

CRYSTAL BEIERSDORFER

MADELINE GALLUCCI

FAN GE **You've**
HOLDEN HEAD **changed**

CAMERON MANKIN

GABRIELLE SANSON

DAISY SCHULTZ

BRETT SWENSON

**You've
changed**

You've

**University of Chicago
Department of Visual Arts
MFA 2020 Thesis Exhibition**

**November 13 –
December 20, 2020**

changed

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EXHIBITION



- 01 GABRIELLE SANSON,
Guard hut, 2019, oil and
acrylic on canvas, nails,
52 × 40.6 cm (20.4 × 16 in.)

WALKTHROUGH



02 GABRIELLE SANSON,
*Burglar bar (working out
the time difference)*,
2019, wood, 217 × 152.3 cm
(85.4 × 60 in.)

06 GABRIELLE SANSON,
Not knowing painting,
2019–2020, oil on
canvas, 90.8 × 147.2 cm
(35.7 × 58 in.)



02 GABRIELLE SANSON,
*Burglar bar (working out
the time difference)*,
2019, wood, 217 × 152.3 cm
(85.4 × 60 in.)

10 DAISY SCHULTZ,
Attachment #6, 2020,
archival inkjet prints,
MDF, 16 × 16 × 16 in.

07 DAISY SCHULTZ,
Attachment #4, 2020,
archival inkjet prints,
MDF, 16 × 100 × 16 in.



09 CAMERON MANKIN,
CVaCCTvCA, 2019–2020,
inkjet collage, pen
and graphite on paper,
5.115 × 8.25 in.

08 CAMERON MANKIN, *COVID Atlas*
(6104 S Woodlawn), 2020, graphite,
acrylic, permanent marker
and woodcut on paper, custom
pedestal, dimensions variable.



08 CAMERON MANKIN, *COVID Atlas*
(6104 S Woodlawn), 2020, graphite,
acrylic, permanent marker
and woodcut on paper, custom
pedestal, dimensions variable.



05 MADELINE GALLUCCI,
charmer, 2020, velvet,
poplar, earrings, hinges,
shelf bracket, latex paint,
beauty blender, LED
candles, 33 × 84 × 16 in.

04 MADELINE GALLUCCI,
pink mirror, 2020,
acrylic and flashe on
canvas, 18 × 24 × 1.5 in.

03 MADELINE GALLUCCI,
*I hid so well I forgot I was
even there*, 2020, acrylic,
ink, and flashe on canvas,
42.5 × 51 × 1.5 in.



12 BRETT SWENSON, *sleep noises*,
2020, viewing booth, dual
headphones, grey paint, upholstered
bench, and video, 30 min.
A collaboration with Kirsten Ihns.



14 MADELINE GALLUCCI,
untitled (cloud), 2020,
acrylic on canvas,
24 × 18 × 1.5 in.

13 BRETT SWENSON,
wedge 2, 2020, 3D print,
8 × 6 × 4.5 in.



11 BRETT SWENSON, *wedge 1*,
2020, 3D print, grey paint,
and molding, 12 × 8 × 3.5 in.



16 GABRIELLE SANSON,
At the window (after Westarik),
 2020, oil on canvas,
 85 × 100 cm (33.4 × 39.3 in.)

17 DAISY SCHULTZ,
Attachment #3, 2020,
 archival inkjet prints,
 MDF, 16 × 100 × 16 in.



15 GABRIELLE SANSON,
The function of forgetting,
2020, oil and acrylic on
canvas, nails, 137 × 181 cm
(53.9 × 71.3 in.)



15 GABRIELLE SANSON,
The function of forgetting,
2020, oil and acrylic on
canvas, nails, 137 × 181 cm
(53.9 × 71.3 in.)



16 GABRIELLE SANSON,
At the window (after Westarik),
2020, oil on canvas,
85 × 100 cm (33.4 × 39.3 in.)

18 HOLDEN HEAD, *Class*, 2020,
steel, ceramic, 48 × 72 in.



18 HOLDEN HEAD, *Class*, 2020,
steel, ceramic, 48 × 72 in.

19 HOLDEN HEAD, *Shame!*
(*brood parasitism*), 2020,
tar, feathers, vines, plastic
mask, 36 × 48 × 36 in.



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pink mirror, 2020,
acrylic and flashe on
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*Burglar bar (working out
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2019, wood, 217 × 152.3 cm
(85.4 × 60 in.)

23 CRYSTAL BEIERSFORDER,
FEMME: A Manifesto, 2020,
a digital interactive story.



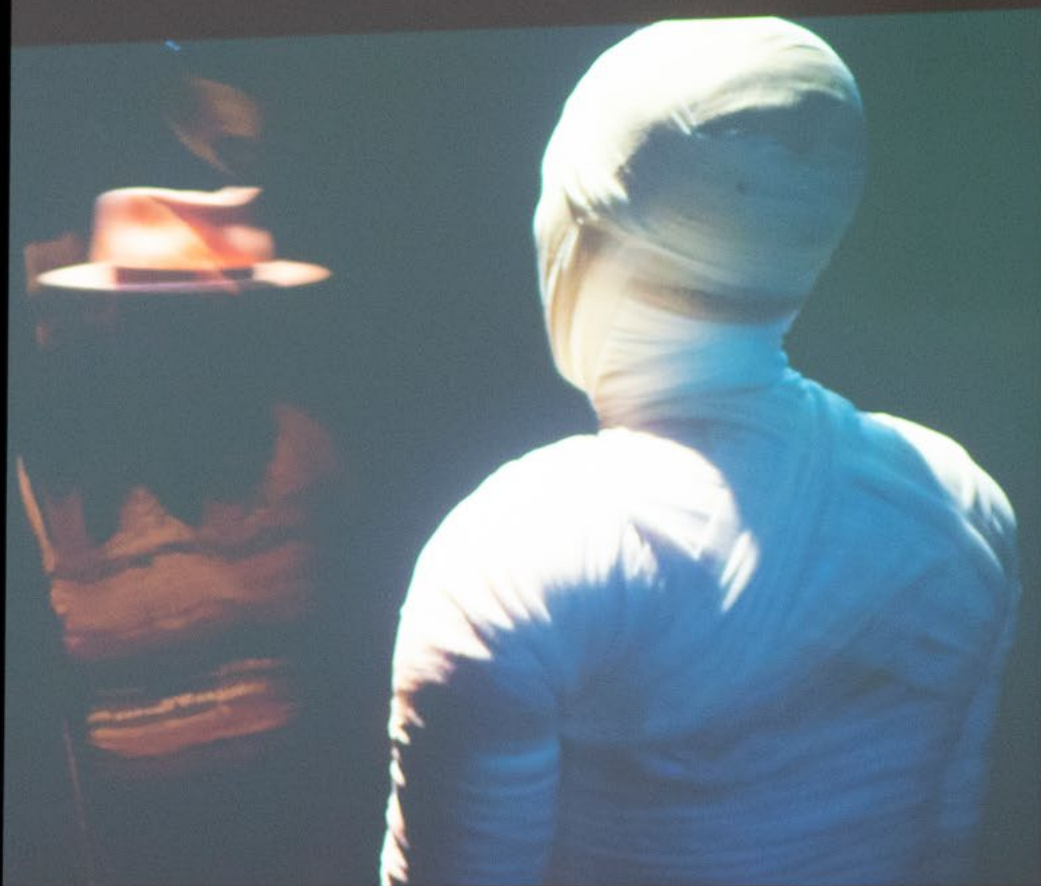
- 22 CRYSTAL BEIERSDORFER,
CALM DOWN!, 2019–2020,
single-channel digital video,
5 min, looped.

- 21 MADELINE GALLUCCI,
the narrows, 2020,
acrylic and ink on canvas,
30 × 40 × 1.5 in.

- 20 MADELINE GALLUCCI, *we were
taking care of an injured dog
and talking about how much
advertising cost*, 2020, acrylic
on canvas, 29.5 × 40 × 1.5 in.



24 FAN GE, *I am a mummy also*
I am..., 2020, single-channel
video, 11:36 min, bench, steel
tubes, maple, 36 × 18 × 72 in.





YOU'VE

27 DAISY SCHULTZ, *Trap*,
2020, stainless steel,
archival inkjet prints,
48 × 48 × 84 in.



25 HOLDEN HEAD, *Theory*,
2020, used underwear
and socks, hot glue, wood,
36 × 72 in.



26 HOLDEN HEAD, *Gentileschi*,
2020, Durham's Rock Hard,
ceramic, pubic hair, hot
glue, resin, MDF, 20 × 36 in.

EXHIBITION



- 28 BRETT SWENSON, *Squab*, 2019,
cyanotype on vellum, cement, wire,
foam board, and bird materials,
35 × 53 × 144 in.

MISSED CONNECTIONS

KARSTEN LUND

Last winter, before it all went south, I found myself in a room full of people staring at the wall. I was held there by the appearance of a ghost. Not quite an inch tall and drawn in black ballpoint pen, its thin outline was only noticeable when you were standing nearby. There were a few other ghosts around, here and there, quietly sketched on the white walls of the museum, but this is the one that stays with me. Above its head was a handwritten speech bubble containing the single word: “exhibition.”¹ I’ve thought about this ghost a lot in the months since. After galleries and museums went dark in March amid the pandemic, every show cancelled or delayed, it began to feel like the ghost was a premonition. Unassuming at the time, it was a tiny harbinger of a long season of phantom exhibitions, and perhaps so much more.

Among the many exhibitions last spring that were paused or pushed off toward the horizon was the final show for the MFA graduates in the Department of Visual Arts at the University of Chicago. As the gallery at the Logan Center

1 Pope.L, the artist who drew that ghost on the wall at the Museum of Modern Art, also happens to be a professor in the Department of Visual Arts at the University of Chicago—one of a number of professors the MFA graduates in the present show have studied with over the past two years.

reopens this fall, the room will not be full of people like it should have been, but artworks materialize again, ghosts no more. Yet as I look at the various works on view (or their digital forms online), I'm struck by how they reflect the spectral character of 2020. Each in its own way is attuned to presence and absence, whether exemplified or observed—a lingering sense of disappearance, perhaps, or the feeling of something or someone drawing near.

I offer a quick inventory of some of these works: The faint imprints of bodies in gold sheets of paper. Scratched names and messages on men's room mirrors, a rough catalogue of fleeting traces. A vast 1:1 map of a solitary studio, austere and empty in its diagrammatic way. A rumpled bed as a site of forgetting, and a shadowy figure on the other side of sheer curtains. A pair of soiled underwear, with no sign of its former occupant. Photographs of abstracted body parts, disembodied and free-floating. A pale silhouette in a cyanotype that rests on the ground, an index of someone who lay there previously. Even a femme manifesto finds power at one point in the choice to obscure and to blur.

It seems clear that these spectral qualities grow out of other artistic and human considerations, suggesting a larger frame of reference, and perhaps with it, larger stakes. Within any exhibition of classmates, it's safe to assume that a variety of unique directions prevail, rather than uniform concerns or a common mission. Nevertheless, I get the feeling that shared attunements—or even certain underlying questions, interpreted in different ways—connect these works on a deeper level. One might be the question of how to locate oneself in the world, both on one's own and in relation to other people. And this dovetails, perhaps, with considerations of perception, or the implications of looking at others and being looked at in turn, as aesthetic registers fold in on the social and the emotional.

This line of thought feels fitting for this pandemic year, this election year, this year that's been so ominous and electric and constrained, even if weighing the nature of individual and collective experience, fraught and full of promise, is an ongoing task for always. For months now, a flood of anxieties, isolations, and afflictions have been experienced in individualized, atomized,

and often private ways, and yet at the same time they've been widely shared, verging on something more universal (at least in kind, if not in degree or in the details). At the very least, these sorts of considerations beckon in whole new ways, amid lockdowns and domestic terror plots, urgent protests for social justice and a seeming doom spiral of entrenched partisanship, to say nothing of the everyday happenings of life. Which is to say, these questions may be as difficult to sort through as ever.

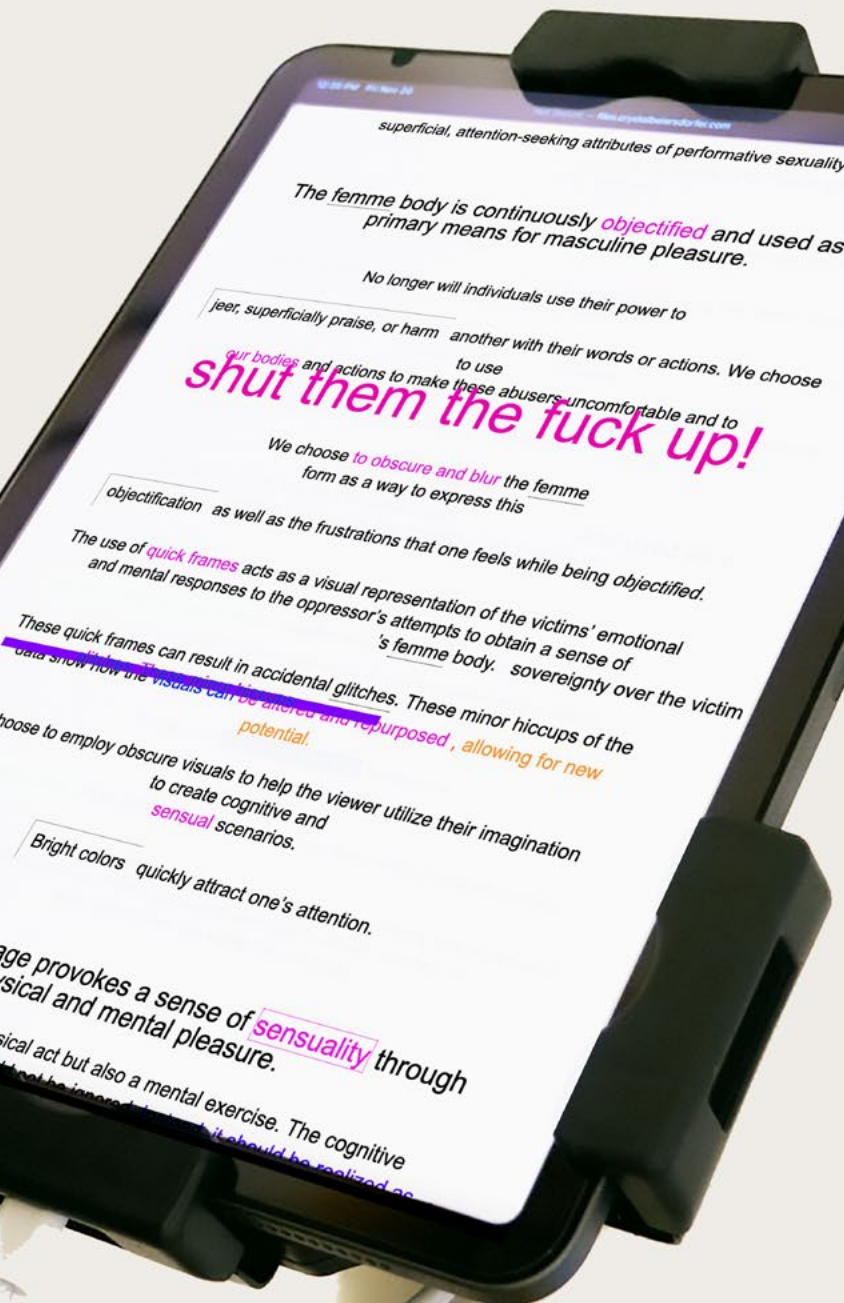
An artwork can visualize or internalize how people see each other, meet each other, think about each other, fear or desire each other. It can channel a powerful moment of recognition, or a near miss, or the weight of shame and judgment. In other ways still, all artworks embody a kind of encounter. Whether it's a painting, a sculpture, a video, or a photograph, an artwork is a deferred meeting of sorts between the artist and the viewer, socially distanced and asynchronous long before these phrases came into heavy usage. What kinds of encounters do the artworks in this exhibition imagine? For that matter, what measures of time do they bring with them?

A lot can happen in just a few months. Meanwhile, the past looms over your shoulder. And yet so much stays the same.

You've changed, the exhibition title insists, without specifying who's speaking or who's on the receiving end of the declaration. The various artworks here might answer for themselves, or dodge the allegation, or direct it back at us. Or maybe it's art at large that is shifting in its seat, changing its orientation, starting to reimagine how to reckon with the world in necessary ways. That reckoning may be anchored in the solitary self at times, but every person moves within larger networks and structures that precede and outlast us—systems that are no less mutable in the end. *You've changed*. Perhaps we all have. Perhaps everything has. It might take some time, and some help from other people, to figure out exactly how.

CRYSTAL BEIERSDORFER

YOU'VE



23 CRYSTAL BEIERSDORFER,
FEMME: A Manifesto, 2020,
digital interactive story.

View online:



Defining Terms Explored Within FEMME:

- IRL** An acronym that means communications or interactions in real life.
- URL** An acronym that means communications or interactions online.
- Glitch** Usually perceived as an error in the code that results in corruption and alteration of the visuals.
- Femme**
- 1) Instead of using female, we choose to associate ourselves with femme.
 - 2) We see a femme as anyone who chooses to identify with feminine energy at any point in their life.
 - 3) We prefer to cherish and encourage this evolution of the self.
 - 4) This flourishing recognition of one's gender can only be realized through life experiences.

FEMME: A Manifesto

The femme form is an **independent** entity, both IRL and URL.

Being femme is not a performance for anyone else's pleasures and desires. Instead, we choose to portray ourselves in a way that makes us feel comfortable and confident.

This may cause a shift in perception regarding what we perceive as beautiful,

and we choose to **do the work** to continually examine our values of physical beauty.

YOU'VE

The avatar **possesses** the same thoughts and feelings as our IRL-selves.

The digital avatar allows the expression of our **true selves** without fitting into an assumed role constructed by a capitalistic, patriarchal world.

The virtual space should always remain a safe space by breaking the chains of these suicidal norms, allowing for complete **self-autonomy**.

We choose to employ obscure visuals to help the viewer utilize their imagination to create cognitive and **sensual** scenarios.

We choose to use colors that possess **saccharine** qualities to symbolize the superficial, attention-seeking attributes of performative sexuality.

The femme body is continuously **objectified** and used as a primary means for masculine pleasure.

CRYSTAL

No longer will individuals use their power to

jeer, superficially praise, or harm another with their words or actions. We choose to use **our bodies** and actions to make these abusers uncomfortable and to

shut them the fuck up!

We choose **to obscure and blur** the femme form as a way to express this

objectification as well as the frustrations that one feels while being *objectified*.

The use of **quick frames** acts as a visual representation of the victims' emotional and mental responses to the oppressor's attempts to obtain a sense of sovereignty over the victim's femme body.

These quick frames can result in accidental glitches. These minor hiccups of the data show how the visuals can be altered and repurposed, allowing for new potential.

We choose to employ obscure visuals to help the viewer utilize their imagination to create cognitive and sensual scenarios.

Bright colors quickly attract one's attention.

The femme's image provokes a sense of sensuality through physical and mental pleasure.

Pleasure is not just a physical act but also a mental exercise. The cognitive component of sensuality should not be ignored. Instead, it should be realized as vital for a sensual experience.

We choose to employ obscure visuals to help the viewer utilize their imagination to create cognitive and sensual scenarios.

We choose to use colors that possess saccharine qualities to symbolize the superficial, attention-seeking attributes of performative sexuality.

Bright colors quickly attract one's attention.

The utilization of this color palette requires constant refreshing in order to keep the viewer's interest; otherwise, the effects will fade.

A more potent dose is required each time.

Femme isn't a curse or a burden.

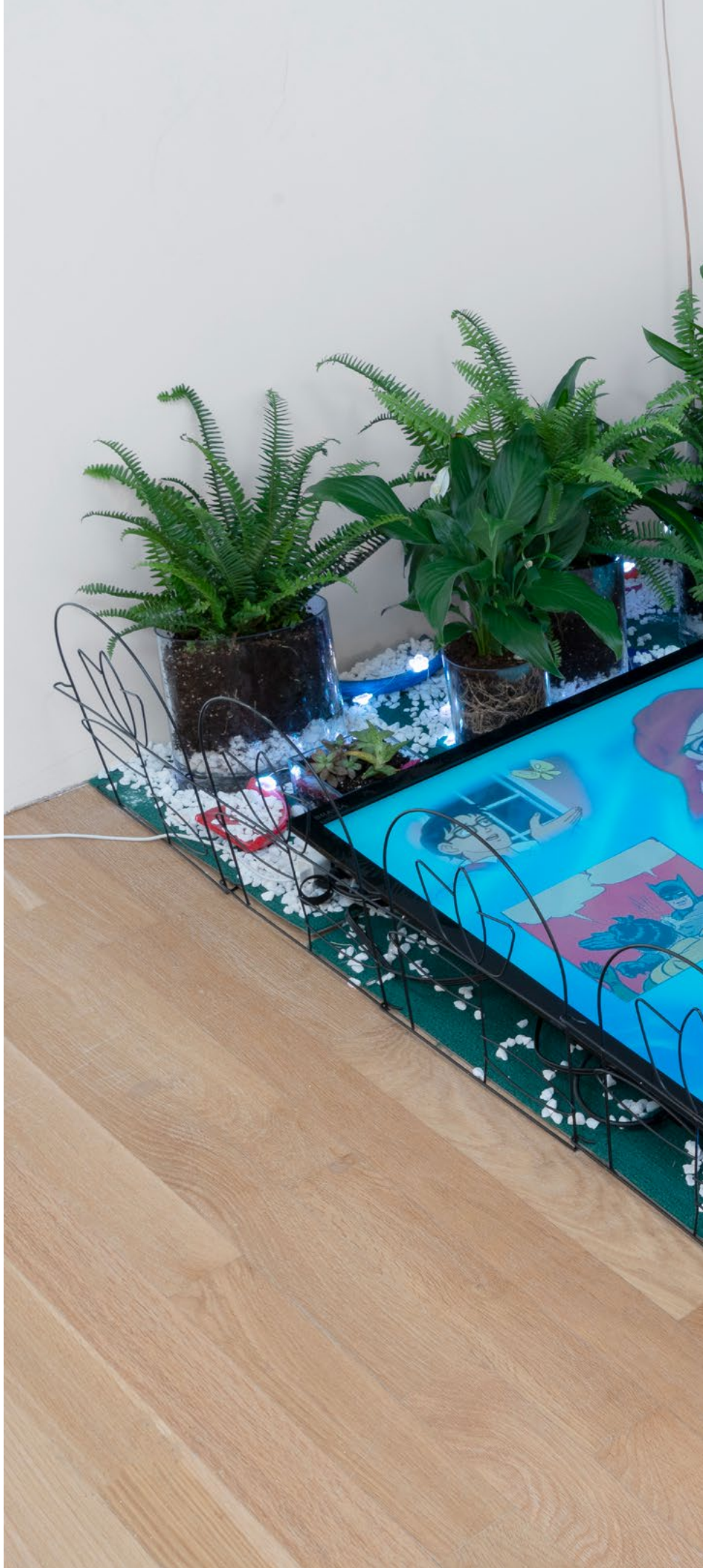
Femme is an opportunity for freedom and should be used as a declaration of independence.

We do declare that:

We are femme. We are sensual.

We are independent. We are virtual.

And we refuse to CALM DOWN!



22 CRYSTAL BEIERSDORFER,
CALM DOWN!, 2019–2020,
single-channel digital video,
5:00 min, looped.

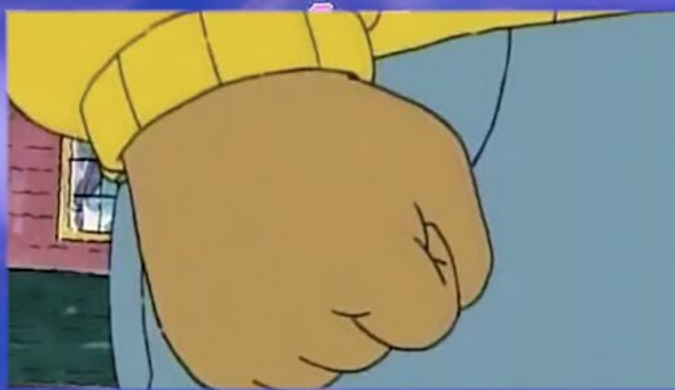
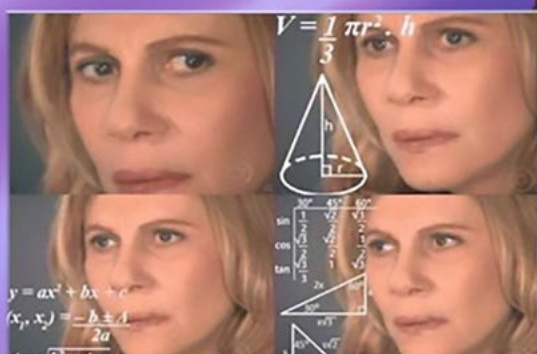
View online:















MADELINE GALLUCCI



05 MADELINE GALLUCCI,
charmer, 2020, velvet,
poplar, earrings, hinges,
shelf bracket, latex paint,
beauty blender, LED
candles, 33 × 84 × 16 in.

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42.5 × 51 × 1.5 in.







YOU'VE

MADLINE



“The house is the stage set for the drama we hope our lives will be or become. And it’s much easier to decorate the set than to control the drama or even find the right actors or even any actors at all.”

← REBECCA SOLNIT, “Inside Out, or Interior Space (and interior decoration),” in *The Encyclopedia of Trouble and Spaciousness* (San Antonio, TX: Trinity University Press, 2014), 149.

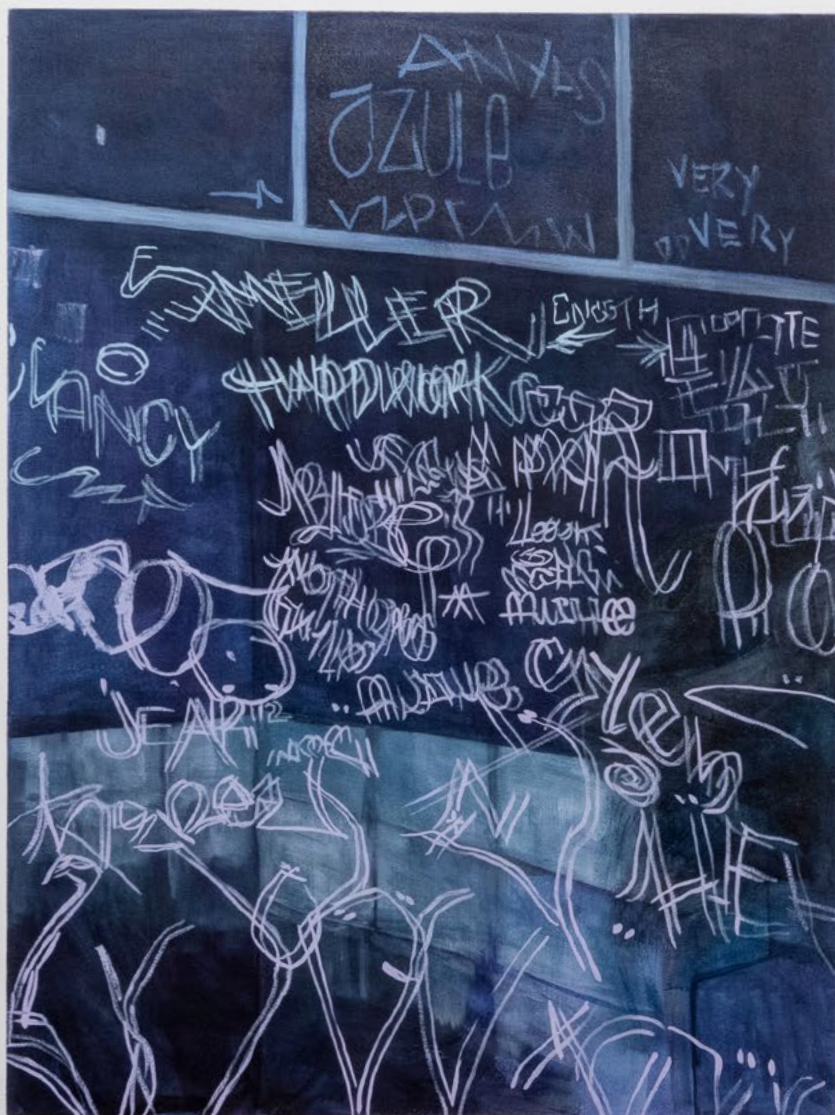


YOU'VE

MADLINE



14 MADELINE GALLUCCI,
untitled (cloud), 2020,
acrylic on canvas,
24 × 18 × 1.5 in.



21 MADELINE GALLUCCI,
the narrows, 2020,
 acrylic and ink on canvas,
 30 x 40 x 1.5 in.



20 MADELINE GALLUCCI, *we were taking care of an injured dog and talking about how much advertising cost*, 2020, acrylic on canvas, 29.5 × 40 × 1.5 in.

FAN GE

“Death opens his wings to blow away the curtain on the stage, where a young man is nervously building a gate. Three noisy voices are gathering close to the stage. One of them is from Japan, one is from ancient Egypt, regarding the fourth one, he speaks the language of the past...”



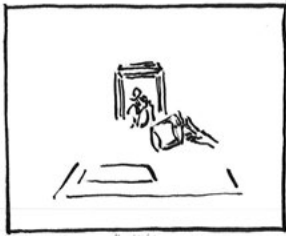




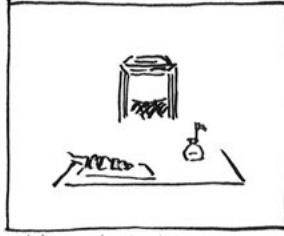
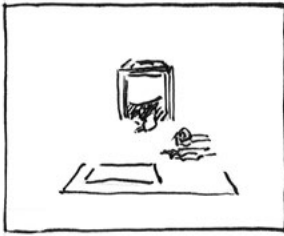
YOU'VE

FAN

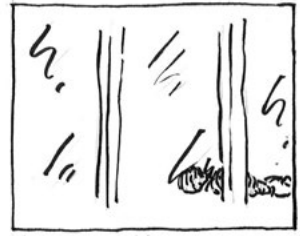




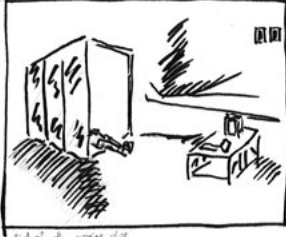
Desk shot shot - simple light



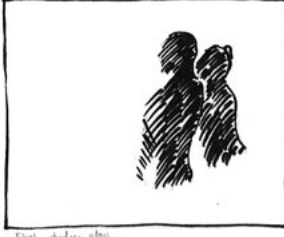
End of the desk shot



big moving camera shot



End of the moving shot



First shadow play



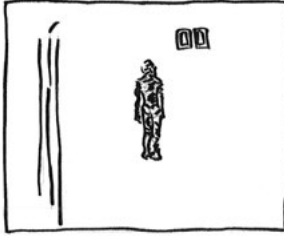
Close detail shot - following camera



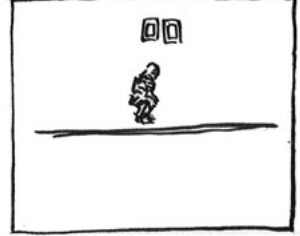
End of the shadow play



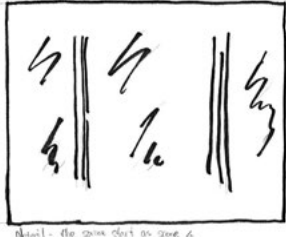
Still to moving, shadow play



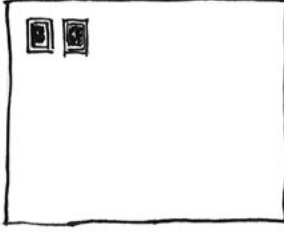
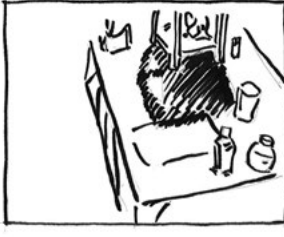
Shadow play 2



End of the shadow play

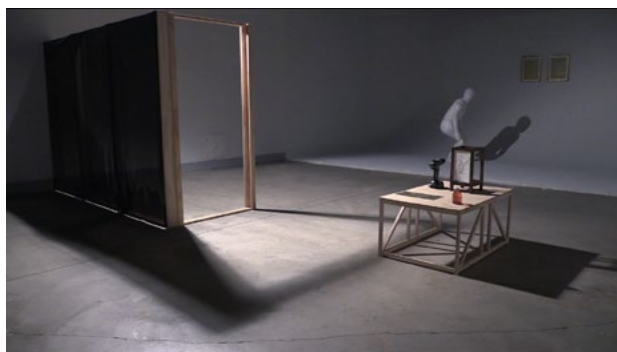
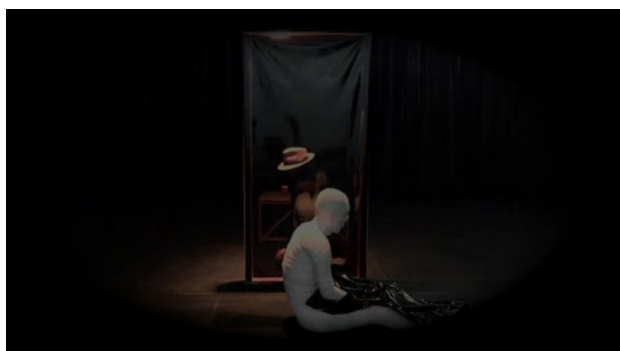
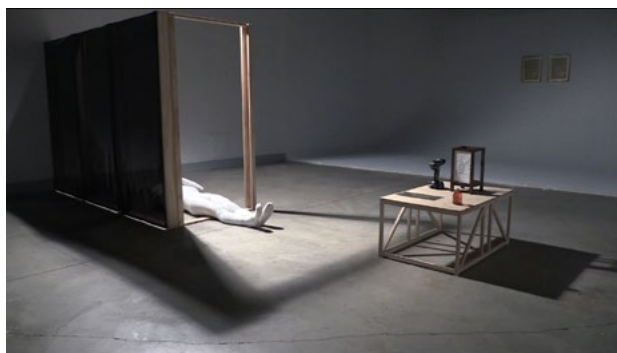


Detail - the same shot as shot 4



YOU'VE

FAN



CHANGED

GE



YOU'VE

FAN





YOU'VE

FAN



HOLDEN HEAD

“During the pandemic I broke my personal record of [REDACTED] times in one day.”

||||

YOU'VE

19 HOLDEN HEAD, *Shame!*
(*brood parasitism*), 2020,
tar, feathers, vines, plastic
mask, 36 × 48 × 36 in.

18 HOLDEN HEAD, *Class*, 2020,
steel, ceramic, 48 × 72 in.













26 HOLDEN HEAD, *Gentileschi*, 2020, Durham's Rock Hard, ceramic, pubic hair, hot glue, resin, MDF, 20 × 36 in.

25 HOLDEN HEAD, *Theory*, 2020, used underwear and socks, hot glue, wood, 36 × 72 in.





YOU'VE

HOLDEN



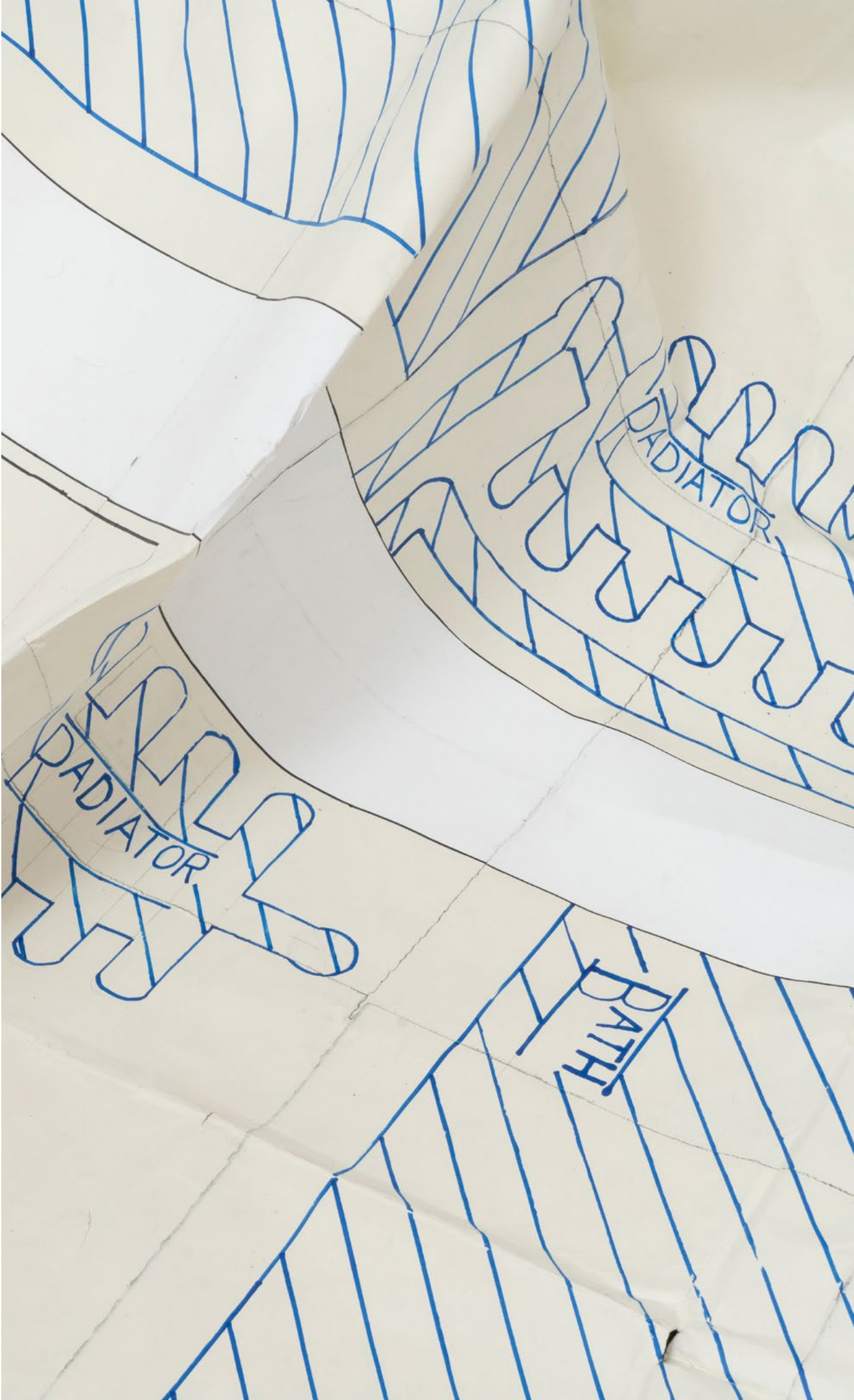
CAMERON MANKIN

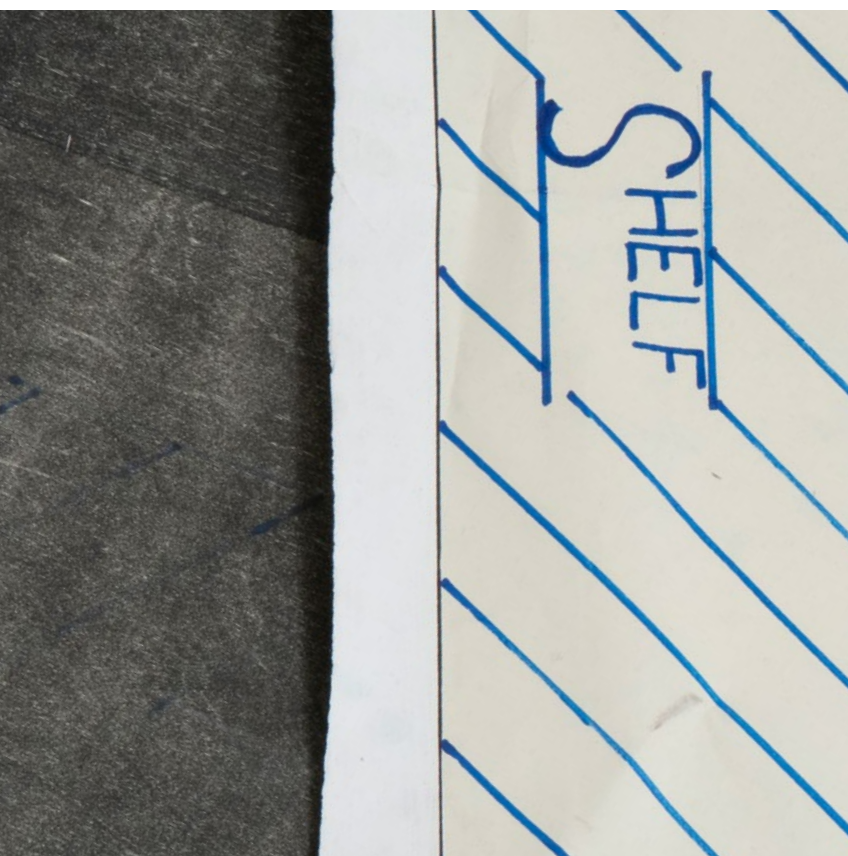
In “On Exactitude in Science” (1946), Borges writes of a desert far to the west where “animals and beggars” take shelter in the remnants of a map the size of an empire. Humble by comparison, *COVID Atlas (6104 S Woodlawn)* is a 1:1 scale record of the studio apartment I have lived in throughout the pandemic. The piece is a testament to being cloistered in small places, but it also lingers on the more subtle stress of being crushed under a preponderance of data.

YOU'VE

- 08 CAMERON MANKIN, *COVID Atlas (6104 S Woodlawn)*, 2020, graphite, acrylic, permanent marker and woodcut on paper, custom pedestal, dimensions variable.





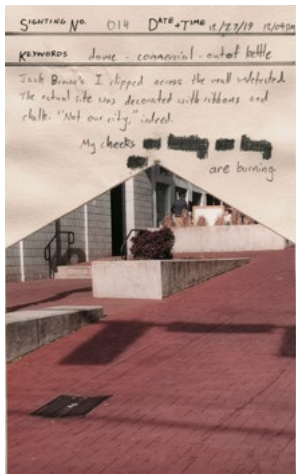
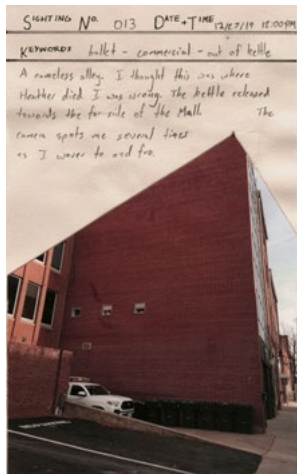
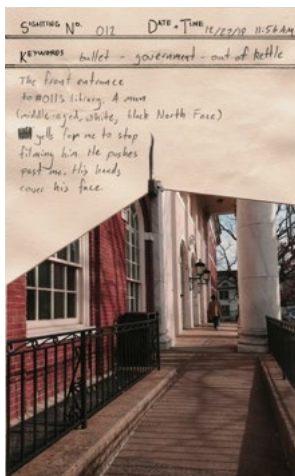
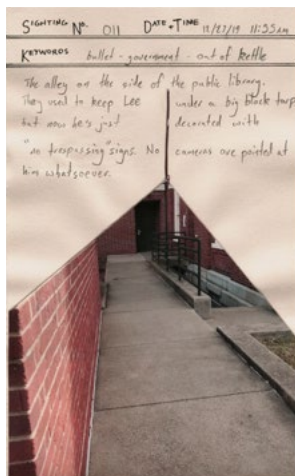
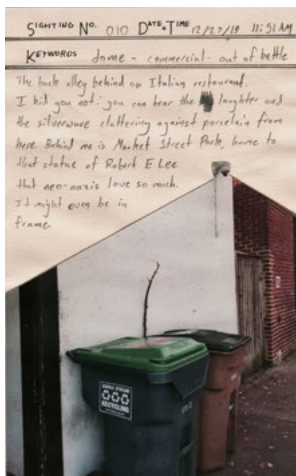
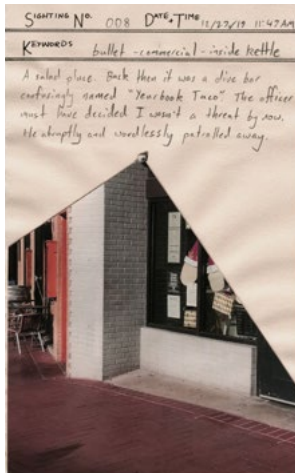
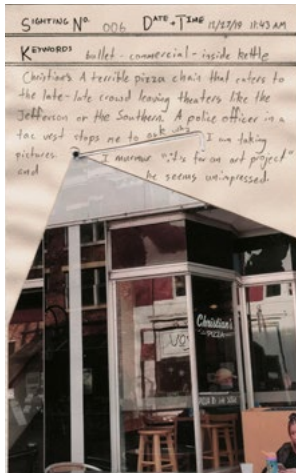
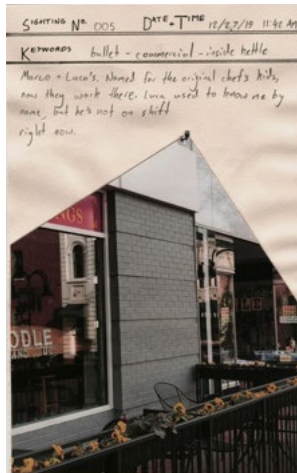
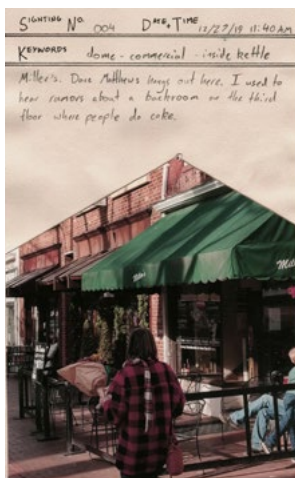
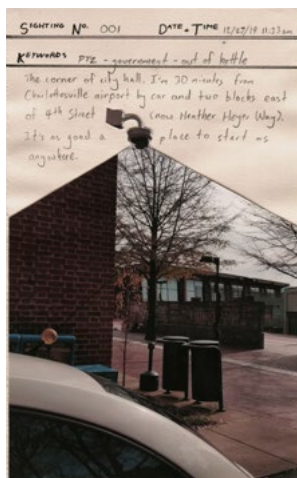




CVaCCTvCA stands for Charlottesville, Virginia Closed-Circuit Television Camera Archive—a real mouthful. As the infamous “Unite the Right” rally of 2017 slips ever further into the pages of history, this project documents a bloom of security cameras in and around the area where neo-Confederates and counter-protestors were kettled together by the police. Security cameras carve out the space beneath them, establishing behavioral norms and asserting ownership. *CVaCCTvCA* records these rhetorical flourishes and pairs them with a personal narrative of verifiable embarrassment.

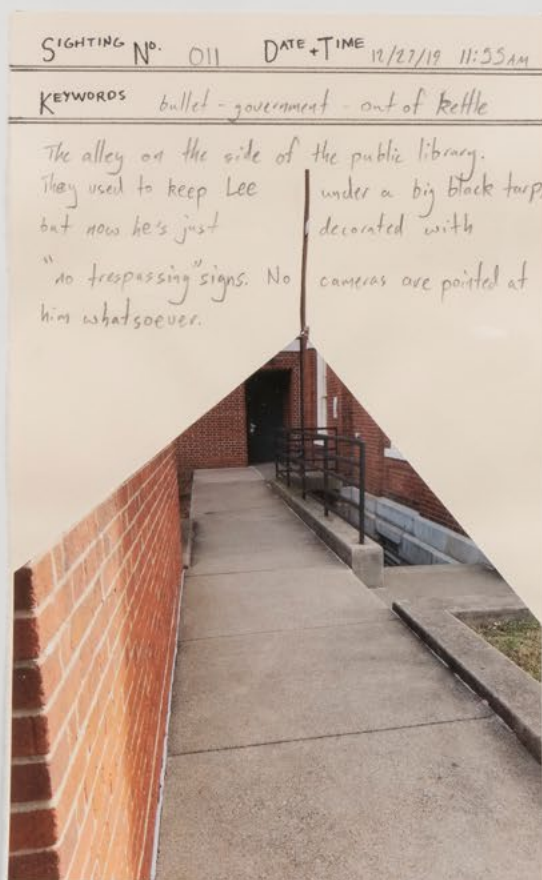
YOU'VE

CAMERON









YOU'VE

CAMERON



GABRIELLE SANSON

YOU'VE



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Guard hut, 2019, oil and
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52 × 40.6 cm (20.4 × 16 in.)



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At the window (after Westarik),
2020, oil on canvas,
85 × 100 cm (33.4 × 39.3 in.)





YOU'VE

GABRIELLE





15 GABRIELLE SANSON,
The function of forgetting,
2020, oil and acrylic on
canvas, nails, 137 × 181 cm
(53.9 × 71.3 in.)



DAISY SCHULTZ

YOU'VE



10 DAISY SCHULTZ,
Attachment #6, 2020,
archival inkjet prints,
MDF, 16 × 16 × 16 in.





YOU'VE

DAISY



07 DAISY SCHULTZ,
Attachment #4, 2020,
archival inkjet prints,
MDF, 16 × 100 × 16 in.

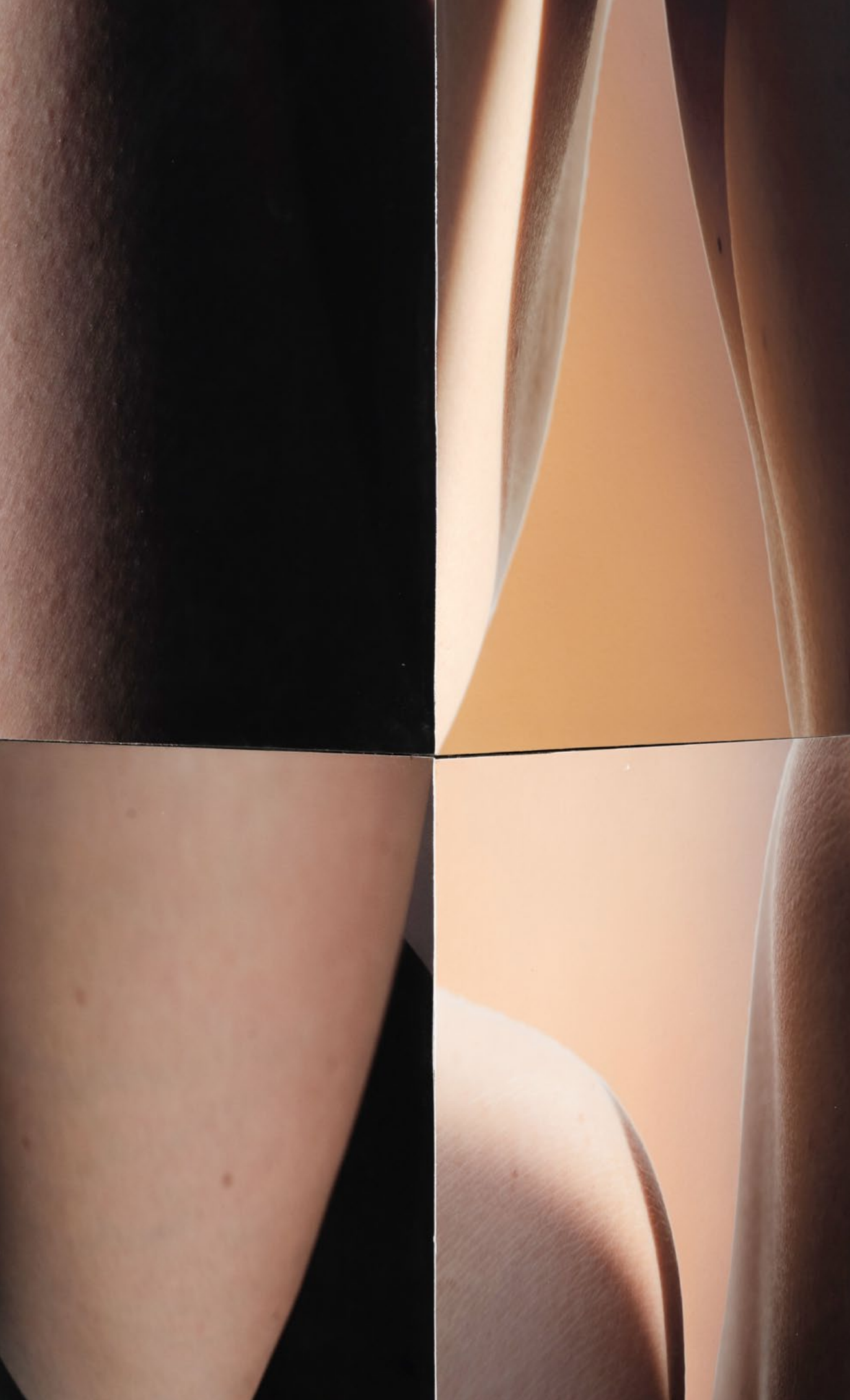


YOU'VE

DAISY

CHANGED

SCHULTZ



YOU'VE

DAISY



17 DAISY SCHULTZ,
Attachment #3, 2020,
archival inkjet prints,
MDF, 16 × 100 × 16 in.



DAISY

27 DAISY SCHULTZ, *Trap*,
2020, stainless steel,
archival inkjet prints,
48 × 48 × 84 in.



BRETT SWENSON



YOU'VE



11 BRETT SWENSON,
wedge 1, 2020, 3D print,
grey paint, and molding,
12 × 8 × 3.5 in.

13 BRETT SWENSON,
wedge 2, 2020, 3D print,
8 × 6 × 4.5 in.



YOU'VE

BRETT

- 28 BRETT SWENSON, *Squab*,
2019, cyanotype on
vellum, cement, wire, foam
board, and bird materials,
35 × 53 × 144 in.

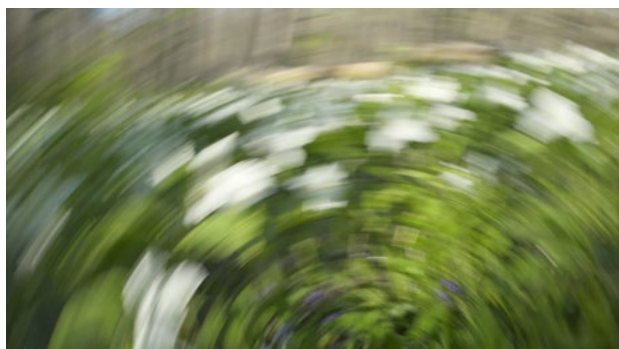


SWENSON





CHANGED



SWENSON



12 BRETT SWENSON, *sleep noises*, 2020, viewing booth, dual headphones, grey paint, upholstered bench, and video, 30 min. A collaboration with Kirsten Ihns.



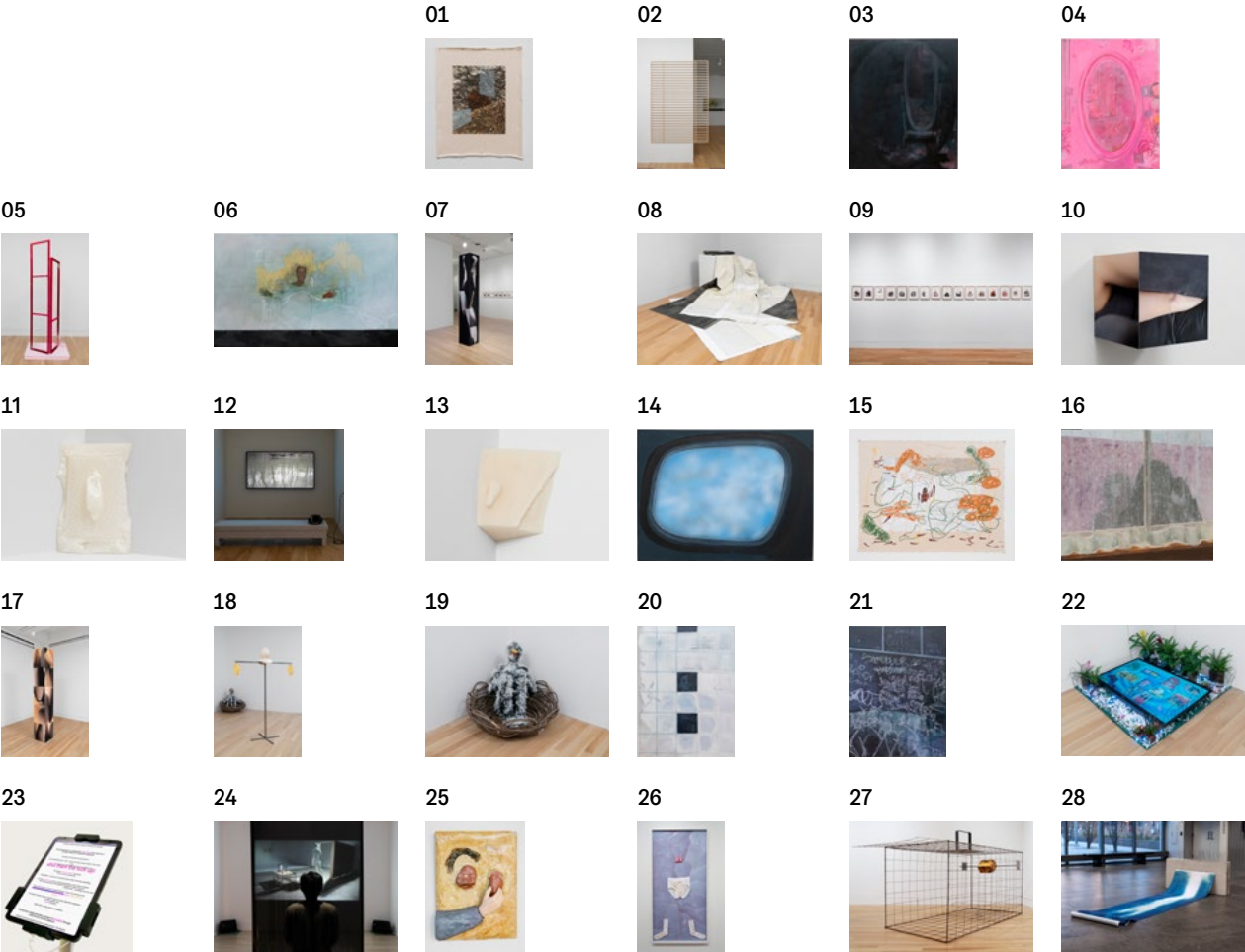
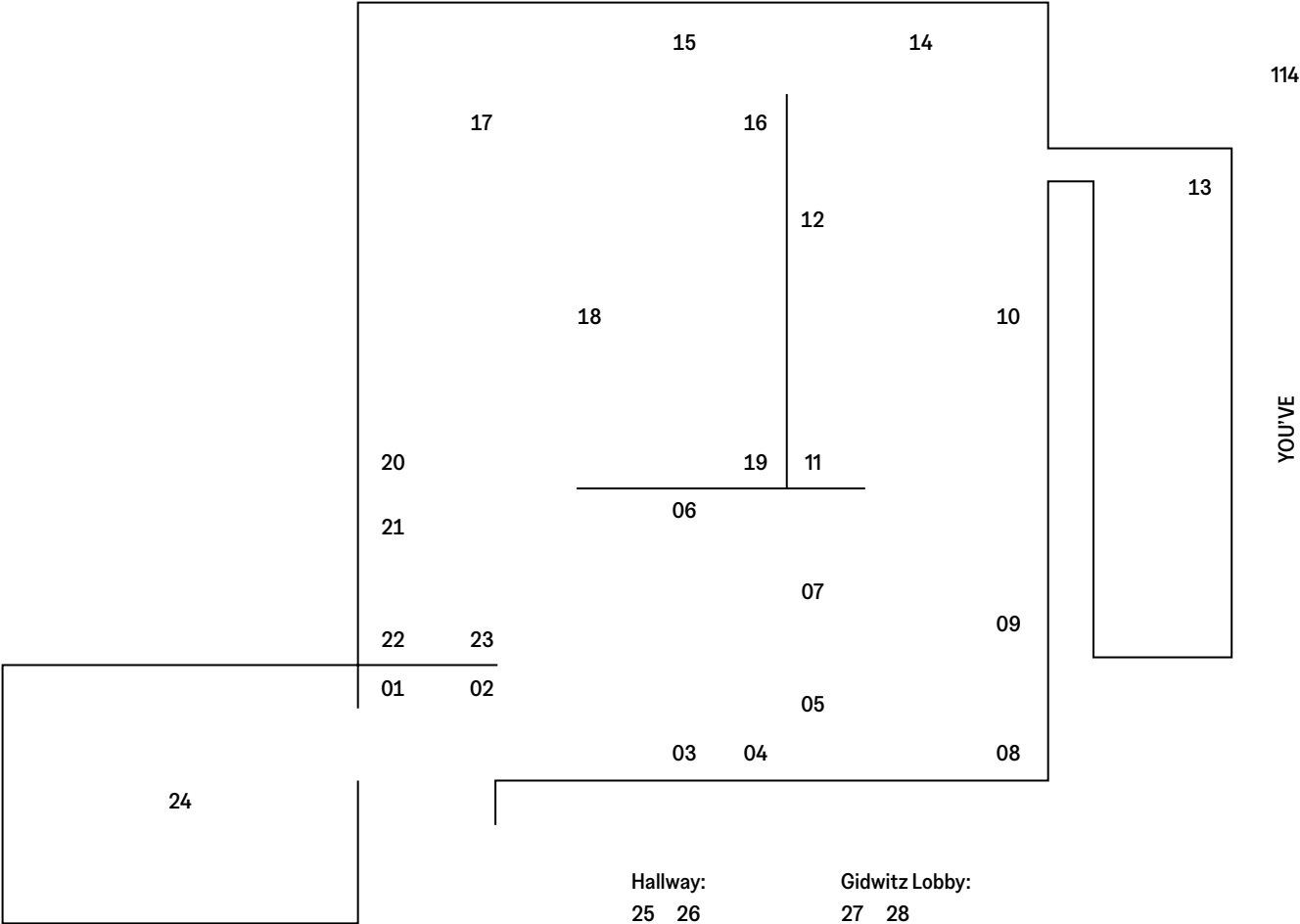
YOU'VE

BRETT









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ACKNOWLEDGMENTS

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University of Chicago
Department of Visual Arts
MFA 2020 Thesis Exhibition

November 13 –
December 20, 2020

The MFA class of 2020 would like to thank the DoVA
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