Untitled Affairs

March 26 - April 17, 2022
CMU School of Art MFA Thesis Exhibition
Untitled Affairs

March 26 - April 17, 2022
CMU School of Art | MFA Thesis Exhibition

EXHIBITION GUIDE
Miller Institute for Contemporary Art

FLOOR 1
Group MFA exhibition

FLOOR 2
Marianne Hoffmeister Castro
Matthew McGaughey

FLOOR 3
Lena Chen
Petra Floyd

Image credit (cover): MFA class 2022
Frustrating the Familiar

Like the cohorts before them, the class of 2022 emerges from the last three years of their education transformed by the rigors of academia. However, unlike most of the cohorts that came before them, the world they are returning to has also been dramatically transformed. The time that this group of artists spent in graduate school was marked by the collateral effects of the pandemic and a reckoning with the conventions and assumptions that undergird society. This reckoning permeates the exhibition in a variety of ways as each of these artists frustrate familiar ideologies and beliefs that shape a shared social consciousness through their wide ranging material and conceptual investigations.

For example, Matthew McGaughey’s immersive multimedia installation on the second floor frustrates familiar familial relationships and dwellings. With a keen awareness of how fabricated spaces and false narratives can shape one’s perceptions of reality, McGaughey reconfigures familiar domestic architecture and embeds video and sound into the structures that explore and trouble the grandmother archetype. This work destabilizes the psychic foundations built upon the sense of feeling at home.

On the same floor, Marianne Hoffmeister Castro also uses home as a site for investigation. Her work troubles the familiar relationship dynamic between humans and animals using night vision videos taken in her own kitchen that capture activities of the mice that share her apartment and through sculptures that commingle bits of her daily kitchen detritus with mouse droppings. She also reframes our scientific relationship with these creatures in a video that portrays the artist caring for the taxidermied bodies of genetically modified mice: performing acts of tenderness in contrast to the harshness of scientific research. Hoffmeister Castro tells a story of cohabitation and care that reconfigures the way we understand and represent animality.

On the third floor, Lena Chen recreates a cam studio and peep show booth in immersive installations that ask viewers to normalize sex work. Chen familiarizes her viewers with the often stigmatized and criminalized world of independent erotic content creators in an intimate bedroom installation that includes OnlyBans, a digital game about online censorship of sex workers. Viewers can sit on the bed and play OnlyBans from the first-person perspective of erotic content creators, or enter a Camopticon, a peep show where they are brought face-to-face with the cam performer Kiko. By placing viewers in the position of the surveilled sex worker, these works humanize a subject that is regularly othered and demonized.

Also on the third floor, Petra Floyd asks us to question the familiar connection we make between the future and technology. Her work emphasizes inherited low-fi technologies, embodied ways of knowing, and connects the viewer with ways of being and thinking that are unfamiliar to dominant western epistemologies. Her sonic sculptures and videos draw connections across vast distances from Southwestern deserts to urban Appalachia. She opens up a performative space to explore scores and choreographies, such as The Electric Slide, that are inculcated in our minds and bodies through social dance. Floyd redefines the possibilities for technology and in the process unmakes a hegemony forged in futurity. In this work, she asks: can we go back?

Taken together, the artists exhibiting in Untitled Affairs ask that no assumptions go unexamined and that no convention be taken at face value. In a time where the ground is constantly shifting—and none of the conditions that shape our daily lives can be taken for granted—these artists offer tools to frustrate what’s familiar to us as a way to transform, to adapt, and to survive.

— Elizabeth Chodos
Director, Miller ICA
Marianne Hoffmeister is a multidisciplinary artist whose work examines the representation of nature and the construction of animality in our contemporary western world. Working with video, drawing, installation, and writing, her research brings attention to the ways that nature and nonhuman beings are represented in visual culture but also to the complex and contradictory ways we relate to them. By utilizing diverse narrative strategies and focusing on non-anthropocentric storytelling, she imagines new iconographies of empathy and cohabitation in an era of ecological and existential crisis.

The two short film projects presented for this exhibition are inhabited by the presence of mice. From their overarching symbolic and material role in culture and science, these pieces establish a meeting-place that brings forth both the tender but complicated relationships we create with nonhuman animals at large.

In The Nameless Hour of the Night (or An Ordinary Form of Love) is an experimental short-film that follows the nocturnal meanderings of a group of mice with whom I share the kitchen of my living space. Through the eyes of a motion-activated camera, we are offered a glance at a playful ecology of kitchen devices, human, moths, pipes, cables, and mice: a domestic realm that embodies one of the simplest forms of multispecies cohabitation. In this domain however, the mice are not metaphors or secondary narrative devices but the subjective center and creators of their world. We, as observers—or intruders peeking into their nocturnal space—are invited to briefly witness a world of mouse sovereignties, intimacies, escapes, and fleeting encounters. We are introduced to a glimpse of a different universe, a world where the human is just a fragment in a vast constellation of relationships.
Inspired by the genre of slow cinema and the ethical framework of ecocinema, which offers alternative strategies to represent nonhuman animals, the film offers a tender yet serious space to cultivate forms of attention for other modalities of being.

*The Quiet Ones* introduces us to a different world inhabited by another kind of mouse, one that we won’t encounter on a daily basis: model organisms, mice that have been bred and genetically modified for scientific research and testing. Filmed in collaboration with the taxidermy and wet mice model collection that lives at the Center of PostNatural History in Pittsburgh, this short film portrays a story of haunting affects featuring C57 Black mouse, Ribfull and Ribless Mouse Embryos, Mouse Balb/cJ, C57 Black Mouse Obese, DBA Mice, Alcoholic Rat, and a human that cares for them.

Through a series of vignettes focused on each mouse—where they are gently cleaned, tickled, whispered to, and told the histories of their origins—they are brought back to the realm of the living. By blurring the boundaries between the animate and the inert, the ghostly and the material, complex issues of bioethics and animal rights arise. Paradoxically, the care that was perhaps never received during their lifetime comes now, during their existence as artifacts embedded into the fields of knowledge production.

The film also utilizes diverse emotional registers that draw from the poetic, the anthropomorphic, the humorous, the sentimental and the fable-like to reveal the complex threads of violence, instrumentalization, objectification, and alteration in which many nonhuman animals are forced into. These dissonant emotional registers convey the challenging space in which these beings exist, which poses questions and reactions that are difficult to answer or locate. Ultimately, this piece fosters a space of radical empathy for beings that have become the bearers of the consequences of our actions.
Lena Chen creates performance and socially engaged art in live and digital contexts. Drawing from her experiences as a sex worker and a survivor of revenge porn, her practice examines the impact of technology on gender, intimacy, and labor.

Despite the ubiquity of pornography and the rise of independent erotic content creators on platforms such as OnlyFans, contemporary sex workers continue to face stigma and criminalization. Since the 2018 passage of FOSTA-SESTA legislation—which resulted in crackdowns on adult content—sex workers have been systematically blocked from social media platforms and payment processors, while facing increasing surveillance through facial recognition and data scraping software (some of which has been developed within Carnegie Mellon University). Implementing such technologies typically entails collaboration with law enforcement and governmental agencies that themselves perpetrate violence against communities already at greater risk of violence, incarceration, and social marginalization.

This wave of digital gentrification has subjected sex workers to greater violence and economic precarity by cutting off their access to clients and peer support networks, where they previously shared resources and harm reduction strategies. The impact has been particularly devastating during the pandemic, when many transitioned to online work for financial survival. Globally, technology meant to block sexual content has also been used to block unfavorable political content. The resulting chilling effect has threatened not only sex workers, but the rights of artists, activists, journalists, and abuse survivors.
Having experienced censorship and deplatforming herself, Chen organized workshops during the pandemic on cybersecurity and online privacy for those navigating the transition to online sex work. The artworks within this exhibition feature the images and stories of sex workers who have been directly harmed by digital discrimination.

Inside a cam studio installation, visitors are invited to sit and play *OnlyBans*, a digital game in which they assume the character of a sex worker and attempt to establish an online fanbase through posting erotic images. Players encounter content moderation policies, shadow-banning, and other forms of algorithmic bias, based on sex workers’ lived experiences (drawn from an open call) and research from Hacking/Hustling (a coalition of sex workers and technologists).

*Camopticon* is a multi-channel video installation that physically mimics the experience of being watched on the web. Housed within a panopticon peep show structure, the work places viewers in the position of the surveilled by surrounding them with monitors featuring Kiko, an Irish cam model who speaks about her experiences from within the webcam room where she typically broadcasts to followers.

Wheatpasted onto plywood sheets, *Someone You Follow Is A Sex Worker* is a series of risograph printed posters featuring real censored images from online sex workers. Intended for distribution and use in an activist context, each poster includes a slogan linking the struggles for sex workers rights and digital civil liberties.

On the first floor, Sex Workers Outreach Project (SWOP) Pittsburgh, a sex worker advocacy and support organization, has set up a resource corner that offers an overview of their work. Featuring a time capsule with letters to future sex workers, this pop-up gathering place acts as a distribution point for community resource guides, safe sex work kits, and mutual aid materials.
“Tranquility is the natural ability to find your own mind in the context of space and time.”
– “Tranquility” by The Last Poets

Before the DJ Was Sound and She Played It is a constellation of three interdisciplinary projects: Five Factors 3, Electric Boogie Revolution, and Kalimbrrd. Exhibited together, these sculptural installations are explicit invitations to experience sound and movement as inherited technologies for orienting ourselves in unknowable space/times. Kalimbrrd features handmade, amplified thumb pianos (kalimbas) and noisemakers for viewers to play and reshape the exhibition’s soundscape. Electric Boogie Revolution asks viewers to perform a time-warped “Electric Slide” from audio instructions; if viewers choose to dance, a visual score will emerge in the sand under their feet. Kalimbrrd and Electric Boogie Revolution are nestled within—and anchored by—Five Factors 3, a five-channel televisual and furniture installation featuring video of Naeem Martinez White, a local Pittsburgh visual and sonic artist, and myself communicating across different spaces and times (Pittsburgh and New Mexico) with acoustic and kinetic gestures.

I define inherited technologies as invented or observed tools, instructions (algorithms), or concepts that we use to interact with other beings and our environments. Tech is not just touch screens, data servers, and drones. Textiles are algorithmically constructed interfaces between the body and the environment: generated by a weaver or a machine from a finite set of instructions, they protect our skin from injury, maintain our body temperature, store useful materials or tools, and communicate information about our identity,
personal history, class, and cultural affiliation. Textile design and production knowledge is passed down generationally, inherited and modified by subsequent generations to meet their needs. Songs and dances operate similarly as social technologies and open-ended improvisational structures. These modes blend inherited instructions (scores) and variable inputs from dancers/watchers and players/listeners (improvisation) with semantic meaning (lyrics), meta-information (style or genre), and timecodes (tempo and time signatures).

By taking the time to slow down and expand our shared understanding of “tech,” I seek to scramble or dislodge Western epistemologies (systems of knowledge) that delegitimize non-European historical ones. Our common idea of “technology” is wrapped up in an obsession with future-oriented progress, advancement, expansion, and discovery that is supported with the precarious extraction of labor, energy, and other resources from colonized people, animals, and environments. In times of uncertainty, imbalance, and incompatibility, I use music and movement to reorient myself and reintegrate with the dense ancestral expressions within them. Call it emotional regulation for uncertain space/times.

This project is inspired by Sankofa, a gift from the Akan people in Ghana, an Adinkra ideogram (symbolic picture) of a bird in profile with its neck turned as it reaches for an egg on its back. This ideogram commands: “Go back and fetch it.” To move into the future, one needs to reach into the past. I delight in following the cyclical, looping transits of concepts and materials throughout Before the DJ. I hope you do too.

I am a queer first-generation Liberian-American multidisciplinary artist and designer raised by working-class immigrants in Philadelphia. I make whatever I want, however I want, ideally making myself laugh throughout the process. I value improvised, devised, and collaborative modes of making and thinking. I link up with other instigator-activators to craft small moments and performances using close-at-hand materials and resources. I dream about group movement and gameplay spaces for self-reflection and expansion. I make sounds, videos, physical and digital drawings, and performances happen—with feeling.
Matthew McGaughey was born in Phoenix, Arizona in 1978. He is formally trained as a composer and musician, and holds a BM from the Eastman School of Music and a PhD with an emphasis on extended performance practice and music technology from The University of York in the UK. He spent 14 years in LA pursuing a commercial career in the entertainment industry writing music for television, film, and advertising, primarily focusing on scoring reality TV.

During this formative time in the industry, he developed a critical awareness of the cultural commodities he produced and of his role in their creation and the larger, privileged social position that the work allowed him access to. This led the artist toward an interdisciplinary confrontation with commercial media and its production environment. Engaging with sculpture, video, performance, and installation: his primary medium is his own body. Through it, he metabolizes various tropes and personae as a way of complicating them. He begins by inhabiting archetypal characters which are as diverse as Kurt Cobain, a yoga guru, and various family members. As they resonate in his body and engage in various often repetitive actions, the surface representation begins to rupture. He works as a kind of reverse hypnotist where the hypnotized begins to hold agency. This rupture is also mirrored in how he uses sets and locations. Instead of avoiding the back and sides of the production space, his characters make full use of them—walking, crawling, and falling behind, through, and against the set’s surface. In letting the production process show, Matthew explores the messiness around the edges; the spaces where the supports, scripts, cameras, etc., live. In doing so, he opens new territories to inhabit and speak from.
Grandma’s House (2021-present) is an on-going interdisciplinary exploration of the relationship between a grandmother and adult grandson. The piece examines the complexity of their connection through a series of recorded performances, objects, sounds, and scents.

Like much of McGaughey’s practice, the work emerges from reductive, two-dimensional characters. The grandma is everyone’s grandma—at first an object, a mannequin, a doll. First, the artist relinquishes his physical self, allowing the grandmother to possess him. The artist goes slack, and she takes over. He is haunted and operates solely under her control. To extend and complicate the embodiment, he cast silicone and foam parts of himself. The physical body and these stand-ins operate together to reenact abstracted moments from McGaughey’s personal history with his grandmother.

The artist attempts various production and editing tricks to create a smooth transition between object grandma and embodied grandma, object Matthew and embodied Matthew. The characters are confined within this flatness, blankly enacting their roles. Grandma’s house is a trap. They get stuck and begin to fracture. The artist investigates what emerges here, perhaps a new tenderness, maybe a legitimate relation of care. How can the characters escape the space they find themselves in? How can they break free from their interactive loops and scripts? How can genuine liveness emerge as their prescriptive representations fail? Ultimately, the roles of “sickly sweet” grandma and the endlessly devoted grandson fall apart. Through this complicated process of “becoming grandma,” this work re-territorializes the past as a way to free both of these archetypes from their socially prescriptive confinement. The work is an endeavor to find a way out of the trap of memory. It’s an attempt to create more robust agency for both characters.
First Floor Exhibition

The first floor of Untitled Affairs is a mini-group show of work by the four artists in the exhibition. These works connect to the projects throughout the rest of the exhibition and represent breakthrough moments in the studio, pivotal process drawings or objects, and critical relationships to the artists. These works are an entry point and a place to begin exploring the ideas and questions offered in the floors above. I’ve asked each of these artists to explain why they chose what they included on the first floor. Their answers can be found on the following pages.

— Elizabeth Chodos
Director, Miller ICA

Marianne Hoffmeister Castro

The objects, images, tests, and whims I have chosen for the first floor are what inhabit my studio space and have informed the two short film projects I am exhibiting on the second floor. As footnotes of a larger text, or doodles in an expanded sketchbook, these pieces add lateral and unspoken meaning to my working process. This said, all of these pieces offer a glimpse into my thinking process and most importantly, into my emotional approach to my research. The isolation of withdrawal brought on by the COVID-19 pandemic shifted my attention to my proximities and—in this case—it was the nocturnal wanderings of the mice.

I received their presence as miraculous and significant instead of a problem to be solved.

Their presence became a generous meeting-place to expand my research on the representation of animality in our contemporary world. I believe that there is a certain kind of humor and irony, or perhaps even, relief in acknowledging that one of the simplest forms of multispecies cohabitation was occurring in front of me. I received their presence as miraculous and significant instead of a problem to be solved. The large pumpkin seeds, the photographs, and the resin tiles are all part of that exploration—an embodiment of my relationship with them. The images displayed are a small fraction of the archive of images and footage the mice and I created.
together. The footage transformed the kitchen into an uncanny architectural realm, where unseen corners became mysterious and vast. The large pumpkin seeds started as a playful study of scale to think about my human scale in relation to the mouse scale. Also, the pumpkin seeds became our common ground, as it was my daily offering to the mouse. On the other hand, the resin tiles displayed on the wall encapsulate weeks of mouse-human debris, like fragments of a calendar that preserve our shared time and materialities. All of these are tender thought experiments that manifest the inevitable emotional attachment I developed towards the mice, as I became the unexpected witness of their lives.

Although these elements seem to be living in a different realm from my other piece The Quiet Ones, they have been informing that work too. These experiments and objects have cultivated a strong and coherent affective domain that was the stepping-stone for the narrative registers utilized for that piece. I can define this, perhaps, as an act of sentimental transference that made my attention focus on the collection of mice at The Center of PostNatural History and foster a tender attention to other kinds of mice we never really think of, but have been part of the foundation of our societies and embody one of the most complex human-non-human interactions.

Since 2020, I have been on the steering committee of Sex Workers Outreach Project (SWOP) Pittsburgh, a sex worker advocacy and support organization. This pop-up resource center shares information on our services and initiatives, while gathering contributions to a time capsule for sex workers to open in 2032. I invited SWOP members to speak about what drives our work and how we envision the future of sex workers’ rights.

**What have been the most meaningful experiences for you in SWOP?**

**Julie:** Seeing the recent movements across the country to decriminalize and destigmatize sex work.

**Jey:** What is shared and entrusted within the private, intimate space of our support groups is nothing short of magic.

**Lynz:** Influencing local policies, creating memorials of sex workers past and present, uplifting sex work with the mutual aid fund and support group. Holding space for a community is the best way to encourage healing and growth.

**What has been a challenge in doing this work?**

**Maggie:** Like all successful organizing work, sex work advocacy must be done in community. And working in community isn’t always a cakewalk. People have different priorities, experiences, and communication styles. We fight. We try to make amends. We fail, constantly. We fall into traps of white supremacy or ableism or transphobia. The challenge is building trust under conditions of survival while swimming in these structural inequities.

**Jey:** It’s hard navigating in-group tunnel vision: like, how to contend with the privileged positions of those organizing with SWOP, while trying to advocate for and reach those sex workers whose identities put them at greater risk.

---

**Lena Chen**

Since 2020, I have been on the steering committee of Sex Workers Outreach Project (SWOP) Pittsburgh, a sex worker advocacy and support organization. This pop-up resource center shares information on our services and initiatives, while gathering contributions to a time capsule for sex workers to open in 2032. I invited SWOP members to speak about what drives our work and how we envision the future of sex workers’ rights.
How do sex workers’ rights intersect with other movements for liberation? How can allies support sex workers?

Amelia: The same laws and policies used against sex workers are used against other marginalized communities. As an ally, I do my best to raise awareness about the harms of criminalization and the need to stop stigmatizing those who choose to work in the sex industry.

Maggie: Allies can listen more, show up reliably, and pay their providers double.

Jey: And then tip on top of that! Sex workers’ rights are folded into the fights for trans rights, disability rights, and racial justice. The rights of the most disenfranchised are the rights of sex workers.

Lynz: Get involved. There is power in numbers! Listen to sex workers. Donate and use your power and privilege to support sex workers.

Describe your ideal vision for the future of sex work.

Lynz: The future of sex work should be shame-free and free of religiously directed regulation. Community support should be easily accessible and affordable.

Julie: A future where every adult person who does consensual sex work has the legal right to do so; where sex work is destigmatized and treated like any other form of labor; and a future where people have full control over what they want and don’t want to do with their own bodies.

Maggie: My end vision is a world with no work. In the meantime, I look toward a world where people can do the things they need to do without criminalization or pressure to survive.
with her foolish love of masculine authority, even though she is prone to be on the trouble end of the law. As a queer black woman in art and academia, I identify with Tina’s struggle. Why am I attracted to and repulsed by men and masculinity? To institutions that reify white patriarchal power? It’s not all misery and fatigue; there’s something compelling about being in contested spaces beyond the resources I can temporarily access through them. Maybe it’s the thrill of occasional victory, or finding soft spots in hard places.

The music video places Turner’s struggle in a cartoony set of virtual game space where she competes against a series of white men. Tina plays chess with immaculate red manicured nails, yanks neckties, tips oversized scales, hip checks fools, and bashes men with baseball bats. Her “female attraction” is commanding and capricious, and these typical males are no match. This version of femme power is a potent resource that I revere in others and fear within myself. At times it is a weapon of last resort. To deploy it risks collateral damage, i.e. when effective, my target becomes “typical,” and so do I. I’m grateful that Turner demonstrates how to revel in one’s deep complexity and predictable simplicity.

Elizabeth Chodos asked me why I chose to include this piece in the show. Honestly, I had to outsource this decision to Marie Alarcon, my ride-or-die art sibling from Philly. They said, “What about that Tina Turner piece?” At first I resisted, unsure of how including this offbeat, clownish, and flirty unexhibited work in my very serious thesis show would read. More urgently, what would my mom think? How many times would I have to explain myself? Marie replied, “In your artist statement, you say that you make whatever you want.” Well Marie, you have me there.

Matthew McGaughey

I wanted to include this piece because, as an indicator of ongoing process, it doesn’t necessarily fit neatly next to the more polished and refined works in the main exhibition. However, for me, it helps tell a big part of the story. This work is messy and difficult. It shows the place I live in most of the time as an artist, as an unrefined experimenter, uncertain and plodding, trying to identify the path through.

These works are places where I can play with combinations abstractly and spontaneously.

I use collage to help develop ideas and identify what is essential for a project. In Grandma’s House, as with most of my work, I start with initial video performance sketches. Watching this footage, I search for interesting moments which are then screenshot and spun out as photography. Also, as part of my research, I collect images on the internet. Often coming from product photography and advertising, these start to interact with my own captured imagery. These works are places where I can play with combinations abstractly and spontaneously. Through assemblage, I work to metabolize the imagery. I explore material ideas, gestures, postures, layering, and transformations. Soon, drawing begins to infiltrate this process. With my pencil, I pick at the interior structures of the photography and found images. The mark making works as a fast-acting glue sealing everything together.

I think of these works as story or “mood” boards. They are like maps which point at possibilities in the video performance space. As I make new videos in response to them, I make fresh collages from those, and it is this iterative process which helps me organize my thinking within the larger work.
ACKNOWLEDGEMENTS

We would like to thank Julie Azzam, Jon Rubin, Charlie White, Elizabeth Chodos, Robert Kollar, Margaret Cox, Jordan Frey, Alex Young, Lydia Rosenberg, MFA Folks, MFA Core Faculty, School of Art Faculty and Staff.

Marianne Hoffmeister Castro
Thanks to Richard Pell, The Center for PostNatural History, Lyndon Barrois Jr., Clayton Merrell, John Soluri, Angela Washko, Katie Hubbard, Donna Conlon, Jon Rubin, Charlie White, Susanne Slavick, Johannes DeYoung. Installation Assistance: Sam Horgan. I also want to thank The Beautiful Ones (the mice in the kitchen), C57 Black Mouse, Ribfull Mouse Embryo, Mouse Balb/cJ, Ribless Mouse Embryo, C57 Black Mouse Obese, DBA Mice, Alcoholic Rat.

Credits: The project The Quiet Ones was possible with the generous support and guidance of The Center of PostNatural History.

Funding: Marianne Hoffmeister Castro’s projects are supported in part by funding from The Carnegie Mellon University Frank-Ratchye Fund for For Art @ the Frontier and Graduate Small Project Gush Research Grant.

Lena Chen
Thanks to Maggie Oates, Goofy Toof, Michael Neumann, Audrey Medrano, Hacking//Hustling, Kiko, Lien Tran, Violeta Mezeklieva, Paolo Pedercini, Angela Washko, Jongwoo Kim, Alisha Wormsley, Ginger Brooks Takahashi, Kristina Straub & Kiko.

OnlyBans was supported with funding by Mozilla Foundation, UC Berkeley’s Center for Long-Term Cybersecurity, Frank-Ratchye Fund for Art @ the Frontier, Carnegie Mellon School of Art Interdisciplinary Award, Carnegie Mellon University (GuSh) Research Grant, Greater Pittsburgh Arts Council’s Access Microfund, Kelly Strayhorn Theater, & Polis180.

Camopticon was supported with funding by Creative Power Award.

OnlyBans: Co-Creator/Programmer: Maggie Oates; Graphic Design/Videography: Goofy Toof Sound Design: Adrienne Cassel; Contributors: Amala Azul, Fae Brite, Hellbait, J.P. (Themme), Lync Johnson, Quin, Karren, Nimina Harley, & Stonerdonme

Camopticon: Editing: Audrey Medrano; Model: Kiko

Poster Series: Co-Creator: Goofy Toof. Models: Amala Azul, Fae Brite, Hellbait, J.P. (Themme), Lync Johnson, Quin, Karren, Nimina Harley, & Stonerdonme

Petra Floyd

Collaborators: Naeem Martinez White & Audrey Medrano

Funding: On the Ground Fund, School of Art, CFA. The Frank-Ratchye Fund for Art @ the Frontier

Matthew McGaughey
Thanks: Katie Hubbard, Johannes DeYoung, Lawrence Shea, Ali Subotnick. Technical Assistance: Audrey Medrano, Rosabel Kurth-Sofer, Laura Hudspith, Jules Johnston, Sam Horgan. This work is dedicated to Kaari Upson.

Grandma’s House has been generously supported by funding from The Carnegie Mellon University Frank-Ratchye Fund for Art @ the Frontier and Graduate Small project Gush Research Grant.