



MFA THESIS EXHIBITION

COLUMBUS COLLEGE OF ART & DESIGN

MARCH 30 - APRIL 22

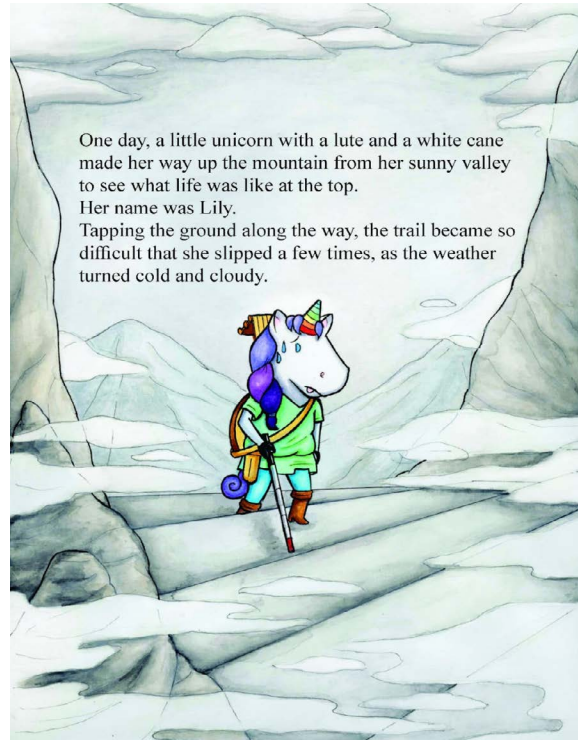
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Marieke Davis (she | her)

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Lily, the Blind Unicorn (Page 2)

2022

Ink, watercolor, gouache, Copic markers

8"x11"

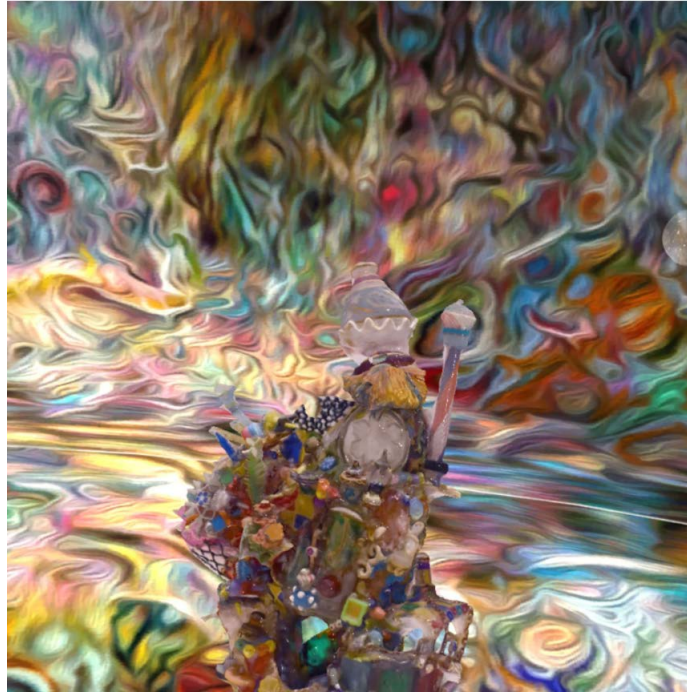
When a little unicorn-bard named Lily arrives in the struggling mountain kingdom of Stëpp from Unicorn Valley, no one is sure what to make of her. She's too small, too cute... and she's half blind! Could she possibly make a difference? But Lily is also magical—and very determined. She earns the love and respect of the citizens by using her talents to improve life in Stëpp. So when Lily becomes homesick for her family down in the valley who could never make the long trek up the mountain, the villagers come together to make her wish a reality.

Lily, the Blind Unicorn is a picture book about how a visually impaired unicorn brings a community together and teaches its residents the value of difference, accessibility, and inclusion. Lily is the culmination of the author's personal experiences and acquired knowledge, to empower children of all abilities to be voices for positive change and allies to those with stigmatized bodies. The book also teaches that DIS/abled does not mean UN/able and that the dis/ability community is a broad, fluid, social group with its own vibrant culture of thinkers, performers, and makers.

Krista Faist (she | her)

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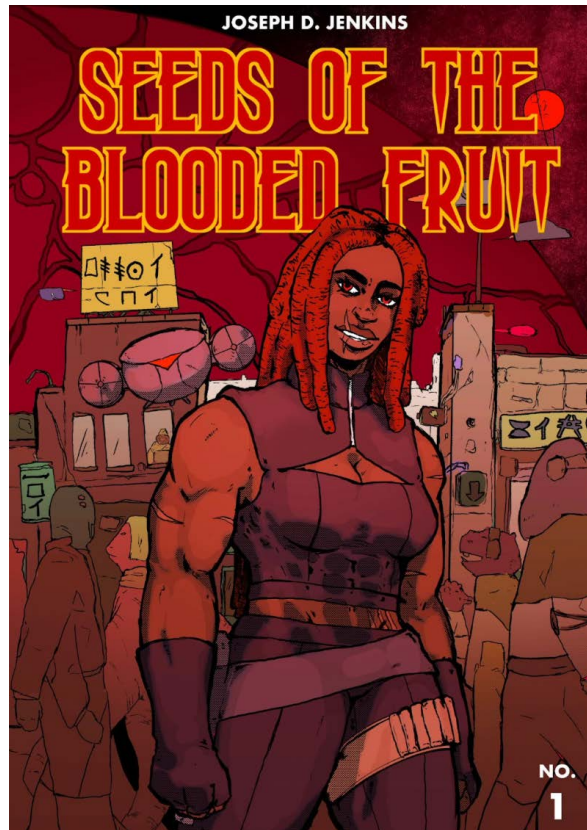
Chaos in Harmony
Virtual Reality
2022

This work explores liminality, which feels both comforting and overwhelming. Assemblages are composed of generally recognizable items as ephemeral novelty mementos creating a vibrant, emotional, and encompassing landscape. Through kaleidoscopic arrangements of whimsical symbols, the work evokes a transfixing of an otherworldly universe through virtual reality and video projections. The intention is to create a sense of nurturing discomfort as the viewer faces how much of their inner lives are bound to consumerist impulses, and all the while, they are tied to sentimental moments just the same. These pieces ask the viewer to consider; what the future might look like and the trajectory they may carve out. This work encourages finding peace within the chaos and invites a meditative trance as the viewer looks within themselves.

Joseph Jenkins (he | him)

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Seeds Of The Blooded Fruit #1 Cover
2022

Digital Illustration, Clip StudioPaint
6.88' x 10.44"

Seeds Of The Blooded Fruit is a crowdsourced comic where readers vote via social media polls at the end of each chapter to influence where the story goes next and who appears in the following issue. Once the votes have been cast, the script is then written, and the characters' journey advances in the next chapter. These exchanges continue until the audience votes on the final poll that sees the culmination of these characters' experiences across several issues, closing the book on their story and allowing the following narrative and protagonists to take center stage. These narratives center around race, religion, trauma, and personal autonomy. The main characters' traits were drawn from the audience demographics, some of whom have deeply personal experiences tied to their race, trauma, or religion despite the comic's highly fictional setting.

The story follows two protagonists, Celeste and her former mentor Artemis, and how their dynamic has shifted over the years apart. The reader gets to see how their shared experience under a totalitarian regime shaped them. Artemis once acted as Celeste's guardian despite not being that much older. Both were highly regarded in the regime but no longer are, as they deserted it when given a chance at sovereignty.

HOO-DAT? (they | them)

innocenceproject.org/give

THIS FULFILLS MY
OBLIGATION AS A
REPRESENTATIVE
BLACK ARTIST AT THE
COLUMBUS COLLEGE
OF ART AND DESIGN

NOW PLEASE RUN
BACKWARDS
THROUGH A FIELD OF
DICKS

Least Offensive Piece #1 Out of 1

11/20/2022

Digital

5400 x 6300 pixels

Race, racism, and gender biases are entrenched in the fabric of American culture. Racist themes in visual culture are only recently being explored, troubled, and ameliorated. Though these efforts are socially acceptable and commendable, they can leave a Black viewer with an unwavering feeling of ambivalence.

MAS\$A FINE ARTS is a collection of works bound in a book that explores Afro-Carnavalesque Visual Art (carnavalesque art through the lens of a member of the afro-diaspora), as a means to address this phenomenon by composing works with text and stock photography to poke, prod, and engage American visual culture. The desired outcome is to generate a cognitive and embodied awareness of race and gender and their roles in American culture and commerce through image curation via racially biased algorithms, digital manipulation, exaggeration, and post-irony.

With the addition of the Well Behaved Black Artist, a small white chair is placed in a small white square, in which MAS\$A FINE ARTS is to be viewed, and the onlooker is afforded a unique opportunity. That is to sympathetically re-experience a Black experience (i.e., being objectified) while processing visual information and complex emotions related to American culture and history.

Jonathan Lohr (he | him)

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Man Goes on a Journey, a Stranger Comes to Town
2023

Fabric, yarn, wood, caulk, laminate flooring, masonite board, shoes, nails
50 x 23 x 51 inches

There is always a tension present, a push and pull, a fight for dominance between the concepts, physical, and psychical entities of work and home. What creates them is fluid and personal; work and home can be defined by personal experience, physical location, and our relationships with one another play an equal role in their creation. As we consider work and home, any inherent separation between these ideas and spaces begins to collapse, and these concepts can invade one another and intermingle. However, this work explores the relationship between the workspace and the domestic through sculpture and assemblage. Materials such as yarn, wood, and found objects are vehicles for introspection and self-reflection. The flooring of these spaces, a horizontal plane defined by action, are used as representations of the experience of working and living, and invite the viewer to consider their own relationships to the materials. These tactile recollections stay with us long after names of coworkers and minute details become blurred and forgotten. How do we make sense of these spaces, and how do they, in turn, define us?

Abbie Ridpath (they | them)

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The Little Dragon
2022
Digital Art Book
8.5" x 11"

All children grow up to become their own persons, but the process always seems to conjure existential questions; Who am I? Why don't I fit in? What if I don't become what people expect me to be?

The Little Dragon explores these questions within the metaphor of an illustrated fairy tale based on the artist's experiences with identity exploration. The book is devoted to the notion of finding oneself within the parameters of children's literature and illustration. The story itself aims to contextualize fairly complex ideas into a simpler way so that young children can relate to and understand.

Jonathan Riles (he | they)

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sunflower

2023

Projected video animation

2ft x 2ft

Extrapolachia is a series of regional-reactionary portraits from the lens of an Appalachian animator and scavenger-sculptor. Combining projected video graphics and assemblage, the maker converses with regional stereotypes and wildlife conservancy through literalistic humor. These works cultivate nostalgic vignettes derived from the neurodivergent process of short-term memory fixation. The act of remembering is a process of creating imperfect recollections. This installation recalls echoes of the uncanny valley as ready-made retro profiles enacted to engage the viewer's pictorial connections to the past while abstracted in the present. Creating futuristic digital work within the old world of Appalachia stands as an oxymoron, especially when viewing the mechanized technology used to harvest century-old trees of the American midwest. Yet, as one retraces their roots, it solidifies how walking through a clear-cut forest can cultivate the urge to fabricate nostalgia.

Nikhita Samala (she | her)

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Eco-Inquiry.
2023

Connective aesthetics is the framework through which this body of work unfolds. It intends to draw attention to the ecological effects of the Anthropocene epoch, encouraging viewers to shift their assessment of the climate crisis from a global level to an individual, local level. The imagery serves as a visual index of what will slowly disappear without a change in human activity. It is compiled into a large-scale, digital, video installation with dynamic sound which brings the viewer into an embodied, immersive experience. Intended to inspire a visceral response, highlighting the artist's feelings of duality of reverence and fear while experiencing nature. The projected footage serves to minimize the carbon footprint of the artist and gallery by avoiding the use of physical or toxic materials. The work encourages viewers to contemplate the role of art and the artist in today's ecological crisis, and inquire through observation and reflection, about the symbiotic relationship they have with nature day-to-day.

Hedieh Sharifzadeh (she | her)

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Taste of Theocracy

2022

Urethane foam, Resin, Latex, Clear epoxy

24" X 24"

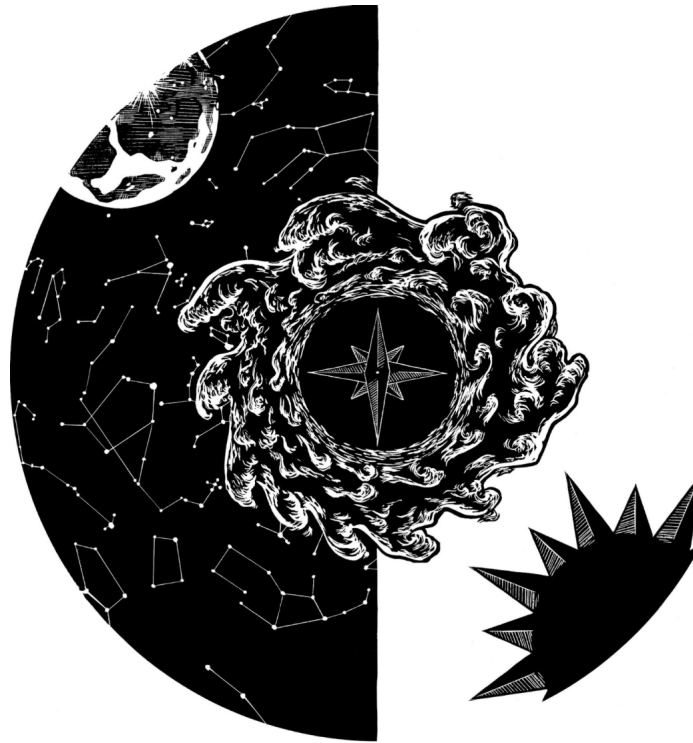
These works examine the present moment of Iranian society, exploring the relationship between power, oppression, violence, control, and societal transition. Ideology to Invasion and Invasion to Transition is a series of works in two parts that explore cultural hegemony, metamorphosis, and revolutionary transitions through an abstraction of the architectural Islamic pointed arch. These forms are positioned to invade the viewers' space and serve as a moment of confrontation and representation of the Islamic Republic's oppressive ideology. The works are created by pouring foam into molds; this process mimics the will of the theocracy to extinguish individuality.

The first part, Ideology to Invasion, works through the arch shape to signify the desire of the totalitarian regime, to forcefully omit individuality. Singular sculptures relate to the trauma of everyday violence occurring in Iran. The white forms represent the theocracy ruling Iran, and the multi-colored elements represent people and culture. The second part of the series, Invasion to Transition, serves as a commentary on the murder of Mahsa Amini—who ignited the youth of Iran to protest for equality and human rights for all, especially women. This movement began through organic grassroots efforts and progressed as a means to capture the attention of people worldwide.

B. Tucker (he | him)

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Maintained Course
2023
Ink on Paper
15"x15"

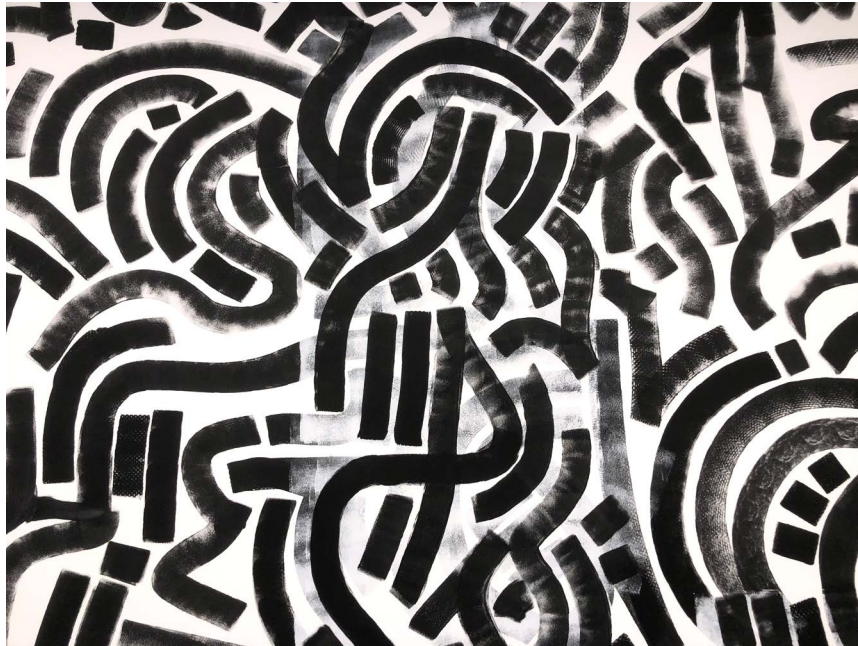
This work explores the relationship with one's memories as a central theme in this series, working through feelings of disconnection and attempting to immortalize memory as they are seeing it now through the lens of their present self.

Water, with its fluidity and shifting, pulls on ideas of memory that is lost, destroyed, or displaced overtime. Binary oppositions highlight the disconnection between self and memory and the struggle to preserve our recollection of the past. The circular nature of all the pieces together come to suggest history repeating, pulling the past into the present.

Through relief and silkscreen printmaking processes, the work creates otherworldly landscapes that capture the fleeting nature of memory, exploring the concept of reconciliation of self and the influence of the current self on how individuals recall the past. Carving the relief block creates a tangible representation of memory that is subject to wear and tear over time. Transforming the relief into a screenprint further removes the physical mark, creating a copy that isn't quite the same, as memory is influenced by personal experience and emotion with each recollection. Each unique print that is made adds to the impermanence and transience of the work.

Joey Wallace (he | him)

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help me see in the dark

2023

Painted Mural

30ft x 16ft

This work is an attempt to bridge the space between communication and grief. Being separated from family members with diseases can cause grief that is too difficult to express oneself. Having an open conversation about emotions with others about grief can be even more difficult. Communication often feels coded, like a constant weaving of truthful information people actually want to say mixed in with subtle slights, straying away from the real emotion. These meticulous multimedia works engage and challenge the notion of communication. Through a series of visual rules and guidelines that undergird the artmaking process. Graffiti like brush strokes display the nature of wanting to feel seen and recognized for the pain one goes through, filling space with repeated marks to form a visual representation of verbal conversations where one may be misunderstood or not heard at all. The large scale approach allows the viewer to be hyper aware of their body in space and creates a sense of being overwhelmed by looking up to a towering, coded message.



Columbus College
of Art & Design

BEELER GALLERY

at Columbus College of Art & Design