

The image features a dense, textured background of crumpled paper, possibly from a newspaper or magazine, rendered in a monochromatic teal color. The paper is heavily wrinkled and folded, creating a complex, organic pattern. The text "SPEAKING BETWEEN" is centered horizontally across the middle of the image in a clean, white, sans-serif font. The letters are spaced out, with significant gaps between them, giving the title a fragmented and abstract appearance. The overall aesthetic is minimalist and artistic, suggesting themes of communication, connection, or perhaps the "noise" of a crowded space.

SPEAKING BETWEEN

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20 UNIVERSITY OF OREGON DEPARTMENT OF ART
13 MFA THESIS EXHIBITION

ROBERT COLLIER BEAM

MEG BRANLUND

IAN CLARK

EMILY CRABTREE

AUBREY HILLMAN

NIKA KAISER

BEN LENOIR

SARAH NANCE

KATHERINE RONDINA

MORGAN ROSSKOPF

KATHERINE SPINELLA

MICHAEL STEPHEN

WENDI MICHELLE TURCHAN

20
13

MFA THESIS EXHIBITION

Speaking Between, the University of Oregon 2013 MFA thesis exhibition, presents the exciting work of thirteen artists—artists who are at once completing their studies and launching their professional careers.

Taken from a Homi Bhabha essay, the phrase “speaking between” refers not only to his articulation of art as mediation but also to the collective experience of these artists as their work has unfolded over the last three years.

Engaged discourse with faculty members, one another, and visiting artists and critics has deeply informed their intensive immersion in the studio. Many of the discussions begun during their time in residence here will continue throughout their lives as practicing artists.

Within this rich community of exchange and shared commitment, each has developed a very individual line of inquiry and studio practice. Materially and conceptually varied, the work speaks to all kinds of experience—from the tropes of horror cinema to the intimacy of hardware, from middle-class desire to our place in the universe. Driven by quite different intentions and convictions, each of these thirteen artists grapples with the “in-betweenness” of contemporary life.



Laura K. Vandenburg
Head and Ann Swindells Chair in Architecture and Allied Arts
Department of Art

¹ Bhabha, Homi K. “Aura and Agora: On Negotiating Rapture and Speaking Between.” In *Negotiating Rapture: The Power of Art to Transform Lives*. Ed. Richard Francis. Chicago: Museum of Contemporary Art, 1996, p. 8–17.

DEPARTMENT OF ART FACULTY MEMBERS

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

2012-13 VISITING ARTISTS

Susan Beiner	Terry R. Myers
Jerry Bleem	Julia Oldham
Julia Christensen	George Raggett
Peter Happel Christian	Jon Satrom
Chris Johanson	Heidi Schwegler
Scott Kolbo	Arthur Tress
Ian McDonald	



Robert Collier Beam

Casa Grande, Arizona

Above: ***Cape Perpetua***, 2013, selenium-toned silver gelatin print, 20 x 24 in.

Right: ***Creased Sky with Torn Horizon***, 2012, selenium-toned silver gelatin print, 16 x 16 in.

Utilizing a broad range of experimental processes and photographic materials, I create impressions of events in the landscape that I believe to exist, but are beyond my awareness. These impressions of spaces and objects confound the standard expectations of photographic veracity. The image responds to a sense of space beyond our perception, not existing as a record of an event, but as a site for viewing—becoming the event.







Meg Branlund

Tacoma, Washington

Above: **2-pounds 12-ounces of Repurposed Photographs**, 2013, silver gelatin prints, 28 x 28 x 12 in.
Left: **372 Emulsions**, 2013, repurposed color photographs, 48 x 48 x 2 in.

In an era where images are highly proliferated yet exceedingly intangible, I approach the photograph as an object, emphasizing its physicality. Through reductive processes of erasure, burning, and deterioration I distill meaning from the ways in which images can be transformed and repurposed. The work examines the shifting form of the photographic image from tactility to a more ephemeral existence.





Ian Clark

Portland, Oregon

Above: *MMXIII* (video still), 2013, digital video, color, sound, 66 min.

Left: *MMXIII* (detail; video still), 2013, digital video, color, sound, 66 min.

MMXIII explores phenomenological subtlety, intersections of construct and verité, and the ways in which technology, landscape, and beauty coalesce. Utilizing video, photography, and performance, I create a dynamic self-portrait that is not simply a way of preserving experience, but rather a way of understanding the world and making aesthetic experiences out of everyday life. We are a culture immersed in images, and this project explores my immersion.



Emily Crabtree

Shawnee, Oklahoma

Above: ***Caught Up, In***, 2013, oil on birch panel,
24 x 24 in.

Right: ***Cancel the Plan***, 2013, oil on birch panel,
24 x 24 in.

Using abstraction as a visual language, my work communicates the peripheral spaces surrounding the traumatic. The painting's surface becomes endless space, where marks and colors build fantastical worlds that meander between the internal and external. In these ephemeral spaces I utilize qualities known to be oppositional, such as soft and seductive along with sharp and harsh, to find beauty in moments of tension.







Aubrey Hillman

Cuba, New York

Above: *Untitled*, Detail, 2013, copper, steel, wood
Left: *Untitled*, 2013, copper, steel, wood

As containers to our daily activities, buildings are a compilation of planned supports involving fixtures such as pipes, doorknobs, and water faucets—forms able to extend beyond object-hood and into the underscoring vocabulary of function. Centering within constructed environments, I aim to remind the viewer of the unobtrusive intent that composes our surroundings. My work considers objects and systems that, though integral to the fulfillment of basic human needs, have become the refuse of familiarity.



Nika Kaiser

Tucson, Arizona

Above: *Transfiguration 1*, 2012, C-print.

Right: *Luz Tremula*, 2013, still from single-channel video.

I construct cyclical and disorienting videos that describe the nebulousness of self. My works are precarious amalgams of cultural and personal references in which the camera becomes the eye of the viewer, coaxed into a journey transfixed in a liminal space between the real and the psyche. Using the desert landscape as a locus and through a practice of creating idiosyncratic costumes, I perform as many characters, suggesting that one's identity is in a state of constantly becoming.





Ben Lenoir

Deer Park, Delaware

Above: **Obscura** (still of Bodysuit), Detail, 2013, video documentation, 720 pixels.

Right: **Obscura** (still), 2013, video documentation, 720 pixels.

Obscura is an investigation of how self is structured in Western society and its symptoms. I intend to resolve self as a biologically negotiated process and subvert the idea of its authenticity using sexual and gender identities as the primer of my inquiry. Highlighting the reflective qualities of internal and external interaction, I produce videos that manipulate images of the human body to defy identity and fixity.







Sarah Nance

Cresco, Iowa

Above: ***conditional presences***, Detail, 2013, silk string, glass microbeads, coal slag, light, dimensions variable.

Left: ***(i missed you) for twenty-nine years***, 2012, silk string, evaporated saltwater, light, 115.5 x 177.5 x 153 in.

Drawing on Buddhist philosophy, *wabi-sabi* aesthetics, and quantum physics, I create site-responsive installations that reveal conditional, transient presences. I question the absolute solidity of matter and explore its physical interconnectedness by composing intimate relationships between string, glass beads, coal slag, and light. My ephemeral installations exist in the spaces between presence and nonpresence, giving form to the invisible.



Katherine
Rondina
Boston, Massachusetts

Above: *Untitled*, 2013, archival inkjet print, 44 x 50 in.
Right: *Untitled*, 2013, gelatin silver print, 18 x 18 in.

Disrupting perception and crepuscular vision, I construct assemblies of photographic objects of vast landforms transcending visceral cognizance. Negotiating incomprehensibility, the photograph becomes a palimpsest—a record of responses to liminal spatial sensations exceeding rationalization. Within the context of microcosms, the universe and nonlinear time, I decipher the position of the physical body in relation to boundless spaces exceeding a bodily scale.







Morgan Rosskopf

Dana Point, California

Above: *Shorty Wanna Be a Thug*, mixed media drawing, 38 x 36 in.
Left: *So You're A Lobster Girl*, mixed media drawing, 70 x 33 in.

Experiences of culture, ideals, and lifestyle collide with our own desires and insecurities, forcing our expectations of self out of alignment. Through drawing and collage I interrogate signs and symbols of middle-class desire and aspiration, recontextualizing highly proliferated images into new arrangements—new possibilities. Though the work is fueled from a deeply personal place, it is based on the social conditions and pressures that come from middle-class aspirations, a blessing or curse felt by many.

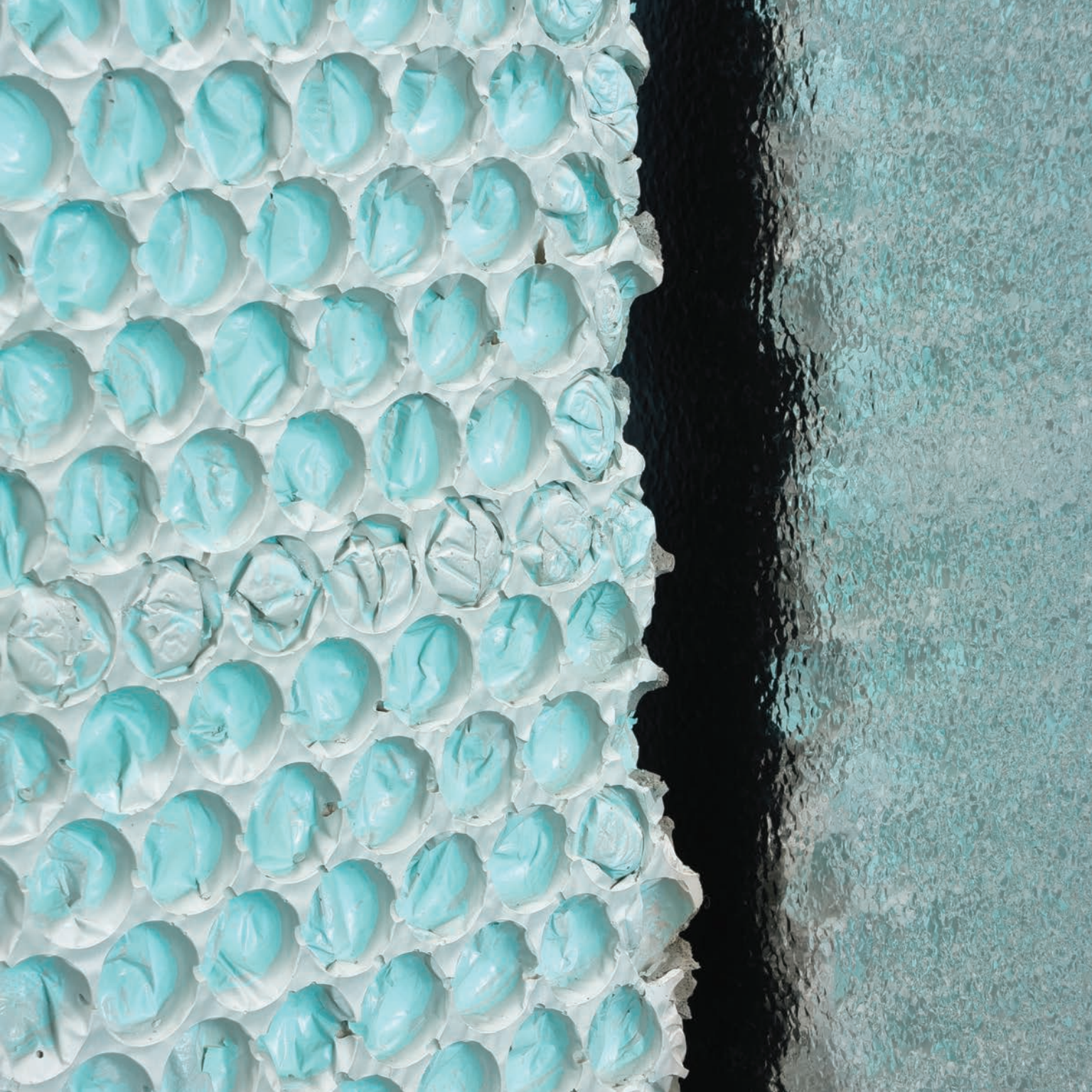


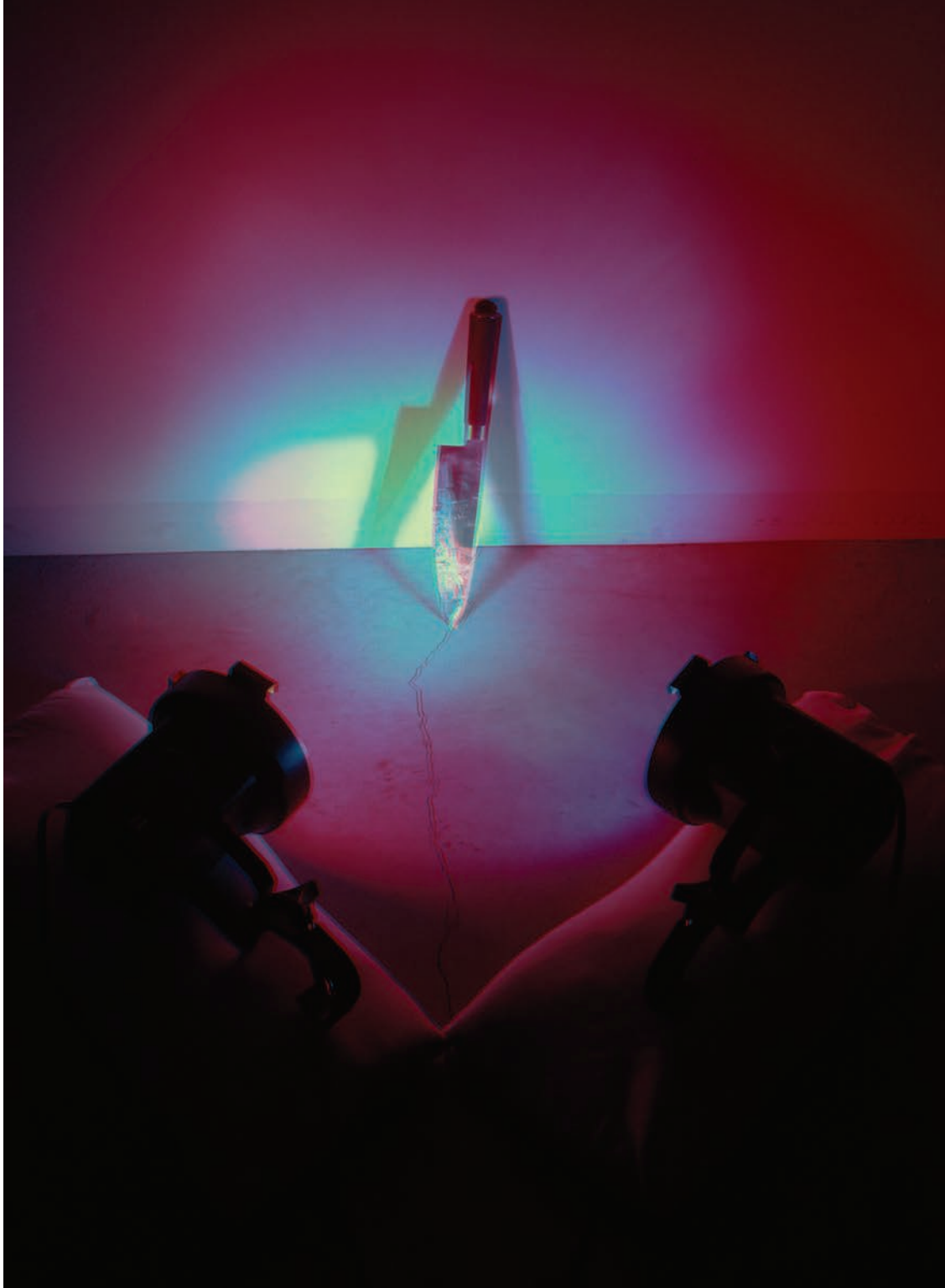
Katherine Spinella

Detroit, Michigan

Above: ***Pink and Yellow Headlights in a Black Box with No Holes***, 2013, concrete, insulation foam, video projection, paint, screen-print, flocking, balsa wood, mat board, outlet cover plates, shelf liner, electrical tape, dimensions variable
Right: ***Pink and Yellow Headlights in a Black Box with No Holes***, Detail, 2013, concrete, insulation foam, video projection, paint, dimensions variable

Pink and Yellow Headlights in a Black Box with No Holes explores the perceptual-psychological and physical space of thresholds between landscape and interior architectural space. The relatedness of objects and architecture, and their juxtaposition of status, materiality, and meaning, encourages an understanding of identity as mutable rather than fixed. Interested in our built environments, I aim to split the viewer's attention between what is and what is perceived. Distinctions between knowledge and perception, inside and outside, usher my idiosyncratic investigation of form.







Michael Stephen

Haddonfield, Illinois

Above: *The Long Walk* (production still), 2013, installation-live performance.

Left: *KNIFE 3D*, 2013, knife, sandbags, stage lights (red and blue), light timer, 2 x 2 ft.

My work examines the filmic tropes of “monsters” associated with horror cinema. When sitting in front of a television screen or in the solace of a dark movie theater, horror immerses us in a world of anticipated terror. Through documented performance and sculptural props, my work comments on these terrors and the formulas used within the slasher genre.



Wendi Michelle Turchan

Petoskey, Michigan

Above: *Float*, Detail, 2013, oil on paper, 60 x 78 in.
Right: *Float*, 2013, oil on paper, 60 x 78 in.

I explore instances of perfection, rupture, anxiety, and possibility in relation to the shifting nature of models and plans. Marking moments of transformation, temporary and fragmented architectural forms coexist with chaotic stains. These forms provide the link between real and imaginary conditions as I work within the hybrid space of painting and drawing.



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