

Produced in association with
2019 MFA Thesis Exhibition
REPLACING THE SUN?
April 5—28, 2019
Beeler Gallery
Columbus College of Art & Design
Columbus, Ohio

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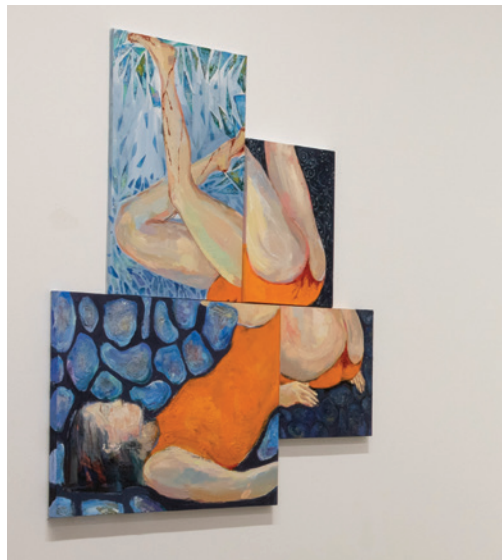
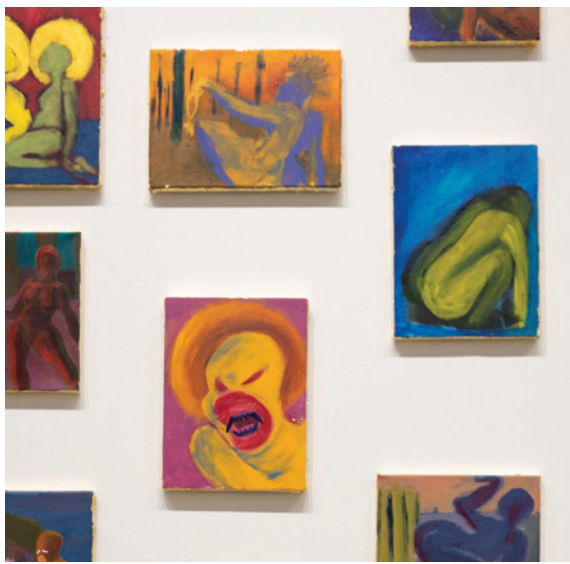
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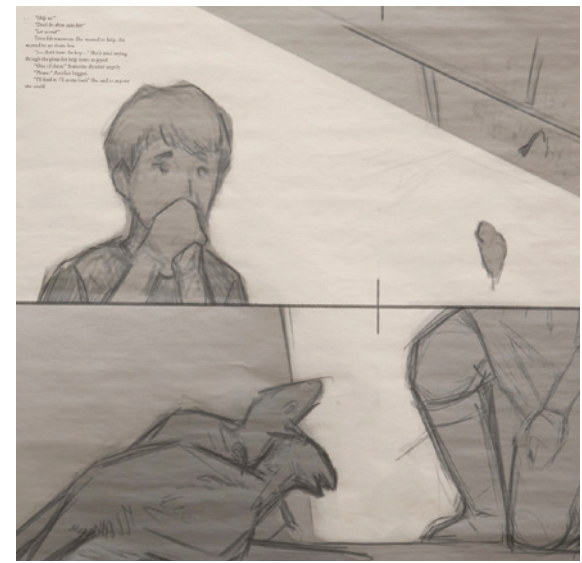
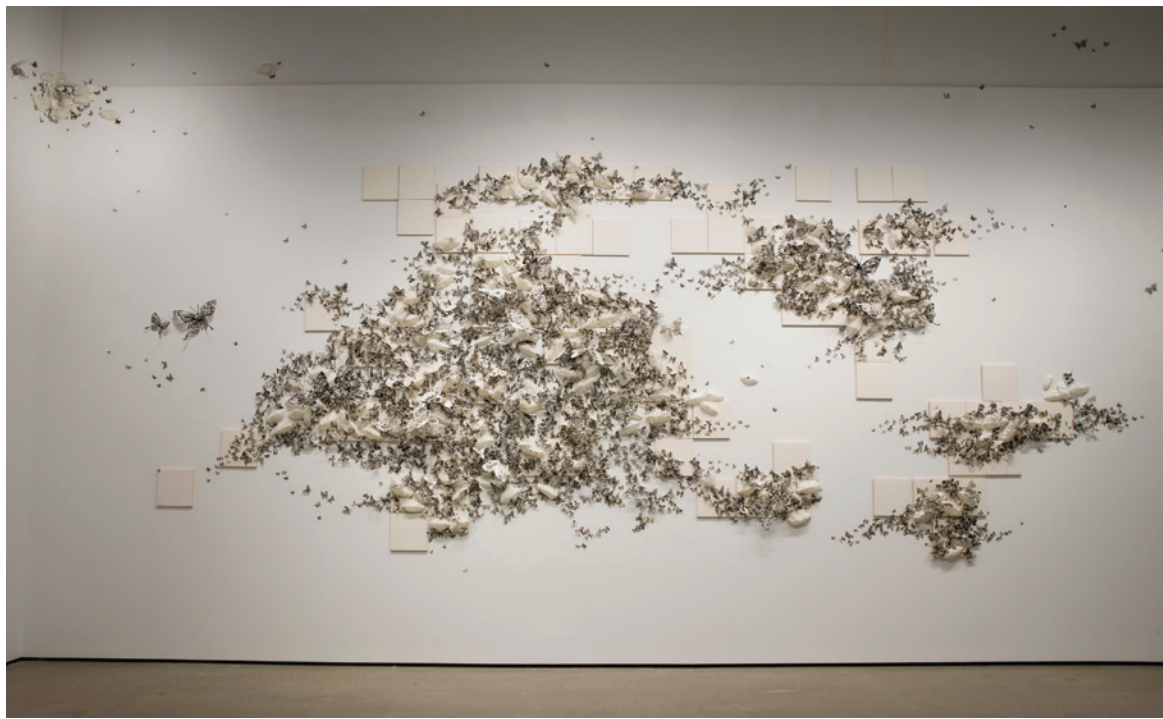




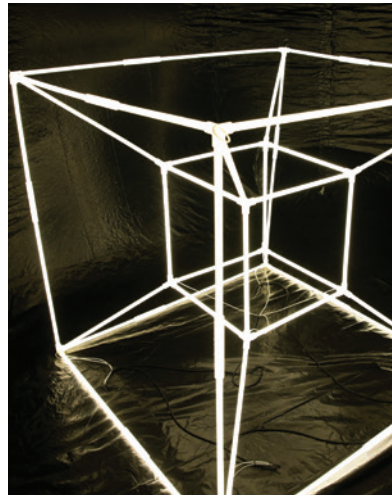
















Replacing the

24

Sun?

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Yajim Amadu

26

I lived in a community in northern Ghana where festivities accompany the birth of a child. Children born with disability or deformities (what we call a "spirit child") are sometimes poisoned and killed by a village concoction. My work thus seeks to change the perceptions about disability and engages with ideas of social perception through narrative.

Realizing the abilities of differently abled individuals can transform us and change our spiritual lives as viewers and the world. Through images that depict how differently abled we all are, mechanical elements that create tension and movements, viewers can then reflect on humanity through their interaction, toward levity, lightness, and joy. As objects defy all odds, living is made possible.

Change in Perception,
Styrofoam, found
metal, resin, paint,
and light, dimensions
variable



Joey Bee

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Cambridge, OH

28

The stars aligned it was exactly how i had always pictured it beautiful and romantic my scarf a pile of snow the ocean a razor i was going to be just like isadora they dried me out for 83 hours felony lines abundant and an unwanted dick in my ass before and after i lived between my dreams and nightmares there is no other option and there is no end.

**Remnants of Hysteria
or Pretentious Fucking
Trash**, performance,
installation, newsprint,
and wheat paste
7'x 8'x 4', 83-hour
durational performance



Alexandria Carlton

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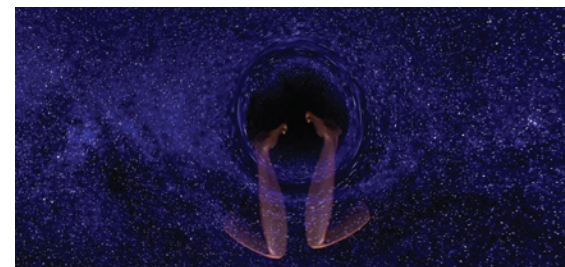
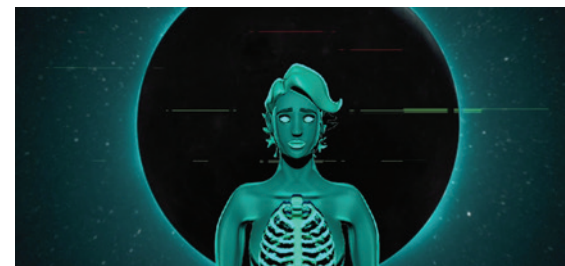
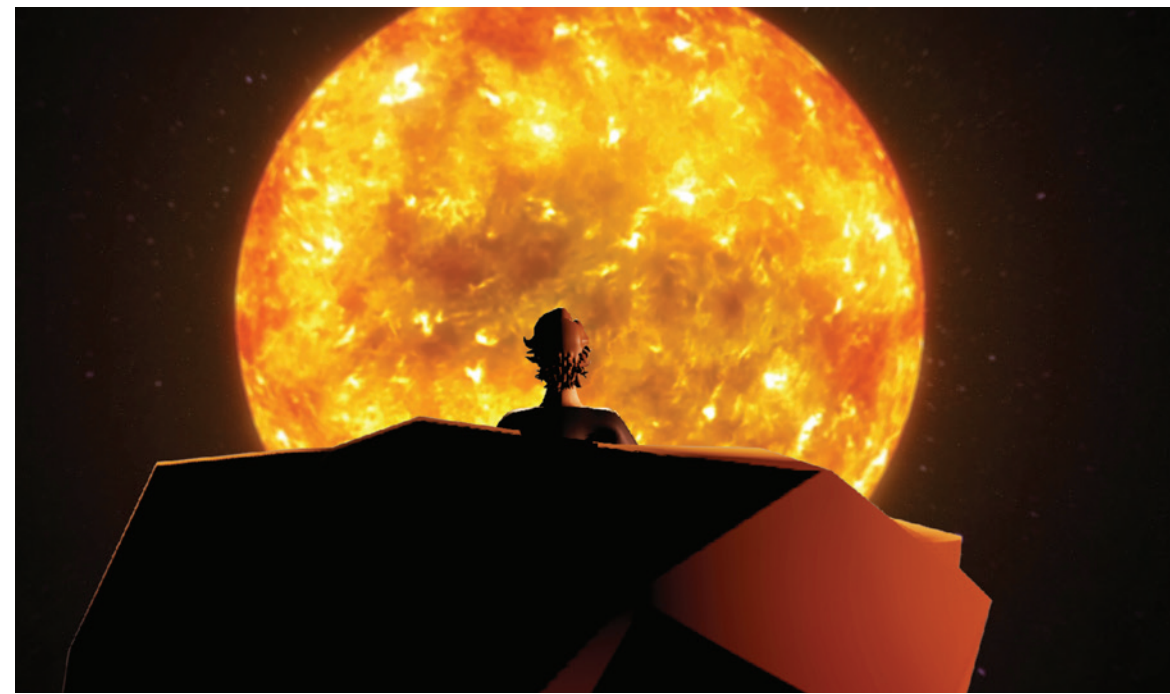
San Antonio, TX

30

In cases where words like “darkness” and “adversity” fall short, the only way to stand against the struggles I face is to show them, not tell. Thus, *PATHOS* was born: a single chapter acting as a live recording of my own adversities—ones that I face even now as you read this. But *PATHOS* is so much more than what it seems. This project is an ever-expanding, continuous journey through anxiety, depression, and more ...

Pathos, media arts and animation, 3 minutes, 45 seconds

Animation stills provided by Alexandria Carlton.



Liyao (Rose) Chen

32

Everything that goes through a person, a blank piece of paper—a color, a brush stroke—enriches. Memory fills with time.

What is the meaning of a self-portrait? A self-portrait is not only the appearance of this person, but captures that person's personality and experience. Love, as a material or spiritual form, is amniotic, like water.

Around the life cycle, water, has created a character portrait. I use four paintings to represent each stage of life I am currently experiencing. Each painting consists of several independent paintings.



Embryo, mixed media painting, 62"x 58"

Childhood, mixed media painting, 57"x 74"

Teenage, mixed media painting, 66"x 60"

(Pictured) Young Adult, mixed media painting, 84"x 84"

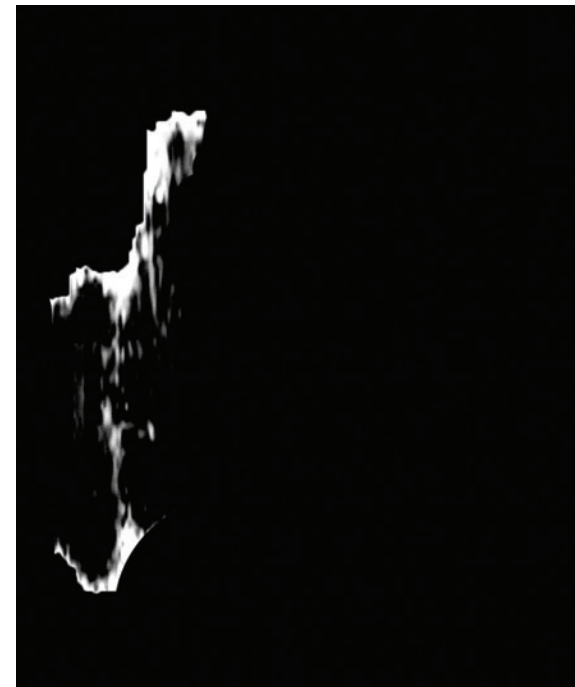
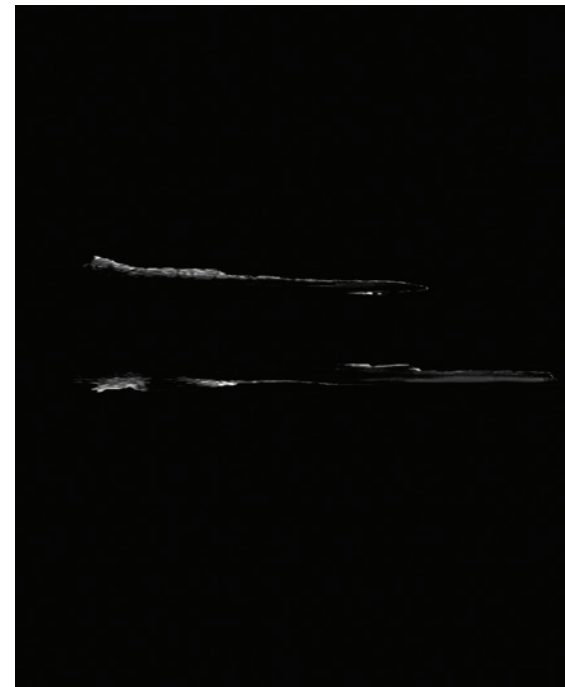
Neil Curran

34

The degradation of the image through various photographic and experimental processes allows for a space of questioning. Destabilizing the understanding of an image, what began as three-dimensional forms were then photographed and hand collaged to distort and further abstract the original forms. The resulting abstract forms are stripped of color and isolated, toward an ongoing and fluid investigation.

Untitled No.3,
archival inkjet prints,
dimensions variable

Untitled No.3,
archival inkjet prints,
dimensions variable



Susanne Dotson

susannedotson.com

36



Raised in a small agrarian village and mesmerized by the mythical and powerful images of fashion, I juxtapose two seemingly polar opposites, farm and fashion, into distilled narratives. Paintings as visual memoir and self-portrait, as in the unfurling of large square scarves that depict images of urban chic and ribbons of corn.

Farm + Fashion,
acrylic on canvas,
gold and silver leaf,
12.5' x 32'

Sahar Fadaian

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Iran, Tehran

Nine years ago, I noticed something different. It was right after you died, Mom.

My face and my eyes were whispering words I could not understand.

All I could see were sad lines. My chest was feeling an urgent necessity for B E I N G despite the heavy weight of void.

The cruelty of what happened to you pushed me to pause, to witness one woman's fight to another.

In search of you and the sisterhood which were healing, I started following tracks of resilience.

I saw all the irrelevant women in me I carried for years and all the other ones I never allowed to breathe.

Peel off those layers. They're not mine.

But what about you, sister? How did you survive?

We realized too late that the barriers, borders, and walls are not the languages, cultures, and races.

They are Our hearts, my friend.

I'm inviting everyone for cheesecake, including those who draw red lines and consider our wrinkles, accents, and resistances exotic stories of entertainment.

What are you so afraid of?

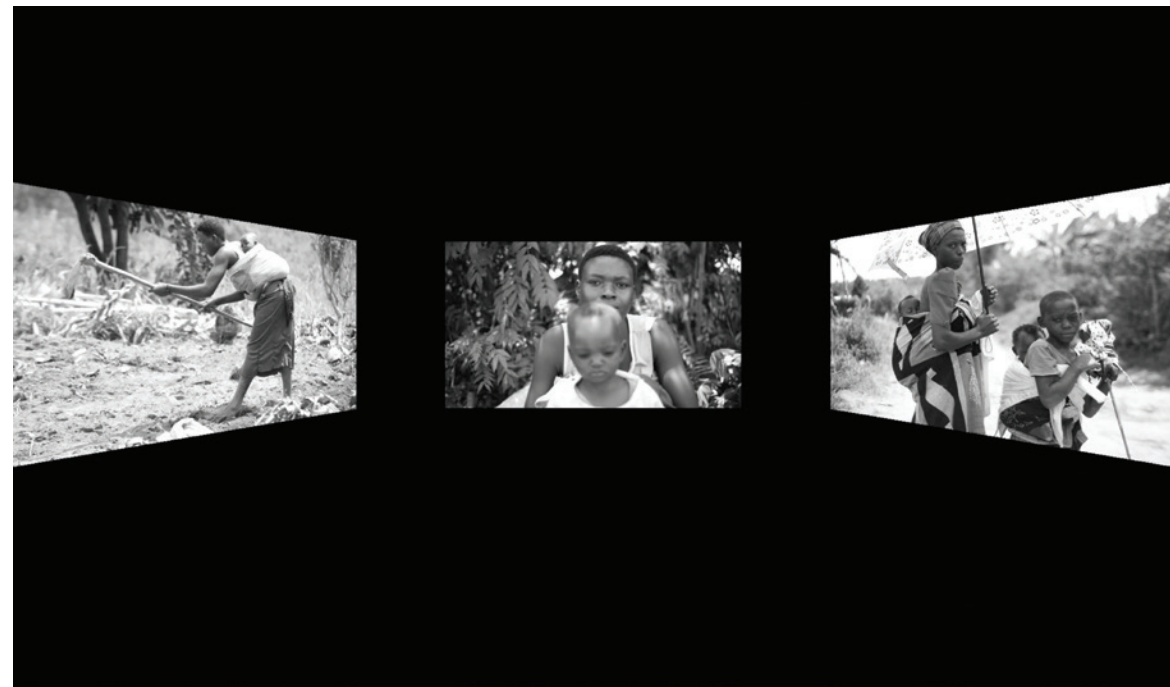
Can I touch your face?

I crave human connection.

And I'm not sorry my love letters are bitter.

**I'm not sorry my
love letter is bitter.**
3-channel video
installation and sound,
dimensions variable

Film stills provided by
Sahar Fadaian.



Jacs Fishburne

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Woodstock, NY

40

What do we create in the space pain occupies?

Consider your body and the things that surround it ... the movement of messages up and down your spine swaddled in sinew and fabric. At birth, we're swaddled in cloth, which covers our bodies in death, and we live the space between surrounded by fabric. Similarly, our nervous system is everywhere, always firing and relaying messages from the tips of our feet to the tops of our heads, keeping us in motion and connected to each other.

Neural is a community of pieces that make up a body. Each is unique, sensual, complete yet falling apart.

Together they tell the story of the body, its

scars

folds

frayed nerves.

With each cut, a new synapse emerges, a new way to transmit

the throbbing

the burning

the infinite losses caused by living with chronic pain.

Neural, fiber art,
dimensions variable

Photo provided by
Jacs Fishburne.



Quintin Gleim

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Franklin Furnace, OH

42

“No one knew.

No one could know, when the first of the Pillars fell; when civilization teetered, or when it finally came to an end.

Centuries passed. The records lost. At least—that’s what we’d been told.”

Hundreds of years in the future—on an Earth now filled with goblins, elves, and even dinosaurs—a young woman must seek the help of mysterious beings and risk losing everything in order to save her dying brother.

This is the story of Tetra—a 240 page visual novel, currently in progress. Eight oil paintings and 120 sketches represent how the finished book might look.

Tetra, illustration,
7.5' x 22'



Faith Goodman

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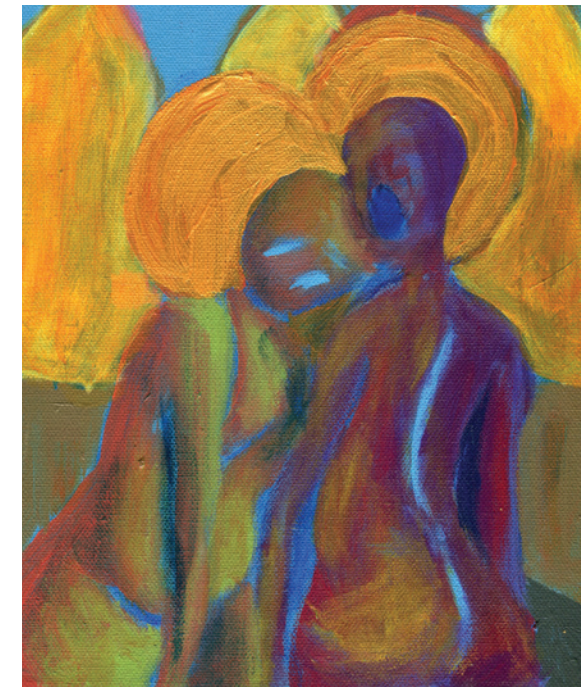
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Toledo, OH

44

My art asks the question, "How do you define American Blackness?" Is it the way one speaks, the music one listens to, or the religion one practices? Conversely, how does one define American Whiteness? Is it all things that society defines as normal, good, or right? Regardless of one's opinion, it is easy to develop stereotypical categories as definitions. Yet how do we define the individual who sits on the border between White and Black, sometimes referred to as the "Oreo." In my childhood, I was deemed the "Oreo" by my peers. Growing up in a majority White school system, I stood out as the Black who practiced the White religion of Catholicism. As I was subjected to ridicule by both races, I wondered what by definition is an "Oreo?" By discussing the American racial polarity between Black and White, I intend through my work to dissect set definitions of race and to expose the grey, messy in between.

The Oreo Zone,
(The Father, The Son
and The Holy Ghost),
acrylic and gold leaf on
canvas 8"x 10", 9"x12",
12"x 12" panels



Julia Hamilton

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Columbus, OH

46

We all have boundaries and ways of defending our personal space when someone gets too close or touches us inappropriately. We share this trait—that of requiring space—with most fine artwork. *Her Space* is a multi-sensory installation piece with a personality. By incorporating sound, movement, lights, and motion sensors, I have given this piece a persona that is similar to my own. A visitor employs multiple senses to perceive this piece, while she (the artwork) detects the visitor's presence using her sensors. She has a colorful inner self that contrasts with the relatively drab world around her, and she loves sharing her vibrant experiences with the world. The environment around her is expressed as a neutral toned, coarse textured painting, while her vibrant inner being consists of bright lights. She is friendly and she enjoys visitors as long as they respect her space. Get too close and she shuts down. Yet she is also forgiving so after time has passed and the transgressor has backed away, she comes back to life, ready once again to share her world.

Her Space, kinetic painting, 85"x 61"



Amanda Ho

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48

16-year-old Codey is having a crisis of faith, spending the last days of summer break in hot and dusty Wyoming reenacting the journey of the Mormon handcart pioneers. *The Trek* is a graphic novel that explores the relationships between people in a close-knit community that becomes disrupted. The characters in this story may put on costumes and speak in the code of Mormonism, but this molded religious experience is just one of many factors that complicate their transition into adulthood. The estrangement, self-consciousness, and emotional turmoil they experience have larger implications, as we all come of age and shape our identities in a world of contradictions.

The Trek, digital illustration, 24-page graphic novel and installation, 7" x 5½" and dimensions variable



Grace Korandovich

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Galena, OH

50

Sculptural bodies consume and disrupt space, blurring the lines between order and chaos. The combination of a tactile sensory experience, and the physicality of my process, generates a state of flow. Watercolor paper and Sinamay fabric are dampened to produce a malleable surface that is manipulated into an intrinsic flowing form. As the fibers dry, they render a contoured skeletal support that retains a sense of movement and fragility. The energy and vigor of the color pink counter the reflective white and metallic paper, while complementary contrasting pieces utilize light and shadow, activated as in the multiplicity of natural organisms.

Multiplicity I, Sinamay fabric and watercolor paper, dimensions variable

Multiplicity II, Sinamay fabric and watercolor paper, dimensions variable

Bottom photos provided by Grace Korandovich.



Yae Reem Lee

52

Life is fragile and unpredictable. Many circumstances are out of an individual's control. Miracles occur.

The many places I lived in changed me. In this installation, I marked all the places I have lived, with each individual piece of plastic standing for a 60-minute segment of my life. Plastic trimmings sealed into netting form the infrastructure, through which emerged a recollection of single moments that moves me forward into the unknown.

Untitled, sculpture, plastic, and netting, 80' x 50'



Rich McKinley III

54

What is in the food we eat? Where does our food come from? What are the health concerns with current diets? I am looking at the history of food and using this research to design and fabricate a possible future meal. In this work, I am exploring the questions many of us have regarding what we eat. Is the future of food favorable or bleak? Through research in agricultural science and eating trends, I have cooked a dish for you to discuss, challenge, and contemplate.

Untitled, mixed media sculpture 33"x 80"x 38"



Xiaoshuo (Eric) Mei

56

"If you don't get sterilized, your house will be demolished and your cattle will be taken away!"

"What if I had a sibling?"

"Fewer and better births, a service to the nation!"

"How different my life could be?"

"Every Communist Party should be proud to be a model of family planning!"

In my work *One*, I am exploring the relationship between my potential/ invisible sibling and me, and the connection and disconnection among people.

ONE, digital projection
Dimensions variable

This is Us, 3D printed sculptures, PLA plastic, 3"x 3.5"x 3" each
(not pictured)



Alissa Ohashi

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North Lewisburg, OH

58

My work combines performance and photography to deconstruct identity through the reconstruction and reintegration of memory, to investigate my relationship with my once-absent father, my unfamiliar Japanese heritage, and explore transgenerational trauma dating back to World War II. My grandfather and his family were forced into the Tule Lake Japanese Internment Camp in Northern California.

Between the ages of 4 and 19, my father was absent in my life. Today, our relationship is more harmonious after years of learning how to be father and daughter. Through a variety of methods and techniques, both digital and manual, I combine, break apart, and mend these old photos of my father, and photos of myself reenacting his original photos.

Who We Are,
photography and mixed
media installation,
16'x 36.5'



Jiahao Peng

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Wenling, Zhejiang, China

60

Grandpa questioned me.

“Americans are making the bodies immortal, living in closed communities with no death and no birth?”

“Are they replacing the sun, too? Where will they store the old one?”

I was speechless.

It so happens that Chinese dates fell everywhere after a typhoon while those on the tree are not anxious at all.

It so happens that pumpkins just picked are breathing desperately.

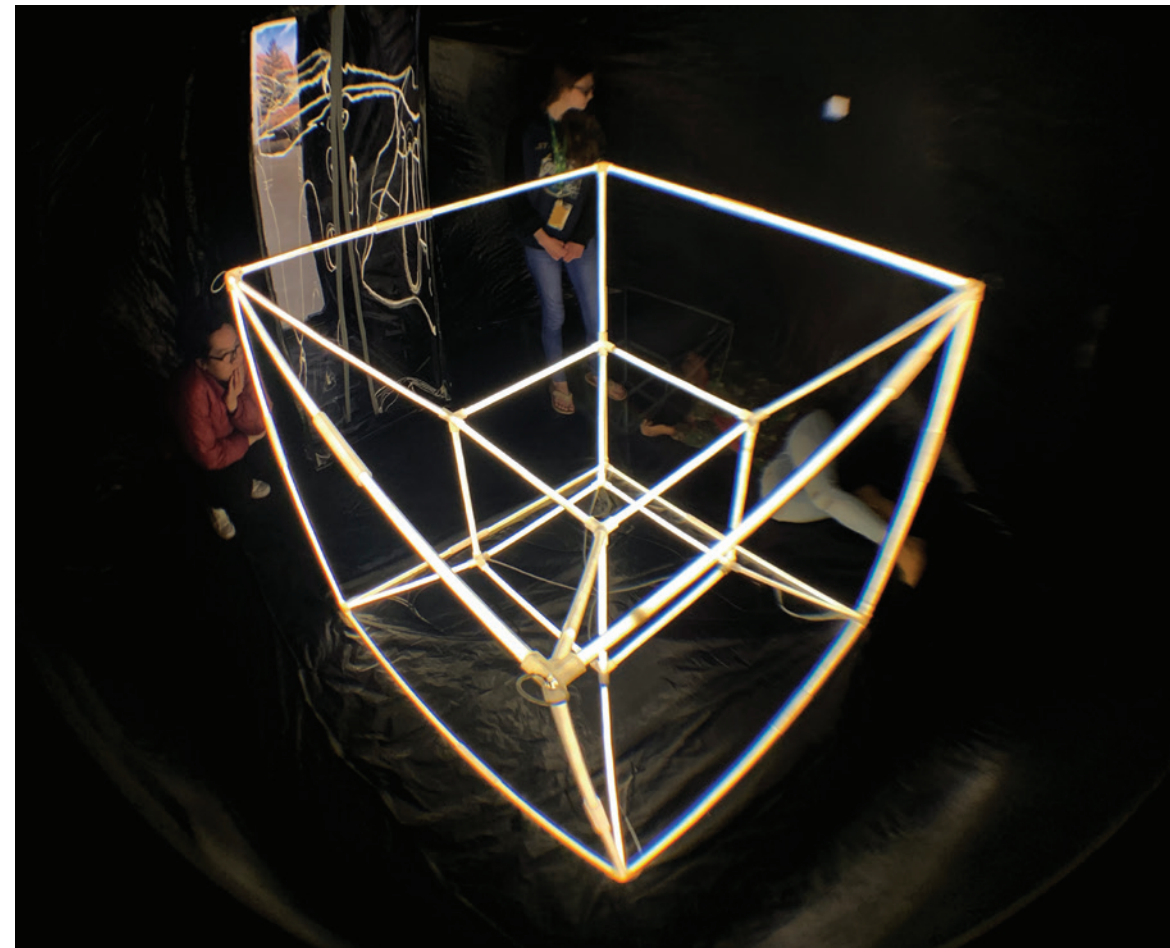
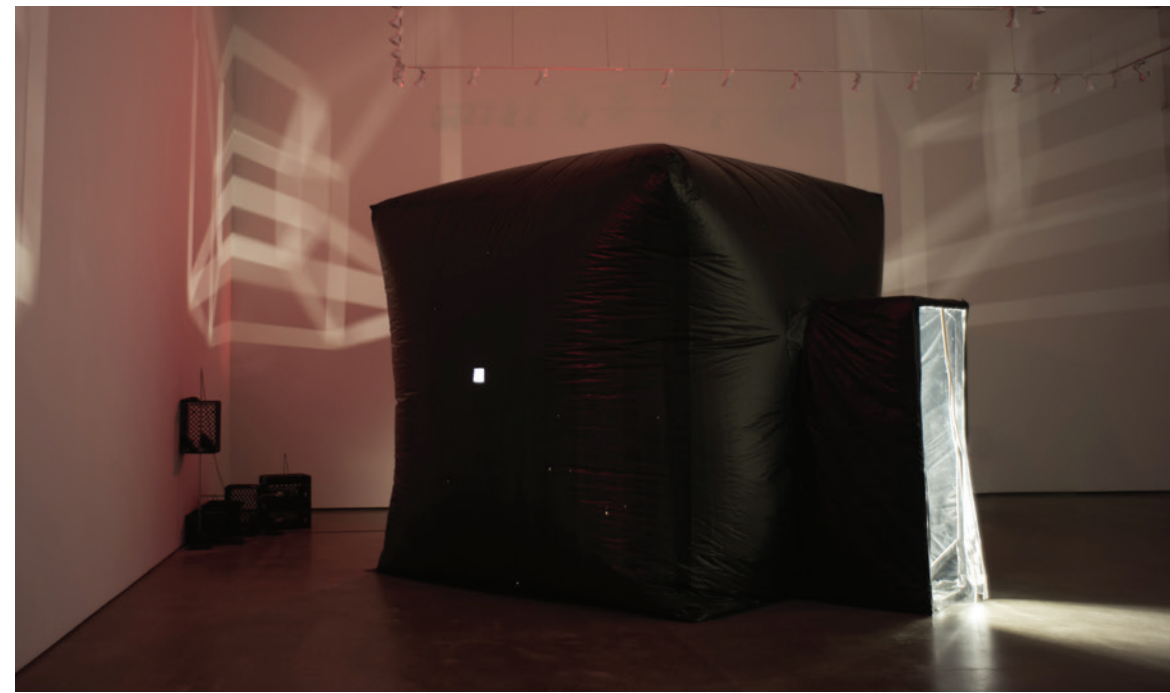
It so happens that mayflies have no idea of tomorrow.

Still, it would remain unanswered.

I was roaming in the cosmos and left my track on many a star and planet. I was fleeing with Zeus' face blazing up like a volcano. I stole the withered sun and put it here for you.

There You Are!
The Black Dwarf.
Polyethylene plastic,
PVC pipe, and LED
strips, 10' x 12' x 17'

Photos provided by
Jiahao Peng.



Danielle Michaux Wells

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Reynoldsburg, OH

62

My cat greets me at the door. She digs her claws into the coarse, shallow carpet that covers the apartment floor. I take off my shoes, turn on the lights, and settle into this space of my own making. Within safe and familiar walls, I move, think, and speak freely. Memories blend together, routines and rituals repeat themselves, and dreams of past and future moments invoke excitement as well as paralyzing anxiety.

Where I Live presents layered imagery of spaces and objects inside the 550-square-foot apartment that I share with my partner and our cat. Abstracting these mundane aspects of my everyday life using paint and mixed media, I contend with our apartment as a holding space for my body and my mind.



Where I Live,
painting and mixed
media, 13.75' x 40'

Chenxuan Zhang

64

Let it be
Precious memories with decay
They're somewhere close
to my lonely soul
They linger, ever near me

Let it be
Precious memories with decay
They ever flood my lonely soul
The broken cocoon transforms
into a butterfly

Let it be
Precious memories with decay
Fly across the lonely years
reflecting the past
A fond memory appears

Let it be
Precious memories with decay
As I travel on life's new pathway soon
Knowing not what the next
years may hold
Precious memories always
flood my soul

Let It Be, Kozo
fiber paper, wire,
photographs, and
wood panels,
dimensions variable



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The MFA program educates artists capable of taking on interesting artistic endeavors and who have the skills and talents to manifest their vision.

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