USC ROSKI SCHOOL OF ART AND DESIGN
MFA ART THESIS EXHIBITIONS

ERIN ELENIAK
FRANCHESCA FLORES
LAINLEY RACAH
SOPHIA ALANA STEVENSON
JESSICA TAYLOR BELLAMY

2022
“As contamination changes world-making projects, mutual worlds—and new directions—may emerge.”

ANNA LOWENHAUPT TSING
The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins

A ceramic unicorn skeleton, salt and queer desire, mycelium growth, the politics of shade in paint, poetry on camouflage netting. All of these things conjure the USC Roski School of Art and Design MFA in Art cohort of 2022: Jessica Taylor Bellamy, Erin Eleniak, Franchesca Flores, Lainey Racah, and Sophia Alana Stephenson.

Despite spending part of graduate school in various degrees of social isolation, the group became a close-knit and determined cohort. Their exhibitions have strong themes around ecological theories and fluidity, which the artists work through by using humor, the uncanny, the fantastical, the poetic, camp, personal/historical narratives, and material inventiveness. While the artists’ use of materials—eco-handmade plastics, spinach, scavenged car parts, “free dirt” found on Craigslist, encrusted salt—is foregrounded by their physical presence, equally present are personal narratives, collected texts made into poetry, literary and filmic references, and archives in the form of newspapers and images. This group works across many mediums at once: from painting to video, from sculpture to ceramics, from printmaking to installation, with performance often present in recorded form.
Several faculty members were assigned to work directly with the cohort; these included Edgar Arceneaux, Nao Bustamante, Patty Chang, David Kelley, Mary Kelly, Suzanne Lacy, Ruben Ochoa, and myself. The Critical Studies faculty—including Andy Campbell, Amelia Jones, Jenny Lin, Karen Moss, and Anuradha Vikram—played a key role in teaching our shared curriculum. I wish to acknowledge those faculty who participated on MFA thesis committees for the 2022 cohort, a complete list of which can be found in the back of this catalog. In addition, Sherin Guirguis, Suzanne Hudson, Karen Liebowitz, Keith Mayerson, Thomas Mueller, and Ruth Weisberg conducted studio visits with our MFA candidates, while china Adams, Caroline Clerc, Marisa Mandler, and Julia Paull participated in first-year reviews.

Our department hosted many excellent lectures and seminars with artists, curators, and thinkers, which became part of the rich fabric that informed this cohort. Studio visits from visiting artists and scholars had an important impact on the students’ development. Continuing our tradition of inviting an alum from the MA Curatorial Practices program to write the essays for the MFA thesis catalog, the students selected Rachel Keller, MA 2017. We are honored to work with Rachel, whose texts play an important role in this project. It’s been especially meaningful to have her experience each of the thesis exhibitions in person with a walk-through by the artist.

As the incoming MFA program director, I first wish to acknowledge the important role of my predecessor, Nao Bustamante, in ushering this cohort through its challenging first year with grace and generosity. I also wish to thank Dean Haven Lin-Kirk for her guidance and excellent stretcher bar workshop, among many other things. I am grateful for the ongoing advice, support, and group text with faculty members Edgar Arceneaux, Nao Bustamante, Suzanne Lacy, Thomas Mueller, and Ruben Ochoa. Thank you to Edgar for continually hosting our outdoor potlucks and community events over these past two years.
It’s been a pleasure to work on the catalog with a great team drawn from both inside and outside the department. In addition to Rachel Keller, I wish to thank Communications Manager Kirsten Schmidt, Graduate Program Specialist Nazeli Hosik, designer Amy McFarland, editor Carol Cheh, and photographer Ryan Miller.

The MFA Art program has a strong team of faculty and staff that makes this all possible. I wish to acknowledge their work and ability to be flexible during the pandemic. First and foremost is Nazeli Hosik, who keeps the program organized and well-oiled, and Kirsten Schmidt and Special Project Manager Jean Lee, who put a lot of work into supporting the MFA exhibitions. Second, I wish to thank my predecessor Nao Bustamante and my co-directors in the graduate area, Associate Professor of Critical Studies Jenny Lin, Professor of Teaching Karen Moss, and Associate Professor of Practice Ewa Wojciak. Thank you to Antonio Bartolome for his work with admissions and all student services matters. A special thank you to Juan Morales and Timmy Chen for their work with the gallery, exhibitions, studios, and facilities. Many technicians on the main campus provided expert advice on equipment, facilities, and fabrication of all kinds.

For this particular MFA cohort, I wish to specifically thank staff members: Farzan Sabet in ceramics; Jon Wingo in intermedia lab, and Oscar Yutman in sculpture as well as Hayk Avetisyan and Nikhil Murthy. Finally, I’d like to thank Assistant Professor of Teaching Brian O’Connell for his technical expertise with Risograph printing.

As these artists emerge into the world, I could not be more excited to follow their future contributions. As Anna Lowenhaupt Tsing noted, through contamination, new worlds emerge. It is my great pleasure to introduce the MFA Art cohort of 2022.
Erin Eleniak grew up in suburban Simi Valley, California. Her artwork explores the similarities between the colonization of indigenous land throughout the United States in service of overdevelopment, displacement, and capitalist enterprise, and the consumption and commodification of the female body.

Upon entering her thesis exhibition, Journey to the End of the Cul-de-Sac, visitors are offered takeaway Risograph prints of the artist’s Tract Mappings (2022). What appears at first to be a reproduction of an archival tract housing map soon reveals itself to be an image of a uterus. For Eleniak, the uterus becomes an anatomical cul-de-sac, where there is no end and the viewer comes out the way they went in.

Journey to the End of the Cul-de-Sac highlights Eleniak’s multidisciplinary ceramics and performance practice. All materials used for the exhibition were collected by the artist via the “free stuff” section of Craigslist. Not coincidentally, Eleniak was heavily influenced by Stefano Harney and Fred Moten’s seminal text, The Undercommons: Fugitive Planning and Black Study, which inspired Eleniak to interrogate the internet as a mechanism for an extra-capital mode of exchange. Indeed, by giving away her Risographs at the entrance to the exhibition, Eleniak gestures toward operating outside of a capitalist market.

Through this body of work, Eleniak attempts to reconcile her own relationship to her youth growing up in Simi Valley. Issues relating to landscape, material, and land use are especially present as the artist revisits considerations of class, displacement, and heteronormativity. Her work challenges the idealism promised to white Americans at the middle of the last century with the advent of the suburb, reinventing this construction as a place for rebellion.

In Ode to Bedroom Dancing (2021), Eleniak is seen in a video dancing barefoot on a large canvas in an act of performative drawing. The performance references the artist’s memories of dancing alone in her bedroom throughout her teen years in order to work through her feelings of isolation and disillusion. Now, rather than hiding in her room, she dances outside in her family’s cul-de-sac, atop a canvas smeared with clay, graphite, and dirt. In the installation, the canvas hangs beside the video as a relic of the performance.

In a series of works titled Mutant Variations, white cinder blocks form a curved path, referencing the mid-century architectural feature known as brise-soleil. The blocks are topped with small porcelain creatures that Eleniak refers to as “mutant variations”—figures that were fired together from cast porcelain animals, figurines, and other tchotchkes to create Frankenstein-like objects. What one might find in a suburban Hallmark store, or a grandmother’s china cabinet, are turned into something grotesque, hyper-fabricated, and replicable, each one serving as an avatar for the suburb itself.
Anchoring the exhibition is the title piece, a triptych of video projections that focus on various aspects of life in Simi Valley and its environs. The first is an internal Rocketdyne VHS tape from 1989. Rocketdyne was an American rocket engine design and production facility headquartered in the San Fernando Valley. Although the video presents the company as conscientious stewards of the surrounding environment, its nuclear facility ceased operations in 1988 after a partial meltdown.

The next video is a snippet from a home movie the artist's father filmed while hiking in the region near their home. Lastly, Eleniak presents a clip from the 1954 American Western film, “Cattle Queen of Montana,” starring Barbara Stanwyck and Ronald Reagan. This Western, along with many others of the era, was partially filmed in the Santa Susana Mountains, which acted as a stand-in for landscapes in places like Montana, Utah, and Nevada. Not by coincidence, the Ronald Reagan Presidential Library is located in nearby Simi Valley.

For Eleniak, Simi Valley is a locus for a type of soft power that she felt during her adolescence, but could not name at the time. This power, the artist now realizes, was the masculine, white supremacist urge to claim, transform, and brutalize indigenous land. Another integral part of the exhibition is a looped audio recording of a lyric from the 1998 Julie Ruin song, "I Wanna Know What Love Is": “Do you remember when we were young and impressionable and taught to believe everything the Great White father told us?” echoes ethereally throughout the space. As a quasi-thesis for the exhibition, the lyric encompasses Eleniak’s reconsideration of her upbringing and the grief borne from the realization that so much of Western history is omitted from popular narrative in service of a Great White ideal.
ERIN ELENIAK is a Los Angeles–based interdisciplinary artist. While rooted in ceramics, her practice incorporates video, installation, and alternative materials. Her work seeks an unsettled space between myth and reality as she considers our complex—and sometimes toxic—relationship with place through discarded objects and materials. Eleniak earned her Bachelor of Arts degree from California State University, Northridge (CSUN), in 2018, followed by a Master of Arts from the same institution in 2020. While at CSUN, she was the recipient of numerous awards, including the Bernice Haber Award for Ceramics (2018), the Valerie and Stephen Svec 3D/Ceramics Scholarship (2019), and the Art Alumni Association Award for Outstanding Achievement by a Female Artist (2020).
The title of Franchesca Flores’ exhibition, Materials, evokes multiple associations: matter, physical material, and the Latin word for mother. It functions as a multi-entendre for ideas surrounding alternative mechanisms of care, artmaking, and environmental stewardship. Having grown up on a ranch in San Jose, California, Flores has cared for animals and plants for most of her life. She incorporates motherhood and ancestral tradition into her art practice, which employs a co-productive relationship between artist and living subject as it bridges printmaking, sculpture, design, and installation.
passport photos of her family’s migration to California from Mexico, and other archival photos of her family through the generations. Natural dyes exposed to the sun add depth and color to each of these biodynamic portraits. By forming a maternal relationship to these materials as they interact with one another free of her intervention, Flores explores what it means to care for an object and a family history.

Elegant pieces of furniture also punctuate the exhibition, highlighting Flores’ background in utilitarian design. **Model I** is a small stool made from sterilized straw and soil; it is one in a series of ten pieces that the artist was able to “grow” in her studio. This involved an extremely sensitive and time-intensive process where she used storage containers to grow each object. By caring for and sterilizing the stool during its growth span of over two months, Flores became emotionally attached to the stool, the creation of which almost became an endurance exercise in and of itself.

A silent video piece titled **Existing** highlights the integrative nature of Flores’ practice. It features microscopic footage of hyphae—the mycelium strands that make up mushrooms—recorded with the help of a technician at USC Keck School of Medicine. Flores refers to this work as a “painting in motion,” feeling deeply connected to the mycelium as an artistic material that is invisible to the naked eye.

At the entrance to the exhibition is a work called **System I**, a substrate orb which houses coffee, spores, and rye seeds. This piece is a living, growing being, as evidenced by the condensation within the sphere. Flores combines natural elements that collaborate to create new and healthy life cycles; her sculptures, therefore, are ever-changing.

While trained as a printmaker, Flores wanted to reconcile this practice with the often toxic chemicals involved in its processes. She researched a new printmaking process that uses handmade spinach and beet ink printed on cotton paper, calling the resulting prints “anthotypes.” On view in the exhibition is a series of prints featuring Flores’ great-grandparents,
Each piece in Materials seems to have an eternal quality, where each piece embodies a life cycle that extends beyond the physical dimensions of the work and becomes an archival mapping of a biological process, for which Flores is the caretaker. At the crux of the exhibition is the artist’s goal to create a conscious world and to eliminate her carbon footprint in her work and in her life outside the studio. She notes: “In my work I can try to control as much as I can, but [the pieces] will always have their own organic, true form.”

FRANCESCA FLORES is an interdisciplinary artist and graphic designer from San Jose, California. She received her Bachelor of Arts in Design from the University of California, Davis, in 2019. Her background in design, along with her lifelong history of caring for animals and plants on her family’s ranch, has led her to ask herself what the future holds in a world that produces commodities at an alarming rate. Influenced by ecological theories, she strives to make her practice sustainable, often using recycled objects or organic materials that she has grown herself, and incorporating ancestral traditions from Mexico, her family’s country of origin. Flores’ artworks encompass printmaking, sculpture, design, and installation.
While Lainey Racah was conceptualizing her exhibition, *Internal Violet*, and its accompanying written thesis, she had the above Sappho quote posted in her studio. The exhibition’s title references Sappho’s legacy as a lesbian icon and reflects Racah’s research into queer genealogies. Racah’s practice—which spans performance, writing, multimedia installation, and painting and points to the porousness of materials and process—strives to map new strategies for existence, both visible and invisible.

May I write words more naked than flesh, stronger than bone, more resilient than sinew, sensitive than nerve.

*SAPPHO (6TH CENTURY BCE)*

While Lainey Racah was conceptualizing her exhibition, *Internal Violet*, and its accompanying written thesis, she had the above Sappho quote posted in her studio. The exhibition’s title references Sappho’s legacy as a lesbian icon and reflects Racah’s research into queer genealogies. Racah’s practice—which spans performance, writing, multimedia installation, and painting and points to the porousness of materials and process—strives to map new strategies for existence, both visible and invisible.
In a series of works titled Camo Cuts, Racah investigates human intervention onto prefabricated objects. Intrigued by camouflage netting typically sold at army surplus and hunting supply stores, Racah turned to YouTube videos to learn how to make her own. Using plastic tablecloths, Racah recreated the specific cuts and folds of the material and then poured acrylic paint onto canvases placed on her studio floor, using the same cup over and over again in order to let stray particles of plastic, dirt, and other materials build up and mix with the paint on the canvas. “Camo Cuts” refers to this process, which explores the differences between prefab netting where the cuts are factory-generated and the artist’s handmade version where the incisions and excess detritus are her own. Key to the final presentation of the works is the natural light that pours into the exhibition space throughout the day and helps Racah to further understand the material via subtle changes in sunlight and shadow.

During the pandemic, Racah began consuming more television and movies at home, using the subtitle feature. Racah, who has a background in writing, poetry, and performance, was immediately intrigued by how subtitles fill in gaps in understanding, and how affect is reinserted into stories through written cues. For the work Porous We (Caravaggio, dir. Derek Jarman 1986) (2022), she isolated the cues indicating non-verbal human sounds—such as “(snarls)” and “(breathing heavily)”—in Jarman’s film and created a digital file that displayed these texts in the order they appeared in the film.

By projecting them onto camouflage netting, Racah points to the porosity of the material, and expands ways of thinking about visibility and invisibility. While each word is highlighted, due to the undulations in the material, they are simultaneously distorted. Racah notes that the way this particular film translates painting into film by incorporating the queer high drama of Caravaggio’s work and sensibilities parallels the artist’s own expansion of her painting practice through an installation that incorporates film and sound.

The work flesh / bone / sinew / nerve (after Sappho) (2022) is a departure from other pieces in the exhibition. Here, Racah brings notions of the body and organic processes back into her practice. A long white vitrine is filled with fragments of bioplastic created from formulations of agar, glycerin, cornstarch, vinegar, homemade beetroot dye, pressed and sun-bleached bougainvillea, pressed geraniums, and ink transfers of the words flesh, bone, sinew, and nerve. Racah explains that throughout the making of this exhibition, she became aware of the amount of plastic that was building up in her studio. She sought to create an alternative to plastic that mimics its essential qualities but is biodegradable. The bioplastic fragments featured in this piece are the result of this exploration, and the fragments themselves became an archive of experimentation and the passage of time.

Returning to Sappho’s words as a galvanizing source for her practice allowed Racah to explore and point to the legacies by which she is influenced both in her studio practice and her way of being. Throughout Internal Violet, Racah carves out new mechanisms for understanding queer joy and legacy, found in the invisible and visible moments of queer existence.
LAINEY RACAH is a multidisciplinary artist working in painting, installation, and video projection. Informed by studies in poetry and performance and a deep interest in material process and the body, Racah’s work explores themes of environmentalism, fluidity, and strategies of visibility and collectivity through engaging with queer genealogies. She holds a Bachelor of Arts in Art from UCLA, where she received the Emma B. Keller Fine Arts Scholarship. Racah’s work has been shown in Los Angeles and New York, including a solo, site-specific exhibition along the Los Angeles River as part of the curatorial project Some Clouds.
The title of Sophia Alana Stevenson’s thesis exhibition, *...a perpetual sunrise*, is taken from the 2015 Todd Haynes film, “Carol,” which is an adaptation of Patricia Highsmith’s 1952 novel, *The Price of Salt*. In both the film and book, lead character Carol Aird writes the following in a goodbye letter to her lover, Therese:

> Please don’t be angry when I tell you that you seek resolutions and explanations because you’re young. But you will understand this one day. And when it happens, I want you to imagine me there to greet you, our lives stretched out ahead of us, a perpetual sunrise. But until then, there must be no contact between us. I have much to do, and you, my darling, even more. Please believe that I would do anything to see you happy. So, I do the only thing I can… I release you.

Stevenson began thinking about her exhibition while driving with her then-partner from the artist’s hometown of Nashville to Los Angeles to begin her graduate studies at USC. She had been internally interrogating her own connection to queerness and intimacy, and at the same time, the couple was in the process of ending their complicated relationship. Stevenson quickly realized the many parallels between Highsmith’s text and her own experience; these became the underpinning for the sculptures, videos, and installations featured in the exhibition. After the trip, Stevenson returned to the Bonneville Salt Flats in Utah, both with and without her ex, to collect film footage that would be used in the exhibition.

*...a perpetual sunrise* completely transformed the space where it was installed, utilizing lavender curtains to create passageways that guided the viewer through a sequence of stories tracing the last few years of the artist’s life. *sweetbitter* (2022) finds Stevenson at the salt flats at sunset, gagging and spitting out fistfuls of salt. The text of a letter from her ex appears on the screen as captions, while colleague Lainey Racah’s voice is heard reciting passages from queer novels. The pain and complication that the artist felt at being in a closeted relationship comes to the forefront of the piece, as it evokes longing, regret, and nostalgia.
SOPHIA ALANA STEVENSON is an interdisciplinary artist who lives and works in Los Angeles. She holds a Bachelor of Fine Arts with a concentration in sculpture from Watkins College of Art, Design, and Film in Nashville, Tennessee. Inspired by queer films and novels, her recent work investigates personal themes of queer longing and desire through video, performance, and sculpture. Stevenson’s work aims to create connections and empathy by using past personal narratives interwoven with stories of other queers. Her art has been featured in group exhibitions such as The Skin I Live In (2021) at Lyles and King, New York.

Monument for Edith (Lot’s Wife) (2022) projects more footage from the salt flats onto a human-sized pillar of salt, pointing to the biblical tale in which Lot’s wife is transformed into a pillar of salt after disobeying God’s order to leave the sinful city of Sodom and not look back. Genesis 19, the chapter of the Bible that tells this story, has historically been used to preach against homosexuality, especially by extremist groups like the Westboro Baptist Church (whose presence Stevenson felt while growing up in the south).

Stevenson teases out the humor and melodrama in the story, considering the character of Edith an avatar for herself. In the work, it is the image of Stevenson’s body that is projected onto the pillar of salt, endlessly disappearing and reappearing in an attempt to fuse with, mirror, and summon the resilient spirit of Edith.

Stevenson finds power in looking back. A sense of emotional understanding and knowledge that comes from distance underpins the work in … a perpetual sunrise, in which stories of heartache and melodrama are recast with humor and vulnerability. The artist questions how pulp fiction, romance, and theatricality have the capacity to provoke deep recontextualizations of our own past experiences. For Stevenson, this means navigating her own past in order to create a better future for herself filled with queer joy, wonder, and love.
Several works throughout the exhibition use screen printing and oil painting to collage weather forecasts, tracing recent histories of climate change and ecological disasters. While collecting source material for these pieces, Bellamy sought out stories from different decades and various parts of the world, reflecting how different people live against the backdrop of escalating climate disaster. Looking closely, one notices similarities: in many of the reports, the ocean appears to be on fire. These global stories, for Bellamy, connect us all, while also distorting notions of linear time by focusing on elemental cycles.

In Ecology IV: Horizon of Manic Striving and Photogenic Decline (2022), a white spray-painted BMW bumper that Bellamy found in her neighbor’s front yard is placed on a pedestal. A video loop showing flowers, sunsets, ocean scenes, graffiti, and pastel animations is projected onto the bumper, whose shape distorts the imagery, and pressed flowers from the artist’s mother’s garden cover the back of the bumper. The organic flourishes in this work stand in stark contrast to LA’s male-dominated car culture as well as its hard concrete environs. Roadside memorials, which are all too common in the city, are also evoked here.

Bellamy constructed this daydream from the front seat of her Subaru while driving west at sunset—a blinding situation many Angelenos know too well. Guided by Reyner Banham’s 1971 book, Los Angeles: The Architecture of Four Ecologies, she is interested in how the permutations of scenes like this are archived and how they influence the city’s filmic and literary representation. In an effort to blend reality with fantasy, Bellamy uses data as a medium in her paintings, specifically in the form of found images, her own photos, and the Los Angeles Times archive. She layers pastel hues and sunset-drenched landscapes on top of and behind screen-printed texts taken from articles about environmental destruction.

During the pandemic, Bellamy conducted interviews with family members about their experiences growing up in LA in the 1970s after immigrating from Havana, Cuba, inquiring specifically about the biggest changes they’ve seen in the city since then. Her interview with her aunt and her father, recorded outside, is combined with stop-motion animation and drone footage of Inglewood, the neighborhood where the family settled, to create the video work, Redlining Hawks (an animated memory) (2022). In one vignette, Bellamy’s father raises hawks (a recurring avatar in Bellamy’s work) in their backyard, only to unleash them in the neighborhood’s once-empty fields.
JESSICA TAYLOR BELLAMY was born in Whittier, California, and received a Bachelor of Arts in Political Science from the University of Southern California in 2014. Based in Los Angeles, Bellamy explores the tension of living at the edge of a precarious paradise. Her artwork uses the familiarity of the Southern California landscape and aesthetics to connect shared visual references, presenting compositions that are dream-like narratives giving form to unseen or alternative possibilities. Primarily working in oil painting, Bellamy’s practice also incorporates screen printing, animation, video, and image transfer. Her work has been featured in group exhibitions at UTA Artist Space (2020), Make Room LA (2021) and Superposition Gallery, Los Angeles (2021, 2022).

The matter-of-fact oral history that emerges in the film evokes more of an overall feeling of change in the city, rather than pointing to specific incidents. The practice of redlining, the expansion of the freeways, and the prevalence of food deserts are certainly pointed to in Bellamy’s narrative, but what viewers are left with is a somewhat mundane re-telling of a family’s memories, interspersed with stop-motion fantasies of hawks zooming in and out of frame. This dynamic, a throughline in the exhibition, illustrates the humorous, uncomfortable, and pervasive contradictions that emerge when Los Angeles’ diverging ecosystems are reflected back on themselves.
INTRODUCTION

ERIN ELENIAK

FLORES

LAINEY RACAH

SOPHIA ALANA STEVENSON

JESSICA TAYLOR BELLAMY

IMAGE CAPTIONS

All photos by Ryan Miller/Capture Imaging, unless otherwise stated.

PAGE 14. GLOWECKIES FROM TOP LEFT: Erin Eleniak, Mutator Variations (Untitled Ghost Hippo with Hippo Head), 2022, porcelain, glaze, gold leaf, sand, 6 x 4 x 3 inches. Erin Eleniak, Mutator Variations (Untitled Hoof Baby), 2022, porcelain, glaze, gold leaf, sand, 4 x 4 x 4 inches. Erin Eleniak, The Parasol of Invertebrate Parental, 2022, fired earthware, colored slip, glass, earthware made from free source earth, free source glass, 36 x 20 x 18 inches. Erin Eleniak, Ripe Ripe, 2022, installation view, Fabrica, 27 x 17 inches.

PAGE 15. Erin Eleniak, Clyde to Bedroom Dressing, 2021, clay, free source earth, graphite, ceramic pigment on canvas, fired ceramic, digital video with audio, dimensions variable.

PAGE 16-17. Installation view, Erin Eleniak, Journey to the End of the Cul-de-Sac, MFA thesis exhibition, 2022, Graduate Gallery, USC Roski School of Art and Design.

PAGE 18. Installation view, Erin Eleniak, Summer Solstice, 2022, coffee grounds, 7.87 x 7.87 x 7.87 inches. Erin Eleniak, Food, 2021, glazed porcelain, 8 x 7.87 x 7.87 inches. Erin Eleniak, I’on My Mind, 2020, glazed porcelain, 7 x 7 x 3.5 inches.

PAGE 19. Installation view, Erin Eleniak, Food, 2021, glazed porcelain, 8 x 7.87 x 7.87 inches. Erin Eleniak, I’on My Mind, 2020, glazed porcelain, 7 x 7 x 3.5 inches.

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PAGE 51. Installation view, Erin Eleniak, Food, 2021, glazed porcelain, 8 x 7.87 x 7.87 inches. Erin Eleniak, I’on My Mind, 2020, glazed porcelain, 7 x 7 x 3.5 inches.
VISITING LECTURERS

<table>
<thead>
<tr>
<th>FALL 2020–SPRING 2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coco Fusco*</td>
</tr>
<tr>
<td>Matthew Schum*</td>
</tr>
<tr>
<td>Candice Lin*</td>
</tr>
<tr>
<td>Peter Wu*</td>
</tr>
<tr>
<td>Legacy Russell</td>
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<tr>
<td>Cameron Shaw</td>
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</tbody>
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FULL-TIME FACULTY

| China Adams             |
| Robert Alderrette      |
| Edgar Arceaux          |
| Nao Bustamante          |
| Andrew Campbell        |
| Pandy Chang            |
| Caroline Clark         |
| Jason Ellenburg        |
| Jud Fine               |
| Alice Fung             |
| April Greiman          |
| Sherin Guirguis        |
| Amelie Jones           |
| David Kelley           |
| Mary Kelly             |
| Suzanne Lacy           |
| Karen Liobowitz        |
| Jenny Lin              |
| Haven Lin–Kirk          |
| Marissa Mandler        |
| Keith Mayerson         |
| Karen Liobowitz        |
| Jenny Lin              |
| Leslie Ma              |
| Wang Shui              |
| Hao Wu                 |
| South of Expo: Art, Artists, and Cultural Spaces Since the 1960s panel: Julia Paull* Kellie Jones Essence Harden* Nazma J. Keith. |