

**HYPER
PLUM**

Forward / Colin H Ives

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Design / Mary Vertulfo

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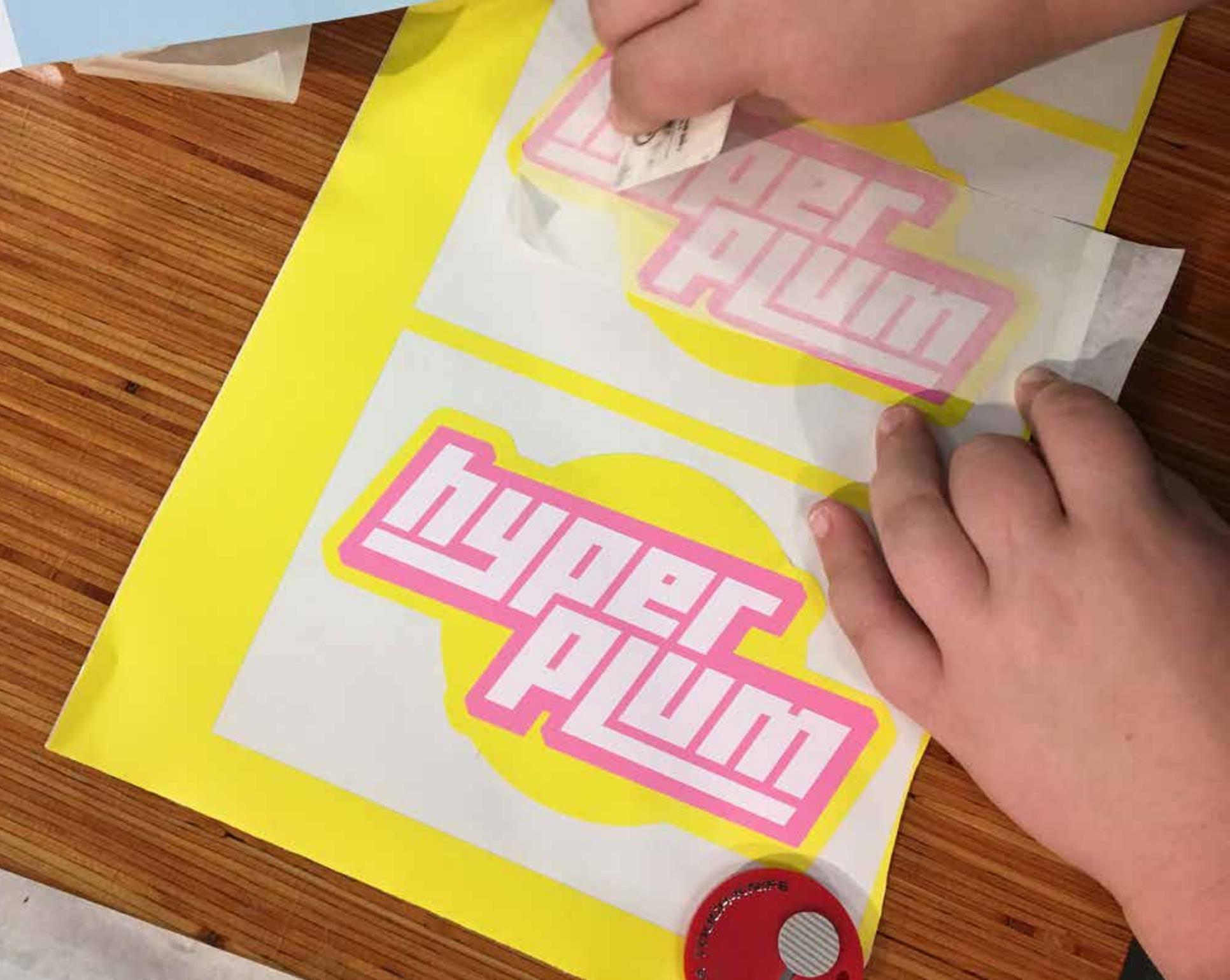
Additional Photos / Jonathan Bagby, Tricia Knope, Donovan Neal, and Hyperplum members

Thanks to all of the professors, staff, and Hyperplum family and fans who supported us along the way.

H Y P E R P L U M

UO Art & Technology Bachelor of Fine Arts

2017–2018 Cohort



**SUPER
PAPER**

**SUPER
PAPER**

FOR WARD

They called themselves Hyperplum. An artist's collective passing itself off as a band, or perhaps Hyperplum is the latest lingo for "excellent". The BFA class of 2018, Hyperplum, demonstrated the value and energizing potential of having the program operating from our central hub on the University of Oregon campus in Eugene, after having been in Portland for nine years. This energetic band of artists turned exhibiting into an engine that drove forward their individual creative practices, demonstrated the power of collaboration and created an extensive network of people constituting an artistic community. With six group shows and numerous side projects they left us all as breathless fans waiting to download the release of each new song. In fall term 2017, their first off-campus show *WHEATPASTE* was done with curatorial input from New York- and Eugene-based artist Julia Oldham and the penultimate exhibition *Swerve* was curated by Art History graduate student Lucy Charlotte Miller, who'd been a super fan, attending all of the earlier exhibitions. She proved to be an excellent curator, meeting extensively with each artist, providing valuable insights as well as framing a dialogue through the selection and placement of works that was both smart and compelling. It was so successful that we've asked her back to write a short essay for this catalogue for the 2018 BFA Thesis Exhibition—*Hyperplum: WORLD TOUR*.

Colin H Ives, Director of Art & Technology

MEET THE BAND





ERIN CARTER



I disrupt concepts about perception, memory, and values based around established social constructs. I question our trajectory in our struggle to adapt to an ever-changing technological landscape. My work allows a world of raw emotion and blurred boundaries to seep into unexpected and seemingly objective areas of our lives. Recurrent themes in my work are suspense, self-image, and distrust of ordinary constructs. I am usually either messing with a camera or playing outside with my lizard friends.



ERIN CARTER



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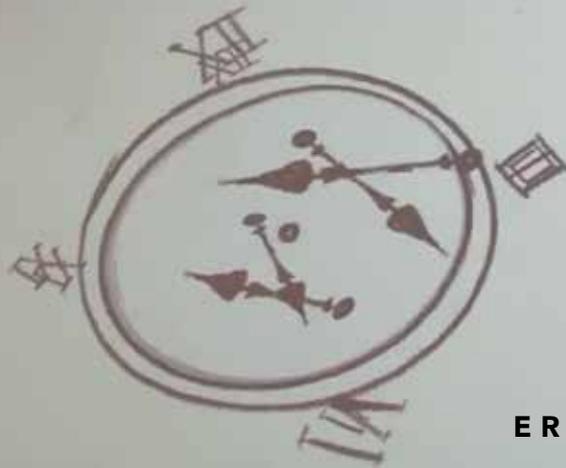
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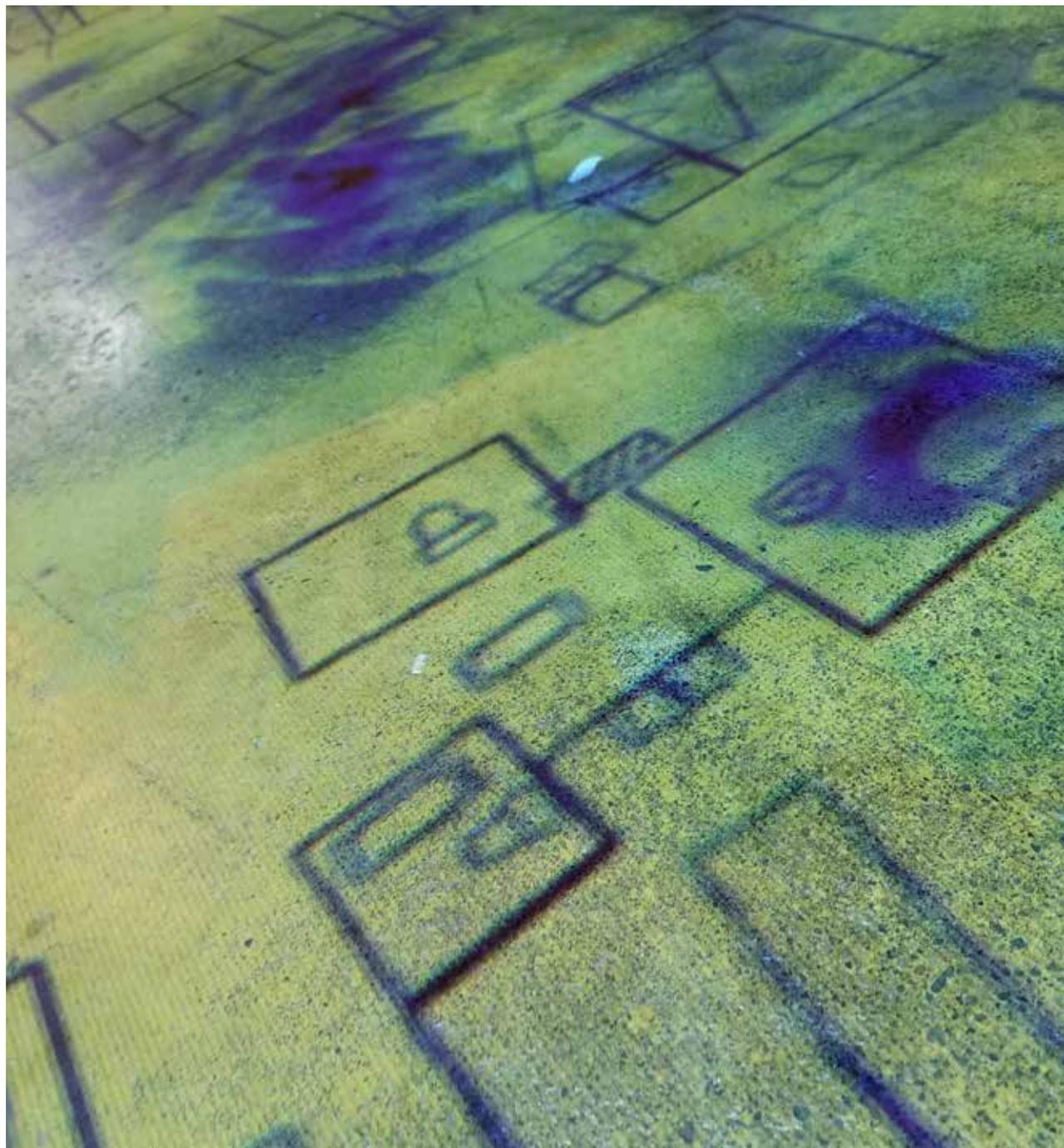
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ERIN CARTER





AIDAN GREALISH



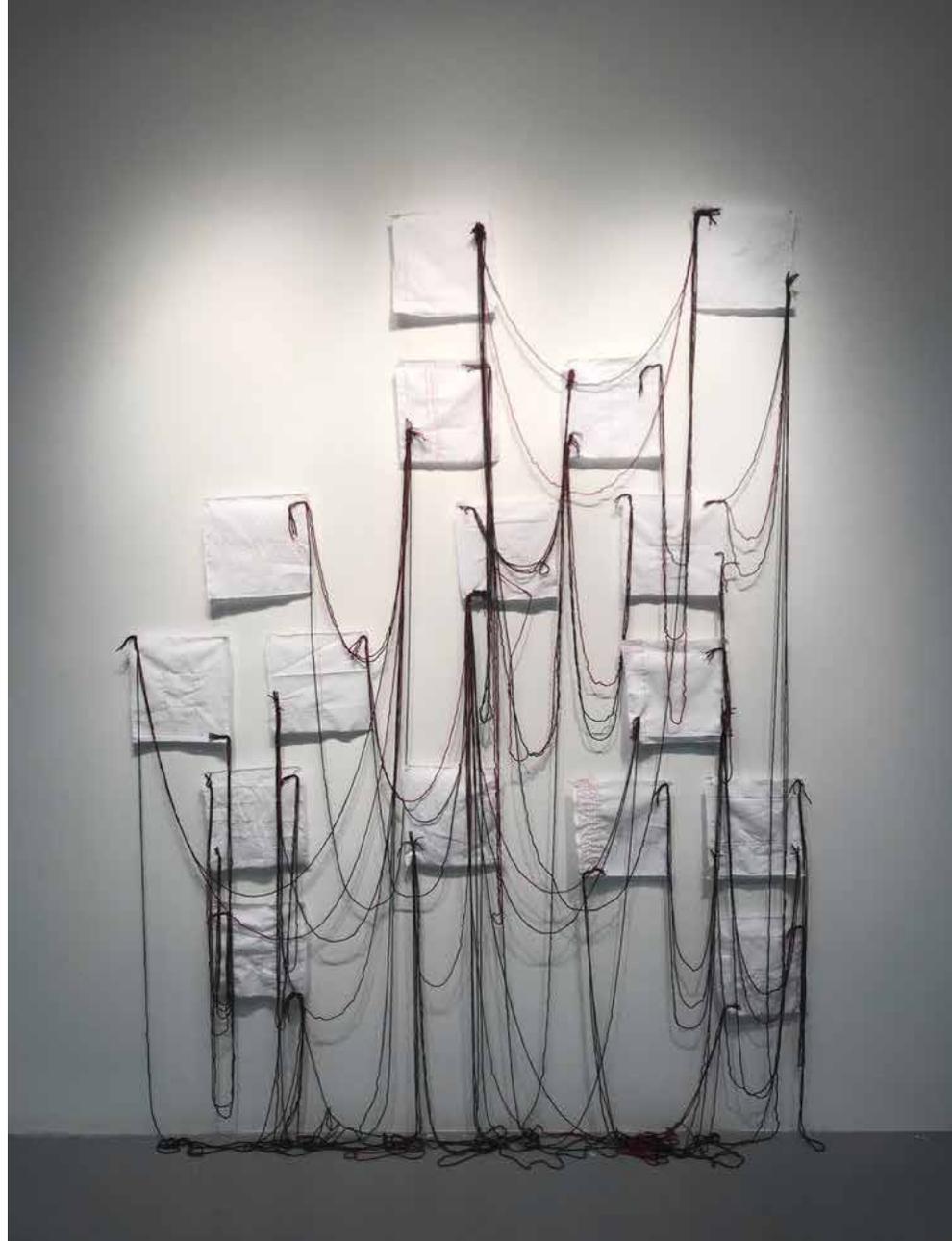
As an interactive artist, game designer, and researcher, my practice concerns technology, interactivity, and immersive design with a particular interest in digital play. I create deeply considered and carefully crafted work that celebrates the intersection of games, fashion, and discovery; I aim to solve problems with critical humor and clever experience-building. I repeat “yes, and” until the idiosyncrasies of digital community reveal themselves. I construct virtual and material experiences through obsessive research-based practice, focusing my exploration on the coalescence of bits and atoms. By playing within the intersection of technology, identity, and post-internet aesthetics, I reify the outcomes of digital culture, particularly those central to human-computer interaction and video games.





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AIDAN GREALISH



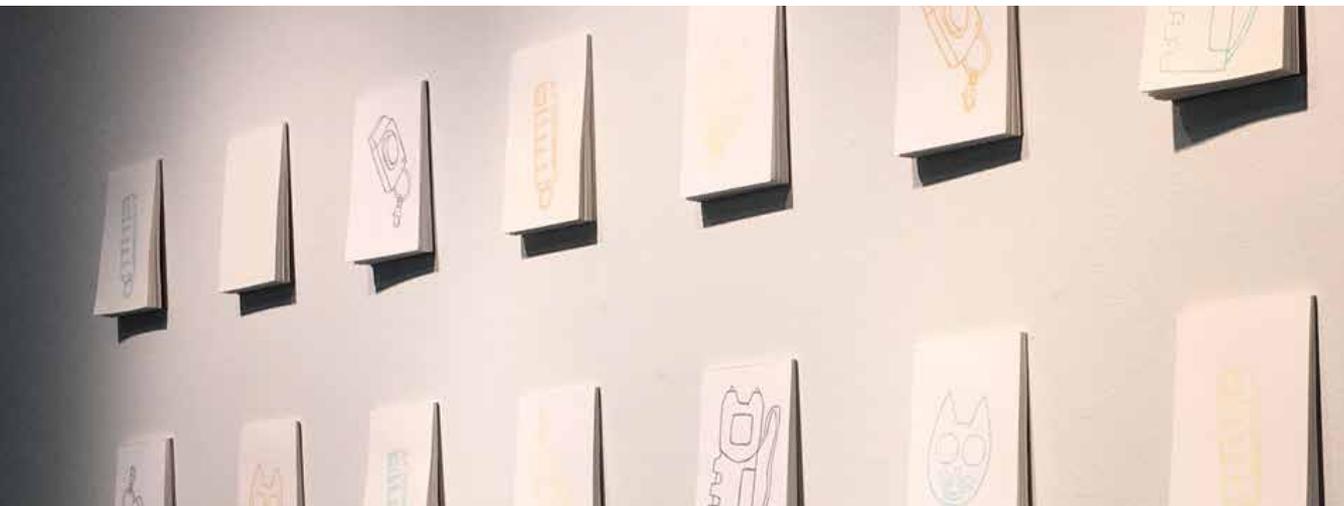


MEGAN KENNEDY



I am interested in the way modern culture both builds up feminist ideas and ideology and simultaneously breaks it down. There is a constant struggle for dominance over the bodies and rights of women rather than treating them as people. I find it fascinating to watch my own culture fail to react to overwhelming sexism. We are so numbed by the extreme representation, using women as objects to sell products or subtly explain things to a different generation. My work attempts to engage with everyday sexism and how to bring awareness to these misplaced ideals.







FOR SAFETY PURPOSES IT IS ADVISED THAT YOU TAKE ONE OF THESE DEVICES IMMEDIATELY IF YOU ARE A PERSON WHO GOES OUTSIDE OR IS OUT PAST SUNDOWN, YOU NEED ONE OF THESE DEVICES! PLEASE TAKE ONE FOR YOUR OWN SAFETY!

MEGAN KENNEDY



TRICIA KNOPE

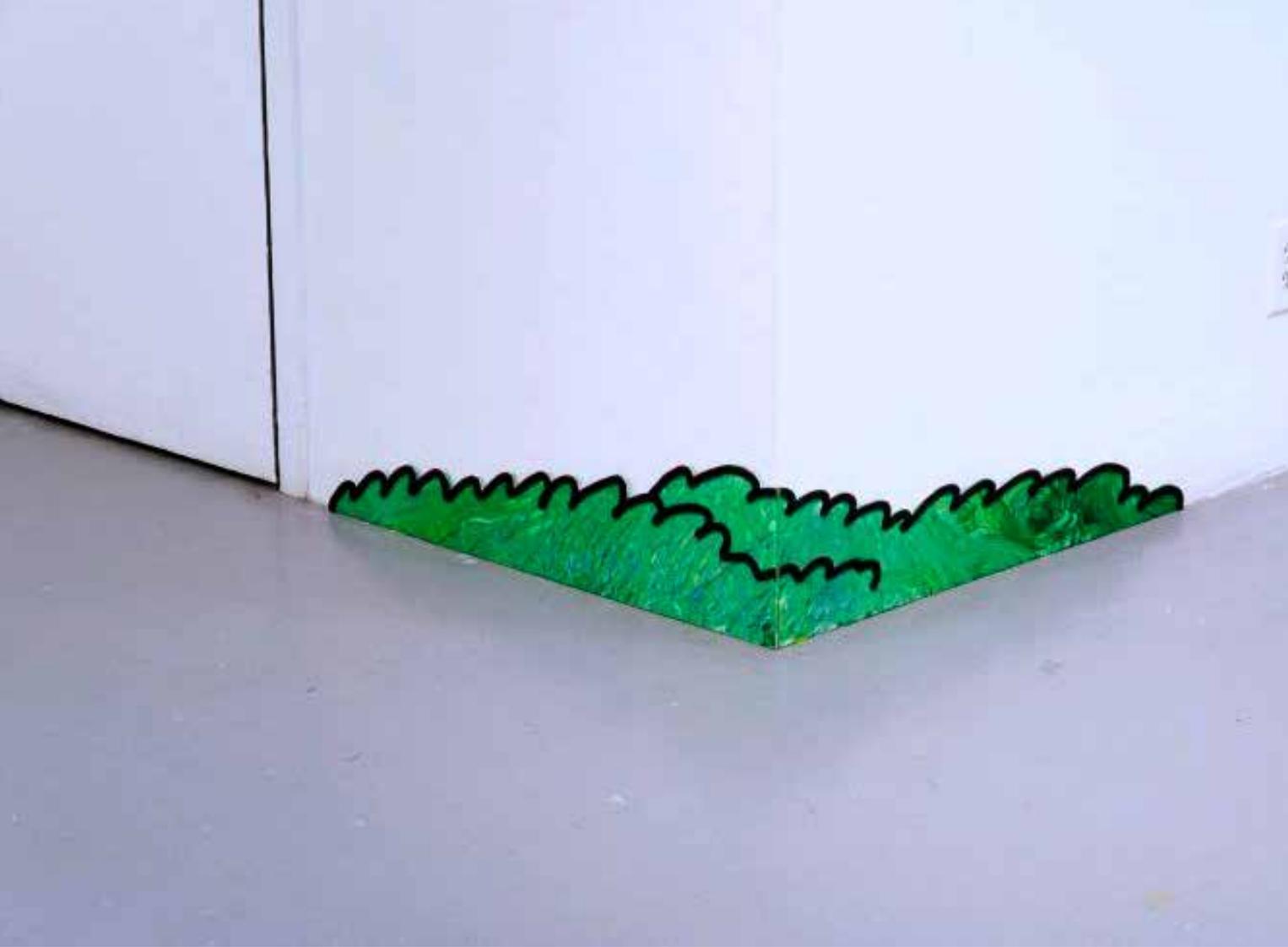


We are hybrids of the real and virtual, traveling through spaces that reflect this duality. In my work, cyberspace becomes a tangible environment and the natural becomes artificial. Objects are translated from the physical world to digital and returned to the tangible in a modified form.

Sculptural plants and natural environments rendered with a digital appearance draw parallels between technology and nature, as well as the ways that technology has influenced biology. Materials such as wires reference physical manifestations of the internet, whose structure consists largely of networks, comparable to networked systems of ecological communication.

I am fascinated by the concept of generational amnesia, which describes how each person's baseline for normalcy is contingent upon their upbringing. As generations progress, the baseline for what is considered normal also changes, meaning that there is never a clear and static concept of normalcy. My art expresses the uniqueness of our time and current ethos, especially in relation to technology, nature, and queerness, while simultaneously engaging in dialogue with both the past and the future.





TRICIA KNOPE



TRICIA KNOPE





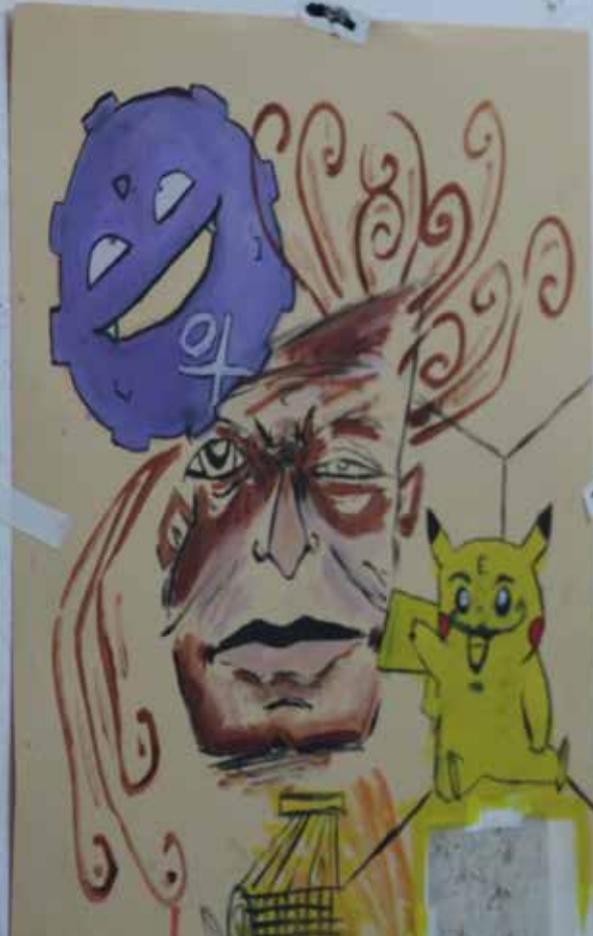
DONOVAN NEAL



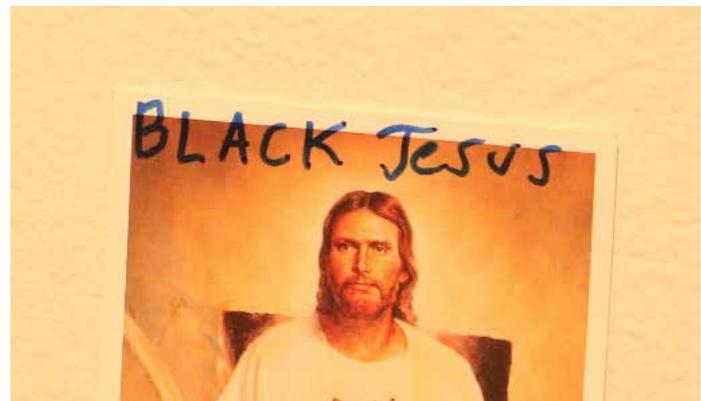
I approach my work with three things in mind: community, dialogue, and identity. I believe the gallery space is a place to facilitate conversation and engagement. I use popular culture references, icons, apparel, ornaments, recycled materials, and current news as bait to bring the viewer into the conversation. I create work that asks for audience participation, and gives the audience power to influence the final product. Documentation of participation is a huge part of my practice. Reusing the input from the audience helps advance my projects and allows new ones to grow. I like to think that my work is an ongoing conversation, and is thus always growing and changing in some way. I believe the same can be said about my identity. Apparel and music are the media that shape my identity as an artist; incorporating these mediums is my personal way of signing the work and showing my audience who I am.

DONOVAN NEA
THANK YOU

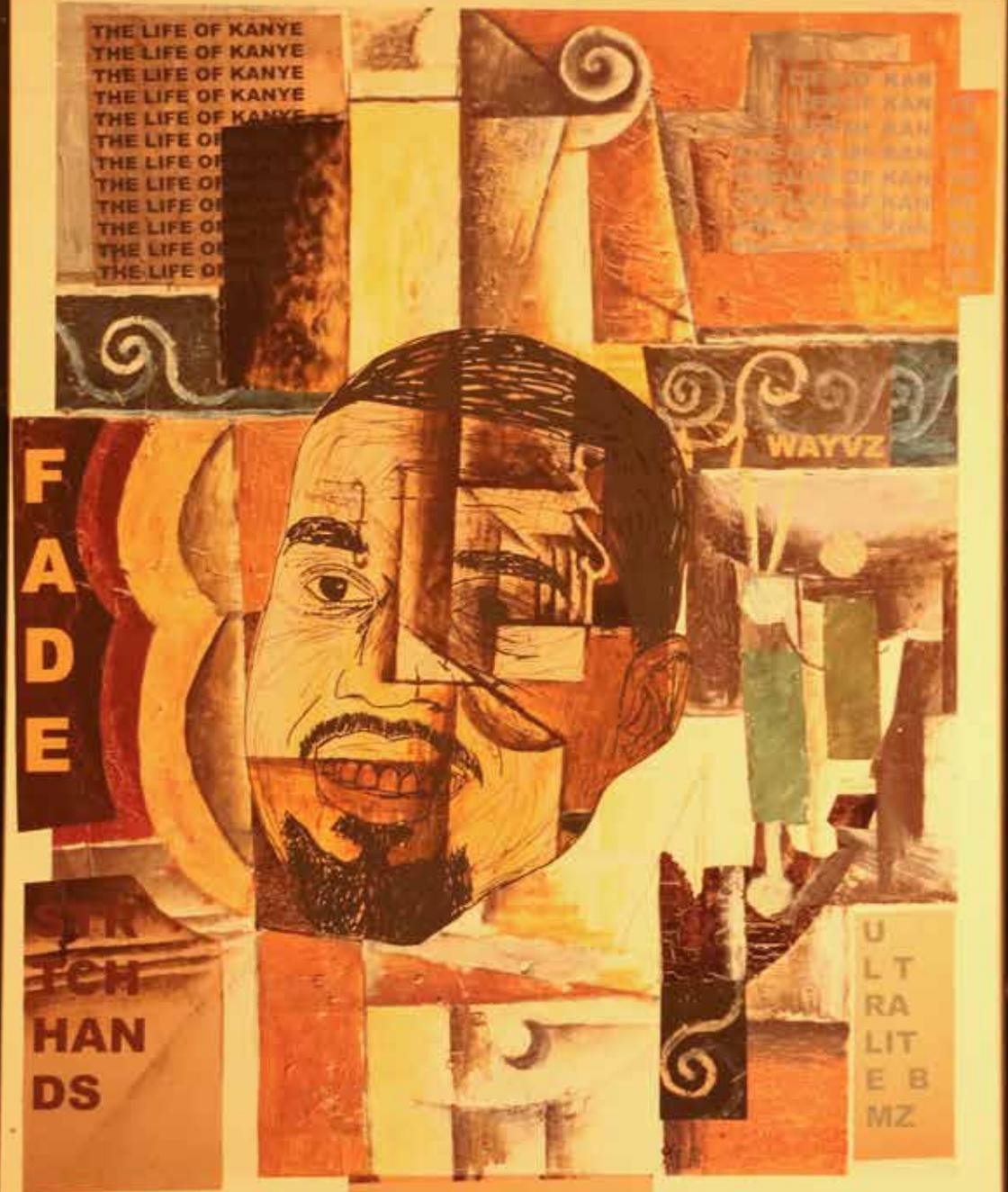




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PLEASE BABY NO MORE PAINTINGS



PABLO PICASSO
PLEASE BABY NO MORE PAINTINGS

DONOVAN NEAL



DONOVAN NEAL



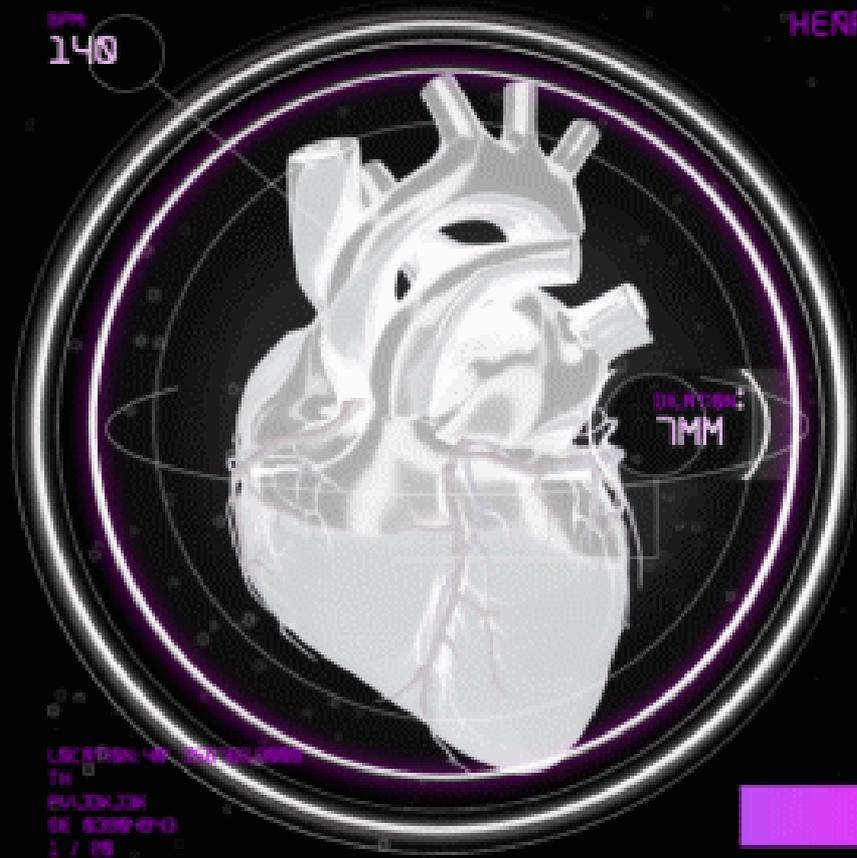
CHLOE SETTLE



I am interested in the relationship between trauma and the human imagination. My work is performative and elusive. I seek to dissect our present relationship between identity, technology, and performance through high-energy sights and sounds.

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ALLIE STOCK



I am a designer, sculpture, and meticulous maker. My work is informed by the exploration and investigation of nature through a microscopic lens. I am inspired by shape, color, scale, and texture naturally accruing in the world around me, using it to influence my artistic process. My large scale installations create an immersive space to find calm within chaos.



ALLIE STOCK







ALLIE STOCK





TIA SWENSON

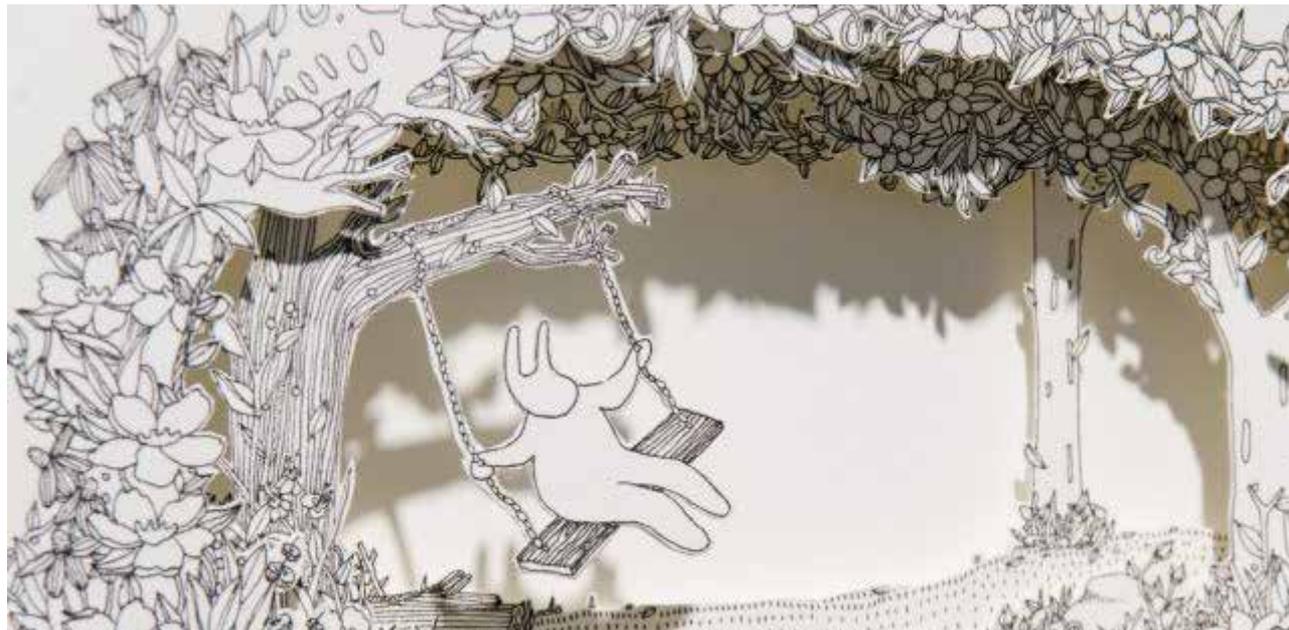
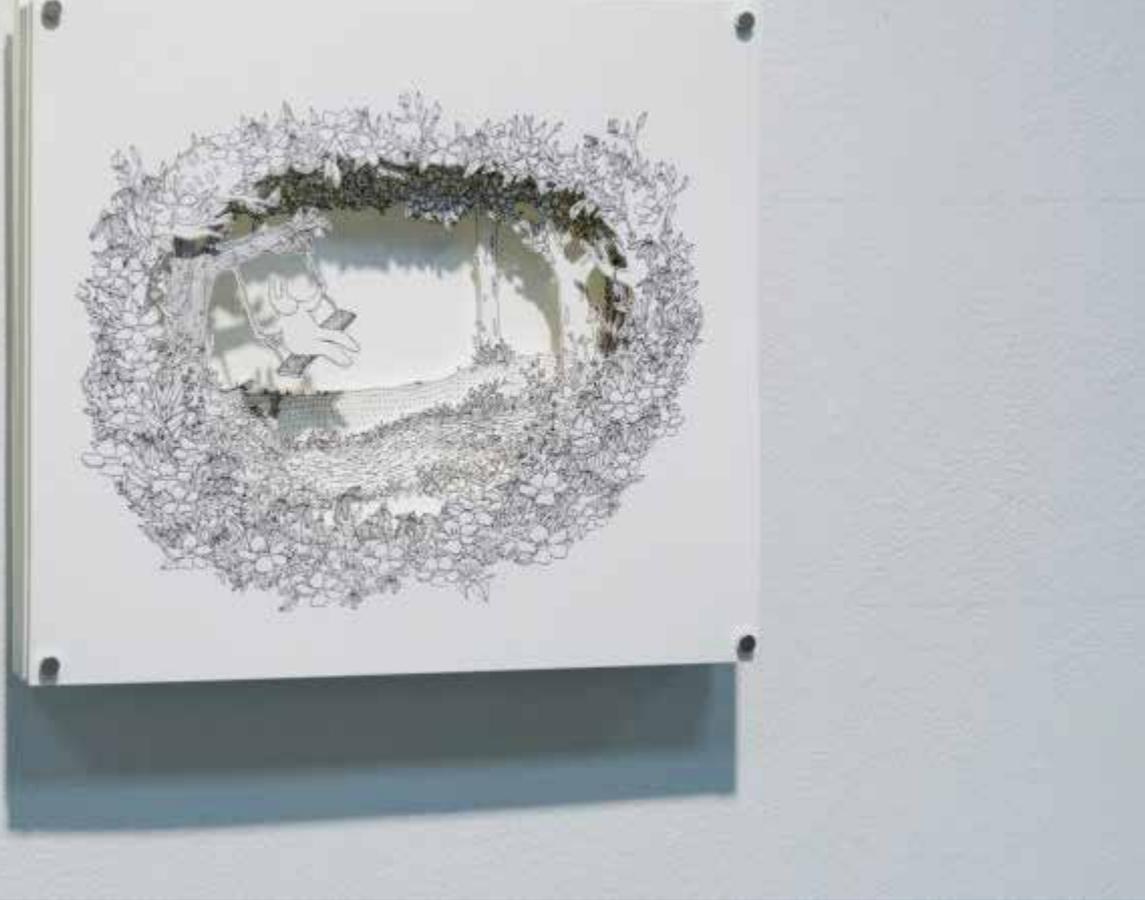


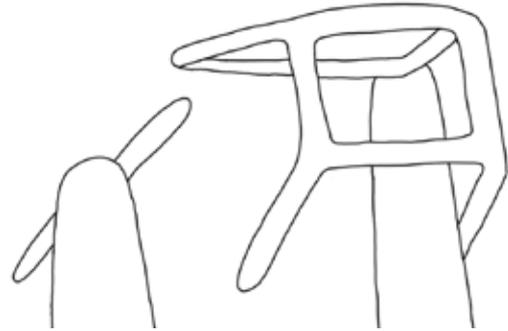
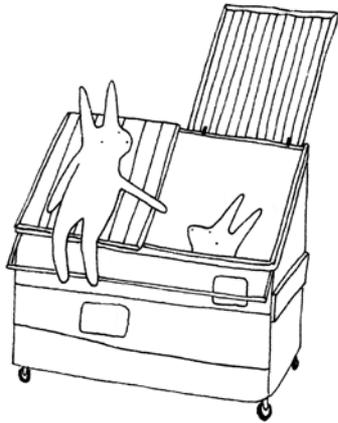
In my own coming of age, I have been forced to interact with the world as an individual, and I have felt a child-like innocence, vulnerability, curiosity, and a soft strength. My practice is centered on the relationship between offering and seeking comfort. I explore the ways people appease underlying feelings of isolation and displacement—by connecting with personal possessions or companions. I focus on characters, objects, and spaces. Together they reveal stories of quiet unassuming moments, which form a world of unexpected friendships and boundless kindness. Ambiguity in form and narrative reflect the fluid nature of life and the changing roles of each element.





TIA SWENSON





TIA SWENSON



MARY VERTULFO



I celebrate struggle. I investigate and animate the invisible systems and responses that affect me on a daily basis. I recognize discomfort and don't mind celebrating my imbalance. I have been indoctrinated with tolerance—my ambiguity often shrouds my dissent. Through my work, I hope to create some illusion of self-propulsion—My only objective is to casually push myself forward with a strange, impossible sense of authenticity until I find myself back in the wings. There's a lot more to be said about playing man's best friend.

LANE COUNTY DOG S



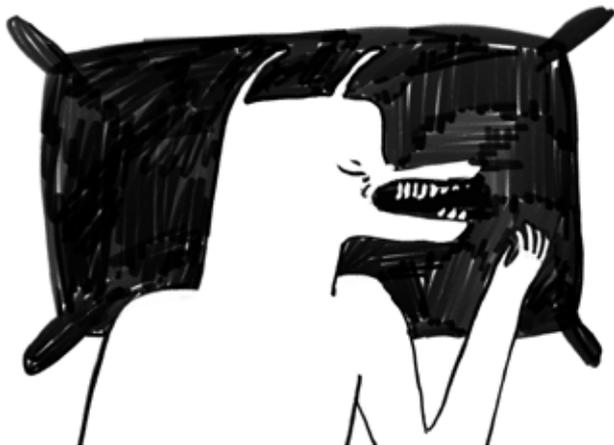
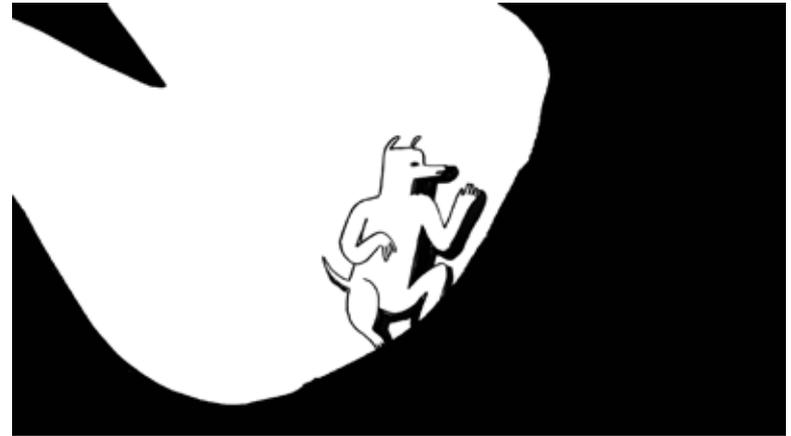
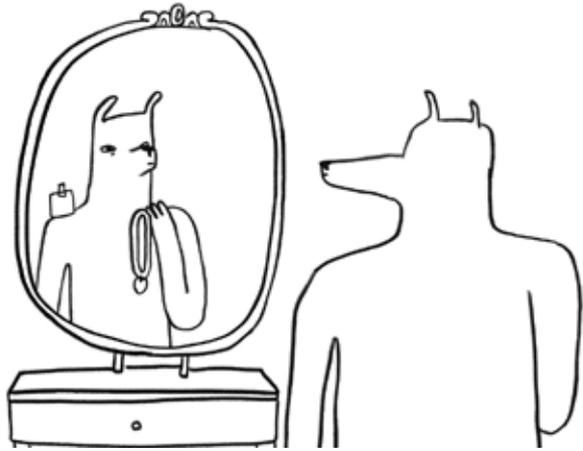
MARY VERTULFO





Employee of the Month





MARY VERTULFO



SHOWS

Debut Release Show: THIS IS US

November 10, 2017

Powerhouse Garage

WHEATPASTE

January 27–February 20, 2018

Slightly Coffee Roasters

with Eugene Contemporary Art

SUPERMARKET

February 5–9, 2018

LaVerne Krause Gallery

Swerve

April 23–27, 2018

LaVerne Krause Gallery

curated by Lucy Miller

HOUSEFEST (not featured)

March 9, 2018

Powerhouse Garage

Hyperplum: WORLD TOUR

June 1–16, 2018

873 Willamette St, Eugene, OR

Hyperplum: WORLD TOUR is Hyperplum's final encore. Taking over an unused building in downtown Eugene, Hyperplum transformed the space with diverse works including webs of plastic pixelated plants stretching across the space, support blankets, animated films, and an ever-growing wall of organic forms. Though each work is strikingly individual the group is bound collectively by common themes, ideas, and probing questions. Questions of value, be it financial, societal, or ethical, dominate **Donovan Neal's** works. Combining word and image, his work privileges message over material. He asks us to interrogate where we place value in our society and how it is informed by larger systems of oppression and marginalisation. In contrast, **Megan Kennedy** turns her gaze inwards to examine the distance between what is and is not discussed in society. Her feminist propaganda draws attention to those given less space and power within society.

For **Mary Vertulfo** animation is a medium for critical thought. This is evident in her works as they

grapple with issues of identity, representation, and the model minority myth. She uses the figure of the dog as a metaphor for various aspects of the minority experience through storytelling and the personal narrative as testimony. Through animation and new media, **Erin Carter** explores ideas of distance and disconnect, possibilities and perception. Deliberately toying with and subverting our expectations her work is imbued by a sense of the uncanny. **Aidan Grealish** both celebrates and critiques gaming and gaming culture in her interactive game-based works. Interested in viewer participation, her work is both immersive and physical. It offers escapism whilst investigating the intersection of gaming and interactive art.

Tricia Knope's work draws parallels between nature and technology, asking questions about environmentalism in the digital age. Exposing the interconnectedness and interrelatedness of our world, her work presents cyberspace as environment whilst the environment becomes artificial. Also concerned with nature, **Allie Stock's** dynamic work magnifies and recreates organic forms to create her own shifting environments. Primarily absorbed with the repetition of natural forms, her process-based works are as time intensive as they are contemplative and mindful. Her work embodies the symbiotic relationship of the individual within the collective, as many small single units come together to form an ex-

pansive whole. **Tia Swenson** also deals with scale. Her work is deliberately small, largely figural, and deeply personal. In her animation and object-based works she contemplates the domestic sphere and its comfort as opposed to the anxieties of the larger world.

Hyperplum is a diverse group of exquisitely talented individuals, with distinctive styles and practices, yet they are drawn together by works which speak to ideas found within relational aesthetics. Each understands the power of the audience and seeks to change the world, be that in societal narratives or value, environments or the home, gaming or perceptions. The works in this show are the culmination of their journey as a collective and as individual practicing artists.

Lucy Charlotte Miller, Independent Curator

DEBUT RELEASE SHOW: THIS IS US

THIS IS US introduced the University of Oregon and greater Eugene arts community to Hyperplum, the 2018 Art & Technology BFA cohort. Positioning themselves as a neon-hued pop idol act, the nine artists that comprised Hyperplum staged a garage art gallery in the style of the underground house shows that are so popular in the indie music scene. Each individual was given a chance to make their debut both as a BFA candidate and as part of a larger collective; *THIS IS US* asserted Hyperplum's high-energy creative output.



WHEATPASTE

Hyperplum continuously sought to move outside the comfort of the academic environment, and into the larger arts community of Eugene. They worked with Eugene Contemporary Art to put on *WHEATPASTE*, a celebration of the medium of posters and their history of accessibility and pervasiveness, their power to serve as vehicles for communication and branding, and their ability to exist purely as aesthetic objects.



Opposite page:
Chloe Settle,
Aidan Grealish, Donovan Neal

SUPERMARKET

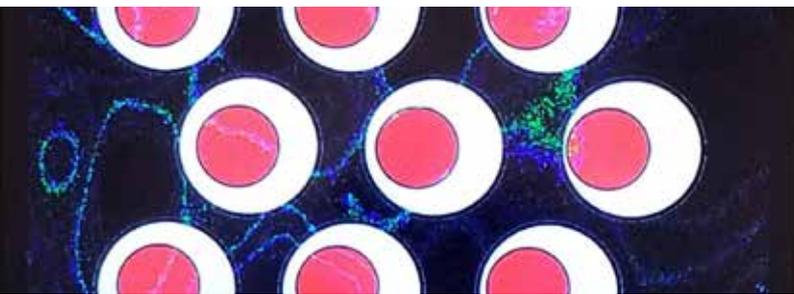
SUPERMARKET addressed the sensory and emotional narratives unique to store aisles. Production, repetition, sensory overload, familiarity, navigation, search and discovery, organization and impulse, nature and artificiality, need and consumption, and lastly, theft.

Clockwise from top right:
collective, Donovan Neal, Tricia Knope, collective



SWERVE

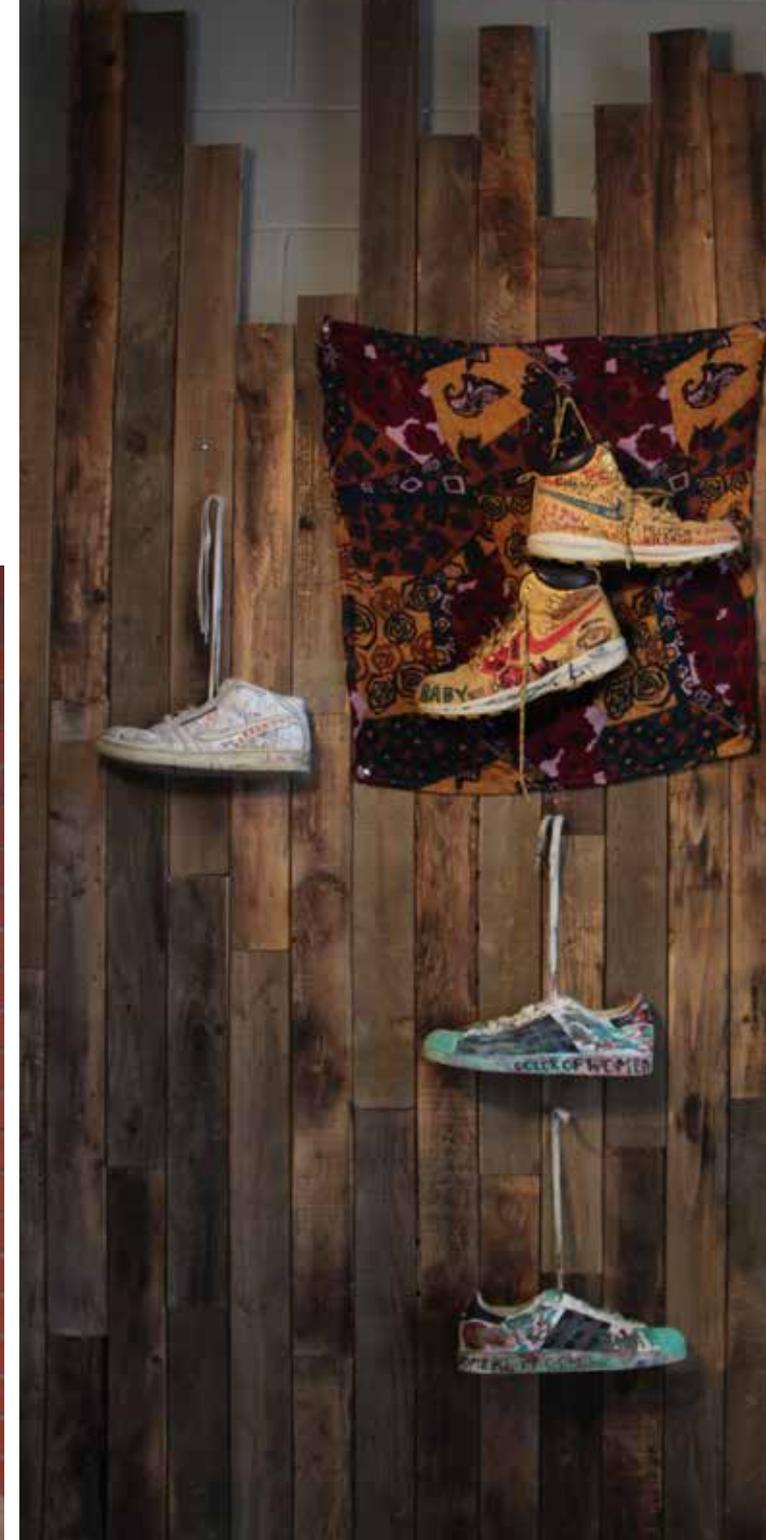
SWERVE was a collaboration with Lucy Miller, an art history master's student. The concept of swerve came from a desire to break with linear progression and harness lateral thinking to reconsider the trajectory of each artist's work as a communal gesture.

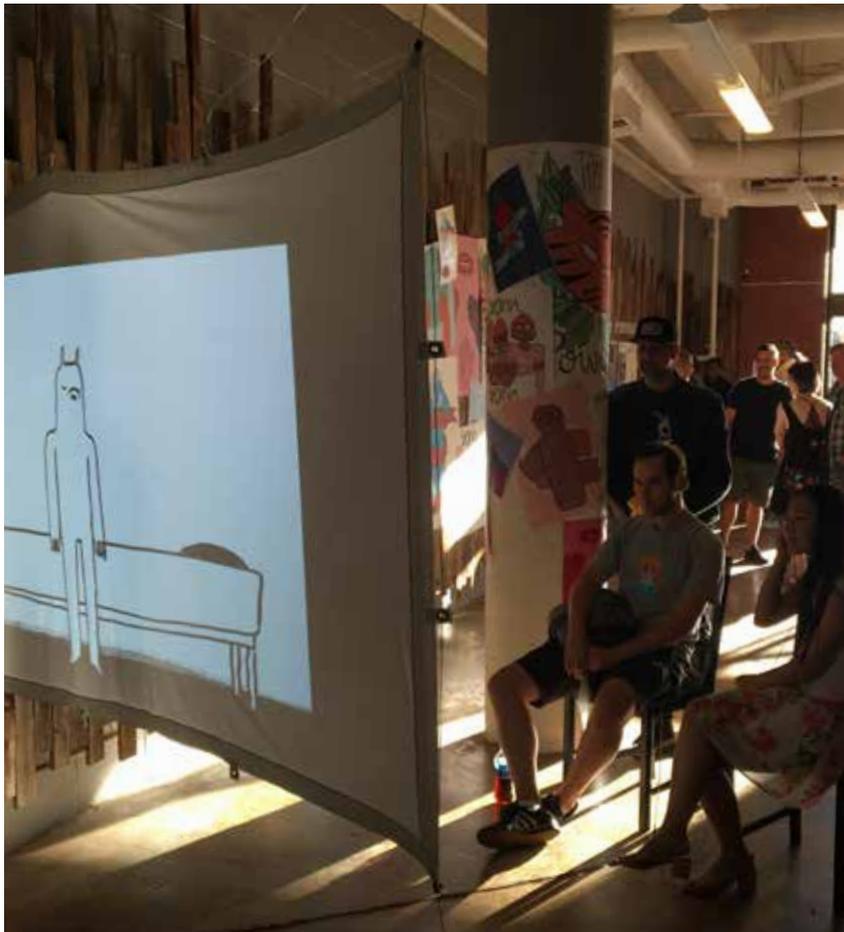


Clockwise from top right:
Aidan Grealish, Tricia Knope, Mary Vertulfo, Erin Carter, Megan Kennedy

HYPERPLUM: WORLD TOUR

2018 BFA Thesis Exhibition





Opposite page: Donovan Neal
Above: Aidan Grealish



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