In My Avant-Garde Education, the author Bernard Cooper describes a creative awakening on his first day at the School of Visual Arts in a class taught by Vito Acconci. The assignment was to bring in "nothing," and Acconci refused to give any further instructions or explanation except the retort, "Is it the artist's job to answer questions, or to ask them?"

I thought about this while visiting the Open Studios of undergraduate seniors installed for their final critiques in the SVA BFA Fine Arts building. Being a contemporary of Cooper and an art student in New York in the early '70s, I couldn't help reminiscing about my experience then, and how these students were grappling with a different world (and a different New York) and, judging by the output of work, obviously had been given permission to go beyond ruminating on "nothingness." Taking on controversial subjects such as gender/sexual difference, immigration, police brutality and race discrimination, feminism and biogenetics while working in a diversity of styles and media, the students made artworks with repurposed found objects, or were involved with the process of bundling, weaving and wrapping, or embraced the hybridity of art and science—including eco-culture and bio art—there were room-sized installations that dealt with sociopolitical/identity politics, and paintings of portraits and enigmatic symbolic abstraction. In writing this essay, I have chosen to focus on eight students who took a personal approach while addressing larger topics. I found the most compelling works to be of the time in which they were made, but with an iconoclastic attitude that I also embraced as a student.

When exiting the elevator on the fourth floor I found myself face-to-face with a wall of brightly colored paintings of unique shapes and lines, all by one student—Luke Lunsford. I had just been to the opening of the new Whitney Museum and had seen their collection's early Marsden Hartley paintings—their effect was still resonating. Like the Hartley paintings, Lunsford's exude a "feeling" rather than recognizable content, or in his words, each has its own "personality" like a character in a play. Each painting has overlays and fragmentation of imagery, creating a pressurized feeling of contained space, ready to implode but somehow restrained. One painting title, Spiderman's Sidekick is autobiographical: as a child, Lunsford wanted to be the superhero's sidekick, and the colors in the painting come from a costume he had made for his role-playing of an imaginary character he created named "Spiderbyte." Lunsford identifies as genderqueer, and shies away from the mid-century notion of artistic heroism being analogous with the Greenbergian idea of the (straight, masculine) psyche of the artist. It is one of the reasons he makes Ab-Ex paintings. Queer is in-between, it is the Self and the Other. This mash-up of Self and Other carries over into his performances, usually done in drag as the character Robbi McGee. Inspired by the poem by Charles Bukowski, "I-Have-Gotten-So-Used-To-Melanchoilia," a video of the same title by fellow senior Wednesday Kim includes Robbi performing as two stereotypical women: a silent screen damsel in distress and a worshipped queen/goddess. This display of opposite gender stereotypes points to the elimination of (the idea of) gender.

Another commingling of opposites is played out in what Lunsford calls his "neon drawings." While taking the department's workshops at Brooklyn Glass, Lunsford wanted to derive a sense of the uncanny, so he created color combinations unlikely in the typical neon we see mass-produced. Using the medium as studies on color theory, he combined colored glass with pairings of gasses and coatings that were atypical; green glass paired with its complimentary color, red neon; yellow with blue argon mercury mixed to make an acid green. This also relates to the way he uses color in his paintings, to create a sense of novelty, curiosity, surprise or even unease. He considers the neon work equally with representational and formal minimal abstraction, so it is fitting that he calls one work an ode to artists Ellsworth Kelly and the late Elizabeth Murray. These two artists couldn't be more different visually but each created works that were uniquely theirs. Murray uses cartoonish and representational imagery while Kelly's works are minimal and formal abstraction without representation; both exude the same sense of playfulness and wit.

Lunsford's work stands firmly between these visual poles of representation.

Sofia Abraham has a passport picture taken every time she passes a new "Passport Pictures Taken Here" sign on the New York streets while attending SVA. The resulting wallet-sized photos are posted outside of her studio door, a seemingly empathetic gesture towards the undocumented immigrant. Abraham is from Cholula, Puebla, Mexico. Inside her studio is an installation of objects that when experienced together is an embrace of the politics of the poetic; each is informed by her research, mostly via the Internet, Google in particular, and then intuitively reinterpreted by the artist. An Aztec city that was once second to Mexico City in population, Cholula, Puebla is known for having the world's largest built pyramid, a large number of churches built on destroyed Aztec temples and is nestled under two live volcanoes.

To reference the aforementioned, Abraham incorporates triangulated shapes into a sculptural installation made of found objects and building materials that serves as a metaphor for the articulation of history, individual identity and place—what Mexico City artist Abraham Cruzvillegas called autoconstrucción, or "self-construction."

The work incorporates elements of cultural reproduction of the region, such as Talavera ceramics and cotton and agave cloths, and natural material like volcanic rock as well as the industrial materials plastic and cement, which are omnipresent in Mexico. The use of color reflects those used in ceramics and plastics—orange, cerulean blue, green, yellow and black. There is a photograph laying on the floor, a close-up of dirt, underscoring a sense of place, territory and staking one's turf. It could also be emblematic of the region's original and main commodity for the tourist trade—the abundance of quality clay from the Talavera zone, its excavation and that of archaeological artifacts. The installation also was the mise-en-scène for a musical performance by fellow SVA seniors Ximena Balmori and Sarah Peterson. The performance started chaotically and improvisationally, and then found its own order, mirroring the cultural shifts that Abraham herself has experienced.

The (r) evolutionary office of Street Refugee by Brenda Rogers has proclaimed the penguin as its emblematic mascot. The passenger penguin was used as food for slaves and, later, the poor, in the United States throughout the 19th century, making it extinct in modern times. But its relative, the feral rock penguin, most commonly seen perched on buildings in urban settings, is still around scavenging for food, scurrying out of the way of pedestrian and vehicle traffic. A symbol for what has become the new insurgency—all of us not in the one percent (Rogers uses the byline, "their plan is our extinction")—the penguin is embroidered on camouflage hunting caps, printed on stickers, engraved on plastic medallions, and tee shirts and bags with Street Refugee as a trademark, the free hand cut is a whistle. "The Office" is a shop with products and a place to evolve—a conflation of capitalism and revolution—there is a manifest and educational resources. There is a bookshelf with self-help books like Logic of Marxism by George Novack, The Communist Manifesto, #Newsfail, The End of White World Supremacy by Malcolm X and America by Jean Baudrillard, to name a few. During Open Studios, Rogers was in the office installation wearing combat boots and a bulletproof vest she said she purchased on the Internet, and when asked what she planned to do next as an encore, she said she planned to keep doing the same, to keep the conversation going.

The imagined and experienced realities of gun violence, police brutality, and the human experience of pain are revealed daily on social media and the Internet. Tiffany Freeman channels these socio-political current events to fuel experimentation and the process in making her work, which takes the form of collage and handicrafts. She painstakingly embroiders and stitches as a way to get through the pain of "Black racial fatigue," a term that was coined by William Smith in the Encyclopedia of Race, Ethnicity and Society (2008)—attributing that to the psychological weariness that people of color experience from the daily battle of deflecting racialized insults, stereotypes or discrimination. Her collages are made with scraps of fabric taken from the department’s Fibers Lab...
and scrap bin in her mother’s workroom (she works as a seamstress). The scraps are a signifier for people of color seen as dispensable members of society, targeted because of their appearance. Freeman brings the scraps together by digitally embroidering ‘bullet wounds’ onto them, underscoring the need to acknowledge, repair and heal.

She also embroiders on brown paper bags the definitions from the Urban Dictionary of “Ligh Skinned Nigga,” a reference to the brown paper bag test used as a yardstick to determine if a person’s skin color is darker or lighter than a brown bag, which would indicate if they will pass as white or not—an example of black-on-black racial prejudice. In this series of work, Freeman raises the possibility that the brown paper bag test is still being used in American society.

Embodying “the personal is political” motto, many artists grappled with painful experiences to confront their oppression. The domestic and the family central to feminist art is revisited in No Girls Allowed, a little girl’s pink bedroom straight out of a Kafkaesque dream, where sugar and spice and everything nice is confronted with Freudian symbolism. When entering Kristina Naef’s installation, the viewer is playfully warned to “Go Away,” spelled out on a string of pink pendants. Above the bed is an illuminated “mother roach” made into a clock, on the bed is a taxidermied rabbit she made in a class at Brooklyn’s Mobid Anatomy Museum, holding a spray of baby’s breath (a symbol of purity and innocence). Other objets trouvés include a huge stuffed squid made from a pattern she got off the Internet, and fabrics in the scrap bin in her mother’s workroom (she works as a seamstress). The scraps are a signifier for people of color seen as dispensable members of society, targeted because of their appearance. Freeman brings the scraps together by digitally embroidering ‘bullet wounds’ onto them, underscoring the need to acknowledge, repair and heal.

With the advent of robotic and nanotechnologies used for in vivo experimentation, the body has become an entity no longer uniquely one’s own, but a hybrid of manipulation, transformation, mutation, mutation or recreation. The body can be a landscape, a social and political weapon, and a catchall for the increasingly perverted, corrupted or mutated by the unknown, intangible forces of society, science, technology, medicine, or in other words, humanity itself. Kristine Paris envisions a certain grotesquity of the body—alteration on the exterior, the inside being just form, usually wet and slimy and alien. Using paraffin and thread and commercial feminine products that are designed to contain and hold the body, such as Spanx and nylon stockings, Paris makes globules of what looks like liposuction body fat hung on a wire grid, cascading onto the floor. Her photographs are of body parts tied and pitched to the point of being unrecognizable, a hardening to earlier artworks exploring representations of the body by artists using their own bodies in the creative process, like Ana Mendieta, Gina Pane, Dashi Drozdik, and John Coplans.

Chia Yi (Vincent) Chen and Wednesday Kim are digital natives, tethered to and fluid in the use of digital technologies, so much so it is like a non-organic extension of the body. Their art, which takes form as sculptures, mixed media installations, digital animations and performances, is a visionary hybrid as if birthed in SWa Bio Art Lab and the surrealist mind of Luis Buñuel. Chen’s interest in apotheosizing what it means to be human, in particular the mental psyche of human development, led him to explore opposing but not always contradictory polarities: biology and psychology, the political and the personal, organic and inorganic, conceptual and literal. He sees the advance of science in relationship to the body accelerating to the point that all things created and living will eventually return to the most simple and primitive forms of nature. The conundrum here being that Chen uses industrial materials like polystyrene, polyurethane foam, epoxy, silicone rubber—plastics that have a slow decomposition rate after being discarded. Therefore, Chen’s work is also about function, disposability, mutation, and collapsing the binary between nature and technology (culture). Chen moves from this binary to an analogic or metaphoric logic. His sculptural installation, How’s It Hanging My Deer?, is a nod to Bruce Nauman. Evoking the dichotomy of nature and sport in a number of sculptures, Nauman used taxidermists’ molds of animal forms suggesting genetic tampering or cloning, alien-like “game” hung from the ceiling, confronting the viewer with humankind’s brutal treatment of nature.

Wednesday Kim’s digital animations are associated more readily with video gaming, and Surrealism, artists like Hans Bellmer and Delvaux. In altération de la voix, a 3D animation made in collaboration with Chen, an amphibious-like non-gendered human is swimming in a sea of digital bytes, body parts, and cellular molecules. The audio track is an electronic sound composition emulating the harmonic sounds of nature and technology. This digital landscape of what Kim calls sexual trauma, is where these virtual beings seek out similar like creatures that they spawned off of, gathering at orifices through which are breasts. There is homage to Marcel Duchamp’s Étant donnés, where we peek behind mirroring curtains to see androgynous derrières. The video escalates until a cascade of yellow molecules takes over, filling the screen.
During Sunset (detail), 2015, brick, acrylic, dimensions variable

Photo: Beatriz Meseguer
During Sunset (installation view), 2015, mixed media, dimensions variable

Photo: Beatriz Meseguer
SOFIA ABRAHAM

During Sunset (detail), 2015, rain jacket, fabric, wood, dimensions variable

Untitled, 2014, bottle, acrylic, limes, lemons, thread, clay, salt, megaphone, plantain chips, dimensions variable

Photo: Beatriz Meseguer
During Sunset (installation view), 2015, fabric, glass, flowers, acrylic, bricks, dimensions variable

Photo: Beatrix Meseguer
Installation view, 2014, mixed media, dimensions variable

Untitled, 2014, ABS plastic 3D print, 12 x 6 x 10”
Installation view, 2015, multimedia, dimensions variable

Photo: Beatriz Meseguer
**Primitive Effort**, 2014, mixed media: wood, polystyrene, polyurethane, plastic, 3D print, silicone, plaster, nylon string, epoxy, recycled material pigment, 92 x 30 x 30"

*How’s It Hanging My Deer?,* 2015, mixed media: polystyrene, polyurethane, epoxy, pine, taxidermy, wool, metal wire, nylon string, steel, silicone, pigment, 78 x 98 x 37.5"
Legs of Styrofoam Feet of Clay (detail), 2015, mixed media: polystyrene, polyurethane, epoxy, pine, taxidermy, wool, metal wire, nylon string, steel, silicone, silicone, pigment, 66 x 22 x 11"
NICASIO FERNANDEZ

Installation view, 2015, mixed media, dimensions variable

Photo: Raul Valverde
Your Dream Vacation, 2014, multimedia: acrylic, air mattress, black lights, clothing, frames, fleece, glass, lamp, vibrator, plastic, radio, valise, dimensions variable
NICASIO FERNANDEZ

Let Me Just Get Over Here, 2014, oil on tarp, 32 x 34”

Double Dix, 2015, acrylic, oil on canvas, 60 x 60”

Photos: Beatrix Meseguer
I’ve Milked Meself Dry, 2015, acrylic, oil on canvas, 41 x 33.25"
Tiffani Freeman

Inside And Outside, 2015, pipette tubes, embroidery, stainless steel, wool, thread, crochet, mercerized cotton yarn, dimensions variable

Photo: Beatriz Meseguer
Stitching Through Racial Fatigue Syndrome (top: installation, bottom: detail), 2015, recycled fabric, crochet, digital embroidery, paper bags, recycled bangles, dimensions variable

Photos: Henry G. Sanchez
Tiffany Freeman

Untitled, 2015, fish specimen in glycerol monofilament, dimensions variable

Photo: Beatrix Meseguer
Unarmed NYC Squirrel, 2015, taxidermied squirrel, crochet, dimensions variable

Photo: Beatriz Meseguer
NICHOLAS GROEPLER

(installation view), 2015, mixed media, dimensions variable
(installation view), 2015, mixed media, dimensions variable

Photo: Henry G. Sanchez
Nicholas Groepler

*Icon Corner*, 2015, digital embroidery, canvas, permanent marker, digital print on fabric, 20 x 10 x 15”

Photo: Henry G. Sanchez
Inspiring Words & Apathy, 2014, digital embroidery, found objects, fabric, 10 x 12”

Too Punk to Die, 2014, silkscreen on fabric, marker on cardboard, dimensions variable
ALEX JEROME

Which Generation Can't Win?, 2015, steel, gundam plastic model kits, cardstock, acrylic, wire, recycled model plastic, 57.6 x 49.2 x 24"
Gauntlets Holding a Heavy Load, 2014, steel, 29 x 22 x 6"
ALEX JEROME

Take One Leave One; An Uplifting Message for an Uplifting Token, 2013-2014, sheet metal, paper, mixed media, dimensions variable

A Never Ending Battle, 2014, steel, scrap metal, 40 x 38 x 49"
A Steel Heart Can Still Yield Many Results, 2014, hammerd/welded steel, 10.5 x 9.5 x 7.5"
**Schizophrenia room**, 2014, multimedia installation, dimensions variable

**Schizophrenia room**, 2014, multimedia, dimensions variable

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*Photo: Raul Valverde*

*Photo: Beatriz Meseguer*
Burripotatoet (Schizophrenia room), 2014, mixed media, 10 x 5 x 8"
Hello Fountain. 2014, HD video, 2 minutes, dimensions variable
Wat wat girls. 2014, HD video installation, 4 minutes, dimensions variable

WEDNESDAY KIM

Photo: Beatriz Meseguer
Photo: Raul Valverde
First accident of intrusive thoughts, 2014, HD video Installation, 5:49 minutes, dimensions variable

Photo: Henry G. Sanchez
SHANLEIGH KING

(left to right) George*, Frankie*, 2015, inkjet print, 30 x 24" each
(left to right) Sofya*, Mac*, Taylor*, 2015, inkjet print, (left to right) 24 x 24", 24 x 24", 24 x 30"

Photos: Henry G. Sanchez
Photos: Henry G. Sanchez

clockwise from top left) Robert*, Nola*. Mateo*, John*, 2015, inkjet print, 24 x 30” each
(left to right) Mateo*, John*, Nola*. Robert*, 2015, inkjet print, 24 x 30” each
Blind power, 2014, plaster casts, 3 x 4.5" each

Photo: Raul Valverde
Installation view, 2014, mixed media, dimensions variable

Photo: Raul Valverde
Memories of discomfort, 2014, wood, rope, latex, mixed media, dimensions variable

IASONAS KONTOGIANNIS

Memories of discomfort, 2014, wood, rope, latex, mixed media, dimensions variable

Photo: Raul Valverde
Silenced brightness, 2014, concrete, light bulbs, 20 x 5 x 2”

Solid cut of youth, 2014, wood, plaster, soil, vegetation, mixed media, 27 x 32 x 24”

Photos: Raul Valverde
Moving Skins, 2015, neon, faux fur, candy, taxidermy (rabbit and mouse), dimensions variable

Photo: Beatriz Meseguer
Resuscitated Breath, 2015, AstroTurf, wood, branches, tangerines, paper, string, taxidermy (starling and rabbit), dimensions variable
Monica Lai

How to See: Aerial Contour, 2014, digital embroidery on pellon, 16 x 20”

How to See: Mirrored Facade, 2014, digital embroidery on pellon, 16 x 20”

Photos: Beatrix Meseguer
Beauty in a State of Fear, 2014, paper, wood, string, dimensions variable

Photo: Beatriz Meseguer
ROBERT (LUKE) LUNSFORD

Untitled (installation view), 2015, neon, sketchbook scans, dimensions variable

Photo: Beatrix Meseguer
Untitled (installation view), 2015, multimedia, dimensions variable

Shark White/Compound Fracture, 2015, oil on canvas, 51.5 x 40"

You Can Play Me, 2014, flashe vinyl, graphite on canvas, 22 x 19"
IRENE MAROPAKIS

Installation view, 2015, mixed media, dimensions variable

Photo: Henry G. Sanchez
Untitled, 2015, mixed media, dimensions variable

Photo: Henry G. Sanchez

Untitled, 2015, mixed media, dimensions variable
IRENE MAROPAKIS

The knives, 2015, mixed media: found cutlery, human hair, rhinestones, mosaic tile, yarn, string, bells, feathers, pom-poms, sequins, wire, bowl, sand, linseed oil, dimensions variable

Photo: Henry G. Sanchez
The knives, 2015, knives, thread, trim, feathers, human hair, mosaic tiles, rhinestones, dimensions variable

Installation view, 2015, mixed media, dimensions variable

Photos: Henry G. Sanchez
Untitled (installation view), 2013-2015, mixed media, dimensions variable

Photo: Beatriz Meseguer
The good rab, 2015, taxidermy, dried flowers, food dye, dimensions variable
KRISTINA NAEF

Untitled (installation view), 2014-2015, digital embroidery, fabric, found objects, taxidermy, dimensions variable

Madonna and child/I’m bored, 2015, heirloom quilt, embroidery, dimensions variable

Photos: Beatriz Meseguer
no girls allowed, 2013-2015, mixed media, dimensions variable

Photo: Beatriz Meseguer
A Door in My Heart - It’s Time to Open the Door, 2014, pleather, fur, drawer knobs, kinetic pendulum, 46 x 26 x 12”
A Door in My Heart (series collection), 2015, mixed media, dimensions variable

Self Portrait: Art for Me Is a Map of Myself, 2012-2014, mixed media, silk fabric, thread, pin, dimensions variable

Photos: Beatriz Meseguer
JIHYUN VANIA OH

A Door in My Heart -Trace of Memory, 2014, leather, paper, thread, 65 x 36 x 15" Photo: Beatriz Meseguer
Skeleton of Heart III, 2015, yarn, starch, paper ball, 80 x 40 x 30" 
Mind Mapping, 2015, silk fabric, yarn, thread, starch, 40 x 35 x 15"

Photos: Beatriz Meseguer
Untitled 1, 2014, fabric, polyester fiberfill, thread, wire, rubber, polyacrylic, 84 x 44 x 44"
Photos: Henry G. Sanchez

Rubber Band and Bag, 2014, HD video, flatscreen, 10 x 16” each
Rubber Band and Bag, 2014, HD video, flatscreen, 13 x 21”
KRISTINE PARIS

Pin 8, 2014, digital print, vinyl, nails, 22 x 23"
Thread 1, 2014, HD video, flatscreen, 13 x 21"
CAMERON RITCHIE

Random Shapes, 2015, gouache on watercolor paper, 4 x 6" each

Photo: Raul Valverde
Rigid Structure for Living, 2015, gouache on watercolor paper, 4 x 6”
From left to right: Untitled (Self Portrait) and Rigid Structure for Living, 2015, gouache on watercolor paper, 12.5 x 9.5” and 4 x 6”

Photos: Raul Valverde
Random Shapes (3 of 8), detail, 2015, gouache on watercolor paper, 4 x 6" each

Photo: Raul Valverde
Installation view, 2015, mixed media, dimensions variable

Photo: Raul Valverde
BRENDA ROGERS

The (R)evolutionary Street Refugee Office, 2015, multimedia installation, dimensions variable

Photo: Raul Valverde
Seated Veteran, 2015, CNC routed compressed foam, plaster, wood, taxidermy, 89 x 36 x 36”

GERALD SHEFFIELD

Photo: Beatriz Meseguer
Seated Veteran (detail), 2015, CNC routed compressed foam, plaster, wood, taxidermy, 89 x 36 x 36”
GERALD SHEFFIELD

In and of Itself, 2014, concrete, CNC routed compressed foam, plaster, wood, 16 x 13 x 8” each

Photos: Beatriz Meseguer
DYLAN SPELMAN-HALL

Untitled, 2015, recycled materials, chicken wire, strung lights, 6 x 3 x 3'
Untitled, 2015, copper wire, mixed media, dimensions variable

Photo: Beatriz Meseguer
Untitled, 2014, found driftwood, aluminum wire, 13 x 3 x 3’

Untitled, 2015, blown glass, medicine bottles, copper wire, cacti, 10.5 x 7 x 6”

DYLAN SPELMAN-HALL

Photo: Beatrix Meseguer
Photo: Henry G. Sanchez
Glass Blanket, 2015, recycled glass, aluminum wire, 2.5 x 4.5' x 3".

Photo: Dylan Spelman-Hall
UNTITLED (Installation view), 2015, oil on wood, dimensions variable

VERONICA WINFORD

Photo: Henry G. Sanchez
Untitled (installation view), 2015, oil on wood, dimensions variable

Photo: Henry G. Sanchez
UNTITLED (INSTALLATION VIEW), 2015, OIL ON WOOD, DIMENSIONS VARIABLE

VERONICA WINFORD

Photo: Henry G. Sanchez
Untitled (installation view), 2015, oil on wood, dimensions variable

Photo: Henry G. Sanchez

Untitled (installation view), 2015, oil on wood, dimensions variable
CHRISTINA EFKARPIDES

Installation view, 2015, Cheerios, metal filings, magnets, dimensions variable

Photo: Henry G. Sanchez
Installation view, 2015, Cheerios, metal filings, magnets, dimensions variable

Photo: Henry G. Sanchez
CHRISTINA EFKARPIDES

Untitled (installation view), 2015, metal filings, magnets, dimensions variable

Photo: Henry G. Sanchez
Creature, 2014, sheet metal, mixed media, 72 x 38 x 24"
Mossing Wood (1 year), 2014, driftwood, aquarium, grow light, 30 x 12 x 13"  
Mossing Wood (detail), 2014, driftwood, aquarium, grow light, 30 x 12 x 13"  

WENYE FANG

Photos: Beatrix Meseguer
Untitled (installation view), 2013, plaster composite 3D print, vegetation, grow lamp, dimensions variable
WENYE FANG

Untitled (from Radiolaria series), 2013, plaster composite 3D print, 7.5 x 4 x 7.5"  

Photo: Raul Valverde
Nature is Fiction. 2015, CNC routed compressed foam, steel, fiberglass, resin, 8 x 5.8 x 7.6'
The Light, The Speed and The Sound, 2015, projectors, media players, video feedback, dimensions variable

Photo: Raul Valverde
The Light, The Speed and The Sound (detail), 2015, projectors, media players, video feedback, dimensions variable
HANUL KIM

*Ode to the Present*, 2015, projectors, video cameras, audio feedback, audio mixer, speakers, dimensions variable

Photo: Raul Valverde
Expressway, 2014, video projection, plaster, screws, dimensions variable

Junctures, 2014, multimedia: safety cone, mop handle, 35mm film roll, flies, haribo frogs, frame, IKEA bag, air mattress, blanket, sequin dress, fannypack, video projection, dimensions variable

Photos: Raul Valverde
JING LI

Soaked, 2015, acrylic, resin, recycled material, cockroaches, 50 x 50 x 50"
Soaked (detail), 2015, acrylic, resin, recycled materials, cockroaches, 50 x 50 x 50"
Soaked (microscopic) (installation view), 2015, video projection, mixed media, dimensions variable

JING LI

Photo: Beatriz Meseguer
Soaked (jewelry box), 2015, acrylic, resin, recycled material, cockroaches, scrap metal, PVC, 13 x 13 x 13"
ELYSSA WILLADSEN

Some Places (installation view), 2015, multimedia, dimensions variable

Photo: Raul Valverde
Some Places (installation view), 2015, multimedia, dimensions variable

Photo: Raul Valverde
ELYSSA WILLADSEN

Deflating Self, 2015, cement, balloons, string, wire, needle, 21 x 4 x 21”

All the Things That Break, 2015, glass bottles, cement, Android phone, light bulbs, 21 x 4 x 21”

Photos: Raul Valverde
Yours (installation view), 2015, multimedia, dimensions variable

Photo: Raul Valverde