

# 2021 UNDERGRADUATE FINE ART THESIS EXHIBITION

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## IPH



## DEPS ARTIST PROFILE SERIES

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MAY 10 - MAY 26 2021

# DETRITUS AND DESIRE: 2021 UNDERGRADUATE FINE ARTS THESIS EXHIBITION

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Detritus and Desire: the 2021 Undergraduate Fine Arts Thesis Exhibition features the works of four BFA candidates in Columbia's Fine Arts program. The exhibition, which includes drawings, prints, books, video, performance, and installation, represents the culmination of four years' worth of development of a cohesive body of work for each artist while earning their degrees. Taking place at C33 Gallery during Columbia's Manifest festival, this edition of the DEPS Artist Profile series is a way to connect audiences with the artists of the exhibition and give you an in-depth look into the processes and ideas that have informed this body of work.

**Participating Artists:** Darby Jack, iph, Amanda Adela, and Miranda Randel

# IPH

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iph's current work, *if you want to*, is an installation using fabric as partitions for the viewer to walk through as an obstacle, to a center room filled with more fabric, containing a projected video and sound piece. Using suit material as the fabric partitions, the artist recalls previous performances of theirs using suit jackets as an object, now transforming that material into a maze, for someone to enter the space as if entering into clothing to get to a body. Projected onto the floor, the video contains iph's body in motion and stillness, as the viewer looks down onto them, exploiting power dynamics to consider the gaze and the role of the viewer. As one leaves the space, they go through an additional set of fabric partitions, leaving the darkness of the created room to experience something else.

Creating an individual performance for the viewer to experience, iph hopes to find a median ground between live performance and installed work to be greater than the sum of their parts. With the piece being deeply personal to the artist, as an expression of their existence and identity, the work confronts the viewer, breaking a habit of viewing and browsing, making something to be experienced intimately. Since the lockdown, iph has cherished moments of closeness with other humans, and has felt disconnected with others only communicating online. Wanting to question these relationships and feelings, the work exists to explore connections, inviting and repelling coincidentally.

Existing within a constant state of confusion and indeterminacy, **iph's** life and art practice evolve together, as a union, inseparable. their research into themselves has proven, at times, to be a boundless inspiration for their work, and is used to further ideas for how they want to, or how they feel they have to, live. this is represented through an assemblage of performance and objects, working together, to construct a world in which they feel that they are represented, and in control of. the work attempts to deconstruct the very notion of a binary world; to be without labels, completely neutral, existing purely on its own. their body is that in which their work revolves around. the presence of, or absence of, their physical being their movements, their thoughts, identities, ideas: all coexist within the work. they believe in showing an invisibility, in representing the unrepresentable, in thinking about memories and the future, in what is hidden, and what is forgotten. with the work, iph aims to create a space where one can experience an emptiness, a silence, a place to reflect, or touch something that has been ignored. their practice is concerned with ideas, with an absence, with a fight for existence, creating a tension with normalcy, and challenging one's complacency.

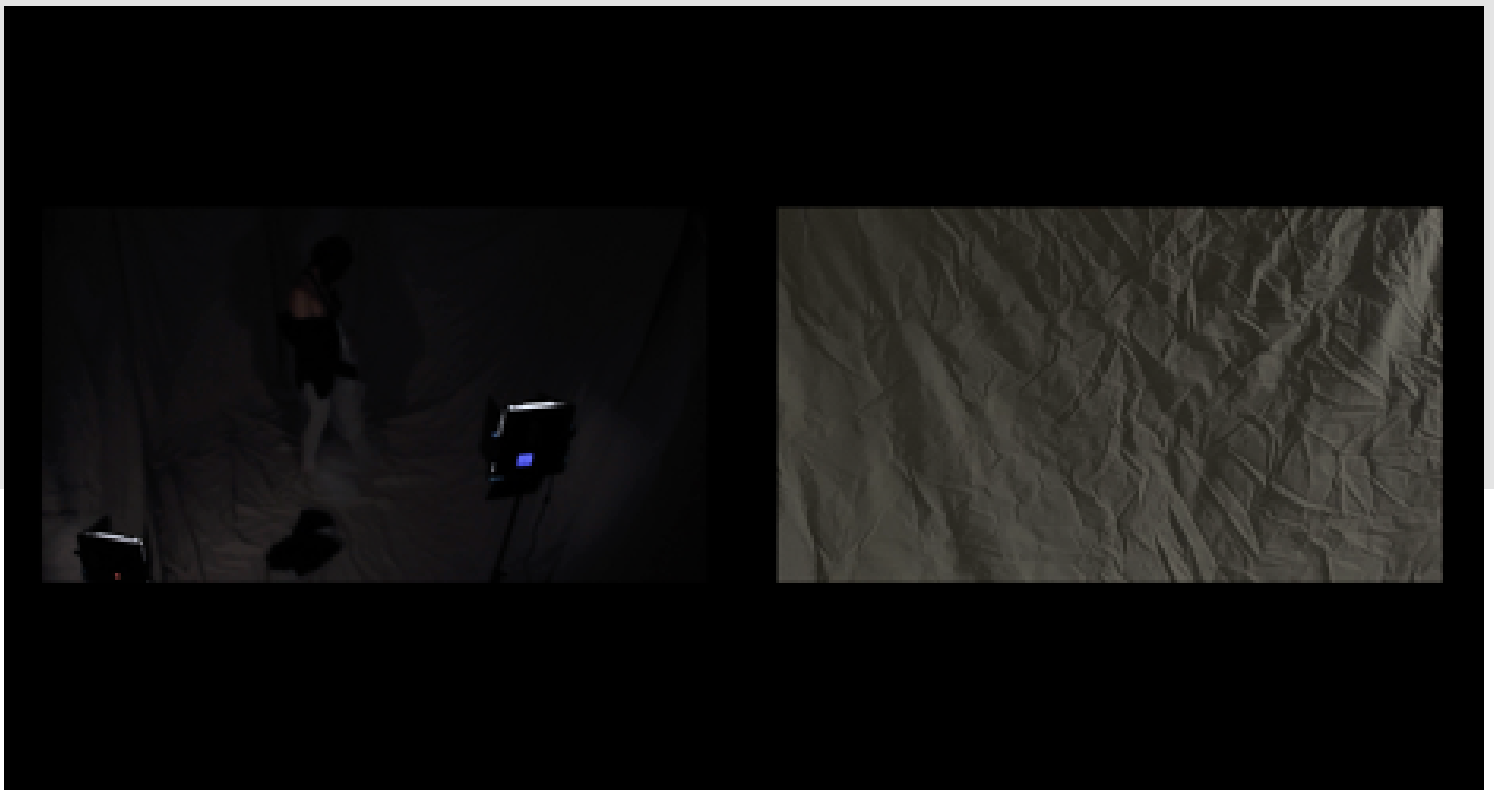
[iph.carrd.co](http://iph.carrd.co)

[@iph0000](https://www.instagram.com/iph0000)



*a normal amount, 2020*  
Two channel video

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*a normal amount, 2020*

Two channel video

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*i really don't know how much longer i can keep doing this, 2021*  
Performance



*i really don't know how much longer i can keep doing this, 2021*  
Performance

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*no title (why is to be human to be [i'm tired of being here]), 2020*  
Performance and installation



# INTERVIEW WITH IPH

Conducted by Kaylee Fowler

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**Kaylee Fowler:** There seems to be a lot of usage of fabric in your installations and performances; why this material choice? Does it have a specific meaning for you?

**iph:** I've always had a complicated relationship with fabric and clothing, never feeling comfortable or represented by what I wore. By using fabric in the work, I feel I can explore that relationship in an abstract way, creating things that aren't necessarily clothing but act as such, or act as a stand-in. Draping around me or around a void, fabric gives me this opportunity to corporeally explore and work through trauma, to create these situations of comfort and modesty with excessiveness, and then to strip away and create moments of exposure and discomfort, whether that be for me or for the viewer. Everybody wears clothes, so I feel there's this inherent relation to fabric that we all have, and how gendered that can be, so with the performances and installations, I'm destroying those connotations for myself, and hoping that is relayed to the viewer.

**KF:** Your work for this exhibition explores connections between space and relationship, as spurred by lockdown changing the landscape for performance, installation, and how we have relationships. Within some of these changes, what are some positive aspects that have been introduced to your way of performing and communicating that you might carry into your practice in the future?

**i:** I've found there are some positive elements to prerecording performances, which sort of minimizes stress levels, and allows for multiple takes, but those are also things I enjoy with live performance.

I have noticed that there is also a big difference in the nature of watching a video as compared to a live piece, where we are very much desensitized to videos and a lot more can happen within them that wouldn't go over as well in a live piece. Some aspects I would carry from this experience to future pieces would be to have more preplanned elements in the work, as they help me structure pieces so that it falls more easily into place.

**KF:** Your life and art practice evolve together, inseparable from each other; what do you think is the value this inseparability has brought to these intertwined aspects, and what do you think viewers will infer about this when they view your work? Are there any lines or boundaries you've had to create between the two to better support the overlap of life and art?

**i:** I think the value of this inseparability is that the work feels like a release for me, where I can put all of my thoughts and emotions into a piece so intensely and personally that only I can understand it fully and can then look back at it later to analyze what I was going through at that time, acting as an abstract diary I suppose. I think viewers will relate to the emotions in the work, as I try to leave them as open-ended as I can, so that anyone can put their own life into my work, and it will fit. But I also hope people will read into the work more, and see it as an embodiment of myself, where they can try to understand a person, they don't know or may not relate to.

# INTERVIEW CONTINUED

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**KF:** With this exhibition culminating your work during your time in the BFA program, and with graduation approaching, do you anticipate changes in any aesthetic or conceptual part of your work when entering these new stages of life?

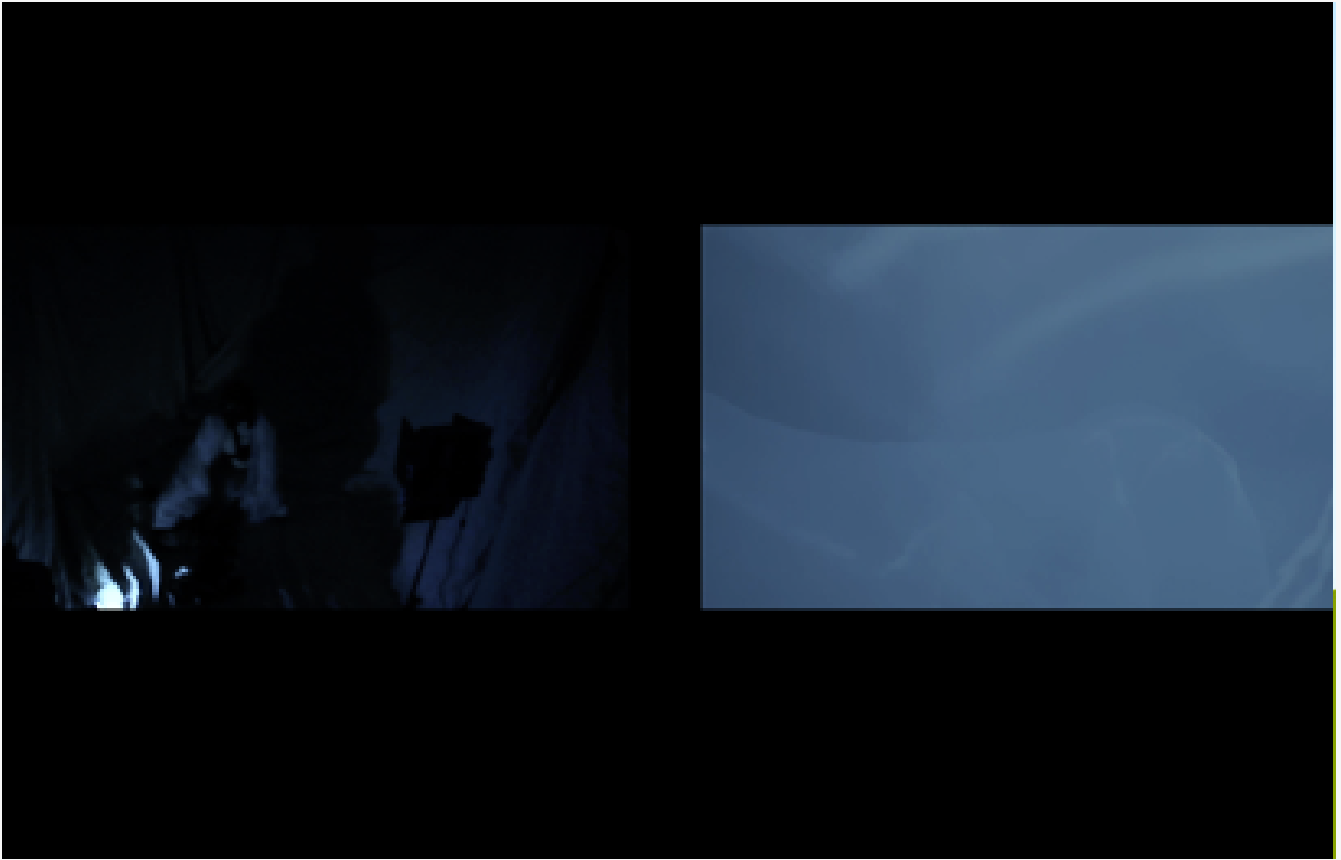
**i:** My work, to me, feels like it is always in a state of flux, but there are core values I have that I don't think will change drastically with new stages. I have been exploring smaller works and non-performative pieces more recently, which may find a way into something larger, as well as collaborative pieces to explore different aesthetics with other artists and creating in different modes, but I feel there will always be a sense of minimalism and darkness in the work.

**KF:** What is something you are looking forward to in the upcoming months or year, and are there any particular directions you are hoping to explore that viewers of your work should look out for?

**i:** I have another show with a collaborator opening in June that lasts the entire summer that I am looking forward to. We have a lot of ideas and it's going to act as a space of exploration, making, and collaboration with artists we bring in. We're planning a lot of performances that I am excited about, and trying a lot of new things with expectations of failing, and exploring that. I feel it's a very new and conceptual area for my work to go, where previously I agonize over every aspect for a final piece, and now there is no real final piece, the process of making is all there is.

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# 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 Assistant Kaylee Fowler. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at [colum.edu](http://colum.edu)

C33 Gallery  
33 Ida B Wells Dr, 1st Floor, Chicago, IL 60605  
Gallery Hours: Monday–Friday, 9 a.m.–5 p.m.  
Capacity of gallery is 10 visitors, and masks are required.

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