

HERE

FOR

THE

NOW

**Kevin Kripper
Briar Marsh Pine
Michael Rey
Gabie Strong
Claire Webb**

In an assembly of works, our Visiting Faculty in the Department of Art present their individual practices which are specific to medium and simultaneously expand the notion and condition of the contemporary within art practice. Their concerns reflect the complexity of a bordered yet global world that we find ourselves within and enlist the inner and the outer conditions of being human – our ability to question, imagine and rebuild within the webs of production and consumption.

Through these works, thought provoking questions emerge, capturing a sense of rebellion in relation to our current environment – whether in reference to the continual archived disasters associated with our climate, the rapidly changing relationship between humans and machine or a queering of landscape through re-registering tropes of masculinity. Further entanglements unfold within the unconscious and become embedded in forms, materials and processes that allow our imagination to meander between our current material culture and the broader vocabulary of elemental phenomena. These elements invite us to experience the tactility of the world around us as well as our tendency to ascribe meaning or find affinities in form even under the most abstract conditions.

Tannaz Farsi
Center for Art Research

Kevin Kripper



<< Last Resort

Single Channel Generative Animations.

Apple IIc display. Custom Software

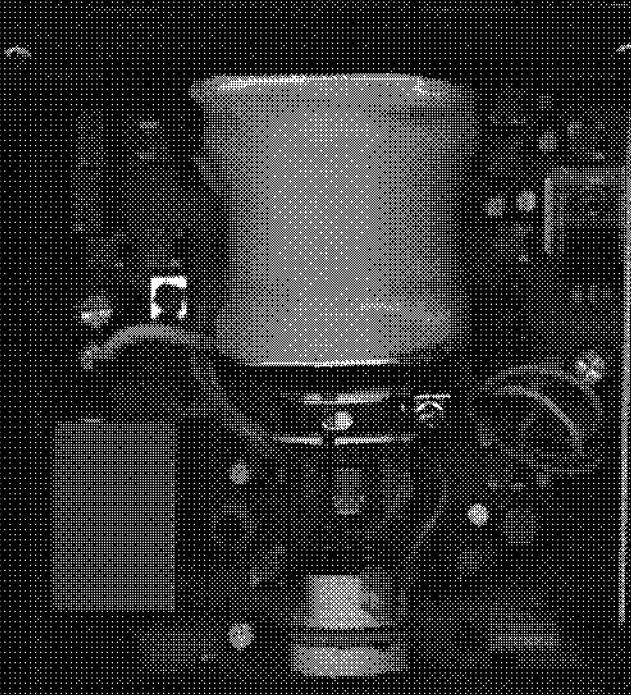
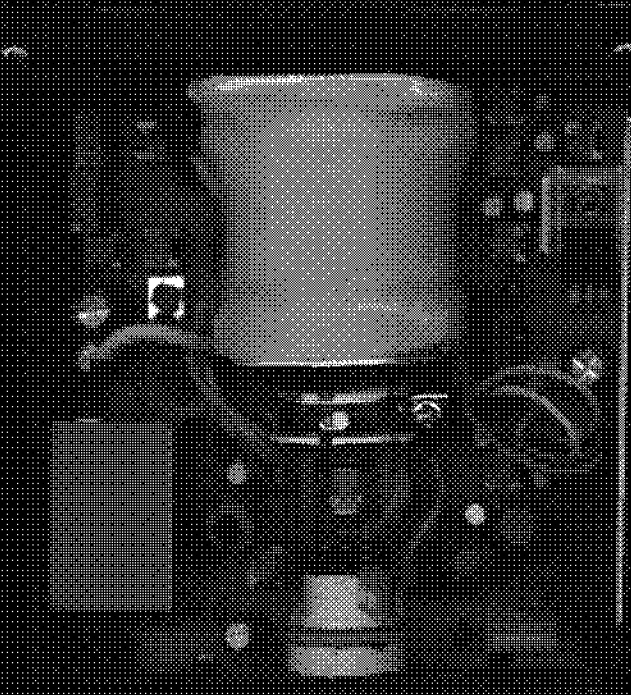
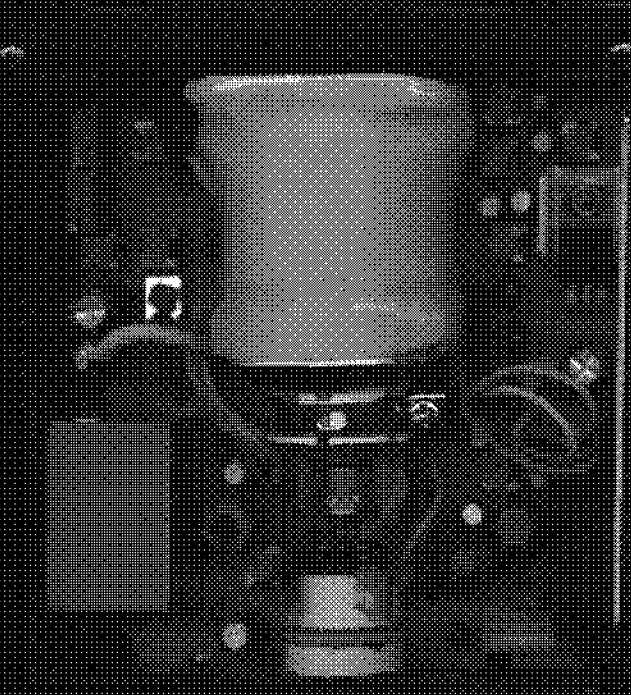
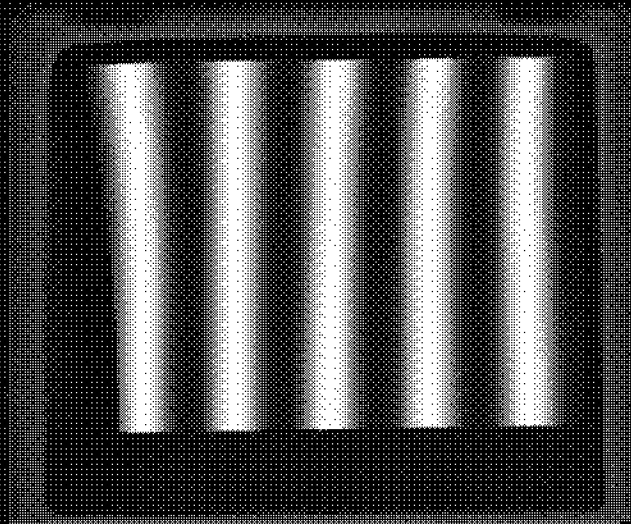
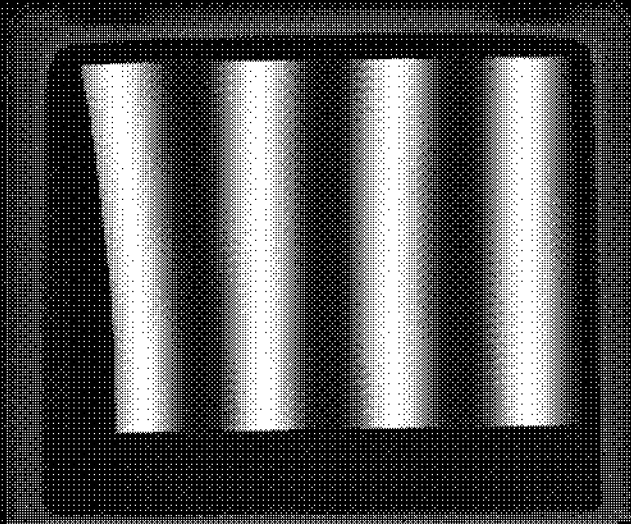
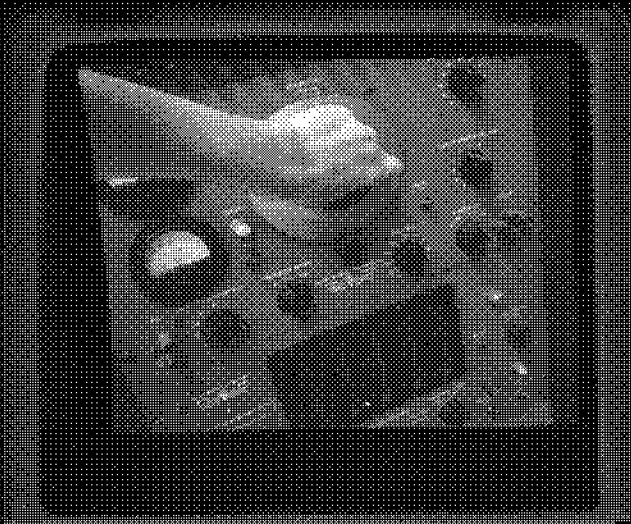
A collection of glyphs never meant to be seen, emerging only when the system fails. LastResort, Apple's hidden archive of symbols existing in digital limbo, waiting to be invoked. Through custom software, I act as a digital archaeologist, unearthing these ever-present computer hieroglyphs—early traces of ourselves embedded in the machine.

Syntonzation >>

Generative Animation Triptych.

Flat CRTs. Custom Software

Rich with symbolic motifs and self-referential gestures, this piece blends together the core elements of my practice in the shape of a generative "structural film" displayed as a real-time triptych on repurposed video-phones screens.



Briar Marsh Pine



In making the series *Camouflaged*, I consider my patriarchal lineage which is tied to military service, hunting, and white American masculinity. Both photography and the masculine culture I was raised in share a similar history regarding the environment; a history mired in ideas of control, domination, and extraction. In making this work, I utilize materials associated with this version of masculinity to question and investigate their representation in our visual culture.

Camouflage, Blaze orange, and military patterning are materials designed to blend into the environment or stand out against it. This is similar to how trans identities are viewed—oscillating between assimilating into the patriarchal cultural environment or challenging it. As a Trans person, I often question how I am perceived and how I dismantle, uphold, or complicate the patriarchal ideologies embedded within our culture. I utilize personal artifacts such as my father's hair, my grandfather's collection of skulls, and family photographs to trace and question my patriarchal lineage while imagining alternative masculinities. Through this process, I break down the history and aesthetic associations I have with each material to reclaim and repurpose them.



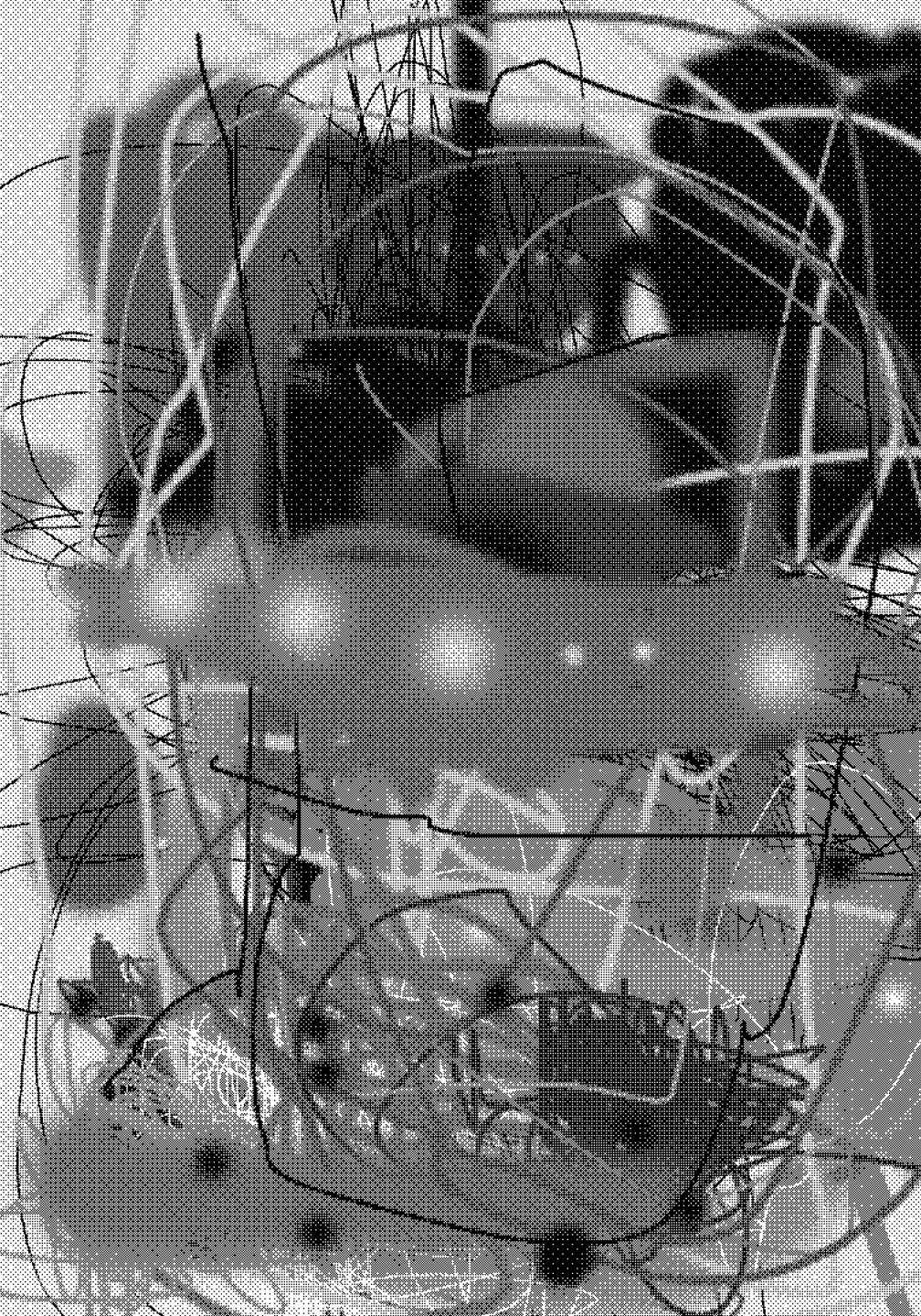
Materials of High Visibility, 2024
16 x 20 inches, Inkjet Print



Hunting Portrait, 2024
16 x 20 inches, Inkjet Print

- < Self-Portrait with my Father and Brother, 2024
16 x 20 inches, Inkjet Print

Michael Rey



The lockdown was fucking awful. On all levels, humanity was pushed to the brink. This was when we were introduced to the myopic new world through the singularity of pixels on our screens, which displayed images of suffering, the daily body count numbers underneath the talking heads, and empty assurances. Waiting for a cure and watching cable news, I, like most of us, was glued to these screens. Looking at them all day and night, I tried to imagine what the world would become. When I wasn't looking at the screens, I would look out the window at the serene images of nature and imagine the invisible threat of a deadly virus mixing with the atmosphere. It felt eerily like how an astronaut must feel looking out at the stars from the space station. Mesmerizing twinkling points of light surrounded by the freezing vacuum of space.

This experience, combined with the limitations of my circumstances, led me to consider how I, as an artist, could work in this new reality. Afraid to go outside to work, I turned to those same screens to envision a new artistic practice. I asked myself, "What can I create under these conditions?" Since I was stuck inside at home all day with limited materials, drawing immediately came to mind. Drawing has always been a domestic practice for me, an intimate and personal act. I would sit in bed at night watching TV, planning a new body of work in my sketchbook, and making lists of tasks for the next day in the studio. For me, drawing was rooted in planning—a scheme, a list, a cool new shape, or strategies for something beyond the drawing as a finished piece.

Back then I considered drawing in two ways: as a utilitarian tool to outline a larger idea or project, and as an image or meme. While I rarely engaged in the latter, I was mostly partial to drawing as a form of planning.

My practice up to this point was based on monochromatic abstract geometric forms. These works started when I moved away from using images in my work to focus on shape and color. For me, the images in my work were surrendered to the viewer's interpretation of my shaped works. In my work, I have always felt that images are sublimated beneath the surfaces of my monochromes, but I also perceived them as fleeting signs that would only burden the monochromes with a weighted meaning if they emerged. For me, drawing was strictly a schema for a bigger idea; it only served my studio practice without functioning as an artistic act.

Because I had no access to my studio during the lockdown, I decided to embrace the situation. I said, "Fuck it! It's a new world, let's make new art." I then started drawing to make images, and not in planning for the next body of work, project, etc. I decided to draw some images with pencil and paper. The first images were "death heads," naturally inspired by the vibe. I'm unsure if it was because we were in a collective state of regression, but I found comfort in creating images that resonated with my adolescent interests. These drawings felt personally cathartic, yet also aimless, mirroring my mental state at the time. Later in the lockdown, the shift to technocratic labor became starkly apparent. As a studio artist in a highly specialized labor pool, it was unclear how I would adjust to these shifts, and how it would impact my practice. At one point I thought I should make an attempt at reskilling, and my partner strongly recommended becoming familiar with the technologies that would accommodate new labor forces. I had always been interested in working digitally, as I previously hired designers to create CNC files from copies of my handmade drawings for my shaped abstract works' frames. I saw this as an opportunity to learn the software myself, reducing my reliance on designers and gaining a better understanding of the drafting program's capabilities. I bought a Wacom pad and downloaded an open-source computer drawing program called GIMP 2.0, a Photoshop-like program. I thought that using the drawing pad would help me become familiar with current digital drafting practices while simultaneously preserving the gestural marks like drawing with a pencil on paper. It became a failure in terms of professional development, but it expanded my practice. I abandoned the tutorial videos on how to use the Wacom pad and instead focused on

learning the program's syntax directly and exclusively using the touchpad of my computer to draw. I just started making drawings as if I were painting on a blank canvas.

With these new computer drawings, I began to consider drawing and mark-making more thoughtfully: line weights, hard and soft edges, clusters, and horizontal, diagonal, and vertical lines. Building space by responding to layering mark upon mark, new spatial strategies emerged. The armature of interior lines began to define the space itself, as opposed to serving as an exterior outline for my shaped works. My computer drawings became something other than what I had previously thought of drawing in my artistic practice.

These new computer drawings were neither a plan for something else nor a representation of an image or meme. Computer color also became a new consideration in my work. Not only did mark-making play a factor, but the color relationships in the real-time process of making the drawing pulled me out of the orthodoxy of monochrome. Working within a new scale of time also opened up this practice. Brevity and choices in reactions from mark to mark were grounded more in spatial decisions, unlike project-based decisions, which followed a formulaic process. These new computer drawings helped me develop spatial awareness; they have become a new parallel drawing practice.

The lockdown ended, and we returned to work. I returned to the studio and resumed the ideas and processes I had explored before the lockdown. This new drawing practice, however, remained. I have continued to make a couple of drawings on the computer each week for the last 5 years. I post one on social media every Friday morning after my daughter's school drop-off. I don't know exactly what the drawings can be applied to or used for. Because they are on the computer, it seems as if they are expected to be materialized into something other than a computer drawn image. I have also integrated it into other parts of my work, like furniture design and even experimental wall works, and I'm always considering new materials to apply to my drawings. It's as if they are not living up to their potential. I recognize this, but it's hard to translate computer color into inks, dyes, and paints. As an artist, I also naturally become

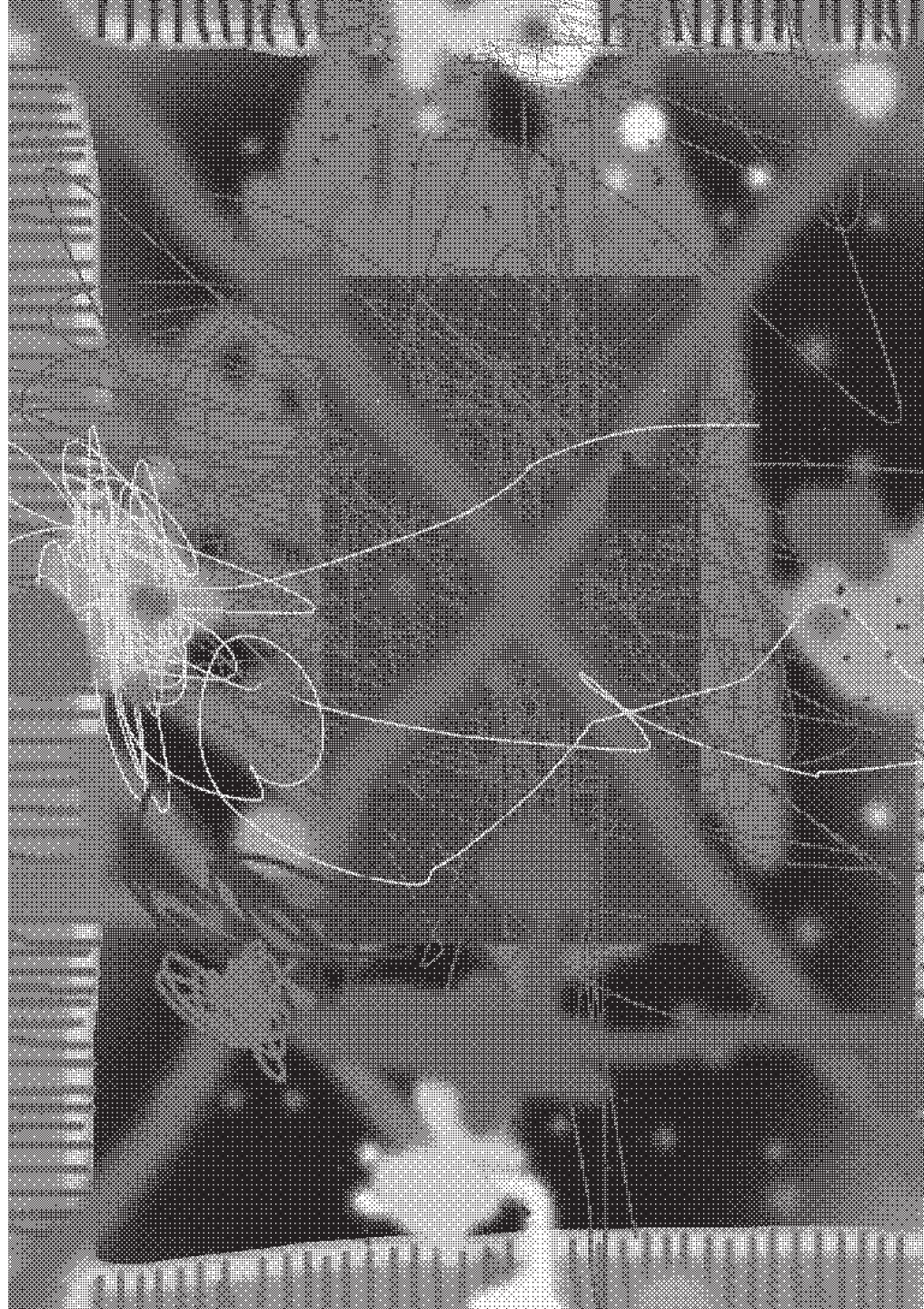
entrenched when things feel expected for a use value.

Right now, I think making this book is the most fitting format for these drawings so far. The book's scale and intimate feel mirror the shape and intimacy of a computer screen. This book, I hope, will be the first of many.

It's about a year's worth of my weekly drawings that I posted on social media. I arranged the pages of drawings in relationship with each other after accumulating about 100 drawings. This arrangement is anachronistic; I didn't want to make the book a sequential order of the drawings by date, so I arranged them in relationship to one another after I had the set. I appreciate the recurring patterns and design motifs that emerge.

Going forward, I plan to make more books like the one I made for this exhibition. Even though these drawings originally came from a state of panic, today I find this part of my drawing practice peaceful and stimulating. It has significantly broadened my perspective, and I'm thrilled to introduce this book of computer-generated drawings in this exhibition.

Michael Rey
February 23, 2025
Eugene, Oregon



Gabie Strong

Solastalgia

In the early 2000s, I had a subscription to the LA Times newspaper. At that time, my home city was really starting to gentrify. It was, and still is, a slow and brutal process.

At some point, I started cutting out clippings of newspaper articles and associated images of broken-down city infrastructure and seemingly related environmental disasters. I didn't have a project yet, but kept collecting articles and images.

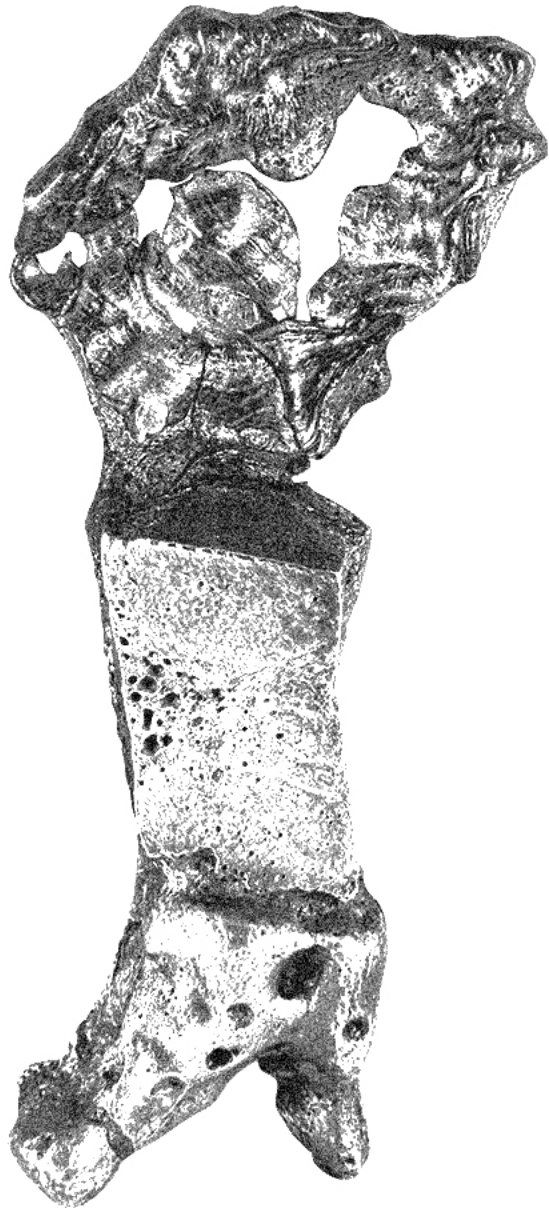
Then, during the pandemic, I discovered laser etching for intaglio printmaking. It seemed like a relevant process and technique for appropriation that could enable a second life for these perhaps forgotten images; that they could be seen again, but now in the specific experience of human induced climate change under late capitalism.

The most recent print—a copy of the January 10, 2025 LA Times front page—is purposefully missing ink. In this way, it serves as a memory of the recent wildfires in Los Angeles.

I now see why they call it a fire scar. It's a wound that takes forever to heal and fade.



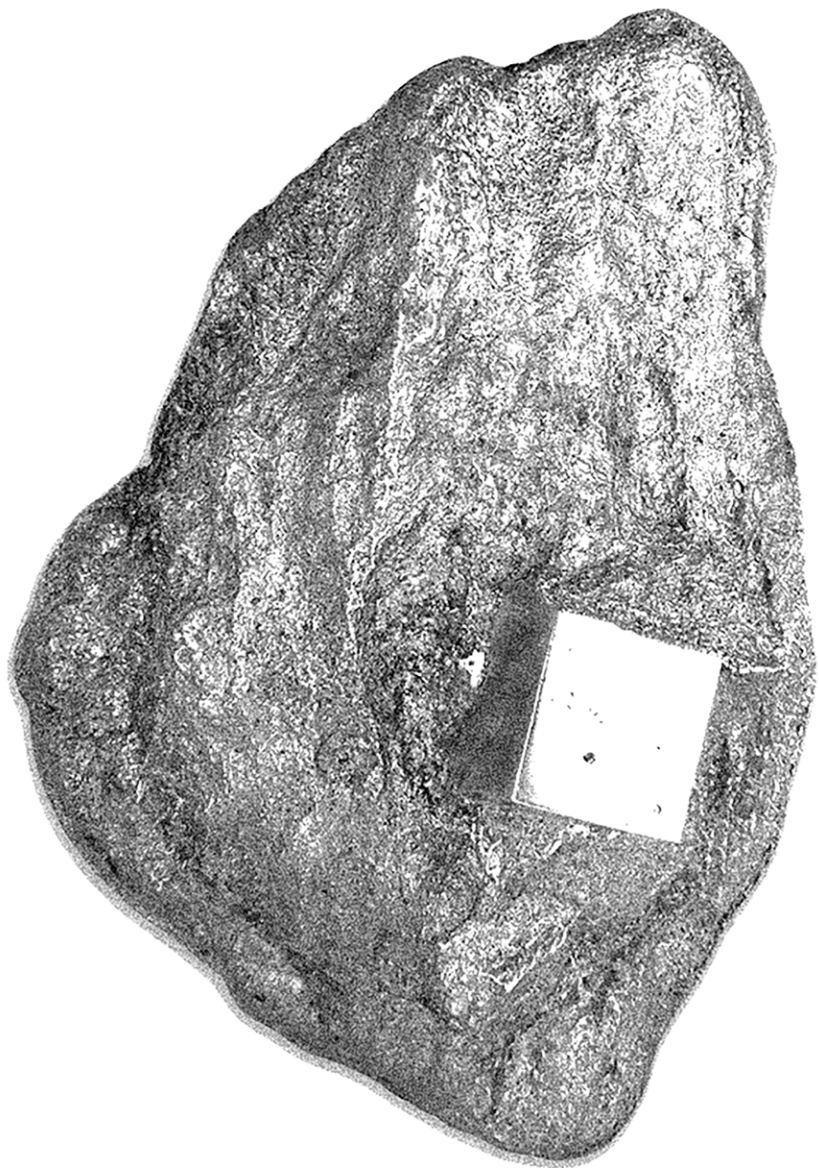


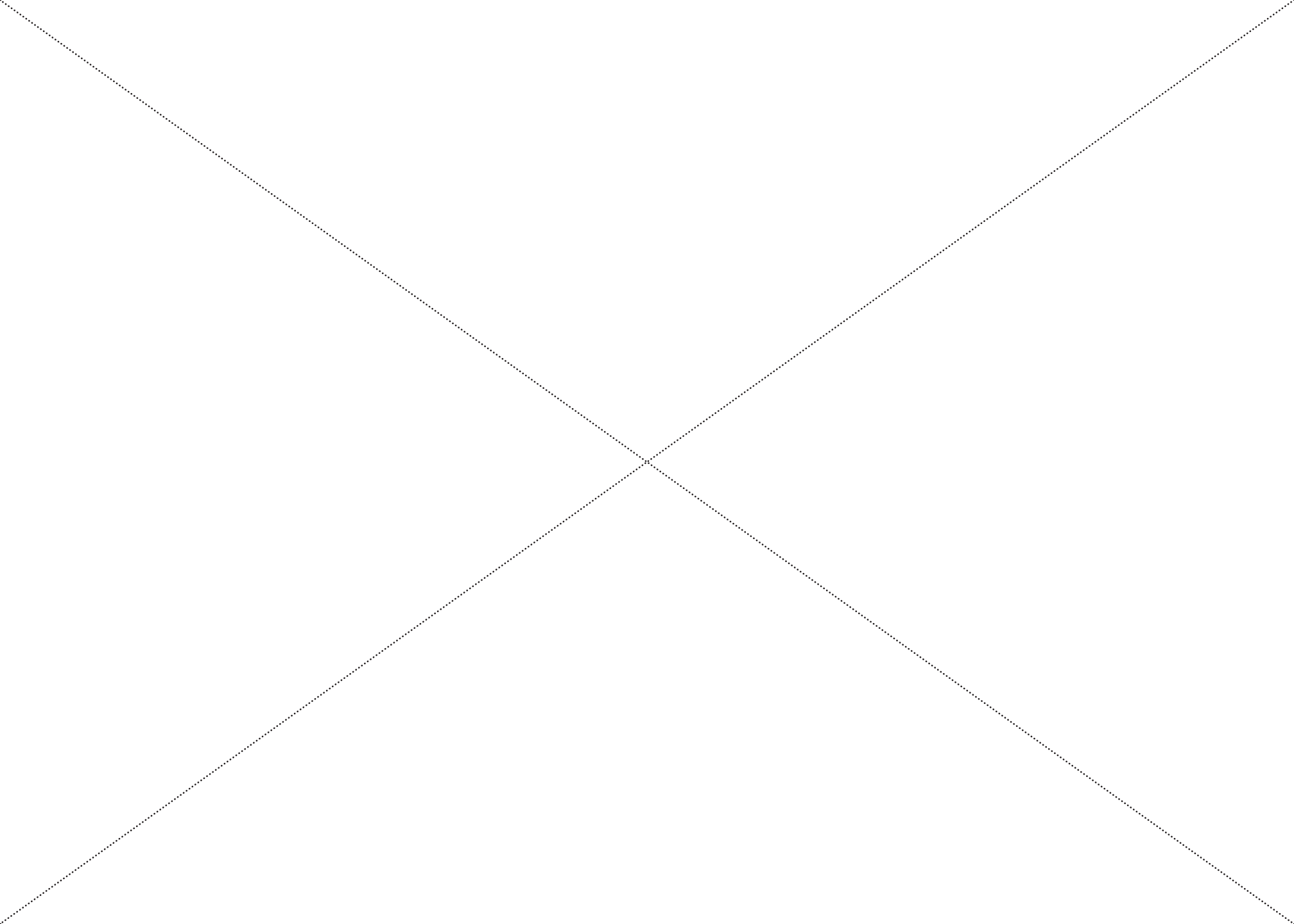


In response to the imperial origins of historical wunderkammer, this body of work reimagines objects of wonder through the most hyper-local of materials: household waste. These fictional curiosities reject exotica in favor of an anti-exotica, transforming the discarded into the extraordinary.

Cast in reclaimed aluminum, each specimen is encrusted with bottle-glass crystals, studded with common pebbles, or embedded with fossil-like shells and swirling plastic geodes—hybrid artifacts of our era. These forms resonate with the primordial, evoking geological deep time through their elemental composition: metal, silica, calcium, crude oil. Their lithic and chthonic echoes gesture toward a shared imagination shaped by the very materials that have mediated our visual and tactile experience of the world for millennia—stone, shell, wood, bone, and metal—the enduring and the ephemeral, the natural and the manufactured.

All this earth—scooped up and stacked about, arranged and examined, or draped across the body—enacting the ceaseless transformation of nature into culture.





CENTER FOR ART RESEARCH

The Center for Art Research (CFAR) is an artist-run platform for experimentation and exchange grounded in art making. The Center cultivates diverse modes of engagement related to the practices of contemporary artists by supporting speculative Research, Discourse, Exhibition, and Publication. CFAR is directed by the faculty in the University of Oregon's Department of Art, and is sustained by the contributions of individuals and institutions from around the world.

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