



a self-conscious aware cube

**Godine Family Gallery
2016**

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Godine
Gallery

Foreword

“You own it.” This is something that I often say to students in the Studio for Interrelated Media (SIM) program at the Massachusetts College of Art and Design. The SIM faculty and staff do our best to stay out of the way of our majors so that they have the rare opportunity to live and breath their raw efforts to make art happen against all odds, with all the risks and rewards that follow. We intend to provide guidance, advice, inspiration, and resources – but we resist providing vision, content, hierarchical levels of measurement, or directives. The hope is to get as close to the post-college world as possible with just enough support to learn from the many mistakes, risks, and failures that students experience, alongside the successes, breakthroughs and eureka moments.

The Godine Family Gallery is one of these opportunities. Launched in 2005 by our first student manager, Lina Giraldo, following the renovations of the North building and our department home. Since then there has been a long list of dedicated students that have re-invented the gallery every year since - Sean O’Brien, 2006; Nika Nunley, Melanie Bernier and Patrick Mulligan, 2007; Megan Sutherland and Adam Giangregorio, 2008; Ali Reid and Evan Smith, 2009; Samuel D. Toabe and Matthew Serpico, 2010; Heather Armstrong and Kimberly O’Toole, 2011; Stephanie Street, 2012; Nicollette Bovat and Tyler Murphy, 2013; Marissa Bedard, Esther Moon and Adrian Scott, 2014; and Jenny Proscia and Jamieson Edson, 2015. At this writing in the spring of the 2015-2016 academic year, Emma Lanctot and Renee Silva have continued this tradition and responsibility.

When I first read the wall text that Emma and Renee installed in the hallway outside the gallery space – “Godine Family Gallery is a student facilitated space owned by the Studio for Interrelated Media.” – I cringed a bit at the word “owned.” I thought to myself – the Studio for Interrelated Media department doesn’t own this space, this is a public institution and all of its spaces are part of the Commonwealth of this State. If anyone owns it, it is the taxpayers, I thought. For ten months I have watched Emma and Renee toil over every inch of those white walls; labor over title tags and social media; dance around the hot emotions of collaboration and the cool etiquette of public relations; and literally rebuild a gallery over and over again. If anyone owns it, it is Emma and Renee. Through their possession of this space, they have wrestled it away from any contract or government legal document, possessed for themselves, and handed it over to their student colleagues in SIM at MassArt.

Beginning with one of their very first shows in September of 2015 “(SIM) Artists Making Art About Artists” they intermingled the roles of curator, artist, and historian and created an opportunity for the Studio for Interrelated Media to simultaneously reflect on itself while inventing an identity going forward. The show included artwork by SIM alum, students, and faculty. This exhibit triggered both conversation and creative confusion between incoming new students to the



SIM major and returning students.

Early in December of 2015, Emma and Renee curated the exhibit “Though detached, we are close; visual studies in scopaeesthesia” exploring surveillance, privacy, and censorship. The exhibit included a diverse group of artists that including artists from both within and without the MassArt community and included staff, faculty and students. The work was provocative and expertly installed and revealed secrets and new perspectives.

Of particular note this year has been the construction of “The Cube.” This is a freestanding scale model of the Godine Gallery that is made of portable walls that can be installed in any location. It is a portable gallery that Renee and Emma have offered to artists in several locations on campus. It has shaken up assumptions about where art belongs and how it can be shared across the institution. Early in the fall semester, the Godine managers choreographed a participatory event where they separated our 75+ majors into groups and triggered a brainstorming session that led to a contest of installation ideas for the cube. It was fun, productive, insightful, and thought provoking.

Finally, on a personal note, I was able to install an exhibition of a project that I have been working on for over two years entitled REGALI. The exhibition was originally created in the rural Sicilian town of Favara in July of 2014 following an intense two-week residency during five artists from Boston and five artists from Europe worked side-by-side. We invited the European artists as Artists-in-Residence in the Studio for Interrelated Media in February of 2016 to reinstall the exhibit and meet with students. Emma and Renee were accommodating, professional, and supportive throughout the installation and made a strong impression on our guests. They gave me the assurance that the experience was not only rewarding for me but also provided a valuable international perspective to the students in the SIM program.

These are just a few highlights from the well over 20 Godine Family Gallery exhibits this year. Each one had to be installed and de-installed, each one had to be documented, each one involved countless conversations, decisions, coordination and permissions, as well as receptions to plan and attend. The amount of work is far beyond any class requirements or academic expectations. As ever, I am in awe of these students – as artists, contributors, and leaders.

Enjoy the documentation herein of how Renee and Emma “own it” and how their labors have catapulted the Godine Family Gallery and their own careers into a new level of self-possession, confidence and fearlessness.

Nita Sturiale
Chair, Studio for Interrelated Media
Massachusetts College of Art and Design
May 2016





Curated by Emma Lanctôt and Renée Silva



wormhole

a parallel in time



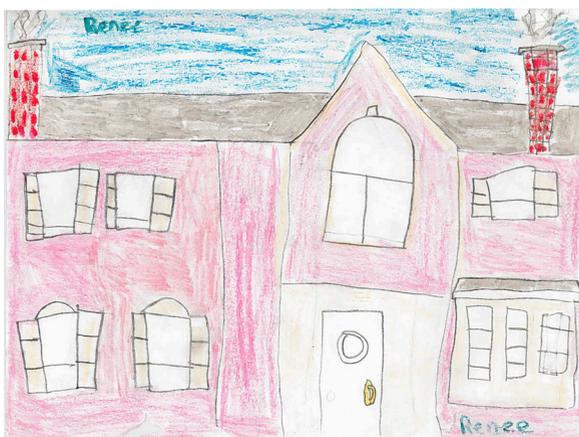


Initially inspired by uncovered student crypt archives, *Wormhole: A Parallel in Time* is a construction of mismatched keepsakes, dating from the 1990s. Being most intrigued by the sci-fi obsessed memorabilia propagated by Eventworks from this decade, we paralleled this curiosity for the multiverse with the current SIMs most influential primary years.

As '90s babies ourselves, we look to our generation for evidence of their rudimentary artist existence. The result: an installation archive of objects possessed and created by artists in the time, we millennials reminisce about most.

In this show we wanted to emulate an odd distortion of time that we have recently been sensitive to. The realization that when you first reach your twenties you start looking around and begin to feel an odd sense of nostalgia. Not nostalgia of the final loss of adolescence but that of a familiar cosmic trend that situates itself within our reality; the phenomenon of “20-year cycle of resuscitation”. When you finally reach the age to bear witness to this side door through time, the sensation is startling, especially at a time of age and culture where the assertion of the individual is of the most importance. Within this show we were most interested in trying to understand ourselves by both studying our more fashionable and more infantile nineties selves, and those that were found in the same undergraduate circumstances that we find our current selves in, twenty years later. After adding our evidence together into the space, the results for the quest of identity felt hollow, and cripplingly nostalgic; unfortunately, the friction between these worlds failed to spark any entrance to the wormhole.

By Emma Lanctôt



(above right)
Renée Silva
Crayon Drawing
1999

(above left)
Boston Globe article on
Eventworks conference
1996

(bottom)
SIM Photo
1996

(SIM) Artists
Making Art
About Artists





Viva Magritte
Ros Barron

(SIM) Artists Making Art About Artists

is an exploration of the artist in self-reflection; a study of the multiple facets of an artist's persona in contrast to the "real world". Here we question what it means to be an artist, how this role effects our everyday lives, and how we can cope with its weight.

HOMELESS

NEED

HELP



WILLING

~~TO WORK~~

Place Position
Juan Obando
Video performance from the
series *White Only*.



Rationalizing My Emojis
Cole Wulleumier
2015

In light of our first show, we wanted to address the frequented question of what it means to be an artist working in the Studio for Interrelated Media at MassArt. As a unique undergraduate department that does not prioritize a medium or “trade”, artistic identity is not assumed in SIM and this existential question can be as empowering as it is crippling.

Focusing on SIM alumni, faculty, and students, we curated a body of work dealing with the dichotomy between these identity crises within the artist and in relation to the non-artist.

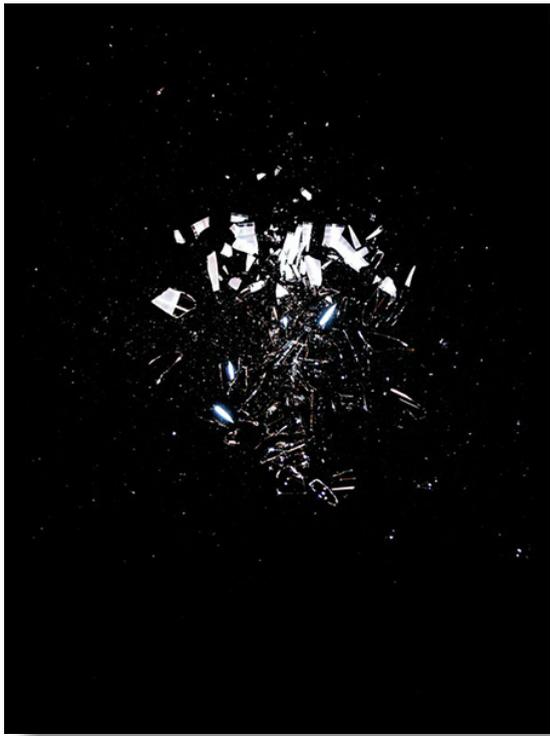
Looking back towards SIM’s conception and progression into today, we hoped

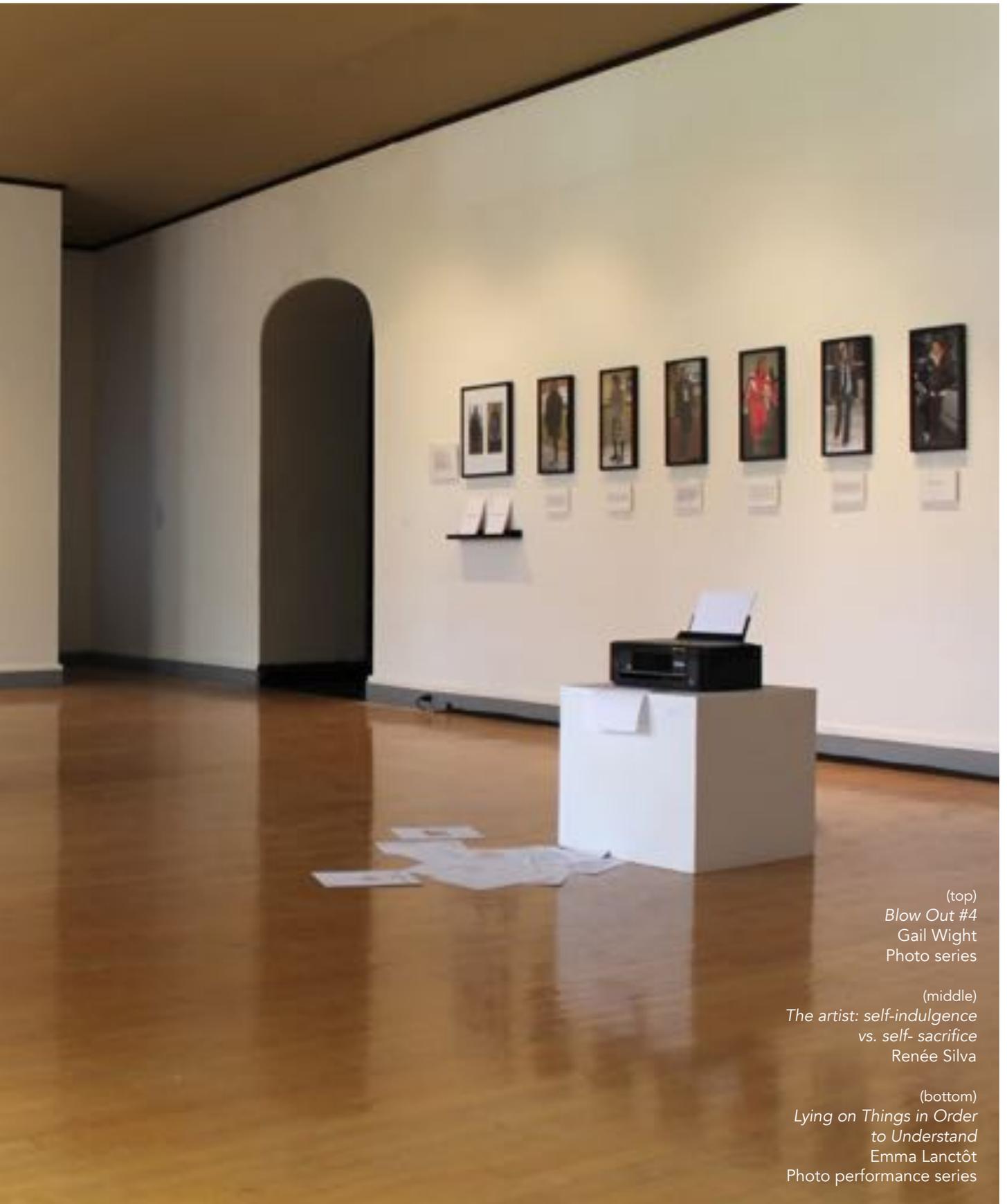
to find a key into this existence, the struggle of SIM but also of an artist.

Mimicking the floorplan of the North Building where the SIM department is nestled, we reproduced the space along with the artists in *The Sims 3* virtual game as center-point of the space.

As a show composed of video, sculpture, photography, painting and performance, we found ourselves realizing what little these identities actually mattered. We saw that we could find validation in this vast, shared experience of the self as both makers and observers. □

By Emma Lanctôt and Renée Silva



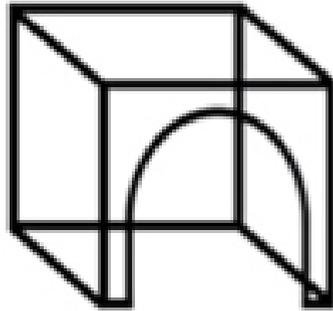


(top)
Blow Out #4
Gail Wight
Photo series

(middle)
*The artist: self-indulgence
vs. self-sacrifice*
Renée Silva

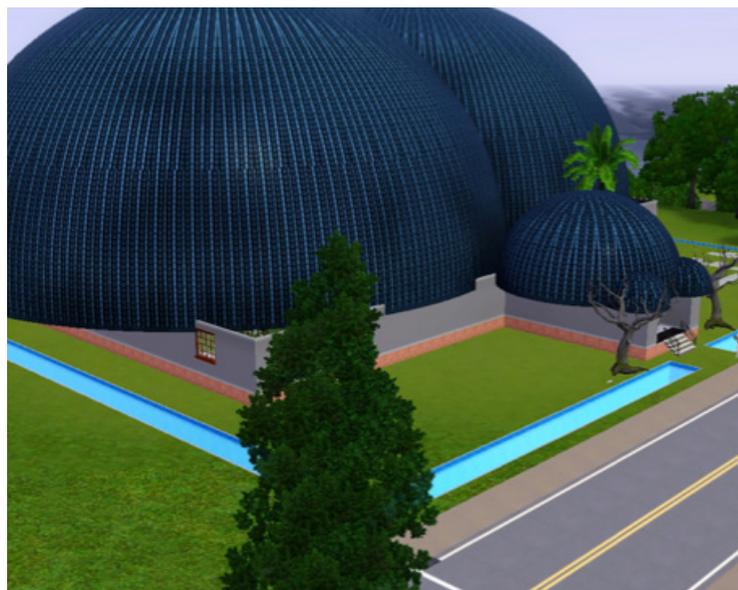
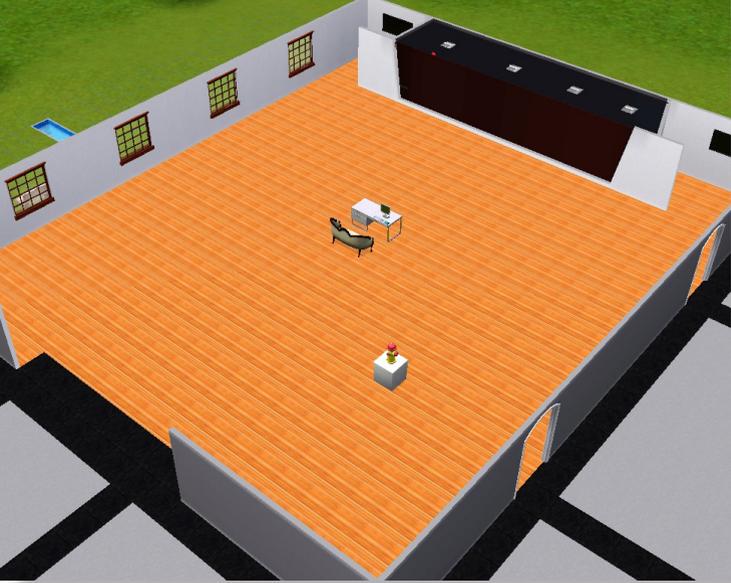
(bottom)
*Lying on Things in Order
to Understand*
Emma Lanctôt
Photo performance series





Using *The Sims 3* life simulation game, we replicated both the artists and space featured in *(SIM) Artists Making Art About Artists*. In creation, this gallery centerpiece acts as an exploration of a virtual Godine space and in interaction, an opportunity for viewers to control and operate a computer generated reality. The project becomes a study of quality over time as gameplay deteriorates. In turn, this acts as an experiment of the gallery visitor's response to power.

*DISCLAIMER: We are not responsible for births, deaths, and lives in *The Sims 3* Godine model, only it's creation. □







August 29 - September 19, 2015

ROS BARRON

GAIL WIGHT

MAURA JASPER

SANDRINE SCHAEFER

LINA MARIA GIRALDO

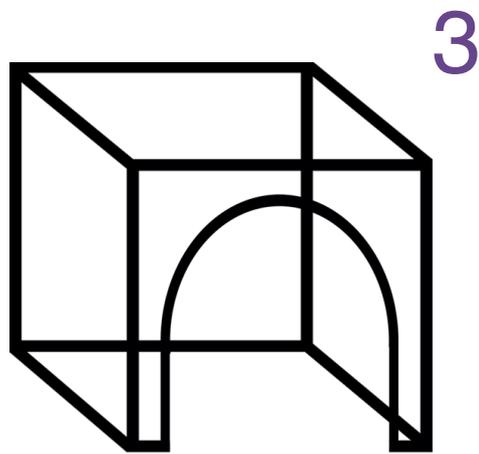
JUAN OBANDO

COLE WUILLEUMIER

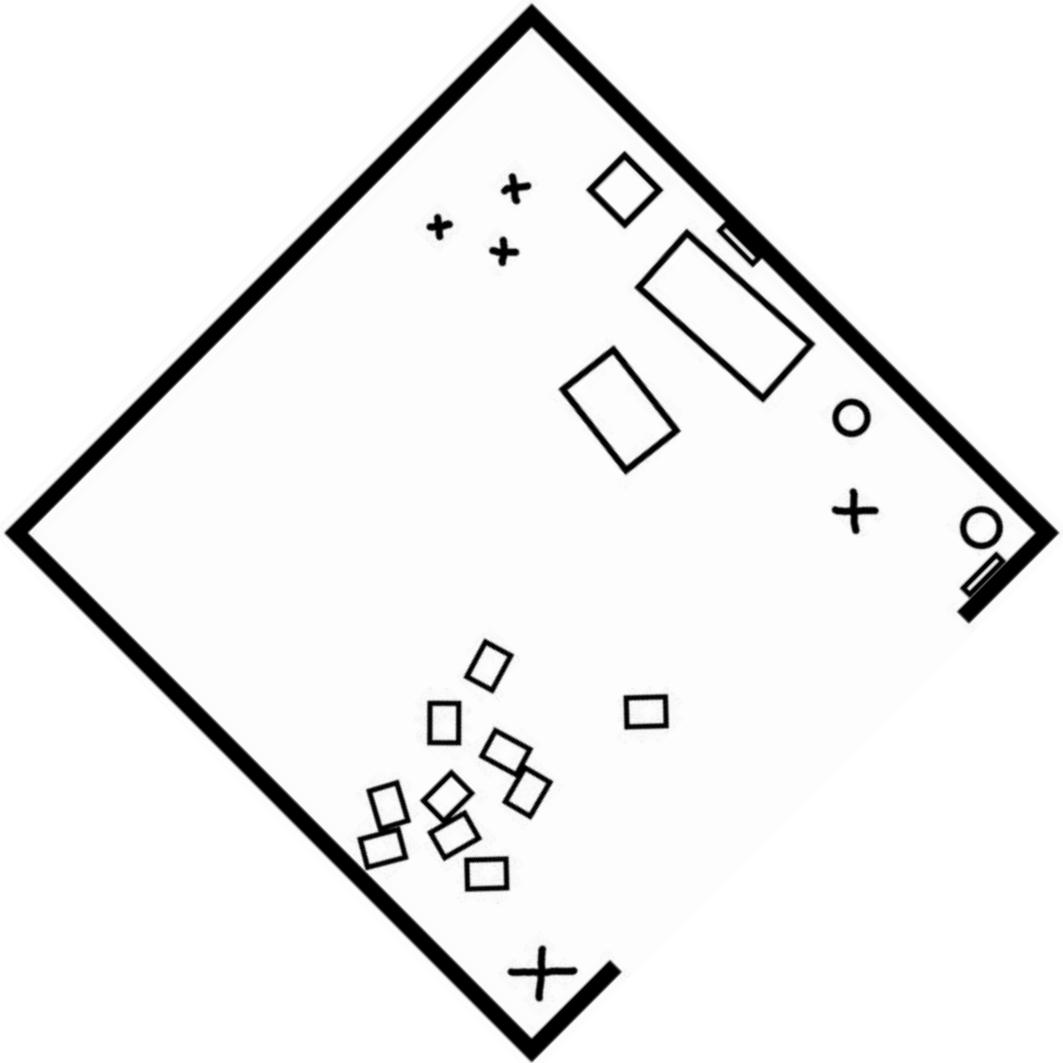
DANIEL GONZALEZ

EMMA LANCTÔT

RENÉE SILVA



³ An Introduction



It often can feel like a waiting room. Much more acutely as this is the last year for these college girls¹.

As our first show, we were really anxious about making it as good as possible². But we waited too long, I suppose.

In some way, we are looking to understand the power struggle between the authentic and the mediated³. In order to understand the fragility of time in the performance of waiting rituals, we look to the lives of the objects around us and how the traces of our existence are imposed on them⁴. We hope to understand how objects hold clues to our existence. We hope to understand what led to be who we are in this moment right now⁵.

We're sorry that the gallery is empty⁶. But the physical and present tense have become abstracted and flattened⁷. The gallery space only perpetuates this anxiety⁸.

Welcome to the Godine Family Gallery waiting room.

Please take a seat⁹ and wait for what for what has yet to come¹⁰.

¹ After being asked by an old teacher what she planned to do after graduation, a student enters the gallery in attempts to clear her head. Leaving her bag in the corner, she absent-mindedly leaves for her next class without collecting her things. The bag sits in the corner for three days until she collects it on Friday morning.

² This plant was placed in order to better harmonize the feng shui of the room. Originally transplanted in rural Connecticut, after being in a car for three hours, the plant feels weak. Unfortunately, this space is a gallery as much as it is a hallway. On Tuesday, a hurried student runs through the archway labeled EXIT. Consequently knocks it over with his overstuffed messenger bag, spilling the dirt onto the floor. It can be hard to keep the gallery clean.

³ See: <http://www.ikea.com/us/en/catalog/products/10104295/>

⁴ This table was bought at a small antique shop with character, on Route 44. The shop closed three weeks later.

⁵ For a moment on Thursday morning, a student places a stack of papers on the windowsill, and leaves. A few moments later a breeze scatters them.

⁶ Thankfully this is art. The one exception to this fabricated waiting room.

⁷ It seems hard for those alive today to accept and exist in the present tense, which seems to be the only proof that we are alive at all. Is this just a step towards the singularity of time? Although this clock was reset and synchronized with the watches of not one, but two people, it is surprisingly four minutes ahead of time. By happenstance, the watches of these two acquaintances were together in there oddly artificial future.

⁸ At the end of Monday night, an anonymous student feels an overwhelming sense of anxiety after stepping through the archway. They dab their eyes and blow their nose. Three used tissues are left behind.

⁹ This chair feels old. It never quite felt the same after being stained too many times.

¹⁰ See footnote 7.



***Much more acutely as
this is the last year for
these college girls.***





4

10

0

9

3

On June 1st, 2015 Renée Silva and myself were handed the keys to Godine Family Gallery. We began exhibiting Godine in mid-August, 2015, after spending two and a half months organizing a calendar of shows that would run for the nine months of the academic year. Being our third show, it acts as an introduction, shockingly enough, of ourselves as curators to this unique space. The show was meant to come as a collaborative installation fabricated between Renée and I that creates an emotional and displaced experience for the viewer. Our two month incubation period where we prepared our exhibition calendar got us thinking a lot about planned time, and how we look at things from present to past and future. We may have been a little anxious as to what to do with the power that we held with the gallery, the power in deciding what gets exhibited, archived, and remembered.

In *An Introduction* we were most interested in guiding the viewer and participant through a gallery installation that was both self conscious and maybe a little confused at it's place in the world. This manifested as a gallery waiting room. A concept of limbo that I believe the gallery viewer and the artist can relate closely to. We wanted to look self-referentially to our current selves, as women, as undergraduate seniors, as gallery viewers that at times are a little uncomfortable in the space, and as artists recently planted in this role of curatorial leadership. Because of our complicated relationship with galleries and their illusion of neutrality we wanted to create a space that was overly mediated, and maybe a little confused as to what time it was. □

By Emma Lanctôt





A text-based performative installation studying the comfort of mediation in a gallery space. Curated by Emma Lanctôt & Renée Silva, An Introduction ran from September 20th-25th, 2016.



Everybody Gon' **But I**

Respect the **Guess**

Shooter, **I'm**

But the One in **One**

Front of the Gun **Lucky**

Lives Forever: **N*******

ARTISTS OF COLOR UNION. BASHEZO BOYD. BRYANA SIOBHAN. CARMELA WILKINS. CECILIA MENDEZ. CHANEL THERVIL. CHANDRA ORTIZ. EKUA HOLMES. JINEL C. BRITO. J. LEEMANN + M. LEE. MICHI OLIVO. MÜN. NOÉL PUÉLLO. PAUL BRIGGS. TRINERE RODRIGUEZ. VIOLA ALMUNIR. WILTON TEJEDA. BLK BX. HERNAN JOURDAN. IMAN LOUIS-JEUNE. LEWIS MORRIS.



For *Everybody Gon' Respect the Shooter* Godine Family Gallery was undoubtedly transformed into a place for memorium. Noel Puello, Trinere Rodriguez and their team activated the entirety of the space with the work of twenty one artists working in a wide range of mediums. Its fullness was stunning and provocative. Figure and landscape paintings of violence and sculptures of hope and strength surrounded an installation of a red dyed comforter with a shopping cart full of rotting flowers, scented candles, and other objects of sentiment.

In the enclosed corners was a collaborative installation where hundreds of the portraits of lives affected by racial violence lined the walls

of the small 4 x 5 ft space. Formerly installed on a wall on the campus' cafeteria, the frames at this stage begin to fall off the wall in a pile of broken glass and stock photo of smiling, white families. Closing night visitors packed in to watch a series of performances that asked us to hold hands, close our eyes, and listen.

Remember and mourn the bodies lost to police brutality and racial hate crimes. More importantly, this empathy is to be carried and instilled into our current climate, in hopes that love humility and forgiveness can and will someday move us forward to a safer and accepting place. □

Renée Silva





After Baltimore
Hernan Jourdan
Spoken Word Performance
2016

I've been trying hard and many times to understand what is behind the recent cases of excessive use of violence by police officers.

I don't intend to find and weight the motives of people who one morning went on to wear a blue uniform. I don't intend to justify the actions other people did before they were held against them. But on repeated occasions, when the path of the two crossed each other, the result demanded wide-spread attention. There's a good reason for that, although the good reason might be covered by heavy velvet curtains. The good reason is indeed good in that it resonates at large, acting like a magnet for many on the streets and many on tv, and I've been trying hard to remove the heavy velvet cloth that blocks it from clear sight.

Questions are like fingers looking for the opening between those curtains. Facts are the foldings they run through –and when eyes can't see past them, it's hard to offer proof. In times we lack experience, and don't know where to go, we can start with a guess.

*This isn't against the police force but I value common sense and sanity of the mind, and I am witnessing an alarming lack of these.
No camera will suffice*

if our aim is to impart and propagate these values –cameras are simply tools to monitor and offer proof of action.

Perhaps what they will record will be the lost of the same values that will allow us to live peacefully with each other.

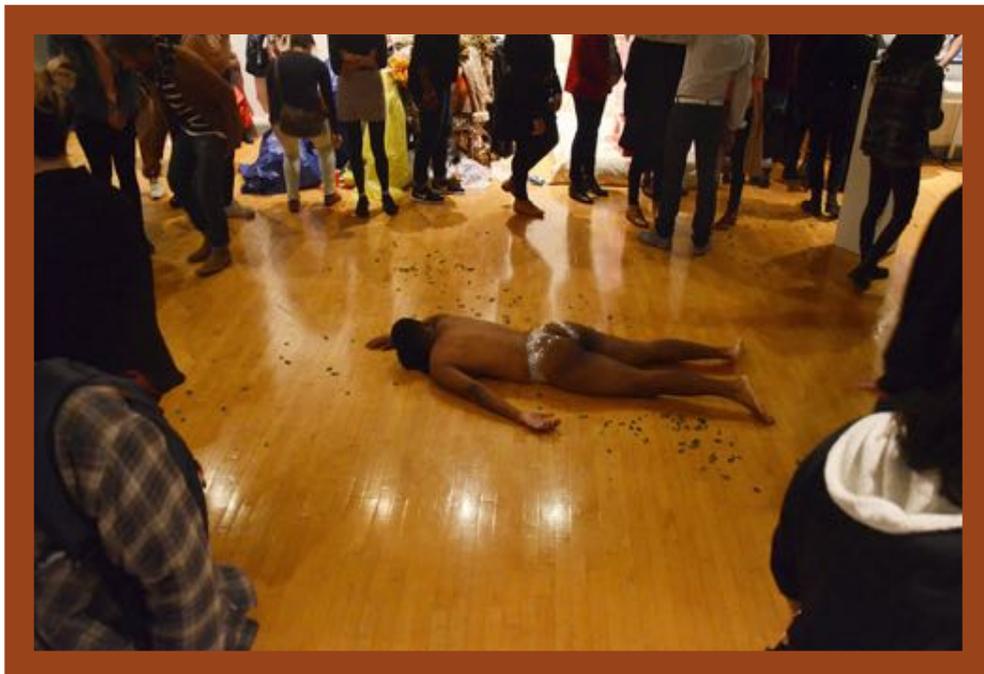
One of them is love, another thing that seems to be lacking.

What man locks his arm around another man's neck and chokes him to death?

What has happened to that man that made him able to do this even when not remotely threatened?

What sense whispered in his mind and told him it was allowed to jump at the other man from behind his back?

What made him think it was ok not to heed the words "I can't breathe"?



Perhaps we should start giving more love to police officers –it seems like they need it, as much as we need it too. Perhaps then it will be evident that we don't need more people in police uniforms than there already are.

Each of us is responsible for his own person before anybody else.

Each of us is responsible for his own person before anybody else.

The responsibility to govern oneself, lies on that same person.

The responsibility to govern oneself, lies on that same person.

This being such, we ought to realize that the police should never be bestowed upon this big task.

That would not only drive us towards more surveillance, but will also remove from us the responsibility over our life, without which the power of action will end up distributed among a handful who, in turn, could easily achieve impunity –not to mention the possibility to become fully realized beings by ourselves.

That weaponry in billions can't be coincidental. Exacerbated, it piles up; subsequently is passed down, from the national army to each state. SWAT teams are increasing throughout and house raids multiply, to stop the illegal barber and even chicken fights. That somewhat must connect the reinforcement and the line, the socio-demo-fear, "the person who's about to rob me" and justify the violence on this side. Who'll aid the store owner, who's crying on shattered glass and stolen merchandise? That's not the ones who'll hug him once the riot's passed.

Who's watching the TV while riots rise and pass? Doesn't worry 'bout being a suspect on the street, for he's driven in his car, and the pen to sign new deals is already in his hands.

But who's now crying at a coffin, or praying at the press? Who's got 'salvation army' written all over her dress? Or fearing for his life, or seeing devil's eyes, or can't question any orders for the mission comes right down? Who's sending out the orders and what's trying to protect? Who is above this order while cutting out the checks?

If that one now can hear this, does it do it for the rest?

If he does I want to point out that discussing things is best, if he doesn't then I ask him to restore the lost respect that confusing high-arm power with democracy has brought through authorities that now kill, perhaps they think they can

*Where's our fear, where's our trust?
Did we value wealth over too much?
Who's in power, over whom?
What are laws for, if today justice they can override?
And does everyone outside want to simply rules obey?
And let someone else decide the number of weapons to be made?
What's then to be afraid of?
is it color? is it wealth?*

*If I was to go somewhere with this public debate knowing class is here already and the killing is here too when I answer what to do I'll avoid speaking in tongues:
If we can't get rid of the first one I guess we can start with the guns. ◻*

By Hernan Jourdan



J. Leeman + M. Lee
2016



“Through the Godine Family Gallery Noel Puello and I were able to curate two shows, *Everybody Gon’ Respect the Shooter* and *Tight*. Our goal for each show was to give importance POC/QPOC artists in MassArt, the SMFA, and beyond along with giving importance to the topics that are discussed constantly with our community.

Everybody Gon’ Respect the Shooter was a show based on the #BlackLivesMatter movement. Due to the lack of open conversation on campus about this subject, the Artists of Color Union wanted to create a show that was creating a memorial to the black and brown bodies who have passed and give light to those who we may know, don’t know and those who may be next. The gallery show contained artwork from the artists around MassArt, whether they be undergraduates, graduates, alumni, staff or son of a faculty member. No matter what age are these types of conversations come up. Personally, I thought this was one of the best shows I helped curate because there was so much meaning and such powerful work.”

By Trinere Rodriguez

Art/Books exhibited work that was simultaneously both art and book and installations that function as reading nooks. An artist also made a book about the books in this show.

Books featured function as art by documenting performances, exploring the book as a form by experimenting with reader interaction, and lend three-dimensional and narrative qualities to 2D mediums like print and collage. In this gallery-turned-reading-room, viewers could also touch (and in some cases, sit on) art. □



Art/Books



10/3/15 - 10/17/15

Curated by Emily Watlington

Featuring books and nooks by:

**Michelle Batho
Samantha Dienst
Neil Horsky
Emma Lanctôt
Joshua Mathews
Pauli Mia
Joey Petrillo
Ted Pioli
Danielle Teig
Eric Trieu
Rachel Snow
Emily Watlington**

gimcrack 

[jim-krak]

Spell Syllables

Synonyms Word Origin

noun

1. a showy, useless trifle; gewgaw.

adjective

2. showy but useless.

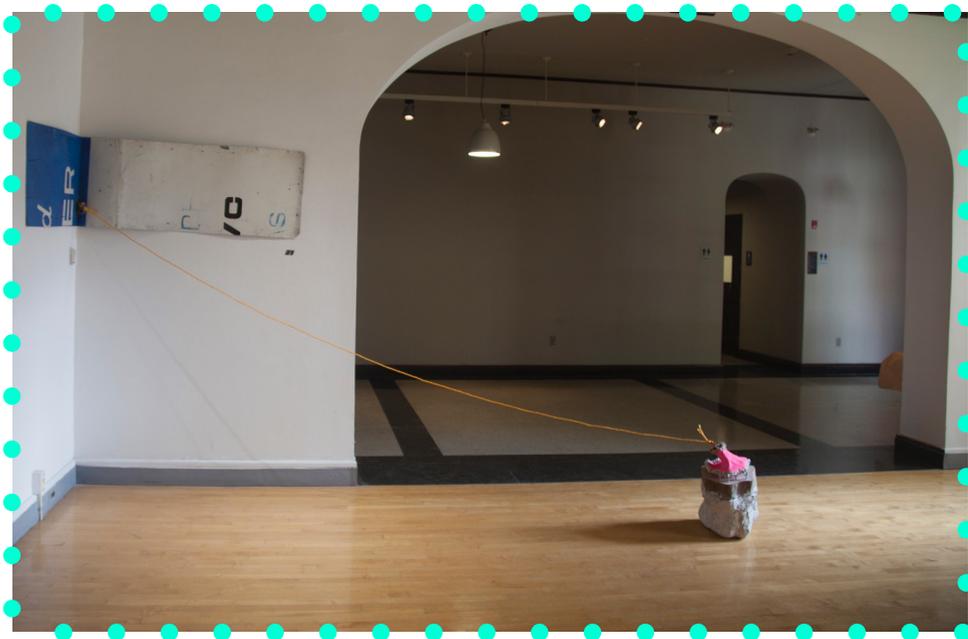
ACCEPTING BEAUTY
 SEEKING BEAUTY
 MANIPULATING THESE OBJECTS
 TO REVEAL THEIR BEAUTY.
 ASSIMILATING THE BEAUTY OF
 THESE MATERIALS
 INTO THE ENVIRONMENT
 INTO MY COMPREHENSION
 OF SELF
 DISPLAYING THEM

OPENLY & HONESTLY,

PRIDEFULLY
 CREATING AN UNSETTLING
 HARMONY
 WITH EACH OTHER
 AND WITH
 YOU.

ON BEAUTY & DISPLAY





LITTLE BOY BLUE

WE WERE ALL CHILDREN ONCE. I GREW UP IN NEW ENGLAND. IT SNOWS HERE. IN MY NEIGHBORHOOD, KIDS PLAYED OUTSIDE.

THE PROCESS OF GETTING SO WE SQUIRM, TWIST AND GEARED UP TO GO OUTSIDE SHOVE OURSELVES INTO WAS RITUALISTIC. THERE A VARIETY OF HAND ME DOWNS WERE CONSEQUENCES FOR RUSHING THROUGH IT. COLD PAIN.

NOTHING EVER FIT QUITE RIGHT, GLOVES WITH NO MATE, WORN THIN, COATS PUNCTURED, BOOTS WITH SCRUNCLED UP LININGS. WE FOUGHT OVER WHO GOT WHAT GLOVE, BOOT OR BEANIE.

I PUNCTURED THE CHILD'S SNOWSUIT, RIPPING THE DECORATIVE LAYER FROM THE LINING, FLIPPING IT INSIDE OUT.

I LIKED THAT IT FELT LIKE GUTTING AN ANIMAL.

I FOUND IMMENSE SATISFACTION IN THAT, TWISTING AND BUNCHING IT ALL UP.

I WANTED TO PRESERVE IT.

I WANTED IT TO SHINE.

I Poured THE EPOXY.

THE LINES, THE MOVEMENT CREATED BY THESE PROCESSES WAS BEAUTIFUL.

IT WAS ALL THAT I NEEDED IT TO BE.



GIMC





RACK

GIMCRACK is a collaborative installation featuring the work of sculpture artists Leah Gilbode and Pippa Adam. Working with found materials reminiscent of both youth and domesticity, together they created a space of decaying nostalgia and mismatched hope.

The week that their work lived together, the space was curious and whimsical; familiar yet odd. The volume of pastel colors were welcoming and sweet, but at a closer glance their burden became obvious. These things aren't supposed to be pretty, but representations of a darker, alternate form.

GIMCRACK



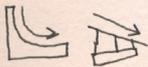
TO FOOL THE 2D EYE

THE BEST SPOTS IN MIDDLEBORO

- PEDO MAILBOX SET ON FIRE HIT W BATS
(HIGHLAND ST) INTERESTING COLLECTIONS

↳ BIKE TRIP WIRES CREEPY SMILEY FACE
ON DOOR
↳ REPLICATE DIRECTLY

- PIERCE PLAYGROUND / SKATE PARK



- MCDONALDS PARKING LOT / DUMPSTER

FOLIOS



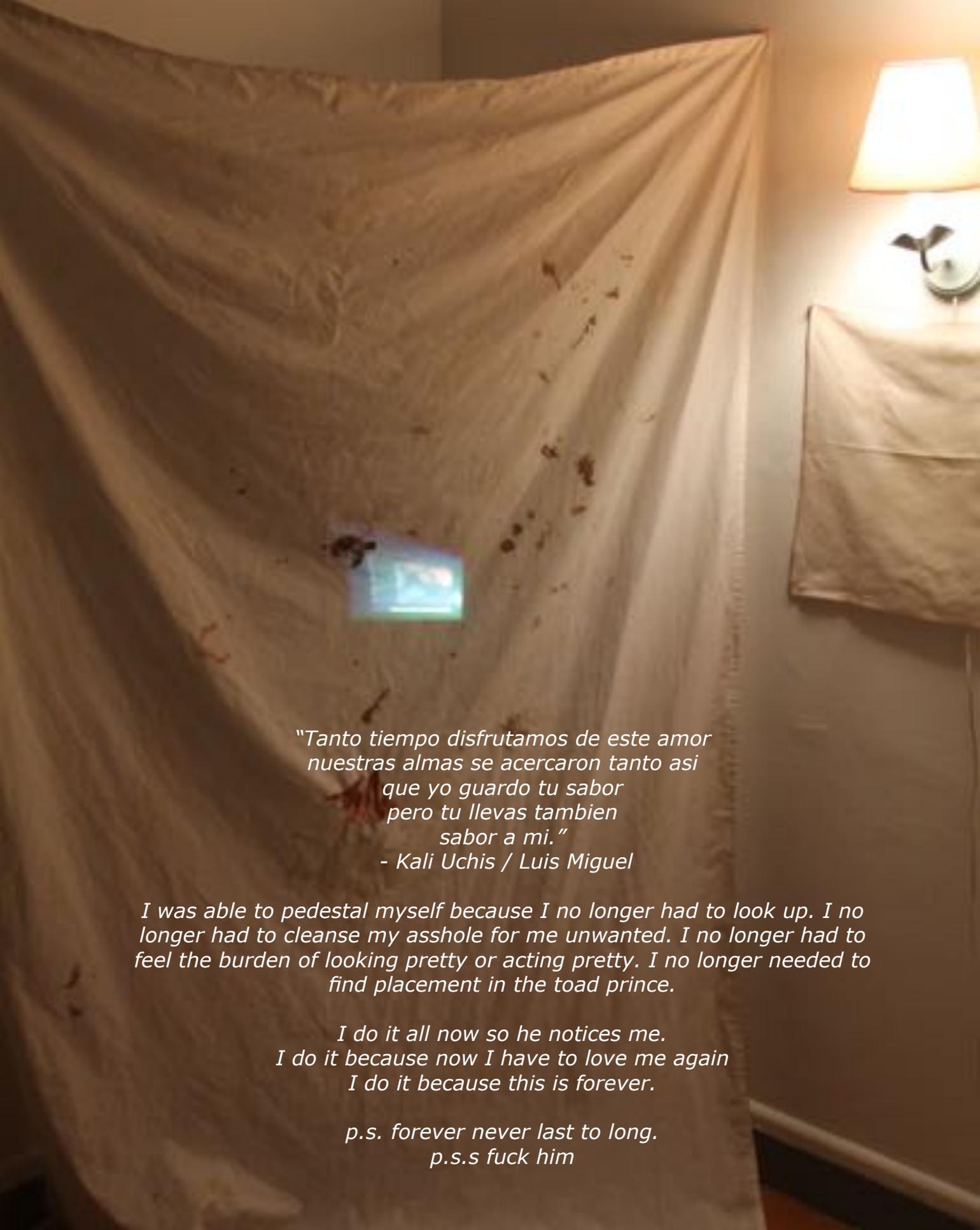
FOLDS

**GODINE GALLERY
NOVEMBER 9-13**

APPROVED
OFFICIAL NOTICE
Student Development
2nd Floor, Kennedy

Set up as a five part performative installation, FOLDS explores the intersections between process, collaboration, and performance. With a labyrinth-like maze of cloth, the immersive installation guided the participant into the closets of the gallery where performances, exchanges, and sculpture existed only within 24 hours, each day highlighting one of the five artists in the show.

After inviting artist and professor, Judith Leeman to facilitate in curating a week long show, the framework for this show was created out of an ongoing dialogue via inbox to inbox, and cross legged convos in between looms. Although each artist came with a different approach to their work and thought, they were connected by a few common threads. □



*"Tanto tiempo disfrutamos de este amor
nuestras almas se acercaron tanto asi
que yo guardo tu sabor
pero tu llevas tambien
sabor a mi."*

- Kali Uchis / Luis Miguel

I was able to pedestal myself because I no longer had to look up. I no longer had to cleanse my asshole for me unwanted. I no longer had to feel the burden of looking pretty or acting pretty. I no longer needed to find placement in the toad prince.

*I do it all now so he notices me.
I do it because now I have to love me again
I do it because this is forever.*

*p.s. forever never last to long.
p.s.s fuck him*



Noèl Puèllo

11.9.16
6:57-7:19 POST MERIDIEM







Lindsey Blight

11.10.16
6:58-7:20 POST MERIDIEM

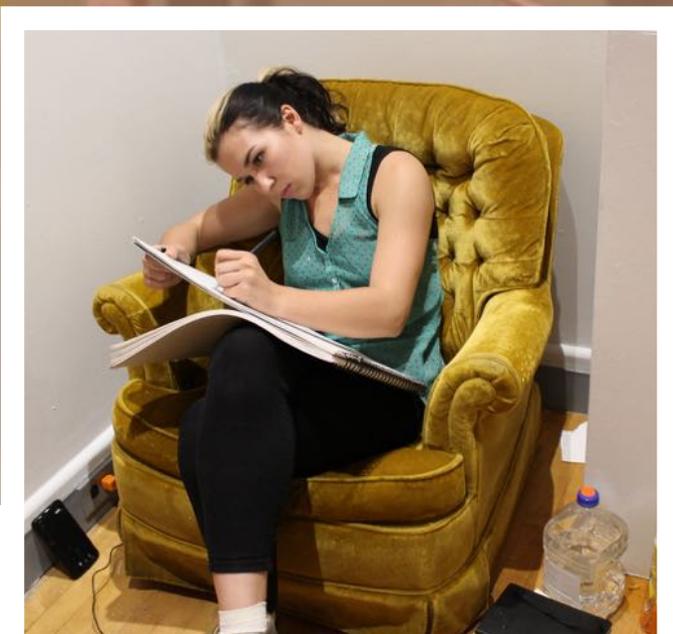


11.11.16
6:59-7:21 POST MERIDIEM



Erin Robertson





11.12.16
6:56-7:18 POST MERIDIEM



Sam Dienst

Michelle Batho



11.13.16
6:55-7:17 POST MERIDIEM



Loosen, Remember: collaboration's course is disappearance. Loosen, Remember: collaboration's course is disappearance. Never operate the machine unless the tank has been properly lubricated. Put your bit into the chuck. Check the amount of oil remaining. This machine cannot be operated in the estate that the machine's head is tilted. Make sure you are letting the feed dog do its work. Tighten. Drive by stepping motor. Make sure it's plenty tight. See thing and tend relation. Securely install control box 2 and power switch 3 on table 1. Make sure you have bright lighting as available. Tighten it a bit more by holding the round part just behind the bit. Fix head support bar 7 on table 1. Start with a low to medium torque setting. Invest. Create an interesting dialogue. Connect pedal switch 9 and pedal to pedal sensor respectively with connecting rods which have been supplied as accessories. See thing and figure relation. If you need more, adjust accordingly. Adjust the positions of the pedals so that connecting rods 8 and control box 2 do not come in contact with each other. Connect the cord in accordance with the specifications. Position this

behind and to the right of your machine. Dance the delay. Never use under the wrong voltage and phase. Walk through the space in your mind. Trace up where affect already (and before) brings the bodily captain his continuation. When drilling a hole for a screw, make sure you are using the right size bit. Get found, haul the helm and hurry. Wash out the sizing. Take special precautions when working with these unusual textiles. Write well and believe in yourself. Hold up your bit. Prepare yourself to grow, or to change. You may first need to make a smaller pilot hole. Prepare yourself to surpass yourself. Encounter yourself. Confirm that the power switch is turned OFF. Wait five minutes or more. Pay attention to the collision. Create a positive and productive environment for all involved. See thing and draw relation. Remake yourself continually. Make sure the surface isn't slippery. See the thing and sense relations. Be careful that the cord is not pinched between the rear cover and the control box. Capture relation. Make sure the surface will be stable enough to handle the up and down action. Turn the power switch ON after setting the machine to the bed base properly. See thing and hold

relation. Tighten four screws. Securely perform the insulation treatment. Use pins. See thing and trace relation. Drill a hole into concrete that is deeper than the anchor is long. Be careful when using them. Move slowly, use eye protection. You can make the hole bigger, but you can't ever make it smaller. Measure the diameter of a conical wall anchor approximately 1/4 inch away from the opening with an accurate ruler and choose a drill bit of that diameter to drill the hole for it. Get floor plans and start mapping out the layout. See thing and imagine relation. Make sure to use drywall anchors. Make the experience as stress-free as possible by having everything planned out beforehand. Write as if no one will ever read. Dump into a bucket, then into a sorting machine. Drill all the way through it. Say mother say I am a mother. Push the anchor in as far as it will go. Thread the needle. Be careful what you write. If you drilled the right sized hole, you won't be able to get it all the way in without tapping it with a hammer. Say exile and understand something better about exile and what you might have meant by it. The front edge of the lip should be flush with the wall. Remove the front cover. Maximize the attendance

for your exhibition. Say cloth, say time. Bear left. Unscrew the bolt from the sleeve of a toggle bolt. See thing and feel relation. Say it and feel the despair and feel your feet on the ground. See thing and have relation. Say ravel. Discourage your curator from doing anything which is likely to get him or her arrested. Hide behind the moon when the sun's too much. Choose the right one. Say this was not the thing that cost but the thing that carried. Consider a basic model. Mark your calendar with deadlines for each facet. Work backwards. Say there is a well of sadness that is the same as that love. Say there is a capacity for seeing beauty. Spend a minute with it. Get a machine with all metal parts. Hang language on hooks. See thing and frame relation. Start with a medium-weight, non-stretch fabric made from natural fibers. Hang language together. Counting will be important here. Have at least three yards. Thrust into continuous script. Be thorough in your research and follow any possibilities in receiving support. Hang language separately. Bear right. Signal the return of a perhaps forgotten sound. Set your machine to straight stitch. Separate you and me. Separate

us and the past. Put your fingers on your fabric, so as to guide it down the stripe. Maintain this gap. Signal a pause when reading aloud. Press down gently on the foot pedal and start sewing. Teach your fingers how to touch. Hand out invitations. Do not let this escape you. Maintain some constancy. Practice step H over and over. Stop the needle. Get approval. Look just at the parts: plastic wing anchors don't have bolts attached to them. Draw up the presser foot if necessary. Gently pull out your fabric. Make it a memorable event. Look just at the whole, these types of anchors aren't suitable for concrete or brick walls. Look just at the hole. Insert the sleeve into the hole as far as it will go. Conjecture about why this looks the way it does. Cut your threads. Tap it with a hammer until the front edge of the opening is flush with the wall. Shift with time. Hand-guide the first stitch. Do this. Eyeball needle placement. As you tighten the bolt or screw, the wings will expand against the back of the drywall. Shift over time. Build miniature riverbeds.



November 9 - 13, 2015

Curated by Judith Leeman
Noël Puëlle
Lindsey Blight
Erin Robertson
Sam Dienst
Michelle Batho



Detective Voicemail #1
Kayvon Edson
2015

Though detached, we are close:

visual studies of scopastheisa





Surveillance isn't always about looking,
but rather an access without particular permission
or presence. This detachment from the physicality is
undoubtedly incredible and limitless. You are everywhere
while also nowhere at all. But as a digitally bred power, we
must question if this induced sense of control is in fact an
illusion.

Are these images reality?

Or is it we who are the objects of control?

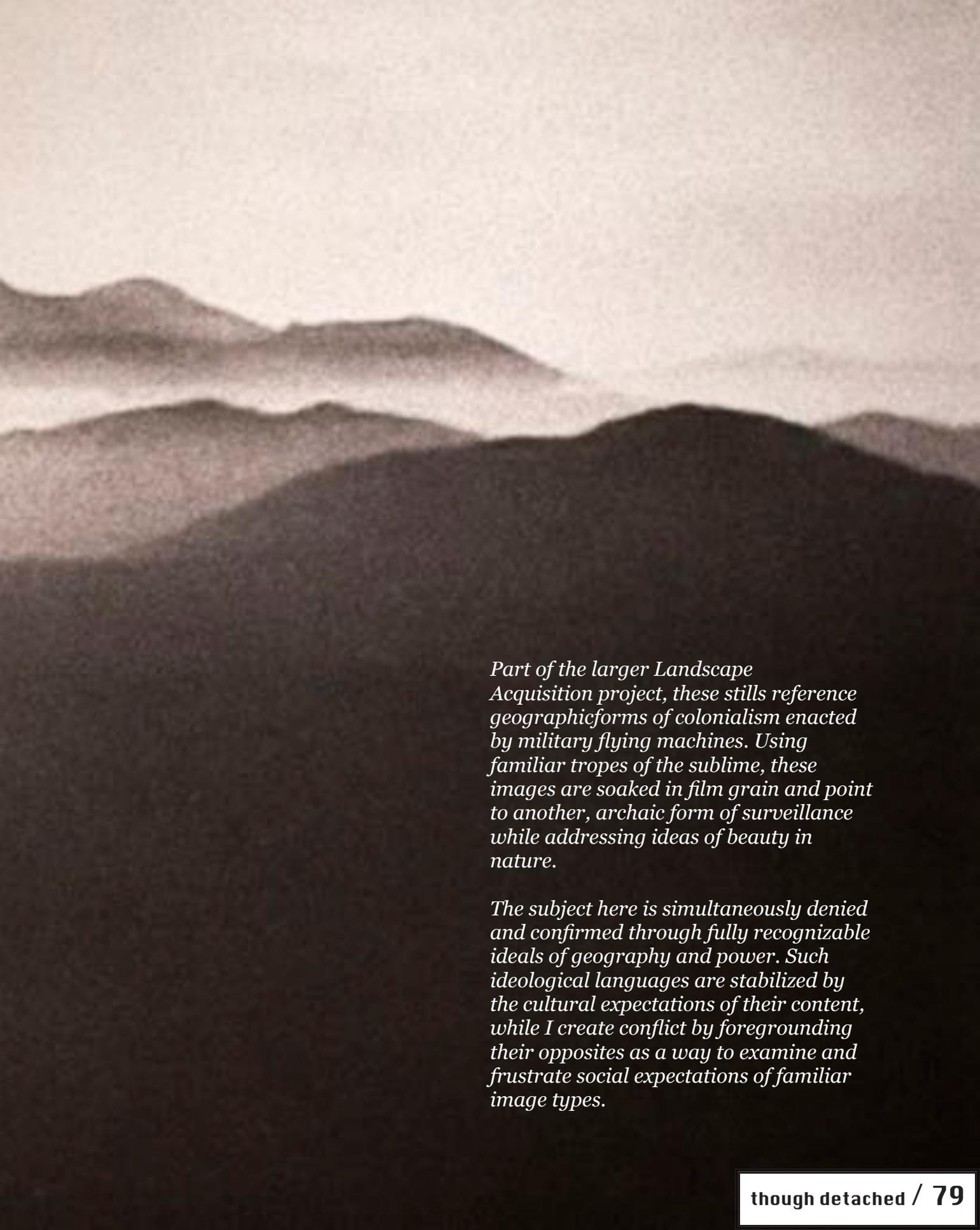
Though detached, we are close; visual studies of scopaeesthesia exploits the increasing threat of surveillance technology and its effects on censorship, access, and privacy of everyday lives. Speculating military drones, suburban construction cameras, peeping toms, the FBI and the world wide web, eleven artists document this tension through re-creations and performance of power dynamics. It is not only a question of control but also a limitless access and ownership of images that diminishes all notions of privacy.

Though undeniably critical and eerie, the work produced, or rather reproduced from photographs or video footage, hold profound beauty in their exposure of the candid mundane. As reproductions, the displacement from their original context into a formalized viewing space creates a relationship to the subject as this surreal, staged hyper-intimacy. The result is disorienting as it is enchanting. We need to question authorship of self as we, the media, and our world exploit our images of identity for mass consumption and cyberstalking. □

By Renée Silva



Landscape Acquisition
Scott Patrick Wiener
2012-Present



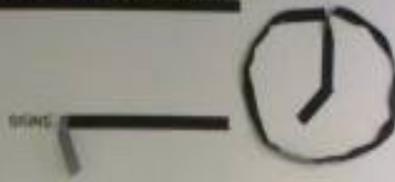
Part of the larger Landscape Acquisition project, these stills reference geographic forms of colonialism enacted by military flying machines. Using familiar tropes of the sublime, these images are soaked in film grain and point to another, archaic form of surveillance while addressing ideas of beauty in nature.

The subject here is simultaneously denied and confirmed through fully recognizable ideals of geography and power. Such ideological languages are stabilized by the cultural expectations of their content, while I create conflict by foregrounding their opposites as a way to examine and frustrate social expectations of familiar image types.



2015-12-03 16:48:52

PRESENCE



BUT NOT THE ONE YOU THINK YOU KNOW

Imminent Intimate
Elaine Thap
2015

For 2 weeks, I will be creating a performance installation by altering my sleeping pattern and continually reading philosophy books and art criticisms. Limiting my use of technology and keeping a journal of my thoughts and dreams, I will document my process. Astral projection and sleep paralysis is the subject of exploration.

Can we perform in our dreams? When does a performance occur? Who deems it art?

I want to have a spiritual experience with art.



Sixten Abbot November 29th - December 12th, 2016
Cleo Barnett Curated by Renée Silva & Emma Lanctôt
Victoria Barquin
Andrew Comeau
Kayvon Edson
Andrew Hammerand
Kayla Joliat
Emma Lanctot
Laurence Levinson
Elaine Thap
Scott Patrick Wiener



SATURATE

DIRECTED BY FAY HSlEH-LEWIS

DECEMBER 13- 19TH, 2015



For Fay Hsieh-Lewis's solo show we featured a looping screening of her short film, Saturate. Installed alongside the film, the set, props and wardrobe created an eerily empty and real display of the film, allowing for the gallery-goers to empathize with the outcasted protagonist, Martin. For its week-long installation, Saturate related the looping time sensitive work of the film, with a static installation of the moments contained in the set. Creating a haptic theater-like installation in our own Godine Family Gallery. □



CHONETO



MEDELLIN JUNK GRIND



XI

*At night
going the wrong way
vs
a bunch of drunk junkies.

Me and my skateboard.*

- Andrés Felipe Uribe, Skater Poetry, 2012



Call it decolonial, call it what you want, mami. These streets are not paved, they are stolen. They were stolen from the ones who came before us, those in the bills. The ones in the pesos. Bonita, this is not California, you see. This is Medellín. The palm trees are here too, yes. No coconuts, just nuts. Did that guy just sniff some coke in front of that cop? I guess the cop sold it to him. There is no extreme, there is no sport. There is no X, there are no games. We roll cuz we roll. We slam hard and we party harder. There was a skater kid who lived just right around the corner, his dad was a junior druglord, a minion of the Cartel. Moved to Miami and left the house abandoned when the cops finally turned on him. Perfect walls, perfect timing. I wonder what happened to him. We used to call him Nano. He would blow bazuco and get all loco, skate for hours, slam hard. No pain. No tears. Blood and guaro. He had the best nollie heelflips in Medellín. Nano. When we are not skating we think of skating. We dream of rats, bowls, ramps, ledges, grinds, gaps and cumbia. A skatepark of the mind. There are old spirits in those empanadas, eternal happiness and ancestral energy in the chorizo you guys ignore and are too pretty to eat. Don't skate gluten free, gringa. Open your ears, pay attention. You feel it? They're playing bachata at El Eslabón and we're here talking shit. Everything you need to know is in those walls and these sidewalks, you just don't have the time. You are too busy taking photos to take this seriously. But this is serious as death. Come with us, just for tonight. Have a sip, we don't bite we just eat it all. We feed off this night's chill and you'll see. We'll run into Danilo at El Poblado and he'll hook us up. We'll go to his parents house. They're out. You can see the sun rise from that terrace and leave here forever. Us? We'll be here. Nowhere to go but here.





Pablo Melguizo + Luis Miguel Villada + Friends

Curated by Juan Obando

01.24.16 - 01.30.16

PINK IN CONTEXT

In the combination of red and white comes a hue of endless connotation--connotations which have changed significantly since the 18th century, when pink was most commonly found in the menswear department--connotations which have been written about and considered since this shift began.

In Pink: The Exposed Color in Contemporary Art and Culture, authors Barbara Nemitz and Karl Schawelka suggest “worthless material becomes valuable when used in the context of art, as aspects other than conventional ones are discovered and appreciated. The same could apply to pink. Its inherent qualities are merely waiting to be explored under different conditions.”

While combating the apprehension that comes with using this particular pastel in art and design, the work of *Pink In Context* challenges the present-day stigma associated with this multipurpose pigment in a celebratory exploration of a hue.□

By Victoria Marie Barquin





Victoria Marie Barquin

Silkscreen on fabric





Victoria Maxfield

Oil on canvas



Jacob Nguyen

Color lithography, crayon additions



2.1.2016 - 2.6.2016

Curated by Victoria Marie Barquin

Featuring work by:

**Pippa Adam
Victoria Marie Barquin
Lindsey Blight
Annie Buckholz
Allie Coppola
Sam Dienst
Marissa lamartino
Franko Kotic-Matulic
Dan Lynch
Joshua Mathews
Victoria Maxfield
Jacob Nguyen
Guinevere Reilly
Brian Smith
Ariel Tobing
Eric Trieu
Catherine Twomey
Sophie Pratt**

TIGHT

A collaborative show on sexual intimacies, erotic fantasies, and a variety of power dynamics within spaces occupied by people of color and queerness. A show aimed at commentary on race, queerness, gender, sexting, dating, hook up culture, affairs, gaze, sexual health politics, fetishes, side baes, sugar daddies and financial fantasies.

the SMFA and Massart artist of Color
Union presents their first show

works by:

Noel Puello

Trinere Rodriguez

Julia Pimes Mata

Kirk Lorenzo

Chloe Wong

Dimel Rivas



Trinere Rodriguez

Connecting virginity and religion. I constantly stimulate myself with visual, audio, conversation and pleasure. But does my self care take away from my virgin-ness?



*"A definite maybe
Is sure to entice my curiosity
I can't help but think that
this doesn't add up. I'm
trying to separate the facts
from all the fiction"
-Daley*

AYYYYYEEEE

Hey

what's on your mind?

how're you feeling after today?

lol

For the past week I've been a little over emotional. I've felt this heaviness that became real when I walked out my house this morning. I felt so beautiful and happy and when I sat down on the bus I started crying. I cried for bodies that have passed, bodies that are come into my life but also just for my body and my space and for me.

I cried for me. I've been working on the concept of when does it become tiresome to love yourself, in the sense of needing someone else to come and do the work for you.

I asked a friend this question and she responded with this and I just found it moving "I honestly just give too much importance to love and being in love. Im ambitious and want success, but my greatest fear in life is never actually falling in true love. Like the stuff they write books about. Which is awful."

but I also just think this is apart of my process as an artist. lol



Noel Puello

Qué lástima





“I fuck you first before
I knew if I could trust
you, I’ll admit I said I
lust you not I love you”

- *Jay Boogie*

Undisclosed Hedonism at its genesis is a mode for exposing my queerness. A door stopper forever propping open the door to the socially created closet my straight passing privilege shoved my queerness into. This was me, in all my wholeness and I was tired of hiding it. A sex depraved queer gone promiscuous, slutty, thirsty, unsatisfied.

However, *Undisclosed Hedonism* is more than just “Hey, hi I’m queer.” There’s a dynamic going on, a dynamic I craved. Fueled by internalized and conditioned body dysmorphia, classism, and racism, that dynamic holds a pattern in its grip. There’s a pattern to the men I hook up with, and in that pattern I seek lustful affirmation.

“If you’re buff, and you’re rough, then you might work.”

-Shamz Le Roc

K i r k L o r e n z o



February 7th - February 20th, 2016





Regali

Five artists from Sicily were invited to Boston as guests of the Studio for Interrelated Media Department at MassArt to install Regali, an exhibition originally created in the rural Sicilian town of Favara during an intense two-week residency in collaboration with five artists from Boston in July of 2014.

This collaboration evolved around notions of the gift, and focused specifically upon the community of Favara. The artists met and interviewed nine citizens of Favara who shared their stories of the gifts they have given, have received, or desire. These inquiries sparked a collaborative artistic process that resulted in installation, land art, video, text, photography, and performance. These elements were installed within the rooms, courtyards, and alleyways of Farm Cultural Park, a unique contemporary art center in the ancient center of Favara, Sicily. At the opening, four of the interviewees were living artworks – the opera singer, Sara Chianetta; the poet, Salvatore Sciortino; the bard, Angelo Vullo; and the balloon artist, Maria Paterno – their presence, the ultimate gift. The inclusive and embedded nature of this project within the surrounding community was truly uplifting and left long-lasting impressions. Those who attended the exhibition were encouraged to take a postcard representing one of the nine gift stories, with a photographic image and a quote, and mail it to someone, continuing the cycle of gifting.

The original exhibit has been reimagined for the Godine Family Gallery, a uniquely public space on the MassArt campus. During the length of the exhibit, the Boston public is encouraged to share a Regali postcard with a loved one. Visitors also had the opportunity to record their own stories, memories, and thoughts about a precious gift they have given or received to a live video stream in an expanding conversation in order to globally#shareourgifts. □



“I was humbled by the many unexpected gifts we received during this experience. We were invited inside the homes of strangers and told many secrets. I’m particularly touched by Kwame’s story, an immigrant from Senegal, whose dream is to find his way to Brooklyn, NY –



– the gift he spoke of is his sister who remains in his homeland. He dreams of seeing her again one day. Alternatively, Zia Diega’s home is so full of gifts from family and friends that she rises at 5 am every day to dust. Her home is a monument to love and abundance.”

- Regali Director, Nita Sturiale



February 20th –
March 5th, 2016

Featuring

Nita Sturiale, Project Director (US)

Lisa Wade, Co-Director (IT)

Gabriele Abbruzzese (IT)

Audrey Cerchiara (US)

Annamaria Craparotta (IT)

Jennifer Hope Davy (DE)

Nicole Dube (US)

Luke Mannarino (US)

Carmelo Nicotra (IT)

Renée Ricciardi (US)

the small show

MassArt printmaking alumni, Annie Narrigan, guest curated a group show reflecting on scale within the gallery context. The show was executed to highlight typically overlooked modesty by focusing close attention to the miniature and detail. The smaller show within the small show held reproduced miniatures replicating the entirety of the small show floorplan. Its simplicity was well-received and proved accessible to visitors and faculty on campus. In an inner layer, the scale of the work spoke most strongly in contrast to its space, and its comments on a gallery's starkness and hierarchical structure.



Baby T(For Your Baby Girl)
Flora Wilds

In 2010, Lebanese artist Walid Raad created a piece called "Section 139." Like many of Raad's other artworks, "Section 139" is supplemented with a creative and puzzling narrative. Raad is approached by a gallerist in Beirut in 2006. She has just finished building the perfect space to show his work, "the white cube of white cubes." She asks Raad if he will show in the space, but he is, for some unclear reason, bothered by her offer and refuses. Three years in a row this happens. The gallerist asks Raad one final time in 2008, and he accepts this offer. He sends his work to the gallery, and arrives later to see the installation in progress but is shocked to discover all of his pieces—many very large-scale photographs and prints—have shrunk to 1/100th of their size. In this story, Raad rejects the concept of his work being miniaturized

as a kind of allegory or metaphor for how his artwork is perceived, or that he may consider his own work insignificant in the contemporary art world. There is no explanation for why his artwork shrinks—it just does, and now it’s small. So, Raad builds a gallery to scale for these artworks and houses them in their own miniature space, an expansive yet tiny gallery.

Of course the story is geniusly fanciful. His artwork did not shrink, but Walid Raad did actually have a show at this gallery in Beirut in 2009. So what’s really going on?

Perhaps Raad was anxious about showing artwork that challenged his home nation’s own history and the values of its people in Lebanon. This anxiety manifested in



Untitled
Sarah Koval



the narrative as a direct effect on the artwork. Raad’s own insecurities about his art practice also come into play here, as he is approached by someone with the so-called “ideal” gallery space—one thousand square feet, thick white walls, concrete floors, high ceilings and even lighting—but when he tries to exhibit his work there, it literally does not fit. There is no place for it in the life-size art world. But instead of struggling with this displacement, Raad takes it upon himself to find the space for this work—better yet, he creates that space himself. And it is in this new space that the miniaturized work can command attention, assert itself, and speak on ideas and concepts larger than itself.

I found out about “Section 139” after I had pushed “the small show” past the planning



It's Not Like it's That Bad
Tim McCool

stage, but the intentions are of the same school. Small art has the ability to make the same impact as bigger artworks. Small artwork can discuss concepts and hold substantial meaning despite its scale, and that's what makes it captivating. But small work is often ignored, or juxtaposed with something so colossally large, begging the smaller piece to call attention to how big it really is. Rarely does the smaller piece get the chance to be exhibited amongst like-sized artwork.

“the small show” features twenty-two artists, who seemingly do not share much in common other than following a size requirement in the call for art. It is “the smaller show,” the show-within-a-show that brought these works closer together to a seemingly

ideal, white cube of a space. Together, “the small show” and “the smaller show” aim to consider scale, impact, and identity. Both shows work together to harness the power of the small as a group, and present the deeply connected relationship between a series of artwork and a standard gallery setting. That white cube cannot function without the art filling the space, and the artwork needs that ideal gallery space to present itself properly. Just like Raad, I see the lack of established space for small artwork not as a limitation to exhibit these pieces, but as an opportunity to create a new space just for them. □

By Annie Narrigan



the smaller show

3.6.16 - 3.19.16

victoria barquin
gabe gordon
morgan hale
ellisa keller
tj kelley iii
margot jean keil
franko kosic-matulic
sarah koval
melissa krok-horton
daniel lynch
tom maio
tim mccoil
donald morin
paige mulhern
rosie ranauro
kaly scheller-barrett
victoria schenck
skye asta devine schirmer
jonathan talit
chelsea teta
jimmy viera
emma welty
flora wilds

curated by annie narrigan
with special assistance from sage schmett



TOMBSTONE

IN CASE YOU NEVER KNEW ME



THOMAS MARSHALL
SPRING 2014



As one of our last curated shows we wanted to use the space to confront questions of artist identity in relation to time. We were interested in investigating the role painting plays in the preservation of self and memoir. We did this through a selecting a body of paintings that were installed as “tombstones” in order to reflect the weight painting holds in regards to art history, life and death.

Our interest in this matter comes from both the classic artistic desire to immortalize oneself through their art, and our sensitivity to time as only being a few months away from graduation. With our constant wondering as to what comes next after school, we decided, with each of the artists, to fabricate a possible future.

To accentuate the oddity and interruption of time, we decided to hang the work low, touching the floor with flowers and memorial trinkets surrounding the work; creating a cemetery installation within the space. In the center of the gallery, the Godine cube acted as a window into the future; it was painted black with a looping video installed on the back wall with a small shrine to pay respects. The video showed the artists in the show answering interview questions in the future, looking back at their lives as artists. □

By Emma Lanctôt

OBITUARIES



Persephone

KLOS-SHAKAID, MIKA

On Friday, July 22, 2077 Mika “Meeks” Klos-Shakaid has passed away at the ripe age of 83. The artist spent her last night atop the roof of her Berlin apartment. In a freak and tragic accident Meeks lost her footing and crashed to the streets below. She will be remembered for her zest for color, urge for adventure, and appetite for excitement. She is survived by her cat Pancake and various rodents. □

MARTINS, OLIVIA

On Tuesday, July 19, 2077, the artist and teacher Olivia Martins passed away in her family home. Throughout her life, Martins made sculptural paintings that explored the textures and surfaces that are inherent to human flesh. She was particularly interested in recreating and studying the unique tightening and loosening of flesh on bone and sinew as humans age. Each work she made maintained a singular autonomy. As a teacher, storyteller, artist, and author, Martins viewed her pieces as a driver of their own destiny, learning from and guiding them along their life journeys and being sensitive to the materials, events, and emotions that create these works over time. Martins’ study of this was incredibly influential to the contemporary artist Caroline Washington. □

BOWERSOX, ASHLEY

The artist Ashley Bowersox, 83, passed away Tuesday, July 19, 2077 at her home in Berlin, Germany. She is survived by her partner, children, and grandchildren.

Ashley will be remembered for her efforts within the Berlin arts community, founding the co-op studio space, gallery, and residency: Risiko Raum. After her graduation from the Massachusetts College of Art and Design 16’ where she studied under Roger Tibbetts, she moved to Berlin, Germany. Living and working in Berlin for the successive five years before graduate school at the Kunstakademie Dusseldorf. Upon graduation, she began collaborations with the artist and curator Samantha Konet, founding Risiko Raum in tandem with Konet’s founding of ThinkThrice, a project space in Chicago, Illinois. Her international projects and collaborations enriched her teaching as she traveled between the Universität der Künste Berlin, and the Städelschule Frankfurt, teaching at both for over twenty years.

Her estate is represented by Galerie Eigen. There will be a posthumous exhibition of her work in the spring of 2078.

There will be no funeral services. □



Shroud

McTEIGUE, FIONA

On Wednesday, July 20th, 2077, the painter Fiona McTeigue died at the St. Francis Hospital in Roslyn, New York. McTeigue was an American born figurative painter who explored the comedy and tragedy of human existence within her work. Her paintings examine the beauty of life while also pointing to its absurdity and meaninglessness. This contradiction was the driving force behind her work and reflected her own ever changing views of the world. She was a solitary person yet had an intense, almost obsessive interest in people. The subjects of Fiona's paintings, whether real or imagined, all possess a psychological edge that aim to interact with the viewer's own subconscious mind. □



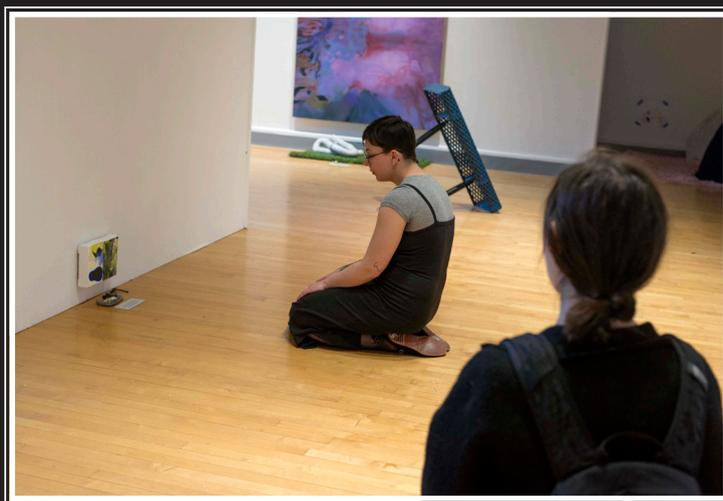
WOOD, TIMOTHY

On Friday, July 22, 2077, the artist and government rebel Timothy Wood died in hiding. Throughout his life he was particularly interested in studying the mating season of Unicorns, known as the rut, when female Unicorns would fervently file their horns across large slabs of obsidian. Friction of the Unicorn horn rubbing in rapid rhythmic synchrony against obsidian stones would create exact and organic A440 and F# signal tones. The harmonic swelling oscillation of these signal waves were of the perfect frequency and timbre to attract Unicorn mates. Throughout his artistic career, Wood made paintings that existed as documentation born in the crossfire between the aforementioned aural phenomenon, and that of the crushing industrial distortion fields that nullify them. □



GILBODE, LEAH

On Sunday, July 17th, 2077 the artist Leah Gilbode died in her farmhouse studio. As a child, Gilbode worked long hours alongside her father building sheds, garages and porches. She was one of the first to look to these very tools and materials that she had once used to fabricate these utilitarian structures. She used materials from her past to reimagine collective memories: plywood, plexiglass, asphalt, screws, caulking, tar paper, hammers, hand saws, latex paint, expandable foam, steel, PVC pipe, laminate flooring, concrete and cardboard. She believed that the materials, objects, and techniques all came from her social strata and they were used to create a full truth. □



April 3rd - 16th, 2016

Ashley Bowersox

Brooke Colosi

Kai Diluvio

Leah Gilbode

Ena Kantardžić

Mika Klos-Shakaid

Emma Lanctôt

Olivia Martins

Camila McCarthy

Fiona McTeigue

May Singleton-Kahn

Renée Silva

Timothy Wood



float dreams
= 4D*cos(radians
(flower♥+(sky)));

float dreams =

4D*cos(radians(flower♥+(sky)));

was a collaborative, interactive exploration by the internet based collective *cybertwee*. After its creation in 2014, Gabriella Hileman, Violet Forest, and May Waver have been collectively exploring and promoting dialogue on femininities, and tenderness in digital spaces. Before this show, their collaborative work only existed through these virtual spaces, together they built immersive, meditative environment to combat stress and anxiety.



How would you collectively explain what cybertwee is?

May: I think cybertwee takes pleasure in its own indefinability. To me, advocating for femininities / hybridity / queerness / softness must also mean defying the demand that we can make ourselves perfectly legible. cybertwee is an idea, a group, a community, an aesthetic, a politic...

Violet: cybertwee is an adjective, a theme/genre, the name of our collective, and the name of a facebook group. Something could be of a “cybertwee aesthetic”, or something could fall into the theme/genre of cybertwee (like cyberpunk), or cybertwee could refer to the art collective by us 3 that coined / pushed the term into vernacular vocabulary by making the facebook group and creating performative artworks IRL / URL under the cybertwee theme.

It's also New Media Art / internet genre that could serve as a feminine alternative to the hypermasculinity in vaporwave / health goth / etc, and hopefully will be a genre for all kinds of art and literary forms.

For each of you, how would

you describe the relationship between your own practice and cybertwee?

Gabriella: My own practice and the concept of cybertwee have really developed in tandem and they inform each other a lot. I feel that while cybertwee isn't the totality of what I do, it takes priority over many other aspects of my practice in regards to how much energy goes into it. Where my own work tends to veer more into my own relationship with the grotesque and domesticity, my relationship with cuteness, prettiness, tenderness, and community building come through in my work separate from cybertwee because I'm constantly considering my relationship with those ideas.

M: They feed into each other, like two unique but cohabitating practices. Some of the major common themes between my individual work and my work with cybertwee are embodiment, emotion, dis/connection, and digital communities.

V: I work in tech as a front-end developer, and I'm constantly asking myself what ways I can push a virtual presence / internet livelihood, or start a new futuristic project that pushes the



future of computing and socialization. I grew up glued to the computer and did most of my socializing online, and I think that's the case for a lot of millennials and maybe even gen Xers.

How do you think cybertwee fits into the current conversation of feminist internet theory, thinking of artists like Audrey Wollen and Bunny Rogers?

M: One of my favorite things about cybertwee is its multiplicity – the facebook group has really taken on a beautiful and bizarre life of its own. Being fragmented, hybrid, and full of feelings is something we've celebrated since the beginning, and it's a conversation that's always in flux. I definitely see cybertwee as part of a larger conversation about gURLhoods, femininities, technologies, and I think the conversation becomes more compelling as a wider array of voices join in.

V: I think it's great that Audrey Wollen can create a new feminism and suggest that other

people can too, but I also think it's important that PoC and transgender efforts get as much attention as her. There's a lot to be said about selfie culture and if it's really hurtful or helpful and asking who it's really serving.

Bunny Rogers' web art references net girlhood and coming of age on the web, especially with her web art in the style of mouchette.org and olia lialina and her reference to neopets. I've been realizing that my girlhood is only one kind of girlhood that is defined by my socioeconomic upbringing, my race, my gender, and my ethnicity.

How do you view the role social media plays in our collective human experience? What role does it play in cybertwee?

G: At this point, I think it can be really difficult to attempt a bird's eye view perspective on social media. It would be really easy to take a McLuhanian stance here or to delve into the promise of the end of xenophobia as



touted in technoutopianism, but obviously the implications of the internet in how we communicate are almost impossible to adequately state. To me, the internet is almost a kind of telepathy. Text and texting allow us to share ideas not only without speaking aloud, but remotely. It might be optimistic that this can lead to increased empathy amongst people, but I do think it's a possible outcome.

V: It's a good platform for people to discuss things like identity politics and politics in general because these conversations are in the public eye of the world wide web and the amount of eyes that are on the discussions are multiplied. Its great to witness people discussing racism and privilege and transphobia and feminism, And it's great that people can have their voices be heard. I personally believe if there was such as a thing as social progress, social media is a huge catalyst for it.

What's it like preparing to present cybertwee in a

physical gallery? Are there shortcomings? Advantages?

M: I'm excited about presenting our work in a physical gallery because it's a great opportunity to complicate the idea that our work is simply URL. Contrary to digital dualist beliefs, I don't like to separate online and offline as distinct categories. They're always in play, and I think this show will bring that to light.

How do you feel about the approaching singularity? How does cybertwee relate to this inevitable state?

V: If technology is bound to take over our lives, I can only hope that its a technology that was created not just men but by feminine identities as well, and when I say feminine identities, I also mean identities that represent a multitude of races, ethnicities, and genders. ♥



04.17.2016 - 04.30.2016

a conclusion





In part the final show acted as an emulsion test to accentuate and simultaneously parallel our private art practices. *A Conclusion* features both of our final thesis series installed in space with an inaccessible cube providing an uncertain context. □



A singular final closing reception
5/12/2016 @ 6:30

works by emma lancôt & renée silva

*I think this has to do with something bigger (but
I can't help thinking about Tod).*

Emma Lanctôt
2016



You are in this space and you're probably wondering why, and what does it mean to you.

It's not selfish it's smart. You probably have a pretty decent sense of self respect, and that's a good thing, don't devalue that. I'm not stalling, I just want to make sure that you're comfortable before I start. I'm going to try to give it to you as fairly as I can. I am a disembodied, and fragmented girl. My inward reflection includes your deflection, and the affection of my consumed surroundings, so at times it's a little schizophrenic.

As I write about my work, I'm unsure exactly how to perform, or whether or not I should perform. But I guess I don't believe in the unperformed. We all seem a little fragmented, a little dissociated, sometimes we reminisce more through the things that we consume than the things we live, and that's not performed. So that's the one exception, but there's probably more than that.

I guess this all started with the deterioration of my brother's cognition. Growing up with him as a role model, he was a mysterious force that held limitless answers. Now as both of us are adults he still holds mystery, but I haven't found any answers with him and now he seems to ask me all the questions. My work makes desperately confused attempts at finding answers.

I try my hardest to be empathetic and at times it can be detrimental. I'm creating controlled and discreetly artificial environments for us to exist in, I want to find the limitations of the mind with subtle environments. I want to see how much of the artificial environments that we consume can bleed into our perceptions and realities.

I study this disconnectedness, obsolescence and alienation. Looking towards underlying cognitive functions as a framework, I pose questions and fabricate narratives of fragmented identities and dissociation. This practice is a mode to understand the fragility of time in a world where mediation distorts and flattens the physical and present. I do this by recontextualizing the lives of used objects and past narratives into fabricated spaces.

The choice of material in my work is dictated heavily by subtleties and how it is affected by time. I look to how memory affects objects and experiences over time in a way that can only be described as performative. I currently look to understand how the multiplicity of realities that our culture and the internet makes accessible is altering our collective conscious, and fragmenting the subjective.

By Emma Lanctôt

I just want to put an end to this. Vol 2 Mother
Emma Lanctôt
2016



1. We are not in control
2. we are drawn to the illogical
3. THERE IS NO PERFECTION
4. EXCEPT HONESTY
5. dreams are real
6. love CANNOT CURE
7. WE ARE LIMINAL, WE EXIST
8. do not hide
9. nothing is something

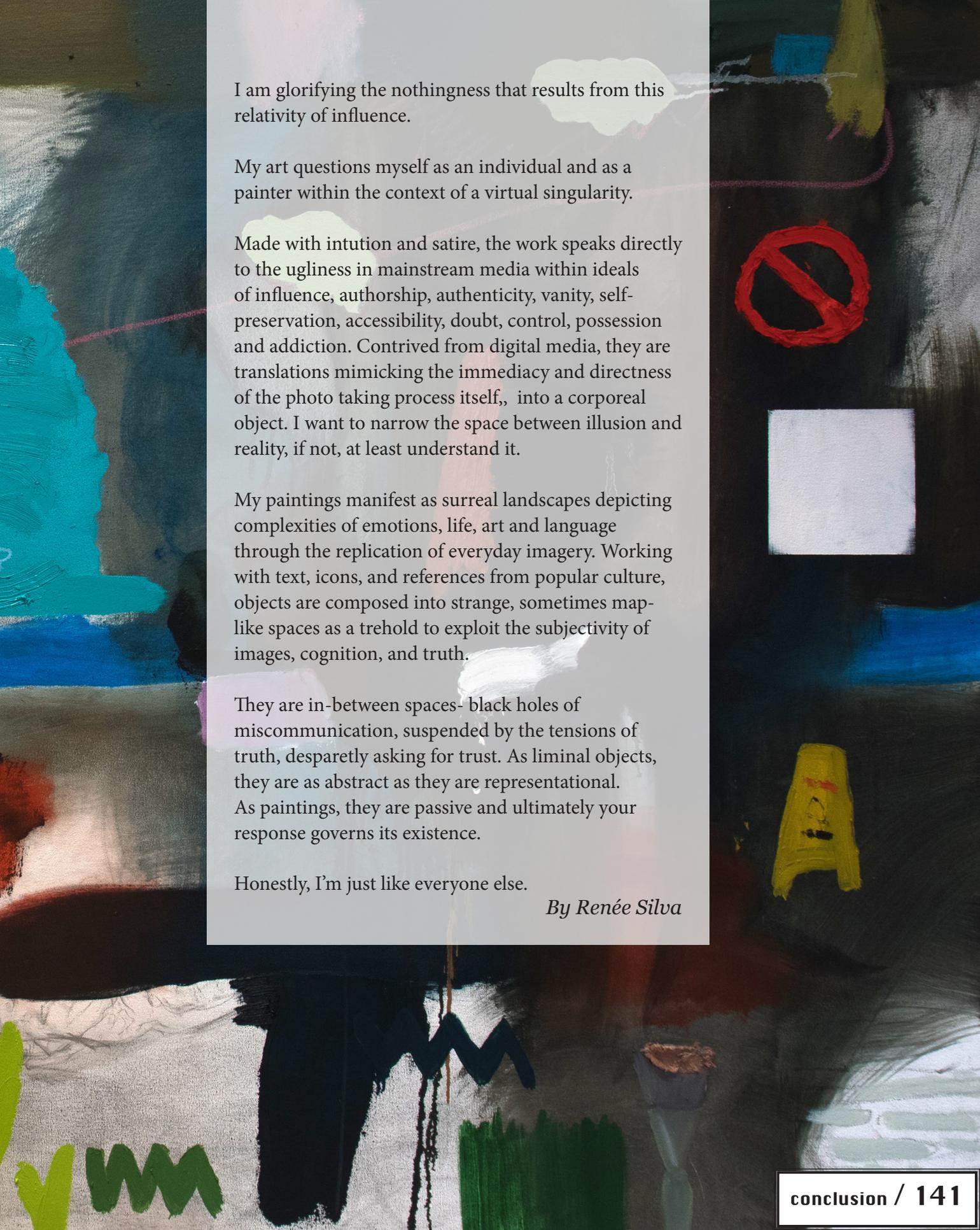


SENSE
~~SENSE~~
 REACTIVITY
 chance
 grows teeth






there's always
more

An abstract painting with a dark, textured background. On the left, there are vertical bands of bright cyan and blue. In the center, there's a white, cloud-like shape. On the right, there's a red circle with a diagonal slash through it, and a white square. At the bottom, there are green and black brushstrokes. The overall style is expressive and layered.

I am glorifying the nothingness that results from this relativity of influence.

My art questions myself as an individual and as a painter within the context of a virtual singularity.

Made with intuition and satire, the work speaks directly to the ugliness in mainstream media within ideals of influence, authorship, authenticity, vanity, self-preservation, accessibility, doubt, control, possession and addiction. Contrived from digital media, they are translations mimicking the immediacy and directness of the photo taking process itself,, into a corporeal object. I want to narrow the space between illusion and reality, if not, at least understand it.

My paintings manifest as surreal landscapes depicting complexities of emotions, life, art and language through the replication of everyday imagery. Working with text, icons, and references from popular culture, objects are composed into strange, sometimes map-like spaces as a trehold to exploit the subjectivity of images, cognition, and truth.

They are in-between spaces- black holes of miscommunication, suspended by the tensions of truth, desparately asking for trust. As liminal objects, they are as abstract as they are representational. As paintings, they are passive and ultimately your response governs its existence.

Honestly, I'm just like everyone else.

By Renée Silva







I've finally reached a moment of sweet clarity.
Emma Lanctôt
2016



Endnotes

After introducing “the cube” into the gallery space, we continued to move it into the public and hold small gallery shows within the cube walls but on unconventional sites. These are four of such shows.

Figure 1

Timothy Wood



Our Intentions - Letters not sent
Ashhley Bowersox
November 2015

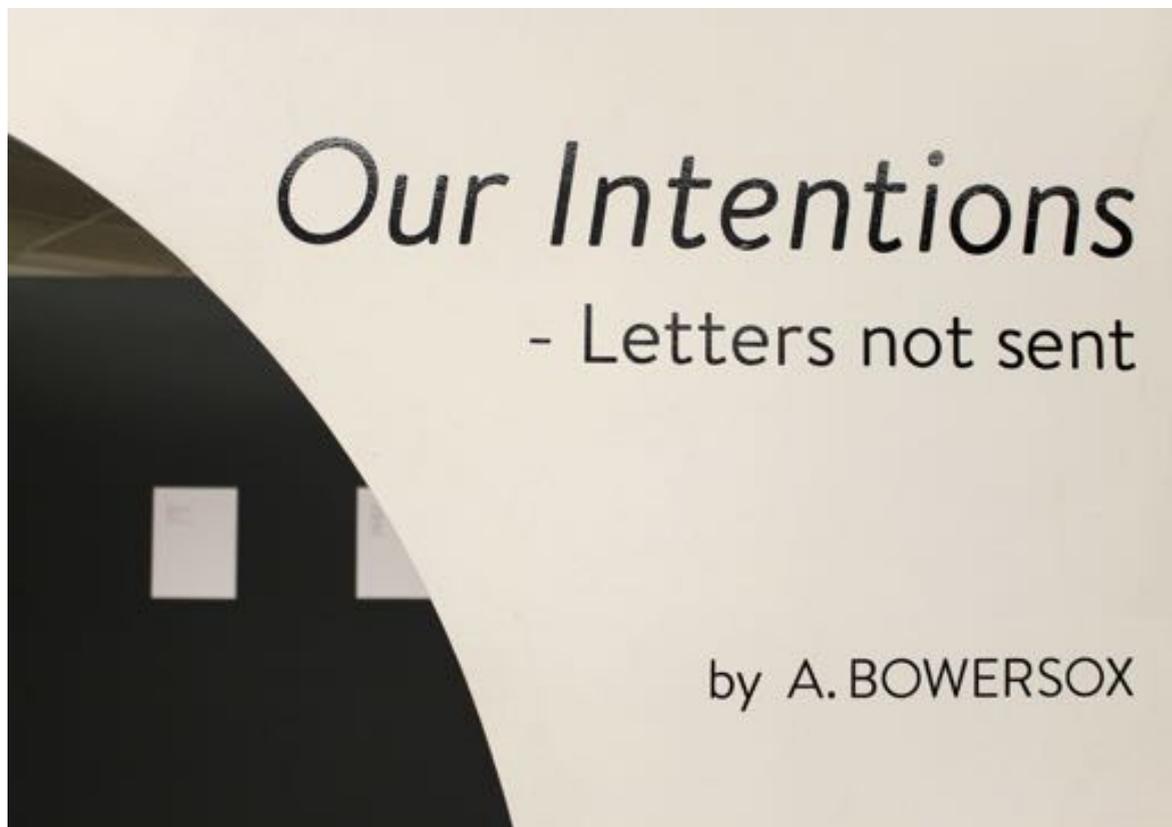


Figure 3



Deception - Alicia Quimby - April 2016



*Contemporary Ceramic
Expressionism(Handbody)*
Paul Briggs &
Eleanor Mary Cepko
May 2016



(sim) artists making art about artists

August 29 - September 19

Emma Lanctot www.emmalanctot.net/
Renee Silva www.reneesilva.com/
Ros Barron <http://harrisandrosbarron.com/>
Gail Wight <https://web.stanford.edu/~gailw/>
Maura Jasper <http://www.maurajasper.com/>
Lina Maria Giraldo www.linamariagiraldo.com/
Sandrine Schaefer <http://sandrineschaefer.com/>
Juan Obando www.juanobando.com/
Cole Wuilleumier
Daniel Gonzalez <http://raredankart.biz/>

an introduction

September 20 - 25

Emma Lanctot www.emmalanctot.net/
Renee Silva www.reneesilva.com/

I guess i'm one lucky n*****

October 1 - 7

MassArt Artist of Color Union
Noel Puello www.noelpuello.com/
Trinere Rodriguez
Bashezo Boyd
Bryana Siobhán www.bryanasiobhan.net
Carmela Wilkins
Chanel Thervil <http://www.chanelthervil.com/>
Chandra Ortiz <http://www.dieppastudio.com/>
Cecilia Mendez
Ekua Holmes www.ekuaholmes.com/
Esther Mün
Jinel Brito
Michi Olivo
Paul S Briggs
Viola Almunir
Wilton Tejeda <http://wiltontejeda.com/>
Blkx Blkx
Hernan Jourdan
Iman Rose Louis-Jeune
Lewis Reginald Morris <https://lewism.bandcamp.com/>

art/book

October 4 - 17

Emily Watlington cargocollective.com/emilywatlington
Michelle Batho www.michellebatho.com/
Samantha Dienst
Neil Horsky www.horskyprojects.com/
Emma Lanctot www.emmalanctot.net/
Joshua Matthews www.jdmathews.com
Pauli Mia <http://paulimia.com/>
Joey Petrillo <https://www.behance.net/joey-petrillo>

Ted Pioli <http://tedpio.github.io/final/>
Danielle Teig <https://www.behance.net/dsteig>
Eric Trieu <https://www.behance.net/trieu>
Rachel Snow <https://about.me/rachelsnow>

gimcrack

October 18 - 25

Leah Gilbode <http://leahgilbode.com/>
Pippa Adam www.pippaadam.com/

folds

November 8 - 14

Noel Puello www.noelpuello.com/
Erin Robertson <http://www.erinrobertsonart.com/>
Michelle Batho <http://michellebatho.com/>
Samantha Dienst
Lindsey Blight

though detached, we are close

November 29 - December 12

Emma Lanctot www.emmalanctot.net
Scott Patrick Wiener www.scottpatrickwiener.com/
Andrew Hammerand www.andrewhammerand.com/
Elaine Thap www.elainethap.com/
Cleo Barnett www.cleobarnett.com/
Kayvon Edson <https://naturalselection.net/>
Larry Levison
Victoria Barquin www.victoriamariebarquin.com/
Andrew Comeau www.andrewpcomeauart.com/
Sixten Abbot <https://vimeo.com/sixten>
Kayla Joliat <http://kaylajoliat.com/>

saturate

December 13 - 19

Fay Hsieh-Lewis www.faeshyeh.com
choneto: medellin junk grind

January 15 - 30

Lucero www.luceroishere.com/
Pablo Melguizo + Luis Miguel Villada
choneto.tumblr.com/

pink in context

February 1 - 6

Victoria Barquin www.victoriamariebarquin.com/
Pippa Adam www.pippaadam.com

Lindsey Blight
Annie Buckholz
Allie Coppola
Samanatha Dienst
Marissa Iamartino <http://mmiamartino.com/>
Franko Kosic-Matulic www.frankokosicmatulic.com/
Dan Lynch www.dplynch.com/
Joshua Mathews www.jdmathews.com
Victoria Maxfield www.victoriamaxfield.com/
Jacob Nguyen cargocollective.com/jacobnguyen/
Guinevere Reilly
Brian Smith behance.net/brianms18
Ariel Tobing <http://arieltobing.com/>
Eric Trieu www.behance.net/trieu
Catherine Twomey
Sophie Pratt sophiepratt.com

tight

February 7 - 19
MassArt + SMFA Artists of Color Unions
Noél Puélló www.noelpuello.com/
Trinere Rodriguez
Julia Pimes Mata cargocollective.com/juliapimesmata
Kirk Lorenzo kirklorenzo.com/
Chloe Wong cargocollective.com/yulam
Dimel Rivas <http://www.dimelrivas.com/>

regali

February 20 - March 5
Nita Sturiale www.nitasturiale.com
Lisa Wade <http://lisawade.net/>
Gabriele Abbruzzese <http://gabrieleabbruzzese.tumblr.com/>
Audrey Cerchiara
Annamaria Craparotta www.behance.net/Annamaria-Craparotta
Jennifer Hope Davy
Nicole Dube
Luke Mannarino www.cargocollective.com/lmannarino
Carmelo Nicotra
Renée Ricciardi

tombstone-- in case you never knew me

April 3 - 16
Ashley Bowersox www.abowersox.com
Brooke Colosi
Cai Diluvio
Leah Gilbode <http://leahgilbode.com/>

Ena Kantardzic www.enak.one
Mika Klos-Shakaid www.mikaksart.com
Olivia Martins www.oliviamartins.com
Camila McCarthy
Fiona McTeigue
May Singleton-Kahn www.maysingletonkahn.com
Renee Silva www.reneesilva.com
Timothy Wood

float dreams=4D*cosradiansflower+sky;

April 17 - 30
cybertwee <http://cybertwee.net/>
Gabriella Hileman gabriellahilemanva.tumblr.com/
May Waver www.maywaver.com/
Violet Forest www.violetforest.com/

a conclusion

May 5 - 20
Emma Lanctot www.emmalanctot.net/
Renee Silva www.reneesilva.com/

