

ALL THIS HAPPENED MORE OR LESS

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MORE OR LESS

Tony Bible
Chase Bowman
Aaron Denney
David DeRosa
Angie Gunnoe
Alenka De los Rios Llong
Liz Roberts

Jason Schwab
Carmen T. Smith
Lexie Stoia
Jayne Struble
Liz Trapp
Kimberly M. Webb

Yang Wu2014 MFA IN

VISUAL ARTS:
NEW PROJECTS
THESIS EXHIBITION

Produced in association with the exhibition
All This Happened More or Less
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Columbus College of Art & Design
Columbus, Ohio

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Columbus College of Art & Design

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DISTILLED & DELIVERED

Tamara Mann, Ph.D.

We knew it was vulnerable: just wedges of plaster and drywall perched and leaning against a white wall, a half-moon on a disappearing pole. We also knew it was perfect. Elegant, tender, a childlike object you wanted to embrace and, somehow, save from the inevitable. I heard the door slam—the tumult of a thriving joint studio—and then the soft crumble. Jayne Struble’s piece had collapsed, shattering into a powdery residue on the dusty floor.

The piece worked. It challenged my aggressive need to see the object endure and demanded that I tone my response to loss. It was, without ever intending to be, a metaphor for the brutal and revelatory act of making that has enveloped and possessed each of the artists in this show.

The 2014 MFA graduating class has spent the last two years turning inward with the sole purpose of making something for others. They have challenged their histories, their ideals, their training, and their knowledge base. They have injured their hands, shoulders, and backs, engaging in full-body labor for only the most abstract of rewards. This show is the culmination of their efforts, the distilled crystals of practices honed and objects delivered.

Struble is not alone in her investigation of the temporary. Angie Gunnoe’s photographs are quiet meditations on the fleeting nature of life. Taken and compiled after her father’s unexpected passing, they suggest the complexity of living amidst death. Kimberly Webb takes the noisy detritus of our public lives and fashions it into subtle assemblages that combat distraction with attention and ennoble trash through collage. In his documentary film, *Puppet Man*, Yang

Wu furthers this collective investigation of loss and care. His protagonist offers moral nuance in place of surety while reconciling the emotional distance between an artist and his subject.

In 1987, Chase Bowman ate a woman—or perhaps it was a man. He never found out. It was a sweltering summer in his beloved hometown of Matoaka, West Virginia, and the water, often fetid, now required toothpicks to remove the “grit.” Only after imbibing a summer’s worth of water did Bowman find out that a nude human body had been decomposing in the town’s water tower. This is the kind of story that informs Bowman’s epic works and colludes with his complex vision of human suffering, hatred, and frailty.

While Bowman takes us back to his homeland, Lexie Stoia invites us to the moon. In *The Way Out*, Stoia encloses to destabilize. Her deprivation tanks mute the

viewers' faculties, but only to enliven them: *The Way Out* is not actually an exit strategy, but a means of return. This is Stoia's way of returning humankind to its senses. Liz Roberts is also engaged in a process of enclosure and movement. In *Lift* she gives us the elevator—an object at once magical and mundane. Beneath Roberts' able treatment, the elevator becomes a reflection of our addictions to narrative, transportation, and invention. She moves us up and down without ever taking us anywhere.

This is at once a show about large questions and foundational impulses. For artists such as Tony Bible, Aaron Denney, Elizabeth Trapp, and Carmen Smith, art making is always a primordial relationship between hands and material. As a weaver, Bible is obsessively aware of how materials as diverse as PVC pipe, cable, and grass behave. He uses his patience and strength to learn their qualities and capabilities. Through his weaves, they

are both freed and imprisoned. Like Bible, Denney has a meticulous and physical studio practice. In *Regeneration Through Violence*, he sculpts objects that represent and caricature some of America's most persistent foundation myths.

Trapp comes to her work as a scholar and an artist. Fluent in the history of art, she executes a variety of marks on canvas and walls that reference the fraught history of painting. Her work is a conversation about medium that harnesses the past to the present. Both Smith and Trapp utilize, subvert, and transcend a tradition of female domestic and studio practice. Smith valorizes the act of making through a collection of hand-stitched and beaded objects that depict the anticipated and actual space of female creation.

Although working from within, many of the artists in this exhibition are engaged with the formative power of that which resides without. Artists Jason Schwab, Alenka De los Rios Llong, and David DeRosa offer intelligent visual contributions to the ways in which landscape, social norms, history, and biomedicine mold and diminish the self.

Looks are deceiving. In Schwab's photosculptural renderings of furniture formerly hallowed by family photographs, the long tradition of curated portraiture is subjected to its extreme, contemporary, form—the selfie. Humankind's latest attempt at false, coherent, and popular self-creation finds a worthy opponent in his deceptive lair. Llong's reverse colonization project alerts viewers to the surreal horror of living as a perpetual trespasser. This work unsettles the traditional flow of power, calling into question the accidents of history that we build our lives within and around.

The visual simplicity of DeRosa's *Survival Tactics* veils each work's complex internal coding. Moments of failed insight, medicated confusion, anger, distress, and hope are collected and stirred into this symbolic witches' brew until a coherent object is left standing. DeRosa gives us a note, a color, a refined gesture of clarity in a world molded and layered by misperceptions.

The artists in *All This Happened More or Less* are unified. Not by shared practice or preoccupation, but by time. In adjacent studios and shared seminar tables, they have collectively agonized over their creative process, intellectual purpose, and final objects. It shows. These finished works are the earnest productions of tested and devoted minds. They deserve our attention. ■

TONY BIBLE

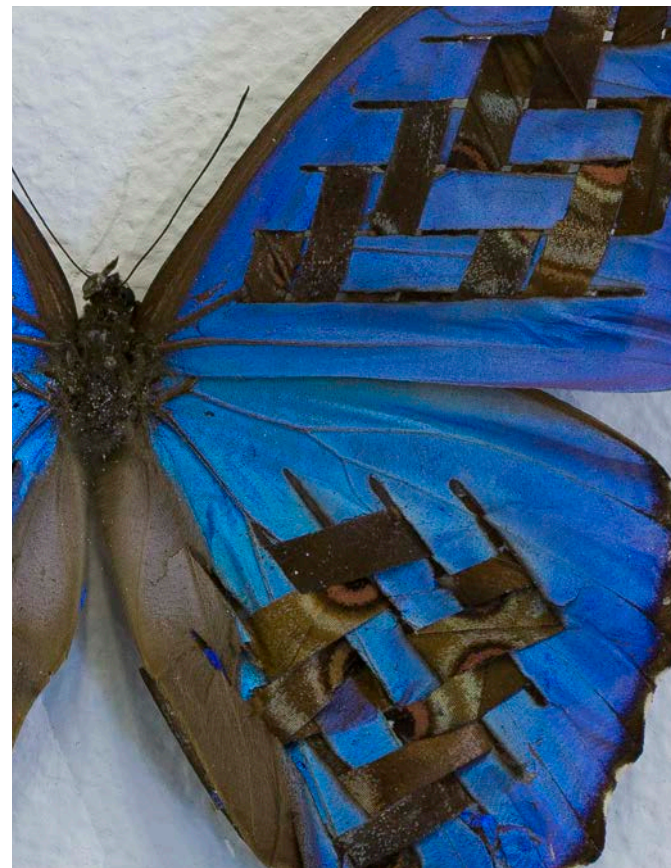
I use my hands to transmit my ideas, my feelings, and energy into my work. I have been a wood carver and weaver for more than twenty years. I live on a farm, and the years I have spent working and living on the land have sculpted me and my practice.

Weaving is a creative act, which often starts in a state of utter chaos but moves toward an ordered system. I want my work to be powerful enough to provoke the viewer to touch the piece, to examine it more closely, with something like the awe induced by immersion in the phenomena of the natural landscape. My current work aims to highlight the contrast between the order of man and the perceived chaotic nature of material. ■

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Above: *Flight Plan*, 2014, butterfly wings

Right: *Germinant*, 2014, Paper, various organic materials
Images courtesy of the artist.





CHASE BOWMAN

In my world the fantastic and grotesque exist with fixed reality simultaneously, casting the everyday in an otherworldly light. I bring the beautiful and bizarre together to investigate how we use the delicacy, grace, absurdity, and outrageousness around us to give our lives context and meaning. ■

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Matoaka, West Virginia, United States

BFA in Fine Art, 2011
 Marshall University, Huntington, West Virginia

Left: *Radioactive Dog-Faced Boy and the Holy Rollers*, 2014, Mixed Media: Ink, Watercolor, Paper, Wire

The Really Nice Guys, 2014, Mixed Media: Ink, Watercolor, Paper, Wire

Radioactive Dog-Faced Boy and the Honey Suckle, 2014, Mixed Media: Ink, Watercolor, Paper, Wire

Above: *Radioactive Dog-Faced Boy and the Holy Rollers (detail)*, 2014, Mixed Media: Ink, Watercolor, Paper, Wire

AARON DENNEY

These sculptures trace the development of the Daniel Boone myth as the first distinctly American hero archetype. Their imagery is drawn from classic American literary sources, like John Filson's Daniel Boone narrative and James Fenimore Cooper's Leatherstocking novels, as well as old Western cinema. The relationships created between the objects depict the often violent result of the continued association of these hero figures with the American ideal. The works begin to question the flexibility given to the values expressed in these hero figures, and they predict the catastrophic future of perpetuating these models as the ideal. ■

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Troy, Ohio, United States

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Regeneration Through Violence, 2014, MDF, Steele, Polystyrene, Aqua Resin, Joint compound and Paint

DAVID DEROSA

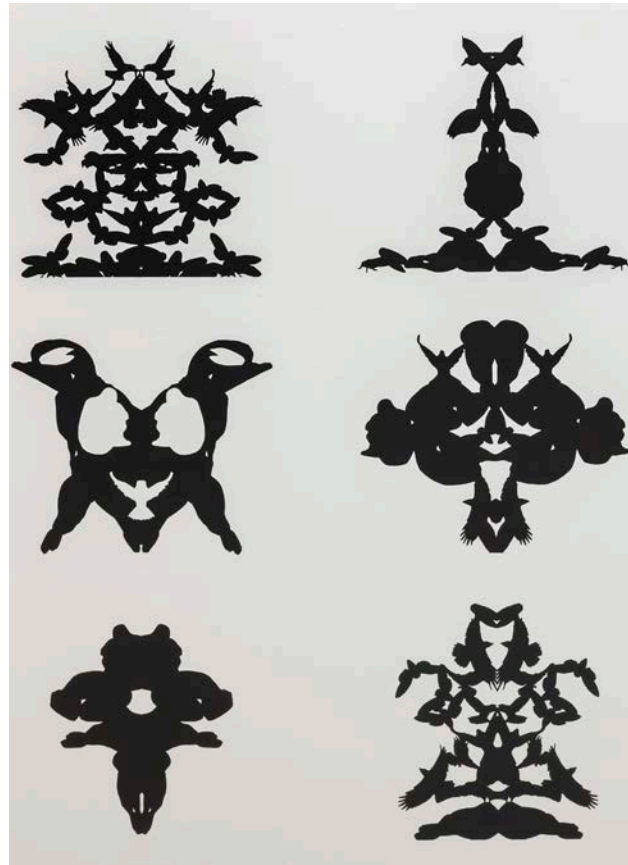
I cherish the forsaken: the often overlooked moments that either amaze me or break my heart. *Survival Tactics* is an attempt to address themes of isolation, stigma, dehumanization, and to a lesser degree our obsession with diagnosis and medication.

This has led to taking specific imagery from my own psyche and developing a code of personal signifiers made visible. I explore visual stereotypes and tropes by projecting them into the real world for speculation. My desire is to ignite a deeper examination of one's emotional perception of the world and our place in it. This requires giving corporeal form to the intangible. Like the song of the cicada, the work penetrates our subconscious, affecting our perception—blurring it like summer heat and calling into question the reality of a moment lost. ■

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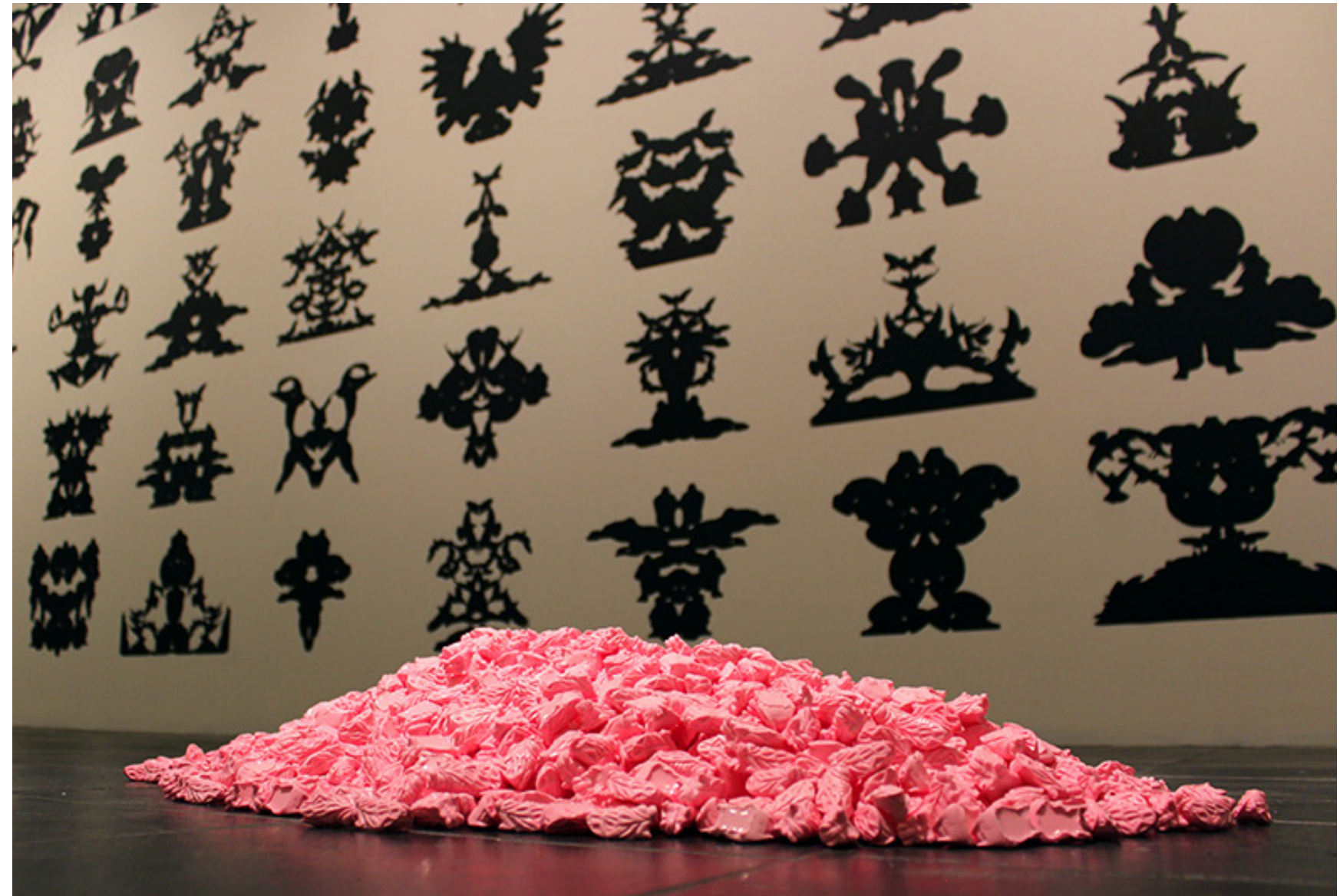
New York, New York, United States

BFA in Illustration with a minor in Fine Arts, 1997
The Academy of Art University, San Francisco, California



Above: *Survival Tactics: Projections*, 2014, Hand-cut Paper

Right: *Survival Tactics: Four Years*, 2014, Cast Plastic
Images courtesy of the artist.





The Road Home, 2014, Photography, 24" x 24"

ANGIE GUNNOE

This body of work charts a path of loss. The images present varying viewpoints of moments spent grappling with the passing of my father. This process has included grieving, honoring, and remembering. The photographs have become containers for the experience, revealing the presence of absence. ■

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BS in Recreation Administration, 1997
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LIZ ROBERTS

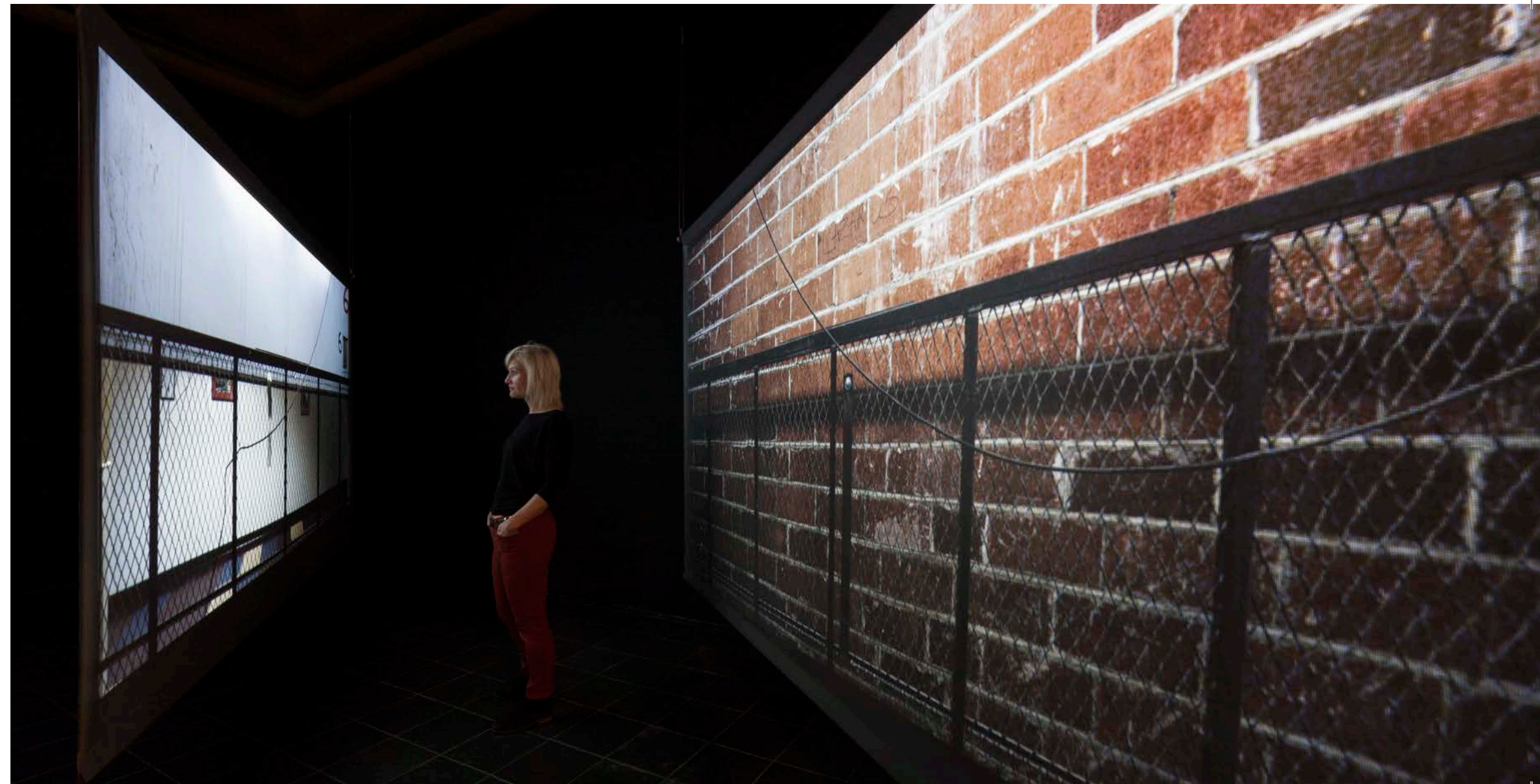
To ride in a box dangling from a cable requires a willing suspension of disbelief. Like cinema. Maneuvering at a steady speed. 24 or 30 frames per second. Motion picture illusion, a series of stills. An average of 26 people die in elevators each year. But elevators are safer than cars. There are 26 car deaths every five hours. Elevator shaft in Lazarus, a dead department store. Addicted to plot, it is in our nature to rise and fall. Enjoy the film. ■

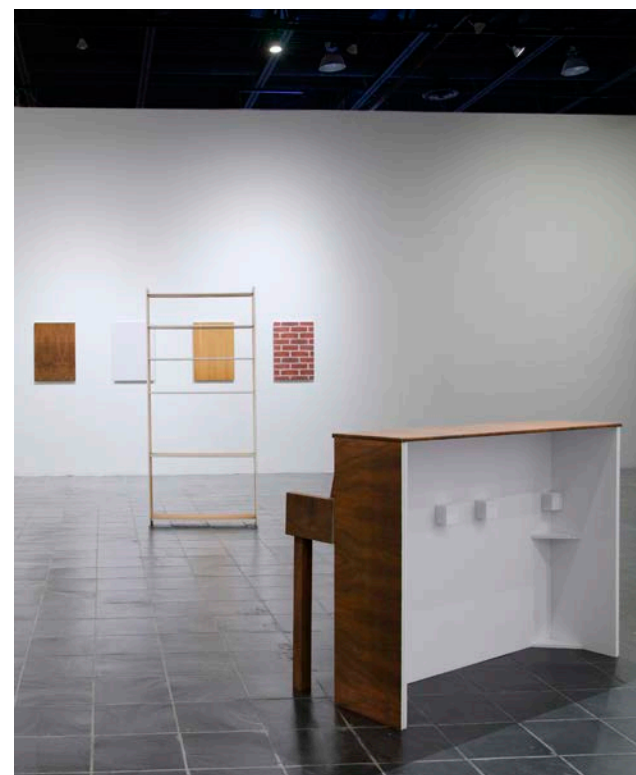
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Madison, Wisconsin, United States

BA in Communication Studies with an emphasis in
Film Production, 2011
University of Iowa, Iowa City, Iowa

Lift, 2014, 2 Channel Video Projection, 2:13 loop, two suspended 10 ft. x 6 ft. screens





Post Identity, 2014, Archival Ink Jet Prints on Foam Board
Images courtesy of the artist.

JASON SCHWAB

The fireplace, piano, refrigerator, and bookshelf were once commonly used to exhibit images signifying one's identity. Now those images live in your pocket and on your computer. My use of photographs to create these objects mimics the façade present in the curation of images on social media. The calculated selection of images, careful framing, and selective point of view are tools photographers have used for decades. They have not lost their application in the selfie. This work explores the moment when the simulated self becomes more interesting than the real self. ■

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Bethlehem, Pennsylvania, United States

BFA in Fine Art, 2010
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CARMEN T. SMITH

Drawing from an obsession with ritual and decoration, I use hand-stitching techniques on contemporary materials to express a modern connection to a feminine tradition of making. The objects represented in this collection open up a dialogue about womanhood by using the historical language of beading, embroidery, and stitching, mixed with materials that exclusively relate to the female experience. By also injecting some humor into the collection, I am enabling an easy entrance into the space of the work. Through synthesis of materials, I am creating a space where historical and contemporary feminine making can interact and become something new. ■

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Sylvania, Ohio, United States

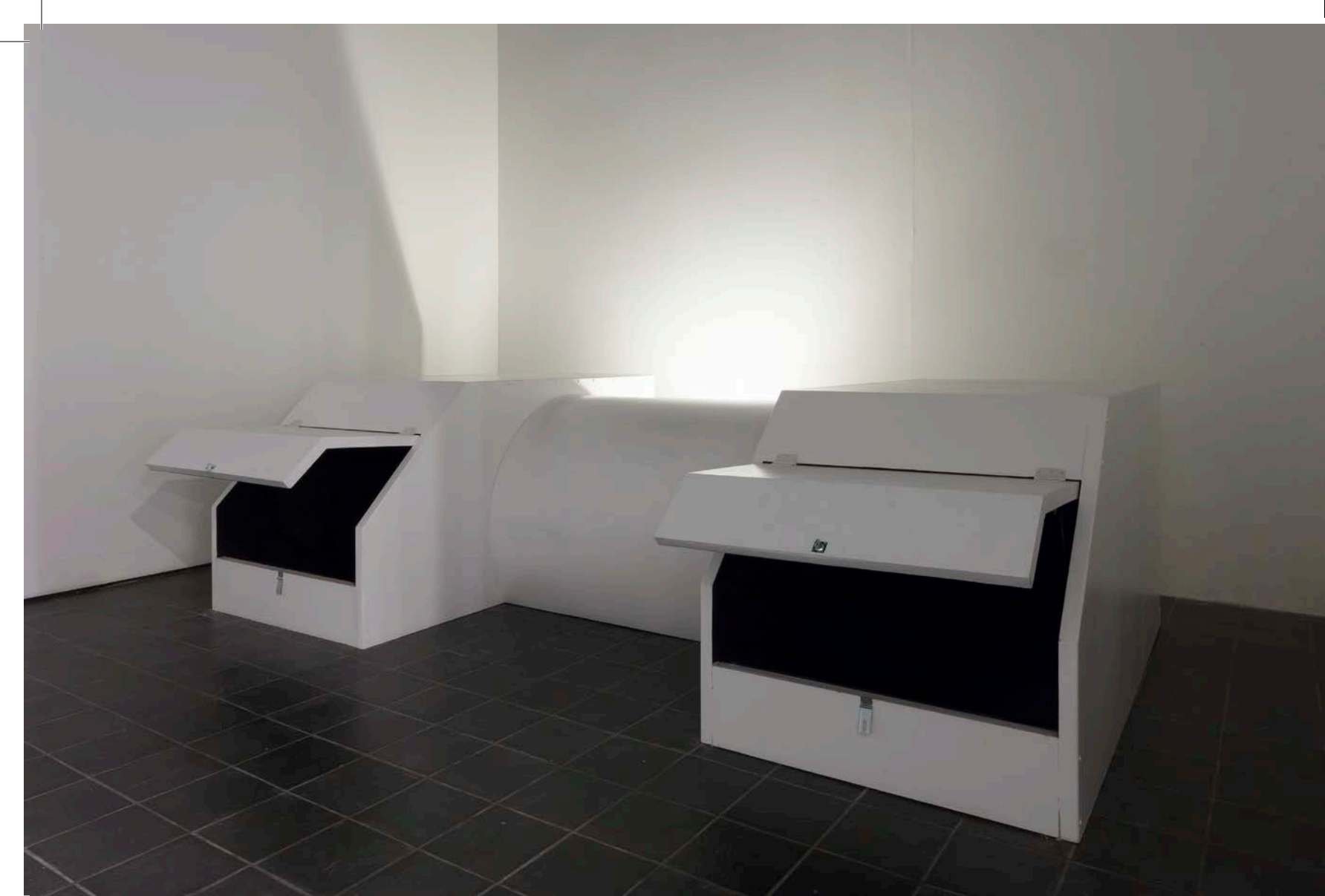
BFA in Fine Arts with a minor in Entrepreneurship, 2012
Bowling Green State University, Bowling Green, Ohio



Above: *Custom Made*, 2014, Hand-dyed and mass produced fabric
Years 1-12, 2014, Beads, mass produced packaging, thread

Right: *The Artist's Hand*, 2014, Glass Beads (Right)





Left: *The Way Out: Deprivation Tanks*, 2014, MDF, wood, foam, and sound

Above: 2014, Photography

LEXIE STOIA

The problem isn't you, it's Earth. *The Way Out* is a community we've established on the moon in response to our planet's terminal illness. Earth is a lost cause, and living on it leads to permanent brain damage.

The Way Out awakens our senses and deprograms *Homo sapiens* of neurotic behaviors, freeing us. Our greatest lunar development: specialized deprivation tanks. The sounds emitted in the chambers allow you to reconnect with your body's primordial reptilian instincts. This is an invitation. ■

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Case Western Reserve University, Cleveland, Ohio

JAYNE STRUBLE

Created out of materials that are commonly used to build sound and steady structures, these works are constantly under threat of collapsing and breaking. Drywall, plywood, plaster, and other construction materials are placed together utilizing their ends, edges, and weight. Each piece is meticulously balanced to create compositions that conflate structures and ruins. The works exist without permanence, displaying their vulnerability to the viewer and the environment. Watching an unstable sculpture brings forward our discomfort with change, but aims to shift the perspective of loss. The condition of these works gives form to the intricate relationships we develop with the things we value. ■

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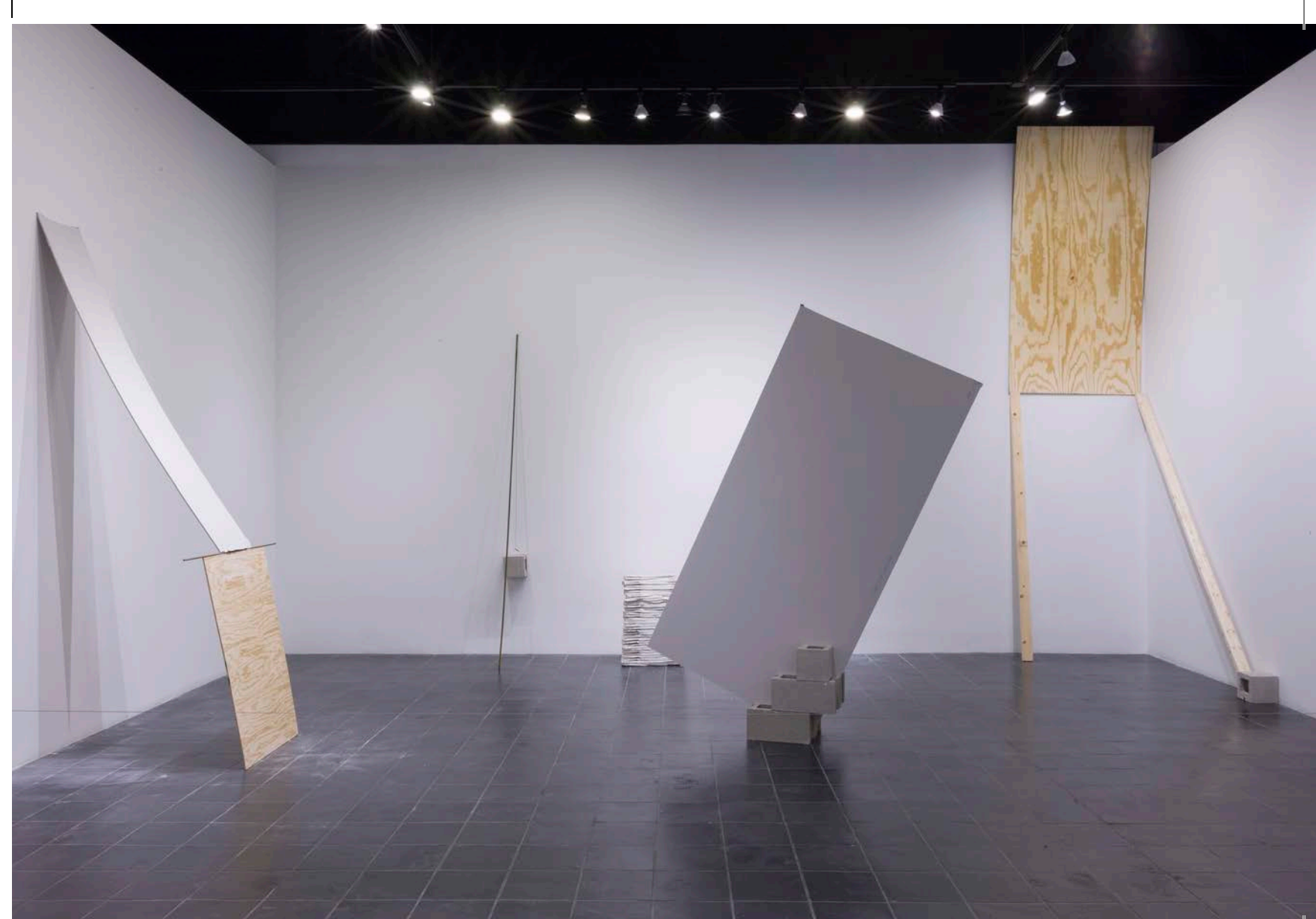
Bethlehem, Pennsylvania, United States

BFA in Fine Art, 2011
Kutztown University, Kutztown, Pennsylvania



Above: *Structural Integrity* (detail), 2014, Drywall, Lumber, Cinder Block, Rebar, Cable, and Plaster, Dimensions Variable
Image courtesy of the artist.

Right: *Structural Integrity*, 2014, Drywall, Lumber, Cinder Block, Rebar, Cable, and Plaster, Dimensions Variable





LIZ TRAPP

Nearly 100 years after Kazimir Malevich announced the zero point of painting with his 0.10 exhibition, which featured his famous Black Square, we are still wrestling with notion of contemporary painting. After the repeated accusations of the death of painting that have occasionally filled art magazines and scholarly texts over the years, I ask what constitutes contemporary painting, and what does it mean to work in that medium today?

My work isn't an authoritative answer to this question. I aim to develop a series of questions through various experiments in materials and forms of mark-making, and with the inclusion of the gallery wall within the space of painting. ■

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v014, Mixed Media

KIMBERLY M. WEBB

Consider the Lump is a body of sculptural (de)compositions that regurgitates a daily life that is loud, immediate, fragmented. The work is reactionary in content, form, and process. Value is found through the practice of slowing down to collect what is often disregarded: detritus along the road side, the abandoned table in an alley, the lump of plaster in the bottom of a bucket. These remains are broken down then materials such as resin, epoxy, tar, latex, and mud are pushed and poured to adhere these ruins to create new forms. Inspiration is drawn from chance, the states of things often held together by tension and vulnerability, moments of absurdity. Coming out of a conversation of sculpture from Art Povera and Dada to Pop and Postmodern, *Consider the Lump* are siphoned assembled moments. ■

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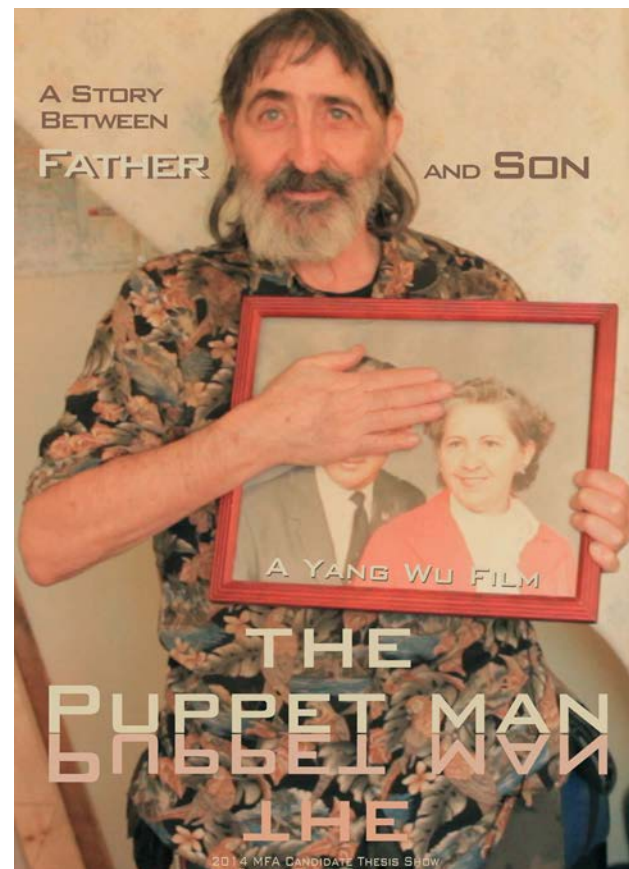


Above: *Some Stuff* (detail), 2014, Core Sample of Studio Debris, 66" x 36" x 60"
Image courtesy of the artist.

Right: *Puh*, 2014, Latex, Wood, 18' x 6' x 1'

Right: *Jenny's Head Fell Off*, 2014, Pieces from a Ditch, 3.5' x 4' x 4'





The Puppet Man, 2014, Documentary Video

YANG WU

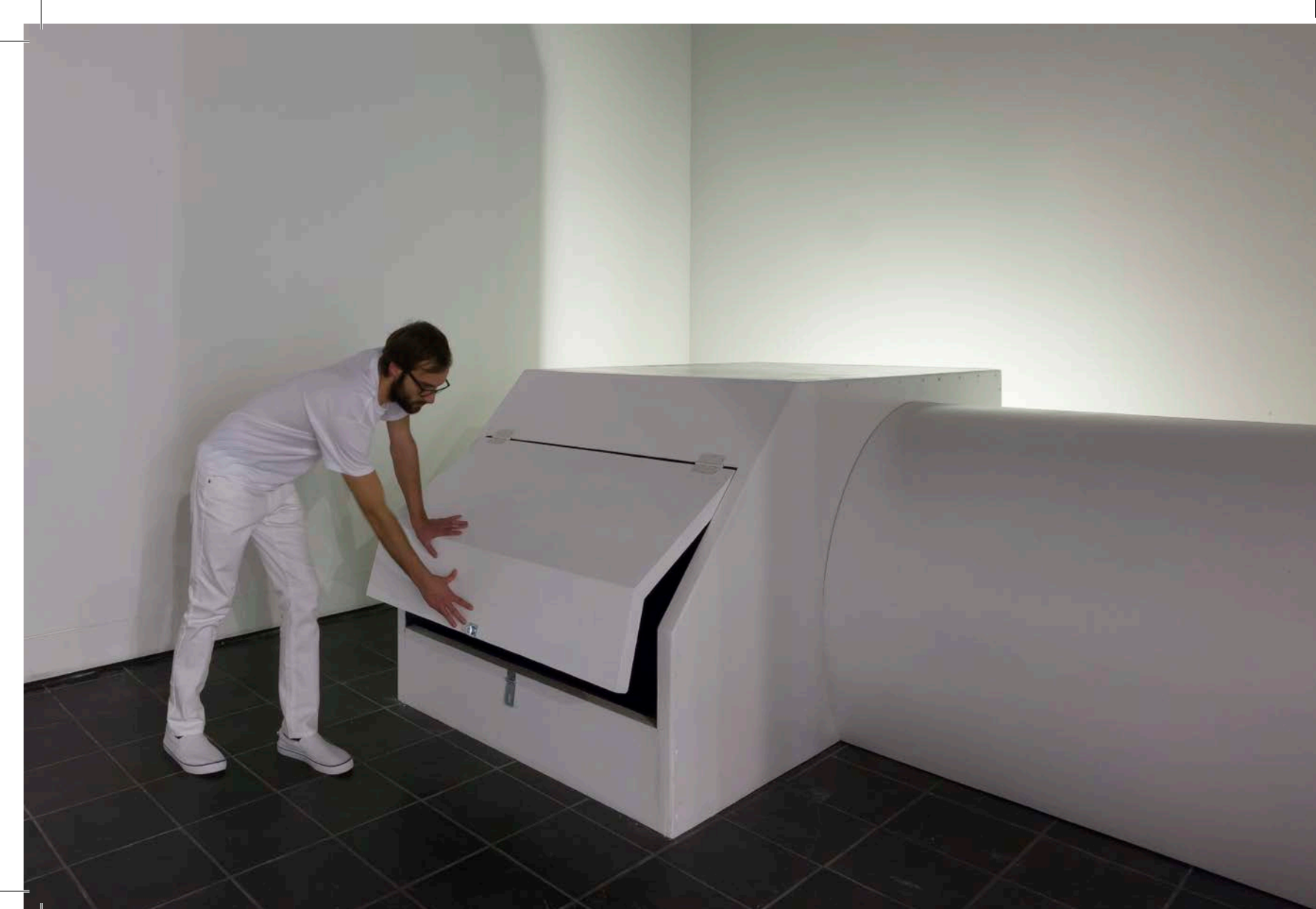
I met Puppet Man on a bus without a plan. It is sad when anyone has a tragedy in their life, but this man has had several of them. In this documentary film, I collect his father-son story in addition to the tragedies that have occurred in his life. Puppet Man controls these characters only after all those tragedies. His life has more dimension, depth, and nuance than what the general public initially categorizes under its typical social tags. He re-found himself through puppets, and I have found some of myself from highlighting and telling his story. ■

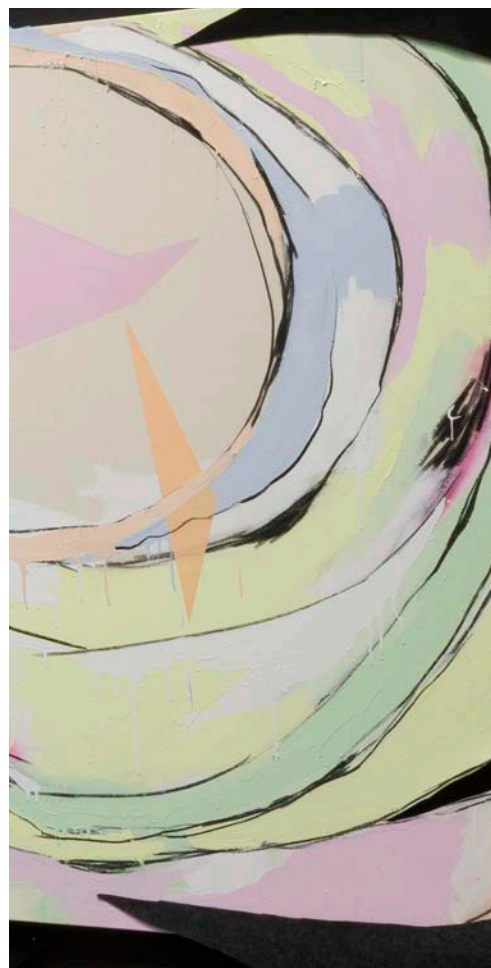
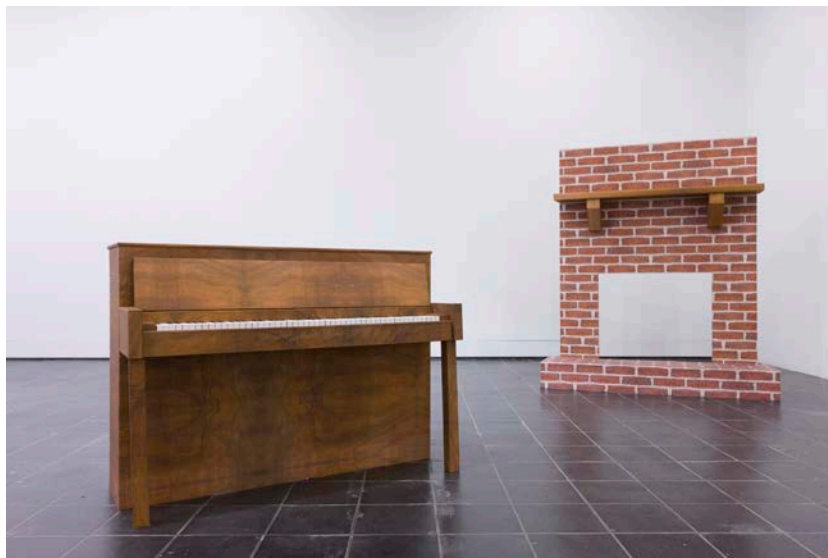
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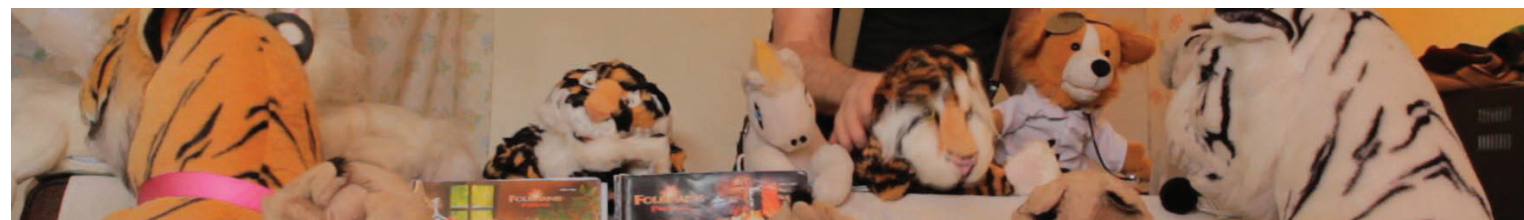
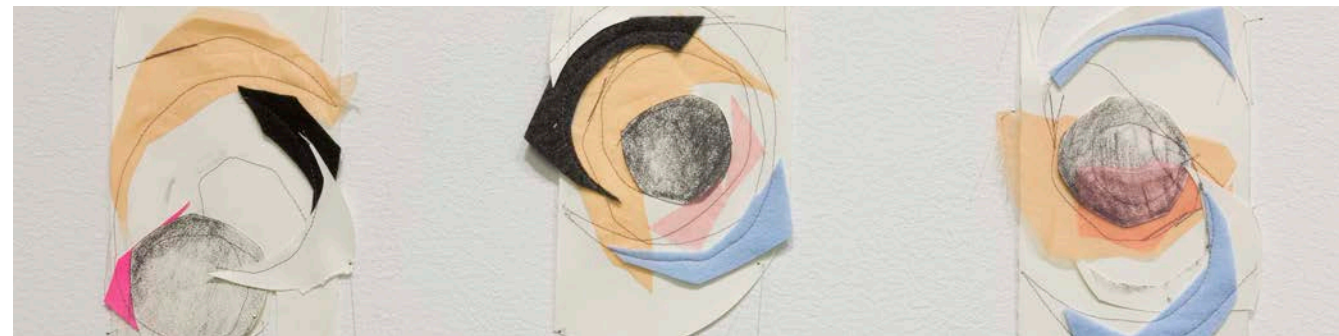
Lanzhou, Gansu, China

BFA in Art History, 2011
Xi'an Academy of Fine Arts, Xi'an, China









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of thought, leadership, and entrepreneurial skills. The MFA program aims to educate artists who are capable of taking on interesting artistic endeavors and who also have the skills and talents to make their vision manifest. ■



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