



2016 CALIFORNIA STATE UNIVERSITY
NORTHRIDGE
GRADUATE
EXHIBITION

MASTER OF ARTS
MASTER OF FINE ARTS

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MAY 7-28

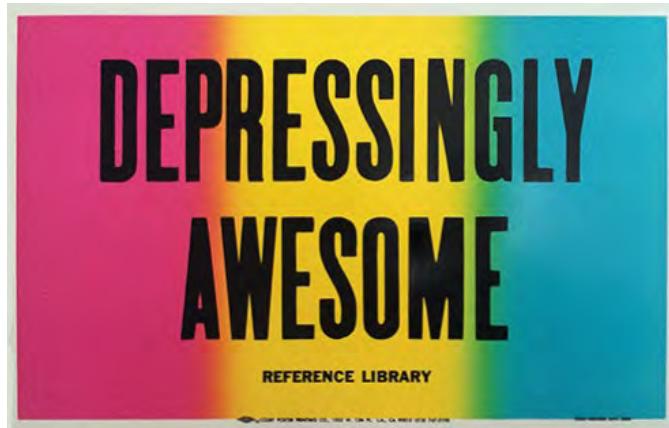
Front Cover:
Alex Johnson
*It Shimmered for a Moment, and then
Disappeared, like Tears in the Rain*
Still from Animated .gif
760 x 760 pixels, 2015

The exhibition and catalogue are supported by the Mike Curb
College of Arts, Media and Communication, Art Department and
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FRAUGHT OPTIMISM

BY LESLEY KRANE



Andy Beach, in collaboration with Colby Poster Printing Co., first edition November 2008.

I have misplaced my rose-colored spectacles; without them, life's details overwhelm me. Alienation, anxiety, illness, injustice, and loss saturate my vision, leaving me with a sense of cold indifference. Of course, some days are better than others, especially when productivity or too much caffeine at the right time pleasantly distracts me, but interminable uneasiness hovers ever closely. This darkness belies my public veneer; my easy smile and generous laughter suggest a certain composure that lies just beyond my reach.

In *M Train*, a collection of personal essays, activist, artist, musician, and poet Patti Smith meaningfully thrives in and productively endures a life of vigilant creativity despite her experience of

significant loss. By the time she turned fifty-six, Smith had survived her husband, Fred “Sonic” Smith; her younger brother and tour manager, Todd; her close friend and longtime collaborator, Robert Mapplethorpe; and both of her parents, to name only a few. Reading *M Train*, I am at once heartened and humbled by Smith's resilience. Waking on the morning of her sixty-sixth birthday, she quietly thanks her parents for her life, “as always.” Maintaining a daily practice informed by her convictions, Smith actively exhibits, performs, photographs, speaks, tours, and writes.

The twenty-one students in this year's M.A./M.F.A. Graduate Exhibition demonstrate a decided resilience in their distinct and varied approaches to making. Like Smith, their conviction and persistence demonstrate acts of faith in a world crowded with indifference and stuff. This perseverance within an environment where graduate degrees outnumber relevant job opportunities at once inspires and humbles me. These young adults could make their work independently, beyond the walls of academia; but they have chosen to come here and work within a community of others, a decision culminating in a group exhibition. According to the graduate degree program guidelines, the graduate exhibition is in “partial fulfillment of” the degree of Master of Arts or Master of Fine Arts in Visual Arts; the balance of the degree includes each individual's completion of coursework and a written document that articulates the thesis project. Until 2010, the thesis exhibition

was a solitary endeavor; each graduate student mounted a separate solo show, one week at a time in one designated space. While this system precluded discussions about shared space, it also limited attendance; the accomplishment of completing one's graduate degree went almost unnoticed.

Now in its seventh iteration, the M.A./M.F.A. Graduate Exhibition brings everyone together, for better or worse. The tension between the individual and the group has to be renegotiated each year, and this largest group of graduate students embodies diversity in every sense. Coming from different countries, states, and cities, representing many cultures and ethnicities, and using varied approaches to making, including ceramics, design, drawing, installation, painting, photography, printmaking, and sculpture, these young artists know that if they don't speak up for themselves, who will? They maintain a wary faith (and hopefully a healthy sense of perspective) in this process, hoping this is only one of many exhibition opportunities to come.

At the very least craft and curiosity function as threads that connect these seemingly disparate works: What will this snapshot mean when translated to paint? Will repetition of this form bore or engage? Does this limited color palette conceal or evoke the inherent anger and disappointment? These questions begin to tease out the sobering content that lies within each body of work. The more

colorful, humorous, and playful the work, the more it acknowledges the aforementioned alienation, anxiety, illness, injustice, and loss; just beneath the surface, all of the young artists' varied approaches to and materials for making reveal a collective sense of longing: for connection, reassurance, resolution, and validation.

In *M Train*, Patti Smith leads a mostly solitary existence, both at home and abroad, evoking a similar sense of longing. To “escape the suffocating aspects of [Hurricane] Sandy's aftermath” and “visit friends with problems of their own,” Smith travels by bus from Madrid to Valencia. A pit stop along the way yields an encounter with “some guy” selling a “suspiciously limp lottery ticket.” When Smith buys it, the man orders a meal and pays for it with the money. She sees the encounter as a “good trade”; the man leaves the bar happy, and Smith feels “at one with the world,” an unlikely sense of connection. Participating in this thesis exhibition and completing a graduate degree has become a lottery ticket of sorts; it embodies an encouraging sense of faith in the process and optimism about the future.

CHELSEA ALVAREZ

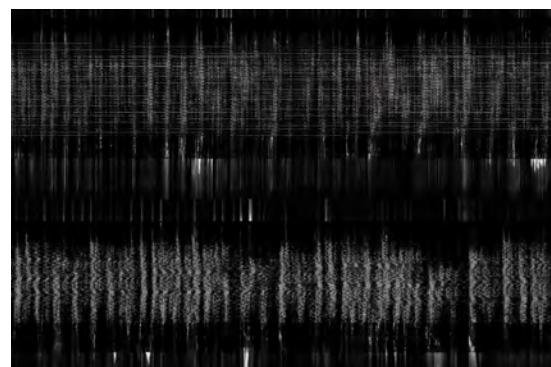
PHOTOGRAPHY, M.A.



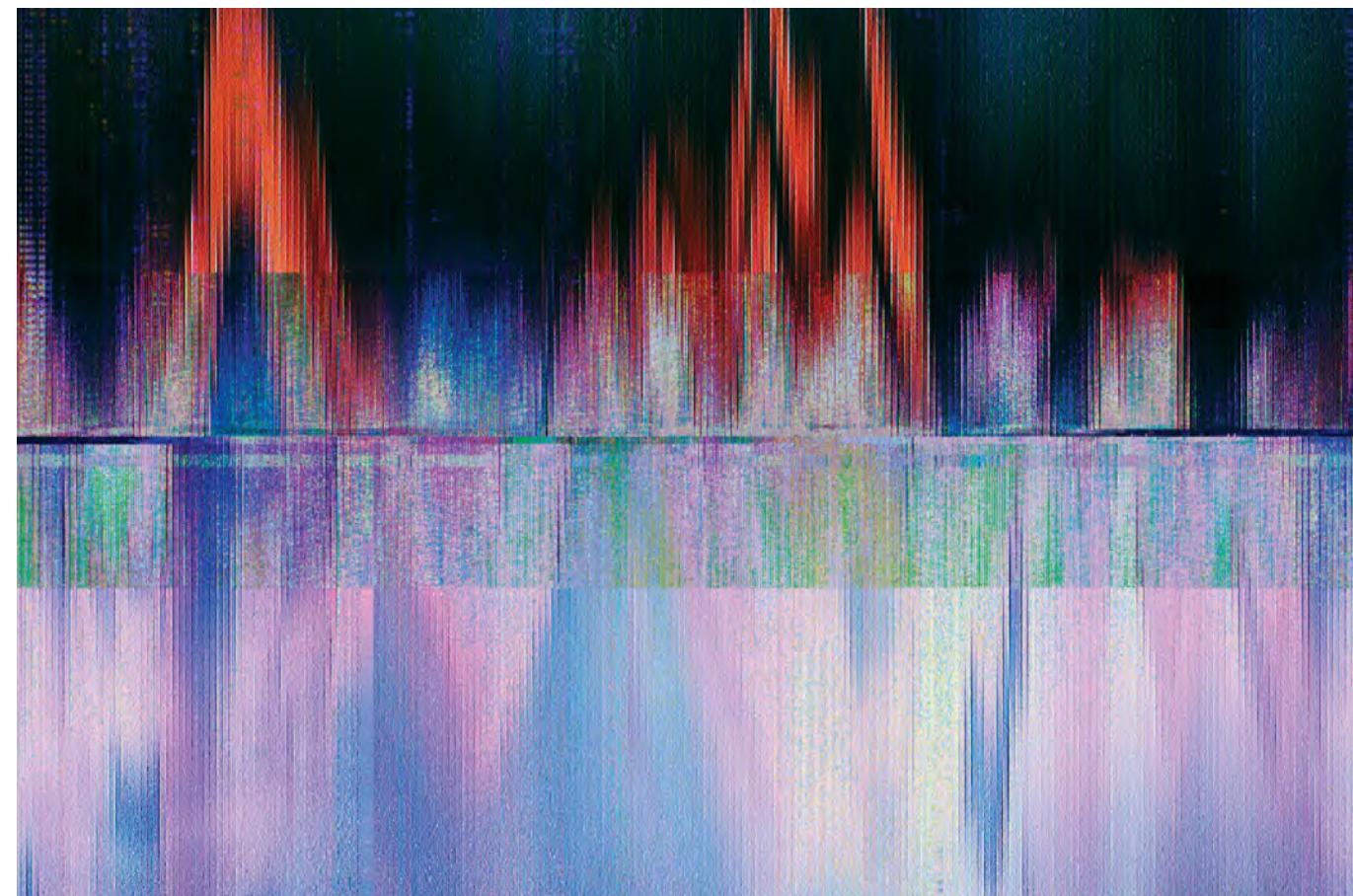
Glissando
Pigment print
8.46 x 5.63 inches, 2015

My work uses music and transposes the acoustic qualities of song into visual patterns. Music is an intangible series of vibrations traveling through the air, a series of soundwaves emerging from a source until they are interpreted by a listener. These waves cannot be held or handled; they are not visually manifest. However, as a musician with synesthesia, a neurological condition that conflates the senses, I experience music as color and texture. I use non-traditional photography to represent this blending, transposing sounds into visual abstractions that map sound with waves of light.

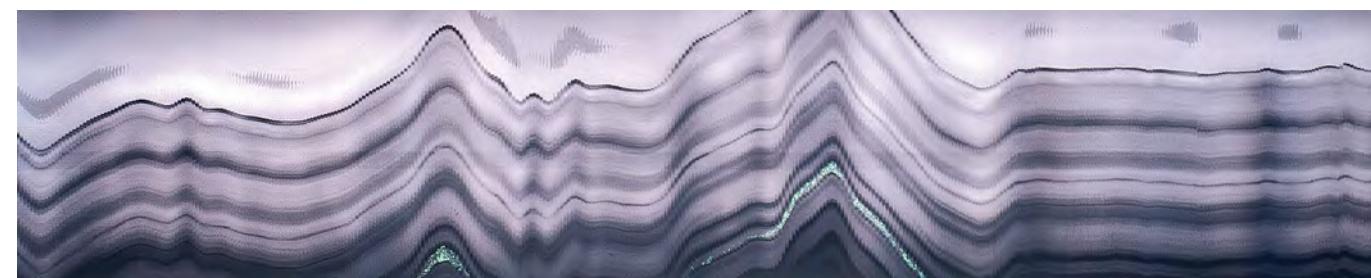
This body of work visualizes those waves, translating rhythm, tempo, and orchestration into visual patterns of light and color. Photographs map the tonal qualities of a song into abstracted records of light. As signifiers of emotional sentiment, hue, rhythm, and repetition become important in depicting the vitality and urgency of a musical work.



*Lost in the Sound
of Separation*
Chromogenic print
20 x 30 inches, 2016



Dead Inside
Chromogenic print
20 x 30 inches, 2016



Stardust
Inkjet print and glitter
4 x 17 inches, 2015

KRISTA BONELLI

PAINTING AND SCULPTURE, M.A.



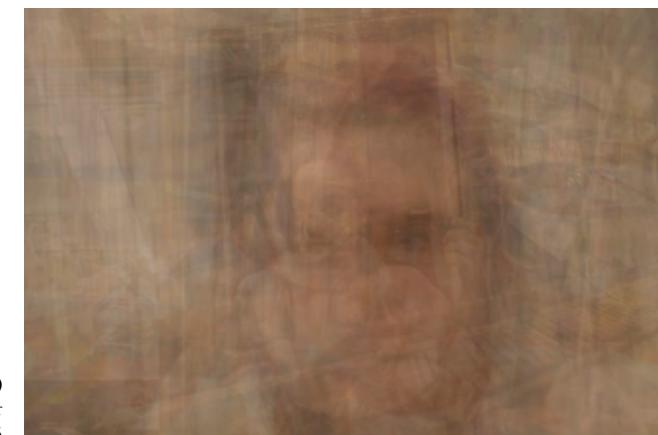
Accretion No. 4
Resin and canvas on wood
18 x 11 x 3.75 inches, 2015

Time is expressed through both expansion and contraction in my work. In *Quotidian*, daily self-portraits are digitally assembled so that the layers are recognizable through subtle, partial visual cues, though the images become indistinct. *Quotidian* strives to compress time into a single image. *Accretion*, however, is an expansion of time, allowing the observer to view each layer as a physical representation of the moment they were poured. The spectator's distorted image is reflected on the high gloss surface of the resin, with the intention of evoking their memories and compulsions.

Time is understood as an absolute; the time of an event is independent of the observer. My work strives to allow the viewer to observe a moment they are dissociated from. Resin, photography and time itself are used to reflect facets of habitual behaviors like compulsion. Through accumulation, my work speaks to memory and the individual self.



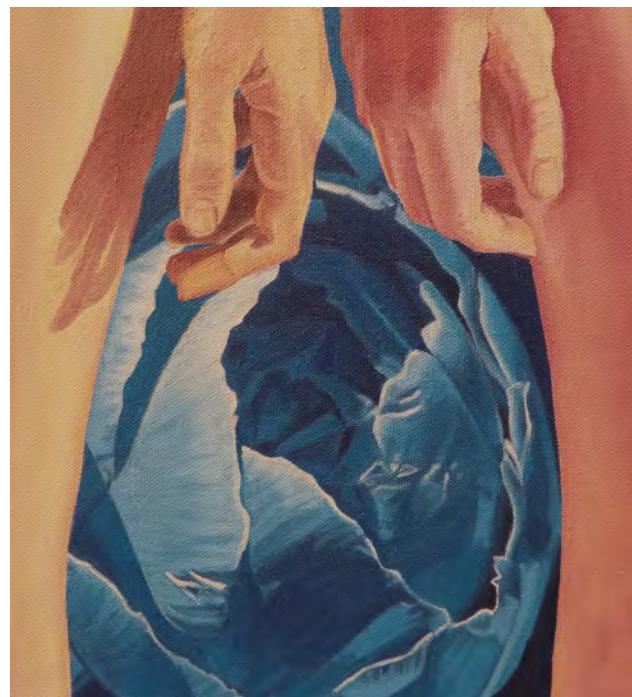
Quotidian No. 12 (December, 2015)
Inkjet print on metallic paper
24 x 36 inches, 2015



Quotidian No. 3 (March, 2015)
Inkjet print on metallic paper
24 x 36 inches, 2015

GENEVA COSTA

PAINTING, M.F.A.



Eve and Lilith in the Garden (detail)
Oil on canvas
63 x 108 inches, 2016

My work explores the relationship between the female body and contemporary cultural, political, and societal manifestations of gender. Autobiographical in their genesis, these representational paintings use allegory to illustrate my experience as an American woman living in today's society. During the inception of each painting, I examine religion's role in the depiction of women and draw on art historical portrayals of the female body. I also apply personal stories, diverse perspectives gleaned from my experience spent living in disparate regions across the country, as well as current events and the inherent media bias they are reported with, in order to cultivate an informed narrative. These diverse and central topics are synthesized together in the seemingly calm worlds of my paintings. Beneath the surface, the intended layered meanings are teeming with visual cues that point the viewer towards ideas surrounding the history of the female body: gender identity, religious and political ideologies governing the rights, roles and responsibilities of the sexes. Beauty and delicate surface treatment of the representation become an unassuming entry point to these topics. I choose ambiguity of symbolism to allow a broad reach for my images, as I wish to open dialog on difficult topics surrounding the conceptual underpinnings of my work. Aestheticized and nuanced visual cues, and the inclusion or omission of specific details, such as the posture of a figure or choice of color palette, offer insight on the dialogue I strive to elicit about the ideas that compel me to paint.



Veiled
Oil on canvas
40 x 30 inches, 2015



Obscura
Oil on canvas
40 x 30 inches, 2015

BRITTANY CROWTHER

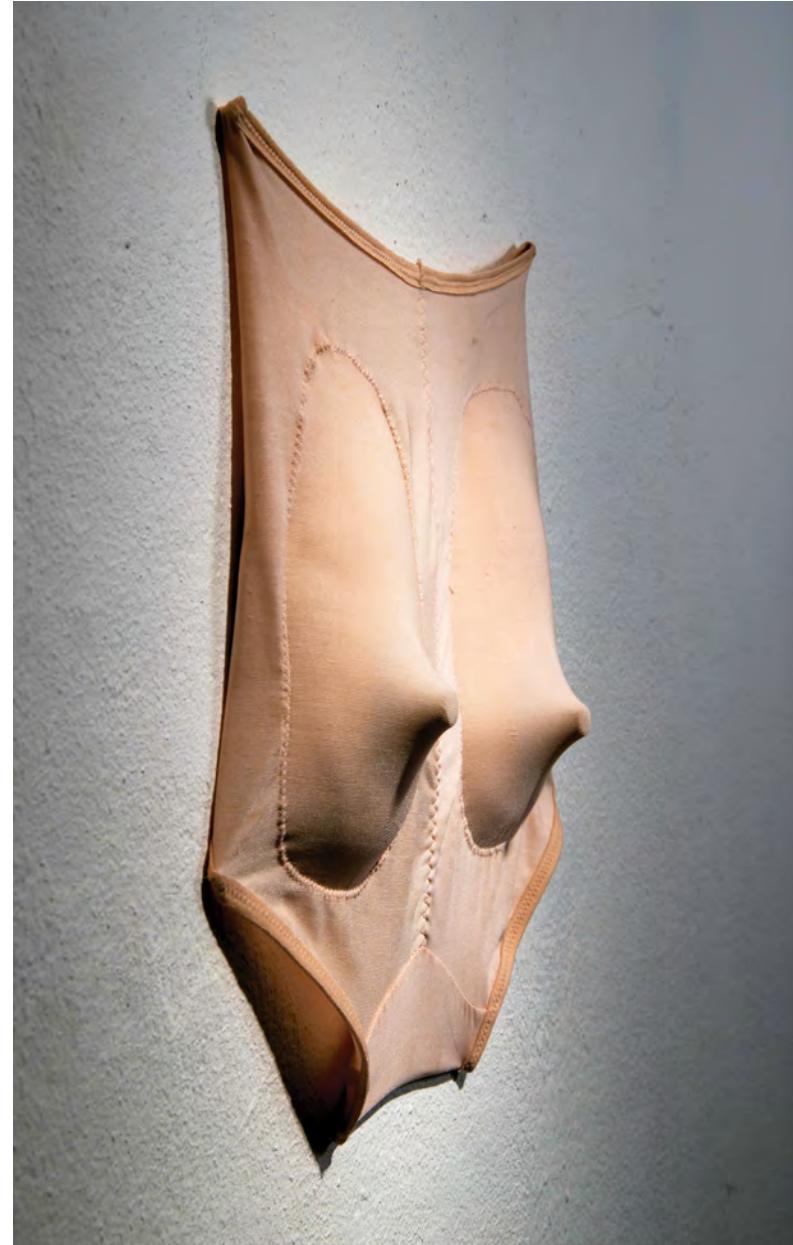
SCULPTURE, M.A.



Untitled
Inkjet print
36 x 24 inches, 2015

Found or altered domestic devices are the foundation of my interdisciplinary practice, including sculpture and photography. I am highly influenced by the body and the dialogue that is created when objects become ornaments, tools, or both. The manipulated items imply the body and performance, such as a sculpture of two socks sewn together from ankle to toe to restrict and constrain mobility, that suggests a sense of chastity and restraint.

Artists such as Rebecca Horn, Jimmy De Sana, and Melanie Bonajo inspire my response to popular contemporary notions of the body and its function. The body is a core medium present in all the work I make and it is the facilitator of the sculpture's use and performance. The photographs illustrate the function of the sculptures, and the sculpture serves as a relic after being used or worn.



Untitled
Padded underwear, metal sink strainers
12 x 12 inches, 2015



Untitled
Watering cans, underwear, thread
Dimensions variable, 2015

TANNER GILLILAND-SWETLAND

SCULPTURE, M.A.

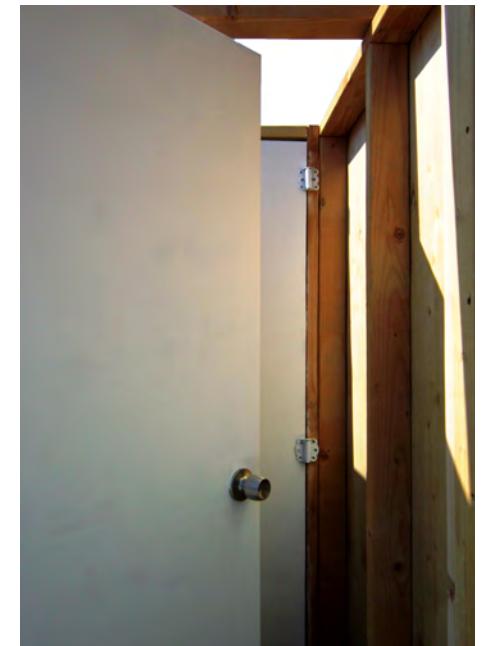
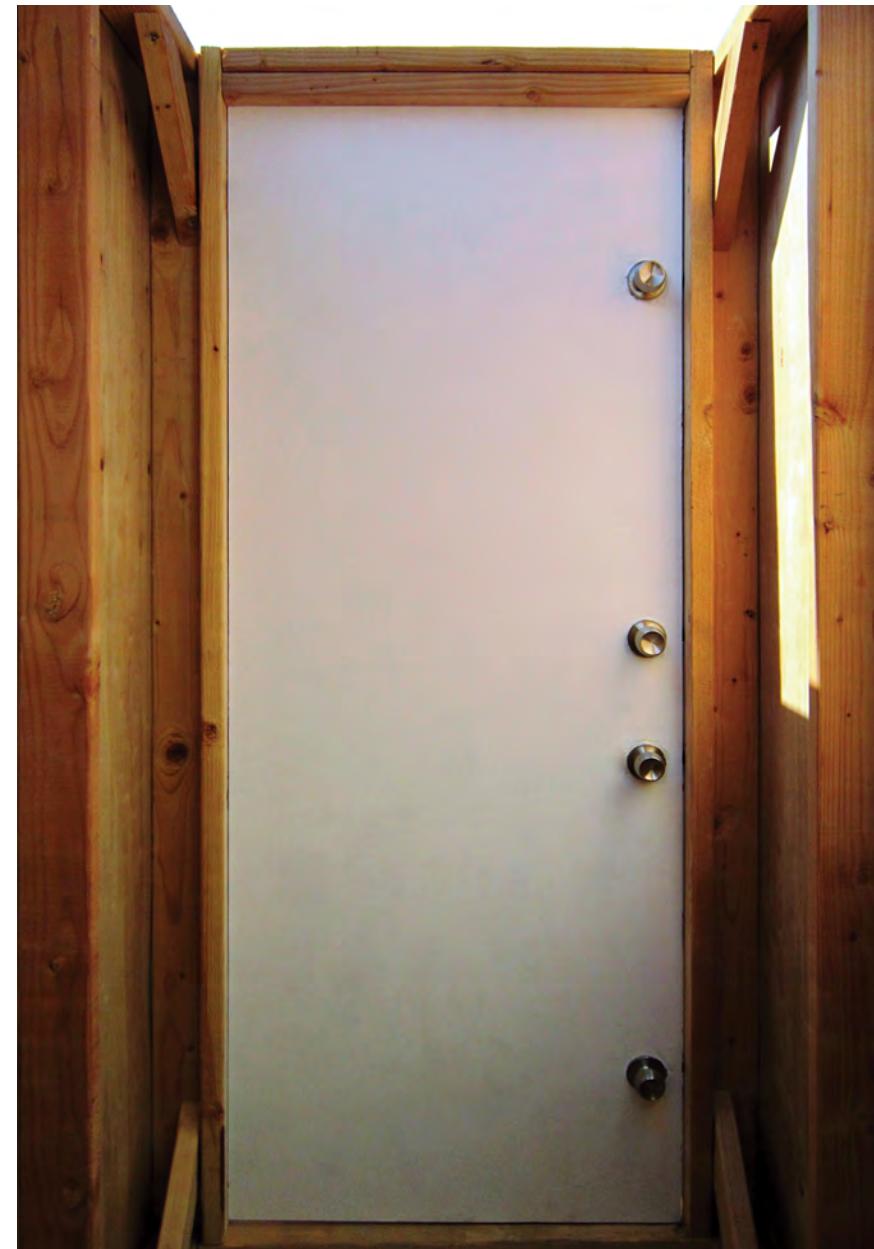
At the core of my work is the question, what constitutes a community? My interdisciplinary practice, centered around three-dimensional object making, often uses forms that reference minimalism, urban design, and do-it-yourself construction. I am interested in the role objects and materials can play in facilitating critical dialogue about socio-cultural values through interactive engagement with my work. I address the potential of public spaces to serve and restrict behaviors of communities. Reoccurring themes include individualism versus shared collective experiences, and the question of how one confronts one's environment and its inhabitants, with a focus on the physicality of boundaries between the "home" as the place of self and the "exterior" as the place of the other. Many of the works are scaled to the physical dimensions of my body, serving as surrogates for the self, and alluding to the relationship between the maker and the audience.



Diplomatic Form
Wood and bolts
31 x 50 x 43 inches, 2015



Deed
Baling twine, bronze, 1st link of earth belonging to artist's family, and redwood fence post
7.5 x 6.5 x 6.5 inches, 2015



Sharing Together
Plywood, wood, and three one-way doors
(1 knob, 1 knob, 4 knobs)
84 x 40 x 96 inches, 2014

MICHELLE HAAS

CERAMIC, M.A.



Nodularity
Ceramic
13 x 18 x 28 inches, 2015

The survival mechanisms of flora and fauna in their natural environments inform my ceramic sculptures. Adaptive anatomy allows these harmonious species to survive vulnerable circumstances by allowing each individual form to shield one another. Llareta, a three-thousand year old plant, grows one centimeter a year; what looks like moss covering rocks is a shrub bearing clusters of tiny self-fertile leaves. Aesthetic growth qualities of llareta—as well as coral, sponges, bacteria, and fungi—become habitats of physical abstraction in my work.

These ceramic forms allude to natural progressions and the development of communities of organisms through a recurrence of similar interlocking forms; together the individual forms become unified. Organic shapes accumulate and become synthesized architectural structures, the resulting representational sculptures becoming more meaningful together than individually.



Organic Growth
Ceramic
3 x 18 x 16 inches, 2015



Natural Selection
Ceramic
4 x 12 x 10 inches, 2015



Progression
Ceramic
Dimensions variable, 2015

MICHELLE LYNN JACOBSON

SCULPTURE, M.A.



Keep the Ocean in Your Hair
Watercolour monprint on handmade paper
16 x 22 inches, 2015

Through a meditative and physically demanding creative process, transcendental questions are asked: Can fun be recreated? And can simulated experiences be genuine? Lived moments are documented in journals, through poems, text, watercolors, and drawings, and then executed through performances and the physical construction of objects. My work is a metaphor for the body, a rainbow, or a wave; I see the natural environment in direct comparison to interpersonal relationships, and I am building a bridge both literally and metaphorically which speaks to this comparison. By fragmenting my internal space into an external and public statement, my practice investigates whether the grand gesture is inevitably a futile gesture.



Beach Break
Aqua-Resin, fiberglass,
acrylic, and glitter
2 x 11 x 1 feet, 2015



Turn Legs Into Waves and Run Like Mad
Sharpie and found objects collaged on handmade paper
25 x 36 inches, 2015



Low Tide Blues (detail)
House paint on drywall
25 x 18 feet installation, 2015



Low Tide Blues
House paint on drywall
25 x 18 feet installation, 2015

ALEX JOHNSON

ILLUSTRATION, M.A.



We Became One with the Setting of the Sun, and in that First Morning, We Breathed for the First Time
Still from animated .gif
760 x 760 pixels, 2015

Only What Does Not Cease is a sardonic and childlike exploration of memory and abandonment using a vomitous neon color palette, the 8-bit graphics of a Nintendo Entertainment System, and creatures that should not be. The work calls out to He-Man and the Masters of the Universe, Super Mario Bros., and the literary body of H.P. Lovecraft, in equal measure. Partially inspired by the nihilistic machinations of Nietzsche, but mostly crafted with both disregard and disdain for gallery spaces, *Only What Does Not Cease* aims to remove itself from the institutional art discourse, instead finding a home with the annoying pop-up ads that you desperately try to close before your mom walks in on you looking at porn.

<http://www.witchesandbling.com>



We Became One with the Setting of the Sun, and in that First Morning, We Breathed for the First Time,
Still from animated .gif
760 x 760 pixels, 2015

EMILY BLYTHE JONES

PAINTING AND SCULPTURE, M.F.A.



Pie Eaters
Gouache on paper
8 x 12 inches, 2015



If It Takes Forever
Acrylic paint, permanent marker, cardboard, and glue mounted on panel
18 x 12 inches, 2016

My mixed media paintings and sculptures draw on an archive of photographs, ephemera, and oral documentation inherited from my Midwestern family. Combining elements from this archive and gathered documentation of historical events, I explore the uncanny parallels between photography and the psychological manifestations of Flashbulb Memories, which are mentally archived, vivid snapshots of emotionally charged events acquired over a lifetime. Captured alike are the happy times — smiling faces, quiet dramas, sporting events, weddings, and birthdays, but also documented tragedy. Moments preserved with striking clarity surpass the uncaptured majority, lost to time.

In my current body of work, I connect images of my family celebrating the Chicago Bears' 1986 Super Bowl win with the tragedy of the Challenger Space Shuttle explosion, which happened two days after the Super Bowl. My work attempts to fill in the blanks between the two events by reconstituting the artifacts to construct tangible stories through line drawings, impasto and relief paintings, and sculptures. Images of my family and their community coming together in times of collective celebration and shared tragedy reinforce the necessity of community in a tentative, fragile world.



More Questions Than Answers
Gouache on paper
8 x 12 inches each, 2015

THERESA KNOPF

PAINTING, M.A.

My work examines withholding and restraint, concealing metaphorical secrets through layering and subtle shifts of tension. It draws on memory and silence to embody my personal narrative. I simultaneously chronicle and obscure autobiographical elements with intricate weaving as well as shrouding images with sanguine, translucent layers. New narratives emerge through manipulation of materials, such as dissolving, painting, pulling apart and stitching together remnants, yielding traces of histories imprinted on bodies, both real and imagined.

The physical history of a bruise conveniently and ironically exemplifies the elusive qualities of memory and forgiveness; it blooms on the skin, becoming a blood rose that changes in both color and shape before disappearing entirely. Only memories of the physical violence remain, but they also change over time. A bruise-like palette and fleshy washes of layered, translucent color create a skin that covers the subtle forms beneath.



Whither away so early, little red cap?
Watercolor, gouache, embroidery floss,
and wool on handmade paper
22 x 22 inches, 2015



Quiet Reserve
Gouache, cyanotype, tea, wool, embroidery floss,
dressmaker pins, and found textiles
56 x 35 inches, 2015



Reunion (no. 1)
Gouache, cyanotype, wool, found textiles, and paper
14 x 10 inches, 2015



Reunion (no. 4)
Gouache, embroidery floss, found textiles, and paper
14 x 10 inches, 2015

MINTING LI

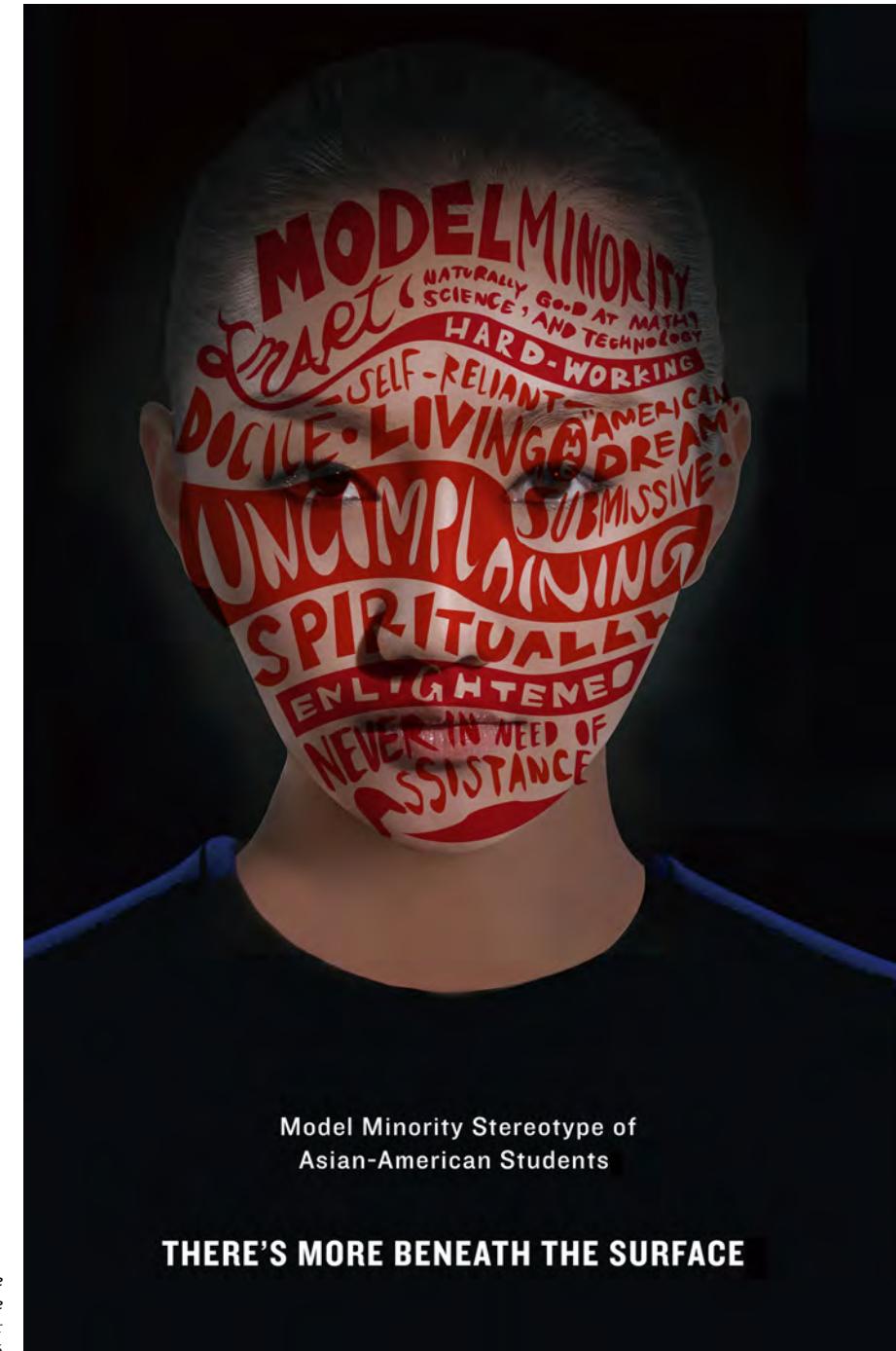
GRAPHIC DESIGN, M.A.



Evolution Revolution
Poster
48 x 24 inches, 2016

My approach to graphic design attempts to raise awareness of stereotypes. Mass media contribute to these generalizing perceptions, particularly those relating to Asian-Americans, lumping this very large group of people originating in China, Hong Kong, Japan, Korea, Macao, Mongolia, the Ryukyu Islands, and indiscriminately labeling them “foreigners,” “illegals,” “nerds,” and/or “poor communicators.” Achievements and success for an Asian-American is expected because of their ethnicity—model minority stereotype. There is an archetype to be the model of success, intelligence and wealth. These standards create limitations on individuality.

There’s More Beneath the Surface acknowledges some of these stereotypes by confronting viewers with graphics, photographs, and text. The graphics obscure layered portraits of Asian-American women in order to demonstrate the obscuring and negative effects of stereotypes.



Model Minority Stereotype of
Asian-American Students

THERE'S MORE BENEATH THE SURFACE

*There's More
Beneath the Surface*
Poster
36 x 24 inches, 2016

ROSARIO LOPEZ-SAMPIERI

PHOTOGRAPHY, M.A.

My mother's occupation as a cobbler is the subject of my photographs and sound art. In an effort to immerse my audience in the experiences of her work, the imagery emphasizes the importance of gesture and place while the sound captures the noises of her surroundings. Watching her work has nurtured my respect for her self sufficiency as a non-traditional laborer.

Photographers Robert Frank's *"The Americans"* and Ni Weihua's *"Landscape Wall"* influence my practice. I explore a humbler manifestation of the American dream through my mother's work. Like many less visible independent businesses, my mother's mobile cobbler truck both defies and embraces mass consumerism. People spend lots of money on things, and rather than discarding them when they are in disrepair, they seek my mother's services. Through my photographs I acknowledge her work as she helps other people achieve their own American dreams.



Brazalete
Pigment print
10 x 12 inches, 2015



Recortar
Pigment print
10 x 12 inches, 2015



Dinner
Pigment print
17 x 22 inches, 2015



Work boots
Pigment print
13 x 19 inches, 2015



6TH ST.
Pigment print
11 x 14 inches, 2015



Mother
Pigment print
14 x 11 inches, 2015

DAVID LUCIEN MATHEKE

PAINTING AND SCULPTURE, M.A.



Forty Days, Forty Nights (21)
Rust, ink, resin, and steel
4 x 6 inches, 2015



Forty Days, Forty Nights (28)
Rust, ink, resin, steel
4 x 6 inches, 2015

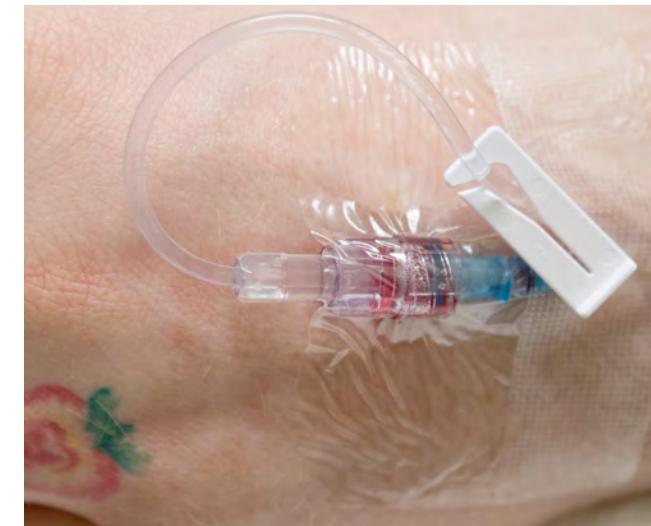
The destructive, contemplative, and repetitive processes used to make my work examine struggles between death and preservation as well as acceptance and control, in an effort to establish a sense of permanence in a decaying body. Illness comprises much of life. My practice embraces and celebrates the seemingly futile pursuit of the preservation of life and the fragility of the body.

Painting, performance, and sculpture become surrogate bodies that I infuse with energy gleaned from others through intimate exchange.

This exchange may involve face-to-face encounters or indirect contact in the form of human blood donations. Together these works consider the imperfections of the world in an attempt to evoke anxiety, confusion, discomfort, and fear.



Untitled (Ghost Cube)
Medical ephemera and resin
4 x 4 x 4 inches, 2015



Saturday, May 2, 2015 11:31AM
Inkjet print
18 x 24 inches, 2015



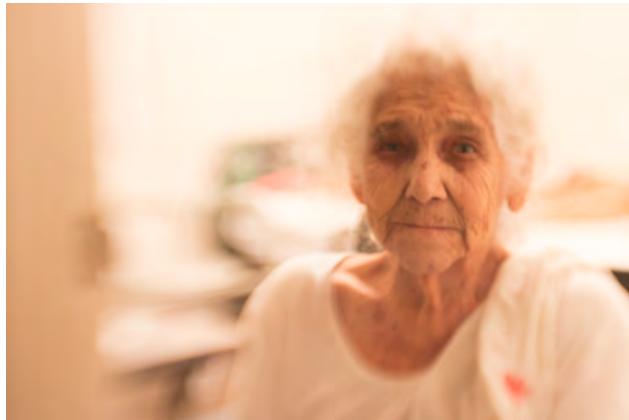
Untitled (Ghost Hand)
Medical ephemera and resin
Dimensions variable, 2015



Specimen Series #2
Medical ephemera, insect pins, and shadow box
7 x 7 x 2 inches, 2015

JOSEPH JOAQUIN MONTERROSO

PHOTOGRAPHY, M.A.



Mamita (Conversation with my Great-Grandmother)
Chromogenic print
20 x 30 inches, 2015

My family, my commute and my relationships guide my work and denote the passage of time. The color photographs draw on the tradition of landscape photography and portraiture as much as they concentrate on design, and the manmade structures function as frames imposed on the land and sky. I use this architecture to create additional frames within the compositions. Arcing lampposts elegantly contain the saturated blue sky, while the scuffmarks from a wheelchair create a gestural residue that augments the narrative sensibility of my portraits.

The intersection of the two series, “*the first light I see*” and “*Mamita*,” emphasizes the distinct landscapes in each series: the Mojave Desert and my great grandmother’s psychological environment. Together the photographs establish a sustained presence as well as a sense of my great grandmother’s singularity, both compositionally and personally.



first light I see... (4/20/15, 9:43 AM)
Inkjet print
8 x 6 inches, 2015

MEI WAH LOIS MORIMOTO

PAINTING, M.F.A.



HKUM - Police
Sumi ink, watercolour pencil,
and Xerox lithograph on fabric
112 x 50.5 inches, 2015

My paintings evoke the angry, charged dynamic among the crowds in Hong Kong during the Umbrella Movement occupation. In 2014, Hong Kong high school and college students united and led a three-month long citywide occupation, which started from a series of demonstrations. My current work acknowledges and responds to this unprecedented civic uprising.

Living in Los Angeles, I witnessed these events virtually through Internet news and social media. My own sense of alienation compelled me to create large scale, mixed media works in response. Images of conflicts found on the Internet are essential to my work, including dramatic photographs of police personnel's use of batons, pepper spray, and tear gas against peaceful protesters who defended themselves with umbrellas, goggles, and disposable masks.

While my sense of frustration and powerlessness due to my physical distance from the movement informs the expressive black and white ink-wash paintings, watercolor pencil drawings, appropriated photo-transfers, the tradition of Chinese brush painting, and the banners displayed during the Umbrella Movement inspire me in equal measure. These works function as personal expression and psychological reflection on Hong Kong's struggle for true democracy.



HKUM - Students (detail)
Sumi ink, watercolour pencil,
and Xerox lithograph on fabric
112 x 50.5 inches, 2015



HKUM - Tear Gas (detail)
Sumi ink, watercolour pencil,
and Xerox lithograph on fabric
112 x 50.5 inches, 2015

OMID OROUJI

GRAPHIC DESIGN, M.F.A.

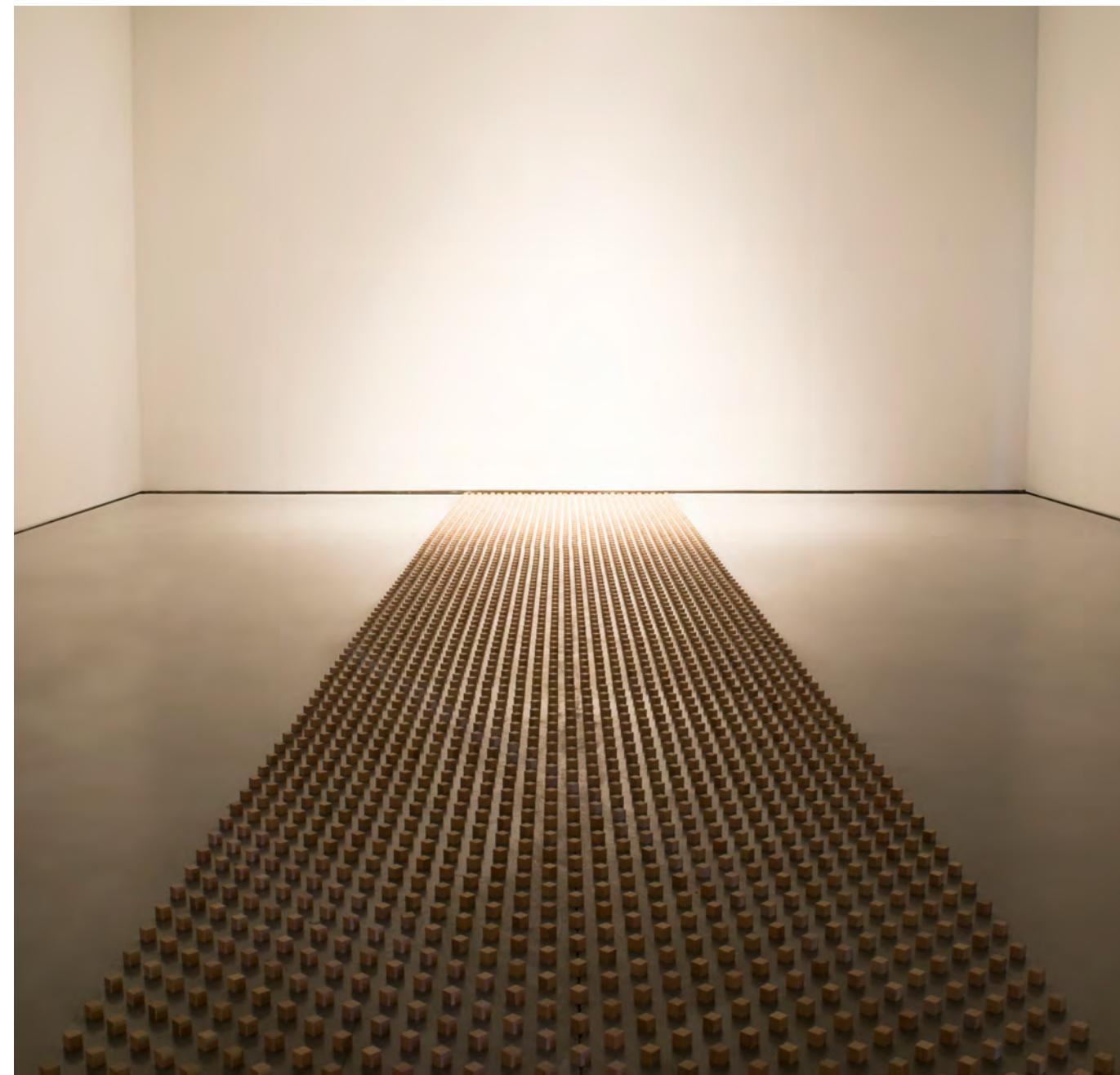
My multimedia work explores cultural and religious degressions. Beginning with culturally and religiously familiar themes, I synthesize space through installation and object to manifest my critique of these institutions. The geometric shape of the *Noghteh* (point, dot), the fundamental character in Persian calligraphy, and other traditional motifs become the aesthetic foundations that inform my work, which distorts, expands, and recontextualizes these historically laden forms into implausible two and three-dimensional installations.

In my work the most basic manmade module, the cube, embodies *Kaaba*, a religious landmark considered to be the house of God in Islam. I augment, multiply, and arrange it to critique social structures driven by religion. I use a variety of substantial materials, including wood, plastic, concrete, metal, and ice. Some works are rigid and static while others corrode and melt in time. The disparity between large quantities and quotidian materials echoes the distinction between infinite versus temporal, manmade versus natural, anonymous versus attributed, and secular versus religious.



Untitled (Cat Tree)
Mixed media
60 x 18 x 18 inches, 2014

This is 1436
Mixed media
8 x 48 x 48 inches, 2015



Manyness of Reality
Mixed media site-specific installation
14 x 25 x 35 feet, 2015

ALEXSANDRA PAPOBAN

CERAMIC AND PAINTING, M.A.

I take my glasses off and share them with my viewer. There is discomfort in viewing the world through the obstacles of darkness, extreme light and the blurriness that overtakes my one bad eye. The vehicle of portraiture both reveals and obscures aspects of my subject, just as my eyes do.

Wrapping realistic blurred and stretched features around three-dimensional objects, and distorting features through surface treatments, velocity varies as motion blurs. I reveal the complexity of the distorted image from the paintings and draw out certain facial features to pay attention to the detail in my ceramic forms. My work ultimately deals with the reality of how I view the world and making sense of the blurriness.



Link
Oil on wood panel
13 x 10 inches, 2015



Eye-Doh-Len
Glazed ceramic and underglaze
10 x 12 x 6 inches, 2016



Pearly Whites
Glazed ceramic and gold luster
9 x 9 x 7 inches, 2016



Eye Study 2 on Porcelain Cup
Glazed ceramic
and china paint
4 x 3.5 x 4 inches, 2015

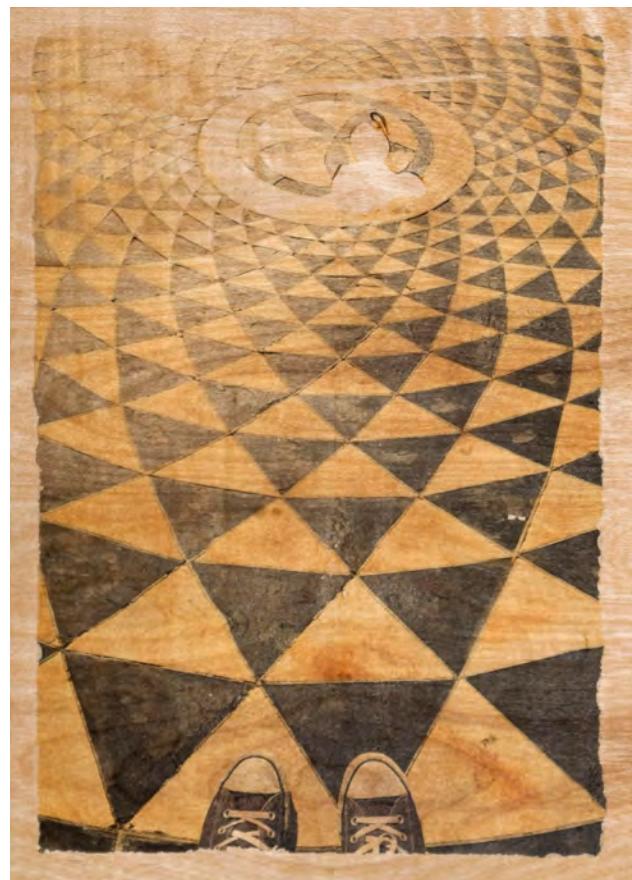


Jackie
Glazed Ceramic and Underglaze,
37 x 9 x 9 inches

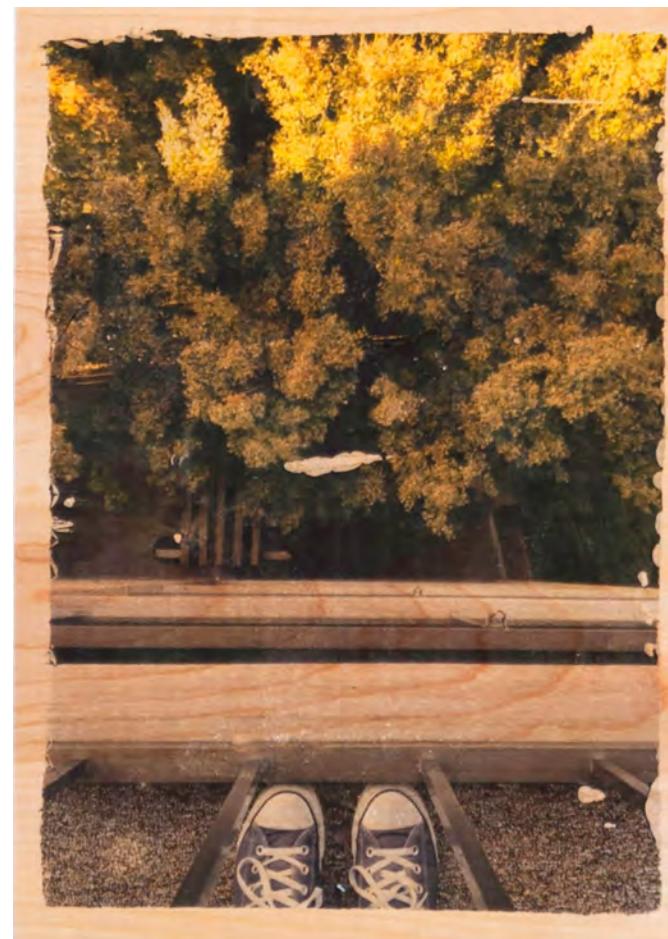
LAURA PIERSON

PHOTOGRAPHY, M.A.

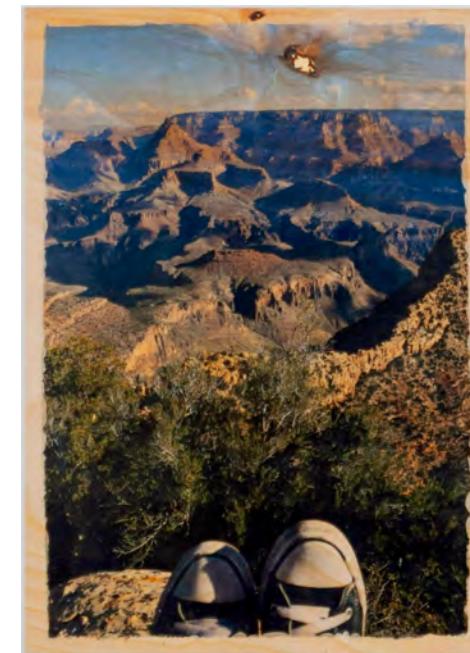
Nature revitalizes me and provides a humbling sense of scale. Confronted with the undeniable presence of vast rock formations in Yosemite or melting snow in between my bare toes in the Sierra, I encounter the sublime. My photographs include notable landscapes as literal and figurative solid ground upon which I sit or stand. My presence in each image establishes a dramatic scale shift between self and environment, and the resulting tension acknowledges principles of balance, perspective and proportion. These principles mirror psychological concepts of identity and self, and my photographic process embodies them. The digitally captured images begin by lifting the emulsion of inkjet prints and placing it onto small, rectangular sheets of Birch plywood. The wooden substrate replaces traditional photographic paper and transforms each image into a unique object that acknowledges nature's constancy.



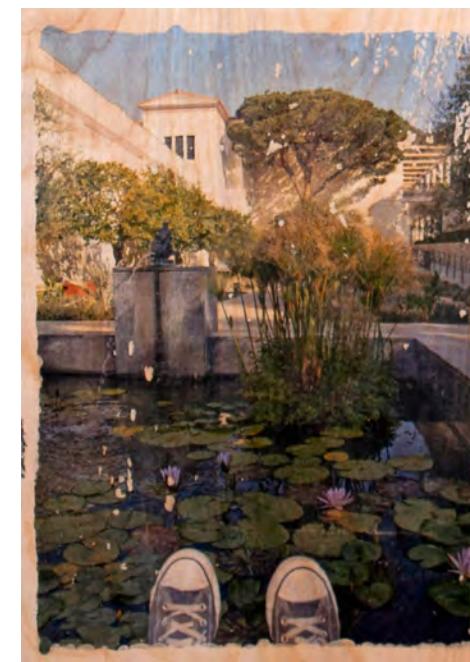
Grounded 3 (detail)
Wood, inkjet print transfer, acrylic
10 x 7.5 inches, 2015



Grounded 1 (detail)
Wood, inkjet print transfer, acrylic
10 x 7.5 inches, 2015



Grounded 2 (detail)
Wood, inkjet print transfer, acrylic
10 x 7.5 inches, 2015



Grounded 4 (detail)
Wood, inkjet print transfer, acrylic
10 x 7.5 inches, 2015

JANET SOLVAL

PHOTOGRAPHY, M.A.

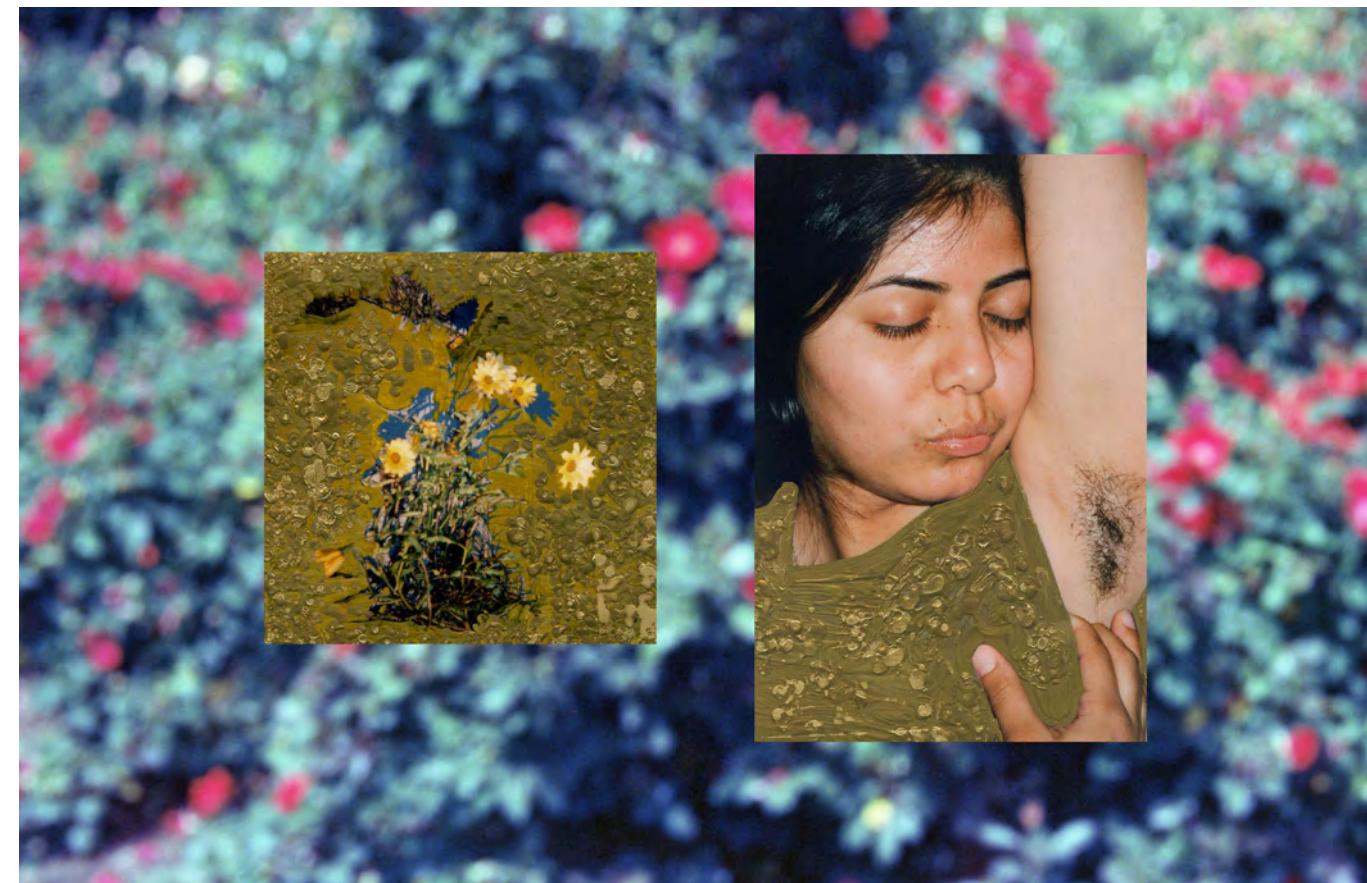
The mail subscription project, *Bloom*, exists within the discourse of feminist hair art and reaches an audience beyond the literal and virtual gallery space. Photography, poetry, video, and painting comprise the varied approaches I use in order to engage the viewer.

While my past work visually explored systemic oppression and power structures, it informs my current work, which examines feminism, creates community, and uses alternative ways of sharing art. My work embodies my obsessions and embraces the people in my life; it celebrates the gestures and psychology of self and other. The mixed media work in this exhibition relies on the United States Postal Service to establish a platform for selective dissemination and sharing.

Armpit Hair Brush
Paintbrush made using
the artist's armpit hair
5 x 0.5 inches, 2015



Golden
Slide viewer and gold paint
2 x 3 inches, 2015



Bloom
Postcard
4 x 6 inches, 2015

HAZEL STRAIGHT

CERAMIC, M.A.

As a maker, I create objects that allow a reawakening of stories. My ceramic objects are meant to enhance and engage their environments by blurring the line between ornament and function, though the function of my objects is not easily found. I was raised a decade or two behind my time, a youth of the new millennia but enamored with the 20th century.

Hand-drawn images adorn the visibly hand-built representations of objects taken from throughout history. The labor of the hand-made embodies the passage of time, and passes to the viewer. The past and nostalgia are tools I wield to shape my forms and impact the viewer. American and Californian pop culture, history and music influence my visual aesthetic. This essence is captured through an intended humor and wit employing the use of sentimental icons.



Portable Camera
Ceramic and luster
5 x 4 x 4 inches, 2015



'30's Radio
Ceramic and luster
8 x 5 x 3 inches, 2015



Telephone
Ceramic, luster and metal
9 x 7 x 5 inches, 2015



Portable Sewing Machine
Ceramic and luster
8 x 12 x 6 inches, 2015

JENN TANG

PHOTOGRAPHY, M.A.

Through uncertain scale shifts, muted colors, and blurred optics, my color photographs reveal the hidden beauty in ordinary objects and places. I photograph the atmospheric and ethereal effects of light and shadow in everyday spaces, such as off of floors and walls or through a curtained window. My practice transforms this empirical experience of seeing our surroundings into a tangible visuality. I seek out the mundane in order to photograph how light enters a space and abstracts the everyday.



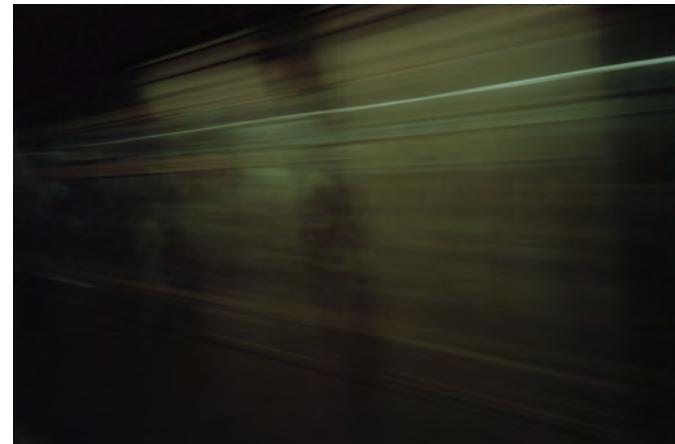
Hallway Halo
Chromogenic print
15 x 15 inches, 2015



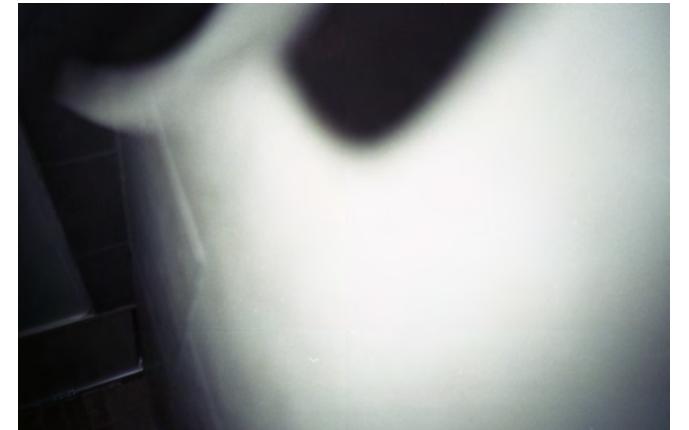
Mirror Polish
Pigment print
17 x 22, 2016



Light Through a Curtain onto the Wall
Inkjet print
24 x 36 inches, 2016



Subway
Inkjet print
24 x 36 inches, 2016



Clinical Flooring
Inkjet print
24 x 36 inches, 2016



Underwater
Chromogenic print
16 x 20 inches, 2016

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Jack Castellanos, Mehrnoosh Eskandari, Ariel Mazariegos, Omid Orouji, Janet Solval

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