viewer, suggesting that we are limited in our interpretation of these paintings only by our own imaginations.

~ Linnea West
Although the viewer cannot help but notice the nearly eight-foot-tall welded column, the real object of Mark S. Johnson’s Bathtub Buddy Deployment Module is deliberately hidden. The slightly wonky, irregular column of scrap steel, endowed with a haphazard, patchwork texture, houses secret contents: hundreds of “bath buddies.” The playful name belies the frenetic, ritualistic nature of their production. Johnson, a ceramics graduate, first makes fist-sized balls of clay. Next anthropomorphized with protruding facial features, scrawled on with phrases, and glazed patchily, these creations recall in all ways the gestural traces of the artist’s hands. After decorating and firing them, Johnson brings the bath buddies home in a sack. There the artist bathes with each one, a ritual immersion that displays a secret to their making: hollow with no opening, the clay balls float in water. Thus birthed into the world, the bath buddy can join its companions in the column, which Johnson calls a casket. Once full, the metal container is welded shut.

For the museum visitor, the five documentary photographs on the wall must substitute for the actual bath buddies, although Johnson distributed additional bath buddies from a full shopping cart at the opening reception. These photographs show the more playful side of the work, tacked up as they are with pushpins in the shape of yellow duckies as well as regular pushpins or picturing a bath buddy resting on the artist’s belly—obscuring a view that would otherwise be indecent. Yet, the word “casket” suggests the dark side to this ritual of creation, in which the products of such loving labor are immediately shut away. However, Johnson merely searches for permanence beyond his own lifespan. His hope is that the crypt will be submerged in water and erode, eventually releasing his creations to the world like a giant spawning or pollination. If this is ritual, it is done with magical reproduction as an end goal.

In The Shame of the Cross, the artist displays seven crosses arranged in an arc on the wall. Again the work betrays an uneasy mix of playfulness and seriousness, as Johnson combines a central Smurf figure with an array of swastikas and erect phallics. The artist engages such loaded symbology in an intensely personal way, suggesting not only the obvious critique of Christianity, but also himself as the erect artist-creator, his own struggles materialized in clay. In this context, the upright casket takes on an emphatically masculine position in the room. Male creative energy is evoked as if representation is another ritual—always fraught with uncertainty—through which the artist might find rebirth. Overall, Johnson’s alchemy wards off the despair of stasis and marks the hope of creative transformation.

~ Linnea West

Mark S. Johnson
Mahera Khaleque’s reality is one that straddles two cultures, that of her Bangladeshi upbringing and her American present, a duality that translates onto the surfaces of her work. By invoking the notion of the palimpsest, a surface that is written upon time and again, Khaleque draws attention to the many layers that make up her own bicultural experience.

The work consists of two collages, *No Fisherman Shall Ever Find a Pearl in a Small Brook* and *Fresh Monsoon with the Driest Drops of Rain*. Looking closely at Khaleque’s work, one finds evidence of memory and present tense, of inspiration from East and West. Starting with a broad wood support, Khaleque builds up her surfaces, adding strata of drawings on paper and newsprint from a publication called *Thikana* that serves the Bangladeshi immigrant communities in the United States. The use of this particular newspaper is a reflection of her status as a diaspora artist, always torn between two cultures but constantly striving to reconcile them.

To the top of these works Khaleque adds thick swaths of paint: rustic browns and red in *No Fisherman Shall Ever Find a Pearl in a Small Brook* and bright, shocking pinks and green in *Fresh Monsoon with the Driest Drops of Rain*. The paint, in drip form in some areas and structured shapes in other parts of the composition, takes the eye on a journey or mining expedition through the works’ layers. Both surfaces seem to pulsate, textured and alive due to the oscillation between the impastoed paint and what lies beneath.

According to the artist, the opposing color schemes in the works communicate with each other, a dialogue about her past and present. Khaleque says that *No Fisherman Shall Ever Find a Pearl in a Small Brook* recalls the more muted tones so familiar to her as a child, while *Fresh Monsoon with the Driest Drops of Rain* evokes her time in the United States, echoed by the use of brash, almost garish hues—earthy landscape meets the neon sign. Yet, Khaleque feels comfortable with both color palettes, which over time have both come to inform her practice.

Careful inspection divulges that many of the painted marks recall a kind of text. But the text is not English, Bangla, or any other language Khaleque speaks and writes. Instead, the text is asemic, not corresponding with any language, devoid of meaning or content. Khaleque says that the inclusion of asemic text is a reference to unformulated thoughts that swirl in her head while translating them from Bangla, her native language, to English.

Again recalling the palimpsest, the surface of her works can be termed “involuted,” one on which unrelated texts and forms are entangled and interwoven, interrupting and inhabiting each other. This is an apt description of both her work and her lived experience as an artist constantly vacillating between cultural affinities.

— Brooke Leeton
Anna Gay Leavitt

A Georgia native, Anna Leavitt spent countless hours during her childhood exploring the local landscape, searching for remnants of the past. Shards of pottery, arrowheads, even old bone fragments have revealed themselves to Leavitt, who feels deeply connected to the land, the place where humankind’s secrets are buried. Leavitt reprised her role of explorer, this time with her camera in hand, for her body of work *Sweet Land*. Each photograph is small, encouraging the viewer to come close, to consider carefully what the land has to offer.

In *People Would Have a Fit If They Knew What Was Buried Out There*, the white sky thick with fog presses down on the trees in the background. The viewer looks across a desolate foreground to the subject in the picture, a female standing with her back to the audience on top of a built-up pile of earth. The mound is reminiscent of a tumulus, a mound of earth and stones raised over a grave, indicating human occupation from centuries ago. Leavitt is eager for past inhabitants to speak once again, for the land to unburden itself of the many mysteries locked up tight in the innumerable layers of dirt.

Opposing the mound that exposes itself by rising out of the ground, *Thousands of Unmarked Graves* discloses a dense, green sea of kudzu that sprawls across the land, hiding what lingers beneath it. The kudzu is an unwelcome guest that prevents discovery, the overgrown field a metaphor for the past lost to our collective memory.

*When the Waters Recede We Find Traces of You* takes viewers to a spot on the bank of a river where, when the water level falls, bits of otherwise hidden detritus peek through the ground, now observable to the wanderer lucky enough to witness this resurrection. Foregrounded in the shot is a small tree, once under water but now made visible, its branches still clutching clumps of mud and leaves. The female figure cradles the tree, embraces it, welcoming it from the murky depths into the light.

The photographs in *Sweet Land* are evidence of the artist’s profound longing to know what the Earth conceals and only reveals in its own time. For Leavitt, the Earth is a raconteur, and she is a grateful recipient of its stories.

~ Brooke Leeton
Although trained as a printmaker, Tyler Leslie works in multiple media, often within a single piece. His work Two Makes Three uses no tools directly related to printmaking, but remains tethered to basic tenets of the medium, especially seriality. Projected onto a wall in a darkened room at the Georgia Museum of Art, scalloped, abstract forms in red and blue move away from each other and back again, their evenly paced traversal on an invisible grid producing a trancelike optical effect. The shapes never meet except at the beginning or end of the sequences that make up Leslie’s eighteen-minute, looped, single-channel hand-animated video. To create this effect, Leslie drew a blue and a red form in ink and marker on a sheet of translucent paper. On each subsequent sheet the colored characters were redrawn: slightly up, down, left, or right to the next stop in their trajectory. When stacked, the layers below the top sheet remained visible, generating a flipbook of sorts. Using a hand-drawn map to guide which arrangement of the characters goes on top of the previous, Leslie then used a scanner to capture the pages and achieve the dancing, snaking effect seen in the video. The rhythmically appearing and disappearing forms seem both material and immaterial, and while they are experienced through visual perception, they also function in less straightforward ways, relying on a theory called “the persistence of vision.” This theory suggests that an afterimage remains briefly on the retina after seeing something, accounting for the perception of “real” motion in animation and film. Indeed, the experience of Leslie’s work leaves us with the impermanent imprint of an intangible image, gone fractions of a second after it arrives. Each page of the artist’s flipbook is like an edition, but by moving the shapes along the grid and following a particular map, he activates the idea of seriality, the forms generating themselves anew as they move from page to page. Leslie’s earlier work in more traditional printing methods demonstrates a propensity toward movement, with active lines that appear to wriggle and move on the page. In Two Makes Three, Leslie brings life to forms otherwise trapped in stasis on a piece of paper. The resulting work is constantly changing but not necessarily unstable, instead embracing the cycle of contemplation and reconsideration, mirroring how personal beliefs and views of the world shift over time. Nothing in the video marks its beginning or end, and the looping creates the effect of a continuous, cyclical, and potentially endless dance reflective of a search for spiritual connections to a higher consciousness.

Each segment lasts about a minute, and, in the transitions, the screen flashes sporadically from black to white and back again. When the forms dance across the screen, the viewer is lulled into a state of meditation as the polarized blue and red characters, like differing ideas, move at an even pace away from and toward one another. Percussive, clattering sounds compound the jolting visual effect of the transitions, breaking the state of meditation only to move back into the flow of forms for another brief period of time. The work’s title refers to the idea of tertium quid, wherein the combination of two things yields a third, larger than the sum of its parts. In Two Makes Three, the two moving forms generate the third element of the work: a visual dance that morphs into a meditative contemplation of things coming together and falling apart, visible but never tangible.

~Hilary Schroeder

Tyler Leslie
Cameron Lyden

Cameron Lyden’s work exists in a transitional world, caught between tangible materials (distressed wood and burnished brass) and the ephemeral shadows that they cast. Drawing on the surface of the wall where his tools are displayed, Lyden creates the whimsical contours of a graphite ribbon that loops and connects each wooden apparatus. This ribbon links the solid shapes of the tools with the drawn beams that serve as visual anchors at the base of the work. Sketched at the bottom is a framed branch with its own artificial shadow, further emphasizing Lyden’s trompe l’oeil technique—deceiving the eye of the viewer. Directly above this framed branch, another tree limb appears to grow out of the curved silhouette of a wooden device, conflating the corporal tool with the drawn version of its medium.

Lyden employs every aspect of his materials to great effect; even the almost imperceptible details create a new facet of the work to contemplate. The brass ornamentation adorning the tools casts silhouettes that depart from their physical origins, creating new shapes that interact with the work as a whole. The tool suspended at the apex of the installation on the far right is embellished with a brass extension that loops and curls down from its linear beam. The shadow cast by the ornament features a row of parallel lines unseen in the tool itself, calling into question what is real and what is imagined.

The interplay between genuine and artificial cast shadows invites the viewer to scrutinize the individual forms in an attempt to glean what is physical and what is not. Imagination is key to viewing Lyden’s work, instilling an element of the fantastic. Rather than tangibly functional, the suspended wooden instruments are activated by viewers’ creativity and how they experience the work. As a final detail, the artist includes himself in the work, not unlike the painted scraps of paper adorning Old Master paintings of the Baroque era. Lyden sketches a plaque with his name, making his presence as transitory as his work.

— Megan Neely
With a rectilinear arrangement in white, accessorized by a looping yellow line, Jessica Machacek transforms materials from the garden section of any hardware store into a sculptural installation of clear aesthetic intent. What the work on view at the Georgia Museum of Art, entitled plot, suggests is the equally transformative, aesthetic nature of people’s efforts in their own plots of land: the suburban American yard. Suburban America is invoked not merely in the yellow rubber hose, coming from a water spigot attached to the museum’s wall, but also in the perfectly level grass of white, synthetic turf and pavement it lays upon. Absurdly, the hose is not functional, nor does the artificial grass require watering. On the wall, a grid of nine white plaster squares backs this tableau. A spotlight from a bulb on a tripod refocuses the viewer’s attention on what seems to be a product built for decorative garden edging, a pile of white rocks. In fact, the artist made each rock by hand, replicating an easily obtained consumer object through time-consuming and repetitive labor. Consumerism fascinates the artist. Machacek’s labor not only critiques the easy consumerism within which we prune and ornament our little fiefdoms of outdoor space, but also indict the artist as a willing participant in the endless cycle with which we try to uphold artificial standards for natural beauty.

The consumerist interests of the artist are subdued in the ghostly plot, which functions like the photographic negative of a twinned work, Vivarium Dream (Model #701634). This multipart installation comprising a commercially available greenhouse, sound, garden items of faux materials, and printed images formed the basis for plot quite literally. The artist cast the white plaster squares of plot’s back wall from the clear plastic windows provided for the DIY greenhouse. The turf and tile in plot match the footprint of the greenhouse, which also contains handmade rocks. The artificial ambitions of man’s engagement with nature as manifest in the American backyard are seen more clearly in Vivarium Dream, where an impossibly long and bright fake fern dangles in front of a reproduction of a waterfall.

Taken together, these works show the artist’s concern with clarifying her and our relationship to something as simple as a smooth, green lawn. Particularly in an installation like plot, one sees how much ideas of nature have become unnatural. While such considerations are hardly new—one need only look as far as the picturesque reaction to the formal gardens of Versailles—in Machacek’s work they speak to a contemporary American moment inherited from the 1950s and closely tied to suburbia and the American dream.

— Linnea West
The sculpted topography of Louisa Powell’s *Trapped in Our Maps* floats at floor level, a perspective that at first seems to enable an easy mastery of the environment the artist has shaped. The viewer’s godlike vantage point does not provide the totalizing view it promises, however, as caverns hide their depths and the right angles of rectangular boxes suggest additional forms, covered and contained. Powell asks us to reassess our position relative to spaces we can never fully comprehend as time’s progression obscures layers and pockets of knowledge from our view.

The flexibility of the foam, mat board, paper, and spackle terrain reveals the organic evolution at the core of Powell’s process and incorporates the visual vocabulary of model-making. The object itself is poised for transformation even as it provokes a transformation within the viewer. Yet, while the craggy surfaces contain the potential to fracture further and overlapping geometric frames propose their own multiplicative capability, the stratifications of the sculpted surface ask us to imagine a much grander passage of time on a geological scale. The evolution of the fabricated landscape at our feet therefore becomes inextricably entangled with evolutionary models designed to encompass a world of knowledge.

Appended to an interior hallway within the museum, Powell’s *In Relation* likewise presents the viewer with an arrangement of sculptural elements that provoke a sense of wonder as the rocky forms project subtly from the smooth white walls and encourage our inquisitive inspection of an otherwise utilitarian space. After following a diagonal array to a cluster of stonelike protrusions grouped together at eye level in an alcove with a pair of water fountains, we find a sculptural outcropping that vertically unfurls up a narrow expanse of wall. Powell’s remaking of the niche into a chamber reminiscent of its organic counterpart by darkening the upper portion of the left wall with slate gray paint and enhancing the texture of her foam carving with varied neutral pigments not only generates a startlingly pleasurable excursion into a hidden cave, but also encourages us to reevaluate the structure of the museum as a whole. We categorize man-made institutions such as the museum and organic structures like underground caverns separately, but at what cost? Powell accommodates a formal comingling that begins to show us what we overlook in the service of maintaining stringent cultural boundaries.

~ Erin McClenathan
What is the right way to connect with nature? While both playful and funny, Georgia Rhodes’s work, consisting of two photographs that sandwich ordered rows of postcards, manifests the anxiety-laden quest for authentic experience within the natural environment. The artist says that her work reveals the pressure to have real, transcendent encounters with nature when the prospect of such an experience seems impossible, especially when it’s too hot to go outside and Netflix has every season of The X-Files available for instant viewing.

One photograph, Roadtrip, puts viewers inside a car, facing the passenger seat, the window of which has been invaded by a bushel of flowering plants. Perhaps the car has not been driven in so long that shrubbery has grown in through the window. But at least having the shrubs and flowers in the car means that natural wonders are not far away. Nature can be enjoyed from the comfort of the front seat without even turning over the car’s engine.

Jack, the photograph on the other side of the postcards, is shot from inside a house, looking through a window nearly blocked by a layer of bushes onto a front yard. Reflecting in the window is a film still from an episode of 30 Rock, the recognizable image of Alec Baldwin’s character Jack Donaghy floating on the surface like an apparition. The photograph visualizes the possibility that nature can be experienced just by looking out the window. But really, potentially sublime moments will have to wait, there’s too much television to watch to be bothered with it for now. Just one more episode.....

Between the two photographs is Scenery, tidy rows of postcards, a smorgasbord of essential sights to see, both natural and manmade. Rhodes has carefully screenprinted a semitranslucent film over each postcard. Cut out of the transparent film, revealing the image beneath, are the words “Truthfully I’m just checking my phone.” Here Rhodes sheds light on the reality of encountering nature in an age when machines have usurped lived experience, offering a more optimal mechanical one. Or perhaps Rhodes exposes the notion that sublime views and transcendental moments are always trumped by who’s calling or how many “likes” a picture gets on Instagram.

~ Brooke Leeton
Phillip Scarpone's sculpture consists of eight photographs on blue-tinted transparencies that hang between steel, rectilinear structures. Each transparency is hung facing a different direction, with some contorted and others partially resting on the floor. As a result, viewers must physically engage with the work in order to see what each photograph depicts. The fragmented work’s physical inaccessibility makes the photographs difficult to see and hard to read, characteristics also exacerbated by the diffused photographs themselves. While the work appears fragmented, it evokes fluidity in the flowing nature of the transparencies’ lines as they hang. Fluidity is also referenced by the bluish tint of the transparency, evocative of water.

The places depicted in the photographs are especially significant to Scarpone. The photographs depict abandoned industrial and architectural sites to which Scarpone feels closely connected. The photographs, taken on various trips to Scarpone’s Northeast home during his last three years in Georgia, highlight abandoned industrial sites in Philadelphia and Wilmington, Delaware. The steel materials and the architectural subject matter in the photographs are evocative of these cities, which have complex ties to urbanization and industry. While their history and Scarpone’s memories are rich, he chooses to depict abandoned, diminished places that seem remnants of a time gone by.

Scarpone’s artistic process in creating Fluid is significant because it also evokes memory and experience. Scarpone photographed these abandoned places before his larger conception for what the work would later become entered his mind. Over time, the memories these photographs evoke became more meaningful as they morphed into a series. Scarpone’s choice of photographs and his decisions regarding their arrangement derive from memories that play significant roles in his mind. As memories are commonly forgotten or not always easily within reach, one may need to experience or reflect on a cluster of experiences to make a memory come back to life.

Like Scarpone’s work, memories are fluid; they connect from one to the next in a stream of consciousness. Standing at different levels, the varying height of Scarpone’s sculptural elements affect the readability of each transparency, perhaps signifying the way some memories are more available in our minds than others. As viewers walk around to study the seemingly enigmatic work, the pieces eventually become clearer, especially when observed in relation to one another. Similar to memory, individual pieces are made concrete by working through and observing multiple fragments of the whole.

~ Charlotte J. Maier
The Constructed Body
Hand-dyed silk, silicone, and poly-fil

The Constructed Body (on models)

The Constructed Body (detail)

Skin. We all have it, but it fits over each of us in a unique way, forming around bodies of every shape and size. For her work, Lily Smith embraces the folds, flaps, and protrusions that exist on every body. She has created wearable garments made from a material with the appearance of human skin, assembled in ways that are both familiar and unfamiliar. Sagging bellies, plump breasts, and full buttocks merge together and encircle a lithe female form, whether live or inert. When Smith exhibits the garments on live models, as she did during the exhibition opening, she selects models who fulfill the standard expectation of the female form: thin and tall, with only a few well-placed curves. When not on a human form, the dresses hang from mannequins—objects meant to represent the ideal female body and to sell clothing as it perfectly drapes over these anonymous, quasi-alien forms. As an artist trained in jewelry and metalwork, Smith is interested in the relationship between objects and the human body, and the concepts of adorning and altering the body read clearly in her work. In her constructions of jiggling, full, and bulging mound of “flesh,” Smith seeks to celebrate the figures of big, beautiful women while also hyperbolizing the fleshiness of the body in hopes of revealing society’s fear of fat.

To celebrate the curvaceous womanly figure, Smith draws inspiration from the Paleolithic statuette of the Venus of Willendorf and the Renaissance paintings of Peter Paul Rubens, sources that use the voluptuous female form to convey notions of fertility, charity, and robustness. But there is also something vaguely grotesque about the spillages of skin and fat in these garments, recalling the work of artists like Jenny Saville. But unlike Saville’s massive paintings that overwhelm the viewer with the largesse of their subjects on a monumental scale, Smith instead maintains a one-to-one, bodily relationship between the work and the viewer. Whereas Saville still renders anatomically accurate if dwarfing female figures, Smith overwhelms with the excess of bulbous forms fit to scale on a human body.

As viewers approach the model or mannequin, the glistening surface of the “skin” draws the viewer in, and, upon closer examination, the artificiality of the material reveals itself. To create the real look and feel of human skin, Smith has developed a process that involves dying silk fabric to the color of different tones of skin. She then paints them with a thin layer of watered-down silicone, giving the fabric a sense of firmness and elasticity. The fabric is molded into voluminous shapes and assembled into the garment. By using silicone, Smith juxtaposes the efforts of rendering natural-looking skin and making use of something synthetic like silicone. Silicone serves as a primary material used in plastic surgery, and, as such, carries with it associations of cosmetic body modifications and manipulation of the body through other less invasive methods such as Photoshop. When wearing one of Smith’s garments, the process of cosmetic surgery is provocatively reversed: here, the idealized female form is transformed by these voluptuous, plentiful, and perfectly imperfect constructions.

~ Hilary Schroeder

Lily Smith
Creating a work of art is all about process and problem solving. By the time an exhibition goes up in a gallery, however, only the most polished iteration of a project is likely on display. Interior designer Andrew Soper gave museum visitors a chance to see not just the result of months of work but the many ideas and steps he went through to produce the design on view. Soper set out to create a modular table and stool set for a small living space. The installation of his work at the museum included four to-scale models of the stools, each from a different stage in the ever-evolving design process. A small 3D-printed model of the complete seat and table set, as well as a video displayed on a screen showing an animation of the modular furniture in a digitally rendered living space, were also included. Soper’s choice to share so much of the process, from the first form cut by hand to the final CNC-cut corrugated cardboard stool, reflects the integral nature of process in designing modular furniture, revealing how the act of designing is modular in its own right.

The range of possible uses drives Soper’s focus on the seats and table as the primary design problem. In a small living space, the table and stools adapt for working, dining, and entertaining situations, and the number of chairs and the scale of the table can be changed to fit differently sized spaces. The stools, which are meant to function like saddle seats, have the potential to be storage spaces, and, because the table can be lowered and raised, they can be turned into benches or proper chairs. Because of the modularity of Soper’s design, the seat and table can accommodate a wide range of living situations and spatial arrangements.

But Soper’s cardboard seats are much more than just furniture. He takes a sculptural approach to these forms, paying attention to the geometry of structural supports and creating neat joins and edges. The most finalized iteration of the stool on view at the museum references the ironwork on structures like the Eiffel Tower. Indeed, were the stool to be made from a material such as iron, it would gain not only structural stability, but also a strong aesthetic association with refined sculptural and architectural details that cross over from functional to artistic. The aesthetics of the stools are mostly resolved, but at the cost of comfort. Should Soper further develop the modular furniture set and evolve the forms on view, the addition of cushions or textile elements and experimentation with different building materials on his unique sculptural foundation would realize a comfortable, practical, and visually interesting piece of furniture for a small living space—a functional work of art in one’s very own home.

~ Hilary Schroeder

Andrew Soper
The zigzagged borders of the matte black surface upon which Thompson positions the elements of her Cosmic Motherland signal the play between dynamism and stasis that propels the viewer’s gaze as it circles amongst the array of objects she has assembled. Flanked by two freestanding, fabric-covered constructions set against this impenetrable darkness, an arrangement of small objects pinned to the wall—painted rocks and bones, woven fiber, and hair—complements the outline the artist has delineated on the museum wall. Some objects are covered in saturated, neon hues suggestive of coral reef fragments or debris from a spacecraft, while others appear pale and dusty as if unearthed from an attic or excavated directly from the ground. All evidence pinpoints a location somewhere between an interstellar Afro-Futurist outpost and the buried remains of an undecodable ancient monument.

Though we are not permitted to touch, the objects are hand-sized, always almost graspable in a way that encourages us to envision their users. Thompson’s Motherland indeed generates an entire civilization in the viewer’s imagining of the persons who tied the teal rope, secured all of the organ-shaped parcels, and removed the sunset stone from the altar for safekeeping. But, even as we conjure these individuals, we notice that there are also places for us here, voids to be filled with our own talismans. The human-height figure at left (the Guardian cloaked in an overlapping patchwork of fabrics) and hanging form at right (the levitating Specter in the form of a cloth-draped beehive) also appear to surround empty interiors and, thus, present themselves as vessels to be filled. This indeterminate state, somewhere between creation and chaos, between life and death, between the Guardian and the Specter, invites us not only to imagine, but also to participate in the ritual that has coalesced in this constellation.

Darkness here contains the unknown and also infinite possibility. From the invisible expanses of deep space to the internal secrecy of the womb and in every dim enclosure or darkened corridor in between, we encounter the unseeable in the most mundane and extraordinary situations. Thompson’s installation encourages us to embrace the constancy of obscurity within our own unknowable selves as well as in moments and places reachable only if we are willing to let go of certainty. Our eternal reward: the ability to return home to the Motherland at the whim of our collective Jungian unconscious, no matter where or when we find ourselves. — Erin McClenathan
Lucas Underwood

Lucas Underwood’s portraits are a study in the softer side of masculinity. Focused on the visages of wrestlers after practice, each portrayal reveals a shadow of their character distinct from the sometimes brutish representations of the sport. By encouraging his models to step away from their instinct to present themselves as intimidating, powerful adversaries, Underwood reminds his viewers that these men are more than the measure of their strength—they are fathers, sons, lovers—with concerns and contemplations unrelated to their next opponent.

Each portrait is eloquently titled with the models’ first names, focusing the attention of the audience on these men as individuals. Jake is depicted in a three-quarter view, his face turned back, glancing over his shoulder. Underwood’s gum bichromate process creates a softness in his photos that emphasizes the theme of showing another side to these men. In Jake, the painterly aesthetic from Underwood’s medium tempers the evidence of the model’s most recent match—lessening the small abrasions on his cheek and the bridge of his nose while simultaneously exhibiting them in the choice of angle. Tameron and Travis are both given profile views in portraits fashioned by allusions of authority and strength. Geoff is shown in three-quarter profile, his chest still pink with the flush of recent activity, at odds with his contemplative gaze into the distance. J.D. and Jacob is the only double portrait of the series and has the only models whose eyes lock with the viewers’. Their scrutiny is simultaneously a challenge and merely an observation—the tone of quiet contemplation that resonates through all of these portraits is in direct contrast to the models’ hair, still sticky with the sweat of practice.

Underwood’s portraits show the duality that exists in all of these men: the masculinity they are expected to embody and the emotive introspection captured in these brief moments. Rather than shells of stereotypical strength, these intimate portrayals merge vulnerability with power, allowing these men to show their whole selves.

~ Megan Neely
Bo Wang’s gaming office design takes the form of a virtual blueprint plan of a new office space for Konami Digital Entertainment Company, a Japanese arcade game manufacturer. Konami, which develops video games, toys, trading cards, anime, and other forms of gaming entertainment, is an innovative company determined to amuse and entertain its consumers. Wang creates a dynamic working environment that reflects Konami’s status as an inventive, community-driven company that emulates its (roughly) eighty to one hundred passionate and energetic employees.

The design’s unconventional 22,000-square-foot layout encourages socialization, increased activity, and creativity. Wang diverges from the ordinary, isolating cubicle-style office setting and instead constructs an open layout with many mixed-use areas, as well as places for relaxation and play. He draws inspiration from Japanese architecture that uses simple, clean, modern elements. Moreover, the open concept serves to connect the company’s two floors; the first floor, used for offices and meeting rooms, is connected by a vast, open staircase to the second floor—the designated “adult playground” of the building, consisting of the kitchen, video game room, and gym. The materials used to establish the office’s openness are glass and light, which are consistently deployed throughout the building. Hexagonal and geometrical motifs also exist throughout, including the furniture and walls, but are juxtaposed with more organic shapes to create a balanced and energetic setting.

Wang explains that his design concept makes employees feel as if they are in a video game themselves. Wang’s installation deliberately evokes associations of virtuality and play, connecting Konami with Wang’s own exhibition of the work. The screen on the wall as well as the assortment of interactive iPads causes viewers to interact with his design as they would with a video or arcade game. Similarly, the screens and information are displayed on a table, evocative of a desk or office setting and suggesting again the origins of the design setting. The desk includes various screenshots of the virtual tour, examples of different spaces and furniture, and blueprints of both floor levels, inviting viewers to look in, engage, and participate.

As Konami’s gaming office design is meant to make employees feel as though they are in a video game, Wang’s exhibition of the design is meant to make viewers feel as though they are participating in a video game that is interactive, innovative, and exhilarating.

— Charlotte J. Maier
Authors’ Biographies

Jessica Golden received her BFA in drawing, painting, and printmaking from Georgia Southern University. She is currently working on her MA in art history at the University of Georgia, specializing in Byzantine studies.

Brooke Leeton is a PhD student in art history at the University of Georgia, specializing in Twentieth- and Twenty-First-Century Art and Trauma Studies.

Charlotte J. Maier is an MA candidate in art history at the Lamar Dodd School of Art at the University of Georgia. Her research focuses on gendered dimensions of machine imagery in Dada paintings.

Erin McClenathan is a doctoral student in art history at the University of Georgia, where she also received her MA, in 2013. Her current research considers the interplay of photographic series and avant-garde filmic structures in interwar print culture.

Megan Neely received an MA in art history from the University of Georgia in May 2015. She focuses on late Renaissance art.

Hilary Schroeder received an MA in art history from the University of Georgia in May 2015. She specializes in the field of contemporary art with an emphasis on dance and performance.

Linnea West is a writer, blogger, and curator with a focus on contemporary art. She received an MA in art history from the University of Georgia in May 2015.
Master of Fine Arts Degree Candidates Exhibition
#UGAMFA2015
Master of Fine Arts
Exhibition 2015
Atlanta Decorative Arts Center • Atlanta, Georgia
April 6–30, 2015
Atlanta Decorative Arts Center • April 6–30, 2015

Jessica Machacek
*Ambrosia Salad*
Joint compound, packing peanuts, linoleum, porcelain flower, latex paint

Winnie Gier
*Party Balloon*
Archival inkjet print

Winnie Gier
*Inside*
Archival inkjet print

Winnie Gier
*Last Summer*
Archival inkjet print

Joe Camoosa
*Everything is Connected*
Mixed media on paper

Zipporah Camille Thompson
*panspermatic drift*
Mixed-media installation

Phillip Scarpone
*Ricordi Rotante Sediment #1*
Steel, concrete, and cast silicon bronze

Phillip Scarpone
*Ricordi Rotante Sediment #2*
Steel, concrete, and cast silicon bronze

Lily Smith
*Pleasingly Plump 1 – 3*
Hand-dyed silk, silicone, poly-fil

Winnie Gier
*Holiday*
Archival inkjet print

Andrew Soper
*Flat-pack table*
MDF and enamel

Lucas Underwood
*Recreation*
Archival inkjet print

Lucas Underwood
*Reach*
Archival inkjet print

Lucas Underwood
*Cultivate*
Archival inkjet print

Allan Innman
*Our Lady of the Cosmos Conjouring a Space Warp*
Oil on canvas

Georgia Rhodes
*T.V. Time*
Archival inkjet print, letterpress

Joe Camoosa
*Frame of Reference*
Mixed media on canvas

Georgia Rhodes
*Peel 'N Stick*
Archival inkjet print, resin

Tyler Leslie
*Run*
Pressure print, Plexiglas on panel

Patrick Brien
*Elsewhere Is an Inverse Mirror II*
Mixed media

Patrick Brien
*Cloud Tracking*
Oil, acrylic, and spray paint on panel

Mahera Khaleque
*What? = Shhooar?~15*
Mixed media

Mahera Khaleque
*Palimpsest*
Mixed media

Louisa Powell
*Outflow II*
Pen on vellum

Georgia Rhodes
*Bottom Right Corner*
Archival inkjet print, letterpress

Georgia Rhodes
*Judgment Call*
Archival inkjet print, letterpress
Zipporah Camille Thompson
the oracle & the moon
Mixed-media installation

Patrick Brien
Instruction Loop
Oil, acrylic, and spray paint on panel

Mahera Khaleque
Writing the Written
Mixed media/digital print

Mahera Khaleque
Anna’s Diary
Mixed media

Mahera Khaleque
Puzzles of Reminiscences
Mixed media/digital print

Mahera Khaleque
The Bird was Just a Bird
Mixed media/digital print

Mahera Khaleque
Concrete Controversies
Mixed media

Andrew Indelicato
Data Field Wave Rider
Digital print on Somerset Velvet

Allan Innman
Paradise Lost
Oil on canvas mounted to panel

Allan Innman
Crystalline Cascade
Oil on canvas mounted to panel

Allan Innman
Mirage
Oil on canvas mounted to panel

Allan Innman
Hell Hounds
Oil on canvas mounted to panel

Andrew Soper
Cortona information installation
Inkjet print

Tyler Leslie
Rise
Pressure print, Plexiglas on panel

Joe Camoosa
Dazzle
Mixed media on canvas

Joe Camoosa
Above it All
Mixed media on canvas

Tyler Leslie
Solid
Pressure print, Plexiglas on panel

Bo Wang
S.K.U. Japanese restaurant design
Inkjet prints and digital media

Bo Wang
Konami gaming office design
Inkjet prints

Bo Wang
Heineken event design
Inkjet prints

Lucas Underwood
Grow
Archival inkjet print

Lucas Underwood
Build
Archival inkjet print

Andrew Soper
Ban Dai Toy Fair booth
Inkjet prints

Cameron Lyden
The Dust Captain’s Visor
Wood, wax

Cameron Lyden
The Dust Miner’s Strong Arm
Wood, found cast iron, wax

Cameron Lyden
The Governor’s Crutch
Wood, found cast iron, 24k gold leaf, wax

Winnie Gier
Front Yard, Back Home
Archival inkjet print

Jessica Machacek
Pantone-ombré
Molding, latex paint

Andrew Indelicato
Level Jump Side Step
Digital print, neon tubes, tape

Lily Smith
Pleasingly Plump 1 – 3
Inkjet prints

Joe Camoosa
Subdivisions
Mixed media on canvas

Georgia Rhodes
Roadtrip
Archival inkjet print

Phillip Scarpone
Neppazzano: Ellis
Steel, wood, ceramic, cement, and photographs printed on transparency

Lucas Underwood
Compromise
Archival inkjet print

Anna Gay Leavitt
Center Point
Digital C-type print

Anna Gay Leavitt
Twelve County Fair
Digital C-type print

Patrick Brien
Airfield Black Mirror
Oil, acrylic, and spray paint on linen

Joe Camoosa
Magic Lantern
Mixed media on canvas

Cameron Lyden
The Dust Miner’s Strong Arm
Wood, found cast iron, wax

Cameron Lyden
The Governor’s Crutch
Wood, found cast iron, 24k gold leaf, wax

Georgia Rhodes
But Not Too (Another Flawless Remix)
Pillow ticking, LawnLift grass paint

Allan Innman
Crystalline Cascade
Oil on canvas mounted to panel

Allan Innman
Mirage
Oil on canvas mounted to panel

Allan Innman
Hell Hounds
Oil on canvas mounted to panel

Cameron Lyden
The Dust Captain’s Visor
Wood, wax

Tyler Leslie
Loop
Pressure print, Plexiglas on panel

Cameron Lyden
Sure Footed
Graphite on Bristol

Cameron Lyden
Our Winter Limbs
Graphite on Bristol

Tyler Leslie
Two Makes Three (43 Red, 89 Blue)
Relief print on Plexiglas

Tyler Leslie
Two Makes Three (30 Red, 20 Blue)
Relief print on Plexiglas

Tyler Leslie
Two Makes Three (Variation #1)
Single-channel HD video loop

Tyler Leslie
Two Makes Three (Variation #2)
Single-channel HD video loop

Georgia Rhodes
Roadtrip
Archival inkjet print

Joe Camoosa
Subdivisions
Mixed media on canvas

Bo Wang
Konami gaming office design
Inkjet prints

Bo Wang
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Oil on canvas mounted to panel

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Georgia Rhodes
Roadtrip
Archival inkjet print
Master of Fine Arts Exhibition 2015

Georgia Museum of Art • Athens, Georgia
April 11–May 3, 2015
Georgia Museum of Art • April 11–May 3, 2015

Patrick Brien

Remoteness as the Failure of Distance Traveled
Oil, acrylic, and spray paint on canvas
95 x 133 inches

Joe Camoosa

Based on a True Story
Mixed media on canvas
71 x 64 inches

Joe Camoosa

Time Release
Mixed media on canvas
75 1/4 x 59 inches

Joe Camoosa

Untitled
Mixed media on canvas
72 x 60 inches

Winnie Gier

Inside
Archival inkjet print
24 x 28 inches

Winnie Gier

Last Summer
Archival inkjet print
24 x 28 inches

Winnie Gier

Holiday
Archival inkjet print
24 x 24 inches

Andrew Indelicato

Through it all we make peace with the Labyrinth
Digital print and neon tubes
120 x 88 inches

Andrew Indelicato

WAVE Rainbow
Video

Allan Innman

Voyage of the Ancient Sea Legs
Oil on canvas
62 1/4 x 83 inches

Allan Innman

Sentient Beings
Oil on canvas
63 x 76 inches

Mark S. Johnson

Bathtub Buddy Deployment Module #3
Steel and ceramic
92 x 56 x 56 inches

Mark S. Johnson

The Shame of the Cross
Seven crucifixes in ceramic and steel
9 x 7 inches (each)

Mahera Khaleque

Fresh Monsoon with the Driest Drops of Rain
Mixed media on panel
48 x 48 inches

Mahera Khaleque

No Fisherman Shall Ever Find a Pearl in a Small Brook
Mixed media on panel
48 x 48 inches

Anna Gay Leavitt

When the Waters Recede We Find Traces of You
Inkjet print
12 x 12 inches

Anna Gay Leavitt

People Would Have a Fit If They Knew What Was Buried Out There
Inkjet print
9 x 12 inches

Anna Gay Leavitt

Thousands of Unmarked Graves
Inkjet print
8 x 16 inches

Tyler Leslie

Two Makes Three
Single-channel HD video loop

Cameron Lyden

The Philosophers’ Divining Tools
Wood, brass, paint, wax, and graphite

Jessica Machacek

plot
Plaster, tile, artificial turf, lamp, spigot, and garden hose
60 x 120 inches (wall); 48 x 72 inches (floor)

Louisa Powell

Trapped in Our Maps
Insulation foam, paper, mat board, foam core, spackle, and acrylic paint

Louisa Powell

In Relation
Insulation foam, paper, spackle, and acrylic paint
Georgia Museum of Art • April 11–May 3, 2015

Zipporah Camille Thompson
Cosmic Motherland
Mixed-media wall installation and mixed-media patchwork sculptures; handwovens, stoneware, porcelain, plant/animal fibers, and found objects
168 x 144 x 60 inches

Lucas Underwood
Jake
Gum bichromate print
40 x 32 inches

Lucas Underwood
Tameron
Gum bichromate print
40 x 32 inches

Lucas Underwood
Travis
Gum bichromate print
40 x 32 inches

Lucas Underwood
Geoff
Gum bichromate print
40 x 32 inches

Bo Wang
Konami gaming office design

Georgia Rhodes
Roadtrip
Archival inkjet print
16 x 20 inches

Georgia Rhodes
Jack
Archival inkjet print
16 x 20 inches

Georgia Rhodes
Scenery
Screenprint on postcards
36 x 36 inches

Phillip Scarpone
Fluid
Steel, photographs on transparency, and magnets
120 x 120 x 65 inches

Lily Smith
The Constructed Body
Hand-dyed silk, silicone, and poly-fil

Andrew Soper
Modular table and stool set
Full-scale model in laser-cut corrugated cardboard
20 x 16 x 24 inches (each stool)

Andrew Soper
Modular table and stool set
Scale models in 3D-printed PLA plastic
5 x 4 x 6 inches (each stool)

Andrew Soper
Video render
Animation displayed on a TV

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Roadtrip
Archival inkjet print
16 x 20 inches

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Video render
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Master of Fine Arts Exhibition 2015
Rogue Space • Chelsea, New York
May 26–June 4, 2015

Jessica Machacek
plot
Plaster, artificial turf, stone spray paint, tile, spigot, garden hose, bucket

Joe Camoosa
Frame of Reference
Mixed media on canvas

Zipporah Camille Thompson
panspermiaic drift
Mixed-media tapestry

Georgia Rhodes
judgment Call
Archival inkjet print, letterpress

Andrew Indelicato
Muted After life
Digital print on Somerset Velvet

Winnie Gier
Inside
Archival inkjet print

Andrew Soper
Saddle stool

Bo Wang
Konami gaming office design
Inkjet prints and digital media

Allan Imman
Voyage of the Ancient Sea Legs
Oil on canvas

Mahera Khaleque
Writing the Written
Mixed media/digital print

Louisa Powell
Trapped in Our Maps
Insulation foam, paper, mat board, foam core, spackle, and acrylic paint

Patrick Brian
Instruction Loop
Oil, acrylic, and spray paint on panel

Lily Smith
Pleasingly Plump 2
Hand-dyed silk, silicone, poly-fill

Lucas Underwood
Travis
Gum bichromate print and wood panel

Anna Gay Leavitt
Twelve County Fair
Digital C-type print

Cameron Lyden
Sure Footed & Our Winter Limbs
Graphite on Bristol

Phillip Scarpone
Void: Passage
Cast plaster

Tyler Leslie
loop
Pressure print, Plexiglas on panel

Mark Johnson
Masculine, Moonbeams, and Sexual Pollution
Ceramic

Anna Gay Leavitt
Twelve County Fair
Digital C-type print

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Sure Footed & Our Winter Limbs
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