

Carpenter Center
for the Visual Arts

Visual and
Environmental Studies,
Harvard University

VES 2016 Senior Thesis
Apr 29–May 26, 2016

**VES
2016**

**Senior
Thesis**

**CC
VA**

**Fabricated,
Normally**

VES 2016 Senior Thesis: *Fabricated, Normally*

For many Visual and Environmental Studies students, the Senior Thesis is the capstone experience in the department. Students conceive their theses in conjunction with the department and work closely with faculty members as principal advisers. Throughout the yearlong process, students develop and refine their ideas into a thesis work, concluding with its presentation in this annual exhibition.

Fabricated, Normally is the title students have crafted for their group exhibition. Collectively students are questioning and challenging what is considered “real” today, as so much of our culture is increasingly fabricated. The uncertainty of authenticity is commonplace, from

digitally-constructed versions of landscapes on television and film, to the news media determining singular worldviews, to the unrequited promise of “all natural.” This uncertainty remains ever-pervasive.

The Department of Visual and Environmental Studies is home to a range of studio and theoretical studies in the arts at Harvard University. It offers courses in painting, drawing, sculpture, film, video, and animation, as well as photography, film history, the built environment, and contemporary art. The academic experience transpires in the Carpenter Center for the Visual Arts, where thinking and making intersect to enable students from a variety of disciplinary studies to be aware of their visual environment.

Carpenter Center for the Visual Arts

Harvard University
24 Quincy Street
Cambridge, MA 02138
carpenter.center

12–7 pm, Wed–Sun
Free and open to the public

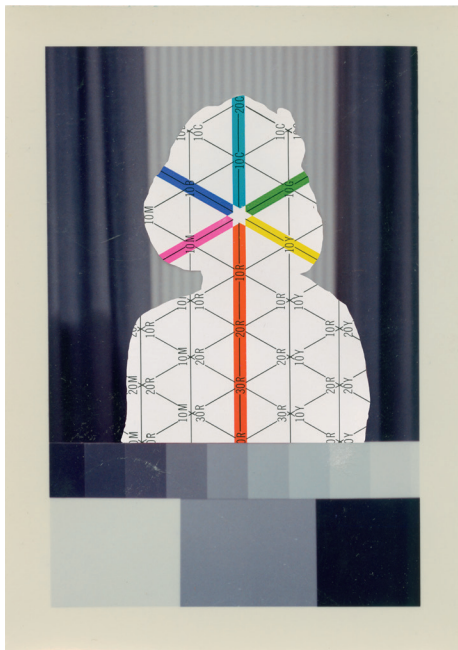
Mission

Carpenter Center for the Visual Arts at Harvard University is dedicated to the synthesis of art, design, and education through the exhibition of existing works and production of new commissions. In addition to a site for exhibition and public events, CCVA is home to the Department of Visual and Environmental Studies and Harvard Film

Archive. At CCVA, visual literacy, knowledge production, contemporary art, and critical inquiry seamlessly meet, ultimately enriching the creative and intellectual lives of our audiences. The Carpenter Center is the only building in North America designed by Swiss-born architect Le Corbusier.

Program

The Carpenter Center fosters meaningful engagement among artists, art, and our audiences. Choreographing exhibitions, lectures, residencies, publications, performances, screenings, and informal gatherings, CCVA brings people, ideas, and objects together in generative ways that provide unparalleled experiences with contemporary art.



Lydia Burns, 1960, 1963, 1964, 2016
Digital collage, 30 x 20 in.

Lydia Burns

Calibrated sources material from two Kodak-generated visual archives, advertisements from *Life* magazine (1945–1955), and color balance reference cards known as “Shirley Cards.” In cutting, splicing, pasting and collaging to generate new images from the originals, Burns speaks to the construction of a “normal” reality, collective visual memory,

the American family, and Kodak’s role in defining a complete camera culture. The artist seeks to reform standards and question biases in photography. Burns challenges the original form of the images by placing them in new contexts, thus framing an alternative mode for viewing the initial Kodak produced imagery.

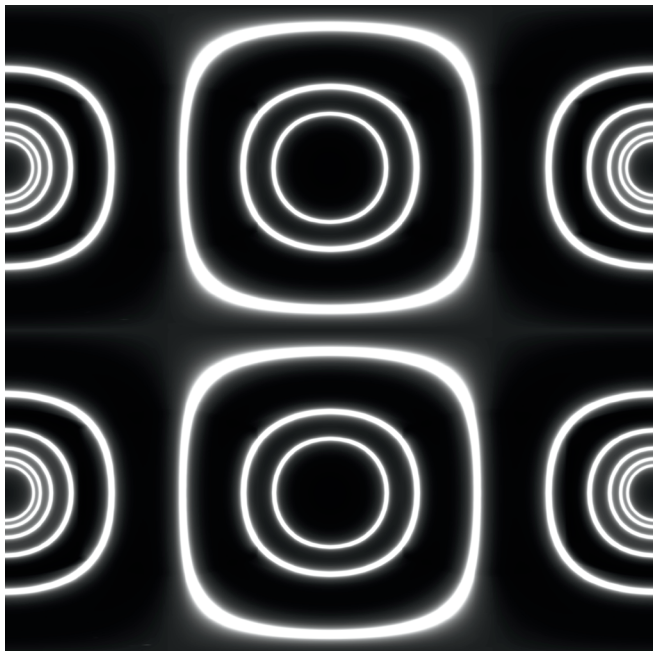


C.H. Choi, *Misbehavior Under Control I*, 2016
Mixed media, dimensions variable

C.H. Choi

Ranging from drawings, sculptures, and installations, the work of C.H. Choi utilizes loose and spontaneous forms to investigate the modernist logic of the Carpenter Center. He rearranges the spatial experience of the lobby gallery by posing a co-dependent system among the works: drawings lean on each other,

sculptures become backdrops, and architectural details are re-fabricated. The material transformations that occur through his working process become a metaphor for the lived texture of the building, which retains the ephemeral traces of the varied experiences in the Carpenter Center.



Daniel Citron, *that I wake* (still), 2016
Virtual reality narrative, 20 min.

Daniel Citron

Increasingly, we find ourselves living virtual lives and lost in our virtual worlds. With the recent advent of virtual reality, the gap between our virtual and real lives seems doomed to increase. In the past few years that Citron has worked with virtual reality at Google and the MIT Media Lab, he has become committed to the project of finding intersections between reality and virtual reality in order to connect the two in more human ways. This project explores how this new

artistic medium transforms one of the oldest human traditions of storytelling, and enables stories that would be impossible to tell in any other medium. Through a sensation of presence and interactivity, storytelling transforms such that the content is no longer static but instead reactive to each and every viewer in a way that is very much reflective of our reality. One's presence within the world of this story has a direct effect on how the story is told, and as a result, no one will experience it quite the same way.

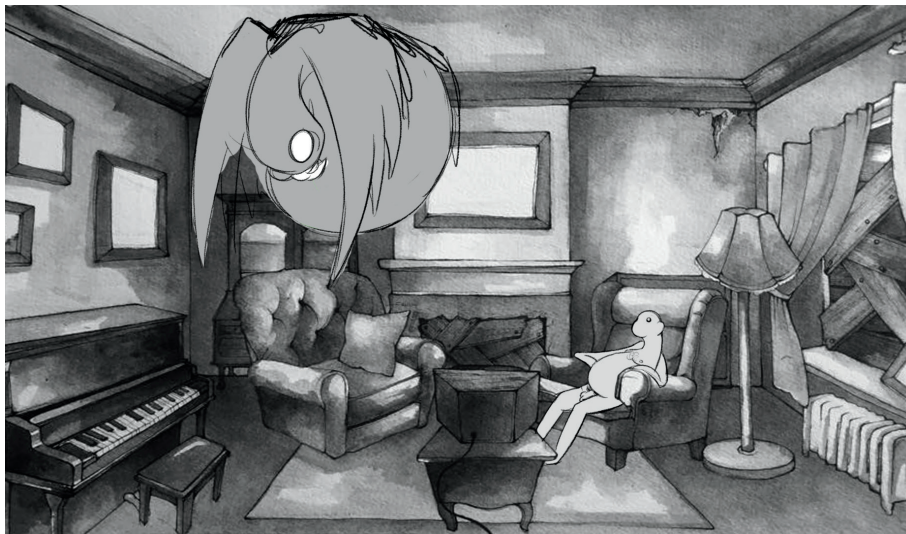


Alistair Debling, *Party Hunting* (still), 2016
Single-channel video, 4 min. loop

Alistair Debling

Alistair Debling proposes the gallery as an extension of social thought and political dialogue. Through his multimedia installations, he engages with recent (and often fictionalized) histories. In *War Room*, the artist investigates issues encountered at the intersections of theatrical spaces, military territories, and virtual worlds. A series of new video works, collaging materials both found

and fabricated, invites the viewer to consider the technological realities of modern warfare alongside the modes of cultural production through which our public image of war is constructed. The installation, simultaneously interactive and remote-controlled, yields a complicated participatory experience that simulates a national reluctance to confront real violence.



Renee Zhan, *Hold Me Ca Caw Ca Caw* (still), 2016
Watercolor and digital medium, 10 min.

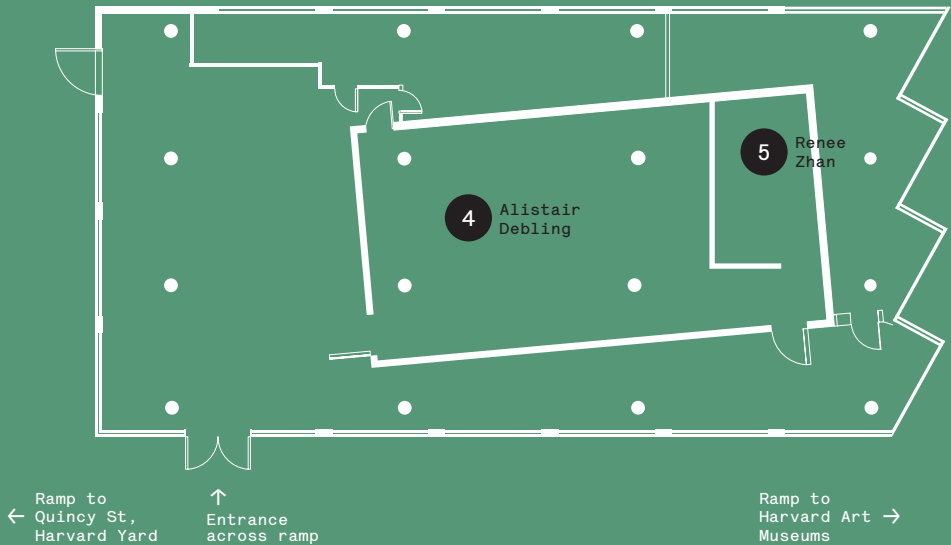
Renee Zhan

CAW caw caw CAW caw, says artist
Renee Zhan.

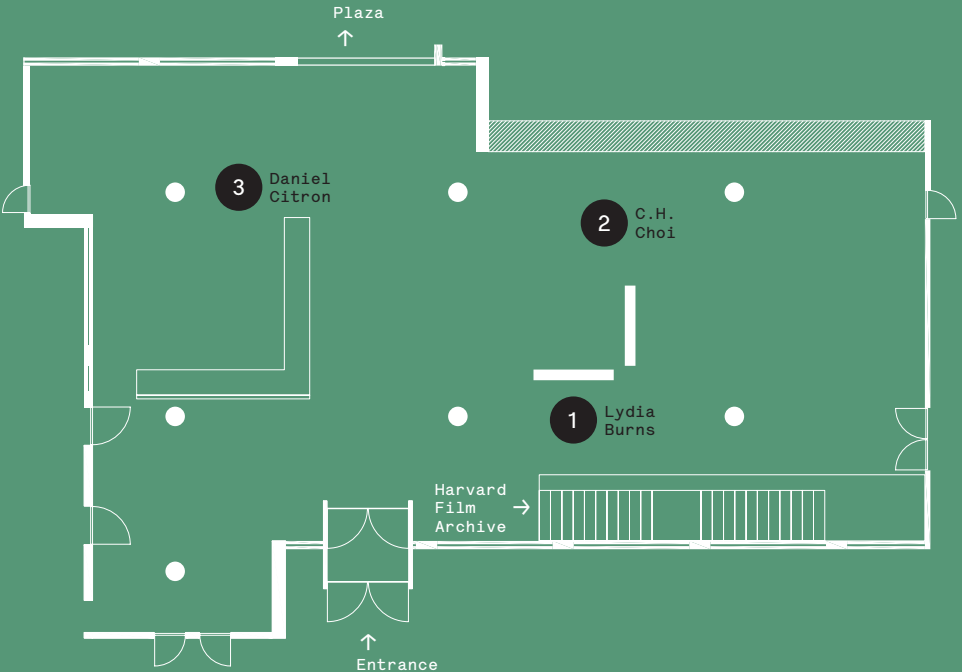
In her installation, Zhan invites the viewer to inhabit the virtual space of her accompanying animated film *Hold Me Ca Caw Ca Caw*. Throughout the process of creating this film, Zhan attempts to

understand filmmaking's tactile and sonic qualities that enable an animator to flesh out her imaginary realm. Bringing the film into a physical realm was an endeavor intended to intensify her process, to force a more complete understanding of the world she has created. Live alongside Bird and Boy as they flap through life together.

CCVA Level 3
Sert Gallery



CCVA Level 1



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Exhibition Checklist (please use with map in booklet)

CCVA Level 1

Lydia Burns

Works listed counterclockwise.

Top: *Life Magazine*, Aug 15 1949, 2016, digital collage, 30 x 20 in.

Bottom: *Life Magazine*, Oct 8 1951, 2016, digital collage, 30 x 20 in.

Left to Right:

Deconstructing Shirley, 2016. Digital collage print. 40 x 32 in.

Allure, 2016. Digital collage print. 40 x 32 in.

White, 2016. Digital collage print. 40 x 32 in.

Shirley, 2016. Postcard prints, 4.13 x 5.82 in.

Top row:

1960, 1963, 1964, 2016. Digital collage print. 30 x 20 in.

1974, 1975, 1976, 2016. Digital collage print. 30 x 20 in.

Sea of Whiteness, 2016. Digital collage print. 30 x 20 in.

FIGHT, 2016. Digital collage print. 30 x 20 in.

Bottom row:

1963, 1964, 1968, 1969, 2016. Digital collage print. 30 x 20 in.

Depend, 2016. Digital collage print. 30 x 20 in.

Attractivity, 2016. Digital collage print. 30 x 20 in.

Kodak Advertisements, 2016. Film collage. 3 mins.

C.H. Choi

I Can't Quite Fit Things Inside Other Things, 2016, mixed media, dimensions variable.

Components listed clockwise below.

Misbehavior Under Control #4, 2016

Plaster with interior steel framework, 10.675 x 26.5 x 36 in.

Acrylic, enamel, and flashe on watercolor paper, 10.675 x 36 x 27 in.

Misbehavior Under Control #6 (Diptych), 2016, enamel on gampi paper, 93 x 38 in. each

Misbehavior Under Control #2, 2016

Plaster with interior steel framework, 33.5 x 49 x 12.5 in.

Flashe and oil on watercolor paper, 51.375 x 37.5 x 4.5 in.

Curtain Commune #4, 2016, enamel spray paint, milk paint, oil, and graphite powder on mulberry paper, 108 x 38 in.

Curtain Commune #1, 2016, acrylic medium and graphite powder on mulberry paper 129 x 38 in.

Curtain Commune #2, 2016, enamel and sumi ink on mulberry paper, 108 x 38 in.

Curtain Commune #5, 2016, Oil and graphite powder on mulberry paper, 144 x 38 in.

Misbehavior Under Control #3, 2016, acrylic, charcoal, flashe, and graphite powder on watercolor paper, 78.5 x 12.75 x 13 in.

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C.H. Choi (continued)

Misbehavior Under Control #1, 2016

Flashe, graphite, charcoal, enamel, and gouache on watercolor paper, 51 x 16 x 15 in.

Sumi ink on mulberry paper, 52.75 x 20.5 in.

Plan Is To Stay Here Until Wishes Come True #1, 2016, acrylic, collage, enamel, and flashe on watercolor paper, 7.675 x 33.125 in.

Plan Is To Stay Here Until Wishes Come True #2 (2016), acrylic, collage, flashe, and oil on watercolor paper, 12.75 x 24 in.

Plan Is To Stay Here Until Wishes Come True #3, 2016, acrylic, collage, flashe, graphite, and oil on watercolor paper, 12.75 x 27.5 in.

Plan Is To Stay Here Until Wishes Come True #4, 2016, acrylic, collage, conte, flashe, oil, and watercolor on watercolor paper, 7.675 x 44.25 in.

Plan Is To Stay Here Until Wishes Come True #5, 2016, acrylic, collage, enamel, and flashe on watercolor paper, 16.25 x 26.25 in.

Plan Is To Stay Here Until Wishes Come True #6, 2016, acrylic, enamel, and flashe on watercolor paper, 12.75 x 89 in.

Plan Is To Stay Here Until Wishes Come True #9, 2016, acrylic, charcoal, flashe, graphite, and oil on watercolor paper, 12.75 x 118.375 in.

Daniel Citron

that I wake, 2016, virtual reality experience, 17 min.

To sign up for a session, please visit kiosk location on Level 1.

CCVA Level 3

Alistair Debling

War Room, 2016, multimedia installation, dimensions variable.

Video components listed below.

Party Hunting, 2016, single-channel video, 4 min. loop

Sparkle, 2016, two-channel video, 4 min. loop

LIVE!, 2016, three-channel video, duration variable

Renee Zhan

Hold Me (Ca Caw Ca Caw), 2016, animated film in watercolor and digital medium, 11 min.

Twenty-five backgrounds from Hold Me (Ca Caw Ca Caw), 2016, watercolor, size ranging 10x14 in. and 9x12 in.

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