

UNIVERSITY OF OREGON
DEPARTMENT OF ART MFA

THESIS EXHIBITION
MAY 17-JUNE 2, 2019

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DISJECTA
CONTEMPORARY ART CENTER
PORTLAND, OREGON

FOREWORD

The Department of Art at the University of Oregon is pleased to present our 2019 MFA Thesis Exhibition at Disjecta Contemporary Art Center in Portland, Oregon. Marking the culmination of three years of rigorous studio investigation and critical discourse, the ten artists in this exhibition engage a wide breadth of art making practices that build on and challenge the histories of painting, sculpture, photography, print media, craft and digital practices.

The exhibition is the outcome of the expansive work undertaken by our graduates and their intellectual curiosity in looking deeply at the conditions prevalent and pressing in our world today. With dramatic shifts in practice over the past three years, this cohort of artists have created a tight-knit community through the exchange of ideas formed by extensive conversations with our nationally and internationally recognized faculty, visiting artists, critics and curators.

For this catalog, we bring our MFA Graduates together with the PHD and MA students in the History of Art and Architecture Department to produce written reflections on the creative processes and concepts behind the works of our ten graduating artists. This collaborative initiative, made possible through the stellar organization of Professor Jenny Lin, highlights what we hope to accomplish in our academic and artistic life – gather together around contexts that matter and build connections that expand our subject positions. So, it is with great pride that we celebrate the final work created by our 2019 MFA graduates at the University of Oregon and we look forward to watching and cheering their creative endeavors yet to come.

TANNAZ FARSI
DIRECTOR OF GRADUATE STUDIES



AARON WHITNEY BJORK

LOS ANGELES, CA

Aaron Whitney Bjork's multimedia works investigate automobile culture in relation to the neo-liberal web and post-war relations between Japan and the United States. Working as a digital artist, Bjork combines 2D and 3D design to create visually dense artworks. His works explore the cyclical exchange of culture and economics in the global 21st century through notions of cultural dissemination and adaptation. By highlighting the ripple effect of cultural reinterpretation as contemporary Japan and the United States interact, he emphasizes technology's role in spurring cross-cultural exchange. Automobiles embody the mechanical and technological capabilities of this exchange, as manifestations of collaborative design processes.

Platform Bazaar features designs produced by the New United Motor Manufacturing plant (NUMMI) in Fremont, California. The plant was jointly run by Toyota and General Motors from 1984 until 2010, and is now home to the Tesla factory. Playing with notions of assembly-line development, Platform Bazaar explores the multiple possibilities of platforms—both web-based and physical. Bjork reinterprets the modular production of NUUMI plant cars by lifting shapes from online marketing images. Just as the original designs were manufactured by assembly line, Bjork's digital works move in a vertical rhythm of production. The installation's CNC-built workstation makes the design physical once again, taking the shape of a car's rear quarter panel. Though cropped from images of NUMMI-made cars, Bjork's technological intervention alters the design, removing it from its original medium and context. The artwork reinterprets the car's modular form, placing it in a new framework of digital production.

Bjork's design calls attention to the futuristic capabilities of today's technology. The rapid advancement of computers as tools for commerce and communication has altered our perspective on how we work. Today's freelance and gig economy is fueled by access to the Internet, connecting people in a global online community. By invoking the interaction between Toyota, General Motors, and Tesla in today's automobile industry, Bjork situates automobiles within technology's larger entanglement with digital communication across borders.

EMILY LAWHEAD
PHD GRADUATE STUDENT, HISTORY OF ART AND ARCHITECTURE

WORK INVENTORY

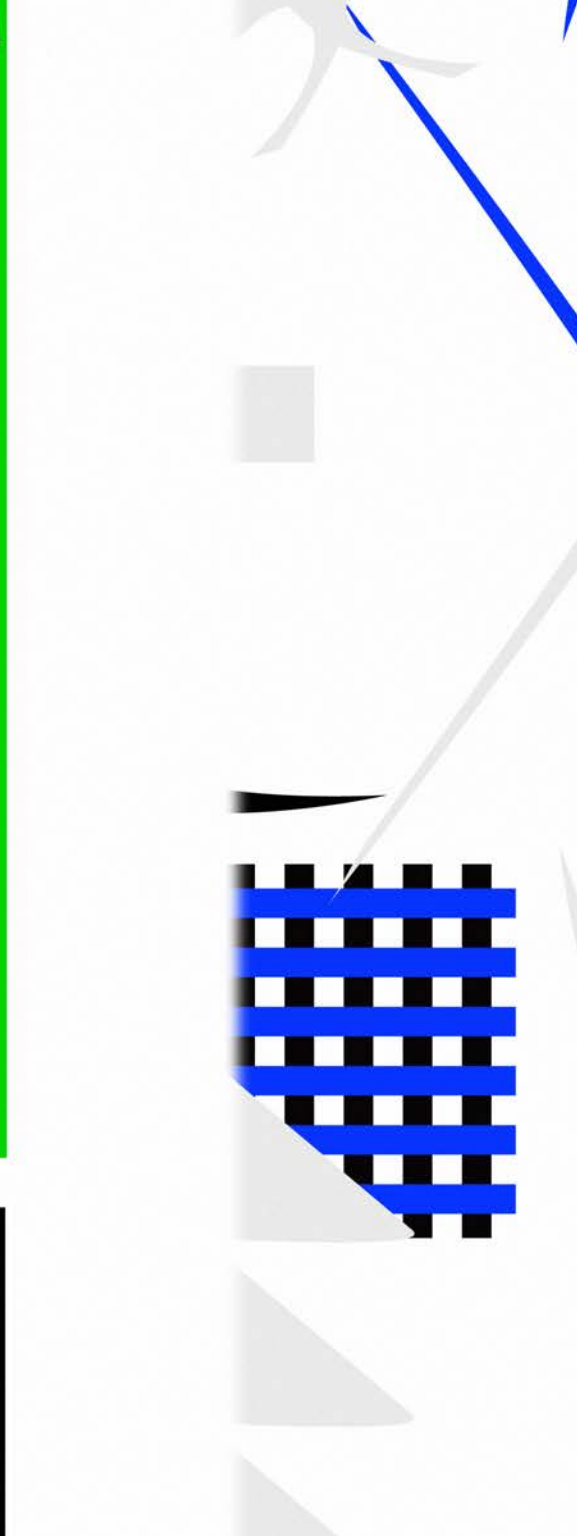
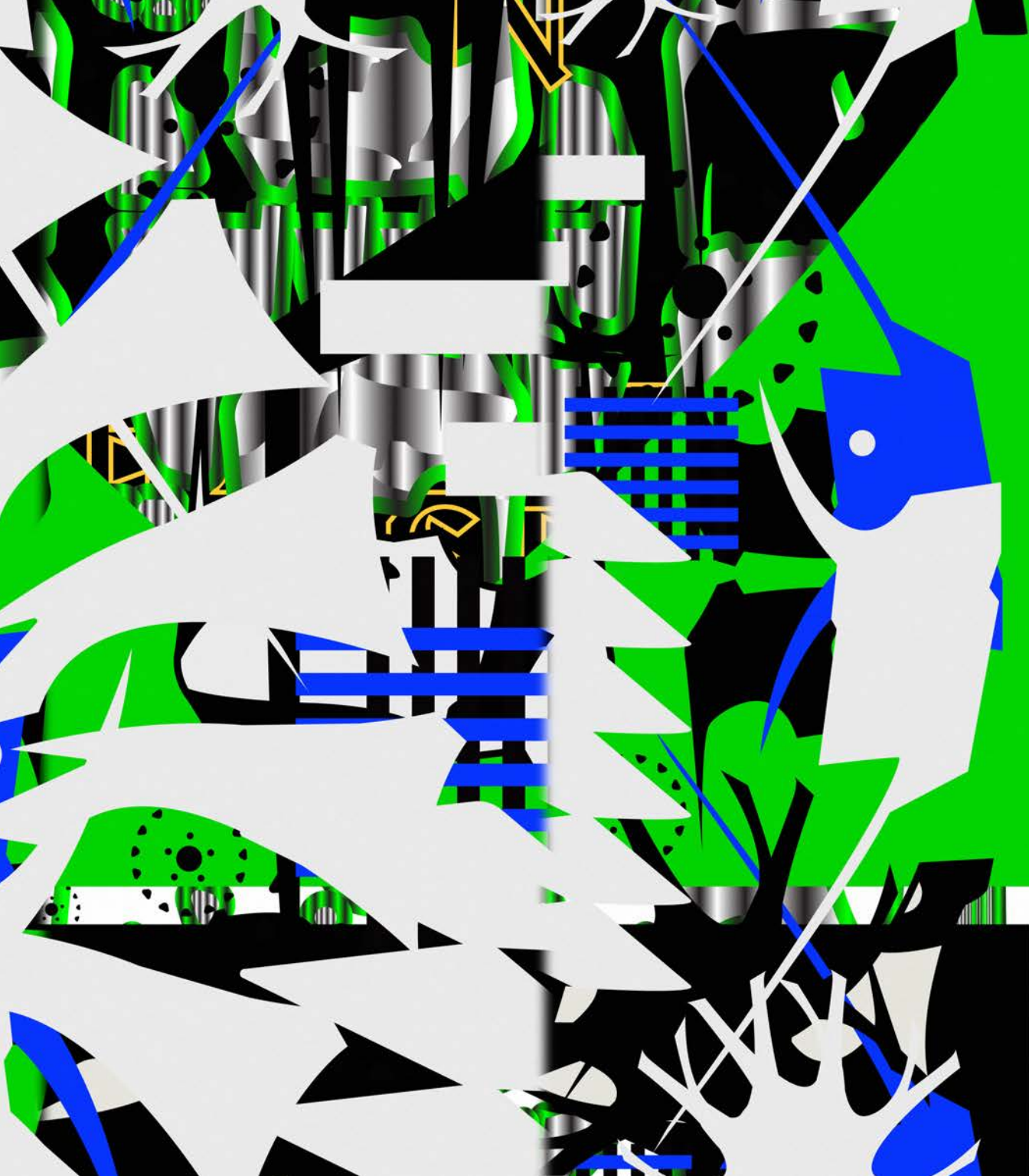
PLATFORM BAZAAR, 2019
MULTI-CHANNEL VIDEO INSTALLATION
DIMENSIONS VARIABLE

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TALON CLAYBROOK



CLAREMORE, OK

Multimedia artist Talon Claybrook explores identity, indigeneity, and ecology through a variety of mediums and interventions such as video, photography, performance, painting, and sculpture. Claybrook uses his work to suggest that cultural identity results from constructed power discourses. With nods to artists Adrian Piper and James Luna, he comedically explores the idea of the “self” as performative to engage the audience in broader discourses concerning authority, assimilation, and institutionalism. Claybrook lives his practice daily as a performative act to allow for reflection on his own history of navigating the space between Native and non-Native worlds. Claybrook challenges us to define identity as a choice and to consider how our identities could be reshaped under different circumstances.

Often, Claybrook creates conceptual work using traditional Eurocentric mediums such as oil painting and sculpture. His paintings and sculptures explore indigenous elements in practices traditionally classified as non-Native. Thus, Claybrook critically pairs two disparate art traditions to complicate the conceptual framework of the Other. Considering contemporary theories of indigenous art labeling, Claybrook’s work intervenes in our conception of Native identity. He references unresolved struggles within the indigenous communities to create work that is intentionally political and provocative, thus critiquing the Institution from within.

Claybrook, who identifies as a member of the Mvskoke Nation, uses his artwork to redefine the concept of indigeneity as an active and performed practice.* This refutes contemporary theories of indigenous art as merely a label. The idea of indigeneity as something to be enacted results in socially engaged artworks that incorporate Mvskoke traditions into the contemporary. Grounded in his culture’s history, Claybrook uses his work to educate his viewers of this idea through video works, installations, and performance pieces that are contingent on active participation from his audience. His practice aims to actively engage participants in conversation and suggests that true cultural identity results from daily participation within an embodied community.

*Spelled using the Mvskoke alphabet. Mvskoke can also be listed as the Muscogee (Creek) Nation in accord with the tribal government spelling.

JAYNE COLE
PHD GRADUATE STUDENT, HISTORY OF ART AND ARCHITECTURE

WORK INVENTORY

1. CRAWLING COWBOY, 2019
SINGLE CHANNEL VIDEO
1:06 MIN, LOOP

2. TWO SNAKE, 2018
VIDEO
7:59 MIN, LOOP

3. DEAD OR SLEEPING
COWBOY, 2018
PERFORMANCE IMAGE
90 MIN

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I REALLY LOVE
ADVERTISING.
IN A SUPER GREAT
TRAVEL BUDDY.
LET'S FACE IT.
WE'RE ALL HERE
TO HAVE FUN.
SO... WHEN ARE
WE GOING?

LEAH HOWELL



LARAMIE, WY

Leah Howell playfully draws attention to the mundane and the disposable in her ceramic works. Using porcelain—a medium that is simultaneously regarded as delicate and utilitarian in domestic spaces—Howell explores notions of the home, work, social space, and femininity. The nostalgic works trigger memories of common experiences with unacknowledged everyday objects: office supplies, party decorations, and home organization items. Porcelain simulates the well-known textures of rubber, paper, plastic, or thread that demands our consideration of material perception. Viewers are encouraged to explore their memories of sensory experience with these peripheral objects, engaging in a process of child-like discovery.

Drawing from her background as a professional baker, Howell investigates the materiality of domestic space in the context of entertainment and sociability. Echoes of activity surround her objects, but are lifted from their recognizable context. In Howell's works, sprinkles are separated from their cupcakes, ribbons hang without a gift, and a pile of confetti sits without a party. Shelf paper, once carefully selected for a consistent aesthetic, fades into obscurity over time. In the work sphere, office supplies drive everyday activity but never command attention. Erasers, file folders, and paper are essential for communication, but remain unremarkable. By accumulating these objects, Howell brings our mindless, routinized interactions back into focus. But we consider these objects with a twist—their form, use, and material has been fundamentally altered by Howell's hand. Porcelain makes the ephemeral permanent. The works become fossils of disposable everyday objects.

Blurring the line between art and craft, Howell's work explores the intersections between home, office, school, social space, and utility. The permanent, disposable, pleasurable, and utilitarian aspects of everyday life are juxtaposed within the domestic realm. Pastel colors evoke nostalgia for the playful, crafty, and feminine, bringing an airy and fleeting quality to functional objects that encompass all spheres of life. Their simple femininity weaves together these spheres, calling our attention to the colorful patterns of mundane life.

EMILY LAWHEAD
PHD GRADUATE STUDENT, HISTORY OF ART AND ARCHITECTURE

WORK INVENTORY

1. CONFETTI (DETAIL), 2019
COLORED PORCELAIN, SHELF
PAPER
DIMENSIONS VARIABLE

2. COLOR OF THE YEAR, 2018
PORCELAIN, GLAZE, BAKER'S
TWINE, HANGER
12 X 3 X 12 INCHES

3. LOOSE ENDS, 2019
COLORED PORCELAIN,
BAKER'S TWINE
DIMENSIONS VARIABLE

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SUMER HASEENA KHAN



PHOENIX, AZ

“UNDEFINED” SPACE: CERAMIC WORKS OF SUMER HASEENA KHAN

Ceramics are one of the most natural and organic media, made by heating clay—gathered from the earth a material that inherits the pure emotion and passionate love our ancestors had for the land. In our bustling and complex world, consciously or unconsciously some try to seek direction in their existence through life-long artistic practices. Artist Sumer Haseena Khan infuses her dynamic artistic philosophy into the textures, forms, and colors of her ceramic works, imbuing the clay with a unique spirit.

Colors softly coat her vessels, objects that do not have specific names as Khan considers her forms “undefined.” The variety of textures, roughly coiled clay slides contrasted with shiny glazes; the colors, creamy white, light blue, and fleshy pink; and the form, a “bowed pot,” a “bucket with rainbow handles,” all present a vivid transition from the primitive to the modern, from the contemplation of the artist herself to her surrounding environment, as well as a record of her building process. Diverging from traditional ceramic forms, Khan’s inclusive works invite viewers to expand their imaginations. Khan hopes to construct a liminal space of safety to think and rethink her humanness through her artistic work that expresses the concepts of “undefined” imperfections to the viewer.

Playful evocations of natural landscapes are inspired by Khan’s travels. Deserts, with fragrant plants and colorful stones, fill Khan’s spiritual world expressed through her work. Khan uses a repeating process of unity and departure that emphasizes the delicacy and plasticity of the medium of ceramics. Through the repetitive motions of grabbing the clay, shaping it, coiling it, layering it and inscribing it with different features, Khan expresses the dynamic flows of various emotions. Khan’s sentimental moments are reflected in these details as she imbues these ceramics with her private feelings. Here, Khan invites us to wander in her pure wonderland, a world that inhabits a space created by a free imagination.

YINXUE CHEN

M.A. CANDIDATE, HISTORY OF ART AND ARCHITECTURE, UNIVERSITY OF OREGON

WORK INVENTORY

1. RAINBOW POT (DETAIL),
2018
CERAMIC, HAIR
13X15X19 INCHES

2. WHAT GROWS IN THE
DESERT (DETAIL), 2018
CERAMIC, DESERT SAGE
4X16X13 INCHES

3. A LOT OF TINY DRAWINGS,
2019
WATERCOLOR ON CANVAS/
PAPER
DIMENSIONS VARIABLE

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DANIEL MILLER

PRINCETON, NJ

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Gravity weighs on Daniel Miller's images; a camera anchored toward the ground. The recognizable collective burnout of our moment—maintenance projects too laborious or financially unattainable to finish, at least "correctly," at least at this juncture. Our heads are too heavy to lift. We treat our possessions and infrastructures with neglect but not quite as carelessly as we seem to treat what we receive from the earth. We sense that resources here have been mishandled and inequitably divided; indications of a declining middle class, drained of any remaining hints of regional specificity. Commerce appears only as a spectre in the corners of images, recognizably contemporary in its co-option of the language of personal optimization and self-care, urging us to "See Clearly, Drive Safer, Longer." Nature threatens to reclaim anywhere poorly preserved.

Strategically unassuming as they appear, Miller's images acknowledge the idiosyncratic textures of labor. Flashes of color offered humbly enough as to feel almost invisible—a test spray of teal paint on a yellow wall, a purple elastic band tentatively mending a fence, silver glimmers of abandoned meth foil, window trims in blues and greens adorning buildings otherwise painted every shade of colorlessness. These are observations of gratitude, repeated recognition for moments of intervention within the built environment that privilege the efforts of individuals over the flattening that results from surface maintenance executed by larger, impersonal systems of power. The light in these images frame minor gestures with a dignity we associate with subjects more powerful or beautiful. The fundamental generosity of this work is further borne out in the deceptively simple frames Miller has hand-constructed, revealing intentionality upon close inspection—irregular joining positions or subtle mismatches of material. Framing becomes quasiritualistic, deceptively simple marks of an individual as a gesture of support for the efforts of other individuals.

We pour a concrete sidewalk unevenly and grind down the tilt rather than start over—we can come back to this project. The sidewalk cracks and eventually the earth begins to regrow through the gaps. If we have a moment another afternoon, we'll begin again and aim to do better this time. Regardless of whether or not the job got done, someone tried here once—an effort worthy of celebration.

DORAN WALOT
MFA CANDIDATE, UNIVERSITY OF OREGON

WORK INVENTORY

- | | | |
|--|---|------------------------------------|
| 1. FOAM PLATE AND PVC PIPE,
2019
PHOTOGRAPH,
ARTIST FRAME
22 X 25 INCHES | 2. SHINGLE GEODESIC DOME,
2019
PHOTOGRAPH
24 X 30 INCHES | 4. DETAIL OF ARTIST FRAME,
2019 |
|--|---|------------------------------------|

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NEAL MOIGNARD



ADELAIDE, AUSTRALIA

35

Embodying the ideals of the counter-cultural movements of the 1960s and 70s, Neal Moignard's recent work revisits the architectural modularity, dome mega-structures, and skinned, space-age materials that defined their visions of the now-present. The work is concerned with "embodied energy," the notion that the material substance of something is inextricable from the means by which it has come into existence. The objects and structures created for this exhibition use techniques of construction that demonstrate themselves as approaches. The work is devoid of a message, aside from the way in which each piece has been built and assembled, reflecting processes of construction that result in different embodiments of energy. These pieces are arguments for the reality of the sensations that they intend to elicit.

Though Moignard's domes were designed using CAD software, this sculptural body of work is a departure from his primarily digital and video-based practice. In the studio, he touts his new direction as "an emancipation from the enclosed ecology of screens." But his project rejects more than screens—it aims to emancipate optimism about the future from the ever-tightening grip of technology. In this sense, the work is ontological. It's about survival and materiality. It asks us to admit that the utopian visions born of booming postwar economies ultimately failed, and to acknowledge that this manifestation of progress may also. But in doing so, the work dares us to look for hope elsewhere.

The quietude and sincerity of his recent collection of "dumb objects" have a lineage in his digital works. Both with pixels and canvas, metal and clay, Moignard is constantly investigating visual strategies. In this sense, his work departs from the dogmatic optimism of his predecessors, offering instead visio-tactile experiences that invite reflection on the past without glorifying or condemning history, imagination about the future without authorizing any particular definition of survival. Rather than adding to the cacophony of voices about the best world to come, Moignard turns instead to examine the platform. Thus, in one sense these works are exercises in media theory, attempts to understand the structures of communication. But in theorizing they turn to making, celebrating the value of the handcrafted object and the embodied energy of worked-upon materials.

Neal Moignard received his BFA from Concordia University in Montréal, QC, Canada, in 2012. He was born in Australia and raised in Calgary, Alberta, where suburban alienation, oil boom-and-bust cycles, and the changes wrought by burgeoning connectivity contributed to his present concerns.

CASEY CURRY

M.A. CANDIDATE, HISTORY OF ART AND ARCHITECTURE, UNIVERSITY OF OREGON

WORK INVENTORY

1. SHIPPING PALLET WITH PVC PIPE
WOOD, ACRYLIC PAINT,
CERAMIC
36 X 36 X 36 INCHES

2. KICKPLATE DAMAGE
(DETAIL)
ALUMINUM
96 X 96 X 96 INCHES

3. TRAINERS, NUMBERS 1
THROUGH 9
FABRIC, HARDBOARD
11.5 X 17 INCHES

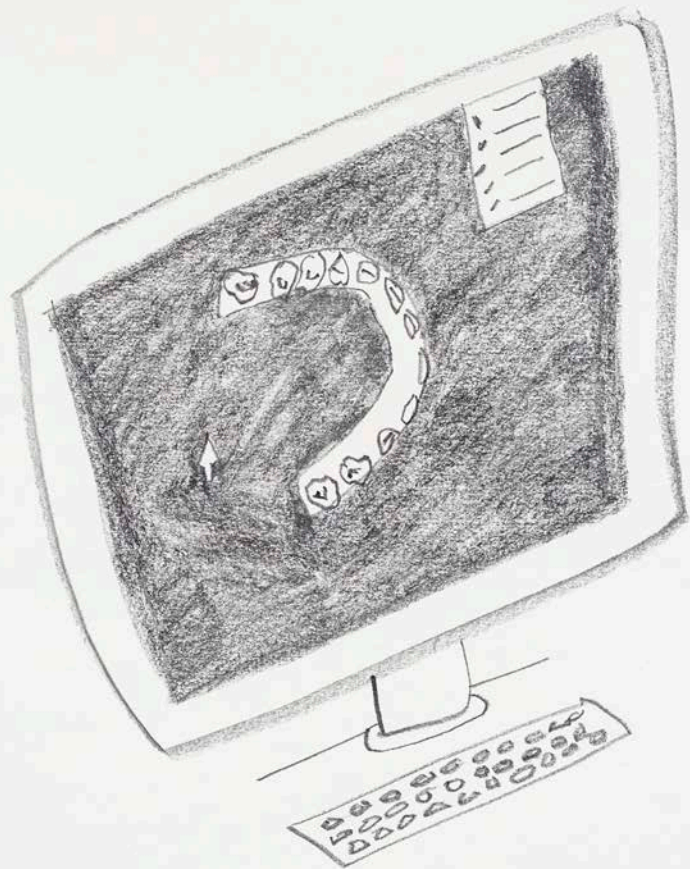
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SMALL DRAMAS OF INSECURITY

Scenarios where small dramas of insecurity are played out. That is what Stephanie Parnes calls them, her installations of objects—those she has purchased, found, made, or plucked from her own life. Things like plastic containers, pillows, pails, wire, hospital issued toothbrushes, wood, carpet trimmings, and vinyl tubes. Things that can be presented in their material form or sometimes translated into photographs, videos, or loose drawings. Her practice consists of a repetitive process of exploring the contingent relationships between these objects by arranging and rearranging them for viewing. The configuration of the objects in the installations is never repeated, as items are cast off, shifted recycled, and added. All of this lends an intentional restlessness to Parnes' work. Her seemingly arbitrary placement of random objects projects a sense of vulnerability and disorder, a profound sense of doubt fueled by the uncertainty of the arrangement that can only be addressed through a continuous shifting and translating of elements. This creates a state of constant flux, an ongoing search for a comfortable position in space, for a safe place to land.

In her work, there is a personal sensitivity toward contingency and precarity that illustrates the fragility of meaning and questions permanence. From a personal perspective, her art is a reflection of our current society's exploration for security in a precarious world. A world filled with emotion, discomfort, inner conflict, anxiety, and mental illness. By emphasizing the act of choosing rather than fabricating, Parnes also exposes the tension that is created by the act of 'making through consumption.' Through this tension, her art locates consumerism as a societal reality as opposed to making social commentary and reflects the individual's anxiety about the ability to function in said societal reality. From an artistic perspective, the transformative nature of her art pieces challenges the idea of the stable, monumental nature of sculpture.

When one encounters Parnes's pieces there is an instant sense of story, an awareness of the hidden meanings and subtle messages layered within the strange arrangement of objects. And this is as it should be, for Parnes is an interdisciplinary artist, whose innovative work engages with space, whose iterative processes hybridize installation and performance art. Hers is by design a kind of "arrangement" art, that is reliant both on the physical space in which it resides and on the restive placement and movement of the objects of which it is composed. These small dramas of insecurity, that the artist has placed before us are meant to expose the struggle that resides in us all to find a comfortable place to stand.

SAMANTHA SHAW

PHD GRADUATE STUDENT, HISTORY OF ART AND ARCHITECTURE

WORK INVENTORY

1. UNTITLED, 2018
GRAPHITE ON PAPER
18 X 24 INCHES

2. UNTITLED, 2018
ALTERED PLASTIC
SABER-TOOTH TIGER TOY
DIMENSIONS VARIABLE

3. UNTITLED, 2019
TOOTHBRUSH, CHEWED
ELECTRICAL CORD,
AQUARIUM CORAL
DIMENSIONS VARIABLE

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AJA SEGAPELI



EL PASO, TX

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ARTIFICE AND ESTRANGEMENT IN THE WORKS OF AJA SEGAPELI

Inspired in turn by Dutch still life paintings and Internet “content creation” culture, Aja Segapeli’s work reveals the artifice behind meticulously staged vignettes. Segapeli’s use of video relies just as much on what cannot be seen, or what can only be heard, as much as on her subversion of perfect scenes.

Overturturnover, a roiling, four-and-a-half minute piece, is first made possible by the artist’s dedication to recreating the hyper-real sheen of still lifes. Every detail of the vignette is captured in high definition, with a woman (whose face and torso are never seen, a deliberate choice by the artist to avert the attraction of celebrity culture) struggling to lay comfortably on a bed, evidently the site of a previous still life. Smashed fruit and their juices stain the black and white bed sheets, as well as the subject’s feet. Segapeli frequently applies cooking spray or other oily substances to the props in her own scenes, adding a shine to them while, in the case of Overturturnover, adding to the squirming, slick, visceral experience of the video. This is then heightened by Segapeli’s keen use of sound: inspired by ASMR videos found on YouTube, every subtle movement by the woman, and the distant electric hum of lights in the background, are amplified by an otherwise silent stage.

If Overturturnover reveals the aftermath of a still life, then Odd Ill Eskew reveals the artist’s acumen for creating one, reliably replicating a spread not unlike those seen in the paintings of 17th century Dutch artist Abraham Van Beyeren. Segapeli’s allusions to, and subversions of, art history do not stop there, however. The title is a reference to paintings of odalisques in the vein of Ingres or Lefebvre, while the video itself denies the titillation of the aforementioned French artists’ works. Odd Ill Eskew’s odalisque is clothed, shrouded in shadow, and faces away from the viewer completely. It is only when they rise and fall slowly, stirring movement behind the brilliantly lit platter of food in the foreground, that a human presence is fully acknowledged. Nonetheless, their identity is unknown to us, estranged, and destined to remain so.

It is this human presence that is the crux of many of her works. “How do we cope with the trauma that comes as (our own) digital bodies and identities become things to manipulate, distribute, and dispose of?” asks Segapeli, concerned with the artificiality of the Internet age and forms of consumption that are older still. Her work continues to interrogate the relationship between the individual and their digital/performative self.

LIAM MACHADO

M.A. CANDIDATE, HISTORY OF ART AND ARCHITECTURE, UNIVERSITY OF OREGON

WORK INVENTORY

- | | | |
|--|---|---|
| 1. STILL LIFE WITH CAKE, 2019
ARCHIVAL INKJET PRINT | 2. LIMELIGHT, 2019
SINGLE CHANNEL VIDEO,
GREEN-SCREEN, FLUORESCENT
LIGHT, PRODUCTION STAND
2:34 MIN, LOOP | 3. OVERTURNTURNOVER, 2018
SINGLE CHANNEL VIDEO
9:12 MIN, LOOP |
|--|---|---|

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KAYLA THOMPSON



GRAND RAPIDS, MI

ON FUNCTIONAL ART: WORKS BY KAYLA THOMPSON

Kayla Thompson is an object and furniture maker, merging design thinking and sculpture processes. The artist's interest in furniture-making arose organically, in part, from a need to fill their own living space. This Do-It-Yourself origin follows a history of artists making art-furniture, from designs of Donald Judd to living units of Andrea Zittel.

Through the use of their studio installation space, Thompson combines objects, made from ceramics, wood, fiber, metal, and "upcycled" objects, to create furniture-showroom-like spaces that imply everyday domesticity. One could imagine the objects in their own space, inspiring a sense of consumerism. Each object carries out a function in a way that rubs against cultural norms or practicality. For instance, the oversized tufted cube as soft-sculpture seating is slightly too big to read strictly as an ottoman. A ceramic floral water cooler dispenses with a Camelbak bit-value, suggesting single person use. Subjective feelings toward the objects play on material-use puns and design-affordance interaction.

Thompson's work subverts the viewer's expectations, material assumptions, and its own function. Seeing the functional artwork in a gallery setting fills viewers with surprise and uncertainty as these objects—unlike many others they may encounter in this setting—are meant to carry out their function. The unexpected cleverness of these objects adds to their appeal but risk being an art one-liner. Both the choice of materiality and the blurring of lines between fine art and design leaves the viewer wondering how to engage with the work.

"I like that there is that question hanging in the air for the viewer—'Can I interact with the piece?,' And even if they don't, there is still an imagined interaction," the artist explains. "Ideally, my objects would live with someone in their home and everyday life."

With the use of bright colors and patterns, the furniture objects embody maximalist aesthetics, reminiscent of Memphis and other Italian Radical Design associations that influence their work. While their designs live by the "less is a bore" principle of maximalism, as sculpture the works demand or intentionally require breathing room that is typical of a gallery space or minimalist interior design. The use of scrap materials often repurposed in their work aim to move away from the "throw-away culture" we are accustomed to in consumerism. Rather than owning many replaceable and disposable items, Thompson's work pushes toward owning fewer but more precious objects, asking us to re-examine how we relate to the things we own and use within our spaces, and in turn, question many of our own assumptions.

LANDRY AUSTIN

M.A. CANDIDATE, HISTORY OF ART AND ARCHITECTURE, UNIVERSITY OF OREGON

WORK INVENTORY

- | | | |
|--|---|--|
| 1. LADDER PARTITION, 2018
WOOD, SAWDUST, JOINT
COMPOUND, HOUSE PAINT | 2. WHAT EVEN IS A WALL
HOOK?, 2018
CERAMICS, HARDWARE | 3. CANDLE VOLCANO, 2019
CERAMICS, THUMB-TACKS,
EPOXY |
|--|---|--|

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JEN VAUGHN



LAKE TAHOE, CA

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Sculptor Jen Vaughn's work focuses on organic processes and the connection to the human body through a careful and conscious selection of materials. Incorporating organically grown crystalline sculptures of urea and multiplying flesh-colored mushrooms with discarded metal and glass, Vaughn's work celebrates and intervenes with the beauty and nature of organic growth. Much like the evolutionary process itself, Vaughn's work encompasses the meta-transformations of the body and land as geographical forces that manifest in organic sculptural forms.

Despite her natural and evolutive focus, Vaughn often incorporates static man-made ephemera into her works. These architectural finds are often abandoned materials from the built environment. Vaughn's removal of discarded media from their original cultural shelf, and her pairing with naturally occurring specimens, centers the dialogue on material identities and transformations. Vaughn's focus on site specificity—each installation is unique and cannot be repeated—reflects the metamorphic process her works undertake.

Vaughn's work can be discussed alongside discourses of ecology, conservation, and ecofeminism. However, its political connotations extend to consider the nature of humanity. By employing an architectural space to house her created works, Vaughn comments on the conflated exchange between the organic and inorganic in contemporary interactions with the environment. Vaughn articulates the connection between the host and its occupant that makes considerations for the ways in which non-human matter works upon us through her work.

Vaughn reconsiders the agency of organic objects in relation to the role of the human. Her carefully researched work fosters long acts of looking and draws attention to the relationship between opposing concepts by growing organic forms on inorganic objects. In turn, the evidential tensions within her work dispute, yet conversely celebrate, the binary between the human and natural worlds. Vaughn's work expands upon that binary with the formation of new material topologies and unknown geologies, extending her created lifeforms into the future.

JAYNE COLE
PHD GRADUATE STUDENT, HISTORY OF ART AND ARCHITECTURE

WORK INVENTORY

1. SYSTEM OF DURABLES, 2018
GLASS, ALUMINUM,
MYCELIUM, PLASTIC, UREA,
SINGLE CHANNEL HD
VIDEO LOOP
48 X 32 X 30 INCHES

2. DETAIL OF MAYBE
LANDSCAPE, MAYBE HOST,
2019

3. MAYBE LANDSCAPE,
MAYBE HOST, 2019
STEEL, UREA, GREEN FIBER,
PLASTIC, WOOD
84 X 48 X 60 INCHES

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DEPARTMENT OF ART MFA
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Yinxue Chen With Sumer Haseena Khan
Jayne Cole with Talon Claybrook / Jen Vaughn
Casey Curry with Neal Moignard
Emily Lawhead with Aaron Whitney Bjork / Leah Howell
Liam Machado with Aja Segapeli
Samantha Shaw with Stephanie Parnes
Doran Walot with Daniel Miller

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Architecture for contributing an initial draft for Daniel Miller

2018/19 VISITING LECTURE SERIES

Tuan Andrew Nguyen, Shana Moulton, Daniel Canty, Pope.L, Shannon R.
Stratton, Ebitenyefa Baralaye, Alexandria Eregbu, Julia Bryan-Wilson, Steffani
Jemison, Megan Foster, Whitney Hubbs, Amy Franceschini, Shadi Harouni

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