

An MFA Thesis Show...

Substitute Equal Amounts

...in two parts

Part 1 May 2 - May 18

Rebekka Federle-McCabe

Laveen Gammie

Susan Jablonski



Some fairly uncontroversial truisms: Clouds are beautiful, death is inevitable, dogs are a man’s best friend, and repetition begets difference.

A cliché knows it’s worn out before it ever enters use—its melody is teleological; its yet unstated obviousness: panging. An almost instinctive barbarism threatens to overwhelm the senses when faced with something that gives itself so freely and without complication. People smash vases. They abuse dogs. Cosmetics are tested on rabbits.

The narcissism of small differences is a cliché machine and hates its output. We think our words, our lives, and our ideas are just a bit more special than that, but some things are inescapable, but to admit this with embarrassment will only beget embarrassment. Why not own up to it? Why not make a substitution? Swap shame for alacrity. Clichés are impatient; they say what they want immediately. Clichés are rehearsals; they ready us to alchemize expensive feelings from a world of cheap ones. A cliché is a replica, and it is as precious as you choose to make it. Clichés are sensibility’s toys; they can be made real only with love.

Maybe originality requires someone to grab hold of a cliché with such seriousness that they may as well have invented it themselves. Blessed are those who can say something so obviously true that it might bypass the instinct to cringe. Instead, it might deliver some kind of alethic modality. What might society call those who do this? Guileless? Sincere? Earnest?

Rebekka Federle-McCabe’s wooden canine dummies are shapeshifters, always at the brink of inviting overattachment or abandonment. Perhaps this is not entirely unlike the real thing? Viewers foster them in their gaze and learn their quirks but rapidly realize they are learning their own. Are we pathetic? Stupid? Slapstick? Yearning to be made real in the eyes of another?

Laveen Gammie’s ceramic bunnies, ghosts, and pancaked cats cavort for a bacchanal in a tchotchke shop. Rabbits proliferate in birth, and ghosts multiply in death. At some somepoint in between, some sex was inevitable. Gammie prioritizes a subtle iterability over fungibility; for every likeness, there is a pronounced unlikeness that intrudes into their quaint familiarity. Where do things go after they’ve been used up? The thrift store, the basement, to heaven, in the foggiest reaches of our memories.

Susan Jablonski’s handbuilt vessels, cyanotype, and UV prints might seem like oppositional ends on the spectrum of utility, but what their means betray is a fervent devotion to ritualized creation. Cyanotypes and handbuilding both offer an expedience otherwise staggered by more mediated ceramic and photographic processes, and the space of ritual is always a space of immediacy that gives way to latency. In each process, light, heat, and the hand are integral, creating receptive objects that lie in waiting.

Federle-McCabe, Gammie, and Jablonski’s practices balance earnestness with a deft awareness of their means and materials’ semantic baggage. In fact, it might be the baggage they’re after most—not for the content, but for the container. Perhaps its form is historical, affective, or theoretical, but what’s certain is that each artist apprehends the givens of their subject matter and places the now-empty container promiscuously before their audience in the utmost good faith.

- GTK, May 2025

Title List

1	Susan Jablonski <i>Untitled (18 Months)</i> , 2025 Stoneware, cedar	13	Laveen Gammie <i>Untitled</i> , 2025 Ceramic, glaze, milk, tray	24	Laveen Gammie <i>Untitled {Until I’m Ready for You}</i> , 2025 Slip cast ceramics, glaze	34	Susan Jablonski <i>Untitled</i> , 2024 Cyanotype on Arches Aquarelle	42	Rebekka Federle-McCabe <i>Rehearsal I</i> , 2024 Pine, rope	45	Susan Jablonski <i>Untitled (Distant Desires)</i> , 2025 Cyanotype on Arches Aquarelle
2	Susan Jablonski <i>Untitled (Terrain)</i> , 2025 Cyanotype on Arches Aquarelle	14	Laveen Gammie <i>Untitled</i> , 2025 Ceramic, glaze	25	Laveen Gammie <i>DDFS</i> , 2025 Wood, curtain, vinyl, slip cast ceramics, glaze	35	Susan Jablonski <i>From a Horizon</i> , 2025 Cyanotype on Arches Aquarelle	43	Rebekka Federle-McCabe <i>Rehearsal IX</i> , 2025 Pine, hardware	46	Rebekka Federle-McCabe <i>Bound I</i> , 2025 Plywood
3	Laveen Gammie <i>Dust Bunnies (60min loop)</i> , 2025 Slip cast ceramics, glaze, TV monitor	15	Laveen Gammie <i>Unforeseeable – You Can Always Lose More</i> , 2025 Milk, fountain, glasses	26	Susan Jablonski <i>Untitled (Firebombs)</i> , 2025 Solarfast on watercolor paper	36	Rebekka Federle-McCabe <i>Rehearsal XI</i> , 2025 Cedar	44	Susan Jablonski <i>Cross with Grid</i> , 2025 Cyanotype and ink toner on Arches Aquarelle mounted to wood panel		
4	Susan Jablonski <i>Untitled (Lake ii)</i> , 2025 Cyanotype on Arches Aquarelle	16	Laveen Gammie <i>Dust Bunnies (60min loop)</i> , 2025 Slip cast ceramics, glaze, TV monitor	27	Rebekka Federle-McCabe <i>Rehearsal V</i> , 2025 Pine, cedar, rope	37	Rebekka Federle-McCabe <i>Rehearsal XII</i> , 2025 Ceder, hardware				
5	Susan Jablonski <i>Untitled (Lake iii)</i> , 2025 Cyanotype on Arches Aquarelle	17	Laveen Gammie <i>HyperDream</i> , 2025 Milk, PhotoTex Inkjet print, wood frame, wood tray, inkjet print, wishbone	28	Rebekka Federle-McCabe <i>Rehearsal X</i> , 2025 Cherry, clamps	38	Rebekka Federle-McCabe <i>Bound II</i> , 2025 Newsprint, graphite				
6	Rebekka Federle-McCabe <i>Rehearsal XII</i> , 2025 Pine	18	Laveen Gammie <i>Untitled</i> , 2025 Ceramic, glaze	29	Laveen Gammie <i>Death Drive Freestyle: Repetition Compulsion (2min 54seconds)</i> , 2025 Found footage	39	Laveen Gammie <i>I wish to be real – I suppose you are real?</i> , 2025 Wood, ceramics, glaze				
7	Rebekka Federle-McCabe <i>Rehearsal VIII</i> , 2025 Pine, poplar, plaster	19	Laveen Gammie <i>Untitled {Until I’m Ready for You}</i> , 2025 Slip cast ceramics, glaze	30	Susan Jablonski <i>Garden of the Phoenix</i> , 2025 Cyanotype on Arches Aquarelle	40	Rebekka Federle-McCabe <i>Rehearsal III</i> , 2024 Cedar, pine, rope				
8	Susan Jablonski <i>With the Light</i> , 2025 Cyanotype on Arches Aquarelle	20	Laveen Gammie <i>Forced Prophecy (Magic Reaper)</i> , 2025 Wood, metal, ceramics, glaze, blonde hair, acrylic nails, bunny rabbit, fabric	31	Rebekka Federle-McCabe <i>Slapstick</i> , 2025 Inkjet print on Rives, maple, stainless steel	41	Rebekka Federle-McCabe <i>Rehearsal II</i> , 2024 Cedar, elastic				
9	Rebekka Federle-McCabe and Laveen Gammie <i>Dino</i> , 2025 Hardware, pine, resin	21	Laveen Gammie <i>Untitled</i> , 2025 PhotoTex inkjet print	32	Rebekka Federle-McCabe <i>Rehearsal VI</i> , 2025 Balsa, hardware, pine						
10	Laveen Gammie <i>Here and Now (I promised you), What Does It Take? – I’ll linger for alittle while longer</i> , 2025 Laser print, tape, ceramics, glaze	22	Laveen Gammie <i>Walking Where You’ve Been</i> , 2025 Wood, inkjet prints, acrylic, resin	33	Rebekka Federle-McCabe <i>Rehearsal VII</i> , 2025 Cedar, hardware, pine						
11	Susan Jablonski <i>With Hope for Spring</i> , 2025 Solarfast on watercolor paper	23	Laveen Gammie <i>The Air Will Travel Behind You</i> , 2025 Wood frame, leather								
12	Laveen Gammie <i>Every Last Wish</i> , 2025 Resin, wood, flowers, ceramics, glass, glaze										

Additional artworks on view in Logan Center first floor hallway