

ADA EXHIBITION TEXT
LARGE TYPE

FIFTY-THIRD ANNUAL
UC Berkeley
Master of Fine Arts
Graduate
Exhibition
2023

The *Fifty-Third Annual UC Berkeley Master of Fine Arts Exhibition* is organized by BAMPFA staff and curated by Claire Frost, curatorial associate.

The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

Irma Yuliana Barbosa

Gericault De La Rose

Eniola Fakile

Juniper Harrower

Fei Pan

Tiare Ribeaux

Samuel Wildman

LEFT TO RIGHT

Juniper Harrower

United States, born 1983

Necklace for a River

2023

Plant resin, dye, algae, red-eared slider turtle, western toad, coyote, great blue heron, red willow, Pacific salmon, Los Angeles river concrete, steel beads (used in DNA extraction), steel, concrete, and light

Courtesy of the artist, necklace collaboration with Savannah Hunter Jewelry, ethically sourced specimens courtesy of the Norris Center for Natural History, funding support from OpenLab and the UC Santa Cruz Genomics Institute

Resting and raging through histories of containment

2023

Los Angeles river water, watercolor paint, ink, graphite, California-sourced gold dust, and scanning electron imagery

Courtesy of the artist, research collaboration with CALeDNA

Juniper Harrower's work is deeply engaged with multispecies entanglements. The clash of humans and cities with flora and fauna is a recurring theme that underpins her work's materiality and methodology. Working in a variety of modes of

production, she often draws the materials of her practice—such as water, soil, feathers, hair, and plants—from fieldwork she conducts as an environmental scientist. By utilizing scientific and artistic forms of knowledge, Harrower's practice questions the structures of power that impact climate change and our relationship to nature more broadly. Through her paintings, drawings, and installations, she brings climate change under her artistic microscope. Using DNA-based genome sequencing, she critiques the objectivity of scientific viewing to hold space for the subjective and emotional experience of eco-grief.

For this exhibition, Harrower painted the concretized Los Angeles River utilizing water from the river to situate the piece geographically. The calibrated distortion of the city in the painting becomes a metaphor of environmental possibilism—the idea that by engaging humans in cultivating and preserving natural resources we can create a symbiotic relationship that supports all forms of life. Human agency overriding nature’s ways of being is turned upside down by Harrower’s artistic gesture to distort the city to fit into the river’s explosion and free-spirited dynamism. Accompanying the painting is a necklace made of beads that reference the river, the life it carries, and its concrete containment. Placed next to the body like contours of the river, the necklace

appears as an adornment representing the complex relationships we build with environments and their resources.

Krishna Shekhawat

LEFT TO RIGHT

Eniola Fakile

United States, born 1997

Ilmacayori
(Weeping the waters of essence)

Noraumi
(Crying waters of forgetfulness)

Mainstem

Iretamu
(Inner waters that
quench the thirst of the soul)

Atomier
(The first water)

2023

Mixed media

Courtesy of the artist

Interweaving fabric and metal wire, Eniola Fakile's work in sculpture, clothing design, and photography navigates the space between the physical and the social. Using materials that vary in density, texture, color, and form, she creates unlikely combinations of silicone and tulle in which delicate fabrics hang on found hooks and wire armatures. Fakile pushes material contrasts to suggest the sense of discomfort, positioning, performance, and balance that suffuse her experience moving through a hostile and othering art world as a Black artist. She likens the sensation to ice skating (which Fakile does on a regular basis), as it requires a similar combination of athletic performance and friction

layered under gestures of balance and poise. The prevalence of tulle and light, shiny fabrics in her work alludes to the costumes of professional figure skaters and the fantasy and grace these materials evoke for their wearers.

The titles of Fakile's works reference water, whose mutability she uses to draw out methods of reclamation, regeneration, and coping. By employing the fluid and changeable realm of water, she offers a space for herself, her works, and her viewers to sit softly and imperfectly away from the tensions that pervade just existing; making room between straining and surviving. Her work thus engages with the relationship between self-presentation, the inner self, and the act of balancing

this tension. The layering of materials creates surfaces that conceal as much as they reveal, providing an escape into beauty while simultaneously questioning binaries of pressure and ease, surface and interior.

Madeleine Morris

Tiare Ribeaux

Kingdom of Hawaii, United States

Pō'ele Wai (As the Water Darkens)

2023

Video; color, sound; 12:01 min.

Courtesy of the artist

Tiare Ribeaux

(in collaboration with Qianqian Ye)

Kingdom of Hawaii, United States

Ka Wai Ola, Ola Hou (Rebirth)

Hānau Hou

2022

Digital images with 3D render

Courtesy of the artists

Tiare Ribeaux's work traverses between reality and dreamworlds to create stories about transformation, spirituality, the *‘āina* (land), and water. As an interdisciplinary artist working primarily in film, she moves through a

range of explorations with a critical and magical realist lens while also integrating installation and immersive new media. She combines Hawaiian cosmology and *mo'olelo* (traditional stories) in her practice to reimagine lineage and place in a way that represents our current realities and future trajectories.

In this exhibition, her short film *Pō'ele Wai (As The Water Darkens)* revolves around a weaver who slowly realizes she is being poisoned by her drinking water after a recent fuel spill at Kapūkakī (Red Hill). In creating a fictional account of a real-world crisis, Ribeaux brings audiences closer to the issue, as they witness the physical and spiritual transformation of the protagonist. Indigenous weaving practices, creation

stories, a mysterious creature, and the mundane are brought together to demonstrate the interconnectedness of water and bodies as extensions of ancestral land. Alongside Ribeaux's film, her augmented reality work *Ka Wai Ola, Ola Hou* (in collaboration with Qianqian Ye and part of their ongoing series *Kai-Hai*) offers an alternative and hopeful narrative through images of remediation and restoration of water and soil at Kapūkakī (Red Hill) and Pu'uloa (Pearl Harbor).

Krishna Shekhawat

LEFT TO RIGHT

Samuel Wildman

United States, born 1986

a kind of cleanness #2

2023

Stoneware

for those that would sleep

2023

Cast porcelain, nightlights, outlets,
electricity

Courtesy of the artist

Samuel Wildman

United States, born 1986

a kind of cleanness

2023

Ceramic soap dish, subway tile,
activated charcoal soap, and light

Samuel Wildman

(in collaboration with Public Notice)

United States, born 1986

for the first time in a while, he looked down and saw his hands

2023

Video; color, sound, 7:31 min.

Courtesy of the artists

Through subtle alterations in the use and function of ceramic tile, soap dishes, and nightlights, Samuel Wildman pulls at the problematic relational knot that binds consumption to comfort. As a point of departure, the artist highlights the bathroom, the room in which the human body converges with the political policies that dictate the containment, transportation, and disposal of waste and water. In a bodily fusion of comedy and horror, the artist reconfigures the soap dish by extending it into a deep and mysterious recess that alludes to both the taboo pleasure of the glory hole and a digestive body cavity. Collapsing the space between the body and the home, the sculpture destabilizes the object's standard associations with function and hygiene.

Similarly playing with notions of comfort and danger in the home, Wildman's porcelain flame-shaped nightlights are arranged into a map of major California wildfires. Juxtaposing the function of the nightlights as a source of comfort and safety in the dark with the omnipresent threat of disaster brought on by climate change, the generic object becomes a warning rather than a supportive aid. Wildman's cast nightlights almost pass as the mass-produced objects they imitate, but they hover between mimesis and the uncanny in their oversize form and unusual quantity and placement.

Through material distortion, bodily references, and the specter of imminent environmental destruction, Wildman pushes his modified ceramic forms to a

disquieting, dynamic, and incisive effect. Shattering the sterile connotations of his porcelain objects' smooth surfaces, his work disrupts the discrete sanctity of home spaces and their conventions of safety and functionality.

Madeleine Morris

IN CENTER OF GALLERY

Gericault De La Rose

Oman, born 1995

Maybe My Thesis Was the Friends I Made Along the Way

2023

Wood, satin, metal, ceramic,
glass, and found objects

Courtesy of the artist

Journeying through the works of Gericault De La Rose is a catharsis—complex, layered, self-reflective and existential. Her work in sculpture and performance fearlessly moves

past colonial trauma to represent the constant reinvention of her cosmopolitan existence. She reaches deep into her past to salvage what is necessary and to alchemize what is not. De La Rose's work represents a vibrant present defined by her queer, trans, and Filipinx identity that she sees as a constant work in progress.

Working in the subtle salmon and pink satin that characterizes her sculptural work, De la Rose created a tiered circular sculpture for this exhibition that seeks to interrogate conventions around ancestry and biology through the understanding of a chosen family. This focus expands on previous bodies of work that explored the agency that comes with choosing one's friendships and relationships as opposed to the

inevitability in biologically defined connections. Multilevel pedestals that hold smaller sculptures and found objects circle a large ceramic pearl, which is crowned by a chandelier-like form suspended from the ceiling. The spectacle of color and texture represents the collision of the intimate and personal with the political, while the arrangement of circles and tiered platforms represents the multiple selves that reveal themselves in every relationship, whether genetic or self-selected.

Krishna Shekhawat

LEFT TO RIGHT

Fei Pan

China, born 1990

The New Landscape Project 01

The New Still Life Project 04

**The New Still Life Project 03:
Passion Flower Study after
Blossfeldt and Kohiyama**

2023

Oil on canvas

Courtesy of the artist

As a painter whose work contends with the issues of time, space, nature, and

technology, Fei Pan creates images that display an unnerving serenity. Her process begins digitally, as she selects and juxtaposes software abstractions of built landscapes dating back to Euclidean geometry and the Cartesian theory of space with natural elements from her childhood. These manipulable illustrations are the basis for her paintings, which exist at the intersection of mapping, planning, and memory. Bringing into play the sentience of nature and dimensionalities of time, she develops a world in which virtuality is in conversation with the materiality of the ever-familiar canvas.

Pan uses virtual and physical tools to push the boundaries of nature's inherent creative force to create what nature is

incapable of birthing. For example, she sees memory functioning in her work through both her own human brain and the RAM (random-access memory) of computers that support, generate, and store the architectural models her work is based on. Through its reliance on such adjacent processes, Pan's work manifests a continuum between the material and the immaterial, lived and virtual reality, nature and post-nature that rejects the hierarchies they occupy in various fields of study. In this post-natural age, Pan's work stands in the tension of humans' simultaneous proximity and distance from nature to fiercely embrace this tension and bring it into the conscious realm.

Krishna Shekhawat

Irma Yuliana Barbosa

United States, born 1993

Grotto/Disillusion

2023

Nylon, silicone rubber, resin, cleaning rags, stool, buckets, hardware, painting tarp, cochineal dye, plaster, safety pins, clothing wire, and collected objects.

Courtesy of the artist

Aparición con bolsillos

Una caverna precaria con potencial sostiene sueños o recuerdos.

Apparition with pockets

A precarious cavern with potential holds dreams or memories.

OVERLOOKING CRANE FORUM

Milagro/Suspension

2023

Nylon, silicone rubber, chain-link fence, wire, hardware, and hair

Courtesy of the artist

*Portal*¹

La araña² teje un hogar y una trampa en el medio.

*Portal*³

The spider⁴ weaves a home and trap in between.

Si el Ex-Voto retrata los miedos,
las necesidades espirituales y
materiales, los peligros, los sueños y

las aspiraciones de personas que la historia ignora, ¿es la construcción de un espacio intermedio un milagro? ¿Es un milagro el trabajo invisible?

If Ex-Voto depicts daily fears, the spiritual and material needs, the dangers, the dreams and the aspirations of people that history ignores, is the construction of an in-between space a miracle?
Is a miracle unseen labor?

¹ Una posibilidad.

² Las arañas constantemente reparan el daño para sobrevivir.

³ A possibility.

⁴ Spiders consistently repair damage to survive.

OVERLOOKING CRANE FORUM

Milagro/Rupture

2023

Nylon, silicone rubber, hot glue, paper mache, sparrow wings, and clothing hanger

Courtesy of the artist

*Pájaros Fantasma*¹

Los gorriones² encuentran un camino a través y fuera de la piel.

*Ghost*³ *Birds*

The sparrows⁴ find a way through and out of skin.

Si un Ex-Voto es la representación material del milagro,

¿los gorriones son almas?
¿Son los milagros cambiaformas?
¿Es la persistencia de la supervivencia
un milagro?

If an Ex-Voto is the material
representation of the miracle,
are the sparrows souls?
Are miracles shape-shifters?
Is the persistence of survival a miracle?

¹Un alma desencarnada.

²Los gorriones son plagas, no protegidos legalmente
por el estado.

Las alas de gorrión están disponibles para su
compra en Etsy.

Los gorriones pueden transportar patógenos que
son dañinos para los humanos.

³A disembodied soul.

⁴Sparrows are pests, not legally protected by the

state. Sparrow wings are available for purchase on Etsy. Sparrows can carry pathogens that are harmful to humans.

OVERLOOKING CRANE FORUM

Milagro/Split

2023

Nylon, silicone rubber, hot glue, ceramic, and hardware

Courtesy of the artist

Criaturas

Dos lenguas¹ separadas, mojadas con saliva,² aún se intentan alcanzar.

Creatures

Two tongues³ pulled apart, wet with spit,⁴ still reach for each other.

Si un Ex-Voto es testimonio del cumplimiento de una promesa, ¿es el *intento de alcanzar* una promesa? ¿Es un camino curativo un milagro?

If an Ex-Voto is a testimonial of a vow's fulfillment, is reaching for something a vow? Is a healing path a miracle?

¹ Los animales que se lamían instintivamente las heridas llevaron a los investigadores a sospechar que la saliva tiene propiedades curativas.

² La saliva se asocia con la ofensa y la vulgaridad.

³ Animals instinctively licking their wounds led researchers to suspect that saliva has healing properties.

⁴ Spit is associated with offense and vulgarity.

These sculptures are part of a pilgrimage that Irma Yuliana Barbosa created as part of their installation for the *Fifty-Third UC Berkeley Master of Fine Arts Exhibition*. Barbosa's pilgrimage reckons with the desire to return to the motherland while subverting the journey's over-romanticized, prescriptive connotations. Prompting the viewer to veer away from a single path, these smaller installations appear in interstitial spaces as forms of interruption. The *Milagros* are intended to offer alternative paths, although it is unclear whether they lead toward or away from danger and/or devotion. In the tradition of ex-votos, these sculptures are accompanied by short texts that describe the miracle they commemorate.

Irma Yuliana Barbosa constructs a multifaceted meditation on reclamation and transformation by queering the space of the pilgrimage to reconsider its form in relation to process rather than progress. Barbosa constructs their installation around the central form of the religious grotto, using rags dyed scarlet by cochineal insects—a parasite that lives on cacti and was used in the pre-Columbian tropical and subtropical Americas and appropriated by colonizers for Christian religious garments and wartime attire, including the British Army's red coats. Barbosa emphasizes the laboriousness of reclamation by utilizing the intensive process of pulverizing the insects to craft the vivid hue. The artist further underscores the work involved in decolonization through the materiality

of the rags, which allude to the artist's personal and familial history with domestic labor; the cleaning rag is an intimate material of maintenance, care, and survival.

Barbosa's installation is inspired by the artist's personal experience of going to their mother's childhood home in Jalisco, Mexico, for the first time. Their pilgrimage reckons with the desire to return to the motherland while subverting the journey's over-romanticized, prescriptive connotations. Prompting the viewer to veer away from a single path, smaller installations entitled *Milagros* appear in interstitial spaces as forms of interruptions. The *Milagros* are intended to offer alternative paths, although it is unclear whether

they lead toward or away from danger and/or devotion. Barbosa's installation posits the contradiction inherent in requiring the body to link histories of violence, extraction, and labor, while highlighting resilience and new means of survival through subversion and pleasure.

Artists

Irma Yuliana Barbosa received a dual bachelor's degree in art and feminist studies from UC Santa Cruz in 2019, as well as the the Irwin Scholarship and Dean's Award for their thesis, "Pure Potential." Their work has been published in *Emergency INDEX*, and their own publication *Crying Circle* has been distributed at Printed Matter in New York City. They have exhibited at SOMArts and CCA and were the recipient of the Cadogan Award in 2022.

Gericault De La Rose received her BFA with an emphasis in art history from the School of the Art Institute of Chicago. At the Field Museum of Natural History, she organized a series of monthly events called *Pamanang Pinoy*, using

the objects within the collection as conduits for community discussion. She is a founder of the artist collective Export Quality and has showcased her work in group shows in Chicago, Los Angeles, New York, and Toronto. De La Rose attended the ACRE residency in Steuben, Wisconsin, and the HATCH artist residency for the Chicago Artist Coalition in 2020. She received the San Francisco Foundation's Jack K. and Gertrude Murphy Award in 2022.

Eniola Fakile received her BFA in photography from Georgia State University. A Bay Area-based artist, Fakile's work has been shown at SOMArts, San Francisco, as well as APG Gallery, Atlanta, among others. She was the 2021 Graduate Fellow for Honors

Pedagogy and a 2022 recipient of the San Francisco Foundation's Cadogan Award.

Juniper Harrower is a founding member of the international arts collective The Algae Society Bioart Design Lab. She also founded and directs the environmental arts production company SymbioArtlab, which contracts with national parks, universities, and the private sector. Her award-winning work has been exhibited nationally and internationally, and her research and artistic products have received wide exposure in popular media such as *National Geographic*, *Kunstforum International*, *KCET's Artbound*, *Atlas Obscura*, the Associated Press, podcasts, music festivals, and

conferences. Harrower founded and directed the art+science initiative at UC Santa Cruz, has taught art at UC Berkeley, and is an assistant professor of studio art at Reed College.

Fei Pan has educational backgrounds in engineering and fine art. Her works have been exhibited internationally in the United States, China, Singapore, Germany, and Turkey. She recently received a Berkeley Center for New Media Summer 2022 Research Fellowship.

Tiare Ribeaux is a Kānaka Maoli filmmaker, writer, and artist born and raised on O'ahu and based between the Bay Area and Honolulu. She has shown work both nationally and internationally

and has won numerous grants and awards for her artistic leadership, including the Sundance Native Lab Fellowship, Indigenous Film Fund, Interdisciplinary Program Grant, two New and Experimental Works Grants from the Kenneth Rainin Foundation, Building Demand for the Arts Grant from the Doris Duke Foundation, and Citizen Diplomacy Action Fund, among others.

Samuel Wildman received his BFA in sculpture from Rhode Island School of Design and works in sculpture, video, and installation. His practice is rooted in the strange and sometimes mystical bodies of knowledge embedded in the soft labor of caretakers, baby whisperers, and fixers. He is a passionate and frequent collaborator

and has received grants from 4Culture, SDOT, and City of Seattle Arts and Culture and residencies at Ox-Bow School of Art and Artist Residency, Monson Arts, MADArt, and others.