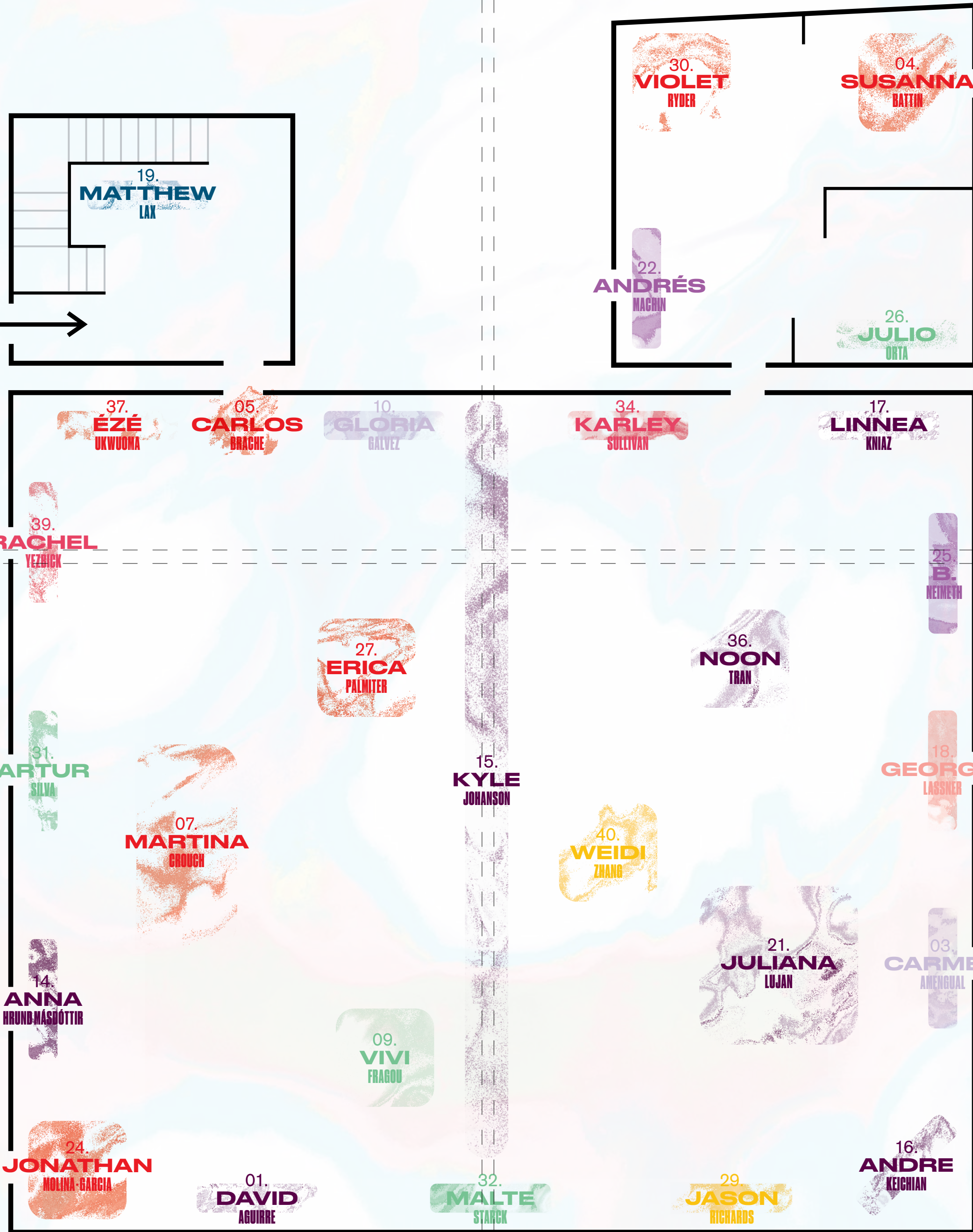
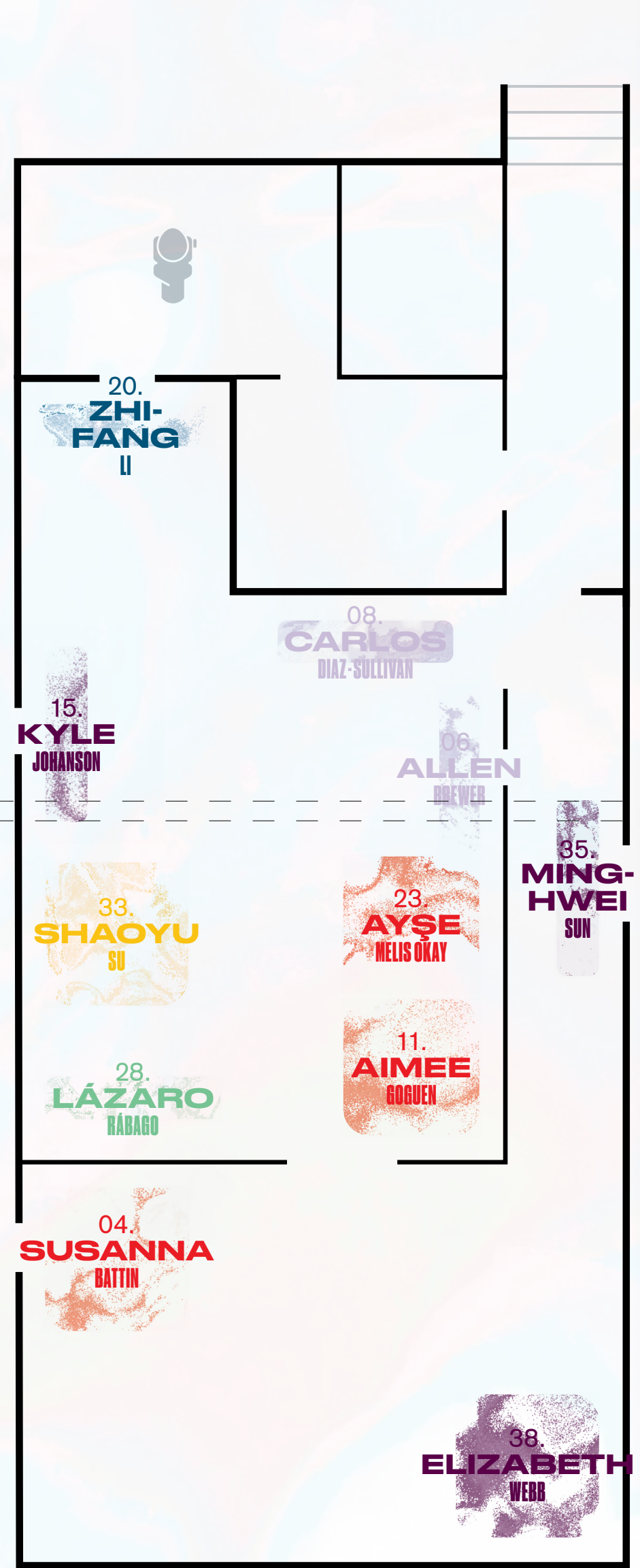


GROUND LEVEL



UPPER LEVEL



PROGRAMMING CALENDAR

WED June 22 ARTISTS TALKING/PERFORMANCE 10AM, 7PM

10AM-5PM
KYLE JOHANSON + TIM TSANG
2 people, 3rd space, 5th wall: a long form activity practicing engagement with exit interview and each other in the forms of live and recorded talking and listening and looking

7PM-9PM
GLORIA GALVEZ
Soft Drink Social
 Bringing you soft drinks and soft tunes during hard times. A gathering and function hosted by Gloria Galvez in collaboration with Hoops, delivering a soft strike to the social pyramid.

THURS June 23 SCREENINGS 7PM-9PM

ARTUR DA SILVA
St. Lazarus. Running Time: 12:22
Winter in America. Running Time: 7:45

about smuggling in Iran. The question is how one could talk about smuggling and the economy of the country which had been dealing with sanctions for decades.

AYŞE MELIS OKAY
Fetish. Running Time: 16:00

CARLOS DIAZ-SULLIVAN
Take Care of You. Running Time: 35:00

JOHN ALEXANDER
On Magic Mountain. Running Time: 4:48

JULIO ORTA
Movie Trailer: El Chapo. Running Time: 4:55
Movie Trailer for "El Chapo" Guzman movie. Starring Sean Penn and Kate del Castillo.

JUHEE HAN
Redroom Running Time: 13:30
A day in her red room.

The Players. Running Time: 4:00
 A baby and a grown-up having a tennis match.

NEBRAS HOVEIZAVI
Sometime in January, Nakhodka Mammad was singing his songs while smuggling fabrics. It was sometime in June when I was born out of fabrics made by a loom. Running Time: 16:59
 Time and Place are in snooze mood, and the sleeping zone brought realistic form of talking

SHAOYU SU
Hongshan Relic: 4700 BC to 2014. Running Time: 0:07
 Machine version of the history in Hongshan Relic Site.

SAT June 25 PERFORMANCE 6:30PM-8:50PM

RACHEL YEZBICK
For Purposes Hereof
For Purposes Hereof is a performance piece written for by Danny Clarke, Stephanie Delazeri, Melanie Carroll-Dolci, Morgan Lee Gerstmar, Amy Golden and Rachel Yezbick. Created from a documentary film contract

between Jeff Harmes—a homeless man, gardener and panhandler—and a L.A. production company—Motiv8 Media—the piece highlights the obfuscating uses of legal language.

SUN June 26 READINGS/PERFORMANCE 12PM

ERICA PALMITER
Scenic Papers
 A reading from a series of short stories that describe the artist's family history. The stories speak to generational memory gaps and the recreation of narrative through a distanced cultural lens.

JULIANA LUJAN
KARLEY SULLIVAN
Venus Rising
 Performance/Mark-Making, with Charmaine Bee, Jonathan Molina-Garcia, Brandon Rhoads, and Karley Sullivan.
Snake Stories

B. NEIMETH
Josephine
 Josephine weaves together a poetic narrative with genetic information. It is a mother-daughter relationship described in distance and the lasting residuals that lie in the body.

GEORGIA LASSNER
Last Exit
 A reading of excerpts from essays on art and art shows, both real and imagined.

KARLEY SULLIVAN
Half Moon
 Reading, opening, erasing, recasting.

ARTISTS + WORKS

1 DAVID AGUIRRE
Sleeps with the Angels.
mixed media installation; Dimensions variable; 2016.

2 JOHN ALEXANDER
Screening only. See calendar.

3 CARMEN AMENDUAL
Evil Devil (Orphan patterns series, N° 1).
Oil and acrylic on canvas; 66 x 66 in. 2016.

Transformer (Orphan patterns series, N° 2).
Oil and acrylic on canvas; 66 x 66 in. 2016.

4 SUSANNA BATTIN
Sculpture Garden.
Video, printed topographical map, Kinetic Sand; Dimensions variable; 2015.

5 CARLOS BRACHE
Untitled.

Silly Putty; Variable/expanding dimensions; 2015.

6 ALLEN BREWER
DWNS.
Oil and acrylic and caulk on canvas; 36 x 48 in. 2016.

BRWN2ME.
Acrylic over fabric over various objects; 48 x 60 in. 2015.

7 MARTINA CROUCH
Flag Day.
Sewn canvas; 2016.

8 CARLOS DIAZ-SULLIVAN
Self-Portrait with Lázaro.
Oil on paper; 42 x 63 in. 2016.

9 VIVI FRAGOU
Untitled (saran loop).
46 sec. loop on 2 hour VHS tape; 2 CRT monitors, 2-3 VCRs, 1 master copy VHS tape, 1-5 VHS tapes copied indefinitely over length of installation, 2-4 audio/video cables; dimensions variable; 2016.

10 GLORIA HALVEZ
Soft Drinks Hard Times.
Pencil, ink, gouache on watercolor paper; 18 x 12 in. (6); 2016.

11 AIMEE GOGUEN
Hole.
Wood; 48 x 48 in. 2016.

Combat Box.
Action figures on wood; 12 x 12 in. 2016.

12 JUHEE HAN
10 spacebars; 2013.

13 NEBRAS ROVEZAVI
Screening only. See calendar.

14 ANNA HRUND MÁSDÓTTIR
Floating Situation.
Mixed media; dimensions variable; 2016.

15 KYLE JOHANSON
A hypothetical topological feature positing a shortcut connecting two separate points in spacetime matter, namely this point, and that which is after capitalism.
2016.

16 ANDRE KEIGHIAN
Fragments from a larger project *BACKSTROKES: lying down like animals, we carry our own weight.*
Cement; Dimensions variable; 2016.

Photograph of my grandfather swimming, possibly the Atlantic, possibly the Mediterranean, probably the 1930s.

Silver-gelatin print; 42 x 60 in. 2016.

17 LINNEA INIAZ
Untitled (Installation for the corner and a ledge in Human Resources).
Plastic tubes, polyester stuffing, wood, plaster, acrylic, and twigs; Dimensions variable; 2016.

18 GEORGIA LASSNER
Last Exit.
Digitally printed catalog; 106 pp. 6 x 9 in. 2016.

19 MATTHEW LIAJ
Huddled Masses [excerpts]

Apologie; basement tapes.
Modified screen, woven poly fabric, digitally-transferred VHS tape, projector 3:18 loop w/ sound, 10 GB; 2016.

High Treason.
Digital video, denim, monitor 6:00 loop w/ sound, 50 GB; 2015.

20 ZHI-FANG II
Autobiography of Rice.
Video projection, rice paper molds; 24 x 36 x 36 in. 2015.

21 JULIANA LUJAN
Sticks.
Sticks, vinyl lettering; 8.5 x 8 ft. 2016.

22 ANDRÉS MACHIN
Untitled N° 40.
Digital photograph, oil on canvas digitally manipulated. 28 x 30 in. 2016.

Untitled N° 67.
Digital photograph, oil on canvas digitally manipulated. 30 x 28 in. 2016.

23 AYŞE HELİS OKAY
Sway.
Ceramic sculpture with magnets on and around it, artists diary on paper, sound and video installation; Dimensions variable; 2016.

24 JONATHAN MOLINA-GARCIA
Objects from the larger project *BETHESDA: LEFT WALL*
Sam Plate 05 of 07. Jonathan Plate 05 of 07.
Archival inkjet prints; 54 x 44 in. 2014-2016.
Narcissus.
1/1 artist book; 30 x 15 in. 2016.

RIGHT WALL
Fire Island and Other Stories
Needlepoint and interactive electronics; 16 x 20 in. 2016.

25 B. NEIMETH
The Houses, N° 3.
Digital Archival print;

44 x 54 in. 2016.

The Houses, N° 8.
Digital Archival print; 44 x 54 in. 2016.

26 JULIO ORTA
"Dance with wolves."
Single-channel video; 02:33; 2016.

27 ERICA PALMITER
Silletas.
Wood, rope, nails; 35 x 19 x 120 in. 2016.

28 LÁZARO RÁBAGO
_e_n_ vela.
Single-channel video; 02:15; 2016.

29 JASON RICHARDS
Roomy 2.
Microphones, mixer, headphones; 20 x 3 ft. 2016.

30 VIOLET RYDER
You Win.
Custom-made trophies. Dimensions variable. 2016.

31 ARTUR SILVA
Winter in America.
Single-channel video; 07:45; 2016.

32 MALTE STARCK
Palme.
Single-channel video; 15:00 min. 2016.

33 SHAOYU SHI
Mountain May Depart.
Inkjet print on backlit paper, VR headset, sculptural elements; 50 x 50 in. 2016.

34 KARLEY SULLIVAN
Not Without Language.
Photographic print construction; Dimensions variable; 2016.

35 MING-HWEI SUN
Binaries of the Present.
Cone 5 translucent porcelain, LED lights, electronic devices 20 x 48 x 12 in. 2016

36 NOON TRAN
Untitled.
Heavy duty tape, plaster, metal, film transparency, wood glue, clay; Variable dimensions; 2016.

37 ÉZÉ OKWUOMA
Person.
Mixed-media, encased in plastic; 67 x 41 in. 2016.

38 ELIZABETH WEBB
"Mr. Ruff and Miss Sara wus so good to all us."
Installation, HD video, archival inkjet print; Dimensions variable. 2013-2016.

39 RACHEL YEZBICK
For Purposes Hereof.
Paper, headphones, media player; 08:17; 2016.

40 WEIDI ZHANG
Untitled.
VR headset; Dimensions variable; 2016.

disassemble towards affiliated dissonance. manifold threads of interest. We call ourselves polyvalent and We are running every which way, scattering across lands, following ruler, whether it is a theme to unify, or a curator to execute consensus. up of many faceless, smaller bodies *en masse*. We do not need this single sovereign overseeing the land in his looming, bumpy body made prior: the many bodies of people making up the state, represented by a LEVIATHAN. The cover illustration presents a grotesque visual meta-practices and people reminds me of the cover of Thomas Hobbes' zed by a theme that is supposed to represent a class of dissimilar. Wrestling with the idea that a cumulative show must be conceptual-support from the school to which we are indebted.

Technology programs in the School of Art, this show is produced with sions among students from the Art, Photo and Media, and Art and critical space? Is it enough to be critical? Organized through disc- this paradox, or is the only possibility the permanent inhabiting of the democracy in the neoliberal/capitalist system? Is there an "exiting" of year? Is this, at the end, a micro-political mirroring of the paradox of self-proclaims its "radical education" yet will cost \$45,000 to go to a school that liberal/corporate culture, and then, we can only inhabit that paradoxical-omplicity of the arts and arts education with the market/neo- We, as students, go to a school that makes us aware of the market value and accepted codes.

to some sort of hegemonic structure of development— correlating to ment works under the assumption that a piece of art should adhere a strict methodology to the production and reception of art. The state- contribution as "it's interesting." "Does this work?" implies that there is In a critique setting, "does this work?" is as nongenerative a

2016 MFA GROUP SHOW

exit

inter

view

INTRODUCTION
ARTISTS + WORKS
PROGRAMMING
CALENDAR
SHOW MAP

WHERE DO WE LOCATE?

At the INTER-? At the INTRA-? At the INTRA-?

Consider the act of interviewing as a dialogic viewership situated between and among individuals, objects and actions. In various states of cooperation and contradiction, we inter-view each other. One of the dynamics of sharing something, showing something, is rendering it as public, as for the public, and with this comes the invitation for commentary. In effect, we could imagine this show as a series of interactions, inter-views, in communication, entrances in search for a common between the exposed content and the encounters thereof. Where do we locate? At the inter-? At the intra-? At the intra-? "The only thing we have in common is that we happened to go to school together."—A belief in this sentiment fails to realize that what is actually being said is that CalArts, or rather, an idea of what CalArts is what actually unifies these 41 graduates. The ethos which allowed a learning environment to come into fruition was a commitment to radical pedagogy and conceptual praxis. What separates us from other art-driven, academic settings is that we are not necessarily thinking about a process that goes swiftly from studio-to-gallery but instead is true to the process necessary to make the work: confusion and experimentation, often times in contrast with market trends, or at least in critical observance of them, as well as a history of play alongside endurance and duration.

authored en masse