

Let Me Be an Object That Screams
September 8 – October 21, 2017
Gallery 400, University of Illinois at Chicago

Expanded Exhibition Checklist

Terry Adkins

Tonsure, 2010

Medicine ball, fur, and books, 21 x 14 x 13 in.

Courtesy The Estate of Terry Adkins

Throughout his practice, Adkins reimagined obscure, forgotten, and misunderstood historical figures in his assemblage sculptures and performances. *Tonsure* refers to a custom among certain religious devotees of shaving their heads in humility as an indicator of their own devotion to unseen, supernatural forces—here rendered through an exercise medicine ball set atop an abbreviated library of books concerned with the American Academy in Rome, where art figures such as Frank Stella and Philip Guston visited and worked.

Nayland Blake

Untitled, 2007

Painted wood, steel, aluminum, felt, glass, synthetic flowers, fabric, and coral, 74 ¼ x 37 x 37 in.

Courtesy Matthew Marks Gallery

October Chain, 2007

Metal, glass, plastic, wood, and beads, 15 ½ x 11 x 12 in.

Courtesy Matthew Marks Gallery

Blake's objects are informed by his involvement in kink and BDSM¹ communities and art worlds. In these works, memories and found materials are gathered into the delights of what Sigmund Freud called "polymorphous perversity," a means of lustful gratification outside of social norms. The artist's combinations of straps, chains, and other bondage elements and talismanic objects that adorn pieces of jewelry and furniture typify Blake's long history of slippery identification, humor, and mystique.

1. BDSM is a variety of often erotic practices or role-playing involving bondage, discipline, dominance and submission, sadomasochism, and other related interpersonal dynamics.

Spirit of '69, 2013

Painted wood, metal, vinyl, fabric, and plastic, 116 x 32 x 15 in.
Courtesy Matthew Marks Gallery

Anna Campbell

"I have nothing to declare but my genius," said Oscar Wilde to the customs agent., 2017
Bronze, each approximately 8 x 6 x 3 in.
Courtesy the artist

Campbell's pieces quote from the historical convention of sculpting leaves to cover nudity during modest and repressive periods of history and art history. Informed by queer theory, the artist created this and other works by appropriating elements and icons most often associated with traditional gender roles or heterosexuality in order to imbue them with new possibilities and forms of desire.

Campbell's sculptures were produced with research support from the Office of Undergraduate Research, Grand Valley State University, and Research Fellow & Studio Assistant TJ Mathieu.

Nona Faustine

From Her Body Came Their Greatest Wealth, Wall Street, 2013
Archival pigment print, 30 x 40 in.
Courtesy the artist

Over My Dead Body, Tweed Courthouse, 2013
Archival pigment print, 30 x 40 in.
Courtesy the artist

Lenapehoking, in the land of the Lenape, Borough Hall, 2017
Archival pigment print, 30 x 40 in.
Courtesy the artist

In the first and third images from the left, Faustine depicts herself at New York City locations where the history of slavery is buried physically and psychologically. Recalling the violent objectification of black bodies at those sites, the artist stages her body as a monument, asking whose histories and legacies are preserved. At left, Faustine stands lifted on a block on Wall Street at the site a of former slave market operated by the City of New York in the 1700s. During its 51 years of operation, the market trafficked in thousands of slaves: men, women, and children from Africa, as well as Native Americans.

On the far right, at the Tweed Courthouse in lower Manhattan, Faustine walks up the steps of what was the New York county courthouse, built in the 1860s and 70s by corrupt Tammany Hall "Boss" Tweed, whose political machine controlled New York. As an architectural and political site the building is a New York City landmark, on the U.S. National Register of Historic Places,

and U.S. National Historic Landmark. However, “Historical maps indicate that the eight graves recently discovered on Chambers Street during excavation to restore the [Tweed] courthouse’s elaborate northern steps are probably from the southern edge of the adjacent African Burial Ground. Very near the courthouse and extending into City Hall Park, the colonial-era slave cemetery once covered about five acres, from Chambers to Duane Streets. A preserved remnant of the large cemetery was discovered in 1991 during work on the federal office building at 290 Broadway. Archaeologists estimate that as many as 20,000 men, women and children were once buried in the cemetery, which was in use from about 1700 to 1795.”¹

In the middle image, Faustine stands before Brooklyn’s Borough Hall, which sits on a site that was once a village of the Lenape, the indigenous people who lived in New York before Europeans colonized the area.

1. Quoted from a Dec. 15, 2000 letter to the *New York Times* from Christopher Moore, the research coordinator for the Schomburg Center for Research in Black Culture and a member of the New York City Landmarks Preservation Commission.

Legacy of Lies Jefferson Memorial, 2016

Archival pigment print, 30 x 40 in.

Courtesy the artist

This image is from Faustine’s *My Country* series, in which the artist emphasizes a close examination of the institutions and monuments that honor U.S. icons and patriarchal figures, such as Thomas Jefferson, who wrote the Declaration of Independence but owned, bought, sold, and gifted slaves. About the series Faustine has said, “How do these monuments and icons define our lives, define us as a society, and a country? What is the meaning that we give to them? As the centuries pass, do the legacies they represent fade, becoming less relevant or accurate?”

Jeff Gibson

Untitled (excavator buckets, heavy machinery, massage tables; exotic fruit, inflatable boats, hearing aids), 2015

Inkjet print on plastic signage, 44 x 25 x 4 in.

Courtesy the artist

Untitled (nuggets, shoe trees, red meat; red sunglasses, headlights, taillights), 2015

Inkjet print on plastic signage, 44 x 25 x 4 in.

Courtesy the artist

Untitled (lawn mowers, loafers, jetskis; massage chairs, tricycles, strollers), 2015

Inkjet print on plastic signage, 44 x 25 x 4 in.

Courtesy the artist

Untitled (bread, air intakes, bearings; donuts, bicycle seats, blue pumps), 2015
Inkjet print on plastic signage, 44 x 25 x 4 in.
Courtesy the artist

Untitled (helmets, knife sets, utility knives; electric razors, paint brushes, scrubbing brushes), 2015
Inkjet print on plastic signage, 44 x 25 x 4 in.
Courtesy the artist

Gibson's images are drawn from commercial product photography that moves through the internet's dense marketplaces and highlights objects on an empty white space, prompting viewers to project thoughts and desires onto the images.

Jennifer Chen-su Huang

goo goo too, 2017

Installation with wooden bead, wire, styrofoam packing peanut, porcelain cast AA battery, heat press printed pillows, twig, moss, ceramic fragment with cotton pulp, porcelain cast clown nose, wood devoured by bark beetle, ceramic fragments, extruded clay tubes, beet juice stained birch plywood, birch plywood stool, ear plugs, scratched CD, textile loop magnifier, rock, tiny broom made of human hair and clay, graphite on mylar, the irregularities of the floor, dimensions variable
Courtesy the artist

In her installations Huang shifts shapes, dissolves structures, and compounds meanings. Proposing that objecthood (and other forms of being) is always partial and rarely definitive, Huang sets performative terms for installing her casts, objects, and fragments that reveal the work's making, through both typical and unexpected methods.

goo goo guide to placement and being

1. Unroll the drawing and place along the taped markers on the floor.
2. Take the two extruded clay tubes and slide one on each side of the roll of paper.
3. Place the sandbox at the foot of the of drawing. Lay its adjoining piece beside the sandbox on top of the drawing.
4. Slide a red glazed clown nose under the sandbox.
5. Take the textile loupe and place it at the intersection of the carved wood grain on the sandbox. Place a cereal O under its magnifying lens.
6. Walk up to the far left corner of the exhibition space. Stand with your back towards the corner. Have a lover (or a stranger) balance a pencil on top of your head so that the graphite point leaves a residual mark on the wall. Remove the pencil and walk away.

7. Pick up a hammer and a thin nail. Hammer the nail into the graphite mark left by your head and the pencil. Remove the blue ball from the pre-assembled sculpture. Hang it on the nail. This is where the blue ball belongs.
8. Reassemble the sculpture, adding the wire with the styrofoam peanut and porcelain AA battery.
9. Stack the pillows directly beneath the trajectory of the porcelain battery.
10. If the distance between the tip of the battery and the top of the pillow is greater than 18 inches, place a porcelain clown nose on the top center point of the stack of pillows, directly below the trajectory of the battery. If the distance is less than 18 inches, place the clown nose beneath a corner of the bottom-most pillow. Have a sliver of the red glaze peer beneath the pillow.
11. Take the twig and place along any intersection of the grid printed on the top pillow. Keep the twig as far from the clown nose as possible.
12. Empty out the rest of the contents of the wooden box. Flip the wooden box over so that it becomes a stool. Have a seat. Press your hands together, thumbs to the center of your heart.
13. Turn your gaze to the drawing. The drawing is a map highlighting the tiny roads, ridges, and valleys that compose this gallery space.
14. Crawl to the drawing. Lay down beside the drawing lengthwise. Extend your left leg, as far your leg will go. Mark the ground beneath your big toe. Place an object where your big toe once was.
15. If there is a straight road in the map that goes unbroken for a foot, place a rigid and long object at its end, so that it continues the trajectory of that straight line.
16. If there is a jagged texture that appears on the map, pick an object whose surface mimics the graphite scratches and place on top and to the left of the graphite marks. Be sure that the texture still peers beneath the object.
17. Determine the most condensed part of the map, where the most lines intersect. Pick the smallest object in the collection to place at the moment of intersection.
18. Pick the second smallest object to place to the right of the smallest object.
19. Determine the area with least information. Pick an object with the most irregular sides to place in the center of that absence.
20. Pick the most square-shaped object to place next to the irregular object.
21. Take five steps away from the drawing in any direction. Turn around to look at the map. Squint your eyes. Determine if another object belongs on the map. Place an object or not.
22. Pour the bag of sand into the sandbox.
23. Take the remaining objects and place them in the sandbox, equidistant from each other.
24. Remove the taped markers from the floor. Press them on your leg.
25. Walk away.

Thomas Huston

Fort/Da, 2015/2017

Drywall, one quart gallery white paint, drop cloth, inkjet print, graphite, 96 x 48 x 24 in.

Courtesy the artist

Huston says about this work and its title, *Fort/Da*, “Freud uses a child’s game, which he describes as fort (gone) and da (there), as an example of the pleasure principle. The child recreates (in Freud’s analysis) the loss of his mother by repeatedly throwing objects and toys away into corners and behind the bed—fort, gone. When these objects are found again—da, there—the pleasure in their return mirrors the joy of the mother’s return to her child. For me what is interesting about this game is how it speaks to temporality and the life of objects, even outside of our perception of them.”

Blanket 4 [Gary LaPointe Jr., stolen black bike, stolen black bike rack, 9.30.2014-10.11.2014. W. North Ave./ Claremont Ave. CHI. IL. USA, 2014, bike frame, chain, U-Lock and bike rack; Jeremy Pellington, Good Commentary, 2016, video, steel studs, wood, fabric; Gary LaPointe Jr., stolen black bike, stolen black bike rack, 9.30.2014-10.11.2014. W. North Ave./ Claremont Ave. CHI. IL. USA, 2014, bike frame, chain, U-Lock and bike rack; Jennifer Chen-su Huang, goo goo too, 2017, wooden bead, wire, styrofoam packing peanut, porcelain cast AA battery, heat press printed pillows, twig, moss, ceramic fragment with cotton pulp, porcelain cast clown nose, wood devoured by bark beetle, ceramic fragments, extruded clay tubes, beet juice stained birch plywood, birch plywood stool, ear plugs, scratched CD, textile loop magnifier, rock, tiny broom made of human hair and clay, graphite on mylar and the irregularities of the floor], Blanket 5 [Gary LaPointe Jr., polished tire, polished nail, 2015, popped car tire, wax; Jeremy Pellington, Good Commentary, 2016, video, steel studs, wood, fabric; Lauren Yeager, Untitled, 2016, shipping pallets, wood, plastic wrap; Kelly Lloyd, for Just Business Agency, 2017, comfy chair (3 of 5); Leonard Suryajaya, Gap, 2015, Archival inkjet print], Blanket 6 [Gary LaPointe Jr., milk crate, 2015, cut found milk crates, 1of 64; Noel Madison Fetting-Smith, Shelves of Knowledge, 2014-16, Accumulated Knowledge in Books, Unused Wood from Knowledge Lab, Indicators of Knowledge Status, Cost: \$32,000 (Current Student Loan Debt); Kelly Lloyd, for Just Business Agency, 2017, office dictionary/thesaurus set; Arnold J. Kemp, SCULPTURE (the history of), 2012, artist’s cast aluminum figurine, exhibition announcement (Gagosian Gallery), cardboard shipping box and ceramic sculpture (Matthew Marks Gallery)], Blanket 9 [Rocío Azarloza, Mlejnas, 2016, cement, rebar, glass, water, and light; Kelly Lloyd, for Just Business Agency, 2017, desk; Kelly Lloyd, for Just Business Agency, 2017, decorative office art (flower photograph); Oli Rodriguez, The Markings Project (breathplay), 2013, Archival inkjet print], Blanket 10 [Rocío Azarloza, Mlejnas, 2016, cement, rebar, glass, water, and light; Kelly Lloyd, Neighborhood Bars, 2016, vinyl; Arnold J. Kemp, WHEN WILL MY LOVE BE RIGHT, 2013, galvanized welded and riveted steel, brass, copper and seashell], Blanket 17 [Jeremy Pellington, Good Commentary, 2016, video, steel studs, wood, fabric, Arnold J. Kemp, IN BLACK AND WHITE SPACES WE CAN’T LOSE OUR LOSS, 2013, handmade suede boots, seashells and welded steel], Blanket 18 [Jeremy Pellington, Good Commentary, 2016, video, steel studs, wood, fabric; Houff Foundation, Temporary Ohio Branch, Home Office, 2016; James Quarles, protecting and serving, acrylic on plywood, 2016; Kelly Lloyd, for Just Business Agency, 2017, comfy chair (4 of 5); Leonard Suryajaya, Round Table Conference, 2016, Archival inkjet print], Blanket 22 [Noel Madison Fetting-Smith, Residual Matter, 2016, Underutilized Desk and Chairs from Chicago

Public Schools, Utilized Emerald Ash, Cotton Rope, Concrete, Dislocated Axe Head, Embedded Stake, Mig Welding Wire, Cost: \$6.2 Billion (Current Debt of Chicago Public Schools); Kelly Lloyd, Neighborhood Bars, 2016, vinyl; Kelly Lloyd, for Just Business Agency, 2017, comfy chair (4 of 5); Oli Rodriguez, Child's Large (leather dress), 2013, Archival inkjet print], Blanket 23 [Noel Madison Fetting-Smith, Residual Matter, 2016, Underutilized Desk and Chairs from Chicago Public Schools, Utilized Emerald Ash, Cotton Rope, Concrete, Dislocated Axe Head, Embedded Stake, Mig Welding Wire, Cost: \$6.2 Billion (Current Debt of Chicago Public Schools), Arnold J. Kemp, WHEN WILL MY LOVE BE RIGHT, 2013, galvanized welded and riveted steel, brass, copper and seashell], Blanket 27 [Elizabeth Van Loan, Untitled, 2016, water, container, pigment; Gary LaPointe Jr., stolen black bike, stolen black bike rack, 9.30.2014-10.11.2014. W. North Ave./Claremont Ave. CHI. IL. USA, 2014, bike frame, chain, U-Lock and bike rack; Kelly Lloyd, for Just Business Agency, 2017, comfy chair (1 of 5); Jennifer Chen-su Huang, goo goo too, 2017, wooden bead, wire, styrofoam packing peanut, porcelain cast AA battery, heat press printed pillows, twig, moss, ceramic fragment with cotton pulp, porcelain cast clown nose, wood devoured by bark beetle, ceramic fragments, extruded clay tubes, beet juice stained birch plywood, birch plywood stool, ear plugs, scratched CD, textile loop magnifier, rock, tiny broom made of human hair and clay, graphite on mylar and the irregularities of the floor], Blanket 30 [Elizabeth Van Loan, Untitled, 2016, water, container, pigment; Kelly Lloyd, for Just Business Agency, 2017, desk; Leonard Suryajaya, Candyman, 2016, Archival inkjet print], Blanket 31 [Derrick Woods-Morrow, Monolith I - What if none of them gives you the universe?, 2015, sculpture: glass and cement; Kelly Lloyd, for Just Business Agency, 2017, comfy chair (2 of 5); Kelly Lloyd, for Just Business Agency, 2017, decorative fake tree; Jennifer Chen-su Huang, goo goo too, 2017, wooden bead, wire, styrofoam packing peanut, porcelain cast AA battery, heat press printed pillows, twig, moss, ceramic fragment with cotton pulp, porcelain cast clown nose, wood devoured by bark beetle, ceramic fragments, extruded clay tubes, beet juice stained birch plywood, birch plywood stool, ear plugs, scratched CD, textile loop magnifier, rock, tiny broom made of human hair and clay, graphite on mylar and the irregularities of the floor], Blanket 37 [Derrick Woods-Morrow, On Tuesday, October 12, the room was red, 2016, mixed media: multiple pigment prints, letterpress mounted between glass with wooden frame, plants, faux terra cotta planter; Leonard Suryajaya, Familial, 2016, Archival inkjet print], 2017

Thirteen standard moving blankets, dimensions variable
Courtesy the artist

Standard Moving Blankets is Huston's ongoing project that makes visible and meaningful the transitional area between spaces of making and spaces of exhibition. Through the offer of his own labor as an artist/art-handler, Huston makes fleeting sculptures by packing other artists' work with recycled felt moving blankets. The blankets take the form of the other artworks as their own, becoming autonomous sculptures as the work travels between studio and gallery. When exhibited, the blankets are folded and stacked as material residue and sculptural potential. The use and re-use of the blankets is marked in the accumulative titles indicating the artists and artworks necessary to the creation of the work. Through sculptural and performative processes, the work points towards the life of objects in the world and the human labor that activates these objects.

E. Jane

E. the Avatar (Ep. 1-7) and Commercials 2-3, 2015

Digital video, 12:08 min. loop

Courtesy the artist

In Jane's web series *E. The Avatar*, the artist's various personae negotiate embodiment and disembodiment across sites of commerce, art exhibition, and digital communication. Jane's work both highlights and undermines the stability of the creation and projection of identities onto individuals. As the artist points out, "Capitalists really control the internet. As soon as Tumblr became a hub for interaction, companies began wondering how to capitalize on it, and then Instagram and, of course, Facebook. I get messages asking me to be a brand ambassador for random companies that have nothing to do with why I post online."

Item No. 12, 2015

Print on tissue nylon bag

Courtesy the collection of Matt Morris and Eric Ruschman

Item No. 23, 2015

Print on poly twill dress

Courtesy the collection of Matt Morris and Eric Ruschman

Arnold J. Kemp

IN BLACK AND WHITE SPACES WE CAN'T LOSE OUR LOSS, 2013

Handmade suede boots, seashells, and welded steel, 9 x 20 x 20 in.

Courtesy the artist

WHEN WILL MY LOVE BE RIGHT, 2013

Galvanized welded and riveted steel, leather, brass, copper, and seashell, 26 x 25 x 40 ½ in.

Courtesy the artist

Emphasizing art, product, and personal display methods, Kemp's sculptural works point to the ways that bodies and representations of bodies are circulated, described, and collected. The finely crafted belts, shoes, and other accoutrements that the artist has fastidiously produced for the sculptures raise questions of how identity touchstones like sexuality, race, and sociality are consumed.

SCULPTURE (the history of), 2012

Artist's cast aluminum figurine, exhibition announcement (Gagosian Gallery), cardboard shipping box, and ceramic sculpture (Matthew Marks Gallery), dimensions variable

Courtesy the artist

Isabelle McGuire

Love Me Harder, 2015

Digital video, 3:56 min. loop

Courtesy the artist

3 Women, 2016-2017

Digital video, 12:15 min. loop

Courtesy the artist

In these two video works, McGuire proposes empowerment through their performance as an object and rejection of the pretense and false promise of conventional subjecthood. In *Love Me Harder*, McGuire's transformation offers alternative conceptions of, and possibilities for, being, while the narrative in *3 Women* is constructed around fetish art renderings of McGuire commissioned by them from HellResident, an artist McGuire met online.

Catalina Ouyang

The Snake, 2017

Epoxy clay, dimensions variable

Courtesy the artist

arsenic, love, 2016

Glass vials, realgar wine, dye, water, blue contact lenses, dimensions variable

Courtesy the artist

medusa, 2016

Extruded polystyrene, plaster, ground Paxil, oil paint, marble dust, bodychain, blue colored contact lens, 22 x 11 x 7 in.

Courtesy the artist

method of palm, 2016

Extruded polystyrene, plaster, steel, oil paint, water, dimensions variable

Courtesy the artist

Ouyang describes her sculptures as "images of female villains, villainhood being so often a coded way to refer to either strong or abused women."

the reprisal of Marco (Pedestals), 2017

Performance and video documentation

Courtesy the artist

At the opening reception of *Let Me Be an Object That Screams*, Ouyang cast a group of men she referred to as “white dudes” into the objectified, supportive role of pedestals for her sculptures. This performative arrangement subverts the racial and gendered power dynamics that predominate today.

Puppies Puppies

Sauron (Bataille Solar Anus), 2016

Digital video, 1:14 min. loop

Courtesy Balice Hertling

Puppies Puppies’ video collapses references to theorist Georges Bataille, novelist J. R. R. Tolkien’s *Lord of the Rings*, and autoeroticism into a fantasy with potential to shape subject/object relationships. In the *Lord of the Rings*, a ring, referred to as “Precious” by characters under the sway of its corrupting influence, exemplifies transitional objecthood, as the characters appear to bond with it on every possible emotional and mental level. Footage of the fiery all-seeing eye of Sauron, the titular Lord of the Ring, is collaged with a close-up clip of a “power bottom”—a person who prefers to take a commanding role in receiving penetration during sex—engaged in autoerotic¹ anal stimulation.

1. Autoeroticism is sometimes understood as a form of self-objectification, wherein an individual becomes their own preferred object of desire.

Oli Rodriguez

Child’s Large (leather dress), 2017

Archival pigment print, 20 x 30 in.

Courtesy the artist

The Markings Project (breathplay), 2015

Archival pigment print, 20 x 30 in.

Courtesy the artist

Oli Rodriguez and Jovencio de la Paz

“I want something more than my husband and my house.”, 2015

Digital video, 3:19 min. loop

Courtesy the artists

1.

We are presenting works that tease out our practices, not towards a definitive product of Collaboration, but towards points of tension, conflict, disparity and unease. We see these states not as deficits, but as moments, both in our practices and our own lived, bodily experiences, as moments of generative volatility.

2.

Taken from Betty Friedan's seminal text, *The Feminine Mystique*, which helped ignite Second Wave Feminism, the words "I want something more than my husband and my house" referred in the 1950s and 1960s, to the pervasive unhappiness of housewives and domestic laborers. This collection of interviews focused on the disillusionment of the American insistence of patriarchy and heteronormativity within the theater of the home. Taking this language from an earlier period of feminist thought, we are queering notions of the domestic realm and the realm of collaboration by introducing queer family as a challenge to hetero and homonormative hierarchies based in marriage and binary partnership, through role play, fetish, and material negotiations.

3.

Model and obstructor Nicole Ciesla has delivered particular instructions to de la Paz and Rodriguez to investigate duplicities of pervasive maskage and material seepage between skin and second skin. These instructions become performances for the camera, images, discrete sculptural objects and residues of activity that examine limits, restraint, and subversive stamina.

4.

I want to hogtie you and watch you eat out of a bowl/tv dinner/pork roast. I want to watch you thread bacon between my toes with your mouth.

Shave my legs using only your mouth.

Stand still, arms extended, balancing lit candles while I wax your legs and then clean you out with an enema.

Zipper of clothespins attached up and down your extended arms. I connect the zipper to your feet and you are tickle tortured and struggling.

You are to draw a game of hopscotch. I enjoy watching you play, while I attach heavy weighted objects to your body parts (household objects weigh you down).

Clipped candles all over your body, I ask you Trivial Pursuit questions and the candles will either be lit, or blown out.

I ask you Trivial Pursuit questions, every wrong answer I will stick a needle in you, my human pin cushion. Right answers get a treat.

I cover you in eggs, that are either soft-boiled, hard-boiled, raw. I'll ask you before I crack each one to guess how they are prepared. I will crack each egg and you'll have to eat the ones you guessed wrong.

Kneel on coarse cornmeal, while I toss popcorn in your mouth.

Make a life sized gummy bear, and fuck it.

Leonard Suryajaya

Candyman, 2016

Archival inkjet print, 40 x 50 in.

Courtesy the artist

Familial, 2016

Archival inkjet print, 42 x 54 in.

Courtesy the artist

Gap, 2015

Archival inkjet print, 20 x 25 in.

Courtesy the artist

The elaborately fantastical scenes in Suryajaya's photographs and videos are enacted with his family, partner, and other volunteers. The artist's densely layered images serve as a means to process memories of social control and nationalist identity exerted by the Indonesian government upon his family, as well as the artist's own sexual explorations. In these images, differences between a person, an objectified person, an object, and surrounding environments are shown to be shifting and dreamlike.

Round Table Conference, 2015

Archival inkjet print, 36 x 45 in.

Courtesy the artist

Chocolate Beard, 2014

Digital video, 3:08 min.

Courtesy the artist

Lesser Than Three, 2016

Digital video, 7:38 min.

Courtesy the artist

Rupa, 2015

Digital video, 8:09 min.

Courtesy the artist