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SCRAMBLE

Stanford, CA – The Department of Art & Art History at Stanford University is pleased to present ***Scramble*** on view on May 10 to June 12, with a reception on May 21, 4-7 PM, at the Thomas Welton Stanford Art Gallery. ***Scramble*** is an exhibition of artwork created by Stanford University's five graduating artists for their final MFA Thesis. The artists include Boo Chapple, Jacqueline Gordon, Dorian Katz, Sanaz Mazinani, and Jerome Reyes.

Boo Chapple's work is conceptually driven and has been enacted across a diverse range of media including performance installation, food events, video, social intervention, sound, books, and art/science projects. In *Breaking Bread*, she uses videos to satirize the popular tendency to seek salvation – from ourselves and from the coming environmental apocalypse – through consumption. In the first video, a tight Wonder Bread bag is pulled over the head of a performer, delimiting her boundaries in a most disturbing manner. In the second video, the mouth sucks in the toast figure from the center of a mass of dough in an orgy of self-consumption. The third video forms a beautifully decorative backdrop for a host of YouTube style pop-up advertisements. The screens themselves are housed in a toaster oven like frames that simultaneously reference disposable packaging that, together, function like an endlessly looping video billboard that rises above an apocalypse toast.

Jacqueline Gordon creates objects to alter physical experience to build new concepts in acoustical understanding and question the mythology of utopian experience. In her first piece *I Want You to Want Me*, she recreates an experience she had in an anechoic chamber at Bell Labs in 2002 that tests and records audio frequencies. The piece incorporates the ascetics of the chamber to talk about a relationship between the development of technology and architecture and the desire to experience a feeling of security and comfort. Her second piece *Untitled* creates a feedback loop among viewers, speakers, and microphones to amplify ambient sound in the gallery atrium. The sounds picked up by the microphones are then transformed into ultrasonic waves that emit from hanging stacks of directional speakers.

Dorian Katz's recent projects often include her as alter egos and characters in drawings that serve as performances. Her series of drawings touch upon themes of art history, literature, queer

culture, and SM. Her drawings include *Cocky*, where she is surrounded by animal figures and her alter egos, *Poppers* and *Sister Dora*; *The Garden of Earthly Delights/Orgy of the Animals*, populated by many characters from Katz's previous works that explore whether aesthetics and meaning change by bringing together a multitude of characters that previously interact in smaller groupings; and the text-based drawing *Dearest Jacks*, a collaboration between Katz and Marlene Hoerber who have written each other as Jackson Pollack (Katz) and Lee Krasner (Hoerber) for several years, among others.

Sanaz Mazinani's work focuses on the conceptual and formal boundaries of perception and representation as related to site, sight, and insight. Concerned with the fractures within the image, she utilizes photographs mined from the internet as she frames questions on re-presenting conflict. Her installation *Room for Disruption* is a small, enclosed room that creates a space in which the viewer can survey a set of photo-based collages that, when viewed cumulatively, compound to form a larger experience. By re-mediating images she creates a corporeal experience at the fulcrum of her structuralist and political practice. Through repetition and juxtaposition, she brings attention to the act of seeing, the function of the photographic image, and the camera's regulated field of vision, in the understanding of war.

Jerome Reyes' conceptual projects deal with the potential crossroads of architecture, spectrality, and social practices through media such as installation, public events, and pedagogical interfaces. In a new body of work *Abeyance* he investigates utilitarian structures and instruments of value in globalized, contemporary transport. These new renderings, sculptures, and documents consider finite, personalized moments with the materiality of analog drafting. This meditation on proximity and self-worth invite viewers inside familiar environments absent of figures and pregnant with possibility.

VISITOR INFORMATION: Thomas Welton Stanford Art Gallery is open Tuesday through Friday, 10 AM–5 PM, and Saturday and Sunday, 1-5 PM. Admission is free. The Gallery is located in the Stanford campus, off Palm Drive at 419 Lasuen Mall. Parking is free after 4 PM and all day on weekends. Information: (650) 723-2842, <http://art.stanford.edu>.

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