



TELL
BUT
ALL
TELL
THE
IT
TRUTH
SLANT

2015 CCAD MFA IN VISUAL ARTS:
NEW PROJECTS THESIS EXHIBITION

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Tell All the Truth But Tell it Slant
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Columbus College
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*Tell all the truth but tell it slant —
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind —*

▼
EMILY DICKINSON



JOVANNI LUNA

Towards a Better Truth

BY CARMEN WINANT

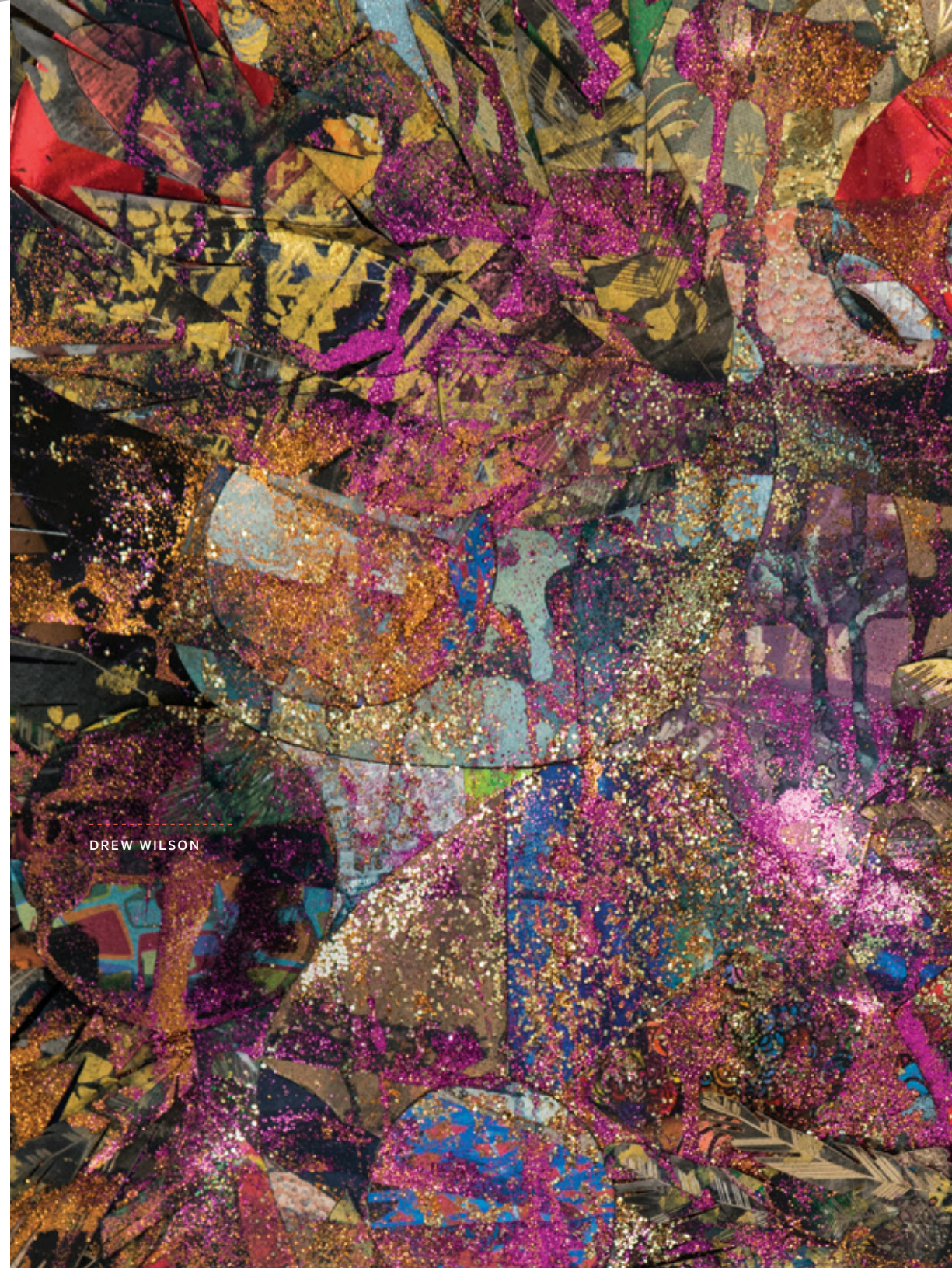
The one-stanza Emily Dickinson poem from which this thesis show draws its title has always held a mysterious lure for me. I've returned to it many times, and poured over other people's analyses of those eight, matchless lines. English professors and literary critics will tell you this: Dickinson insists here on art stemming from, and in fact being about, the Truth (with a capital T), and yet that same Truth can be so surprising, so overpowering, so "dazzling," that it must be advanced on obliquely. So bright is the Truth, it can make us blind to approach head-on.

I've taken to applying my own reading of the poem, 'correct' or not. Dickinson seems to also suggest that the truth *itself* is a pitched and circuitous thing. To tell

a "slanted" version of the truth then is not only to approach it more sensitively but in fact to acknowledge that there are many ways for human beings to be honest. Dickinson's instruction is not to just "tell the truth" but in fact to seek an "explanation" with and for it is a call to artists in particular.

This group of dedicated, curious and astute artists have not only taken up this charge—to tell a slanted Truth—they have in fact helped me come to my own conclusions about what seeking out this "truth" can entail. Sometimes their specific conceptual themes and material inquests converge, other times they do not; they are linked less by their specific channels of inquiry or modes of process and more

DREW WILSON





JILL RAYMUNDO

by their desire to describe the truths that compel them, drive them forward and in fact make them human.

Drew Wilson and **Rachael Layne Rush**, who are sometimes collaborators but here present their own unique projects, both confront identity formation—specifically relating to gender and its societal confines—in their work. Wilson’s standing “Hermes” and sprawling wall piece, which is part assemblage, part painting, part object, challenges expectations of gender normativity. Using glitter, anti-gay propaganda book pages and more, he spreads out and makes dynamic that which is internal life. In her series of mutated self-portraits, Rush collages flesh-toned paper (much of it lifted from glassy women’s magazines) to re-fashion the surface of her face as if it were a topographic map in need of re-building; it is gesture that is once beautiful and wholly grotesque. Wilson and Rush both present work that is as much about decay as it is rejuvenation.

Amy Lewis and **Erek Nass** are, on the face of it, opposite kinds of producers: Lewis deals in ceramic, a craft that requires labor with her hands, while Nass works largely with light and vapor, materials that slip through your fingers. Yet both of their processes maneuver around shared ideas: fragility, ephemerality and mutability of matter and substance. Lewis creates “rusted” metal-appearing boxes out of clay, which are sly and uncanny; the innate humor of the work is matched only by the artists skillful industry in making them. Nass’ controlled experiments with color and water (among other substances) are poetic explorations into visual perception and liminal spaces. While Lewis deals more in the absurd and Nass in the transcendent, both artists make work that continues to reveal

itself long after the initial view.

Kimberly Roush, **Griffin Pines** and **Jill Raymundo** have all produced bodies of work that deal in and around the properties of disappearance—through nature, diaspora, technology and industry. Roush takes on biological and chemical disappearance by carefully hand-bleaching hundreds of leaves she collected from the surrounding geographical area; the “skeleton” leaves retain their venation patterns but are otherwise partially transparent (not unlike delicate lace). Pines is also concerned with dematerialization, though his practice relates to technology. Specifically, the beautiful, now foregone glitches found in the VHS tapes. In order to research and produce this body of work, Pines excavated hundreds of videotapes from basements and thrift stores, scanning their contents for the moments in which they created unintended, ghost-like non-images. These accidental abstractions, rather than the tape’s intended narratives, are his content. Raymundo’s explorations into disappearance is more sociological: her sculptural and image-based body of work is made in reference to her experience as a displaced person, and stands in conversation with other such displaced bodies. Using the design of her former home in the Philippines, a half-tone image of a painting by a great-uncle which has since been lost and we now only see in reproduction, and a box used to send supplies “home” to loved ones, Raymundo describes, through material as much as concept, the feeling of being dislodged from place and even self.

Nevin Price-Meader and **Jovanni Luna** are both artists make content of and from “discarded” materials. Price-Meader’s photographic investigations of vacant, semi-industrial or post-

suburban landscapes demonstrate at once a longing for, and romance with, the forgotten and abandoned. Human beings are emptied out of the work, which bears their trace: broken handles, a discarded water bottle, tire scars. Luna's makes content of another kind of detritus: that of the artist. His installation in this show is composed of 10,000 rolled-up paint skins, a laborious process that Luna first discovered by scraping unused or excess paint from off of his studio floor. The obsessive result, as with Price-Meader's work, is at once coarse and tender.

Dalong Yang, Claire Wiedman, Thom Glick and **Yiyi Tang** have each made bodies of work that hinge on the axis of imagined, surreal, and even fantastical narratives. Yang and Wiedman are the two photographers in this grouping, yet they approach this theme from differing ends: Yang, who is a fashion-based photographer, makes chromatically stark images that are interested in reverie and less-than-real; Wiedman, whose black and white photographs are in fact one single strand of overlapping images taken on a single stroll, is most interesting in picturing (if obscuring) the everyday. And yet, despite their differences, both artists have made work that is aptly described as dreamlike. Glick on the other hand has constructed narrative as his work. His nearly eight minute animated film tells a mysterious story of a young woman on a lonely journey. Perhaps even more than the story line, the subtle choices in line, pacing, movement and color drive the contemplative narrative. Tang, who was interested in describing her own experience as an outsider in this country, created a series of micro-worlds composed of all white, sterile porcelain and paper mache. They depict a haunting and phantasmagorical world

of alienated persons in which no figure looks at another. None of these narratives are "resolved," rather each prompts more questions than it answers.

Finally, **Toby Hale, Michael Compton** and **Melody Yin** have all made work that challenges and furthers the standards and expectations of their various design-based industries. Hale evolves the Transformer toys he knew and played with in his youth, focusing on developing characters and origins. The resulting objects are at once sophisticated and playful, familiar and contemporary. Compton's research-based practice examines design ethos and pedagogy itself, arguing that increased emphasis on the liberal arts stands to benefit the discipline. As a graphic designer amongst (largely) fine artists, Compton's methods of presentation embody his meta-practice. Yin is a fashion designer who considers water as a metaphor for fluidity and depth. Her work also acts as a bridge between Eastern and Western cultures, values, and standards of beauty. Each of the creators in this group has thoughtfully and progressively approached the field in which they're situated.

I'd like to finish where I began, with Dickinson's poem. More specifically, with the last line of the poem, which draws to a close with a single dash. This is a Dickinson hallmark, that lone grammatical stroke, though it's rare that she ends with one. I think it's a message to all of us—as much visual as it is literary—that the poem's conclusions, like our own creative explorations, are forever incomplete. To seek the truth, however slanted, is a life-long journey. ▶

*To seek the truth, however slanted,
is a life-long journey.*

Michael Compton

My graduate focus is in Design Research and Education. While acknowledging the familiar concern that higher education is being corporatized, I argue that the strategic role of design in many corporations is conversely becoming more scholastic and academic, leaving design educators and students with a paradox: the employable designer needs mastery of formal design theory and technologies, but without liberal art epistemologies, the same designer will be disenfranchised from the interdisciplinary campuses of 21st century business communities. Through a combination of interviews with industry leaders, literature reviews, and comparative research projects conducted in educational and commercial settings, this project reveals the importance of enhancing design education through increased interaction with the liberal arts.

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▶▶ RIGHT: *We're Not in Canvas Anymore*; artifacts and documentation of design research; 2015; images provided by Michael Compton





Thom Glick

Inspired by John Dewey's comments on the nature of having an experience, *I Can Feel It in My Bones* tells the story of a woman at the crossroads of change. The character has left behind a stable life as a studio photographer in a small mountain village to pursue a more fantastic path, one that she hopes will lead to a deeper purpose. At the start of the animation, she has been following after a giant for more than five years with the goal of snapping one life-changing photograph. Day after day, she fails, but she persists. The protagonist grows more and more aware of the monotony until one day she meets a stray dog and her notion of purpose is challenged.

I Can Feel It In My Bones explores how we as humans latch onto ideas, endure in the pursuit of our dreams, adapt and find inspiration in belonging.

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▶ RIGHT: *I Can Feel It In My Bones*; 2015; film still; images provided by Thom Glick

◀◀ LEFT: *I Can Feel It In My Bones*; 2015; film stills; images provided by Thom Glick



Toby Hale

The Origins line of Transformers is designed to appeal to a wide range of consumers, borrowing from all of the franchise series to create modern, relatable toys for a larger audience. The Origins range takes a more in-depth look at character development and history, not focusing on the profile of a single transformer, but rather presenting the origin story and expanding the relationship between two familiar transformers.

These relationships will be based on connections that the consumers can easily identify with, such as father-son bonds. Each design will touch a critical part in each transformers canon that is reflected in their aesthetics, also serving to make the characters more relatable. Each transformer would be sold with the intention of the consumer buying its counterpart. The first in this series showcases how Hot-Rod and Kup forged a connection that was critical in Hot-Rod's eventual rise to Rodimus Prime.

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▶ LEFT: *Origins*; 2015; digital renderings; image provided by Toby Hale

▶▶ RIGHT: *Origins*; 2015; digital renderings; image provided by Toby Hale





Amy Lewis

These sentient tricksters, this quiet gathering of long-rusted and seemingly useless metal boxes, stay secretive and absurd in the silence of the moment. A ceramic tromp l'oeil, given life through stop-motion animation, silently laughs at its own nature. It waits for the viewer, for that moment in time when everything is clear and the joke is understood.

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◀ LEFT: *Flerovium Turns to the Evil Forces*; 2015;
paper clay, analog tv, misdirection; 48 x 84 x 48 inches

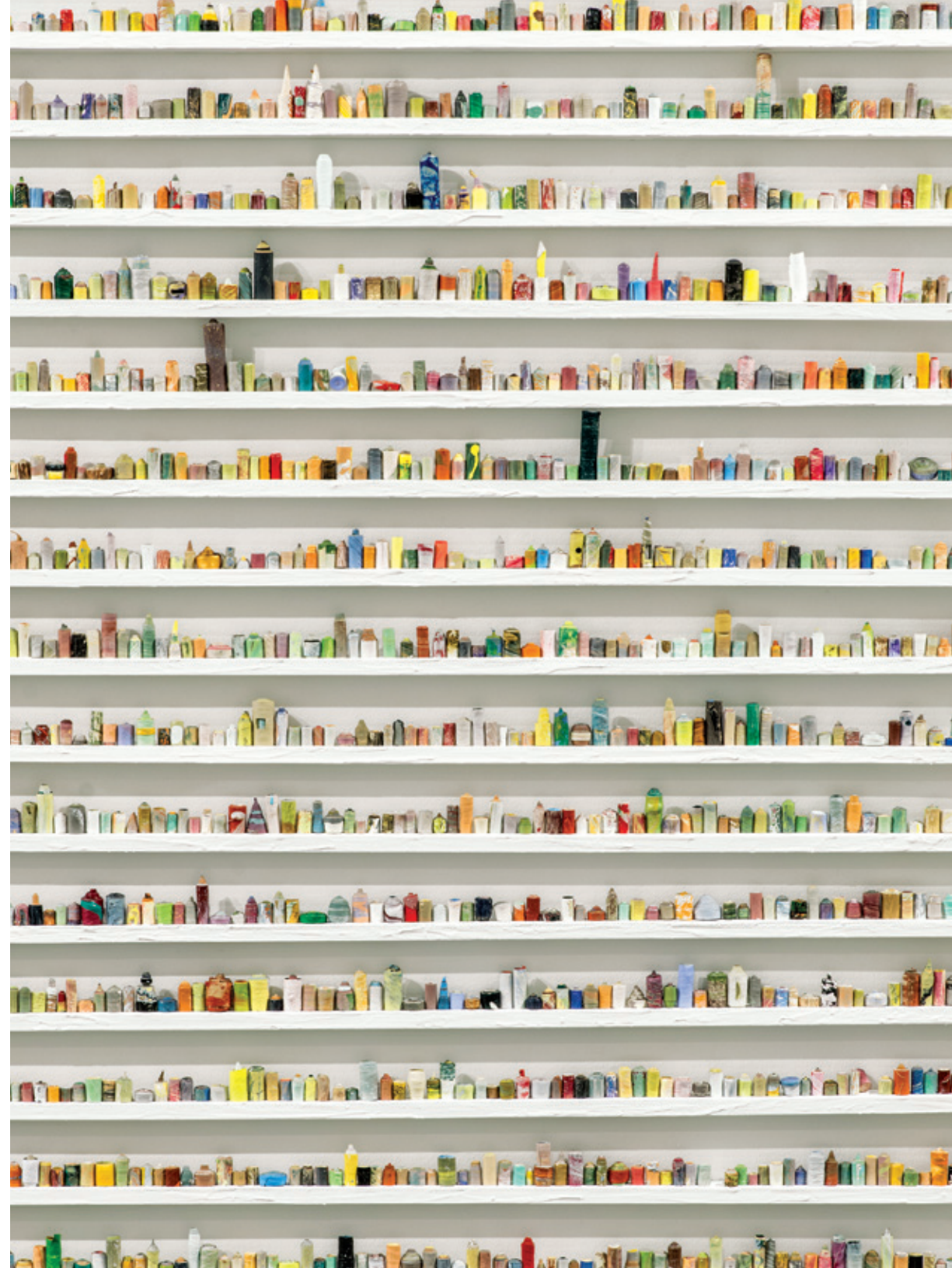
Jovanni Luna

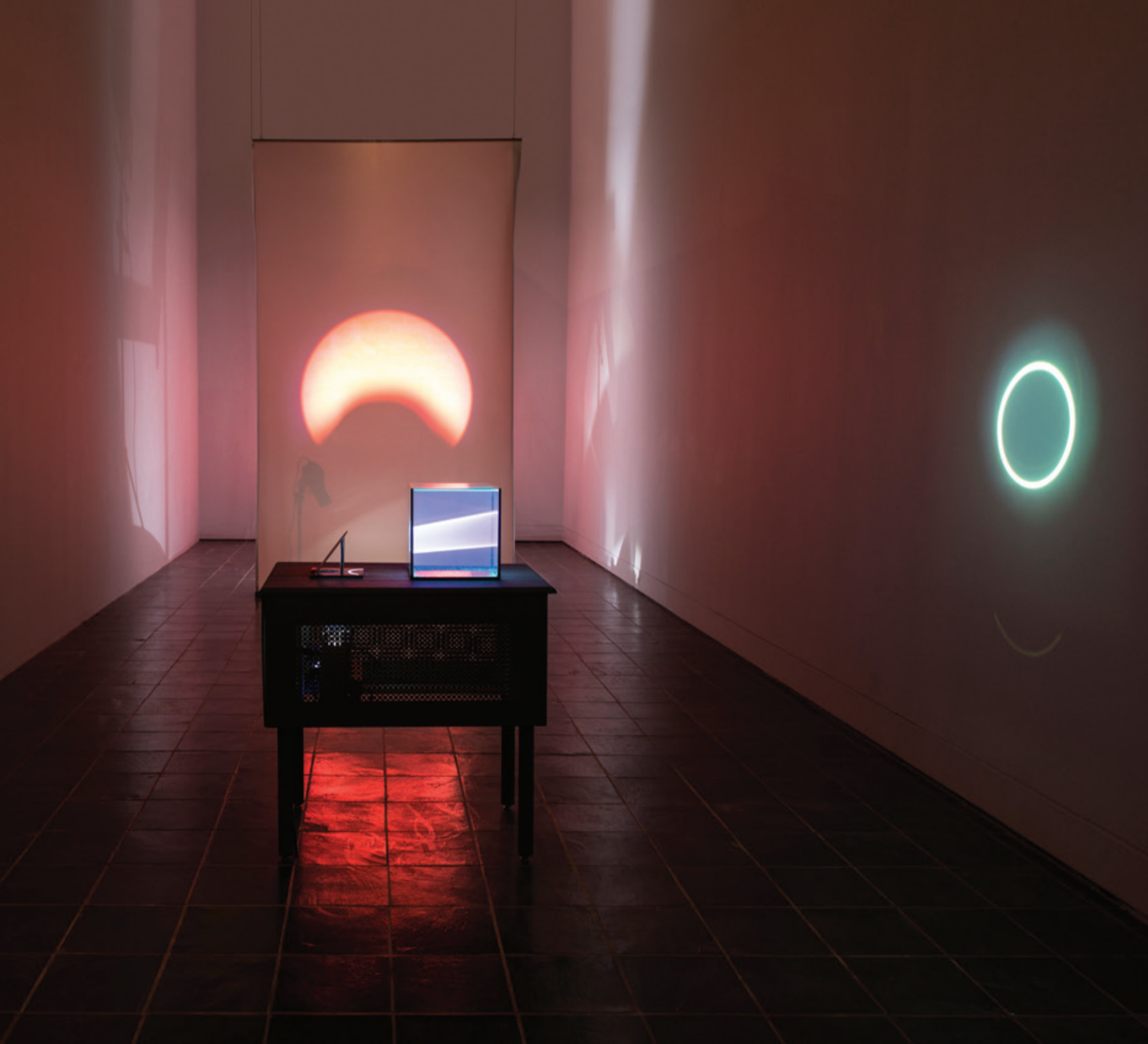
Instinctual repetitive actions of layering, cutting and rolling the paint, course throughout this work. Each additional layer of material obscuring the actions before it, allowing only subtle cues to be seen in the end: hints of color, gentle textures, subtle brush strokes. I consciously determine the layout of each piece, a simplistic look from afar and a complex design up close. The final object need not objectively be determined a painting, sculpture, or installation; rather the work is about the laborious and tender process.

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- ▶ TOP: Installation view
- ▶ BOTTOM: *the white painting*; 2015; house paint, wooden table and chair; 144 x 156 x 120 inches
- ▶▶ RIGHT: *the sculptural painting*; 2015; house paint on wooden shelves; 144 x 180 x 2 inches





Erek Nass

We occupy space. This space is shaped by our senses and the accumulated memories of lived experiences. I experiment with the filter of how we see, using the materials of light and water. I do so to help myself and others consider what lies beyond our sight.

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◀ LEFT: Installation view of *Something No. 4* and *All That We Cannot See*; 2015; glass aquarium, water with suspended matter, projection, wood, fabric, ice, scientific apparatus; dimensions variable

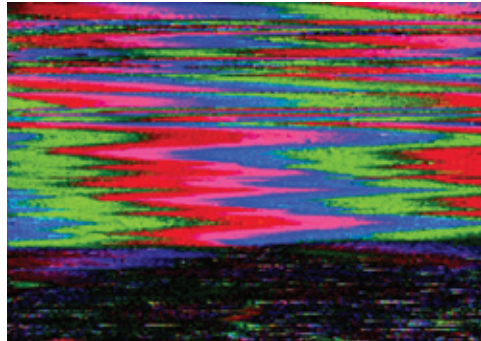
Griffin Pines

Two Hundred Forty—It was as faithful as it could have been, given the circumstances. Today, it exists only as a stepping-stone to what we have now. The beautiful imperfections and hiccups that drove us to better technology can finally get the chance to be gazed upon by fresh eyes. VHS can set its sights on something new. This is a resurrection.

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- ▶ RIGHT: *Two Hundred Forty*; 2015; film still from multiple channel video installation; 45 min, 1080p; image provided by Griffin Pines
- ▶▶ TOP: Installation view of *Two Hundred Forty*; 2015; multiple channel video installation; 45 min, 1080p
- ▶▶ BOTTOM: *Two Hundred Forty*; 2015; multiple channel video installation; 45 min, 1080p





▲ DALONG YANG

▶ KIMBERLY ROUSH

◀ AMY LEWIS



Nevin

Price-Meader

Can't be Lucky Every Day—As portraits of outwardly unexceptional areas, these images challenge traditional concepts of landscape. Seemingly innocuous, these environments chronicle land that is caught in a cycle of change, never fully developed nor completely deconstructed. These landscapes in transition get pushed to the wayside, becoming marginalized by the ebb and flow of the ever-changing growth patterns of humankind. Piles of discarded material collected from within these spaces have become landmarks that aid in the categorizing of these non-places. In their present state, nothing good will come of these gaps in our terrain, and without documentation they will become forgotten.



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- ▶ RIGHT: *Collected Repose #13*; 2015; archival inkjet print; 13 x 20 inches; image provided by Nevin Price-Meader
- ▶▶ TOP: *Collected Repose*; 2015; archival inkjet prints; 52 x 80 inches
- ▶▶ BOTTOM: *Nothing Good Will Come of This #1-3*; 2015; archival inkjet prints in light boxes; 20 x 30 x 3 inches



Jill

Raymundo



In 1985, the year after my family immigrated to the United States, the courier company LBC Express opened its first US branch in San Francisco, introducing the Balikbayan box. Translated from Filipino, “Balikbayan” is a person who returns home. Overseas Filipinos who are unable to visit home can send a Balikbayan box packed with gifts for their loved ones.

As an artist from the Philippines who has been transplanted to the West, I am interested in both cultural and architectural re-fashioning of self. The disparate works within the installation provide a fractured, fragmented narrative: an architectural model of my family home in Manila; a Balikbayan box engraved with images of my home’s interior; a print of a photograph of my ancestor’s painting, a Cultural Heritage object that has been destroyed.



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▶ RIGHT: *It's a Journey Back that I'm Always Taking (Balikbayan Box)*; 2014; cardboard box; 24 x 18 x 24 inches
◀ LEFT: Installation view of *The Past is a Foreign Country*; 2015; archival inkjet on matte paper, polystyrene foam, screws, cardboard; dimensions variable

Kimberly

Roush

The skeletonization of these leaves / Began with a broken tree branch. / Selected, sorted, boiled, rinsed, rinsed again, / Left to decompose, scraped, chemically altered, / Rinsed, then rinsed again, and dried. / When the work is encountered, turbulence is created. / If we are still, the leaves settle. / In quiet moments, / Reflecting on our surroundings, / The realization of how much everything is altered becomes significant. / Chemically changed. / These are scattered fragments, / Remnants of what once was, / Shadows of the degraded landscape.



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▶ LEFT: *Discontinuous Cycles*; 2015; illuminated skeletonized leaves with image transfer mounted; 12 x 12 x 3.5 inches

▶ RIGHT: *Altered*; 2015; skeletonized leaves, insect pins; 120 x 372 x 10 inches





Rachael Layne

Rush

Bait, attract, ravish, captivate, capture. / Look, look again, idolize, internalize, reflect. / Stare, gaze, examine, scrutinize, inspect, criticize. / Pinch, touch, stretch, pull, probe. / Gather, consume, collect, obsess, sickness, illness, disorder. / Prescribe, ritual, remedy, regiment, protocol. / Apply, apply more, apply more again. Cover up, camouflage, fix, perfect, fail. / Mask, hide, conceal, smooth over, tweeze, shave, roll, brush, paint. / Gloss, glitter, shimmer, bronze, shine, smear, smother, suffocate, choke. / Wipe away, clean, cleanse, exfoliate, scrub, steam, clear. / Pick, scratch, score, cut, mutilate, tuck, lift, stitch, tape. / Harm, maim, damage, bleed, heal, scab, scar. Sacrifice.

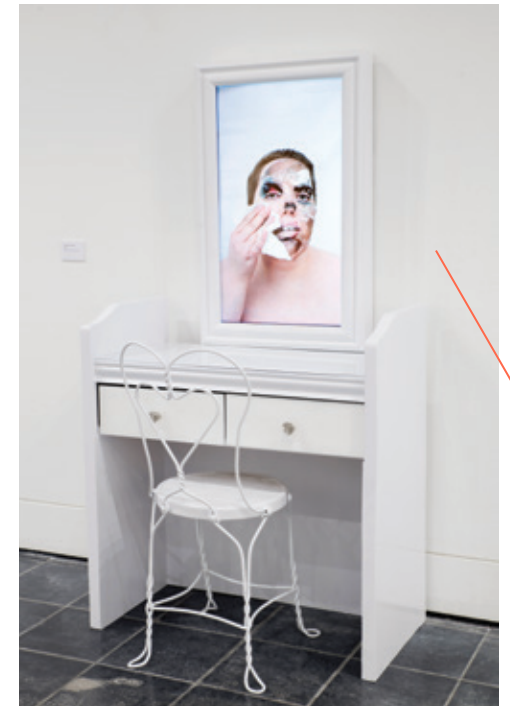
Repeat.

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▶ RIGHT: *Ritual*; 2015; video performance, vanity, chair; 64.5 x 34 x 17.5 inches

◀ LEFT: *Consume, Obsess, Cover Up, Star*; 2015; collage, giclee print, tape; 40 x 30 inches



Yiyi Tang

My art is about my nightmares. Everyone has anxieties and fears; my installation draws on imagery of mythical worlds and childhood fairy tales from both Eastern and Western cultures. A girl, it could be me or anyone, feels her soul has run out of her body in her sleep. It floats to the top of her room and looks at her body lying in the bed. She is unable to distinguish which part is real and which is not. She sees herself in triple. Which one is really she? Confused and scared, the other figures look on. This moment reflects her real life. She has moved to a new place and feels displaced, sad and uneasy, but is not as sad as people think. Is this her story or is it a dream?

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► RIGHT: *Sleepwalker* (detail); 2015; paper, porcelain;
120 x 72 x 37.5 inches





Claire Elyce

Wiedman

Tempora Mutantur is the abbreviated form of a Latin adage, “tempora mutantur, nos et mutamur in illis,” which means, “times change, and we change with them.” This work is a meditative, visual poem composed in multiple strands of black and white 120mm film. Each strand is one continuous, uninterrupted image photographed over the course of a solitary and reflective stroll outdoors. Overlapping the images allows for a passage of time to be captured, as opposed to a singular, frozen moment. Visually representing time in a non-linear way imitates the way we experience it, in moments, as an interwoven ebb and flow.

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► RIGHT: *Tempora Mutantur* (detail); 2015; archival pigment print on rice paper; 240 x 240 inches; image provided by Claire Elyce Wiedman

◄◄ LEFT: *Tempora Mutantur*; 2015; archival pigment print on rice paper; 240 x 240 inches



Drew Wilson

You Still Have To Be speaks to the gray area between polarities: complete acceptance of one's individuality or conformity to fit into society's norms. Psychological boundaries are created between these dualities to control exposure of what is sacred. This installation makes physical a mental boundary with two herms, each referencing Hermes, the god of transitions, who served as boundary markers in ancient Greece. The herms strive for individuality, but are desaturated, restrained in camouflage by the text of anti gay literature. Behind them and in direct opposition, the wall installation is a potent, unstructured and decadent collage of discarded paper and found objects made precious. The glittered space behind the herms, inhabited by winged saviors, is a sanctuary of idealized unconditional acceptance that perhaps we all long for, but may never fully realize.

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- ▶ LEFT: *Herm; Restraint* (detail); 2015; mixed media collage, pages of deconstructed books, found objects
- ▶▶ TOP: Installation view of *You Don't Have to Be Gay*; 2015; mixed media collage, pages of deconstructed books, found objects, glitter; dimensions variable
- ▶▶ BOTTOM: *Savior* (detail); 2015; mixed media collage, found objects; dimensions variable





Dalong Yang

My fashion photography draws on Surrealist influences. Fashion photography should be full of the fantastic and sexy possibilities of the imagination, however morbid. "The Others" is a project that draws on a very private childhood supernatural experience. In retrospect, it was also an experience relating to my cultural background. I believe I am not the only one who has experienced the message from the other world, a world that is not yet convinced to exist with ours; my photography expresses this desire.

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► RIGHT: *The Others*; 2014; archival inkjet print; 54 x 38 inches; image provided by Dalong Yang

◄◄ LEFT: *The Others*; 2014; archival inkjet print; 54 x 38 inches; image provided by Dalong Yang



Melody

Yin

Aqua is a fashion collection for women who live in large urban cities. I draw inspiration for my garments from water, which, whether as a liquid, solid, and gas, is an important symbol of Chinese culture. Like water, some of the garments are powerful, some reflective, and some have a less defined shape.

I also draw meaning from architectural forms found in the city. The lines in the garments in the shape of buildings represent order, civilization, and a bright future. I'm interested in the ways people dress to work inside these spaces, and in turn the way in which the structures of those buildings start to resemble the clothes themselves. In this collection, clean color, interesting fabric and simple cutting show wearers' futuristic, modern, urban, design-literate taste.

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- ▶ LEFT: *Aqua* (detail from collection); 2015; neoprene, chiffon, pearl
- ▶▶ RIGHT: *Aqua*; 2015; neoprene, chiffon, pearl, fashion collection





RACHAEL LAYNE
RUSH



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YIYI TANG

