Welch School of Art and Design

pre-emergent

Masters of Fine Arts Exhibition 2011

Aqua11 Art Miami
The Ernest G. Welch School of Art and Design proudly celebrates its 2012 MFA degree candidates with the exhibition *pre-emergent* at the Aqua Art Fair in Miami. Over the past three years these artists, designers, and contemporary art historians have spent thousands of hours honing their thoughts, developing their skills, researching ideas, envisioning new horizons, and exploring possibilities. Their creativity is ever present; their energy is palpable; their critical intensity is ready to burst onto the world.

Imagine the rewards of working with them these last years. Selected three years ago, each resonates with an individual voice, a mastery of essential skills and a focus on contemporary issues in art and in the world. They are maximizing the Georgia State University and Atlanta experience. These sixteen artists and four contemporary art historians reflect the breadth and depth of nine graduate programs. In a few short months they will leave the university with degree in hand and join the larger art world determined to make their mark. This exhibition is a prelude to their future exhibitions and to new inroads in critical dialogue. Whether they work digitally or in clay, paint, video, language, or other materials alone or in combination, inevitably these artists and art historians, will make us see the world differently. The origins of future innovation are being glimpsed today in their vibrant artwork and writing. In recognition of their accomplishments, the Ernest G. Welch School of Art and Design is honored to support *pre-emergent* and to share this work of its outstanding studio and art history graduate candidates at Aqua 2011.

- Cheryl Goldsleger, Director

*Welch School of Art and Design*
The sixteen artists in *pre-emergent*, epitomize a struggle between private expression and public discourse. Indeed, sociologist Richard Sennett identified that struggle as the crux of a crisis in public life. Is it possible to know the world collectively, as a public, or are we each now irrevocably alone in a private bubble of personal vision? That tension resonates like a drumbeat in the work of these artists, each of whom arrives at a different conclusion.

One set of artists opts for the intimate knowledge of home, family, personal memory, and bodily experience. Christina Price Washington, for example, explores the literal territory of her own home, examining both the patterns and the symbols that constitute home life. Two large-scale photographs—*Hearth* and *Doormat*—render the entire notion of home life as metonymy in two deft symbols. Meanwhile, *Lemon/steps* and *Lemon/spin*—two videos shot with a child’s toy camera—transform everyday household objects into abstract patterns of shape and movement.

In a pair of whimsical sculptures, James D. Vanderpool foregrounds home as an untethered symbol of dislocation. Reflecting on his own movements between his home town in Kentucky and his adopted city of Atlanta, Vanderpool recuperates some lost notion of permanence by fixing his city-to-city movements in containable, miniaturized sculptural representations. *Nomadic Notions* serves up a Monopoly-game style house in a child’s wagon. *Life’s Anchor Points, and the Path in Between* traces the highway route from one city to the other not as a river of fluidity, but as a rigid, albeit tortuous, bar of steel. For Vanderpool home is as fugitive as its containment is necessary.

Both Washington and Vanderpool look to the home as the territory of aesthetic investigation. No less intimately focused, Laura Martin and James O’Donnell mine the field of family traumas and imperfect personal relationships. Martin uses a personal-code language to translate the idiosyncrasies of family and friends into floral sculpture. Scapegoating, drug use, and other nasty habits become pointing fingers, needles and sex organs in bouquets both seductive and unnerving. O’Donnell references specific family dynamics and traumatic personal events. *I miss you goddamnit* presents a female figure—the artist’s mother—abstracted through a disembodied hairstyle, growing progressively older and progressively more dim across a series of drawings. The four words of the title
substitute for her face and constitute a private cry into a public void. In *Whistling*, O’Donnell references a specific childhood longing for attention by means of art as endurance, blowing a soundless police whistle that summons no one.

All four artists project internal conversations into a space of public discourse. But none do so as directly as installation artist Catherine Normoyle and video artist Candice Greathouse. Normoyle literally overlays intimate thoughts on physical public space with large appliqué slogans on public windows. *That was my idea* one installation reads. Another: *Call your mother.* Unlike the public admonitions of Barbara Kruger or Jenny Holzer, Normoyle’s slogans cannot be taken as broadly political, but rather must be purely personal.

Building on a long series of works documenting bodily discharges, Greathouse goes one step further in *Blood*. Greathouse presents two alert feet bestride the steady drip of menstrual blood as it splashes on a bathroom floor. The camera’s unflinching eye leaves no room to step aside as a private bodily moment is thrust into public display. This artist portrays a world of internal reality superimposed on an external reality. In these works, the world makes sense only through the filter of the personal forms of knowledge brought to bear against it.

A second stream of artists instead encounters the world through attempts at creating shared symbols and explanations for social and spiritual phenomena. In *Train* Calvin Burgamy channels the imagery of trains, once considered majestic conveyors of civilization, and claims them as metaphors of information overload. Jane Gillian Morrow asserts an unbridgeable separation of mind and body in the aptly named installation work *The Evidence of Existence*, using IV bags, baptism gowns, and other symbols of birth and death. Maryam Al-Ainati unearths the rhythmic relationships of traditional Islamic design in small, postminimalist wood sculptures. And Myrna Lee Pronchuk creates large-scale musical instruments influenced by the musical heterodoxy of John Cage. Pronchuk’s machines crank and lurch into sound like some animated Kurt Schwitters assemblage or a Rube Goldberg contraption, making of a studied pointlessness its own raison d’être. Calling on this indistinct cultural recognition of discarded parts and repurposed detritus, Pronchuk’s *Tire Harp* and *Snare* take on a nearly shamanistic quality for an age of automation.
Kelly O’Brien confronts the conventions of art’s language of display itself in a series of sculptural works under the umbrella title *Formal Rewards*. O’Brien uses an intentionally abject construction material—raw chipboard—to imitate art’s knowledge-making apparatus: a sculpture plinth, a mock painting, an information placard. Instead of any real information, however, the artist has hidden grotesque dolls—distorted gnomes of fingernails and inexplicable bulges. By stripping down and confusing the conventions of display, O’Brien points the way to a new motive for contemplative looking.

Meta Gary and Jim Chapman both draw from the external, visible world, but transform it in the crucible of a powerful metabolizing vision. Gary’s use of animal figures points toward a universal mythology of the animal spirits in humanity, and Chapman’s transformed, insect-like colored pencil drawings restate the natural world as something strange and available to entirely new discovery.

Bethany Joy Collins documents the racially insensitive—or at least suspect—words often uttered by well-meaning whites in her *White Noise* series. Written obsessively in chalk on chalkboard materials, the letters merge into a hazy cloud of groupspeak. Impenetrable yet formally beautiful, the works ask how we are to manage language that is by its nature unmanageable.

A final pair of artists bridges the forms of knowledge exploited by the other fourteen artists in *pre-emergent*. Painter In Kyoung Chun uses home as a starting metaphor for how energies from multiple sources synthesize in a single body. Christian transcendence and eastern *ki* energy, Cape Cod architecture and the colors of Korean metaphysics, Chun attempts to join them all in an expansive and multilayered reality. Similarly, in Christopher Walter’s finely painted canvases, the South comes alive as both an idea of an absurd place and the actual locus for an absurd family history. Walter’s characters, drawn from life, stitch together good-ole-boy philosophy and winking postmodernism. In a stewpot of harvested memories larded with the whole range of art history and a common Southern landscape, Walter points to a synthetic third way: a place where our private way of knowing the world can let in the wider world it seeks to know.

- Cinqué Hicks, Art Critic
Maryam Al-Ainati
Area of Research: Interior Design
Place of Birth: Nuzha, Kuwait
Undergraduate Studies: University of Louisiana at Lafayette

As an architect, interior designer, and artist, Maryam Al-Ainati’s complex designs transport viewers into a meditative state. Influenced by the mathematic and geometric features of Islamic art, Al-Ainati’s work aspires to create an organic experience for her viewers by challenging them to look beyond the lines. The patterns, symbols, and forms that comprise her sculptures are an integral part of Islamic history and culture, and can be found on both sacred and secular objects. By breaking down and recreating these patterns, Al-Ainati is able to focus on the process and explore the basic components that give these configurations their appeal. Boundaries between the inner and outer worlds break down as light, shadow, and nature reflect from her “growing designs.” Al-Ainati’s arrangements are a form of guidance that evokes the charting of the stars—a disciplinary practice and prayer—while their repetitive qualities remind us of unity in nature.

-RD
wood, 11 x 14 x 2 inches
Calvin Burgamy's fascination with trains began as a child. He traveled across the country by train with his parents, and the only aspects of the trip he recalls are the swaying of the train, the screeching of the train cars on the tracks, and the murmuring of the other passengers. As he grew up, his interest developed into the use of trains as metaphors for thoughts and the way they are formed and understood. The seven minute film *Train* records the movement underneath a rail train from a camera positioned on the tracks. The play of light over the machinery of the train and the circular patterns of the train cars visually mesmerize the viewer and draw them into the motion and sounds that so captivated Burgamy as a child. The train in the film becomes a “train of thought”; as you stare at the passing cars, your mind wanders along with the cars until the train becomes the focus of every thought you have. Where is it going? How many cars are on the train? How long will it go by?

-RS
Calvin Burgamy, *Train*, 2011, single channel video, 7 minutes

Calvin Burgamy, *Thank You for Coming to Earth*, 2011, photo printed on vinyl, grommets, 72 x 72 inches
Jim Chapman

**Area of Research:** Graphic Design  
**Place of Birth:** Gainesville, Georgia  
**Undergraduate Institution:** University of Georgia

Jim Chapman’s Insect series depicts remnants of natural phenomena. He began the series out of an interest in the things in nature that are unseen, unheard, and untouched. Since he could not obtain these elements, he focused on the relics of nature. In the series, Chapman’s intense execution of line, details, and color quality create complex and fascinating impressions that illustrate the tension between presence and absence. Each piece is more complex than the next, and showcases Chapman’s ability to create beautiful, intricate images that are simultaneously natural and fantastical. Chapman expressed hope that he would be able to explore the space between nature and its absence; his drawings communicate this wish through attention to detail and the implementation of the natural. Chapman’s drawings are elegant pieces of scientific documentation that are at once realistically rendered and aesthetically pleasing.

-RS
Jim Chapman, *Insect 1*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 2*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 3*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 4*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 5*, 2011, colored pencil on paper, 8 x 10 inches
In Kyoung Chun  
Area of Research: Drawing, Painting, Printmaking  
Place of Birth: Seoul, Korea  
Undergraduate Institution: Ewha Womans University, Seoul

Born and raised in Seoul, South Korea, In Kyoung Chun draws from a heady collection of traditional Asian philosophies focused on concepts of transience, interconnection, and rebirth. With an effervescent color palette that gives her paintings a celebratory, ethereal lightness, Chun centers her subject matter and process on the revitalizing energy force known as ki. Like her series of brightly hued bubbles that float loftily in and out of the artist’s images, ki can be found in varying degrees of strength at the core of all things: in the food one eats and in the spaces one occupies. While it has the power to enliven and animate the entities within which it resides and with which it comes in contact, ki also requires cultivation and renewal. Chun focuses on the home as a space that fosters this restoration and regeneration. Via abstracted, duplicated images of houses and bubbles that float within the open spaces of her paintings, the artist reflects upon the ephemeral nature of ki, which at times projects itself with brilliant force, only to fade or disappear moments later. For Chun, the home acts as a metaphor for the interconnected, transient self as it gathers ki from its surroundings and transfers its energy with a pop of diaphanous color.

-RC
In Kyoung Chun, *Home*, 2011, oil on canvas, 24 x 20 inches

In Kyoung Chun, *Untitled*, 2011, watercolor on paper, 22 x 30 inches
Bethany Joy Collins
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Montgomery, Alabama
Undergraduate Institution: University of Alabama
www.bethanyjoycollins.com

Through a repetitive process of marking, Bethany Joy Collins gives new vigor to the Southern arts movement. As a biracial artist, Collins’s White Noise series demonstrates the constructed nature of the concept of blackness as not only a self-defining proclamation, like African American artist Glenn Ligon’s sign I AM A MAN, but also as a state articulated by those around us, especially through systems like language. By deconstructing the words used to critique her work, Collins assimilates both sides of blackness, giving viewers insight into the half comical, yet disturbing, status of racial understanding with titled works like, Do People Ever Think Your White? or I Wish I Was Black. With the intention of exposing art as an “education of self,” Collins’s use of chalk and chalkboards also recalls the manner in which race and identity politics are historically institutionalized in implicit ways. By dissecting the words in an open space, Collins releases “little bombs” of enlightenment while challenging the binary divisions between local and global, permanent and ephemeral, and high and low art with the grit of postmodern ideals.

-RD
Bethany Joy Collins, *I Mean, Obama is President Now So*, 2011, chalk on slate, 24 x 44 inches

Bethany Joy Collins, *I’m Just So Politically Correct Today*, 2011, chalk, chalkboard paint on wall, 72 x 108 inches

Bethany Joy Collins, *Don’t You Think That’s a Little Elitist?* 2011, chalk, chalkboard paint on wall, 84 x 132 inches
Meta Gary

Area of Research: Graphic Design
Place of Birth: Galveston, Texas
Undergraduate Institution: University of Georgia

Meta Gary creates folkloric imagery within a humorous contemporary context that explores the relationship between human and nature. Animals are posed in human-like positions within everyday scenarios to create a dreamlike reality where the traditions of *Aesop’s Fables* and the like are reworked to reflect Gary’s personal background. When grouped together, these images link us to a larger, intentionally incomplete narrative that describes an overarching discussion of human relationships. Gary plays on the cultural symbolism of animals to provide these narratives, offering a range of personas that allow her to poignantly explore our interactions with one another. Her idiosyncratic visual rhetoric of stylishly clad animals with pop-cultural props lends lightness to the imagery, which is endearingly playful. Gary constructs a rich juxtaposition of flatness and depth through her graphically rendered paintings on exposed wood, while also engaging her medium in the discussion of the natural versus manmade.

-SD
Meta Gary, *The Birthday Party*, 2011, acrylic paint on wood, variable dimensions
Candice Greathouse

Area of Research: Photography

Place of Birth: Columbus, Georgia

Undergraduate Institution: University of Alabama

The concept for Candice Greathouse’s *Blood* piece began as a series of photographs; Greathouse photographed her own menstrual blood that she collected and with which she created abstract blood pools on white paper. After accidently spilling menstrual blood on the floor of her bathroom, the idea to videotape *Blood* was born. The film features a close crop on Greathouse’s bare legs. Throughout the 11-minute film, Greathouse drips fake blood between her feet at an unsteady pace until she walks through the blood off camera at the end. The only sound is the trickle of blood and Greathouse’s breathing. The repetitive action and ambient sounds create a meditative quality that is intriguingly mesmerizing, despite the violent, suggestive nature of the film. The blood is both aesthetically pleasing and repulsive; the undeniable beauty of the rich red on the tile floor is hard to enjoy given its nature as bloody excess. Greathouse’s focus on the female body and its processes recalls feminist artists of the 1970s such as Carolee Schneemann and Mary Kelly.

-RS
Candice Greathouse, *Blood*, 2011, single channel video, 11 minutes
Laura Martin’s otherworldly, biomorphic wall sculptures splice together a series of vaguely familiar candy-colored ceramic forms to offer the viewer an abstracted portrait of the artist’s friends and family. Taking an alternative approach to traditional portraiture, Martin detours from the mimetic rendering of facial features to focus on the representation of individual personality traits, translating abstract characteristics into visual form. Floral-like sprays of pointed fingers hint at a readiness to defer blame, while clusters of lime-green phalluses wink at the tendency to infer sexual innuendo. To balance these human imperfections, Martin juxtaposes her emblematic body parts with a collection of meticulously rendered flowers, revealing her own personal penchant for gardening. The additions stand as symbolic gestures, bringing the artist into the work. Thus, more than a mere likeness of one person, the final bouquets depict the portrait of a relationship, extending the metaphor that, like a garden, a friendship, too, requires cultivation.

-RC
Laura Martin, *That’s so phallic*, 2011, glazed ceramic, 9 x 9 x 7 inches

Laura Martin, *The most important thing is to establish blame as soon as possible*, 2011, glazed ceramic, 11 x 11 x 7 inches

Laura Martin, *Fully Loaded*, 2011, glazed ceramic, 10 x 10 x 7 inches
Jane Gillian Morrow explores the residual reflections of life that remain in the medical equipment left behind after death. While collections of stiff, unused medical supplies typically convey anything but the warmth and spirit of human life, Morrow’s reclamation of limp and sallow used IV bags evokes the continued presence of the dead, suggesting a contemporary brand of spiritual animism. As a vital component, once indispensably connected to the individual, each bag represents a piece of its former owner, drawing attention to the fine line between the organic and the prosthetic. Be they tangled into a corporeal collection of sinews, viscera, and organs, or dressed in sheer organza nightgowns, Morrow’s used IV bags mimic the weight and pliability of the ailing human body, the feeding tubes, like fragile appendages, draping listlessly beneath them. While Morrow’s works call attention to the absence of the human body proper, the resonant, life-like qualities of her IV bags ultimately offer an alternative form of continued presence that exists beyond physicality alone.

-RC
Jane Gillian Morrow,
*The Incredible Lightness of Living*, 2011,
silk organza, sumi ink, IV bags, feeding tubes,
48 x 96 x 12 inches
Catherine Normoyle  
**Area of Research:** Graphic Design  
**Place of Birth:** Boston, Massachusetts  
**Undergraduate Institution:** Georgia Institute of Technology  
[www.catnormoyle.com](http://www.catnormoyle.com)

The clean and minimal installation *That Was My Idea* leaves no questions as to Cat Normoyle’s background in design. The phrase is unimpeded by decorative flourishes, appearing more like a universal directional sign than a work of art. Subtly using the established architecture, she mounts her pieces to establish the intentionality of the spaces she chooses. Normoyle skillfully integrates these slogans into the everyday environment in a way that directly addresses the users of the public space within their daily routines. By placing these statements within an unexpected location, Normoyle challenges both the expectation and the function of public space. Normoyle draws on the tradition of artists such as Jenny Holzer to establish a juxtaposition of public space with personal, yet universal, thoughts and ideas. Her declarations oscillate between the realm of public announcement and intimate confessions to redefine our experience within public environments.

-SD
Catherine Normoyle, *That Was My Idea*, 2011, snow spray, stencil, 40 x 36 inches
Kelly O’Brien
Area of Research: Sculpture
Place of Birth: Buffalo, New York
Undergraduate Institution: Buffalo State University
www.kosculpture.com

Actively engaged in a dialogue with Minimalism, Kelly O’Brien’s austere structures offer visual surprises for those who look closer. The use of construction-grade plywood in O’Brien’s Formal Rewards series is not only an aesthetic choice, but also a plea for viewers to consider the beauty in materiality, as opposed to the artificiality that permeates both art and life. The details can be found in the trim, the frame, and the manner in which the wood’s natural qualities are heightened instead of painted over or covered up. O’Brien equally takes advantage of cracks and gaps where “art” is usually not found and adds swollen body-like parts that mimic the act of looking or being seen. The redirection of one’s gaze begs viewers to consider their role in activating works of art. How are viewers’ perspectives “stuffed” into the meaning, content, and expression of beauty in art? While O’Brien’s witty play on the gaze is one reward, her attention to dichotomies like soft and hard, discovery and disguise, and expectation and surprise is an added bonus. By toying with these binaries, O’Brien subverts the notion that Minimalism is anything but minimal.

-RD
Kelly O’Brien, *Formal Feet*, 2011, plywood, oil paint, nylon, 38 x 36 x 6 inches

Kelly O’Brien, *Formal Feet*, 2011, detail

Kelly O’Brien, *Formal Feet*, 2011, detail
Florida Coast native James O’Donnell articulates the complexities of memory through nuanced explorations of his family history. He creates imagery that straddles the line between the highly personal and universally meaningful to develop evocative pieces that reflect on the process of mourning. The power of O’Donnell’s works lies in their function as confessional objects. This catharsis takes the form of a delicately hand-scripted curse in the drawing *I miss you goddamnit*, a visceral release through the blowing of a whistle in the video *Thicker than blood & water*, and a poetically phoenix-like burning of floating paper bags in the video *More than our hearts can hold*. In a 2011 performance piece, O’Donnell stated, “We lose track of time or time loses track of us. What we would like to remember, we forget, and what we would like to forget, we seem to remember.” These works deal with the ways in which the injuries of the past weigh on the present and the methods by which we reflect on them.

-SD
James O’Donnell, *More than our hearts can hold*, 2010, single channel video, 5 minutes

James O’Donnell, *I miss you goddamnit*, 2010, graphite on paper, 100 x 30 inches
With the ingenuity of a mechanic and the flair of a fine craftsman, Myrna Lee Pronchuk injects the art of sound into mundane life. As a trained musician, Pronchuk seeks to bridge the division between visual and aural experience. She states, “Sometimes the visual aspect is sonic.” Pronchuk creates free-form sculptures that also function as musical instruments. Her materials consist of household items, building supplies, and root musical tools. Along with her instrumental assemblages, Pronchuk composes digital sound compilations that consider the “noises” of everyday life and how they contribute to the formation of real and imaginary images. Sound, common or musical, physical or intangible, is transported onto an aesthetic platform. Her work is, therefore, not only about blurring the boundaries between art and sound, but also those between art and life. For Pronchuk, the ambivalence of the term “repurpose” allows for more transcendent understandings. By contorting the way objects are used and interpreted, Pronchuk deconstructs the authenticity of sounds by minimizing the distinctions between visual, aural, and human practice. Pronchuk reminds viewers that art is not only something we can encounter in museums and galleries, but also a state that can manifest even in the most ordinary of times.

-RD
Myrna Lee Pronchuk, Snarebrush, 2011, tenor banjo head, shelf stand, elastic band, tape, oscillating fan motor parts, 18 x 20 x 18 inches

Myrna Lee Pronchuk, Tire Harp, 2011, air compressor, rebar, fabric, tubing, spare tire, harmonicas, 60 x 40 x 40 inches
Since moving from Kentucky to Atlanta to pursue his MFA, James D. Vanderpool has focused much of his work on the intersection of place and identity, particularly how the movement between locations can disrupt our concepts of self and home. For Vanderpool, one’s sense of identity is largely entwined with the locations one frequents. It develops in the process of familiarizing oneself with the local environment—from gaining a sense of direction and spatial orientation, to the repetitive exposure to local brands of aesthetics and visual culture. The identity absorbs these place-based elements and carries them from location to location. In this way Vanderpool understands identity to be a hybrid composition of various components. And while it moves with the individual, offering a hint of constancy, it also continually adapts to its environment, thus revealing a fundamental changeability. A minimally decorated wooden house seated in a vintage wagon and painted in a primary color implies the idea that we carry our locality with us, while two oversized tacks connected by a thick, black wire mapping the I-75 route between Atlanta and Lexington, Kentucky, act as a metaphor, comparing the development of identity to a journey. Thus, in using a number of rudimentary shapes, symbols, and colors, Vanderpool draws upon the childlike connotations of a stable self and home, only to reveal that the concept of self that we call identity is much more transient, being largely rooted in process and mobility.
James Vanderpool *Life’s anchor points, and the path in between*, 2011, steel, wood, 8.5 x 16 x 70 inches

James Vanderpool *Nomadic Notions*, 2011, wood, packing straw, radio flyer parts, 18.5 x 28 x 56 inches
Christopher Walter
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Barnesville, Georgia
Undergraduate Institution: Savannah College of Art and Design

Christopher Walter’s work explores Southern identity and masculine absurdities. In numerous figural pieces, Walter deals with three characters, two men and one boy who are surrogates for good-ole-boys in search of the meaning of Modern art. Walter based these figures on people from his own life, such as his father and his beer-drinking buddies. Throughout these paintings, the figures are seen grappling with unfamiliar situations and concepts similar to those in the works of John Baldessari and the philosophy of transcendentalism. Walter describes his characters as static men who live out an absurd masculine fantasy, “If I had enough money, what would I do with it?” Since their situation in life limits their income, it is only through these imagined scenarios that they can examine these fantasies. Walter describes his landscape series as remnants of activity, the aftereffect of one of his figural paintings where the original action is unknown but its impression remains. The tension between the ambiguity and the memory of past activities in these pieces is expressed in the hauntingly desolate canvases of crisply detailed kudzu leaves and richly colored red Georgia clay.

-RS
Christopher Walter, *Kudzu 1*, 2011, acrylic on panel, 8 x 10 inches

Christopher Walter, *Kudzu 2*, 2011, acrylic on panel, 9 x 12 inches
Christina Price Washington  
Area of Research: Photography  
Place of Birth: Santa Barbara, California  
Undergraduate Institution: Atlanta College of Art  
www.christinapricewashington.com

Home is a nebulous concept for German-raised photographer, Christina Price Washington. Washington’s photographs and videos describe the objects and ephemera that define our understanding of what makes a home. Through explorations of the ritualistic, quotidian tasks, and patterns she performs, Washington documents her own psychological investigation of her role and function within her house. The symbolic representations of entrance and exit, which point into the intimate settings of the home, are manifested in the photographs, Doormat and Hearth, while the videos, Lemon/steps and Lemon/spin, describe a more abstracted study of the patterns of domestic objects. Washington’s documentation takes on a performative aspect of which the photographs and video exist as only a single component to a larger theoretical framework around the study of home. This recontextualization of the concept of home into the rhetoric of scientific study elevates the typically sentimental notion of home into a newly relevant dialogue.

-SD
Christina Price Washington, *Studies from Home, Doormat*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches

Christina Price Washington, *Studies from Home, Hearth*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches

Christina Price Washington, *Studies from Home, Butterfly*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches
Rachel Chamberlain is currently working on an MA in Contemporary Art History & Criticism with an emphasis in Contemporary Japanese Art. Rachel received her BA in Anthropology and Women’s Studies from Harriet L. Wilkes Honors College at Florida Atlantic University in Jupiter, Florida. Rachel authored four essays for the *pre-emergent* catalog: In Kyoung Chun, James D. Vanderpool, Jane Gillian Morrow, and Laura Martin.

Rhonda Dano is seeking an MA in Contemporary Art History & Criticism with a focus in Post-Colonial Feminist Art. She received her BA in Art History from the University of North Carolina in Chapel Hill. Rhonda wrote four of the *pre-emergent* catalog essays: Maryam Al-Ainati, Bethany Joy Collins, Kelly O’Brien, and Myrna Lee Pronchuk.

Susannah Darrow is currently working on an MA in Contemporary Art History & Criticism with a concentration in Contemporary African Women Artists. She received her BA in Art History from the University of Georgia, Athens, Georgia. Susannah wrote the following essays for the *pre-emergent* catalog: Meta Gary, Catherine Normoyle, James O’Donnell, and Christina Price Washington.

Rebekah Scoggins is seeking an MA in Contemporary Art History & Criticism with a concentration in Post-World-War II American Art. She received her BA in Art History from Agnes Scott College in Decatur, Georgia. Rebekah wrote four of the *pre-emergent* catalog essays: Christopher Walter, Candice Greathouse, Jim Chapman, and Calvin Burgamy.
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