

# TENURE-LINE ART, MEDIA, AND DESIGN FACULTY ART ON CAMPUS- LOOP ACADEMIC AFFAIRS/PROVOST SUITE

## Gagik Aroutiunian, Associate Professor- *From House of Memories Series #4*

The pieces from “House of Memories” series are photographs of abstract structures to serve as a surrogate translation and representation of specific memories and experiences from the past. These structures are fragile, semi-transparent, and are constructed entirely from elements of devices originally used for communication, data storage, or image processing (cameras, printers, computers, phones, scanners). These devices have been deconstructed to the point where their elements become devoid of their original purpose, function, and identity, pulverized by force into small particles. These bits and parts create a new image/translation of past experiences and the feelings they evoke.



## Jeff Carter, Professor- *The Tourist*

Work created from 1997 to 2007 was primarily focused on tourism and the objects and images that mediate travel narratives. This work, *The Tourist*, is part of a group of sculptures that explores the process of self-reflection. The traveler, represented by a mover’s dolly, is supported by its own sense of self, neither invisible nor fully incorporated, and is burdened with the weight of expectation.



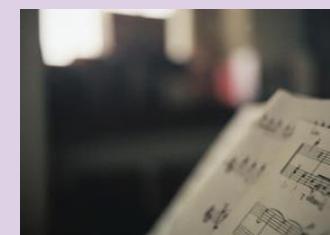
## Matthew Girson, Professor- *Dizzy Heights IV, V, and VI*

Matthew Girson’s work is as much about presence, gain, and abundance as it is about absence, loss, and lack. What is removed in the creative studio decisions are just as important as what is presented for exhibition and display. Things illuminated often blind us from things that need to be seen. Quoting from the Rolling Stones Girson says “the sunshine bores the daylights out of me.”



## Steve Harp, Associate Professor- *Mysteries of Domestic Space 3*

This photograph is from a 2016 book project, *Mysteries of Domestic Space*, a visual response to, or “translation” of, Sigmund Freud’s essay, *The Uncanny*. In the essay Freud suggests that that which we find the most lucid and familiar is actually the most opaque and unfamiliar, the inherent strangeness of the Heimlich . . .



## Laura Kina, Vincent de Paul Professor- *Cane Fire*

*Cane Fire* is part of Laura Kina’s 2010 Sugar series, which is set during the 1920’s-1940’s and recalls obake ghost stories and features Japanese and Okinawan picture brides turned machete carrying sugar cane plantation field laborers on the Big Island of Hawaii. Drawing on oral history and family photographs from Nisei (2nd generation) and Sansei (3rd generation) from Peepekeo, Pi’ihonua, and Hakalau plantation community members as well as historic images, Kina’s paintings take us into a beautiful yet grueling world of manual labor, cane field fires, and flumes.



### **Jessica Larva, Associate Professor- *Suspended #276***

The central trick of human perception is that it feels like a faithful reflection of the external world, however our sensory systems are demonstrably fallible and cognitive factors invisibly influence our interpretations. Given the variable nature of perception, moments occur where we re-confront something we observed in the past and realize that our memories conflict with our current perceptions. This artwork is part of a series that considers the critical but inaccessible role of the unconscious in creating and shaping visual perception. The imagery, which calls to mind a jellyfish floating in an opaque black sea, is a brittle dead leaf captured with an experimental scanning technique in a way that appears to animate the still form. The simultaneously familiar and illusionary form points to the mystery and malleability of perception.



### **Zack Ostrowski, Associate Professor- *LANDMARK OF THEIR AREA* AKA: *Fancy pants is Always Late***

*LANDMARK OF THEIR AREA*, is from a series of collaborative screen prints and sculptures that honor, test, and meddle with the physical and social structure of the monument as a form of cultural expression and importance.



### **Mary Ann Papanek-Miller, Professor and Chair- *Looking for Alice: You Won't Know Who to Trust 1.1***

*Looking for Alice: you won't know who to trust 1.1*, is one in a series of works that was influenced by the book *Alice in Wonderland*. This work additionally reflects on the context of trust within a shared community where humans, animals and nature attempt to meet for a conversation about environmental concerns. The use of paper that is weathered on the land, and the varied drawing and collage media applied to create the layers of images in this work are informed by the physical state of being within a landscape space. This work is seasoned with worry, that is mediated through the inclusion of playful visual images to ease the reality of an implied and unavoidable circumstance that a breach in trust risks which quietly confronts the viewer to consider.



### **Bibiana Suárez, Vincent de Paul Professor- *El Corazón that Speaks Spanish and The Heart Que Habla Inglés***

Inspired by Frances Aparicio's work on subversive signifiers and the tropicalization of language in the United States. Aparicio discusses "code switching" (or the intentional switch from Spanish to English, or vice-versa, in one conversation) as a way for Latinos to infuse language with "newly invested meanings" in part to oppose their cultural subordination. I looked at code switching in language, which I translated to a kind of visual code switching. For example, signage with phrases like *Se Habla Inglés* interested me as signifiers of lingual and cultural reaffirmation, in this case that of Cubans in Miami who interact with English speakers on their own terms.



### **Chi Jang Yin, Associate Professor- *Chinese Factory Town***

Shot over three years in China, this series of projects portrays migrant workers in the Guangdong province. It is about the persistent and resilient migrant workers who escaped from their economic harshness in rural areas. However, migrant workers who had lived in the urban city for decades had little emotional attachment to it, and their lack of security was central to this feeling. These limitations had determined much of their outlook on their lives.

