

ANNA LIPSCOMB

2022 ART & ART HISTORY
MFA THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

MAY 6-20, 2022

2022 ART & ART HISTORY MFA THESIS EXHIBITION

The *2022 Art and Art History MFA Thesis Exhibition* features the thesis works of the MFA candidates in Columbia College Chicago's Art and Art History Department. The exhibition, which includes artists' books, prints, drawings, sculptures, photography, sound, projections, and installation works, represents the culmination of two years of development on a cohesive body of work for each artist.

Participating artists:

Kelsey Bogdan

John Bolin

Caitlyn Doran

Samantha Trace Foster

Anna Lipscomb

Alexander Jose Luis Ramirez

Chris Tasiar

Megan VanKanegan

The *2022 Art and Art History MFA Thesis Exhibition* is presented in conjunction with the Department of Exhibitions, Performance and Student Spaces (DEPS), the Department of Art and Art History, and Paul Catanese, Director of Graduate Studies for Art and Art History.

ANNA LIPSCOMB

Unknowable Bodies is a sculptural installation with performative components that features interchangeable body parts. These transient, shareable, and communal body parts are used to disguise or ambiguate the feminine body. These detachable body parts speak to a desire for anonymity in public spaces, where women are routinely commodified, villainized, and sexualized—where at minimum, we can expect to find unwanted attention, and at worst sexual violence, disappearance, and death. This artwork seeks to create a refuge for women and feminine people, a vision of providing freedom to traverse the world, without the heaviness that has been assigned to feminine bodies.

Anna Lipscomb is a multimedia sculptor originally from Oklahoma, now based in Chicago, Illinois. She received her BFA in Fine Arts specializing in Contemporary Sculpture from The University of Oklahoma in 2016. She has shown her work in group and solo exhibitions nationwide. She has been the recipient of the Doc Tate Nevaquaya Award, as well as being selected by Norman Arts Council & Norman Public Art Board for the Public Art Proposal of Lion's Park.



Unknowable Bodies (performative installation wearable detail),
2022, multimedia (foam, aluminum, paper, textiles, clay, plastic),
photo by kelsey bogdan



Unknowable Bodies (performative installation wearable detail),
2022, multimedia (foam, aluminum, paper, textiles, clay, plastic),
photo by kelsey bogdan



Unknowable Bodies (performative installation wearable detail),
2022, multimedia (foam, aluminum, paper, textiles, clay, plastic),
photo by kelsey bogdan



Unknowable Bodies (performative installation wearable detail),
2022, multimedia (foam, aluminum, paper, textiles, clay, plastic),
photo by kelsey bogdan



Unknowable Bodies (performative installation wearable detail),
2022, multimedia (foam, aluminum, paper, textiles, clay, plastic),
photo by kelsey bogdan



Unknowable Bodies (performative installation wearable detail), 2022, multimedia (foam, aluminum, paper, textiles, clay, plastic), photo by kelsey bogdan

INTERVIEW WITH ANNA LIPSCOMB

Conducted by Kaylee Fowler

Kaylee Fowler: Your work in *Unknowable Bodies* refers to the body, specifically the feminine body; how does this conceptual element affect the scale and material choices of the work?

Anna Lipscomb: The notion of transformation and change akin to that of changing clothing is central to this body of work. The sculptures themselves as well as many of the attachable body parts are made of used clothing. Taking off our body parts that are not necessary in the moment like an uncomfortable bra at the end of a long day is part of what I'm trying to communicate with my material choices. My wearable is intended to be larger than life and the antithesis of how society often forces the shrinking of feminine bodies. Though I am still shrouded and fully concealed when inside the wearable, I appear changed to the world and towering at seven feet tall.

KF: There is a performative aspect that comes along with these pieces as well; does performing with these works and directly interacting with them change your relationship to them? Do you see your pieces differently or as more than objects when interacting with them in this way?

AL: I anthropomorphize every sculpture I've ever made. There's a certain moment when it becomes "alive" to me and it's always so satisfying. *Unknowable Bodies* is somewhat different because of the impermanence of all of their features. Some configurations of body parts on a sculpture can feel innate and familiar but when a piece has been removed or replaced they seem... well, unknowable.

KF: How do you see these works existing in space outside of the academic setting? Given how tied they are to ideas of public space, anonymity, and transience, is there an ideal scenario or space you hope to explore with these works in the future?

AL: For this exhibition I've created a false outdoor scene for these sculptures to live in, so ideally these pieces would live truly outside in a true nighttime nature setting. Nature at night is where feminine people may want to be but because of my inherent physicality, there is a sense of danger to personal safety in the seclusion of the serene nighttime nature. The night can be peaceful and a time for introspection. There are fewer eyes on you, which can be hugely freeing to be one with yourself. Free from interaction and stares. The lack of eyes on you can also be an opportunity to take advantage of you in a nefarious way if the wrong set of eyes notices they may be the only pair to witness what happens to you. A woman at night can be seen as weak and needing protection, mistaken for selling her body, or simply as easy prey.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with, and support the arts community. The DEPS Artist Profile Series is managed by Fine Arts major and DEPS Exhibitions Assistants Kaylee Fowler and Sierra Delamarter. Graphic design is managed by DEPS Exhibitions Assistant Gray Beyer. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

Contact information: Mark Porter, mporter@colum.edu / 312.369.6643

Follow us on [Instagram!](#)

Like us on [Facebook!](#)