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# And, and, and,

University of Chicago | Department of Visual Arts | MFA Thesis Exhibtion 2017

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and then, in the closing paragraph of this dense and intense introduction, they abbreviate their extensive contrast between the arboreal and the rhizomatic (unity and multiplicity, history and nomadology, &c.) by captioning what's been going on (and will go on and on) with a simple distinction, at once grammatical and philosophical: "The tree imposes the verb 'to be,' but the fabric of the rhizome is the conjunction, 'and... and... and..."

Concatenation. Succession. Alliance. Agglomeration.

A grammar lesson: Avoid subordinating conjunctions (when, whenever, because, although, where, after, if, while, until, unless, in order to . . .). Use the most common coordinating conjunction (and). "I hang at the bar and I sketch and I talk with friends." Not: "I hang at the bar whenever I sketch unless I talk with friends." Not: "Unless I hang out at the bar I sketch while I talk to friends." The "logic of the AND" eschews logical relation and temporal relation and hierarchical relation and causal relation. That is what and does and does not do.

The philosophy lesson: for Gilles Deleuze and Félix Guattari, "this conjunction carries enough force to shake and uproot the verb 'to be." Being dissipates into becomings, multiplicities, heterogeneities. To establish "une logique du ET" is to "overthrow ontology, do away with foundations, nullify endings and beginnings." And yet the homonymic resonance (et, et, et . . . est, est, est) would seem to license some slippage . . . some way of transposing the focus on being toward a focus on anding that retains, say, ontological force.

That transposition could prompt a cluster of coarse neologisms: *andordinaton* (like coordination but without connoting cooperation, organization, or corporeal harmo-

<sup>&</sup>lt;sup>1</sup> All quotations come from Gilles Deleuze and Félix Guattari, "Introduction: Rhizome," A Thousand Plateaus, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 3–25. For the French: Capitalisme et Schizophrénie 2: Mille Plateaux (Paris: Les Éditions de Minuit, 1980), 9–37. n

ny); *andition* (the practice of adding without sum or summary); *andology* (the study of the logic of the AND, however illogical). But that new lexicon everywhere centralizes a question that it merely circles: what—materially, conceptually, aesthetically—serves as the affixitive potency (the stickiness) of the and beyond convention (convenience, grammatical law)? The art of assemblage exists to probe that question.

What gets called, these days, "assemblage theory" depends for its coinage on the translation of Deleuze and Guattari's agencement as assemblage (rather than, say, layout or arrangement). Quite reasonably, then, the theory has paid no mind to material assemblages within art history: this isn't a translation of "assemblage" (which enters the French art idiom via Jean Dubuffet's Assembalges d'empreintes [1956], the exhibition and catalogue of 26 butterfly collages he made in 1953 [the latter-day, hypertrophic versions of which appear at the hand of Damien Hirst]). Assemblage as practice is not the prehistory of assemblage theory. But what if it were? And what if particular "aggregates of intensities" provide more than a grammar lesson, more than a philosophy lesson, with which to apprehend (cognitively, bodily) "connection and heterogeneity," the being "between things," "interbeing" ("inter-être")? Which is not to elide the converse, corollary query: what assemblage of enunciation makes the material assemblage make sense? All but needless to say, assemblage has become ubiquitous as practice, concept, and trope, just as assembly has become an urgent topic of sociological and political retheorization and artistic attention.

Given the unabashed French infatuation with America ("Everything important that has happened or is happening takes the route of the American rhizome"), and given their

<sup>&</sup>lt;sup>2</sup> I'm trying to answer this question in a project called "Re-Assemblage: Theory, Practice, Form."



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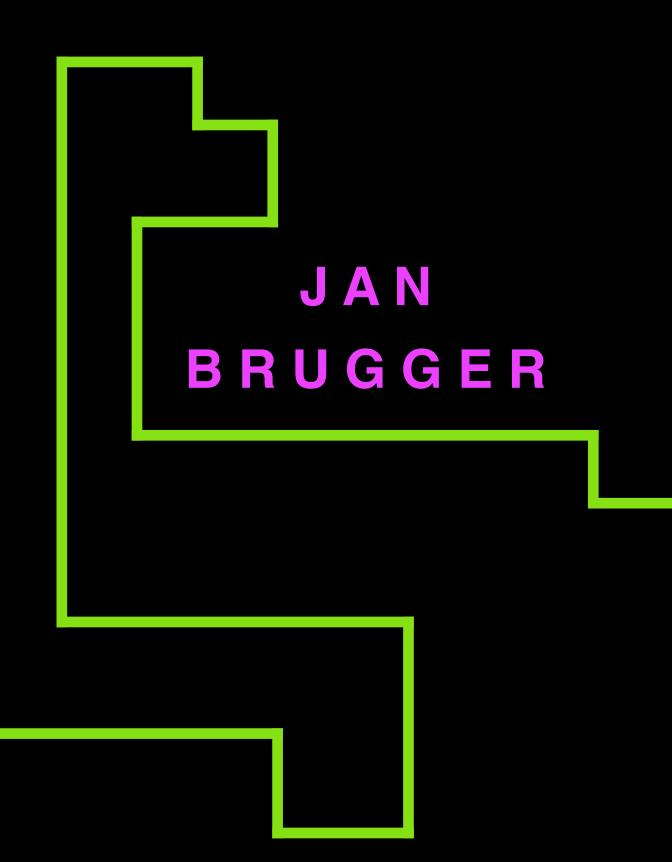


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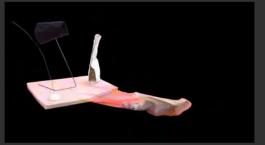
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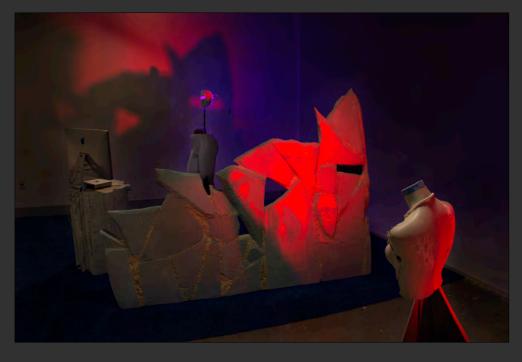
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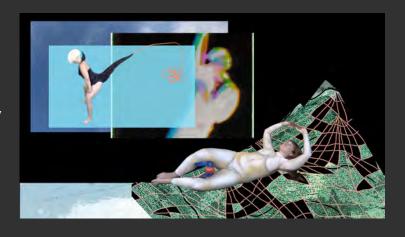


#### **Recommended for**



Based on an interest in comedy with a strong female lead and a cerebral subplot.

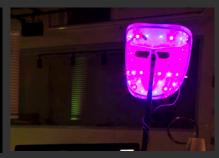
Starring David Copperfield, Medusa and Venus.



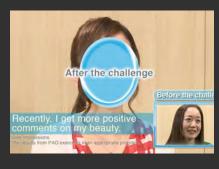
#### Because you watch







#### Watch it again







#### More like











#### EC: Where do you want viewers of your work to find themselves?

I imagine viewers of my work as either observing or inhabiting a stage space. I want them to experience a specific (although distorted) cut or fragment of the world that is presented via sculpture, video, or installation. These display platforms, while seeming to be of other worlds, directly reference domestic spaces as well as the shallow, illusionistic frame of theater and television. Half-digital and half-physical, the stages become sites for simulation where fragments of the everyday are imitated and distorted.

#### KH: How do you treat your own unknowing as an object?

I think "unknowing" is a driving force in my work. I use making as a tool to try to understand current cultural moments that I find bizarre, superficial, or dissociated. The objects that result from this process are inherently embedded in unknowing. As propositions, they pose questions, not answers.

#### AB: What's your perspective on Donna Haraway's A Cyborg Manifesto?

When I think of the cyborg today, I picture a person checking their email or scrolling Facebook on their phone while sitting on a toilet. Most people today have both a fundamental and supplementary dependence on technology to be a body and a mind. While I am interested in Haraway's erasure of binary human/gender/machine boundaries, my work focuses on highlighting humanness (through the carnal, the animalistic, the fleshly, etc.), and the relationships we have to our bodies as important balancing responses to the effects of digitization. I sense that our engagement with screens is impacting the agency of our bodies. When we focus on a screen, our bodies stop moving. It is as if the screen becomes the Medusa that freezes those who lock with her gaze. We then turn to some mechanical apparatus (like exercise equipment or a standing desk) in an attempt to regain mobility and be a body. I find this cycle fascinating.

### SZ: In your work, only the characters in the screens have heads/faces! What's the significance of this?

This is a symptom of my own struggle with a divide between my body and mind. My sculptural practice is tactile and undergoes processes that engage with my full body. My videos, on the other hand, are largely made with post-production techniques that require sitting in front of and focusing my attention on a screen for several hours. Although the practices bleed into each other a bit, I still feel the effects of this gap in both my working practice and daily life. My preoccupation with masks, performativity, and the cutting (physically and metaphorically) of the body also feed into this. Rarely will you find a body that remains singularly whole in my work.

### EAC: What is the relationship between the magician and his lovely assistant?

The magician is based on the 1992 version of David Copperfield. The relationships he stages with his assistants are embedded in sexual desire and based on fantasy. Depending on the act, either player might tie up or otherwise bind the other, but he is always seen as containing the magic either by putting the assistant in some sort of trance or simply by accepting the final applause from the audience (even if the act requires the assistant to exert the necessary skills to complete the trick). I see the relationship between the magician and assistant in my work as a bit more layered. In *By the Seaside*, the assistant's detached head turns into Medusa. At this point, I see the assistant resenting the lopsided power dynamics of her relationship with the magician, an idea that I develop in *Newsfeed*. Here, she becomes (or dreams of becoming) the one in power—sitting behind the desk and having her own assistant.

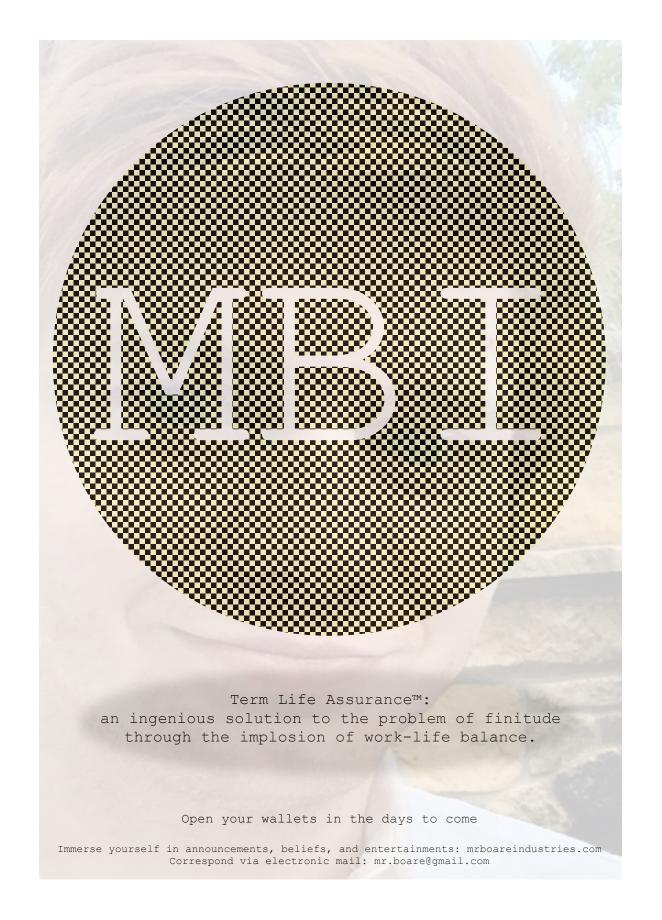
#### BN: Who is the protagonist and what do they want?

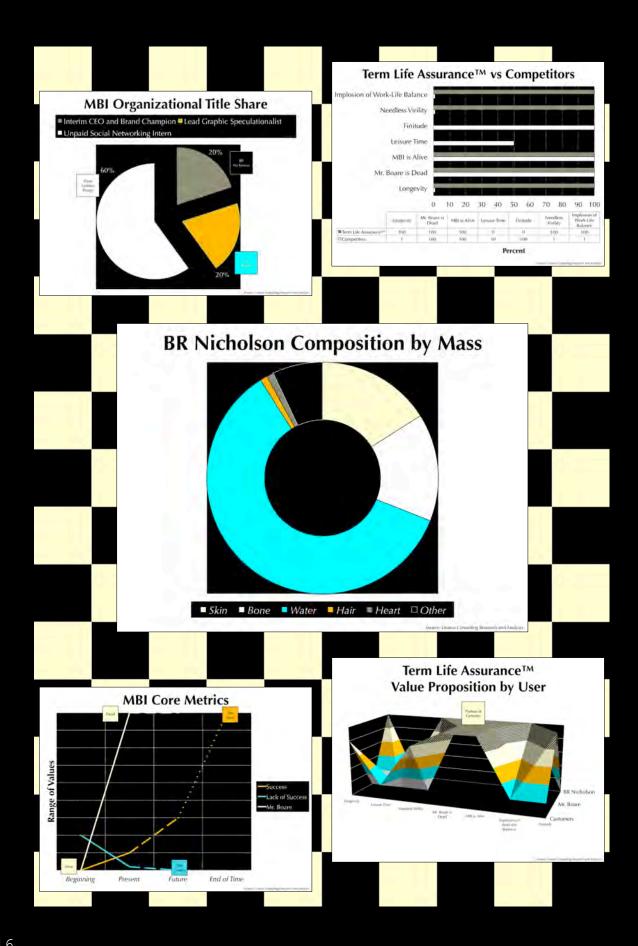
There are actually several protagonists. I feel that centering my work on a main protagonist would feed into the solipsistic hierarchy in which millennials are too often accused of participating. Venus is equally important to the work as David or the Magician's Assistant. The only supporting actor in the video work is the Stage Hand (NewsFeed). In my installations, "bodies" are treated as materially equal to their surrounding screens, furniture, lighting, and props. I think of them more as constellations than as main or supporting characters. In a general sense, they all want to be seen, heard, and considered both autonomously and together.

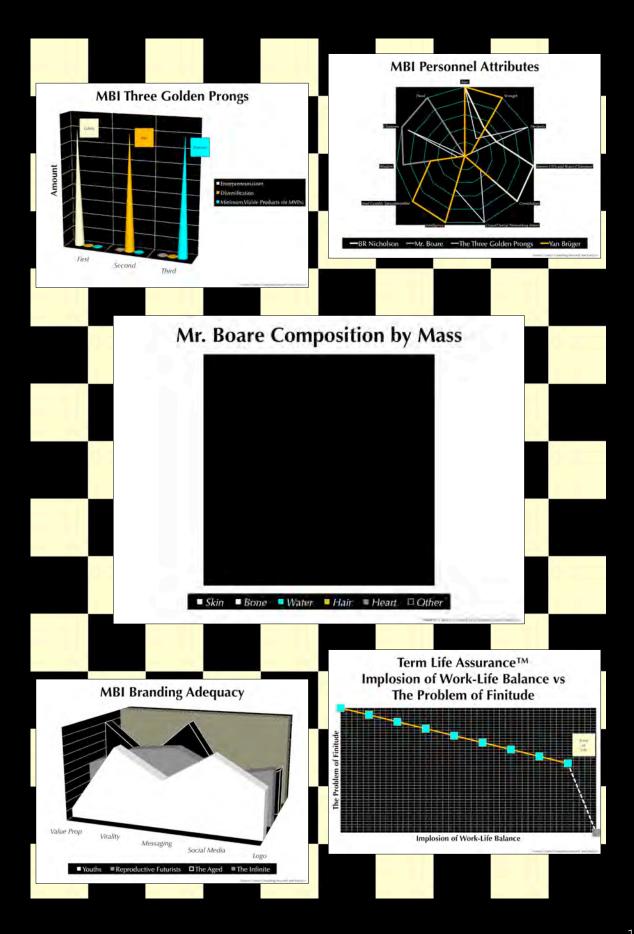
#### VJB: How does your sculptural work relate to collage?

My sculptural forms come together only momentarily before separating and awaiting another loose connection. Masses only gently prop up other masses. The works become temporary accumulations of contrasting textures and colors that combine a Dada-esque cut, copy, and paste mentality with Freud's mechanism of condensation (the combining of two or more elements into a new word or phrase). I like to think of the various materials and images as words with which I try to make sentences. These sequences develop in the manner of a child learning to speak by experimenting with language as a material, joining words together to make a pleasurable rhythm or rhyme without needing to conform or persuade.

Ben Nicholson







#### Believing in Term Life Assurance™ BR Nicholson

Shaking hands for the first time, I introduce myself as BR Nicholson. This is not a lie, though I am aware that it is not entirely true either: I am contained by another self and I occupy what remains of his body. His name is Mr. Boare and he is most likely, at this present moment, dead. Though I do not wish to complicate the situation further, I am additionally aware that Mr. Boare, in turn, is contained by yet another self, though this Other Self, or OS, is no longer important and we will not speak of him at any great length. I have come permanently to the fore in the process of developing my perpetual project: Term Life Assurance™, a Mr. Boare Industries world-moving product disruption.

As the Interim CEO and Brand Champion of Mr. Boare Industries (MBI), I am devoted to solving the problem of finitude through the implosion of work-life balance. I have no doubts about my potential longevity and I wield Mr. Boare to perpetuate my business (i.e., my self).

Mr. Boare is the former CEO and Brand Champion of MBI and, as was mentioned previously, he is dead. Occasionally, I resurrect him to address and win the good faith of prospective customers, after which he is committed once again to death. Though this wasn't always the case, he is now terminally ambivalent and has very little stamina.

OS is a problem for all of us.

While we rest beneath the surface, Mr. Boare and I have heard OS say:

"I am interested in how our daily experience of capitalism functions as a quasi-religious belief system to ward off the inevitability of dying.

The capitalist project of individual productivity, and the subsequent ability to sell the product one produces, serves not just as a measure of one's relative social value, but actually determines the extent of one's perceived 'existence' in society. As a symptom of this, the PowerPoint presentation is used to validate one's personhood (as represented by their work product), crystallizing the incongruity of the concept and experience of a capitalist belief system: we dread PowerPoint presentations because they fail so spectacularly at achieving their desired function, at making us immortal through a display of our work product.

On the contrary, by reducing our work product to the framework of sequential slides we cast our project into limbo, holding hostage those we most wish to convince while systemically shutting off their minds, deadening their eyes.

To put it briefly, while we craft them with a vital urgency, there are no successful PowerPoint presentations."

OS worked for some years in Silicon Valley as a businessman, specifically as a "Business Development Manager." He still has an unopened box of cards that attest to this. At the time, he recalls observing the interaction of unrepentant professional ambition with California's much abused "at-will" work policies (contractual agreements that allow an employer or an employee to legally terminate their relationship with the opposite party at any time, without reason). Every worker was always looking for a better job and every employer was always looking for better workers, or ideally to find fewer workers to do the same work.

There was a great deal of smiling and fear: the existential need for career success coupled with the existential threat of immediate and unanticipated termination produced a complex cognitive dissonance, a simultaneous belief in one's invulnerability and in one's imminent demise.

So OS left full-time employment and became an independent contractor, a person who paid for his own payroll tax and insurance in exchange for uncertain wages and a craven conviction that he was inoculated against being fired.

It was at this time that Mr. Boare decided to come forward. OS was waiting on the phone in a teleconference session, hoping his client would implicitly cancel by not showing up. They were scheduled to discuss the status of his client's Kickstarter campaign for wireless ear buds with a patented noise-blocking microphone inside the ear bud itself. OS's aunt had been killed two weeks prior in a car accident and he was having doubts about the purpose of the call when the client chimed in; it was in the moment when OS was feeling his greatest dread that Mr. Boare, prior to death and full of belief, took over and proceeded to effectively discuss the various reward tiers for the client's Kickstarter, whether to price the t-shirts at \$9 or \$10 (excluding shipping).

Mr. Boare was not long for this world and struggled with a quandary: if one knew from a young age the exact moment (July  $21^{\rm st}$  after their  $30^{\rm th}$  birthday) that they would suddenly die, without any of the slow decay typical of death through aging, how would one spend their time? Given a variety of options, Mr. Boare correctly hypothesized that one ought to pursue business success in lieu of starting a family.

However, after his death and despite retaining his compelling sales acumen, Mr. Boare lost his faith in full-time employment and came to doubt that immortality can be achieved through one's work product.

In light of this doubt, I have been forced to take control. Yet Mr. Boare and I are bound: I am far too domineering, my vitality too intimidating, to sell my work product to the masses and therefore I must revive and trot the charismatic Mr. Boare out onto the stage to capture the customer and ensure my survival. In this way, Mr. Boare may be tormented, he may experience no peace, but he is also occasionally not dead, which is a strategically valuable status.

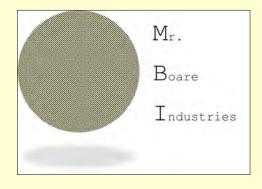
It is obvious that I am the superlative executive for MBI: I believe that our work will lead to permanence. I believe this so fervently that I know it.

If Mr. Boare were still at the helm, MBI would have no certainty, only a waffling reticence to abandon the immortality project for fear of being left with (and as) nothing.

And of course, OS has no place within our regime.

Term Life Assurance is my work product, a world-moving product disruption designed to solve the problem of finitude through the implosion of work-life balance. It functions through its ability to grant unending life. That I should introduce such a product to the market is reasonable, for its survival, and the subsequent survival of my self, requires only belief and financing. Whether Mr. Boare can sell this belief on my behalf is a workaday matter of life and death.







JB: Has Mr. Boare (or BR Nicholson) ever been in love?

BN: Mr. Boare was actually once married to a woman named Grete; they were business partners at the founding of Mr. Boare Industries. She left him under mysterious circumstances, something to do with "suffering the same fate as her brother." They are presently divorced. They bore no children. BR Nicholson has no need or desire for procreative activities, unless it would raise his Klout Score.

KH: You make extensions of yourself through characters. What comfort do you find behind the mask?

BN: I don't find "comfort" as much as useful compartmentalization: rather than serving as masks that hide some truth, my various selves are the logical conclusions I arrive at from examining my behavior. The only way I differ from most others, in this regard, is that my selves are distinctly named.

EC: What can Term Life Assurance  $^{\text{\tiny{IM}}}$  do for me and my family?

BN: I will defer to BR Nicholson to answer this question. BR Nicholson tells me: "Term Life Assurance™ is an ingenious solution to the problem of finitude through the implosion of work-life balance. As you and your family almost certainly suffer from the problem of finitude, Term Life Assurance™ will implode your work-life balance, thus solving the problem. Your familial investment in Term Life Assurance™ is not a trivial matter; it is a workaday matter of life and death."

EAC: Is the meme a subversive object? Is it an object of oppression?

BN: Memes are only subversive inasmuch as they hide in plain sight (or site); if the structures they critique recognize and coopt them, they lose their subversive capability and can be leveraged to encourage people to participate in their own oppression (see Pepe the Frog). This is why memes must remain dank: once the dankness is gone, memes become insidious and deadly.

AB: What is Mr. Boare Industries' business structure - incorporation status, ownership, org-chart, capitalization, projected earnings, etc.?

BN: Mr. Boare Industries appears to have a flattened business structure; all employees and business activities are one-dimensionally executed through the visionary disruptions of Interim CEO and Brand Champion, BR Nicholson. MBI is wholly owned and operated by its familial workforce. Monetization is perpetual and assured: Term Life Assurance™. Mr. Boare Industries is in the process of incorporating in Delaware.

SZ: How did you find Mr. Boare?

BN: Mr. Boare has always been here, whether alive or dead at any particular time. He's exactly two years older than I am and bears a remarkable likeness. I found him while I was on a conference call with a client to discuss the client's Kickstarter campaign; Mr. Boare was sitting silently on my end of the call, right against the earpiece, wishing he could take over, though didn't initially as it would have violated corporate decorum. After he died, he became far more skeptical of conference calls.

VJB: What's next for MBI and BR Nicholson? Will BR run for the Presidency?

BN: MBI is likely to persist indefinitely, as is BR Nicholson. They will continue to proliferate Term Life Assurance™ and to expand their market share, ideally to the brink of monopoly. BR Nicholson would only consider claiming the United States Presidency if it would accelerate MBI's growth, which looks increasingly plausible every day.

BN: Do you believe you will die?

BN: No, I can't believe it; if I did, I would lose all productivity, initiating an inescapable death spiral.







Above: Condensation 1, Oil and acrylic on canvas, 54x66 inches, 2017













Briefing 1, Oil and acrylic on canvas, 12x16 inches, 2017

Opposite page: *Arrow of Time*, Oil, acrylic, and vinyl paint on canvas and walls, dimensions variable, 2015







Graviton Found!!! Oil, acrylic, and vinyl paint on canvas and wall, dimensions variable, 2016



#### Jan Brugger: How has your experimentation with material processes and mark-making influenced your conceptual thinking?

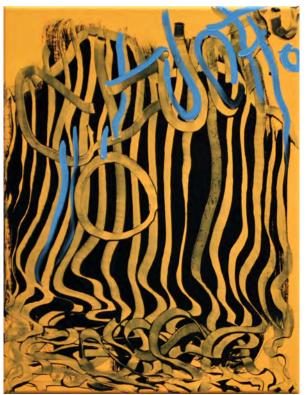
The process-based work helped me loosen up a lot and really indulge in the "paintness" of paint. I learned the value of letting myself be surprised by the materials and letting the paintings unfold in unexpected ways. I realized how much I missed narrative when it wasn't explicitly there, but at the same time, I learned to think more about the narrative potential of paint behavior. With the staining effects I developed, I started to think about the creeping of the paint through the canvas fibers as a way to see the movement of time and the increase of entropy. In that way, time became an entity in the paintings in a way that it wasn't before.

#### Kyle Hossli: Your mark-making makes me think you are treating the canvas like flesh. How do you feel about the idea of slashing, folding, and opening up flesh in your paintings?

I don't think about paint as anything other than paint. Paint itself is so interesting; the chemistry and physicality of it. When I think about the paint bodily, I consider the pigment particles suspended in oil and the oil's polymerization around them. When I rip the canvas, I think about the tiny cotton fibers unweaving and gently separating. Oil paint "dries" by polymerizing and the polymer strands form a network somewhat like a web. The weave of the canvas fiber is like a macro version of what is happening molecularly within the paint. The "net" of the canvas becomes concatenated with the "net" of the paint as it dries. These physical properties of the paint are an embodied dimension of thinking about the narrative pictorial networks I'm trying to build.

#### Ben Nicholson: What is the story?

When I refer to "story" regarding my paintings, I mean that I am interested in a painting as a proposed space like an alternate reality in which I can place my concerns about the real world and imagine them differently. In the past I put a lot of pressure on myself for each painting to tell its own story. Now I think that building a bigger "story," of which each painting is only a small piece, is a better strategy. In some ways it's more freeing, because each painting becomes simpler and less overwhelming to work on. In other ways it becomes more complicated in that I'm often entering into abstract painting conversations that I am not fully invested in. I may start a painting with a question like, "What does it look like when they go through that wormhole?" and think about how to optically represent a thing which exists only as a mathematical concept, and about who is traveling through the wormhole and



Chapter 1 Cover Study, Oil and acrylic on canvas, 12x16 inches, 2017

about other worlds that are really our world. Those paintings are reflective and speculative spaces. For my work, they are places to speculate about scientific understanding and what humans will do with their capabilities.

## Andrew Bearnot: How has your approach to the zine project compared with your approach to painting?

The zine, or graphic novel, project helped me to think about my interest in narrative more clearly and is helping me understand better what is important to me about a story. With the graphic novel, I fully realized characters and thought about their motivations before beginning to think about how I would create images, which is different from the way I typically make paintings. With the paintings, I think through the image-making alongside the creation of the story: I think, predominantly, about what makes an interesting painting, while the story is the fuel. The graphic novel has helped me to think about what I value in a story and in my content without the complication of painting, as well as what is optically possible in a painting that isn't possible with text and drawings.

why. Story-wise I feel like I'm building a moment in a bigger arc, but when someone else looks at the painting they may respond to it as an abstract painting, and I'm still trying to figure out how to reconcile that.

The story with regard to my graphic novel is more straightforward. The plot is about a journalist whose partner develops a dimension-hopping device so that they can investigate an inter-dimensional pharmaceutical conspiracy. However, in the process, the protagonist becomes lost in time. The story is really about human relationships and what people are capable of doing to each other, both in terms of kindness and cruelty. This is in line with what I enjoy about sci-fi as a genre: its ethical quandaries. There is also a kind of metanarrative in the graphic novel about painting: is painting lost in time? To what degree are you receiving messages from the past when you look at paintings? To what degree are you transported to alternate realities when you look at paintings?

#### **Evan Carter: Are your paintings about other worlds?**

My paintings are about me trying to understand the strangeness of our "real" world. I think that all paintings that engage with illusionistic spaces are



Sci Fi Landscape Study, Oil and acrylic on canvas, 12x16 inches, 2017



Screenshot of Level 6, Oil and acrylic on canvas, 20x22 inches, 2017

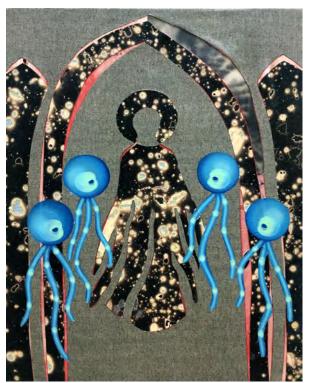
#### Elizabeth Allen-Cannon: How do the conventions of the science fiction genre function in your work?

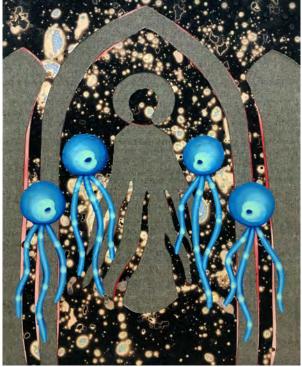
It's only in the last few months that I've started to work on utilizing science fiction conventions explicitly. I've been looking at old sci-fi novel covers and revisiting shows like The Twilight Zone to find color palettes and learn about building plots. I avoided that for a while because I think people are dismissive of sci-fi, and there aren't many examples of sci-fi painting out there that don't look like fantasy art, which doesn't interest me. Last year, I took a great class about science fiction and biopolitics. We read Donna Haraway's *Cyborg Manifesto*, Darko Suvin's *Metamorphoses of Science Fiction*, and many other great texts. That class helped me to better understand my own interest in sci-fi and why I love books by Octavia Butler but find Star Wars boring. I realized that the ethical quandaries are what I value in the genre, and which I deal with more directly in my graphic novel. Now I think more

about sci-fi as a genre that I have a kinship to, and which I should engage with more specifically in my paintings. There are images like tentacles or floating hands that I used to avoid because they're cliché, but that I'm using now because I've realized that I can use those clichés advantageously rather than dismiss them outright. I'm embracing sci-fi as a powerful place to ask big questions. I think it's perhaps the most progressive genre in that it displaces notions of normalcy by pulling apart gender binaries in proposing worlds that have no gender or that have five sexes. Plus, it's exciting that the novel which is considered the first in the sci-fi genre was written by a woman—Mary Shelley's *Frankenstein*.

Vidura Jang Bahadur: What is the relationship between religion and science in your paintings? The images that have informed my work the most have been religious and scientific illustrations. I think about medieval religious paintings a lot, because I think they're great paintings in regards to their storytelling and ability to represent the unrepresentable as well as in their utilization of interesting characters and spatial dynamics. If I didn't know any better, I could easily see them fitting into the sci-fi genre. I've done scientific illustration, and I enjoy it for similar reasons; it is invested in representing the unrepresentable and in conveying information. When I use imagery associated with forms of religious painting, this is meant to conjure the type of world-building found in science fiction, which is invested in ethical decision-making. Interestingly, there are a lot of forms which overlap in scientific and religious imagery. I'm interested in how religion and science are invested in types of world-building. Each is engaged with the relationship between the "world-in-itself" and the "worldfor-us" as described by Eugene Thacker in his book In the Dust of This Planet, about philosophy in the horror genre (which is another genre that I'm very interested in.) The concept of the "world-in-itself' refers to how the world exists independent of humans, which is by definition unknowable to us, as we only experience the "world-for-us," which is the world we are aware of through our experiences. Religion and science are both invested in finding ways to understand or cope with the "world-initself," the unknowability of which is horrifying for many people. I'm interested in how religious and scientific modes of thought address "unknowability" and the ways in which fear, paranoia, comfort, and trust operate in relation to "knowledge."

www.shannazentner.com email: shannazentner@gmail.com

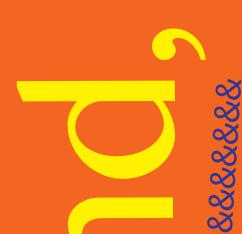


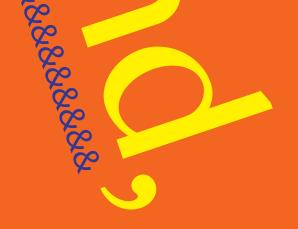


Means, Oil, acrylic, and bleach on canvas and denim, 52x30 inches, 2016









# 



Shararara Paranger



Vidura Jang Bahadur

On a bus, an elderly black gentleman points to the bulge formed by my camera under my jacket, and asks if I am carrying a bomb. Dressed formally, in a long coat and a hat, he looks like he could be heading home from church. I wonder if it is my shaved head, my beard, or the color of my skin that prompts this question.

Seated beside him is a younger black man, who looks to be in his early twenties. He wears a hoodie with long chains dangling around his neck, and takes sips from a brown paper bag. He stretches his right hand out to me, shakes mine, and introduces himself. Shaking his head, he turns to the elderly man, and asks, "If he had a bomb, would he tell you?"

At the next stop, the young man gets off. The elderly man moves to a different seat.



Walking from the northern end of Chicago to its southern end, the demographic shifts and economic ebbs and flows in the city are visible. This is not a phenomenon exclusive to Chicago, but in a city built for automobiles and connected by its exhaustive network of expressways, we seldom slow down to observe the subtle shifts in the urban landscape. This deceleration is not possible; our eyes steadfast on the road, looking out for the next exit sign, the high walls of the expressway block our vision of the surrounding terrain.

The expressways that seek to connect different ends of the city only carve the city into distinct racial geographies, each tied to an economy determined not by its proximity to the center but by the social class and racial make- up of its demographic. Although urban planners are aware of the role the built environment plays in segregating people

and space, as are those directly impacted it, I wonder to what extent city dwellers, whose comfortable enclaves have benefited from this segmentation ask themselves how an inclusive planning process might bridge the economic, social, and racial divides in Chicago.

My work, a mapping of my experience in the city through text and image, is an inquiry into my relationship with the city, in particular to public space, the history of which is replete with "contested attempts by elites to 'order' disorderly' society." Informed by my encounters and conversations with individuals and groups across the city my image making practice seeks to encourage viewers and audiences to question their relationship to the worlds they live in and the role that the built environment plays in shaping their sociality.

How do you address storytelling and ethnography in your work?

Ethnography is spoken of largely in association to the study of other cultures and people. It is in this context that my work is considered ethnographic. Ethnography, in itself is difficult research in their fieldwork. Last year, I audited a class on Anthropological Methods taught by Kaushik Sunder Rajan. In his class Kaushik encouraged us to explore different research heightened sensory awareness of the worlds and objects we researched, in my case, a section near the South Side of Chicago. In addition to conventional research papers students made films, audio presentations, narratives using image and text as ways to articulate and

my work as it is to ethnography. At the same time as the class on methods I took a course with Yesomi Umolu on *The Artist as an Ethnographer*. The class exposed me to the works of during the Tuesday critiques in our department pushed me to think of the inadequacy of of image and text worked better, each pushing against the other to reveal their respective

Storytelling is critical to any ethnographic exercise – the stories help frame the way viewers perceive my relationship to the spaces and people I encounter in my journeys.

Who is entertaining whom?

This is a question that I am often asked with respect to the nature of my interactions with the my practice. First, the making of an image, and second, the way the audience reacts to the work when it is presented to them.

With respect to the making of images, I don't believe "entertainment" is the best description of what is, speaking with respect to ethnography, an encounter. What people derive in their the work is difficult to say. I wouldn't like to think of that necessarily as "entertainment". individuals, people, and places. My presence on the street in different parts of the city opens me to see them. Individual's relationships to the camera differ greatly. There are some who inadvertent determine how these interactions play out. There are surprises, some good and yes, it could be an entertaining experience but that's not how I like to think of image making.

When I present the work to a larger audience, the intent is to invite viewers to think about the relationship between the images and objects on display. I believe that can be a satisfying experience. If you'd like to think of that as an entertaining experience, so be it.

Where do you find the least emptiness in Chicago and what do you find there?

There is no one place in Chicago that I can say is "least empty". There have been instances,

chance encounters with people on the street, conversations with a friend on the lakefront, watching a game of football together, karaoke on Fridays at Falcon Inn that best describe the feeling of "least emptiness" of which you speak. Of these the Falcon Inn came closest the cheesy pizza, people leaning across tables to speak to each other, the singing. This debate whether the emptiness you speak of has to do with my idea of home and a constant negotiation between the world I know and what people here consider a way of life. There is a value to questioning our ideas of "a way of life" and what is considered "normal" but I am

How much of your work is about loss and how much is it about revelation?

Loss and revelation are both part of the work though there is no direct correlation between the two. Personally I don't like to make that correlation. The more I learn about the past or idea of a golden past. Loss, for me, is more about an absence. In a recent article in The New Yorker, Michael Chabon writes about the nostalgia in his books, stating that the nostalgia that he feels "is the ache that arises from the consciousness of lost connection." This is how I like to think about loss, as a lost connection between the past and the present or between consciousness and unconsciousness in the way we think of the world around us

What are the roles of ambiguity and precision of "place" in your work?

This is a great question. Precision and ambiguity play important roles in my work, precision or a deliberation in the choice of subjects in my images and in their relationship to other images. This precision, for instance could reflect a knowledge of the history of a particular place, its legibility in the image heightened both by the scale of the image and its relationship to other images and objects around it. My intent is to invite viewers to think about the relationship between the images and objects on display and make the connection between policy and visibility on their terms. In this respect the question of legibility of the their experiences and their understanding of the city and urban form. That audiences will accessibility of the project for audiences that are not necessarily familiar with local histories.

Your images often appear de-saturated. How is the effect achieved technically and what is its

Technically, there are many ways to de-saturate an image. One can overexpose film when making images, pull or push film while processing, by manipulating filters in the darkroom

Conceptually, the desaturation acts to heighten the absence of an element that may allow the landscapes to be complete in some form. This notion of wholeness is contestable but that is the way I think of the spaces I photograph, as denuded spaces with something missing.

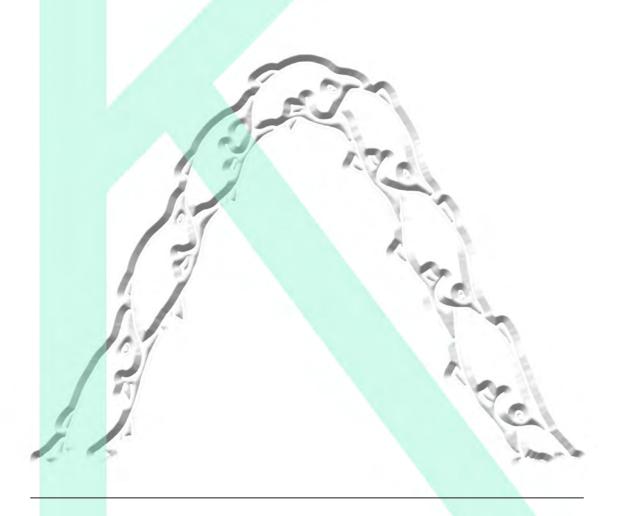
Are you covertly making a documentary about all of us (why or why not)?

That's something I didn't think of and could have been fun to do. However, I would agree work does implicate all of us in some way or other. The degree to which we are all implicated is a question that I would leave for each individual to determine for himself or herself. Very honestly this is an attempt to make sense of where I am.





# Kyle Warren Hossli





WHAT WE HAVE HERE, 2015, WOOD, DIGITAL PRINT, BROKEN GLASS, MAN IN A SUIT ON A STAGE



WHAT WE HAVE HERE, 2015, DETAIL





SO THIS IS WHAT IT MEANS TO BE ALIVE, 2016 FOAM, METAL, PLASTIC, COTTON, CONCRETE, LIGHT STAND, PLASTER



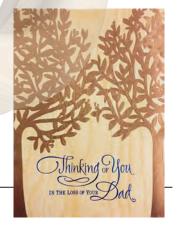
"The idea behind the railing is to show an example of the connectivity amongst all things. If all things are connected then their individual impacts may be used to offset one another. If someone was to place their hand on the railing and begin to walk around it, each revolution would give way to a unique experience unlike the last and therefore not a repeat of the past but instead an endless progression of similar events. Now if this were to go on for forever all the individual's experiences might begin to merge and a certain set of knowns would form. One known would be that all and every type of experience either has existed, does exist, or could exist and therefore any new thing is just as

new as the thing before it. Yet this idea does not excuse the spectrum between good and bad occurrences. Every time something negative would happen one would feel pain, and an individual might form the belief that something would always be there to inflict pain. In opposition every time something good would happen one would feel joy and come to believe that something would always be present to bring joy. These beliefs, would in theory blunt the impact of surprise, because anything could happen, has happened and similar things happen all the time.

Now we cant walk around in circles all day, even though it sometimes feels like we are. We can, however use this theory to deal with real life events. And thats where the rest of the installation comes in. The cards that you see are things that I received recently and test my projections for the banister. They are like and not like everything else that you or I will encounter. I feel a particular way towards them like I do everything else. They exist and I see them, I feel them, but not exactly at this moment because these are just pictures and you and I are in the future."









ONE OF THESE WILL CHANGE OVER TIME, 2016 BALLOON, VIDEO VERSION 1





ONE OF THESE WILL CHANGE OVER TIME, 2016 BALLOON, VIDEO VERSION 1

Jan

**Brugger:** What do you think the world would be like without roller coasters?

KH:

More water parks! I see the rise and fall in the course of a coaster ride as an apt representation of the different stages of human experience (highs, lows, and the mundane). However, the proposal made in my current work is not to get rid of the peaks and valleys of human experience, but to instead recognize that those elements will always exist. The coaster, or something akin to it, will remain present to cause excitement and therefore can be seen as a symbol of that possibility. On the other hand a painted white bike on the side of a highway may always be a symbol of tragedy. If we agree that symbols like these will always be present then there is no need to allow oneself to be overly concerned by new instantiations of them. If we study the past and, reasonably predict the future, then the present becomes less of a distinct point. If everything that ever has been always will be, and everything that ever will be always has been, then something like "of course" should become our mantra.

Ben

Nicholson: What is real?

KH:

Because art commonly bleeds into life the answer to your question that seems the most timely is: "Who the hell cares?" As a country, we seem to have arrived at a point where we recognize that our impressions of what is real are vastly different, and this allows for the existence of multiple realities. I think what is real is determined by the individual and what one believes is such. If I carve a fish out of a material and paint it, I imagine that very few people would think of it as having been a real fish, one that swam and could have been eaten. On the other hand, if I show a hallmark card in an installation, a viewer' may associate it with all the other cards that they have encountered in the past which in turn may make the one in the present seem more "real". What is left for questioning is whether or not the card in the installation was ever used for the intention that I, the artist, said it was. If facet of an installation is relatable in some capacity then it may allow for one to extend the belief that thats facet is truly an artifact and not a prop.

Evan Carter:

How does the role of technology in the world influence your project and your idea of what is real?

KH:

The content of my work doesn't directly addresses tech's role in the world, but I do have a rule about which types tech should be used in projects. –The elements should be current; new but having had time for saturation. The "goal" (budgets allowing) is to shortcut nostalgia as well as refrain from unveiling new technologies in order to remove any irrelevant obstacles from gaining a more acute understanding of intention.–

Elizabeth

How do you decide what elements of a sculpture should be fabricated by

Allen-Cannon: yourself?

KH:

I still believe that a sculptor can cultivate a unique set of mark making abilities through continued practice. However, my sculptures are not particularly hard to fabricate so the only obstacle keeping them from being outsourced is how they are planned. Every sculpture/installation that I make has a set of blueprints that look like the scratches on a page leftover from someone trying to pull the last drops of ink out of a pen. I only get to a finished product by mixing unrecorded daydreams with intuition, where I continuously have to readjust as the production of a thing moves along. There are often elements in the works that are premade but rarely do those parts get shown without some alteration.

**Andrew** 

What is the difference between faux marble and marble? Bearnot:

KH:

The difference is between an object that admits to its own falseness or aspirations and an object that demands to be recognized for its inherent importance.

Shanna

**Zentner:** When does your podcast go on air?

KH:

Is it sad that I interrupted this question as "You talk too much", and yet I still thought "That's a damn good idea"? Why not embrace a platform for blathering on uncontested? Axioms would abound, but I think that's what we are missing right now. Where are the self appointed authorities, unafraid of making wild and inflammatory statements about Art, yet with the capacity to still admit when they are wrong? I mean is Alex Jones an artist? He almost caused a murder which is some powerful shit and just plain shit-shit, but maybe good pizza.

Vidura Jang Bahadur:

Could you talk about how your work relies on a common knowledge or understanding of objects to explore a larger truth, and how does the video complicate/facilitate that in the context of your new installation?

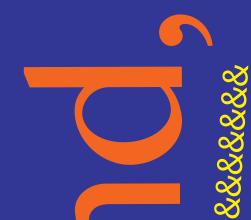
KH:

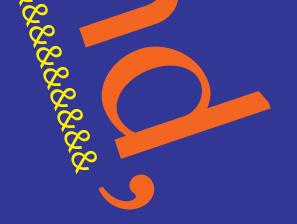
I believe that by using or creating a base set of understandings from or among a group of people an artist can formulate new thoughts or test previously held ones. A common relationship between an artist and a viewer is typically intersected by an object, where the viewers thoughts about the object has the potential to become "art feelings." It is their comprehension of the parts that can allow for a more robust understanding of why the parts exist together. So if an artist has a particular intention then it would behoove them to present at least some recognizable elements. It is where those suggestions lead and how one is directed that I find interesting.





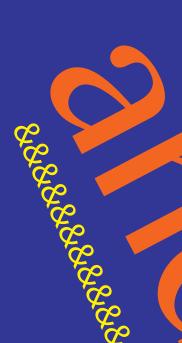






# 







# "It is women who are called on to self-manage.

to self-discipline. To a much greater extent than men, women are required to work on and transform the self, to regulate every aspect of their conduct, and to present all their actions as freely chosen. Could it be that neoliberalism is always already gendered, and that women are constructed as its ideal subjects?"

—Rosalind Gill and Christina Scharff, introduction of New Femininities: Postfeminism, Neoliberalism and Subjectivity



What It Covers,
Oil and flashe
on panel, 2016

N G

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Symbol of Your
Love), Oil on panel,
2017



JB: How do you think about music?

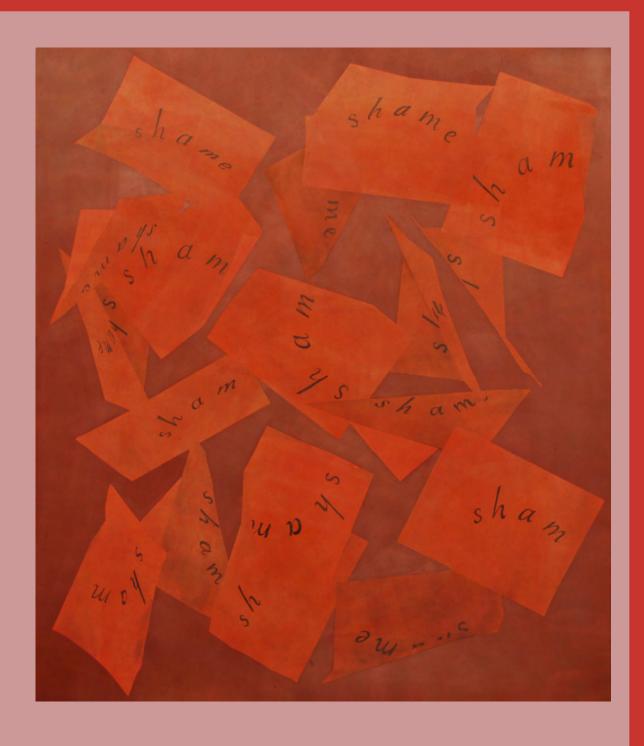
These days I'm thinking about the feeling of swelling in music and the cheap sensation that it evokes—sort of like "Be My Baby" by the Ronettes. Phil Spector was really good at making strong emotion feel cheap and yet something you want to believe in.

KH: How do you capture moments within emotions while framing broader impressions of those emotions?

A good example might be the SHAME painting. When I made this painting, I was thinking about the self-loathing quality of women's self-help. I was trying to locate this kind of self-deprecation somewhere in myself, and I came to it by way of blonde jokes. Although this genre of humor seems benign and just about blondeness, the joke is packaged in order to facilitate a way to call women dumb and slutty while also maintaining political correctness. This policing happens by defining "those women," or the woman you don't want to be. So I started from a feeling of shame (in relation to being made to feel dumb and/or slutty), but also in the kind of free, playful space that comedy and jokes afford us. Perhaps the blonde joke IS harmless because that kind of blonde is a caricature, or a sign in Baudrillard's sense. I felt I could bring these two feelings together in using the word SHAME as an object, and taking advantage of ways it can be misread (SHAM). I like that when you read the word SHAME over and over again, it becomes so sad it's funny, or begins to sound like a command, and yet when you sit and think the word over and over again it feels a bit melancholy.



Her Flowers and
Her Suckers, Oil
and flashe on panel,
2017



Easy Daytime Look
Oil and flashe on
panel, 2017

BN: What ever happened to the "sad sax"?

I have lots of ideas for costumes, but I always get stuck on how to make a performance. This idea came from my attempt to develop a kind of needy, anxious, pathetic character with traits ascribed to the feminine (think: the neurosis that apparently sets in once a woman's biological clock starts ticking). Fatal Attraction is kind of the urtext for an entire genre of erotic thrillers with this stock character. It was a play on "a sad sack of shit," and it would have been a kind of Oldenburgian soft sculpture saxophone that fit over a nude leotard. Lisa Simpson wore something similar once. Next Halloween, maybe.

EC: What role does illusion play in your artwork?

I am interested in illusion as a way to explore authenticity and phoniness. There are trompe l'oeil elements in the work, often tape, that suggest a kind of repair or cohesion. That the tape is fake inspires doubt in the viewer, and a little doubt helps people to further consider other content more carefully.

AB: Your complex—often juxtaposing—colors have been described as "bruised up," "muddied," and "sickening." How would you describe the role color plays in your paintings?

I think it's nice when the colors are described in that way because it means people are emotionally participating in the work, noticing an incongruity between the color and the content. One of my favorite songs is "Any Day Now" by Chuck Jackson, where the vocals are melancholy but the instruments are upbeat—and those elements together produce a feeling which may be either elation or psychosis. That very real emotional ambiguity is something that seems relevant to cultural concepts of romance and is something I am always after in painting.

SZ: Do you think you'll ever make paintings that explore the effects of male self-help clichés?

I don't think that male-self help clichés currently exist in the same way that female self-help clichés do. It's complicated, but I believe this has a lot to do with gender power imbalances; women seek self-help and talk therapy because they have historically had less economic control over their lives than men and therefore tend to value relationships that end in heterosexual marriage as an opportunity to become more economically stable (we aren't totally sure which factors contribute to the wage gap, but it certainly still exists). The area over which each gender has control tends to influence the corresponding sense of self to some degree: men's sense of self is defined by their career, whereas a woman's sense of self tends to be defined more by their relationships. This may have something to do with the fact that women are culturally conditioned to be more proficient emotional communicators, and why they seek self-help more regularly. However, your question invokes the quote by Rosalind Gill and Christina Scharff that I've included in the beginning of this section, pointing to this emerging hegemonic femininity that I explore in my work.

#### VJB: How has your relationship to cinema changed over time?

I began working with still images from films as is probably typical of most young painters. After reading a book by Eva Illouz a few years ago, Consuming the Romantic Utopia, I began to understand how romance is manufactured and consumed through film (as well as other media), and what these notions of romance might say about a collective cultural experience. These days, I am thinking less about cinema as a medium and more about the stock characters and scripts for heteronormative relationships that cinema has propagated over the years. An example might be the neurotic, 35-year-old unmarried woman in erotic thrillers (i.e., Alex from Fatal Attraction), or the girlification of female leads in romantic comedies (Jenna in 13 Going on 30). Instead of simply reproducing a still image from the film, I use the paintings as a place to deconstruct these particular brands of femininity.

An
Intellectual
Breeze,
Oil and
flashe on
panel, 2016









# VJB: You've trained formally as both a scientist and craftsperson. How does this experience inform your work?

AB: I studied materials engineering at Brown University and sculpture in the Glass department at RISD. I'm invested in traditions of craft and technologies of making. I believe that engaging with materials is a process of both encoding and producing knowledge. That is, when we make things we draw on past understanding of how the world works and also reveal new relationships and understandings. I believe that materials have embedded intelligence and poetics. When I work in dialog with materials I bring to them all of my technical knowledge as a scientist and hand-skills as a craftsman. However, I also relish the haptic pleasure and discovery that comes from the resistance that the material world provides.





### KH: What is the nature of experience when someone is confronted with an object?

# Pit Lash Bush Kink

AB: I'm interested in the phenomenology of materiality when one encounters an object. For example, in Dorothy Kundhardt's book for young children, Pat the Bunny, a father's stubble is rendered as sandpaper and accompanied by the directive to "feel Daddy's scratchy face." In an instant, the reader is engaged in the story through a visceral, embodied understanding. Kundhardt's text proposes a metaphysical transformation of material encounter similar to Jean-Paul Sartre's figure of the child plunging their hands in honey and discovering stickiness and the permeable boundary between material world and conscious self. The physical engagement with matter that Kunhardt thematizes is present within all books—all objects one encounters—even the book in which this text is written. Notice how light interacts with the paper's tooth. The rustle of a page as it turns. The weight of the book in your hand. The flex of the spiral binding. This object is more than a collection of words.







#### BN: Where does the screen end and the hair begin?

AB: I'm interested in traditions of image- making and the materiality of the image itself. The screen is a platform for consuming image, but also an object which performs material phenomena. I'm engaged in an idiosyncratic media archeology, asking questions like "what is the relationship between medieval icon painting and cathode ray tube television"? Simultaneously, I've been exploring the politics and poetics of hair, considering the ways in which hair evinces identity politics and is policed by normative social structures. I'm interested in the sculptural potential of hair as a form of drawing and portraiture. Both the screen and hair projects attend to issues of scale and attention, proposing situations where familiar forms and materials are defamiliarized: television static rendered in wood grain and a lover's beard hair monumentalized in patinated copper pipe.



#### EAC: When does a material study become an art object?

AB: I conceive of my artistic practice as a form of speculation and research. As such, I'm invested in presenting art in forms like the study, model, simulation, gesture, experiment, and proposal. In my studio I don't differentiate between the process of artistic research and the result. The material study cannot become an art object because it is always already a work of art.



#### EC: How is humanity choreographed by materials?

AB: For the past two years I've been collaborating on a project entitled Molecular Movement: A Social Alchemical, which considers molecular dynamics simulations in relation to traditions of improvisational dance. We ask, "What does it feel like to move like a molecule?" Whether excited or relaxed, the molecule is constantly in motion: vibrating, tumbling, folding and unfolding. We reimagine the molecule as an individual subjectivity brought into social relation through community rituals of exchange: Sharing and stealing electrons. Forming and breaking bonds. Storing and releasing energy. A theater of continuous flux and flow. The project also functions as a tool of education and outreach, embodying abstract scientific ideas in formats that are approachable, playful, and engaging to diverse audiences.



## JB: I see your work as examining details of our physical world; how does this microscopic view engage with larger, social concerns like sexuality or group dynamics?

AB: Lately I've been thinking about calibration as a form of both preparation and practice. One calibrates as preparation by honing a blade, setting the color of a screen, or stretching prior to movement. One practices calibration on an ongoing basis by modulating one's gait on stairs or monitoring toast as it browns. My work engages calibration formally and conceptually by proposing that finely-tuned observations reveal small, precise details which are meaningful and address larger concerns. Consider kink, a term which formally describes an abrupt bend/twist/curve in an otherwise smooth trajectory of material but has conceptual valence in relation to sexuality. Likewise, the molecular world is composed of infinitesimally small bodies which can be thought of in relation to the dynamics of human bodies: attraction, repulsion, bonding, etc.

#### SZ: What is your relationship to ritual and where does this interest come from?

AB: In Give Me a Laboratory and I will Raise the World, Bruno Latour writes about the "Pasteurian microcosmos," explaining how the petri dish functions as an abstraction of the world from which new insights can be achieved. In 2010, as a Fulbright fellow, I studied Swedish glass-making traditions and the integration of Scandinavian material culture within rituals of the everyday. That summer my brother got married, and for his wedding I developed a reinterpretation of the traditional, Jewish glass-breaking ritual. This project became Mist&Hackle, my experimental, "ritual design" business. I am committed to expanding the discourse around contemporary ritual, drawing on Émile Durkheim's notion of "interaction ritual" as a platform for interrogating the experience of art and the everyday.



EA

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# QUESTIONS

JB: Your paintings often go through several states before arriving at a final destination. How do you know when a painting has reached its conclusion? That's tough. Sometimes I stop when I feel there is an adequate density of visual information, though I think what I look for the most is a sense of space in the paintings. It is also important to me that the image that portrays space is contradictory to the logic of space as we know it in the world. This is a satisfying kind of tension. At the same time I tend to stop in a place where there is compositional balance and unity in a way that is typical to traditional ideas about painting; forms like the portrait or landscape that were established by Renaissance painters and continued into Romanticism,



Surrealism, and Neo Expressionism. This can take some of the tension that I seek away, leaving it to manifest itself more in the process than in the final composition of the image. In the end I tend to stop when I think the painting encourages prolonged looking.



#### KH: What is the sum of architecture and nature?

The sum of architecture and nature is a space that is difficult to imagine. Both things are human constructs that we perceive as different things but everything pretty much comes from nature. But within the framework of those constructs it is fun to try to imagine a physical hybrid of two abstract concepts. Architecture and nature can contain one another and react to one another. Both grow and deteriorate but they do this at different rates. An image can only suggest that idea and not truly depict

it. But the suggestive image embodies the idea that both have the same point of origin. Materials come from the world and people manipulate them to regulate their occupation and navigation of spaces. The social is formed around this and in turn spaces are formed around the social. This feedback loop is expressed by both the freedom and oppression that is enabled by designed space and/or architecture. The image of nature and architecture represents a utopian desire for an ideal space, but the sum of the two is their shared point of origin, an origin to which all matter returns eventually.





#### BN: To where do your portals lead?

That is something I am still figuring out but I would like to think that they could lead to a hypothetical space that encourages a viewer to reflect upon their physical space. The body in space has its on set of politics that are always changing and reacting to the external environment. The portal has the capacity to generate a sensory

experience that encourages contemplation of the social and political ecologies of the body in spatial environments. We become familiar with our environments and develop skills in navigating them. We apply these skills to new environments when we encounter them. But what happens when a space is proposed that is unfamiliar to the point where these skills are not effective? It is this kind of place and what happens when we get there that interests me.

#### SZ: Who are the naked guys?

The nudes are new so I am approaching them in a number of ways. Some are invented but most are referenced from photographs from the internet. Including them is an experiment in seeing how the figure can affect the image both spatially and narratively. I also see the figures as representing a traditional idea in painting, yet to pull them from digital sources reflects

the parallel between the traditional source of the figure in painting (the live model or 'the real') and the contemporary infinite database of images, a new form of 'the real'.

#### AB: What is your relationship to the term "worlding"?



I have always been fond of narratives where alternate worlds are constructed. Typically, stories set in fantasy or science fiction realms in which I could immerse myself. I found meaning in these stories, and still do, but the idea of worlding is currently in flux for me. There is a critique of escapism as something negative. I agree that immersing oneself in imaginary worlds can be dangerously isolating but, at the same time, this brand of fiction is a way for people to reflect upon their reality without being bound to the political histories of that reality. An

alternate world in fiction can provide a potent critique of our world, specifically in its address to history.

But that is only one kind of worlding and a more traditional one at that. Worlding has evolved through art to allow truth and fiction to bleed into one another in various ways. In art, the process of making and the thing being made generate its own particular narrative that always rests between truth and fiction. Art is always a type of worlding in the way that it takes something from the world and places it in a new form or context. Worlding in my work embraces an imagination of alternate worlds or realities while also inviting reality to shape these alternatives





EAC: How does escapism function in your work? For me escapism is an expression of a very real desire to experience feelings that would or could not otherwise be felt in real life. But escapism happens within the mind of the individual. So the object, whether it be a book, game, or painting is a vehicle that drives that desire. I do not expect my work to provide an escapist experience for a viewer but it's okay if it does. Though the way the work is created is informed by my own escapist desire, that desire is part of the narrative of how the thing comes into the world.

What is the relationship between your three dimensional sculptures and the worlds you make in your paintings? Both the sculpture and the paintings come from a process of accumulation, addition, subtraction, and rearrangement. The common goal is to immerse the viewer in an alternative space. Paintings can propose spaces that could not otherwise physically exist. When a viewer interacts with the painting it is through standing, looking, and reacting to that proposition in their mind. Perhaps they will come away with a different way of perceiving real space. The sculptural work is bound to the laws of physics so the proposition in those works is in how the space or object(s) can be interacted with. There is greater potential for variation in the way the sculptural work is interacted with and much to learn about how those interactions can shape the work. I built a fort in order to invite people to step outside of their world for a moment. They could flip through a book, play an instrument or a game, or commune with a plant. These are mundane things. Art can be mundane. Life can be mundane. Sometimes, for whatever reason, we need an occasional reminder that these things are true.



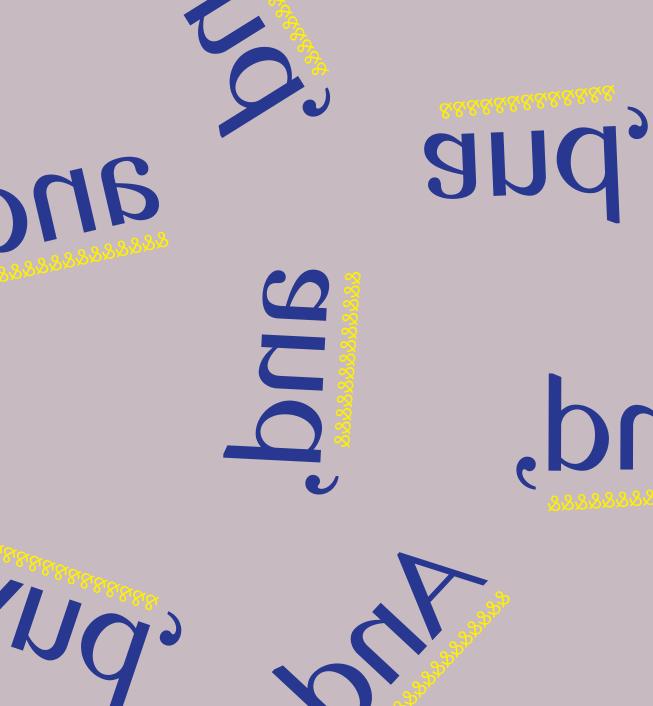


Alison LaTendresse & Joy Miller & Bill Brown & Darby English & Max Guy 8 Jessica Stockholder & Marcus Warren & Bill Michel & Yesomi Umolu & Alyssa Brubaker & Andrew Yale & Greg Redenius & DoVA MFA Class of 2018 & Nick Grasso & Jason Salavon & Ben Chandler & Kent Lambert & David Wolfe Zachary Cahill & Mike Schuh & Matthew Jesse Jackson & Laura Letinsky 8 DoVA MFA Class of 2016 & Catherine Sullivan & Geof Oppenheimer & William Pope.L & David Schutter & Amber Ginsburg & Carol Jackson & Scott Wolniak Katherine Desjardins & Lauren Beck & Nicole Mauser & Claire Ptaschinski Julie Marie Lemon & James Britt & Cliff Rome & Alison LaTendresse & Sean Keller & Lauren Berlant & Karin Knorr-Cetina & Julia Rhoads & Leslie Danzig Solveig Øvstebø & Karsten Lund & Anna Searle Jones & Deb Sokolow & DoVA BA Class of 2017 & Clare Austen-Smith & Nadia Sulayman & Nicole Patin 8 Dominique Bluher & D.N. Rodowick & Theaster Gates & Alison LaTendresse & Anne Janusch & Elisabeth Hogeman & Devin Mays & Rachel Cohen Sharon Hicks-Bartlett & Travis Jackson & Connie Bacon & Marco Ferrari Kaushik Sunder Rajan & Richard So & Sanjukta Mukherjee & Sean Wills Tim Hargrove & Hilary Strang & Ken Ellis-Guardiola & Jeffrey Montgomery Alison LaTendresse & Matthew Carnes & Heidi Jiang & Karl Bollig & Dana Constanzer & Stanley Snelson & Joshua Kent & Alison LaTendresse











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