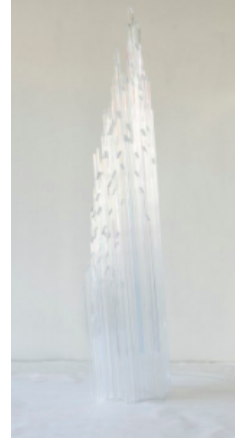


**MMXXI**  
**2021 Graduate Art MFA Exhibition**  
**August 21 - September 19, 2021**  
**Curated by Catherine Taft**

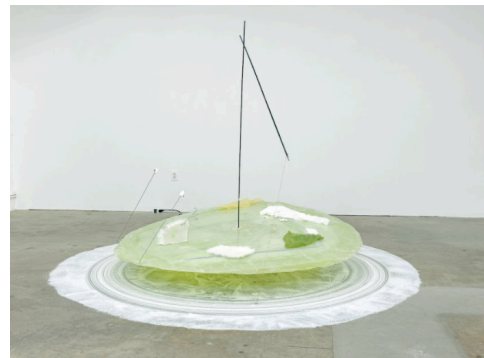
**Downstairs Gallery**

Karen Zou  
*Iridescence, 2021*  
plexiglass rod and radiant iridescent acrylic sheet  
23 × 88 in.



*Iridescence, 2021*  
plexiglass rod and radiant iridescent acrylic sheet  
8 × 88 in.

Li Zeng  
*Dry Season, 2021*  
Steel, epoxy resin, fiberglass, turntable,  
laundry detergent powder, and mixed media  
Dimensions variable



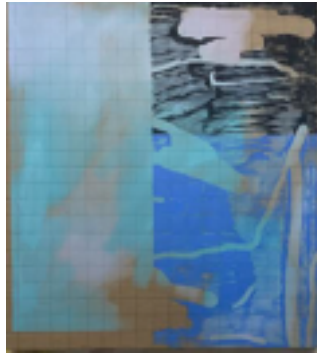
Cameron Harvey  
*Figure 6: Testiculis (Aeonium Arborem Zwantkop), 2021*  
Acrylic and rubber on canvas  
112in x 24in (120in x 20in x 8in as installed)



Alissa Massey  
*A million ways out, 2021*  
Flashe and acrylic on wood panel,  
120 x 60 in.



Logan Criley  
*Abstract Picture*, 2021  
Oil on linen  
42 x 48 in.



Emma McIntyre  
*Impious pink*, 2021  
oil and ink on linen,  
11 x 12 in.



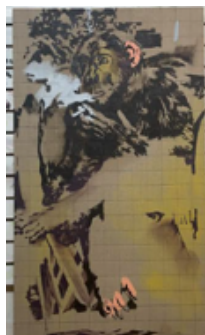
Cameron Harvey  
*Figure 5: Labia (Tradescantia Virginiana)*, 2021  
Acrylic on canvas  
112 x 124 in. (112 x 114 x 8 in. installed)



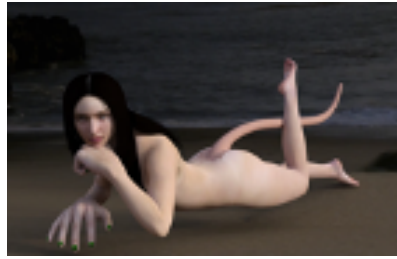
Laura Larraz  
*Reclining Nude*, 2020  
Acrylic and oil on canvas  
80 x 96 in.



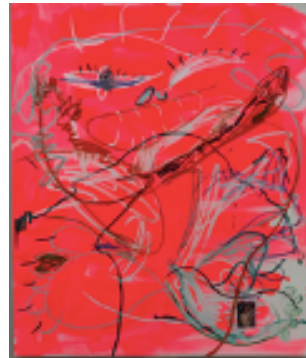
Logan Criley  
*Chimp*, 2021  
Oil on linen  
26 x 24 in.



Tita Cicognani  
*Untitled*, 2021  
Single channel video with sound



Laura Larraz  
*Anima Dannata*, 2021  
Flashe, oil stick and paper on canvas  
80 x 68 in.

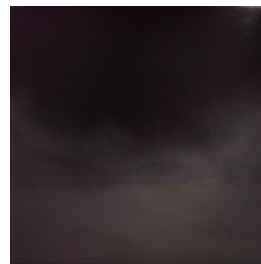


Emma McIntyre  
*The fountain*, 2021  
oil, oil stick and pastel on linen  
18 x 20 in.  
2021



### **Upstairs Gallery**

Alissa Massey  
*Seeing in the dark*, 2021  
Flashe and acrylic on panel  
60 x 60 in.



Li Zeng  
*By Then*, 2021  
Papier-mâché, acrylic, epoxy resin,  
and found objects  
14 x 11 x 7 in.



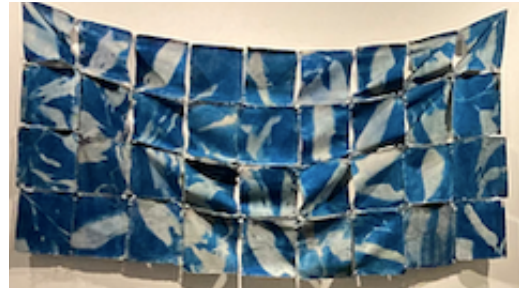
Jean Chen  
Homemade Snacks, 2021  
Single-channel video



Mark Hannah  
*Monuments of Civilization = Monuments of Barbarism*,  
2021  
Reclaimed pine wood flooring and Feline  
remains, Aluminum, plywood, Electric fence charger,  
electrical wire  
Dimensions variable



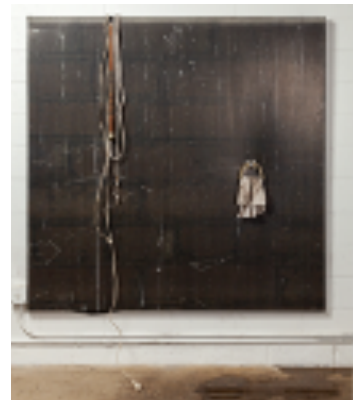
Taylor Griffith  
*(33.7909215, -118.4082607)*, 2021  
Cyanotype emulsion on canvas, hog nose rings,  
sea water  
Dimensions variable



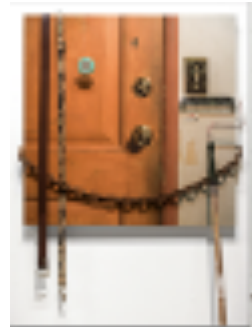
Emma McIntire  
*Like watered silk*, 2021  
oil and oil stick on linen  
78 x 66 in.



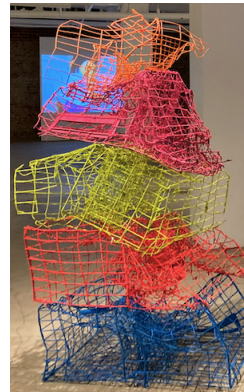
David Daigle  
*SITE*, 2021  
Mounted photo with found objects  
36 x 36 in.



David Daigle  
*DOOR*, 2021  
Mounted photo with found objects  
72 x 72 in.



Taylor Griffith  
*Structural Collapse*, 2021  
Found ghost traps, fluorescent paint  
Dimensions variable



Cameron Harvey  
*Figure 1: Cor (Rhus Integrifolia)*, 2021  
Acrylic and water based urethane on canvas  
120 x 54 in. (90 x 56 x 36 in installed)



## **MMXXI: 2021 Graduate Art MFA Exhibition**

August 21 - September 19, 2021

Curated by Catherine Taft

Jean Chen  
Tita Cicognani  
Logan Criley  
David Daigle  
Taylor Griffith  
Mark Hannah  
Cameron Harvey  
Laura Larraz  
Alissa Massey  
Emma McIntyre  
Li Zeng  
Karen Zou

In her tome *SPQR: A History of Ancient Rome*, scholar and classicist Mary Beard mused, “In some ways, to explore ancient Rome from the twenty-first century is rather like walking on a tightrope, a very careful balancing act. If you look down one side, everything seems reassuringly familiar.... On the other side, it seems completely alien territory.” The same might be said of these strange days of 2021, a period that simultaneously strives towards a “normal” we understand while remaining perpetually alien, obfuscated by a mutating pandemic, a global climate crisis, and political, economic, and philosophical upheaval of every stripe. And like ancient Rome, this epic moment has global reach and cultural significance. It is already history, even as we live through it.

*MMXXI* is a marking of time, with all its gravity and consequence. The year 2021 marks a new understanding of reality as a push-and-pull between the ordinary and the uncertain. The works in this exhibition reflect this mood: they are meditative and manic, familiar and uncanny, minimal and maximal. Some model the colliding of human and animal systems, or strange, open-ended subjectivities. Others reveal bold formal moves in color, motion, composition, or the properties of paint, light, and perception. These works picture the cautious optimism of looking forward and the weight of where we’ve been, the here and now balanced with what lies on the other side.

— Catherine Taft, Los Angeles, August 2021