

KIM YE

2010-2012

Kim Ye

Record of Creative Work

This publication is part of a comprehensive exam report
submitted in partial satisfaction of the requirements for the degree
Master of Fine Arts in the Department of Art, Sculpture Area.

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Contents:

Text | There is No Conversation.....pg 4

Images | Work 2010-2012.....pg 15

Curriculum vitaepg 40

Indexpg 42

There is No Conversation

Kim Ye

For an artist, there is no question more asinine than *what is your work about?* At its root, the question is a request to be breastfed. Not only must the artist produce the food, but she must also act as the conduit that funnels the substance from one body into another. And yet, as infuriatingly direct as this question is (not to mention the ethic of demanding indolence it betrays), the issue of what is this work about is fundamental to the experience of art viewership. Is it by replacing the possessive *your* with the more impersonal *this*, that a transfer of responsibility occurs? The implication of who is responsible for answering the question becomes vague. Perhaps it is not the curiosity, the drive for understanding (or even for possession) behind the request that is maddening, but the lack of evidence of any effort on the viewer's part that garners such resentment. Since there is no starting point provided, it places both parties in a blank non-space, in which only one is responsible for building from scratch.

So instead of this going-straight-to-the-source, shortest-route-from-point-a-to-point-b method of isolated excavation that poses this meta-question without priority or specificity, is there another way to expand one's experience of work through language in a less invasive manner? Perhaps one that does not decontextualize so violently?

Maybe an ethic of eavesdropping would be an appropriate alternative to explore. The fly-on-the-wall position is one of both privilege and subordination; the unacknowledged fly-subject objectifies as she/he is objectified in the same way that by its very gathering empirical evidence is contaminated. In this vein, I would like to share the following conversation between Kim Ye (artist), Mistress Lucy (professional dominatrix) as moderated by yours truly.

Kim: I'm glad we finally get a chance to sit down and talk. Even though we're together all the time, we hardly ever get to be fully, simultaneously present in the same space.

Lucy: That's a weird thing to say to someone whose body is your body, whose mind is your mind, and whose experiences are your experiences. I mean we're the same—undifferentiated, you know? Sure, we function differently in the world, but where there is one, somewhere in the background lurks the other. Kinda like a couple that shares a domestic space, we're aware of each other's presence even though we don't acknowledge it.

K: I don't mean that your subjectivity and my subjectivity are isolated from one another—that we only share the same set of data and stuff and that's it. I mean that our meetings (if you want to call them that) are more like handoffs—passing a flow of information and responsibility back and forth. What's passed is less verbal/textual/linguistic, it's more emotive/psychic and kinesthetic. We don't use language to objectify or even put meaning onto bodily sensations and impulses. What shapes our dynamic is functionality, not semiotics.

L: What you call passing I think is more like negotiating. Like, if one of us receives stimuli, we respond only after consulting with each other. There is an averaging effect at work when you look at what we actually do, compared to what we would do if we were acting alone. But actually, you acting alone is exactly what brought me here in the first place...

Anonymous Collective Moderator: Kim, pardon my ignorance, but what do you mean when you say "functionality"? Do you mean to imply that the original impetus behind the constitution of Lucy's subjectivity was economic/commercial/material?

K: Well, yes and no. As anyone who's been in the service industry can tell you, we all create work personas to delineate a boundary between professional and personal life. The ability to reorient oneself to the immediate context is a professional skill, an indispensable asset especially for those who work intimately—emotionally or physically—with clients. In developing our relationship [nods towards Lucy], we're enacting a type of emotional labor that nurses, caregivers, analysts, and sex workers (amongst others) continually enact. But on the other hand, Lucy's not here solely for monetary gain.

L: Some things you do for money, some things you do for free, and sometimes a job allows you to do things for money that you would have done for free, but didn't know how to.

K: Ha! Yeah, work can provide you with a context, a motivation, and a pre-established infrastructure to move within.

ACM: Looking at your past work, Kim, your interest in marginal spaces and detritus/base matter has been rather consistent. You've used matted hair, public hair, piss, shit, condoms as materials (just to name a few), and explored practices of body modification, elective surgery, in vitro fertilization, sexual commoditization, and compulsive body damage. And now, Lucy, your job brings you into contact with these same types of bodily viscera—your own and that of others. Is it fair to say that in your work, you are both fixated on phenomena of abjection and their trace?

L: Just because we're not averse to bodily viscera doesn't mean we're fixated on it. When I smear shit on a client, I'm just as grossed out by the act as you are. But being disgusted by something doesn't necessarily mean that you shouldn't do it. To examine, breathe, and caress your own waste—now that's real.

ACM: [coughs loudly] Yes, well there's certainly nothing imaginary about that. What you said, Lucy makes me think of what Bataille characterizes as the centripetal pull of society: that society functions mainly by agreeing on what is repulsive, not what is attractive. So is your engagement with these materials a rebellion against society and its conventions?

L: It's not rebellion...maybe it's more of a dismissal, an acknowledgement of it as fictitious, you know? Or as imaginary, as you put it.

K: Yeah, the reason I'm into dwelling in the non-normative is because it exposes the failure of straightening lived experiences to match idealized abstractions. I want to be clear that in investigating such spaces, I don't intend to critique, rationalize, justify, promote, or alter them. I'm more interested in how they function to out normativity as a fraud. It's within these contained, discreet, underground spaces that the disciplining pressure exerted by the collective onto individual subjectivities begins to desubliminate. The repressed begins to leak out and congeal into something visible/tangible.

L: And once it becomes a solid you can point to it and say, "There, that's what you were so scared of! Is it really that frightening that it must be avoided and circumvented?" If you find that it's actually bearable, then maybe you can reincorporate it into yourself.

K: And/or it could be introjected by someone else.

Really my motivation is self-centered. It's not at all the grossness, vileness, and lowness of the abject that I'm attracted to — it is my subjectivity's desire to function elastically, inclusively, insatiably that drives the car.

ACM: Speaking of discreet contained spaces, I want to talk about your 2010 piece *Bed (Qualia)*. This piece consists of a video loop in which the artist's face is framed horizontally—she is laying on her stomach, head turned towards the camera. Though the body from the shoulders down is cut out of the frame, one can infer from her sounds and movements that she is involved in some activity that is taking place off-screen. Such activity seems erotic in nature. In order to view the video, one must crawl into a wooden structure sized for a single inhabitant and lay down, orienting his body to mirror the artist's position onscreen.

As someone who has crawled into the piece, this tactic of physical entrapment feels highly manipulative. And the transposition of ostensibly private sex acts, whether implied or explicit, into a public art space seems problematic as it can be read as complicit with the objectification of women and female sexuality. Since sexuality cannot be contained by the art context, this piece functions to annihilate discourse, begging the question of whether or not this is art at all. Perhaps it is just an enactment of the artist's fantasy, otherwise one wonders she would subject herself to produce such a work in the first place.

L: I don't get what's so manipulative about the box. If anything, it's about consensuality. It makes me think about the dungeon as a space that functions simultaneously to release and contain repressed/rerouted desires. The establishment of unambiguous boundaries is what allows the client to surrender control without losing agency. By crossing such a boundary, he gives his consent to experience a temporary exchange of power. In building a structure to house the video, were you trying to emphasize that function of a physical threshold?

K: Partially. I mean, phenomenologically every person is both an agent for herself and an object in the world for others. What the video within the structure proposes is a spatial/temporal separation these two qualities.

L: The Internet does a similar thing. You as a public object can be separated from you as a private subject—kinda like that site, Hot or Not...

K: Oh god [laughs] Hot or Not! How seminal...Well, mass media obviously functions similarly, but only on the Internet can you do it to yourself with such ease. Anyways, within the bed/box, I as performer become pure object for the viewer, and the viewer's position within the artwork makes him pure object for the spectator. Though spectator's subjectivity remains unambiguously intact outside the structure, she/he is denied content. So without complying to



Bed (Qualia), (2010)
Above: Installation view
Below: Video Still

make oneself into an object at least temporarily, the complete subject is barred from participation.

ACM: So the main function of the structure is to isolate the viewer from spectators, and while it is private, it is also permeable. Formally, the structure is familiar in its ad hoc domesticity, but ultimately unplaceable. But what do you have to say in response to the charge that this piece functions to undermine your agency? By presenting your identity (as a young Asian woman) as a sexualized object for those who engage with the piece, does it not play into existing power dynamics by fetishizing the very traits you embody?

L: That's ridiculous. Kim as the performer isn't having sex with the viewer. By the angle of her body and the position of the viewer within the structure, it presents a physical impossibility. If anything, what it's presenting the viewer with is a cuckold scene. Is the viewer a cuckold, a child, a voyeur? While you can project your own desires to penetrate the performer onto the video, she actually negates that possibility. Furthermore, the viewer never sees what is actually happening off-screen, the performance itself could very well be a fraud, a counterfeit sexual act that is produced and constructed by the artist alone.

K: Well regardless of whether there was a partner involved or not in the production of the video, if this were porn, it would be a total failure. There's nothing explicit here, and the viewing of it in a vulnerable, public space produces in most viewers a state of anxious self-consciousness, not eroticism. But what I really take issue with is the idea that just by placing our bodies in sexual contexts, we as women collude in our own oppression. To classify any visualization of female sexuality as a product of a male-dominated heteronormative position is grossly conflationary. To not be able to see past the sexual aspects of the piece though is another story... Why can't we talk about issues of personal desire in an art setting? If real world interactions are metaphors for erotic desires (as Freud postulates) shouldn't we discuss these very impulses that drive the art market?

L: For makers and buyers alike, right? Maybe it's too close to home. And to echo your sentiment, I agree that just because a woman is presented in a sexual space does not mean that she is being used as a tool or lacks subjectivity. In terms of contemporary porn culture, there has been a significant increase in independent women produced, directed, and distributed media. I don't see this as a result of women internalizing a chauvinistic/misogynistic position, or throwing in the towel saying "I'm gonna be objectified anyways, so I might as well control how I am objectified". Rather, it marks a shift in agency in deciding what gets shown and who reaps the benefits/profits from it. It collapses the positions of maker and object, manager and product, individual and corporation.

K: That makes me think of the terms immanence and transcendence as used in phenomenology. The state of immanence is characterized as feeling trapped in one's body, looking at it as an object in the world, and being hyperaware of its movements and appearance. It's a common way that women relate to themselves. In contrast, men seem to have a more transcendent relationship to their bodies—regarding it as a tool for the execution of their will—a way to manifest their subjectivity. What's rich is the unstable and intermixed nature of these "binary" states, the process by which immanence breeds transcendence and vice versa.

ACM: I see these ideas of immanence and transcendence as relating to *Polite Fiction* (2010) in which you don what appears to be a customized e-collar for a full 40-hour workweek. The performance exists in the gallery space as an installation composed of video,



Polite Fiction, (2010)

photo, and text documentation. In addition to the collar, several built objects are on display—all of which appear at some point in the video. The use of the e-collar as a form amplifies, and perhaps even celebrates, pathology and self-abnegation. The overwhelming decorative elements of the collar may also point towards performances of femininity, locating these performances within methods utilized to discipline the body. Does this piece have to do with examining how relationships with one's own body are gendered?

K: Sure, you can gender these themes of self-fabnegation and immanence by collapsing them onto the feminine but that's probably overstating it. I think it's more productive to talk more generally about visibility, queerness, and disorientation.

L: For me, the e-collar is a physical manifestation or metaphor for forms of institutionalized control. After all, an e-collar is what pets wear after they have been spayed or neutered by their owners; it keeps them from themselves for their own good. In this way, it functions as a straightening device, orienting the body of the pet to succumb to the will of their owners. What's weird is that in this case, you're both the owner and the pet...

K: Well from the texts that accompany this project, you can see that my concerns as the owner/manager/whatever-you-want-to-call-it are informed by how the collared figure/pet is perceived by others. Feelings of concern (and even guilt) for the emotional and/or physical impact my condition might have on others were surprising in their intensity. In this way, I was not the sole owner, but was channeling a public collectivity. Placing myself in a state of voluntary queerness oscillating between hypervisibility and invisibility was totally disorienting to my subjectivity and self-image.

ACM: Perhaps it wasn't that you were actually hypervisible or invisible, but that you were hyperconscious of your visibility...the idea of using visibility as a means for controlling makes me think of Foucault's discussion of the Panopticon. In *Discipline and Punish*, he describes the Panopticon as a system that exerts power over individuals by making them aware that they are always potentially being watched, observed. The individual then polices herself, and the regulatory power takes on a form that is impersonal and ubiquitous, but also internal.

K: Knowing oneself to be under surveillance does produce a state of immanence that survives the actual act of being watched. But this piece is not only about internalizing collective desires. I wanted to leave room for resistance, for reclaiming the conditions superimposed onto the individual.

L: That's what the hot pink flowers and gold grommets are about! In modifying a mechanism of discipline with color, texture, brilliance, and shine, you've turned a straightjacket into a couture headdress.

Similar to how stocks, whips, chains, and paddles are regarded in the fetish community, tools of subjugation are transformed into symbols of unapologetic pleasure. It's one way of reclaiming agency in an increasingly disciplined and disciplining order.



Polite Fiction, (2010)

K: That's good! The physical tools and wooden structure I made are related to this idea of agency too. I modified generic tools in the world so that they could be reoriented to fit my personal needs. Starting from a position of marginality, I tried to recenter myself by extending my subjectivity into physical space through materials.

ACM: Not to harp too much on the gendered read of the piece, but what Lucy said about reinterpreting methods of oppression seem to me to be related to what Mann and Huffman write (in the 2005 article "The Decentering of Second Wave Feminism and the Rise of the Third Wave") about a younger generation of feminists' "rebellious desire to reclaim what has previously been used against them". For example, the reclaiming of the label "girl". I wonder, Kim, if you see your work in relation to those ideas?

K: Yes, I do to an extent—but maybe it makes more sense to unpack some of these 3rd wave/post-structuralist ideas through the 2011-2012 body of work, which include *That's Cute*, *Profile Pic*, *Family-Pak*, *Dyad*, and *Too Much is How Much I Want*.

ACM: Well the most obvious material association your work brings to mind is with the tradition of soft sculpture as pioneered by Eva Hesse, Lynda Benglis, Hannah Wilke, Lee Bontecou, Yayoi Kusama, and Louise Bourgeois amongst others. Many of these women artists are credited for bringing the body, the organic, into dialogue with the hard, geometric forms produced by their male counterparts. The anachronistic permanence of materials such as steel, glass, and acrylic are confronted by the temporariness/fragility of organic bodies.

K: I see the connection you're drawing here, and while I am obviously interested in issues of the body, I don't find talking about its temporality and the cyclical nature of birth-growth-injury-decay-death all that interesting in and of itself. Besides, the modernist tendencies towards impersonality, separation of form from content, and treatment of the art object as transcendent are old hat, you know?

L: I agree. I don't see you working from a position that prioritizes the art history at all. I see it coming from a place of performance and pleasure—your works are in drag! They're macho but affective, discreet but relational, undeniably physical but also virtual. Maybe what you're trying to address is one's ability/inability to move fluidly between categories. To me, it speaks to the unfairness of being born. The arbitrary combination of social relations and physical characteristics that is predetermined for each one imposes upon us both privilege and penalty...

ACM: The predetermined context you speak to Lucy, echoes what Sarah Ahmed calls objects of inheritance. Actions bring certain objects nearer, but at the same time depend upon the preexisting nearness of certain objects. I think it's in *Queer Phenomenology* that she talks about how one's orientation binds together sets of objects, and how these sets form the lines that direct us—aligning us with others. In our discussion of *Polite Fiction*—Kim, you had mentioned disorientation. So for Ahmed, paying close attention to these moments of disorientation is one way to become aware of the pressure placed upon the individual to reproduce the line that one follows.

K: I think that's spot on. And since orientation is both oppressive and productive, I wonder if it possible to separate this double-edged sword? To play the game but not internalize its rules?

ACM: That sounds suspiciously individualistic, not to mention opportunistic.

L: I don't see the problem in being opportunistic. What's wrong with exploiting the stereotypes ascribed to our bodies, our subjectivities to get ahead?



That's Cute, (2011)

Why can't the master's tools dismantle the master's house? I mean, one way of moving towards "equality" in an advanced capitalist economy would be to redistribute material/monetary resources, right?

If money talks, I want airtime, not a bullhorn...

K: And that's where I see the common ground with the younger generation of 3rd wavers—specifically those of us who came of age during the late 1990's and early 2000's. That there's an allowance for individual expression, play, and pleasure in spite—or maybe because—of its proximity to methods of external oppression.

ACM: Can we talk about this in terms of one of the pieces?

K: Yeah sure, how about *Too Much is How Much I Want*? The bloated latex containers are molds made from old house windows. In making the molds, I slowly erode away, destroying the form from which they are cast.

ACM: So It's an index of and a replacement for the original object.

K: Exactly. And a window is a surface that functions to grant you access to a space you're not occupying. So what does it say for a two dimensional plane that reveals, to be replaced by a three dimensional object that hides, that contains?



Too Much is How Much I Want, (2012)

ACM: Well for one, an interface that is normally used to observe from a distance becomes an opaque volume that begins to surround and overwhelm the viewer. So what is on the other side of it—what is at once contained and surrounding—becomes masked, inaccessible, mysterious. In this way, it functions both to destabilize the prioritization of the visual (the ability to trust what is seen), and deny the viewer access to the subjective position of what envelopes him (the piece and its autosuggestive position of the artist).

K: Yeah, I think the main difference now is that the more austere feminism of the 60's and 70's seemed to have taken for granted the authenticity of the surface.

That is, if someone appears to be a woman, she is a woman, and the world treats her as what she is. The phenotype is directly correlated to the genotype, right? Well, no. This surface can also be used as a way to mislead, reflect, or direct others...because once you begin to mix the vocabulary of the surface—

L: Goth with cowboy, clinical with rugged, disco with Victorian—

K: Once you start juxtaposing them, you realize that the history of these symbols can be emptied out. They can be used like notes in a scale, composed and rearranged to conjure different meanings and affects.

ACM: You're saying that by way of recombination, they stop functioning as signifiers that point towards what they originally signified. Instead, they point at something imaginary?

L: Yeah, they become a hypothetical, a proposal, or a fantasy. And who knows if this fantasy is sincere or not.

ACM: Ah, so you are essentially depriving the viewer of what Bateson would call metacommunicative information...

[silence]

ACM: In other words, the mood signs (i.e. body language, eye contact, facial movements, etc)— which we usually refer to in face-to-face interaction to deduce the speaker's intentions—are withheld.

K: [sighs] To an extent. I mean if you look at a single work, you're gonna be confused about my position. But when the pieces are taken together, as informing one another, they begin to cohere into something more stable. That's why I situate this body of work somewhere in between sculpture and installation.

ACM: Using a process that turns something (windows, in this case) into its "opposite", being reluctant to classify these works as either discreet or dependent, and muddling signifier and signified...For me, it points toward ideas explored by Rosalind Krauss and Yves Alain Bois in their 1996 exhibition, *Formless: A User's Guide*.

Keeping in mind some of the conceptual differences they laid out between the abject and the formless, I understand why you didn't want to classify your work as abject art earlier. What you're performing by bringing things that don't want to exist in the same space together goes beyond just working from a set of material preoccupations. It's more procedural—

L: Like a plan of attack!

ACM: Yes, because the formlessness is not a characteristic—rather it is a process of informé. This process is one that is not bound to a set of materials (abject or otherwise), it is a function or operation can be performed on any number of objects or categories.

L: Yeah well, if your frame is art discourse, then I think it's appropriate to think about the formless as a way of accessing Kim's practice—of understanding how she works...

K: Mm-hmm, I agree. Maybe this is a good place to stop?

ACM: What I see as the challenge for you now is to address the question of what this destabilization of categories and identities implies for the mobilization towards collective (perhaps political) action. How can members of a given community organize behind common interests without using the inclusion/exclusion format of essentialism? In other words, more than acknowledging difference between and within groups—what does giving voice to the plurality within the individual subjectivity mean for us collectively?

K: That's a big question, but it's one we'll have to address in a later conversation. Thank you all for being with us today, but I think Lucy has an appointment to get to...

L: Ha! You're the boss...don't wanna show up late and be unprofessional. [winks]



Polite Fiction (Installation view), (2010)

WORK
2010-2012



Too Much is How Much I Want, (2012)
Above: Installation view
Opposite: Details



Lucy's Function or Lucy ($x_1 + x_2 + x_3 + x_4 + x_5 + x_6 + x_7$) where $x_1 = \text{Tom}$, $x_2 = \text{Bill}$, $x_3 = \text{Joe}$, $x_4 = \text{Calvin}$, $x_5 = \text{Cameron}$, $x_6 = \text{Paul}$, (2012)



Window Dressing, (2012)
Opposite: Installation view
Above: Detail

Profile Pic, (2012)
Below: Detail
Opposite: Installation view





Untitled, (2011)
Above: Installation view
Opposite: Detail





Family-Pak, (2012)
Left: Detail
Opposite: Installation view





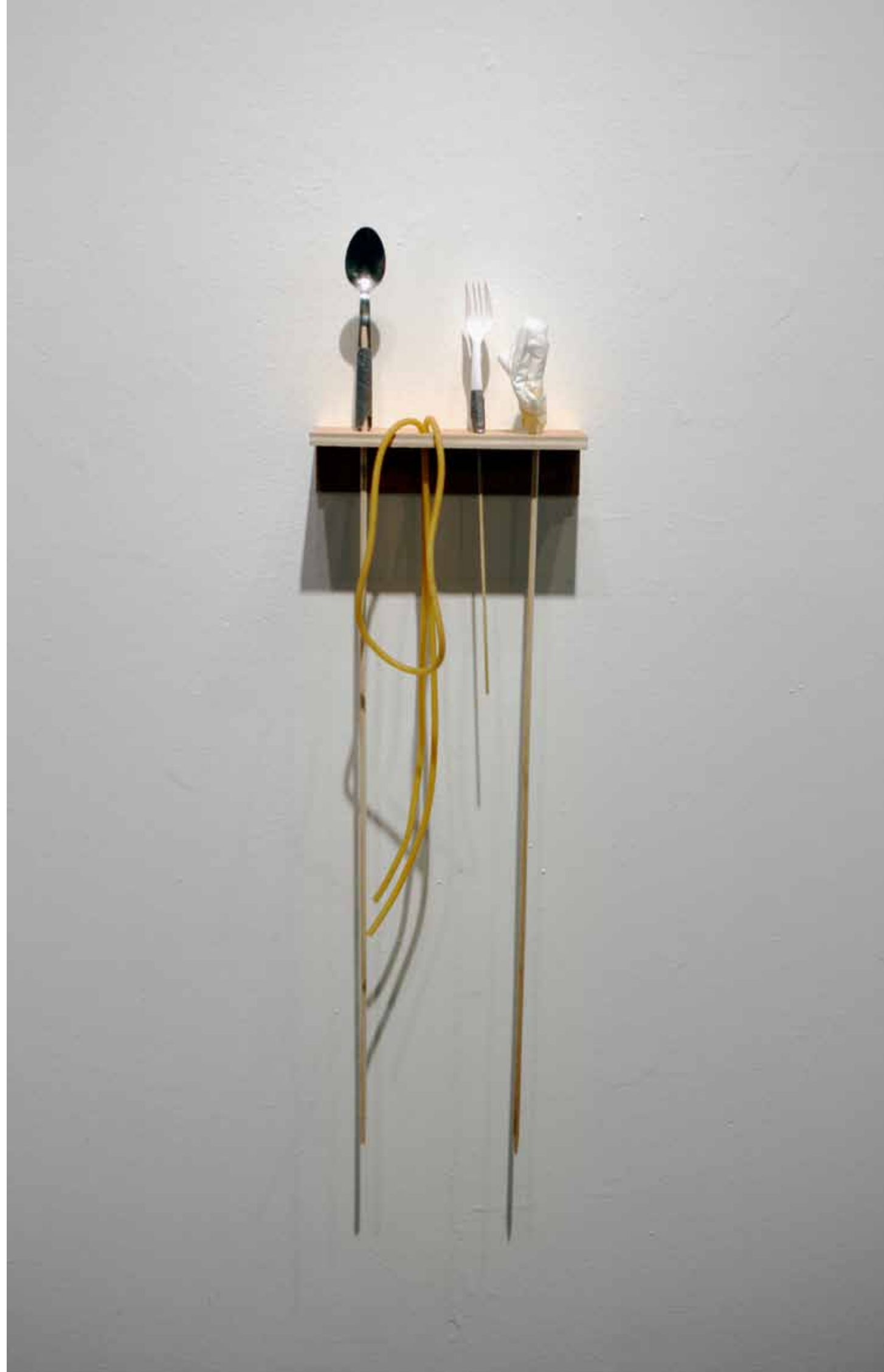
Dyad, (2011)
Video stills



Surrogacy, (2011)
Left: Detail
Opposite: Installation view



Polite Fiction, (2010)
Left: Video Still
Opposite: Installation view (detail)





"Welcome to Ultimate Match Services, providing optimal desire fulfillment through designer partnerships. Our service is *not* for everyone. In fact, we are extremely selective about who we choose to represent. From our extensive pool of highly desirable candidates, we've put together a personalized portfolio just for you. To realize the lifestyle you have always envisioned, we take into account factors such as genetic background, education level, projected income, cultural capital, and transnational affiliations. Are you ready to meet *your* ultimate match?"

– Ultimate Match (transcribed audio), 2011

Ultimate Match, (2011)

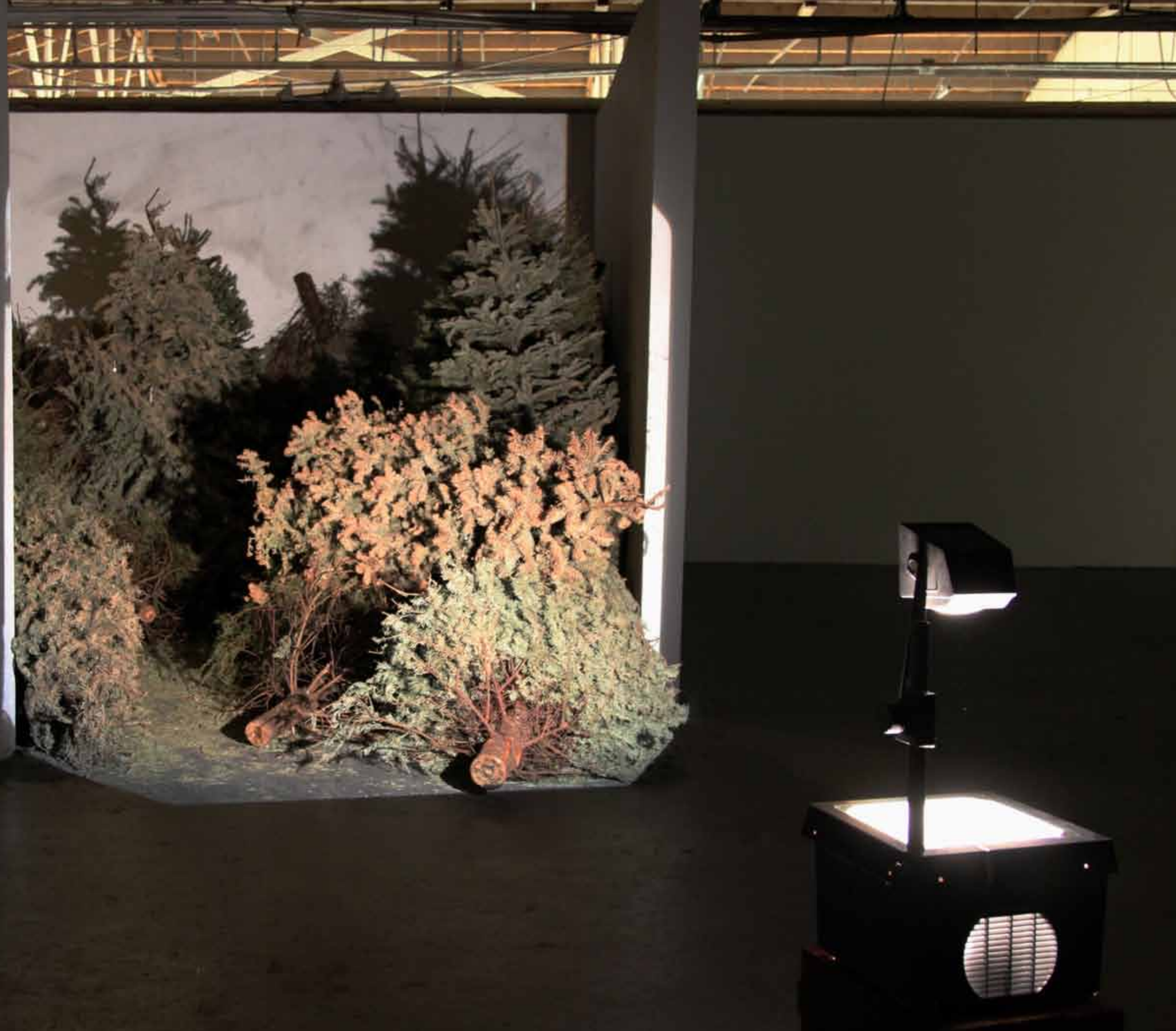
Opposite: Installation view with participant

Above: Video still



Gold Digging, (2011)
Right: Detail
Opposite: Installation view





Why does the becoming of a Christmas tree involve such a degree of pomp and circumstance, while its ending is treated with the irreverence of a chore? A loaded signifier that takes its place at the center of family gatherings is discarded in the same manner as common household waste, dust, and dirt. This project began as an exercise in processing the leftovers of a tradition, a meditation on one signifier's fall from preciousness to worthlessness...

The trees I rounded-up were completely used up—abandoned unceremoniously by the very family units that had chosen them. Some pick-ups were planned, involving prior communication with the owners. Others were spontaneous, a tree trunk jutting out from a mass of pine needles, or wrapped nefariously in an overgrown plastic bag, acted as beacons reorienting my attention.

All in all, 58 Christmas trees were collected over the course of a month.

The Life of Objects (Phase I), (2011)

Installation view



The Life of Objects (Phase III), (2011)
Above: Day view (Wonder Valley, CA)
Opposite: Night view (Wonder Valley, CA)

As part of the Homestead Act, Wonder Valley has a history as a site for new beginnings, redefinitions, and unavoidable endings. Within this uncanny setting that is at once magical and unforgiving, hopeful and terrifying, is it possible for these glowing tree parts to embody the affective motivators that pattern human behavior? To realize the final stage of *The Life of Objects* in this landscape is to postulate a new function for the material byproducts of networked human relationships. Perhaps these discarded symbols can hint at the resonant activity inherent in all endings.

Kim Ye

b. 1984 in Beijing, China

Lives & Works in Los Angeles, California, USA

Selected Exhibitions

2012

MFA Exhibition II, MFA Thesis, New Wight Gallery, UCLA Broad Art Center, Los Angeles, CA

2011

Around the Dinner Table, Pacific Standard Time Family Festival, Getty Center, Los Angeles, CA

In Process, Ann 330 Gallery, Los Angeles, CA, curated by Thinh Nguyen

Boom, L.A. Mart, Los Angeles, CA

Microtextual: Words with Text / Text without Music, MiMoDa Studio, Los Angeles, CA, curated by Aron Kallay for Catalysis Projects

2010

Synapses, Deborah Martin Gallery, Los Angeles, CA

e.Impulse, Orange County Center for Contemporary Art, Santa Ana, CA

A Video Show, Mandrake, Culver City, CA, curated by MUC

Cloud People, Pershing Square, Los Angeles, CA

Works that Disturb the Moonlight, Alphonse Berber Gallery, Berkeley, CA

2009

Uncommon Thread: Cryptozoology, Culture Candy, Baton Rouge, LA

L.A. to O.C. Emphasis Extreme, Orange County Center for Contemporary Art, Santa Ana, CA

Downtown LA Art Walk (February video artist), Spring Arts Collective, Los Angeles, CA

2008

Made in the U.S.A., The Brewery, Los Angeles, CA

Downtown LA Art Walk (November video artist), Spring Arts Collective, Los Angeles, CA

Vintage Vandals, Canvas Café Gallery, Sarasota, FL

Downtown LA Art Walk (July), Spring Arts Collective, Los Angeles, CA

2007

Glitter, B.A. Thesis show, Pomona College Museum of Art, Claremont, CA

Education

2012 M.F.A. Studio Art, UCLA, Los Angeles, CA

2007 B.A. Studio Art, Pomona College, Claremont, CA

Awards

2011

Resnick Scholarship, UCLA School of the Arts & Architecture, Los Angeles, CA

2010

D'Arcy Hayman Scholarship, UCLA School of the Arts & Architecture, Los Angeles, CA

Edna and Yu-Shan Han Award, UCLA School of the Arts & Architecture, Los Angeles, CA

2007

Summa Cum Laude, Pomona College, Claremont, CA

Matthew Klopfeisch Memorial Prize, Fine Art, Pomona College, Claremont, CA

Phi Beta Kappa, Pomona College, Gamma of California, Claremont, CA

2006

Corinne Gilbert Beaver Prize, Fine Art, Pomona College, Claremont, CA

Image Index (In order of appearance)

1. *Bed (Qualia)*, Wood, foam, fabric, single-channel video, 56" x 48" x 96", 8 minutes 27 seconds, 2010. (pg. 7)
2. *Polite Fiction*, Documents from the 40 hours the artist spent in a human e-collar over a 5 day period, Size variable, 2010. (pg. 8-9, 32-33)
3. *That's cute.*, Latex, cotton, nylon, 75" x 30", 2011. (pg. 10)
4. *Too Much is How Much I Want*, Latex, polyester fiber filling, staples, Size variable, 2012. (pg. 11, 16-17)
5. *Lucy's Function* or *Lucy* ($x_1 + x_2 + x_3 + x_4 + x_5 + x_6 + x_7$) where $x_1 = Tom$, $x_2 = Bill$, $x_3 = Joe$, $x_4 = Calvin$, $x_5 = Cameron$, $x_6 = Paul$, Muslin, wax, body hair, 85" x 70", 2012. (pg. 18-19)
8. *Window Dressing*, Latex, hardware, Size variable, 2012. (pg. 20-21)
9. *Profile Pic*, Latex, digital print, synthetic materials, hardware, 75" x 30" x 16", 2012. (pg. 22-23)
10. *Untitled*, Latex, synthetic landscaping material, 8" x 36", 70", 2011. (pg. 24-25)
11. *Family-Pak*, Acrylic, latex, polyester, 68" x 48" x 45, 2012. (pg. 26-27)
12. *Dyad*, Single-channel video, 8 min 40 seconds, 2011. (pg. 28-29)
13. *Surrogacy*, Plaster, wood, mirror, 56" x 24" x 68", 2011. (pg. 30-31)
15. *Ultimate Match*, Mass-produced furniture, synthetic landscaping material, single-channel video, personal media viewing goggles, 40" x 40" x 36", 60 seconds, 2011. Video made in collaboration with commercial director Jeff Jenkins. (pg. 34-35)
16. *Gold Digging*, Found object, rope, wood, 72" x 72" x 24", 2011. (pg. 36-37)
17. *The Life of Objects (Phase I)*, Overhead projector, bricks, and 58 modified Christmas trees, 6' x 26' x 18', 2011. (pg. 38-39)
18. *The Life of Objects (Phase III)*, Spray paint, strontium aluminate, 58 found Christmas trees, hardware, 12' x 15' x 12', 2011. (pg. 40-41)