



SELF-CALIBRATION



UNIVERSITY OF OREGON

MFA 2012 EXHIBITION

Emerging from three years of intensive studio work, the 2012 UO MFA Thesis Exhibition presents compelling bodies of work from nine artists on the cusp of their professional careers, equipped for the ongoing challenges and rewards of an art practice. The range of work reflects diverse and engaged responses to the contemporary context. Drawing on a rich history of visual language and material practice, they are forging their own paths and cultivating new approaches.

Informed by rigorous discussions with their faculty members, their peers and a remarkable series of visiting artists, these nine artists have followed individual lines of inquiry and have gone through countless iterations and revisions in the studio to arrive at this work. A thesis exhibition is not an end, but rather a 'Momentary Interruption' that marks the beginning of a sustained and evolving future practice.



Laura Vandenburg
Associate Professor and Head
Department of Art

DEPARTMENT OF ART FACULTY MEMBERS

Carla Bengtson, Tannaz Farsi, Brian Gillis, Ron Graff, Craig Hickman, Colin Ives, Anya Kivarkis, Sana Krusoe, Charlene Liu, Donald Morgan, John Park, Dan Powell, Surabhi Ghosh, Sylvan Lionni, Jack Ryan, Michael Salter, Ying Tan, Kartz Ucci, Laura Vandenburg, Terri Warpinski, Amanda Wojick

VISITING ARTIST

George Baker, Kim Cridler, Victoria Haven, Fabienne Lasserre, Jim Lee, Carole Frances Lung, Euan Macdonald, Helen Molesworth, Catherine Opie, Denise Pelletier



Brooks Dierdorff

Redlands, CA

Through a wide range of media I examine physical and psychological encounters that occur between man and the natural world. Specifically, I am interested in the complex relationships with nature that hunting culture has established. Hunting can be the epitome of humankind's oppositional relationship with nature, but it can also represent a communion with nature. In my work I seek points of friction, where culturally constructed definitions of nature and culture, animal and human, begin to break down.

Above: **Blind**, 2012, 50" x 37", Archival Digital Print, Florescent Lights

Right: **Bag (Headlights)**, 2011, 75" x 32", Video Projection on Acrylic





Courtney Kemp

Howell, NJ

A reflection of polished silver on a segment of wall, a slight indentation in wood flooring, the hint of silver lip and handle. The presence of an object lies within fragmented spaces, its form discernible through moments of recognition, of material understanding, of presence of place. My work aims to reimagine an object through subtle means; to recreate a history that is both fiction and wholly possible.



Lily Martina

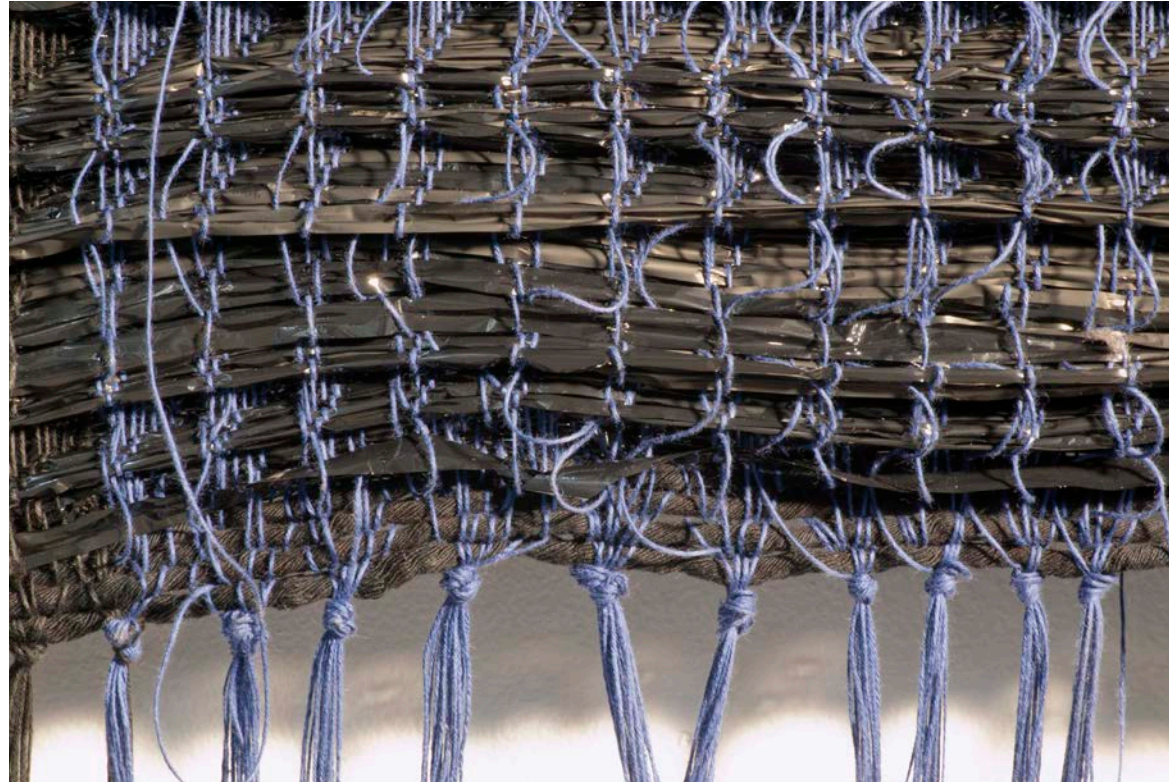
Lee

Pullman, WA

I address identity and place through object making and the accumulation of imagery. Framing my recent work within the language of automotive and tattoo culture, I explore the paradox of identity. Using automotive repair processes to transfigure the flesh and tattoos of wanted fugitives, I underscore the multiplicity and fragmentation of the postmodern self. The fugitive status of each individual is perishable, and my attempt to (re)construct their identity reveals that identity is itself fugitive.

Above: Israel "Izzy" Rodrigues, Butte, MT (*Criminal Endangerment*)
2012, '58" X 49" X 5", 98' Honda Accord hood, applied, inlaid, carved, and cast body filler, aluminum filled metal putty, steel, seat cover, primer, chrome stickers

Right: Israel "Izzy" Rodrigues, Butte, MT (*Criminal Endangerment*), Detail



**Robert
Mertens**
Kewaunee, WI

Lying somewhere between speculative fiction, archaic histories, and relic-like sculpture, my work explores notions of mysticism and discovery. I use the woven order of various Fiber Art processes to corral the chaotic overabundance of media devices and regard this techno-detritus as a new raw material. Emerging from this material is a contemporary eschatological mythology.

Above: **Hydro-lectro Schemata Cloth**, Detail

Right: **Hydro-lectro Schemata Cloth**,
2012, 3' x 6', electrical wire, VHS Tape,
cotton, installation component

**“The world dies over and over again,
but the skeleton always gets up and walks.”**

-Henry Miller





**Lyle
Murphy**
Coventry, CT

I see parallels between the morning rituals enacted inside our homes everyday and the symbolic imagery that informs a variety of creation myths. This work conjoins these two sentiments and provides a space of contemplation through the coalescence of narrative, domestic space and sensory stimulation. There is as much power in the creation of the universe as an individual has in their designs before they enter the day. How we choose to use that power is decided... in the beginning ...of each day.

Above: **The great in the small and the small in the great,**
2012, 114' X 17' X 8' , mixed media, kitchen detail

Right: **The great in the small and the small in the great,** Detail



**Lyndsay
Rice**

Minneapolis, MN

My jewelry objects consider the appropriation of nature into the ornament of the highly designed world of fashion. This body of work sources the butterfly and snakeskin patterning from an Alexander McQueen dress from the series, Plato's Atlantis, and translates the dress's patterning into jewelry objects. Through appropriation of McQueen's forms, the jewelry pieces reinterpret the meaning of the natural patterns. Ideas of attraction, repulsion, and camouflage, are all central to my work.

Department of Art
School of Architecture and Allied Arts
5232 University of Oregon
Eugene OR 97403-5232
541-346-3610
artuo@uoregon.edu
aaa.uoregon.edu/art

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