

2017

Graduate Exhibition

California State
University Northridge

Master of Fine Arts
Master of Arts



PLEASE TAKE

a ride to 15206 1/2 magnolia blvd.
sherman oaks ca. 91403 from

April 29 - May 20, 2015

on view in the window sill:

I learned to call this delayed action, as you will see.
Wax

2017

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Master of Fine Arts
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May 6 – 27

COVER IMAGE:

Ariel Mazariegos

I learned to call this delayed action, as you will see.

Wood, paper, wax

Dimensions variable, 2015

CSUN | CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

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TIM FORCUM

Essay

Near the end of summer, as I prepared for the beginning of this academic year, I saw the Agnes Martin retrospective at the Los Angeles County Museum of Art. An innovative artist that pioneered Minimal abstraction with her important development of the grid in beautifully reverent and expressive paintings, Martin has always been an artist I admire. I wasn't ready for the impact this show was going to have on me. I was in awe of her breadth of work, from her biomorphic abstractions in the early 1950's to her last dynamic paintings at the beginning of the 21st century, as it powerfully filled the entire third floor of the BCAM gallery. Faced with several personal adversities, she maintained a practice that displays devotion, strength, and endurance, and as I revisited her writings on art I was reminded of her views on her painting that stress the idea of "love," "happiness," and "joy." I don't always look for such sentiments in my experience of art or in my own practice, but at that moment her convictions bore into my consciousness and have stayed with me. Agnes Martin reached out and expressed her opinion with intellectually stimulating work that still resonates within contemporary art dialogue. Considering one's work on cerebral and emotional levels is an important approach for any artist, and especially important for those beginning their careers. As soon as I was invited to write for the 2017 Graduate Exhibition catalogue, I knew I wanted to share these thoughts with the students.

Every day I come to CSUN, I sense the students working, and there is excitement in the air. Working with the current group of students preparing for the graduate exhibition, working on their projects, trying things out, and interacting with one another, I consider myself fortunate to play a part in this program. Walking through the sculpture area, I see Kellan or Ariel coming from her studio, then past ceramics where I see Alina, but also possibly Mehrnoosh or Zara. I peek inside printmaking to catch Curtis or Daniela busy at work, and then past the photography area and the graduate studios where I see Marzieh, Pablo, or Minyi in passing. These students constantly work alongside the continuing graduate students, going to and fro among the areas. Every time I walk through the Art Department, even when things seem hidden from view, I see a graduate student and am reminded of the amount and quality of work that is being done, the activity that is taking place, and the fact that each one is trying to find their place as an artist.

This graduate program is energizing and positive, and my involvement with the program has always enriched my own artistic practice. Interacting with students always inspires, with their diversity of backgrounds, cultures and life experiences, their desire to create something new and build something meaningful, and their work that spans the possibilities of expression in a variety of media, including sculpture, ceramics,

photography, painting, printmaking, illustration and everything else in between. The culture of the CSUN graduate program is inclusive, it strives to understand multiple points of view and engage the community in multiple ways, while keeping an open mind to the many forms that art can take for meaningful communication and expression. In a time when inclusion is being challenged and long-held beliefs are questioned, I think it is important to understand differences as well as acknowledge commonalities. The arts have always been integral to this process, and it is important for visual artists to take on these responsibilities. This diverse group of graduates are doing just that: bringing together different viewpoints and beliefs as they communicate and display a vital unity.

The fact that the CSUN graduate program is interdisciplinary, where students not only engage in their chosen concentrations, but also explore many different possibilities of art making, is vital to prepare the students for an art world that embraces this model. "We are all in this together," is an expression that has pertinent meaning today and becomes a guiding element embodied by the student work on display. This year's exhibition, in which students share the gallery space and the pages of this catalogue, asks the viewer to see the distinctions in each artist's work as well as acknowledge the conversation established among the group. This dialogue will continue beyond the walls of CSUN as the students continue their

individual practice and enter the larger community of artists. The work manifests itself in poetry, formal investigations, systems, nature, the body, identity, the personal and political, memory, the virtues of craft, the immediate and raw, the mundane and the mysterious. These graduates are thinkers and makers. The content is convincing and the prominence of the tactile demonstrates the artists' understanding of the importance of making art. In their work, I see the attributes Agnes Martin emphasized in her own artwork, and these qualities will take them to the next stage of their careers. This positive trajectory guides and unites them as a community that does not progress at the cost of others. We can be critical, and that is present in much of the work, but we can be constructive in the process.

Agnes Martin persevered despite her difficulties, and walking through her exhibition, I thought about the importance of the artist making work and maintaining a dedicated studio practice, always coming back and never giving up. As I look at these students and the work that comprises their graduate projects, I encourage them to keep it going. I equate this momentum to the love, happiness, and joy that Agnes Martin sought, an energy that impresses their work and varied voices upon the consciousness of the viewer.

MA

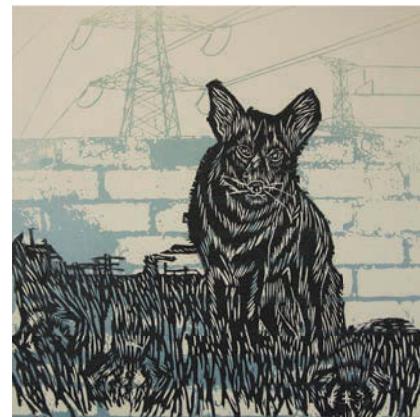
Daniela Barbani

My work examines the relationship between wildlife living in urban environments, and the effects of the diminishing zones of transition – known as wildland-urban interfaces – between unoccupied land and human development. Black bears, coyotes, deer, and mountain lions are just a few of the animals that “infiltrate” urban Los Angeles. Until recently, people only saw these animals by visiting their habitats in nature. Now it is commonplace for wildlife to roam human-occupied spaces of backyards, streets, and freeways, because their natural habitats are being altered or destroyed. Strategies to help animals cope with living in these shared spaces include the preservation of the wildland-urban interface and greenways – or strips of undeveloped land set aside near urban areas for environmental protection. However, these efforts alone may not be enough. My artwork acknowledges this problem to create awareness of the plight of urban animals.

Utilizing printmaking methods of relief and screen printing, my work depicts shared urban environments and emphasizes the wildlife inhabiting them. The organic mark-making inherent to relief provides a counterpoint to the mechanized, screen printed collages of the built environment. Each work portrays an imagined habitat for wildlife that may likely come to pass. The wildlife are presented in a majestic light, through commanding body posture and by presenting them at eye level, to acknowledge their innate power and importance to ecological balance.



The Right to Bare
Relief and screen print, 16" x 16", 2016



Face to Interface
Relief and screen print, 16" x 16", 2016

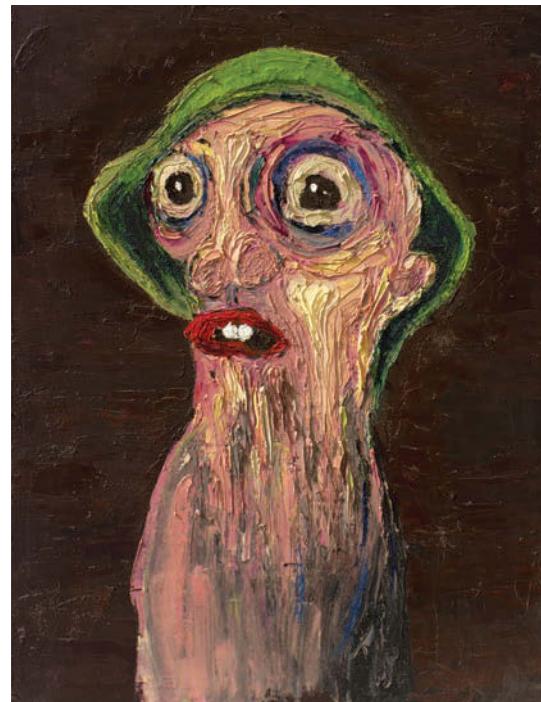


Rush Hour
Relief and screen print, 16" x 16", 2016

MFA

Mehrnoosh Eskandari

My work embodies my observations of the world and my fluid imaginings of contemporary human-beings. Sometimes my images are based in reality, other times I embrace fantasy. These psychological portraits become animatedly ambiguous, like clowns, who seem to cry and laugh at once.



Untitled
Oil, 36" x 48", 2016



Untitled
Oil, 40" x 60", 2016



Untitled
Oil, 40" x 46", 2016

MA

Pablo Estrada

I photograph at work to break up the monotony of my food service job. Photographing alleviates the distracted, repetitive motions, and my longing to go home. During my shift, making images helps me concentrate on the work at hand and passes the time in a more meaningful way. This process slows me down, both at the job and in my practice, and encourages my active observation of the things that I see every day: the customers, the employees, the food preparation, the workplace and the environment they inhabit.



Asada
Inkjet print, 40" x 60", 2016



Through
Silver gelatin print, 8" x 10", 2016



Fluorescent Over Sunset
Inkjet print, 40" x 60", 2016

MA

Alina Hayes

My role as a maker is to leave something of value behind.

Single-use objects are a staple of contemporary society, and yet, carry little value or significance. I aim to remove degrees of separation between audience and artist by individually shaping one-of-a-kind, carefully crafted ceramic pieces. This impulse for connection is intimately tied to my response to a constantly shifting and disposable landscape. When fired, clay is a lasting material. Tangible ceramic objects have the ability to serve as a link to the past and a connection to traditions, values and family history by providing something to hold on to. These objects create their own history and narrative, combined with that of the users and families they are part of. I pour myself into the work, as I strive to create heirloom quality objects that are approachable, touchable, usable, and made by human hand.

My work is rooted in traditional studio pottery techniques. By using porcelain, lusters, decals, and glaze, I create sculptural, organic forms, which quietly integrate as part of everyday living due to the humble and familiar nature of my chosen material. Fondness for the clean lines of Mid-Century modern design and contemporary spaces guide my process. My practice is shaped by ideas of balance, form, contrast in texture and color of clay and glaze.



February 6, 2016 (A Reliquary)
Porcelain, clay, glaze, mother of pearl luster, human tooth, 8" x 7" x 3.5", 2016



Carry Me
Clay, 13" x 3.5" x 3.5", 2016



Reflection As Evidence
Porcelain, glaze, mother of pearl and white gold lusters, 12" x 12" x 3", 2016



Family Heirloom (detail)
Porcelain, glaze, gold luster, decals, 8.5" x 6.5" x 2", 2016

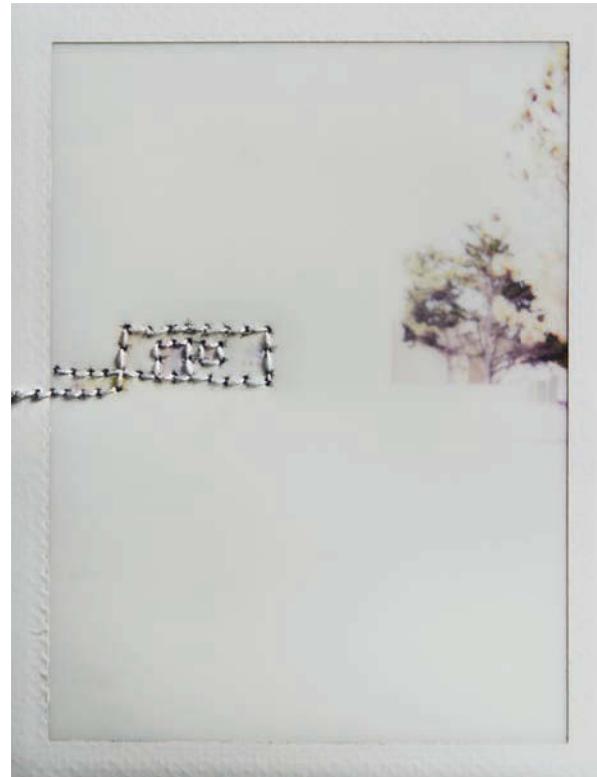
MFA

Marzieh Karimi

Certain objects and places activate feelings, memories, and thoughts, which ebb and flow over time. My quiet images challenge the simultaneity of absence and presence, truth and fiction in photographs. Informed by experience of displacement, fragmented and multidimensional thoughts compel me to revisit the past, remembering distinct moments, places, and the feelings they summon. Drawing from photographic archive, my work constructs unlikely places that distort time and space, making psychological navigation tangible. I edit and manipulate this visual information with additive and subtractive approaches; cutting and pasting, adhering bits of clay, and sewing with thread transport me to charged and meaningful past moments, establishing a palpable, however imagined, space.



Here is not Here #2
Archival pigment print, Dimensions variable, 2015



I remember There differently #1
Dye destruction print, thread, 3.25" x 2.25", 2016



It was good to be There #1
Dye destruction print, clay, 2.25" x 3.25", 2016



It was good to be There #2
Dye destruction print, clay, 2.25" x 3.25", 2016

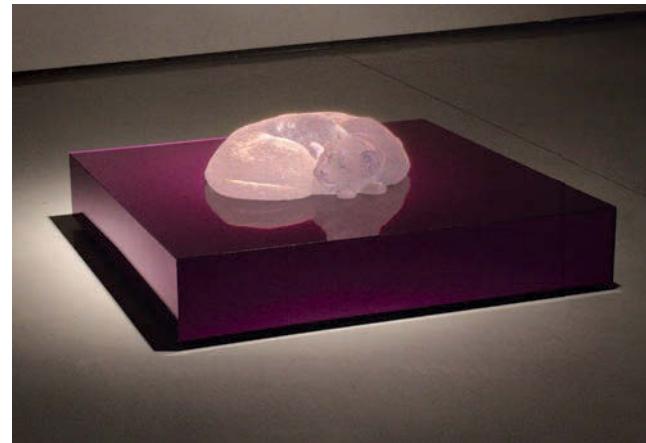
MFA

Kellan Barnebey King

My work re-contextualizes objects and systems related to my perception of home. A profound sense of being unmoored in the world brings me to analyze my relationship with sites that serve as my anchorage. Meticulous craft, beauty as it relates to the uncanny, as well as surface, process, and value inform my sculptures. Grounded in posthuman philosophy, my sculpture considers the perceptual world of particular objects within systems. Wood, plastics, bronze, and cement serve as units within novel aggregations and contexts proposing new perceptual realities between orange and subdivision, peacock and plastic, material and history, and object and artist. An orange cast in cement simultaneously represents the historic groves and the contemporary suburbs of the San Fernando Valley when placed in a grid used by both civic planning and agriculture. These possibilities suggest that the delineations we draw between a part and its whole are false when the scale of systems is addressed. Rather, a cell may exist as a constituent of an oak tree but also retains its singularity as a unit. I prioritize equality among objects by addressing the scale of systems without subjugating or dividing them.



Untitled
Handmade maple plywood
10" x 10" x 36", 2016



Everything the Cat Killed (Omid the Cat)
Polyurethane resin, mirrored acrylic, gold leaf
10" x 20" x 20", 2016



Ossuary for Narcissa Drive,
Eucalyptus, lucite, porcelain, gold luster, acrylic
36" x 60" x 26", 2016

MA

Zara Kuredjian

My interdisciplinary practice draws on history, memory, and survival to visually examine relationships among identity, narrative, and trauma. Investigations in both personal and public histories fuel my desire to understand my contemporary sense of self. Through unseen performances of labor and repetition, I use the struggle of my body as a vehicle for understanding physical and psychological struggles proceeding the effects of cultural trauma. The majority of my materials are either collected, such as detritus paper, string, and hair, or common to my experiences, such as dirt, concrete, and clay. Writing and language are integral to my work as both incorporeal forms that emerge from the psyche as well as from avenues of investigation in human cultural development. Through these investigations I link my sense of compassion to genealogies of activity that precede and commingle with my present state.



hope is (detail)
Dirt from 5'2" x 2' x 2' hole, 40 unfired clay tablets, white rocks, roots, detritus cloth, and ring, 9' x 8.5' x 10', 2016



a cyclical desire for
Sifted dirt, porcelain with hair, and dried roots, 4' x 2' x 2', 2016



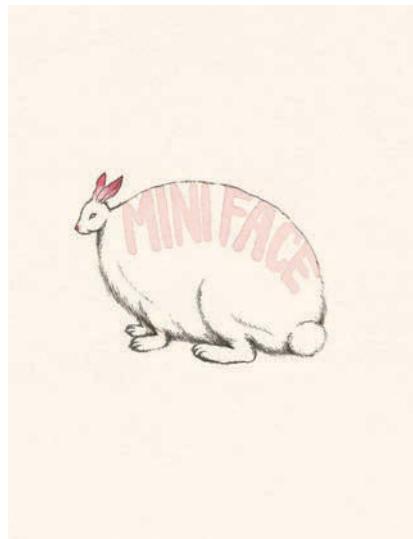
a cyclical desire for (detail)
Sifted dirt, porcelain with hair, and dried roots, 4' x 2' x 2', 2016

MA

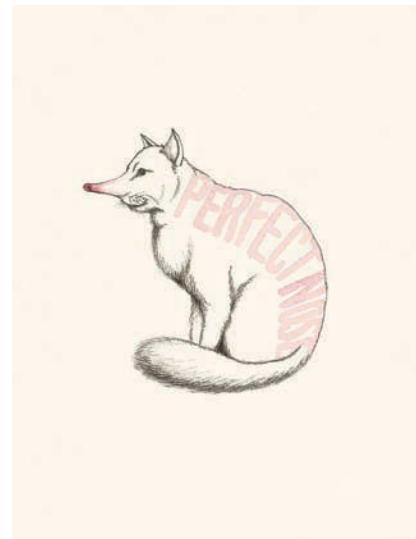
Minyi Liang

Many Asian countries' mainstream values of beauty have become distorted through increased rates of cosmetic surgery. The practice creates extreme beauty standards, including thinness, long legs, prominent chins, and rounded eyes, all attributes of Western models of beauty. Female augmentation is driven by male ideals of beauty. Women who look for work not only have to worry about the jobs technical requirements but also the unfair beauty norms that the workplace has set. In recent decades, a rapidly increasing percentage of Asian women consider appearance to be the most valuable aspect of their lives, and they go to extreme lengths to comply with perceived popular notions of beauty.

My illustrations portray the absurdity and extremities of cosmetic surgery. Small-scale pen, pencil, and watercolor illustrations of females emphasize focal points of faces, feet, and waists, the body parts most commonly altered. Red becomes a charged, feminine color that simultaneously acknowledges beauty and violation. My works subtly comment on the ancient and contemporary "improvements" women have made with elective surgery and the dire consequences of these extreme beauty standards.



Mini face
Ink and watercolor on paper, 6" x 8", 2016



Perfect nose
Ink and watercolor on paper, 6" x 8", 2016



Slim waist
Ink and watercolor on paper, 6" x 8", 2016



Makeup
Ink and watercolor on paper, 6" x 8", 2016

MFA

Ariel Mazariegos

At the threshold of routine and inevitable mind wandering, my memories collide with current moments creating new urgencies. My interest lies in extracting these banalities, where humor is the catalyst.

The materials chosen are often drawn from the overlooked corners of the everyday, just before they are thrown out, never to be seen again. I find charm in them and imbue meaning through their distinct connotations and self-guided implications. The compositions remain minimal, stripped of excessive visual content. As a result, a sharpened dialogue is created between material, process, and the language used – which is more fluidly thought of as a material itself.

Delicate subtlety and sincere humor undulate within futile suspense. Themes of longing, and impermanence emerge, acknowledging a passing state.



Untitled (detail)
Found images mounted in found frame, 29.25" x 38" x 1.5", 2016



IN-N-OUT BURGERS
Embroidery, 3.25" x 2.5" x .25", 2016



Sungazing
Video still, 5 minutes and 12 seconds, 2016

MFA

Curtis Taylor

I seek to contrast hard edge abstraction's austere formalism with expressive textures and luminescent color fields by arranging stencils to produce fluid, interconnected layers. The stenciling process allows me to quickly compose, freely react to previous marks, and establish a unique visual vocabulary within each series. Serendipity exposes intriguing shape associations that define the relationships of the non-referential shapes contained within the series. The shapes created through this generative process are transformed into large-scale, hard-edge abstract sculptures. These sculptures complete each installation as they expand the conversation between the artworks, and reiterate forms and colors contained within the two-dimensional work.



Splendors
Spray paint, 22" x 30", 2016



Dancing Partners II
Spray paint, 15" x 22", 2016



Untitled
Spray paint, 22" x 30", 2016

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