

UC San Diego

Graduating MFA Exhibitions

Title

Eccentricity Has Room: Artists from the MFA Program at UC San Diego

Permalink

<https://escholarship.org/uc/item/9h91c00q>

Author

UC San Diego Department of Visual Arts

Publication Date

2019-04-18

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at

<https://creativecommons.org/licenses/by/4.0/>

ECCENTRICITY HAS ROOM

Sarah Farnsworth
Tanner Gilliland-Swetland
Cole Goodwin
Grace Mae Huddleston
Yasmine Kasem
Abe King

UCSD



MFA
2019

Lisa Korpos
Jesus Eddy Miramontes
Casey Polacheck
Maya VanderSchuit
Sam Wohl
Zebulon Zang
Paolo Zuñiga



ECCENTRICITY HAS ROOM

Artists from the MFA Program at UC San Diego

4/18/2019-5/27/2019

Museum of Contemporary Art San Diego

Downtown

1001 Kettner Blvd.

San Diego, CA 92101

Co-curated by Art History Theory and Criticism PhD Students
Erika Barbosa and Viona Deconinck with MCASD Assistant Curator
Anthony Graham

ECENTRICITY HAS ROOM

by Erika Barbosa and Viona Deconinck

ECENTRICITY HAS ROOM is inspired by a line from American twentieth century poet, Josephine Miles' poem, "View," which depicts a Southwestern canyon scene at dusk. Catching the last bit of light, a group of spectators gaze out at the canyon before them, as shadows encroach on the desert abyss, "and they look into it as into a family-album, where every eccentricity has room." Bringing together the thirteen graduating artists from University of California San Diego's Master of Fine Arts program, this show necessarily encompasses a broad scope of work. Within the context of the exhibition, this line from Miles's poem alludes to the wide range of interests and practices featured, while also ambiguously drawing out the introspection that can happen when one encounters the vastness of the horizon circumscribed by the limits of time, where the act of looking out becomes an act of looking in. Seen together, the works in this show represent a range of critical investigations that turn inward, grappling with the schisms between lived and perceived experience.

Many of the artists share a broad interest in confronting the invisible power structures and hegemonic worldviews that mediate and regulate our planet. By studying the material culture of animals in captivity, Casey Polacheck's object paintings bring into focus the human construction of "nature" and its inevitable flaws. Similarly concerned with the disconnect between human and animal subjectivities, Lisa Korpos performs veterinary interventions in the built environment, calling attention to the cultural complacency that feeds ecological degradation. In a very different form of human and non-human encounter, Abe King's unusual electronic devices elicit uncertain interactions, calling attention to the obfuscated authorship of our technology. The ecological and technological paradigms of humanity meet their demise in Grace Mae Huddelston's post-anthropocene underworld, as seen through the eyes of a young girl. Her mixed media works immerse the viewer in a whimsical dystopia overtaken by the detritus of a former human society.

Lived experience is inherently mediated by memory, identity and subjectivity. Cole Goodwin restructures the pious backdrop of his childhood, shaping familiar objects and textures into incongruous forms, interrogating and making use of the imperfections of memory. In

exposing both the strength and vulnerability of soft organic materials, Yasmine Kasem impresses the phenomenological knowledge of a queer Muslim experience into sculptural forms. Sarah Farnsworth's intimate photographs depict a clear, personal perspective, multiplied and complicated in juxtaposition with her reflective writing.

Creating a record of experiences, many of the artists attend to the mechanics of producing and documenting events. Jesus Eddy Miramontes presents documentation from a wrestling match previously staged as a live performance, exploring the ephemerality of events and the conflict between the moment as it unfolds and its archived form. Filmmaker Paolo Zuñiga problematizes the camera's relationship to truth, constructing cinematic images and narratives at the interstices of ethnography and fiction. Infusing quasi-ethnographic observations with science fiction imagery, Sam Wohl's graphic arts depict fractured and fictionalized narratives of Río de la Plata, South America, drawing an ethereal account of time and place. Working in varying ways with documentary as a methodology, these artworks celebrate the incompleteness that is inherent to the narrative form, as a space for creativity and meaning.

Finally, the phenomenological experience of objects and interfaces is explored through site responsive works. In Maya VanderSchuit's projected videos, lightwaves respond to their surrounding surfaces, creating idiosyncratic immersive experiences. Zebulon Zang works in-situ with the windows of the gallery. His unfixed, cyanotype objects change over time, responding to the conditions of their environment. Tanner Gilliland-Swetland's sculptural objects sit in tension with their surroundings at the Museum. The vaguely familiar forms, reminiscent of agricultural labour, elicit an intuitive embodied engagement.

Eccentricity has Room presents a convening of thirteen artists who have worked in dialogue with one another for the past three years. Together, these works reflect not only the cultivation of their individual practices, but also the community and camaraderie that they built along the way.

Sarah Farnsworth
(American, born 1990)

Sarah Farnsworth is a writer and photographer living and working in Southern California. Her work is conversational in nature, following the inquiry of what it means to document intimacy, and where communication (potentially) breaks down between art and emotion.



Wendover, UT, 2018
Chromogenic print



Clockwise from bottom left:
Painted Desert, AZ, 2018
Chromogenic print

Somewhere near Vegas, NV, 2017
Chromogenic print

Quartzsite, AZ, 2018
Chromogenic print

Tanner Gilliland-Swetland

(American, born 1991)

Big Wheel, 2018

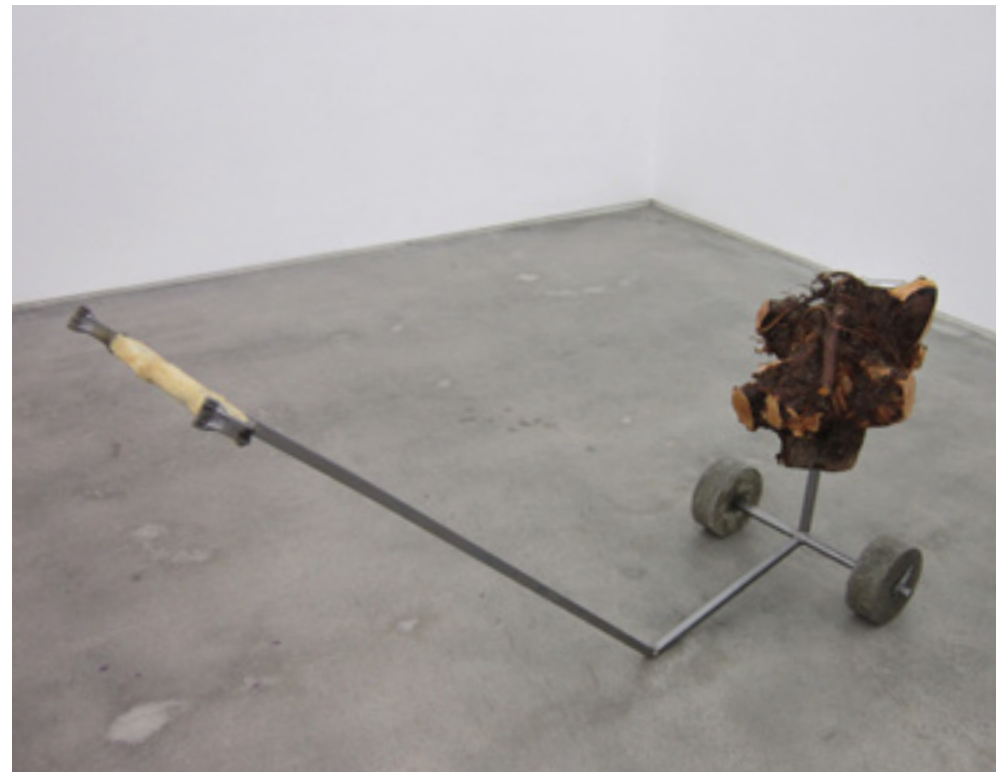
Steel, red alder from a San Diego
home, soil, seedlings and beeswax
35.5 x 21 x 125 in

Tanner Gilliland-Swetland's work references tools as both an entry-point for multi-sensory generative interactions and as a formal aesthetic rooted in craft, family heirlooms, and agrarianism. Through the act of making, relationships between materials and maker are formed and deeper understanding of both technique and the histories of the forms and materials employed emerge. His works are a product of research and are imperfect, changing with time, interaction, and use. Hints of whimsy and absurdity in design mesh to challenge relationships with utilitarian objects, histories of land use, and sculpture.





Leaner, 2017
White oak, cypress from artist's family home, brass, beeswax, and tung oil
41 x 28 x 77 in



Upturn, 2017
Steel, cypress from artist's family home, concrete, beeswax, and tung oil
30.5 x 22.5 x 63 in

Cole Goodwin

(American, born 1991)

Cole Goodwin's interdisciplinary work draws largely from his own faulty memory and a gossip-based oral history, which itself is filtered through time and subject to the revisionism and spin of a litany of biased parties. His works function as oblique references to specific narratives which have been filtered through the grammar of architecture. He seeks to pit a certain zealous brand of literalist hermeneutics against his own objects.



Marginalia, 2017

Electrical outlets, outlet boxes, plastic wallplates, night lights, wires, power cords, coaxial cable, prefabricated molding, and paint on MDF
33 1/2 x 28 in

My Brother's Brother's Keeper, 2018

Electrical outlets, switch, fans, wall grille, paint, plastic fringe, outlet boxes, plastic wallplates, night lights, wires, power cord, and wood paneling on wood
84 x 48 in



!!!!!! (six ways to sunday), 2017
Electrical outlets, outlet boxes, plastic wallplates, night lights, wires, power cord, prefabricated molding, and paint on wood
72 x 42 in

Doubled Over, 2017
Steel, aluminum, paint, and wood
57 x 49 x 13 in

Grace Mae Huddleston

(American, born 1992)



Grace Mae Huddleston's interdisciplinary work is interested in the relationship between humans and the so-called natural world of flora and fauna. She seeks to explore and represent the various manifestations of relationship, influenced by formal and conceptual elements from comics, craft, and kitsch. Her most recent work focuses on a large-scale drawing and textiles based installation that represents an apocalyptic world ruled by slimy charismatic microfauna. The visions of this world are depicted from the vantage point of one of the few remaining humans: a teenage girl.

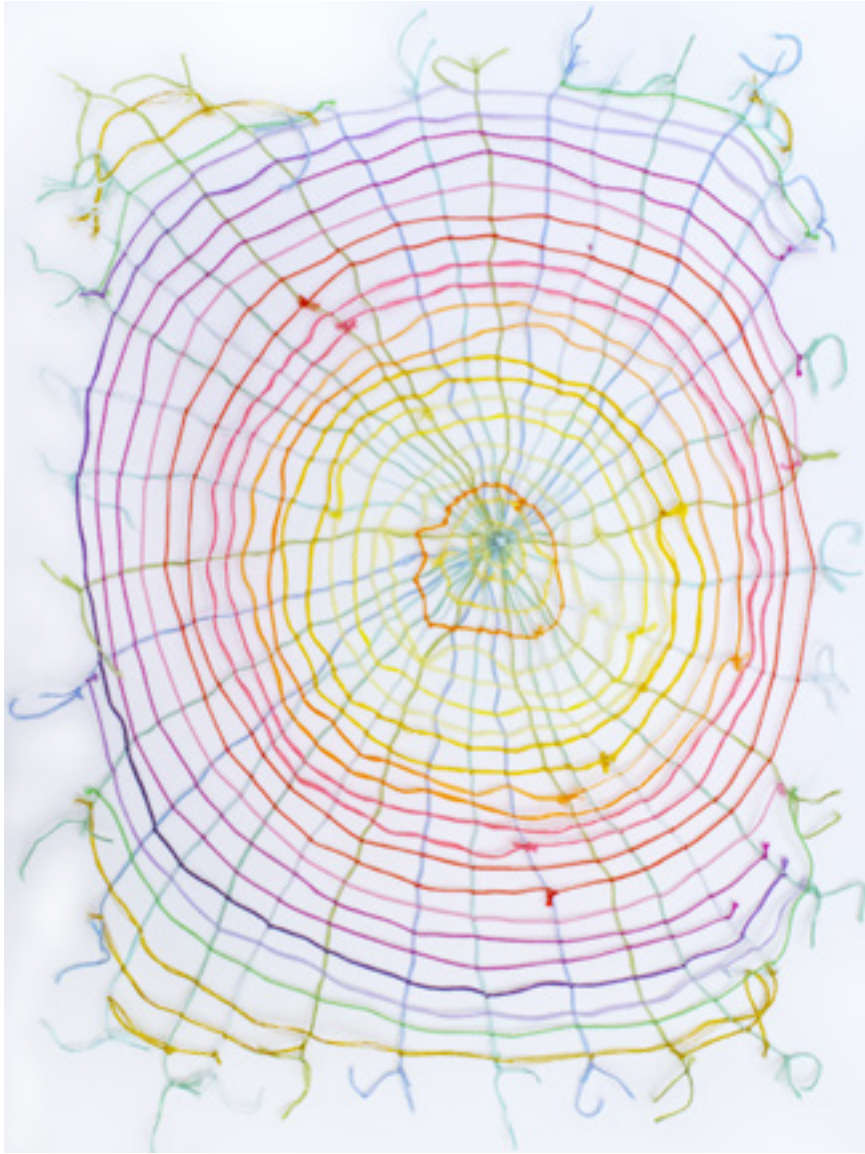


Slugxxx, 2018

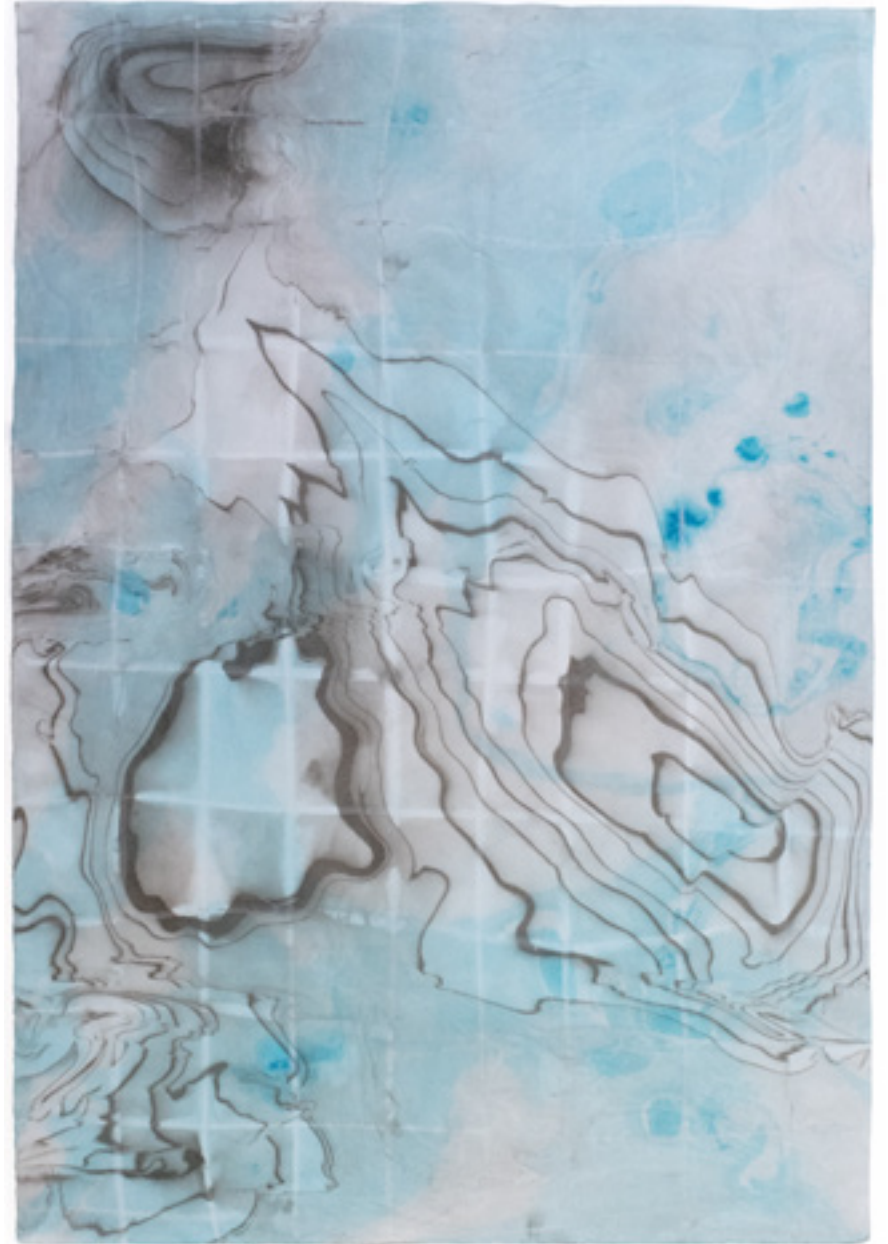
Ink, gouache, gel pen, acrylic, Sharpie, paint pen, and hand-marbled paper on paper
Approximately 30 x 66 in

Quilted Catch, 2017

Ink on cut paper collaged to paper hand-dyed with eucalyptus tree bark and leaves, and stitched with embroidery floss
Approximately 5 x 5 in



Bullseye Spider's Home, 2019
Embroidery floss
Approximately 13 x 18 in



Floating Ghosts, 2018
Paper marbled with sumi ink
and oil-based pigment
Approximately 11 x 14 in

Yasmine Kasem

(American-Egyptian, born 1993)



Jihad of Sweet Leaves and Bitter Blossoms, 2018
Unraveled cotton piping
50 X 38 X 25 in

Yasmine Kasem works between the conflicting layers of her identity, meshing them into one to create a space for herself. In materializing her perceptions of heritage, gender, religion, and sexuality, she uses formal and gestural pieces to work through the tensions between the intersections of identity. Allowing the emotional strain that develops within the layers to speak and the queer space she inhabits to surface. Kasem is interested in transforming reflections of personal emotional states into material compositions. Specifically, elements of personal identity that are regarded to conflict or contradict.



"Oh the Mountain!", 2018
Paper and silk
48 X 48 in



"Oh the Man!", 2018
Paper, silk, and cotton piping
48 x 48 in



The Mosque of our Brothers House, 2019
Cotton, dye, and paper
31 X 40,5 in

Abe King

(American, born 1987)

Abe King's work deals with the philosophical, existential fight against entropy. Working with computer technology, he finds himself constantly fighting it, facing errors in his programming, motor breaks, and incorrect wiring. King studies today's technocratic culture, how it is symbiotically related to being human, and how its evolution addresses our needs and desires. According to King, to better understand ourselves and grow in areas of knowledge of being human, working as an engineer (the means) for art (the end), is vital to expressing oneself and knowing oneself as a human being.



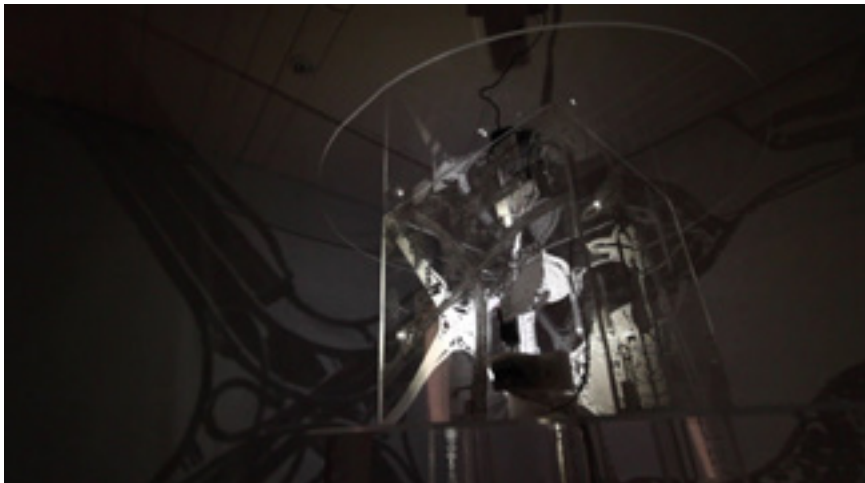
Whiskey Light, 2017

LED light, glass bottles, Arduino, stepper motors
2 x 1 x 4 ft



The Aborted Gadgets of 007, 2019

Wheel barrow, video, custom software
6 x 3 x 3 ft



Dromotopic Dissonance, 2017
Acrylic plastic, servo motors, stepper motors, Arduino,
LED lights, video, custom software
2 x 2 x 6 ft



**Style-Transfer of Sacrificing TV with
a Sledge Hammer**, 2018
Video and custom software
640 x 480 pixels, 24 fps

Lisa Korpos
(American, born 1987)

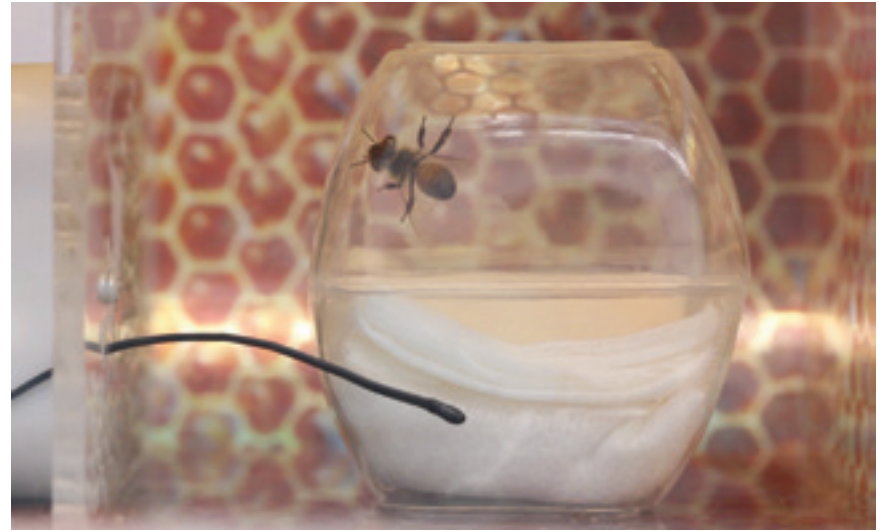
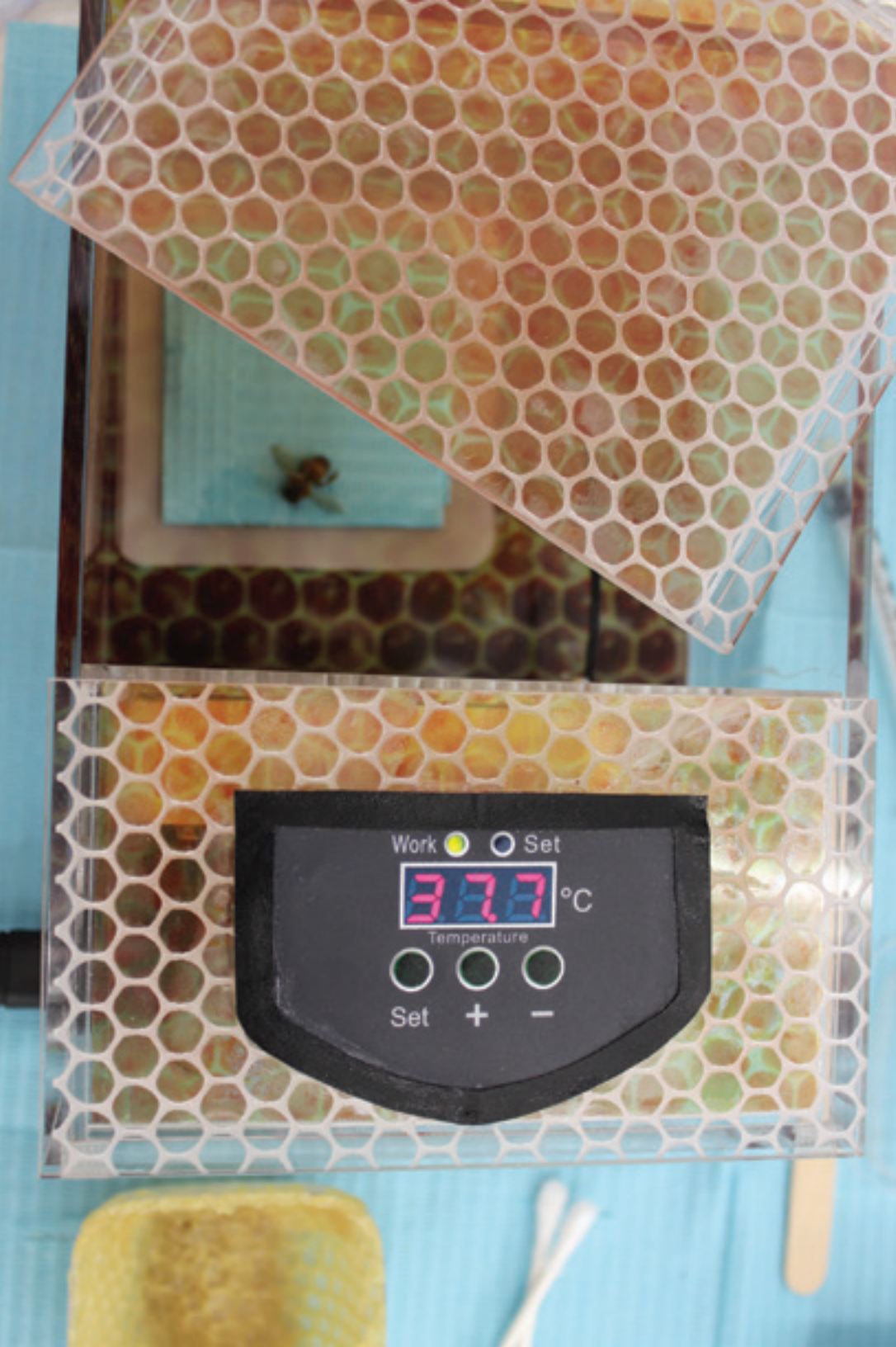
Lisa Korpos conducts experimental creative research residing between the disciplines of visual art, critical animal studies, and cognitive science. She seeks to develop cross-species art interventions: experiences and objects that teeter between the nonhuman-animal world and our own. An array of experiential and material forms are brought together within her practice to explore non-human perception and cognition, corporeal vulnerability, and forms of subjectivity that are radically alien to us. Her projects are often collaborative, featuring non-human agents, or alternately, undertaken alongside scientists in laboratory contexts.



The Community Bee Clinic, 2019

Interactive mixed media installation with beeswax foundation sheets, bee pollen, queen bee pheromones, sugar-water solution, honey, native Southern California wildflowers, vials, plexiglass, poly towels, syringes, thimbles, incubators, and surgical cart
Dimensions variable

Reverse Apitherapy: Collected Patient Histories (2018 - 2019), 2019
Documentation of honey bee resuscitation (video still of Stormy, Dec. 5th, 2018)



Reverse Apitherapy: Collected Patient Histories (2018 - 2019), 2018
Documentation of honey bee resuscitation (video still of Jade, January 15th, 2019)



BICU / Bee, I See You / Bee Intensive Care Unit: Prototype #2, 2018
Laser-etched plexiglass, beeswax foundation sheets, incubator components (heating element, temperature controller, sensor, and fan)
5 x 7 x 3 in

Reverse Apitherapy: Collected Patient Histories (2018 - 2019), 2018
Documentation of honey bee resuscitation (video still of Stormy II, February 8th, 2018)

Jesus Eddy Miramontes

(Mexican-American, born 1983)

Jesus Eddy Miramontes's recent work, *MemoryBabe* is a reflection on the reliability of memory as a method of creating meaning and subjectivities. From the various moments of low levels of awareness, he builds representative narratives that reflect something of who we are. Miramontes is interested in mining different modes of projection to explore the relationship to real within the subject, and its juxtaposition of that reality out, into the exterior of actual space.

MemorybabeNo.1-7: Books, 2017

Self-published books



MemorybabeNo.17: The Wrestling Project, 2019
Poster for live performance





MemorybabeNo.17: The Wrestling Project, 2019
Live performance



MemorybabeNo.15, Late 2018
Video, 45 minute

Casey Polacheck

(American, 1987)



Zeuxis' Gate, 2018
Oil on panel
12 x 16 in

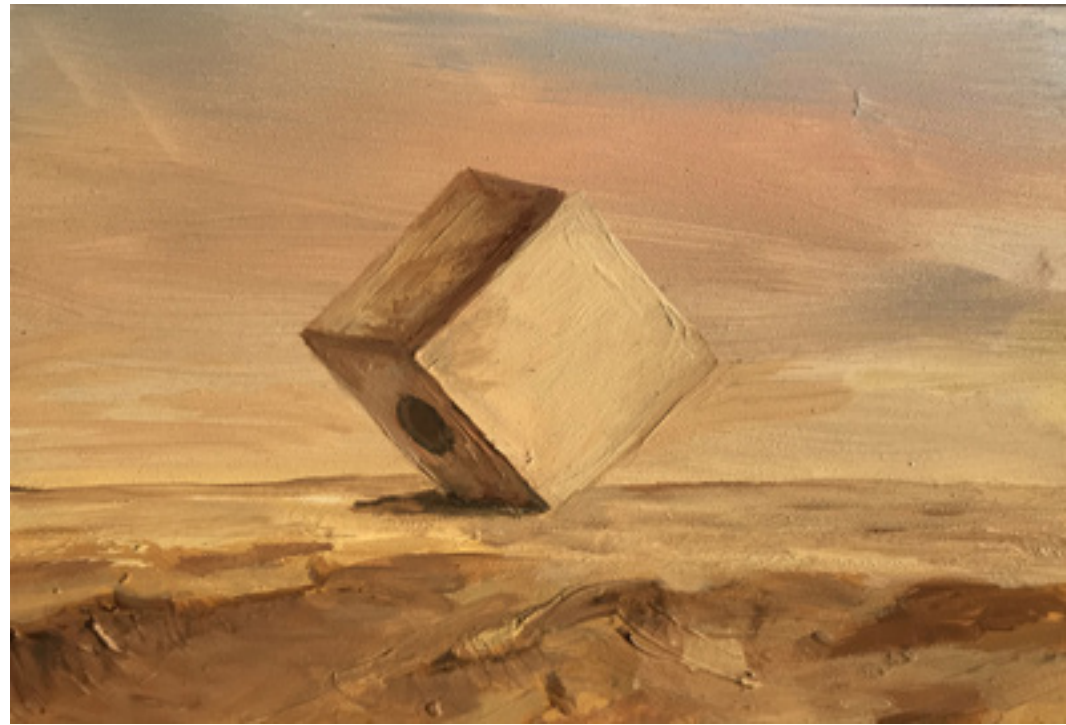
Casey Polacheck crafts images which reflect upon their own making, structures of meaning and subjectivities offered. He intends moments where a cautious awareness of pictorial work can be found within represented narratives. Recently, by mining different modes of perception and engagement found in natural forms, natural history, and evolutionary psychology, Polacheck seeks to understand how looking, metaphor, and creativity are studied and expressed outside of exclusively human orders.



Modeled Experience, 2018
Oil on Panel
12" x 16"



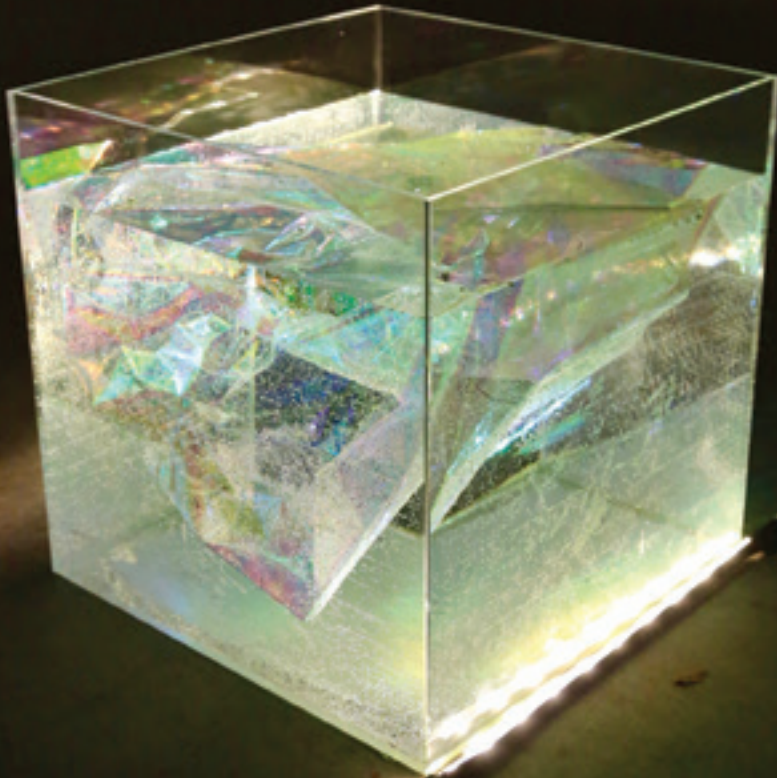
Bicameral, 2018
Oil on panel
16 x 12 in



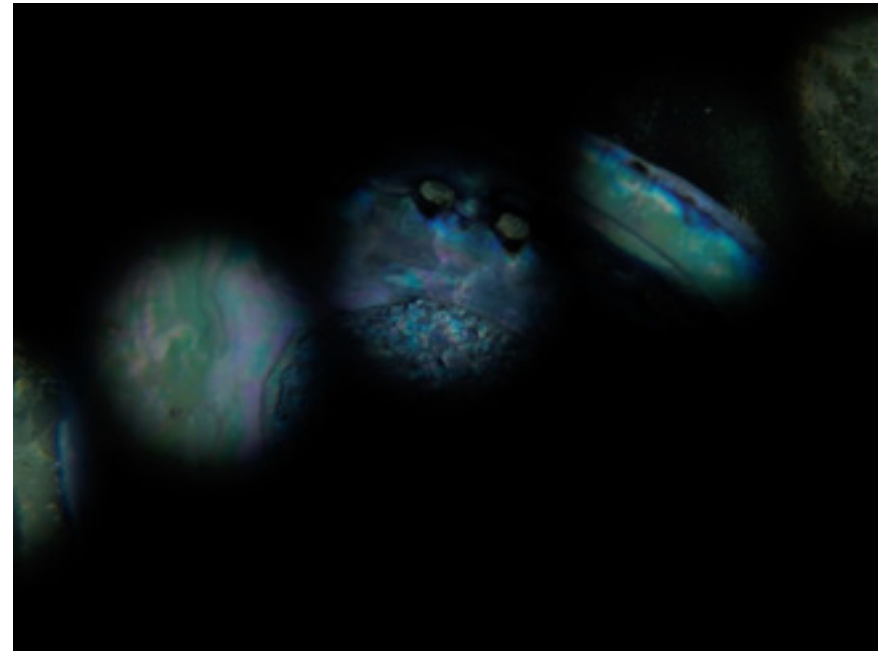
Object of Regularity
Oil on panel
5 x 7 in

Maya VanderSchuit

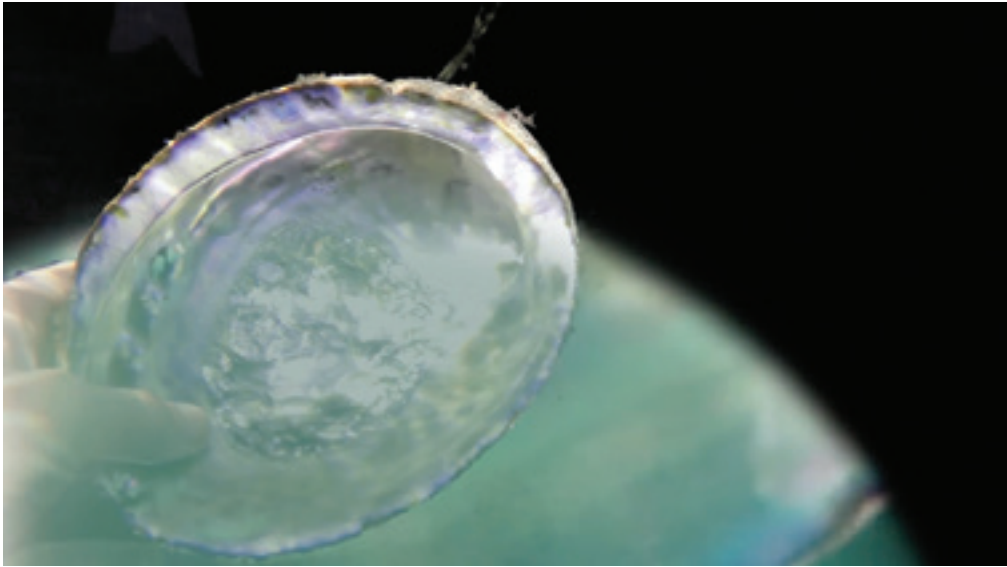
(American, born 1992)



Maya VanderSchuit uses the surfaces of digital video projections and iridescent materials to explore the body's ontological relationship to real and virtual spaces. The time-based installations juxtapose the real and the virtual by extending screen space into actual space. Her installations project videos onto various objects, surfaces, and walls. Many of the works incorporate sculptural elements, thus melding the phenomena of the real with the digital.



Abalone Apertures, 2018
Digital video projection
Dimensions variable



Catch and Release (film still), 2018
Digital video projection on loop
Dimensions variable



uncircle. bend, while it's hot., 2018
Digital video projection on loop
Dimensions variable

Sam Wohl

(American, born 1984)

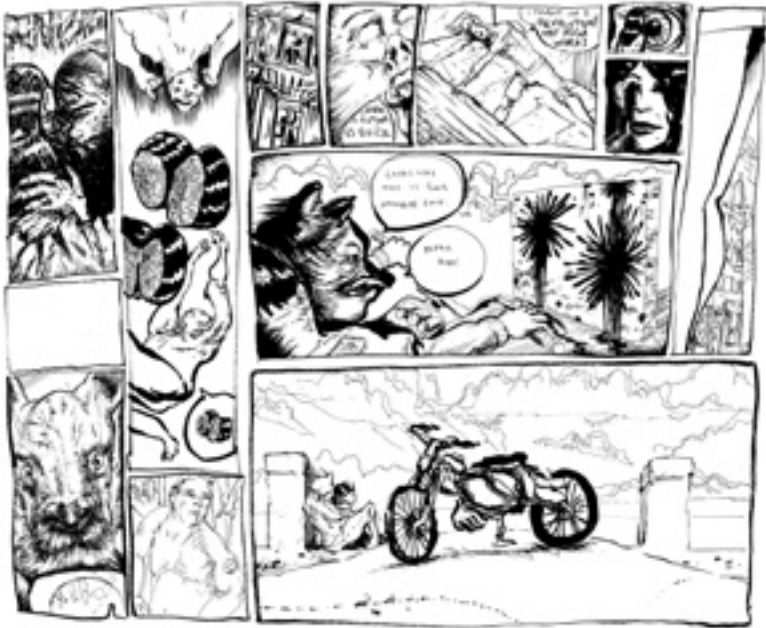
Last McDonalds, First McDonalds, 2018

Ink on paper

11 x 14 in

Sam Wohl is a film-maker, comics-artist, and sculptor. To him, drawing is a habit, a ritual, a method, a way of looking, seeing deeply and transcribing reality in a language of his own (for better or worse). Through drawing he sublimes lived experience, research, and memory into graphic form. His work explores concepts and themes such as gendered labor, invasive species management, and survivalism.





Volver a la rutina es difícil, 2019
Ink on paper
14 x 17 in



Sin Defectos, 2019
Ink on paper
14 x 17 in



Crabwheels, 2019
Ink on paper
14 x 17 in



Dogbeach, 2019
Ink on paper
14 x 17 in

Zebulon Zang

(Canadian, born 1990)



Enos' Trip, 2018

Xerox prints
51 X 77 in

Zebulon Zang is always trying to understand systems. His most in depth work has focused on mechanically produced images and the avenues of their formation, distribution and reception. His research encompasses the technical development of photography and related optical instruments (both analogue and digital) as well as the impact these have had on phenomenological perception and social development. With his work rarely taking the form of a photograph, it instead looks to repurpose photographic technology forefronting the material nature of the substrates on which photography happens, highlighting aberrations or points of failure within these processes.



Light Time, 2018

Ice, cyanotype, steel,
and duration



The Past's Threshold, 2018
Photographic print on
commemorative blanket
32 X 48 in



Trying to fly by Jumping, 2018
Budweiser, tape, chair, and bottle
Dimensions Variable

Paolo Zuñiga

(Mexican-American, 1981)

Paolo Zuñiga is a filmmaker whose work concerns itself with the narrativizing of individual experience while reflecting on themes of memory, place, and identity. He achieves this through a post-cinéma vérité approach that relies on observation, improvisation, and durational long takes that allow for scenes to unfold within their specific environments. His use of distinctive visual aesthetics and script-like guidelines to ethnographic fieldwork often leads to revelations that are less concerned with truth than about what ultimately emerges at the intersection of documentary and fictional storytelling.

Égalité du Regard, 2019



En Mi Pueblo, 2018





Saltworks, 2016
HD video



There's Only One Me, 2017

MCASD CHECKLIST

Sarah Farnsworth

(American, born 1990)

Letter to Dillon, 2018

Ink on paper
8 x 10 in

Salton City, 2018, printed 2019

Chromogenic print
11 x 14 in, framed 16 x 20 in

Death Valley, 2019, printed 2019

Chromogenic print
11 x 14 in, framed 16 x 20 in

Death Valley, 2019, printed 2019

Chromogenic Print
11 x 14 in, framed 16 x 20 in

Tanner Gilliland-Swetland

(American, born 1991)

Leaner, 2017

White oak, cypress from artist's family home,
brass, beeswax and tung oil
41 x 28 x 77 in

Upturn, 2017

Steel, cypress from artist's family home, con-
crete, beeswax and tung oil
30.5 x 22.5 x 63 in

Big Wheel, 2018

Steel, red alder from a San Diego home, soil,
seedlings, beeswax
35.5 x 21 x 125 in

Cole Goodwin

(American, born 1991)

Untitled (hymnboard), 2019

Red Oak, pre-made letter cards on card stock
27 x 19 in

Untitled (pew), 2019

Red Oak, Tweed, upholstery foam, oil.
30 x 21 x 21 in

Untitled (arrangement), 2019

Red Oak, fan, wall grille, fringe, fluorescent
lights, power cord, faux flowers, pot.
Dimensions variable

Grace Mae Huddleston

(American, born 1992)

Quilted Catch, 2017

Ink on cut paper collaged to paper hand-dyed
with eucalyptus tree bark and leaves, and
stitched with embroidery floss.
Approximately 5 x 5 in

Floating Ghosts, 2018

Paper marbled with sumi ink and oil-based
pigment
Approximately 11 x 14 in

Florida Summer, 2018

Rice paper marbled with sumi ink and acrylic
pigments with crayon drawing underlay
10.5 x 15.5 in

Slugxxx, 2018

Ink, gouache, gel pen, acrylic, Sharpie, paint
pen, and hand-marbled paper on paper
Approximately 30 x 66 in

Bullseye Spider's Home, 2019

Embroidery floss
Approximately 13 x 18 in

"S", 2019

Ink, colored pencil, and gel pen on paper
9 x 11 in

Yasmine Kasem

(American-Egyptian, born 1993)

Jihad of Sweet Leaves and Bitter Blossoms,

2018
unraveled cotton piping
50 x 38 x 25 in

Abe King

(American, born 1987)

Catastrophic Bliss Bonanza, 2019

Single-channel video, steel, exhaust manifold,
light bulbs, Arduino-Uno, Relay Shield, Raspberry
Pi 3
2 x 1 x 5 ft

Lisa Korpos

(American, born 1987)

The Community Bee Clinic, 2019

Interactive mixed media installation with
beeswax foundation sheets, bee pollen, queen
bee pheromones, sugar-water solution, honey,
native Southern California wildflowers, vials,
plexiglass, poly towels, syringes, thimbles,
incubators, surgical cart
Dimensions variable

Reverse Apitherapy: Collected Patient Histo- ries, 2018 - 2019

Documentation of honey bee resuscitations
(digital video, paper notes)

Jesus Eddy Miramontes

(Mexican-American, born 1983)

MemorybabeNo.18: The Panels, 2019

6 collage and screenprinted wooden panels
4 x 4 ft

MemorybabeNo.17: The Wrestling Project, 2019

video documentation of performance

Casey Polacheck

(American, born 1987)

Bicameral, 2018

Oil on panel
12 x 16 in

Modeled Experience, 2018

Oil on panel
12 x 16 in

Zeuxis' Gate, 2018

Oil on panel
12 x 16 in

Maya VanderSchuit

(American, born 1992)

Abalone Apertures, 2018

Digital video projection
Dimensions variable

Sam Wohl

(American, born 1984)

Fishcliffs, 2018

Ink on paper
9 x 12 in

Last McDonalds, First McDonalds, 2018

Ink on paper
11 x 14 in

Crabwheels, 2019

Ink on paper
14 x 17 in

Dogbeach, 2019

Ink on paper
14 x 17 in

Rambla, 2019

Ink on paper
9 x 12 in

Sin Defectos, 2019

Ink on paper
14 x 17 in

Volver a la rutina es difícil, 2019

Ink on paper
14 x 17 in

Zebulon Zang

(Canadian, born 1990)

Autopsie, 2019

Indigenous and invasive flora to Southern Cali-
fornia, canvas, cyanotype, steel, and vinyl
Dimensions variable

Paolo Zuñiga

(Mexican-American, 1981)

En Mi Pueblo, 2018

16mm film transferred to HD, color, and sound

This collaboration has been an exceptional opportunity for which we are truly grateful. Thank you to the staff at the MCASD and the UC San Diego Department of Visual Arts for making this exhibition possible. A special thanks to The David C. Copley Director and CEO Kathryn Kanjo, UC San Diego Visual Arts Professor Anya Gallaccio, Visual Arts Professor and Chair Amy Adler. Congratulations Class of 2019!

Eccentricity Has Room: Artists from the MFA Program at UC San Diego is organized by the Museum of Contemporary Art San Diego and the University of California San Diego Department of Visual Arts. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.

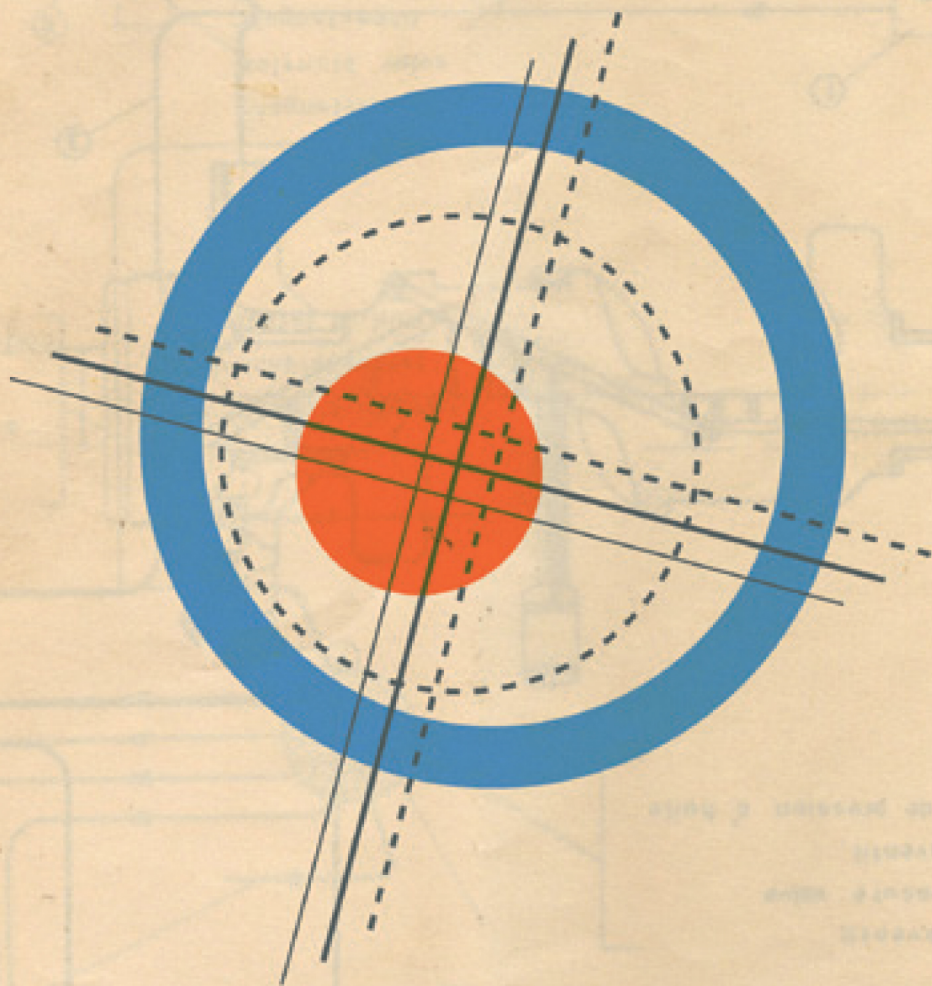
UC San Diego
ARTS AND HUMANITIES
Visual Arts



MUSEUM OF
CONTEMPORARY ART
SAN DIEGO



MUSEUM OF
CONTEMPORARY ART
SAN DIEGO



UC San Diego
ARTS AND HUMANITIES
Visual Arts