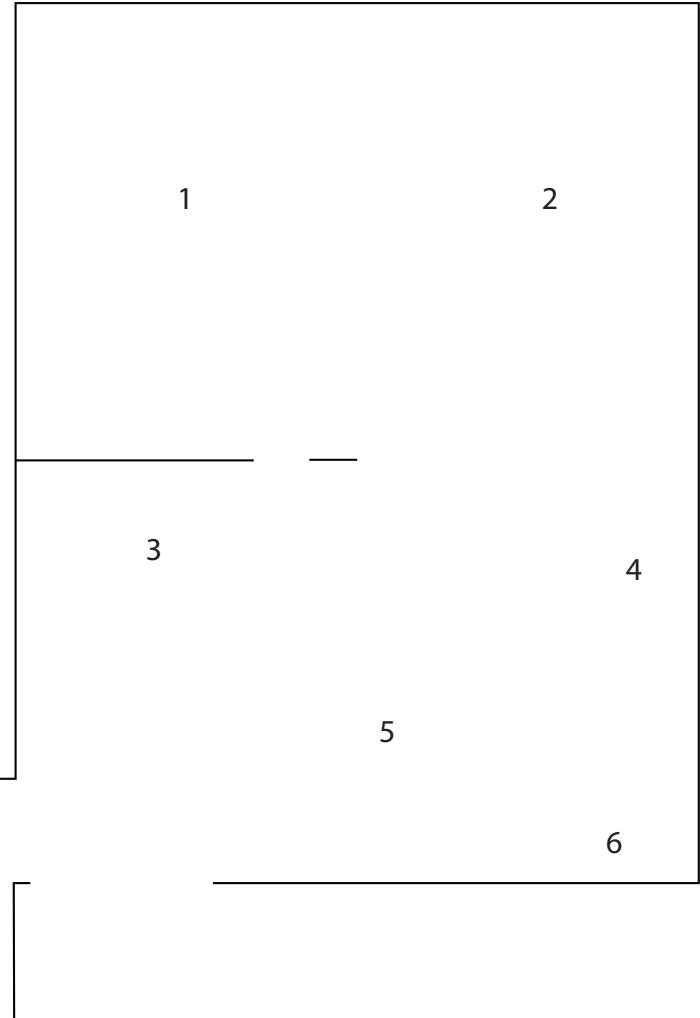


ANTS DON'T HAVE NAMES

MFA Thesis Exhibition Part 1

1. Kevin Pang, *Vocab Test 1 v.118*, 2019
ink, Xuan paper, drywall
2. Michał Koszycki, *No Title*, 2019
hardboard, wood, artist's phone, fruits, vegetables, meats, dishware, candles
3. Michał Koszycki, *Father*, 2018
concrete masonry unit, plaster, oriented strand board, flowers, metal
4. Maggie Jensen, *Cyclops*, 2019
plywood, steel, speaker, single channel audio: 2:00 min
5. Maggie Jensen, *A movable piece*, 2019
drywall, pine studs, paint, lights, speaker, single channel audio: 2:20 min
- 4.-5. audio plays every 20 min:
Sound design.....Max Braverman
Voice.....Gabrielle Sanson
6. Maggie Jensen, Untitled, 2019
unfired clay, wire, pine studs
7. Cristen Leifheit, *Load Bearing*, 2019
installation, single channel video 6:02 min
8. Cristen Leifheit, *Loading...*, 2019
installation, sound, single channel video 6:36 min
Voice actors: Human on Shore.....Regina Wen
Human in Water.....Philippe Mallette
9. Michał Koszycki, *Car*, 2017
concrete masonry unit
10. Kevin Pang, Untitled, 2019
ink, Xuan paper, steel
11. Kevin Pang, Untitled, 2019
ink, Xuan paper, steel



← GIDWITZ LOBBY
10, 11

CAFÉ COURTYARD
9

Maggie Jensen

When the input and output channels of an instrument struggle to connect, they begin to buzz and hum. People do this too. "Mmhmming" fills uncomfortable silences, signals understanding or doubt, and brings a kind of musicality to a conversation. This particular act of humming is the result of two or more subjects, with their individual voices and desires, attempting to connect. It fills the space between utterance and comprehension. In my work, I am interested in the role expectation plays in communication. That language or form only becomes communicative if it matches what you expect from it, if you are prepared for it. I conceive of the hum as an analogy between the dysfunctional machine and human communication; a suggestion of the impact of urban mechanical sounds on our lived experience. I wish to stage a set of expectations about communication and then allow them to evolve into noise, dissolution, or decay.

Michal Koszycki

My work is nestled between the conflicting realities of play and terror associated with having to make human sense out of matter. I use common, everyday, and construction materials to interrogate proximate nature of objects in relation to perception and language. Formal metaphors of depth, weight, volume, and interior lay out the conceptual topography of my sculptures. By delineating the negative or blank space and frustrating the reading of the work I seek to define value in the "unsaid."

Cristen Leifheit

Fruit, potatoes, algae, water, crystals, screens, and ants make appearances as characters in my work. With attention to the unique time scales of each, I situate these characters together and with humans through the use of stop motion, time-lapse, found footage, collage, and collective stories. The work generates narratives derived from methods in which people share and receive information today. It reconnects the body to the landscape and other inhabitants while questioning the ways we distance ourselves from them.

Kevin Pang

My work is a product of examining ancient origins of mark-making, symbols, and communication. I look for the clearest methods and tools to develop marks and shapes into an abstract vocabulary. Primarily, I use the traditional Chinese brush, paper, ink stick, and ink stone and consider the entire space including sound and light. By meditating before, during, and after, I work to know myself through nuances in marks and patterns. My mistakes and improvements are visibly recorded as part of a lifelong practice.

