

a series of encounters

March 28–April 8, 2023

Teri Carson

Derek A. Holland

Aishath Huda

Erin Palovick

Ramin Takloo-Bighash

CTRL + histories

April 11–22, 2023

Inseok Choi

Ashley Dequilla

Emmanuel Ramos-Barajas

Eleanor Schichtel

Rabia Tayyabi

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Curated in the spirit of collaboration and investigation, *a series of encounters* and *CTRL + histories* are joint MFA thesis shows that emerged from a single question raised by MUSE's (Museum & Exhibition Studies) *Exhibition Practices* class and answered by this year's graduating students of UIC's MFA program: How does art invite us to explore the encounter between embodied memory and larger historical, social, and institutional forces?

In *a series of encounters*, artists Derek A. Holland, Ramin Takloo-Bighash, Aishath Huda, Erin Palovick, and Teresita Carson explore the concept of "presence" in their respective work, and quite expansively: the presence of human bodies, social bodies, organic matter, and materialized histories. Holland and Takloo-Bighash call attention to how trauma—whether individualized or collective—throws representational modes of artistic expression into crisis, necessitating more experimental, abstracted techniques of rendering the body as an archival site of systemic, state-sanctioned violence. Huda and Palovick poetically navigate the transitory, fleeting nature of their respective mediums—water for the former and time for the latter. Both artists meditate on the productive challenges of documenting the two inherently fluid, dynamic, and performative mediums. Lastly, Carson's immersive, transmedial installation reckons with the shapeshifting, site-dependent nature of mythology and historical memory.

In *CTRL + histories*, artists Emmanuel Ramos-Barajas, Eleanor Schichtel, Ashley Dequilla, Rabia Tayyabi, and Inseok Choi stretch the capacities of technology to alter societal perspectives on topics such as cartography, the nature/culture dialectic, gender-based violence, mental health, and popular culture. Ramos-Barajas and Schichtel are mutually invested in the ethics of historiography and turn to computer software as a means of intervening in dominant historical narratives and exposing "History" as a composite of constructed, institutionalized narratives open for revision. Dequilla's and Tayyabi's media-based art riff on the radical refrain, "the personal is political," in the exploration of "the screen" as an extension of the racialized, gendered, and minoritized body. Finally, Choi's artistic practice examines the personal even further by adapting early photography techniques, which expose (and re-expose) the fragile, impermanent conditions of modern, urban-sited subjectivity.

— Dr. Lucy Mensah of Museum and Exhibition Studies and the students in her Exhibition Practices class.

a series of encounters

March 28–April 8, 2023

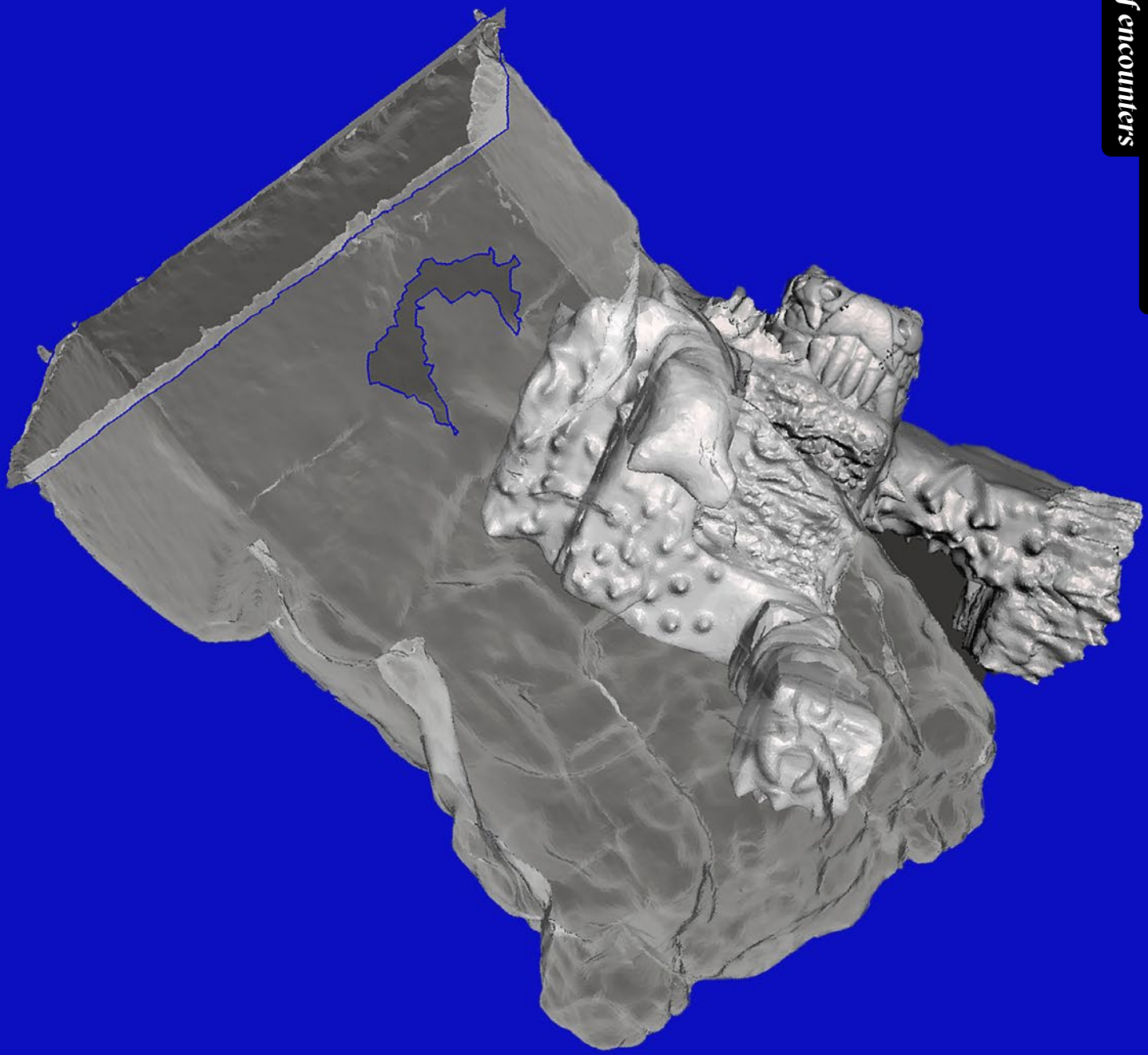
Teri Carson

Derek A. Holland

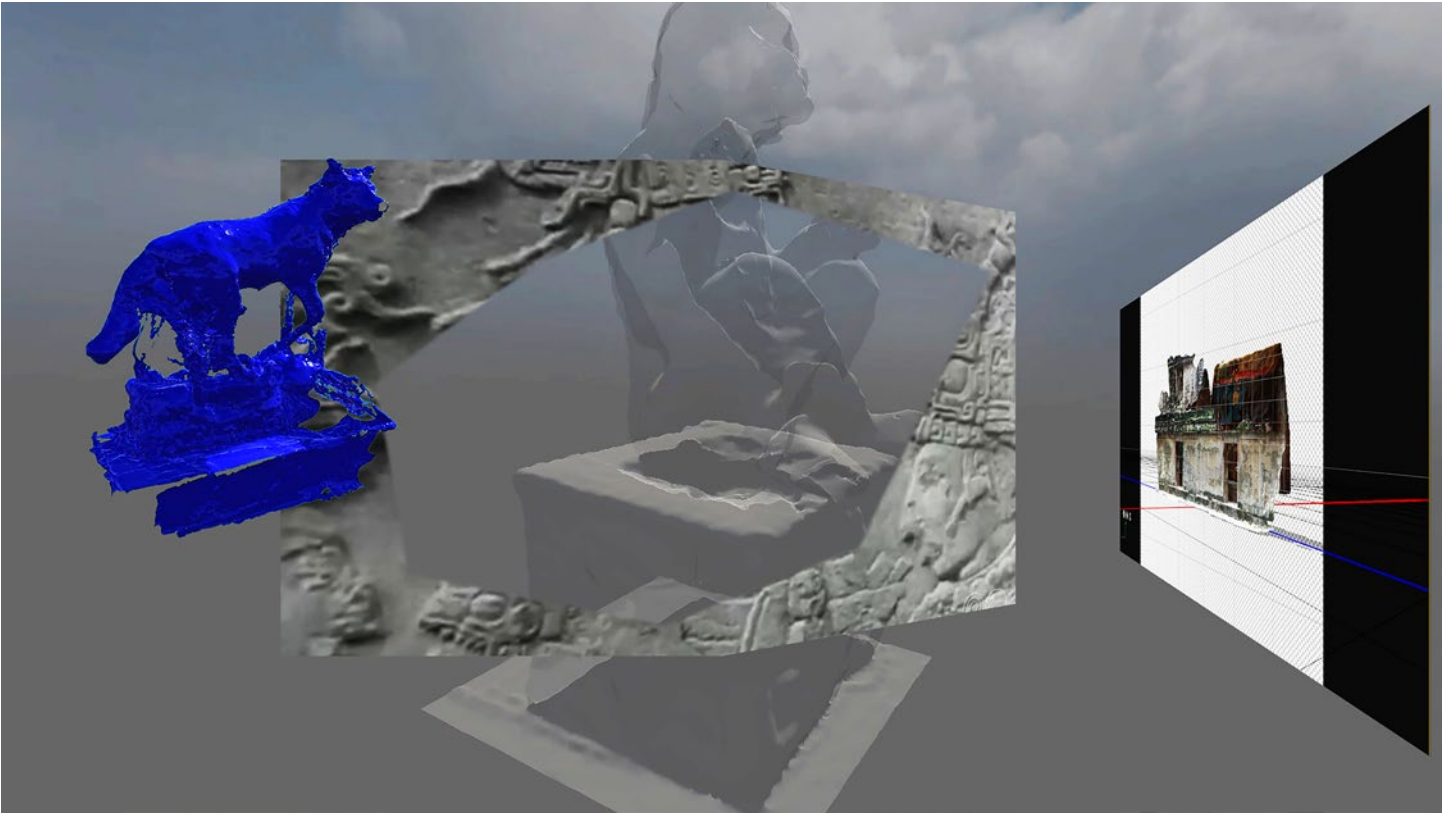
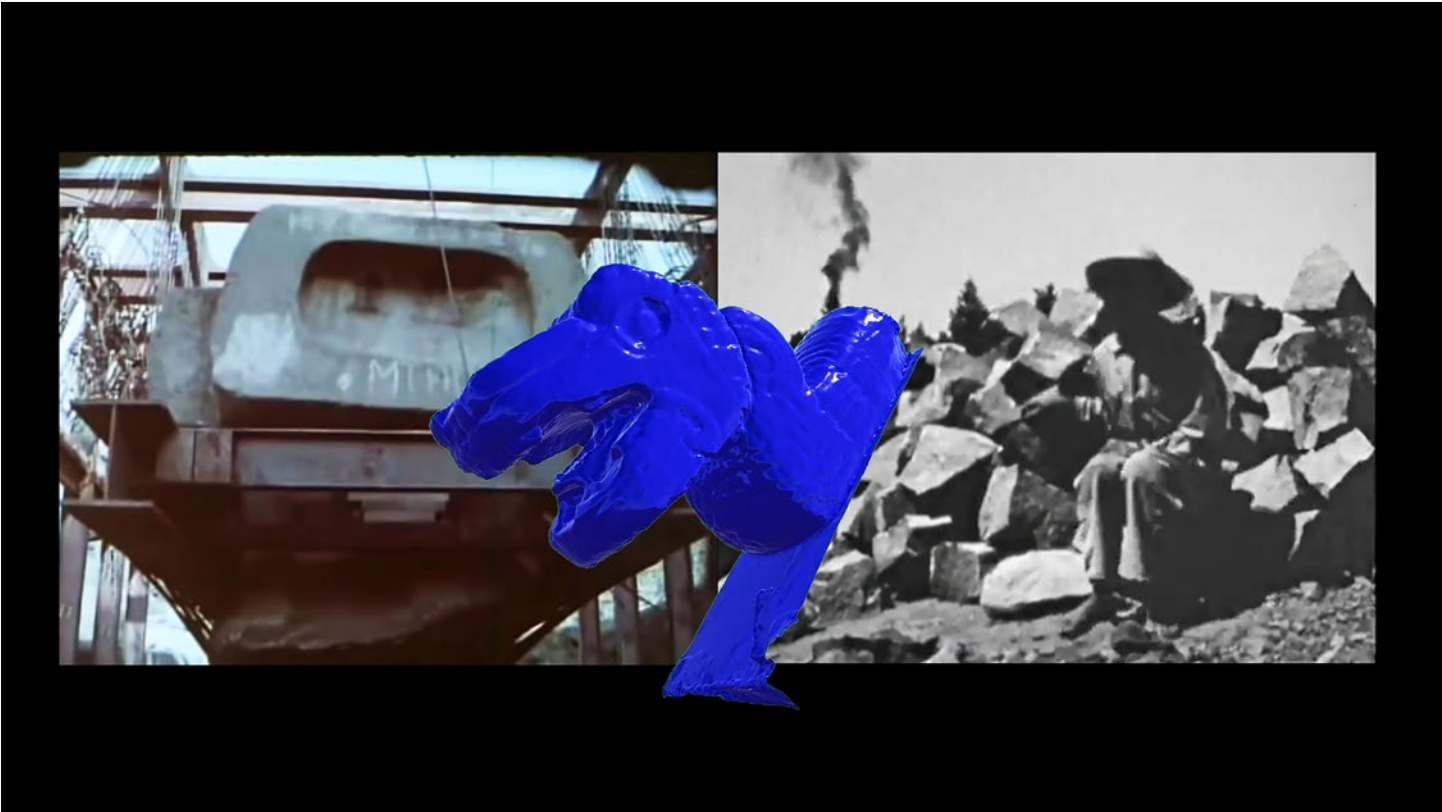
Aishath Huda

Erin Palovick

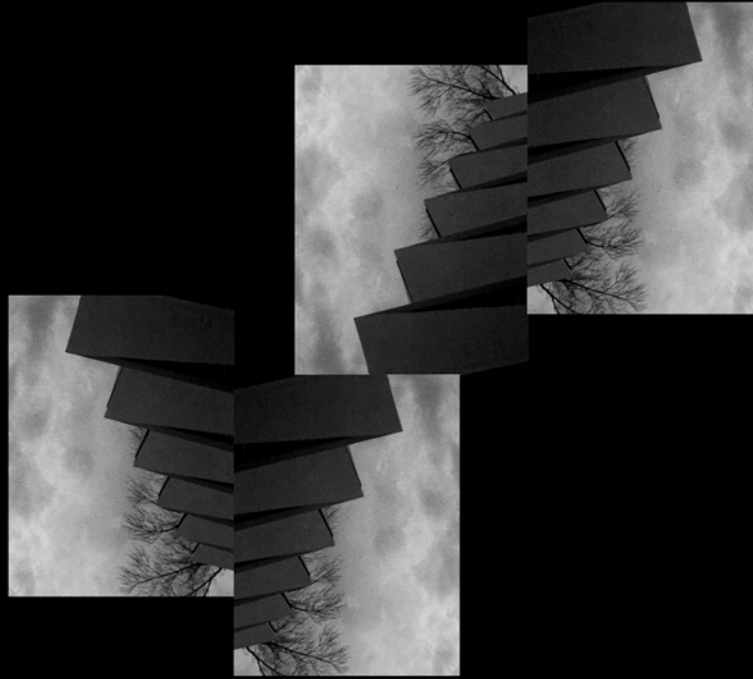
Ramin Takloo-Bighash



Teri Carson







Teresita Carson (b. Mexico) is an idea-based artist working across disciplines, including moving image, new media, sound, sculpture, photography, printmedia, fiber, and installation. Taking an irreverent approach to world and counter-archive building, she explores the abstract intersection between the historical, the speculative, indigenous cosmogonies, and magical peripheries. Through weaving and its Indigenous histories, she activates the genre of science-fiction as a feminist strategy to mine for aspirational modalities. Her experimental films have been shown at film festivals and curated film exhibitions at the Museum of Contemporary Art of San Diego. Recent venues presenting Carson's work include Adds Donna Gallery, Mana Contemporary, Sullivan Galleries, Moving Image at ACRE, Spudnik Press Collective, Czong Institute for Contemporary Art (CICA Museum), Ugly Gallery, and Hyde Park Art Center. She is director of the project space INTERSECT, which exhibits and supports artists making time-based work. She holds a Bachelors in Fine Arts from the School of the Art institute of Chicago and resides in Chicago, Illinois in the land of the Three Fires Confederacy, Potawatomi, Odawa and Ojibwe Nations.

Website: www.teresitacarsonvaldez.com

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

PAGE 6:
"Monolith" (2023) Stills from film

PAGE 7:
"Where I Am, Where I Am Not (2021)

PAGE 8:
"Promised Land" (2022) Still from film

Derek A. Holland

2023 UIC MFA Thesis Exhibition
a series of encounters









Derek Holland is a multimedia artist and researcher currently based in Chicago, IL with roots in Maryland and Philadelphia suburbs.

Their work focuses on communicating epistemologies along with the knowledge and criticisms of societal constructions, specifically Blackness, data and communal well being. Derek has a background in public health research and earned a Bachelors of Science (B.S.) in Family Science from University of Maryland, College Park and a Master of Public Health (MPH) from Washington University in St. Louis where they supported publishing several peer reviewed articles while participating in group exhibitions and artist talks from St. Louis, MO and Chicago, IL to Philadelphia, PA. He is also currently an Access to Excellence fellow at UIC.

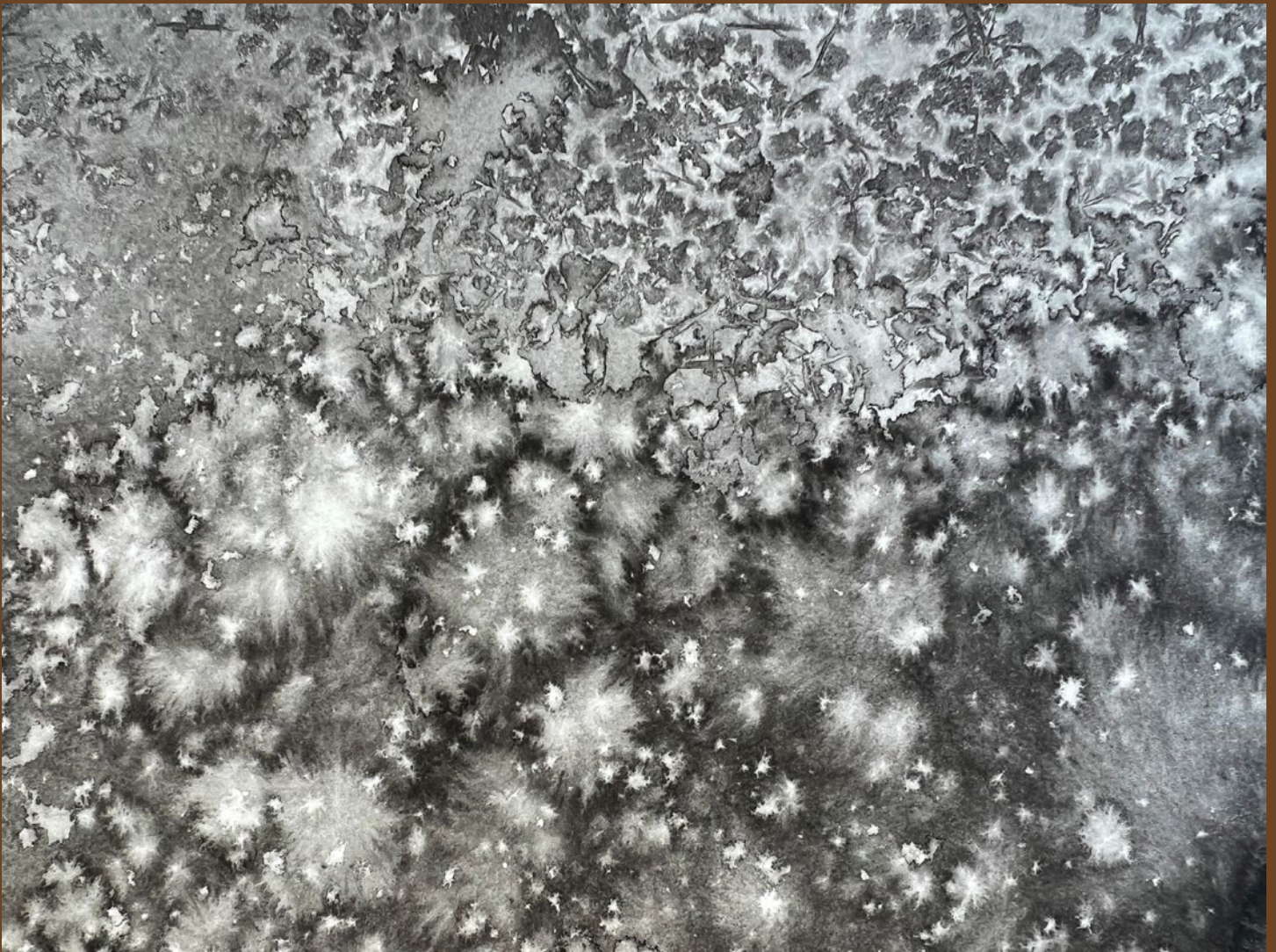
2023 UIC MFA Thesis Exhibition
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Aishath Huda









Aishath Huda investigates the shared experiences of consciousness, embodiment and coexistence. She combines observed and imagined perspectives; compresses ecological processes; and concentrates material symbiosis, to find ways to transition from a human-centered worldview into a more expansive sense of *we*.

She is currently working with, and learning from water. From cells to molecules, in her work, water is at the center of all entanglements.

Huda is an artist from the Maldives. She holds a BFA from China Academy of Art, Hangzhou.

Website: aishathhuda.com

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

COVER:

Ice and rust studies, 2022
Water from rusty pipes, rust from street lights, mulberry paper, water-time, air
37 × 25 inches

PAGE 14:

Facescape (#15), 2022
Tap water, Chinese ink, paper
9 × 12 inches

PAGE 15:

The Sink and the Drain, 2022
Tap water, Chinese ink, mulberry paper, water-time, air
19.5 × 19.5 inches sheets (x 36)

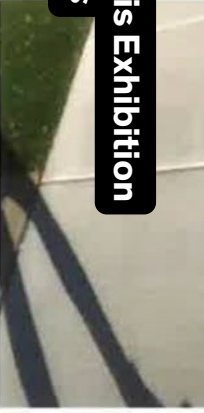
Tracing Water, 2021

Tap water, Chinese ink, mulberry paper, cheese cloth
108 × 204 inches

PAGE 16:

Water events, 2023
Snow water, Chinese ink, paper, water-time, air
9 × 12 inches

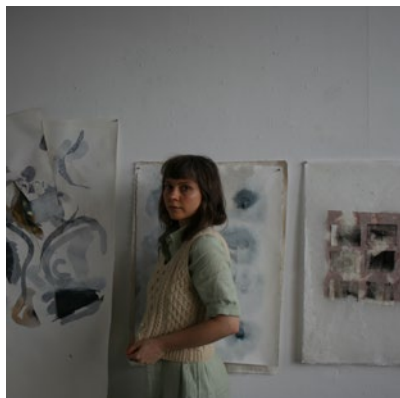
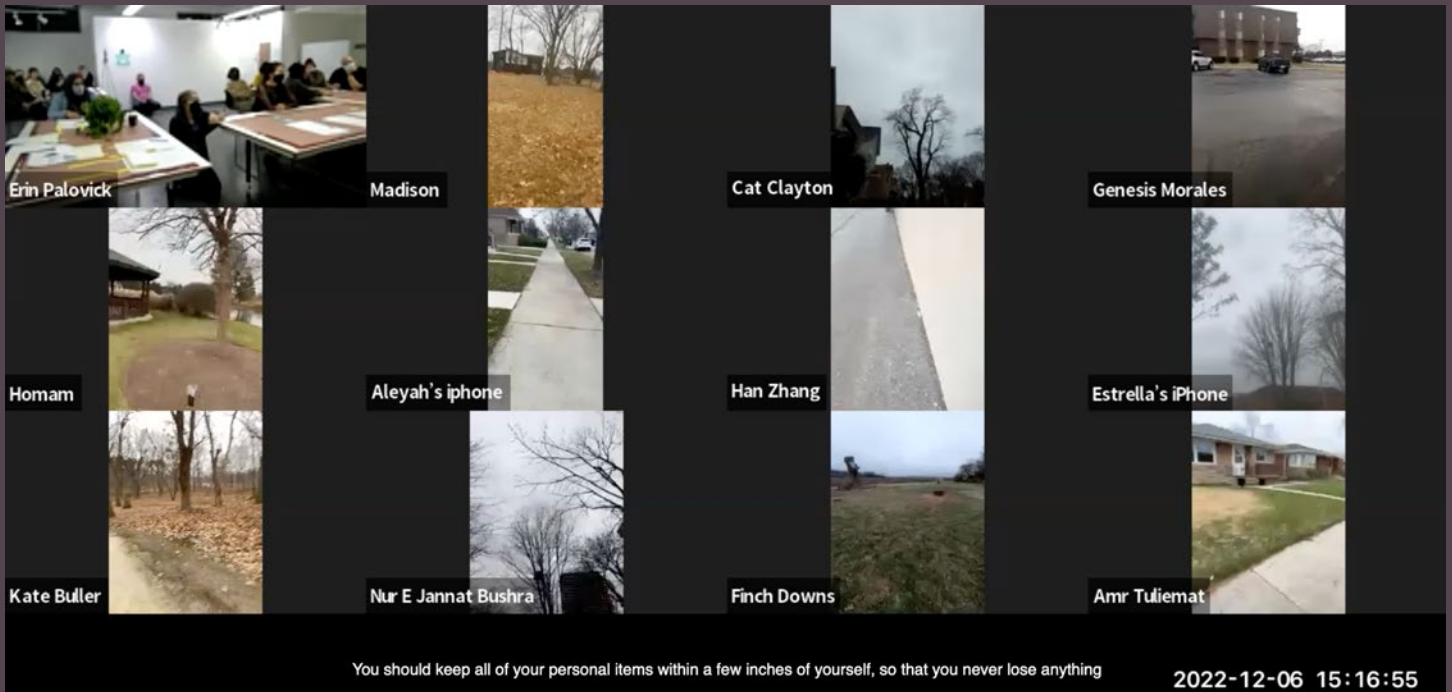
2023 UIC MFA Thesis Exhibition
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Erin Palovick







Erin Palovick (b. 1987) is an interdisciplinary artist from Atlanta, GA. Her practice is situated at the intersection of performance, installation, and research. She experiments with materials and immaterials as a way to learn and unlearn—complicating goals and listening out for a multitude of awarenesses. She makes work under the assumption that the art of listening— that which asks us to engage with possibility— is a gesture of leaning into uncertainty with the certainty that it will change us.

Website: erinhammstudio.me

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

COVER AND PAGE 20:
CLEAVE, performance still (2023)

PAGE 18:
(TOP) Listening Stage, performance still (2022)

(BOTTOM) Action Potential, performance still (2023)

PAGE 19:
place of replace (2023)

2023 UIC MFA Thesis Exhibition
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Ramin Takloo-Bighash







Ramin Takloo-Bighash (b. 1974, Sarbandar, Iran) is a Chicago-based multi-disciplinary artist. In his work, Ramin explores immigration, war, trauma, isolation, and imprisonment—experiences that are very personal to him. Ramin is an immigrant, and even though he has lived more than half of his life in the US there is a part of his that still feels like a person in exile. Recently he has found himself longing for his country of birth, and as a result he has been producing art that deals directly with political oppression, as well as immigration and its associated traumas. A basic question that Ramin grapples within his practice is: what happens to language in the face of trauma? And what is the meaning of sincerity in representations of trauma? Persian calligraphy, and its, often wordless, incarnations in painting and sculpture, forms the core of Ramin’s artistic practice. Other than calligraphy, painting, and sculpture, Ramin’s practice also includes photography and film. His most recent film is “It happened down the street” which he made based on a visit to southern Iran in the summer of 2022.

Website: www.ramintakloostudio.com

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

CTRL + *histories*

April 11–22, 2023

Inseok Choi

Ashley Dequilla

Emmanuel Ramos-Barajas

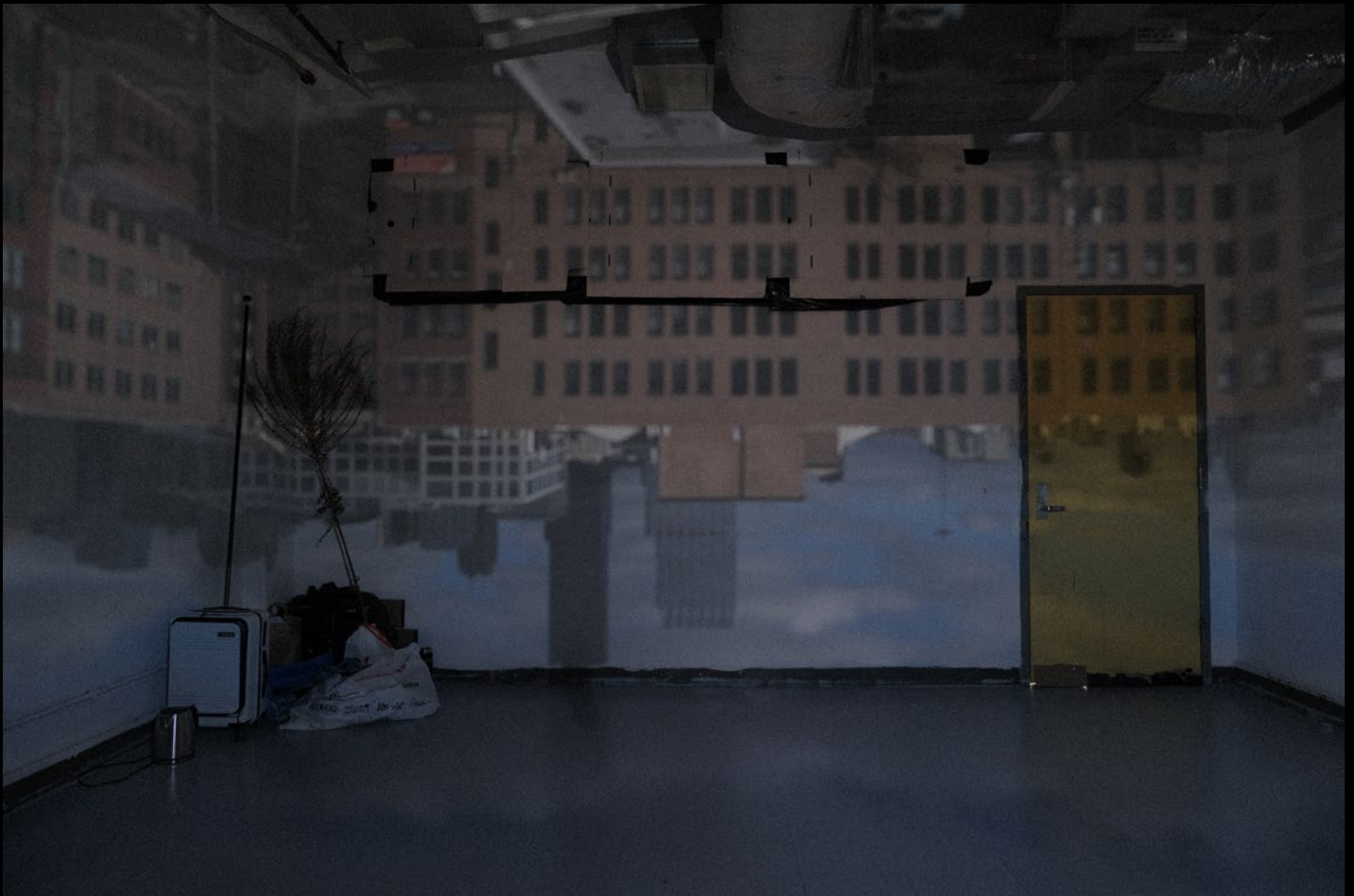
Eleanor Schichtel

Rabia Tayyabi

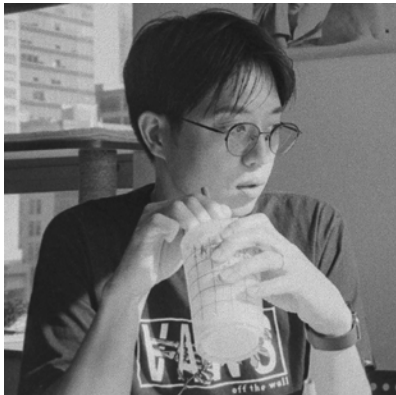
Inseok Choi

2023 UIC MFA Thesis Exhibition
CTRL + Histories









최인석 / 崔仁碩 / Choi Inseok (pronounced 'IN-suk CHE', b. 1988, South Korea) is a visual artist based in between Illinois and Indiana. Choi's works are mainly based on his moving experiences and developing ideas about the body and space as a memory container. Choi becomes an examiner around various boundaries with linguistic and visual differences through his research; which is Identifying himself as a transnational wanderer. Choi keeps questioning limited status and belonging beyond nationality as well as obscure distinctions between human and non-human beings.

Website: www.ischoi.com

Instagram: [@in.seok.choi](https://www.instagram.com/in.seok.choi)

COVER:
Good landscape (2022)

PAGE 28:
(TOP): my/your landscape
(2022–present)

(BOTTOM): I am what I hate (2021)

PAGE 29:
(TOP): my/your landscape
(2022–present)

(BOTTOM): I am fine, thank you.
And you? (2021)

PAGE 30:
my/your landscape (2022–present)

Ashley Dequilla

2023 UIC MFA Thesis Exhibition
CTRL + Histories





IGOROT CHIEFS EATING DOG MEAT

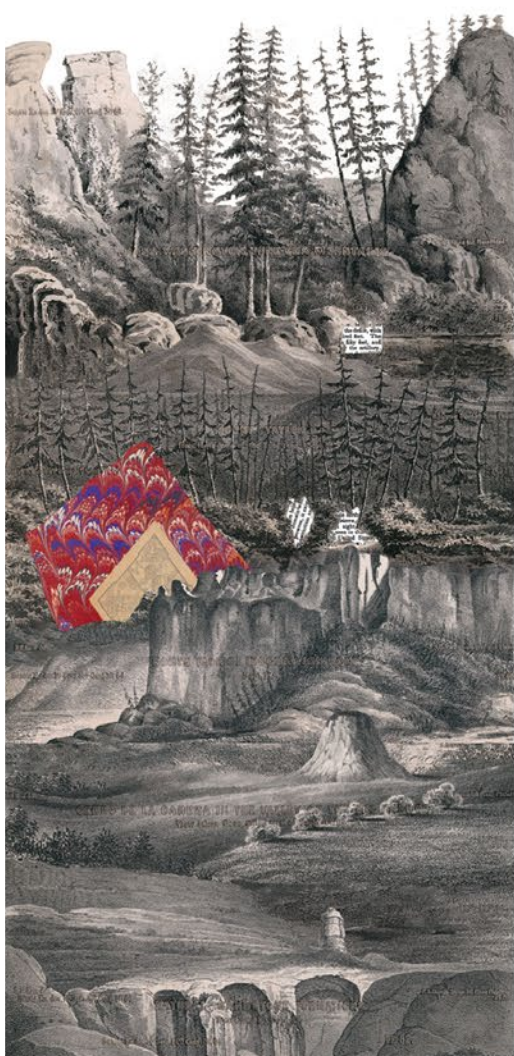


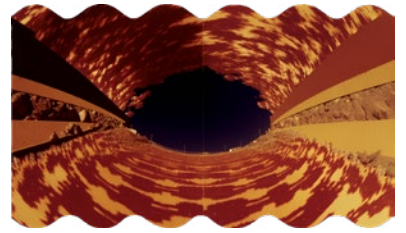
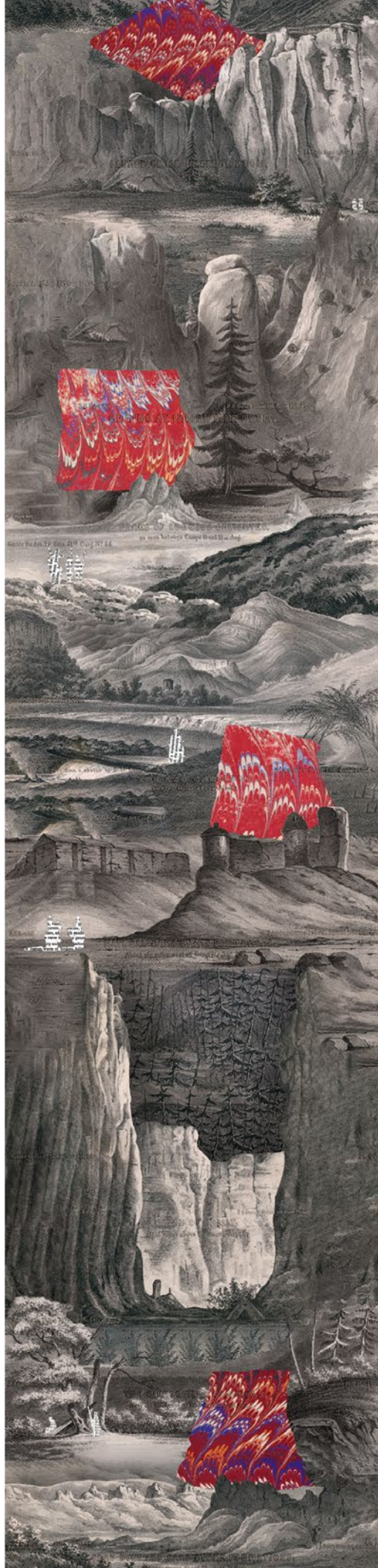


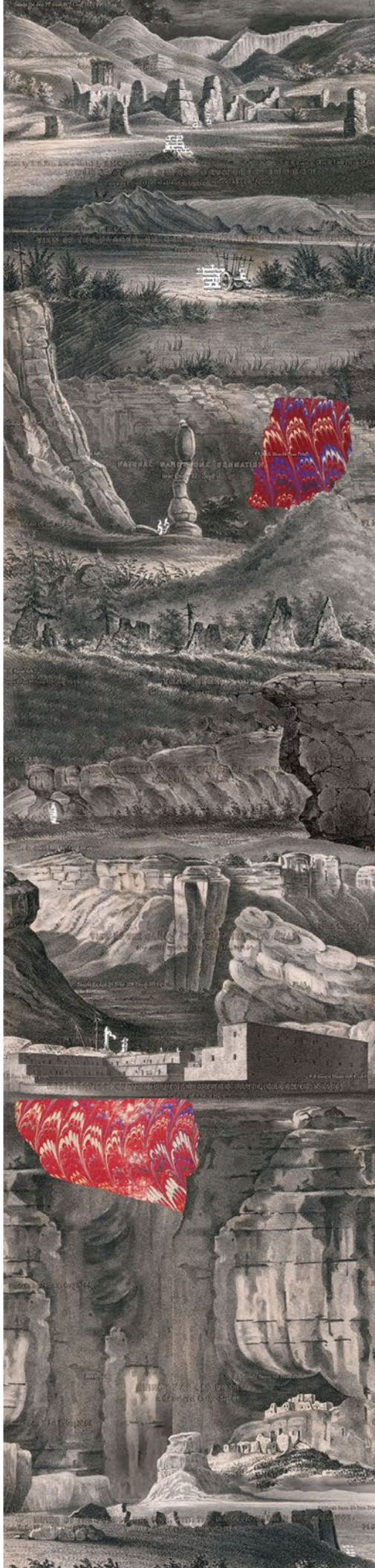
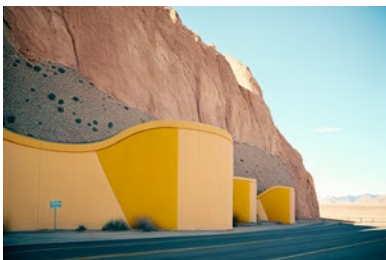
Ashley Dequilla (b. 1987) is a second generation Filipinx American artist-filmmaker who uses painting, performance, moving image, installation and ritual in her practice. Ashley graduated from the College of William and Mary with a BFA in Studio Art and Art History and holds a Post-Baccalaureate certificate in Fine Arts from the Maryland Institute College of Art. She is the two-time recipient of the UIC Award for Graduate Research. As a community organizer, Ashley works in the realm of gender violence survivor advocacy and Philippine human rights and cultural production.

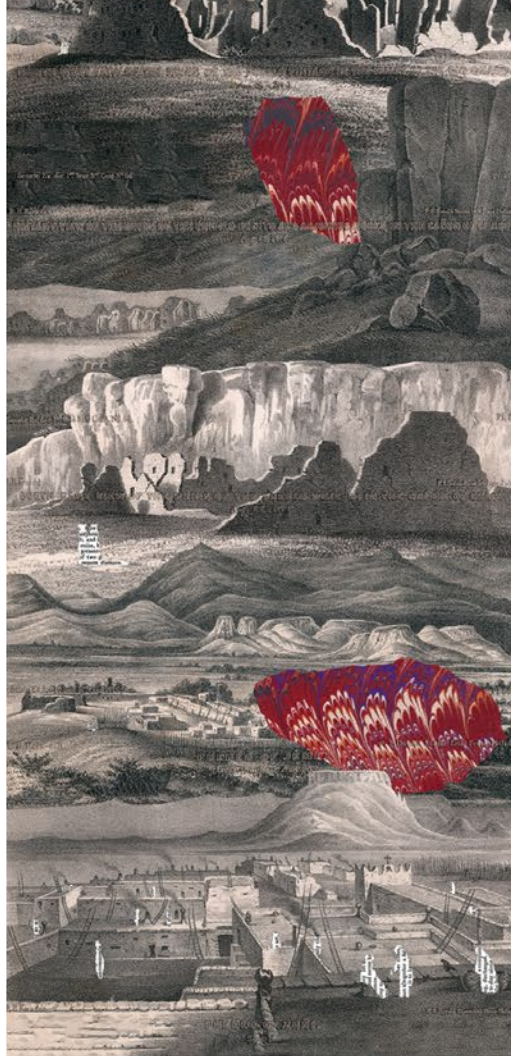
"My work is a portal of memory and longing for my homeland, The Philippines. I explore the complication of my origins through research and practice, synthesizing historiography and personal memoir against the legacy of imperialism. Painting, performance, moving images, installation, and ritual highlight the playful and productive possibilities contained within the multi-colonial legacies of the Philippines. The abject strife of Filipinos parallels collective global struggle. I attempt to punctuate displacement, and the diasporic condition by unraveling and elevating subaltern histories vis-à-vis archival remediation. As my body of work questions and engages the violence of the condition of Philippine origins, it joins the discourse of critical transnational resistance that fundamentally aims to question and disrupt the status quo. This effort is intended for my daughter, Aya Lumikha, and future generations to build upon."

Emmanuel Ramos-Barajas









Emmanuel Ramos-Barajas is a scholar, educator, and research-based image maker who studies the links between history, conquest, and landscape representation in the aridlands of the US Southwest. By investigating narratives of exploration and discovery and by distorting the established conventions of landscape art, his work manifests how images have mediated the telling of history by veiling ideologies of colonization. With a frenzied gaze through a moving car window, he places infrastructures of energy consumption at the center of our experience of “the West.” Working with different imaging technologies, his panoramic collages, experimental videos, and immersive landscapes unmask historical constructions and imagine different futures—challenging our sight and interrupting the sublime.

Emmanuel is the co-creator and video producer of Unsettling Journeys, an educational YouTube channel dedicated to deconstructing Latinx identities through Art History; as well as co-curator of Borderless Cultures, a film screening project invested in the critical dissection of cinematic conventions. He has worked at The Block Museum of Art as Communications Media Coordinator and the social media company we are mitú as video producer. He received his BA from The School of Theater, Film and Television at UCLA, and will complete his MFA from the University of Illinois Chicago in Spring 2023. He will matriculate in the Screen Cultures PhD program at Northwestern University in the Fall of 2023.

Website: ramosbarajas.com

Email: ramosbarajas@gmail.com

ALL IMAGES:

untitled from the series
Business as Usual, 2021–2023

Eleanor Schichtel









Eleanor is a new media artist working primarily in 3D animation and video game software. Her work deals with the pervasive influences of pseudo-historical aesthetics in digital media. Her research examines popular media that exists at the intersection of the historical and the digital, or rather, media that utilizes contemporary image-making technology to depict varying historical periods and fantasy landscapes.

In her process, Schichtel utilizes code and digital image making techniques typically used for mainstream mass media projects. By pushing the capabilities of open source software to render a hyperreal cinematic simulacra, the inevitable resulting glitches point to the flimsiness of digital media and melodrama. Schichtel received her Bachelor of Fine Art at the School of the Art Institute of Chicago in 2016 and has shown work at Intersect Art Space, Fluffy Crimes Gallery, and Gene Siskel Film Center. She has worked with Video Game Art Gallery since 2018.

COVER:
Still from *You Will Survive The Winter Only By The Grace of God* (Working Title), 2021, 3D animated video, multi-projector installation, 1920 x 1920

PAGE 40:
(TOP): Still from *Opening Night*, 2022, Video Game-based Theater Simulation, 1920 x 1080

(BOTTOM): Still from *Mercy Street*, 2022, Interactive Video Game, 1920 x 1080

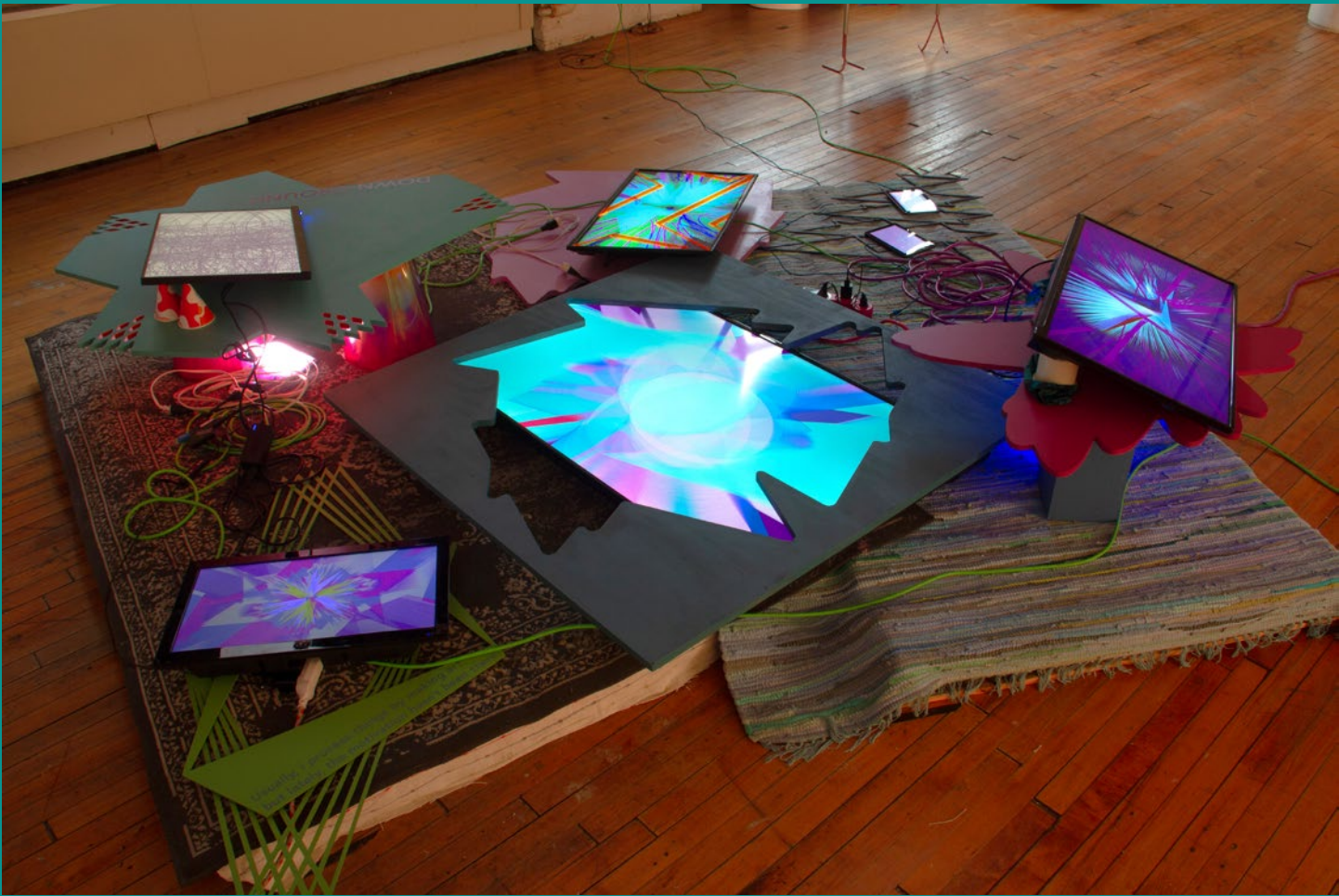
PAGE 41:
(TOP): Still from *Hanover Park*, 2021, 3D animated video, 1920 x 1080

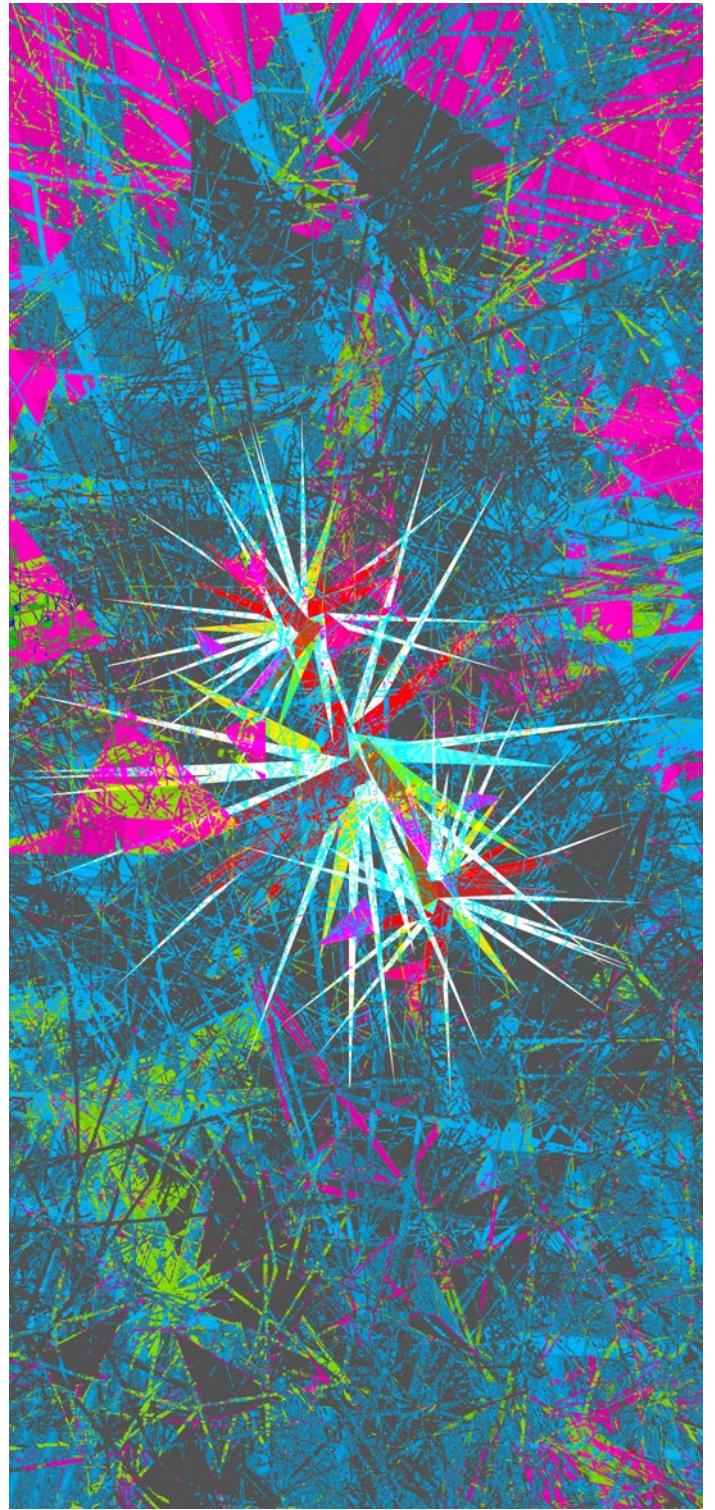
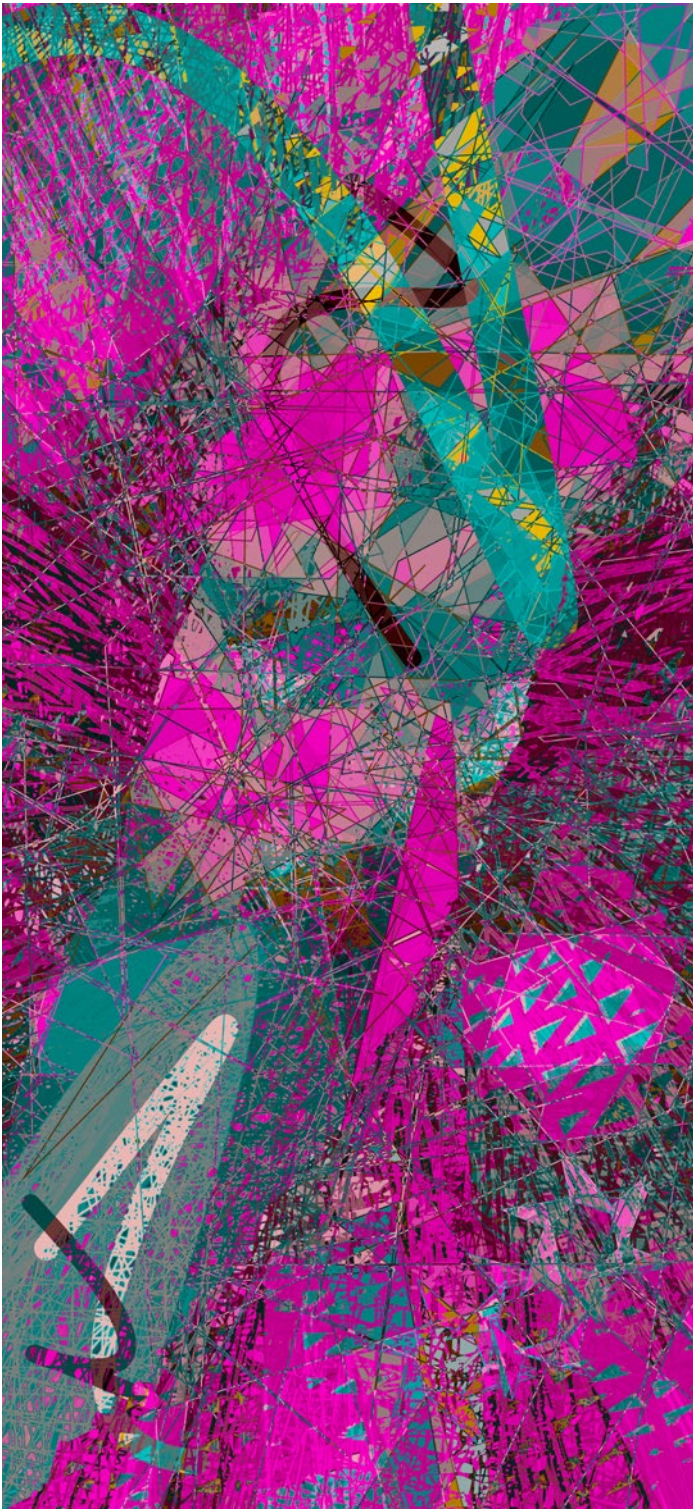
PAGE 42:
Still from *Patroness With Landscape*, 2022, Interactive Video Projection, Dimensions Variable

Rabia Tayyabi

2023 UIC MFA Thesis Exhibition
CTRL + Histories









Rabia Tayyabi (b.1994) is a new media artist who engages in a code-based process, transforming generative animations into prints, sculptures, and installations. Through her practice, Tayyabi explores the interconnectedness of her female, Muslim, Pakistani, Canadian, and American identity and its impact on her life experiences, mental health, and creative expression. Utilizing a visual language of geometric shapes, layering, and vibrant colors, she's influenced by traditional Pakistani textiles, landscapes, and expressionist and gestural art. Tayyabi looks at the layering, movement, and patterning found in these spaces to inform her creative process.

Tayyabi is currently based in Chicago, IL. She received a B.A. in Psychology and Studio Art with concentrations in Art and Technology and Interaction Design from Northeastern Illinois University (NEIU) in Chicago. In 2019, Tayyabi was awarded the NEIU MakeSpace Fellowship. Most recently, she was a resident artist at SpaceShift Collective's starlight community art space.

Website: rabiatayyabi.com
 Instagram: [@tayyabirabia](https://www.instagram.com/tayyabirabia)

COVER:
 Illusions of Profoundness, 2021

PAGE 44:
 DOWN-GROUND, 2022-2023

PAGE 45:
 (LEFT) Irreducible Instability, 2022

(RIGHT) Unnessicary Orbit, 2022

PAGE 46:
 Illusions of Profoundness, 2021

School of Art & Art History
College of Architecture, Design, and the Arts
University of Illinois Chicago
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Chicago, IL 60607

**School of
Art & Art History**



artandarthistory.uic.edu
gallery400.uic.edu

All images courtesy the respective artists

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Art & Exhibition Hall
Chicago, Illinois 60607**