

Slick and Lumpy

Heavy

Cream

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Heavy *Cream*



Out Of Place, Bale Of Hay Found On
The Street In Brooklyn, NY, Digital
Photograph, Emma Fague, 2017.

SLICK
HEAVY

AND

LUMPY
CREAM

A thesis presented in partial fulfillment of the requirements for the degree Master of Fine Arts in Furniture Design in the Department of Furniture Design at the Rhode Island School of Design, Providence, Rhode Island.

by Emma Fague 2020

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*To
of
all
the
of
Class
the
of
Graduates
2020.*

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A B S T R A C T

A conversation with myself. A look inside my mind, process, and feelings. Slick and Lumpy. Creamy, oozing, leaking, dripping. Poured, molded, and sewn. Not a body, but my body, big and bursting and spilling out. Two things placed next to each other and observed. Lots of dessert, frosting, squishing, covering. A conversation with a painting, with a building technique. Fetish and healing, leather, vinyl, latex. Private and public space. Identity, imposter syndrome, digital fabrication. Combining and subtracting and stuffing. Is it appealing, sexy, charming, or revolting, ugly and gross?



PUFF FILLED CREAM CUSTARD

My work was once described, visually and conceptually, as “a puff-filled cream custard”. A specific description but more a hint than the full story. What flavor is the custard? Is it filled with puff or is it puffy? Has it gone stale, rotten, sour? Is it filled just the right amount or is it overflowing? Has it been sitting in the fridge and gotten cold and hard? Do the flavor and contents imply a certain color, hue, or texture?

Filling implies there is an outside and an inside, an exterior and interior, a shell with a center. Filling as a noun and a verb. Filling as an active action or a passive result, filled. Filling feels perverted as both a noun and a verb, but in a good way. A slight perversion inviting the visual senses and touch, taste, smell. Custard as a word has innate texture: smooth, creamy, frothy, thick goodness. Cream or egg custard could be opaque while lemon custard might be more translucent. The exterior walls of the puff filled cream custard could take many forms: flaky, hard, crunchy, soft, squishy, solid, encapsulating. An outside holding something inside.

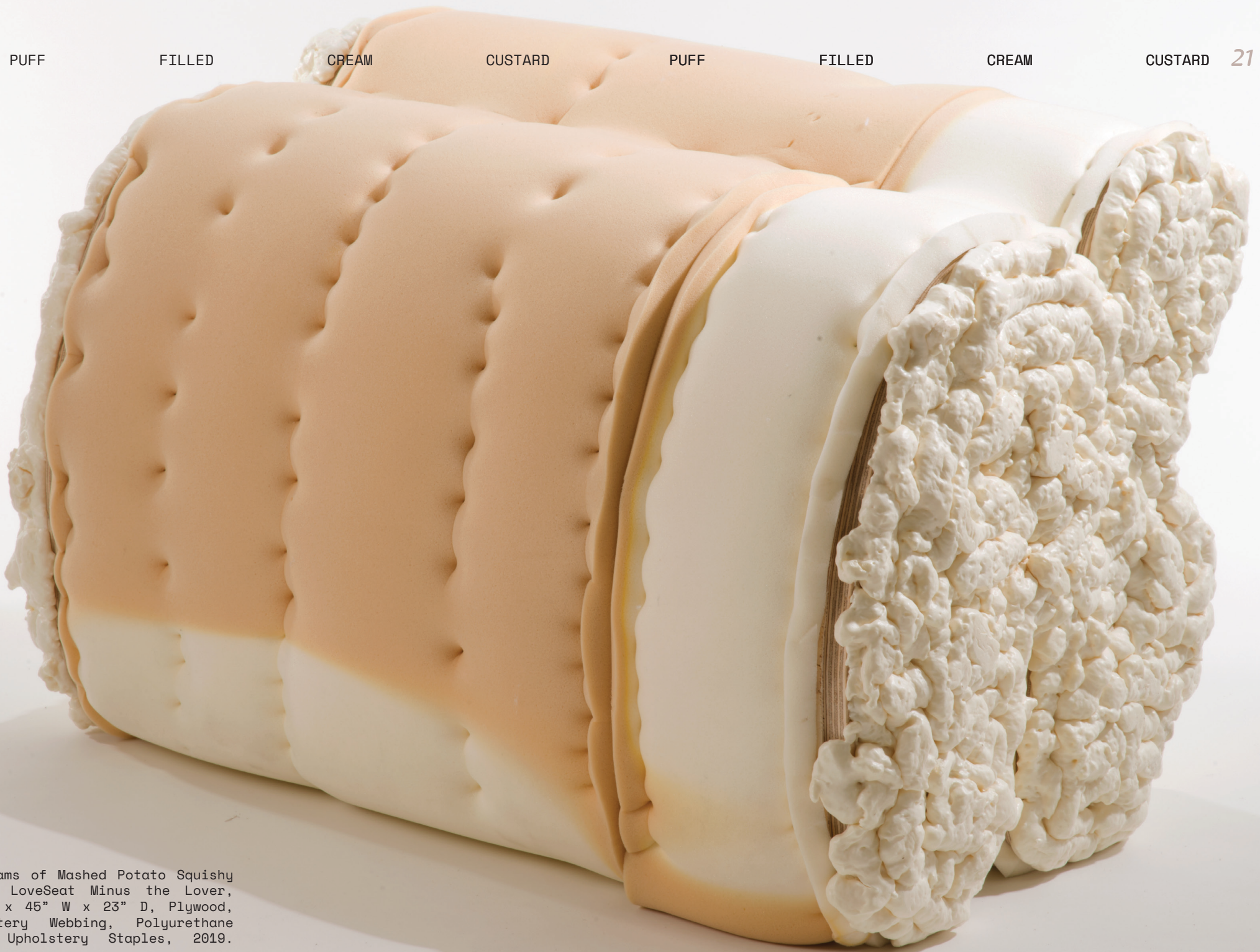


I’m a sucker for a good bakery and often find myself there, browsing the pastry selections. They’re all beautiful as objects and of course, so many options. Is my work a lobster tail? An eclair with chocolate frosting? An Italian sporcamuss? A pineapple cake from Taiwan? Is it closer to a jelly filled Dunkin donut? I like to think tres leches cake falls into this category, and as my favorite dessert I think it gets a pass. A soft and squishy wet yellow cake dripping with sweetened milk. Tres leches, as a comparison, loses the handheld aspect of a puff pastry, something you can take on the go, or a personal sized item.

In the description of my work as a “puff-filled cream custard”, roles have reversed. Normally a custard treat would be cream filled with a puffed outer shell. This description inverted is another way of looking at my work as an inversion, a perversion, and a challenge to a norm expected. It would also be quite messy to enjoy such a snack, having moist and creamy custard on the outside. This contradictory, nearly nonsensical descriptor seems perfectly fitting in discussion of my work. Something meant to be exactly what it is but in the wrong order, a process revealed as a result. An inside out stucco.







Daydreams of Mashed Potato Squishy
Stucco LoveSeat Minus the Lover,
19" H x 45" W x 23" D, Plywood,
Upholstery Webbing, Polyurethane
Foam, Upholstery Staples, 2019.

F A C A D E



The creamy stucco facade of a Floridian home hints at Art Deco and the history of a place – Miami in this case. It's glamorous and sexy but it's still Florida. Hot, sticky, southern yet urban. Stucco is functional for the climate, insulating but also fashionable. It looks old and kind of messy at the same time, but it's charming. The facade is a covering, a shell, a surface to

a body/frame/building structure underneath it. It doesn't hint at what lies below but rather fraudulently depicts a new texture, almost a made-up surface, hiding what is beneath it. What is stucco turned inside out? What would it mean to have the innards revealed of a surface texture?

Scagliola is an Italian term that refers to a plastering technique used to imitate marble, popular in the 17th century. Often columns or sculptures are made with the scagliola technique. Scagliola is a composite substance made from selenite and glue, plus pigments for color. The technique calls for the artist or craftsman to apply the scagliola mix directly to itself, squishing and pressing it together, rather than a built up structure or armature, closer to hand-building with clay. The result is a solid surface and solid object such as a column. It is sealed with flaxseed oil and wax for a shiny, slick surface that is protected.



DOUBLE

Double XL, twelve revisions of an “ideal chair” made with blow-up air mattress chairs, have a predetermined longevity. They are filled up with air but if left over time, for example the course of a one month show, without refilling or rejuvenating, they slowly perish, fade, and slump. I kind of like this aspect of them and sometimes send them to a show with no instruction. It’s sort of like two pieces in one -- a bulbous plump thing bursting beyond a frame, and a sad droopy emptied sack that implies a previous life. The frame is unaffected, a standstill moment in time. The mattress is alive with action, movement, and transformation even in its death.

Double XL is a project about performance, utilizing my full body to push, squish and stuff the latex mattress into the very unforgiving aluminum frame. Though it may not seem so, the mattresses, even when empty, are rather heavy and awkward to maneuver.

Once the mattress has been placed within the frame and woven through its entry points and curves, it is inflated. I pause the infla-

XL

tion process to pull, tug, yank and adjust. This process was repeated over 12 times in various configurations. I wanted each result to be unique but significant. If something wasn’t just right, I would redo it, re-stuff, re-pull, re-fill, re-adjust, re-photograph.

I am a size XXL, which inspired both the name and the material of this project. The mattresses are size twin XL. I attempted this initially with a queen sized blow up mattress but it was much too large.

The blow up mattress bursts from within the frame, constricting it. I pictured my body bursting from my clothes or the constrictions society places on fat bodies. I imagined the chair, prideful and confident, fully protruding from it’s bones. The mattress as flesh. Body as bed.

The chairs require interaction and upkeep, but not in a traditional sense. They aren’t very comfortable to sit in. They are playing on the duality of confidence and uncomfortable-ness just as I juggle these contradictions daily.



DOUBLE XL

emma fague



- chair as self portrait
- chair as individual
- chair as sculpture
- chair as form
- chair as body
- chair as size
- chair as gender
- chair as experience
- chair as growth
- chair as authority
- chair as access

- bed as chair

- fat chair
- bulging chair
- squished chair
- fluid chair
- tight chair
- queer chair
- gay chair
- they chair
- curvy chair
- thick chair
- experimental chair
- domesticated chair
- sexy chair
- full chair
- vulnerable chair
- uncomfortable chair

- chair in transition

- touch chair
- plug in chair
- turn on chair
- fill up chair
- pull chair
- force chair
- hold chair
- turn off chair
- unplug chair
- watch chair

- chair needs attention

twelve revisions of an "ideal chair"
 sourced aluminum frames,
 nylon air mattresses
 dimensions vary
 2018



BOOLEAN

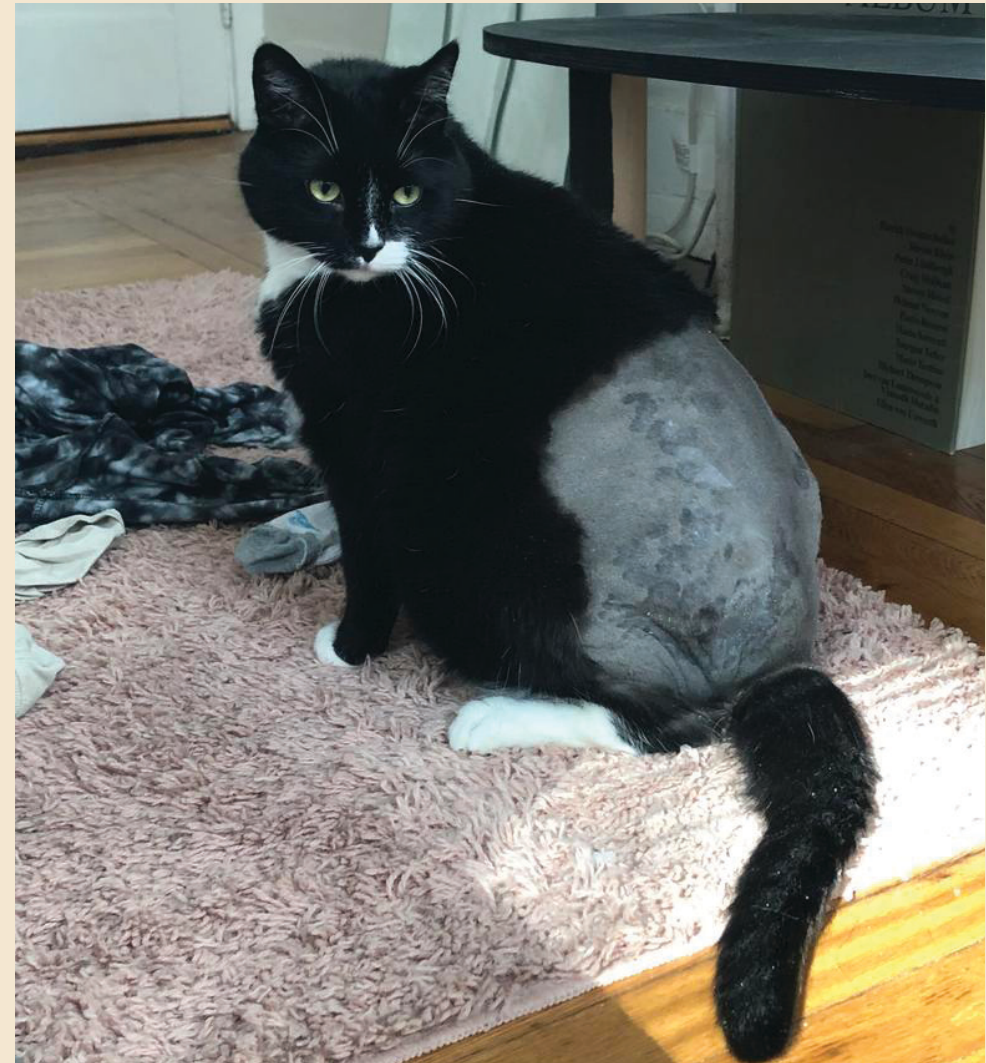
My tuxedo cat Stretchy is also slick but lumpy. He's certainly overweight but we're working on it, together. His fur has a slick sheen to it, it's soft and solid black. In the sun he glows an almost purple hue. His bottom half was recently shaved and you can see his lumpy body mass more visibly. You knew it was there under the slick soft fur but you could almost ignore it or your mind knows to round it over, to render it perfectly in fur. Now it's fully on view. His bottom appears to have been Boolean Differenced, the missing chunk of fur deleted in subtraction.

I use Rhino as a software to render ideas prior to building objects. Or to make 3D prints. Boolean Difference is a command that subtracts an object from another object. So if two solid things or polysurfaces are next to each other and intersecting, Boolean Difference will remove the difference of one form from the other, leaving a closed negative space.

His shaved zone isn't prickly or sharp or sticky but rather slick still. It's soft and velvety smooth, like a literal faux fur. Visually, it's lumpy, dull,

DIFFERENCE

almost gross, but texturally it's soft and slick. Stretchy's shaved bottom area is just on the line of repulsive yet inviting, you are drawn to pet and pat it.





RIGHT: The Pond, Louise Bonnet, Oil
On Linen, 244 X 203 X 4 Cm, 2018.

In the making of Sand Chair, I create a combination of materials: a rigid urethane plastic and New England beach sand which varies from fine granules to solid rocks. I collected the sand over a period of weeks from multiple beaches. The sand required baking, otherwise the water in it would react with the urethane liquid causing a foam that won't cure. Baked sand along with urethane plastic by the gallons was mixed and poured into a sewn bag within a mother mold of rigid pink foam. Ideally the mother mold would be CNC'ed but I arrived at this discovery too late and instead became the human CNC, carving each slice of the mold one by one, based on a template. The form of Sand Chair was derived from a late night Instagram discovery of the work of Louise Bonnet.

"Known for her portraits of exaggerated proportions and grotesque features Bonnet continually explores emotions of melancholy, loneliness, nostalgia and grief in her works on canvas or paper. Her strong sense of corporeality and precise observation of the tension and movements of body parts result in bending extremities, bloated noses, swollen hands

and feet. Bonnet's protagonists, often situated in everyday environments and domestic interiors, appear involuntarily stretched. Their bodies seem to reflect a disturbing discomfort, an uneasy state of mind that makes their limbs writhe. Bonnet's is a world of pulsing, sometimes even grotesque exaggerations, where beings inhabit traits that fluctuate in a kind of gender-blended state. Often alone, sometimes with a counterpoint, usually occupying the lion's share of the composition, almost jammed within the framework of the canvas, with appendages acting more like geysers of feeling, manifesting from deep within. Think more beings functioning as psycho-emotional allegories wherein the inner agonies of plight emerge, baring themselves shamelessly for all the world to ponder."

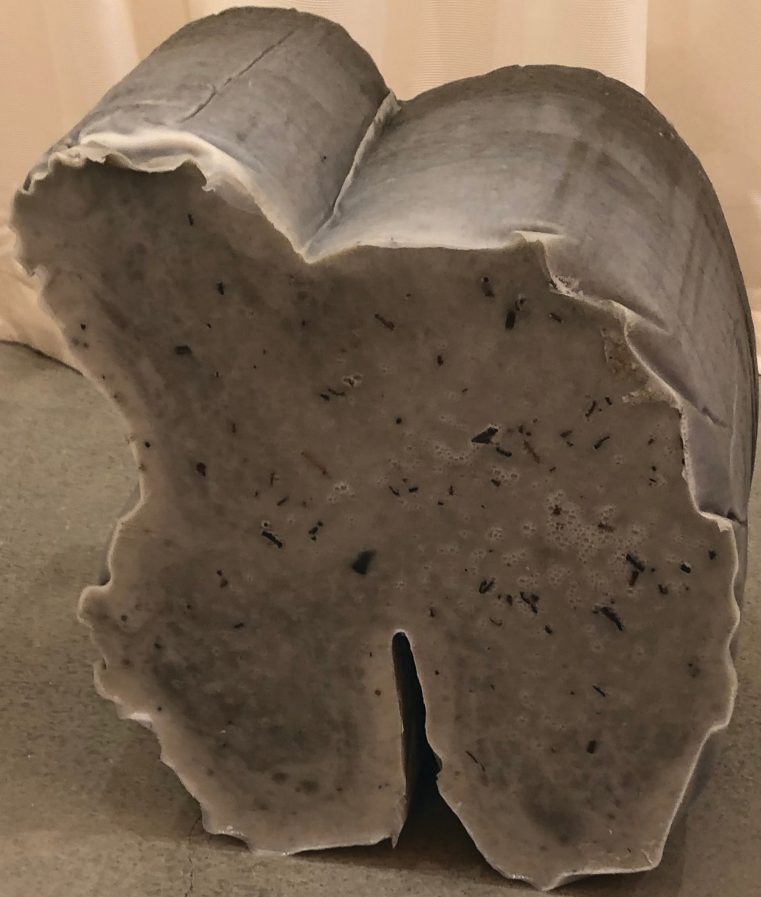
The piece I chose by Louise Bonnet, The Pond, depicts a body bent over backwards in an arch shape with breasts perking at an obtuse angle. The body is standing in water. Initially I was just visually drawn to this piece and didn't necessarily connect the idea of water or even the thickness of the body, but rather was

inspired by gesture. I traced the painting on my phone and created a curved outline that I then extruded in Rhino and used as the form for Sand Chair.

Sand Chair is stout, weighing over 200lbs. It is a solid piece of plastic, sand and rock. I wanted to make something monolithic, something that could stand on its own and support weight. Something quiet but loud. Something aggregate. Formed by the sewn bag, it has wrinkles and creases, just like the figure in The Pond.







Sand Chair
18" H x 16" W x 12" D,
Collected Beach Sand,
Urethane Resin, 2019.

F L A N

I live alone, which means in quarantine, I am alone. I had spent roughly 56 days entirely alone, aside from Zoom meetings and grocery store trips. I took a trip to the beach and my skin saw the sun again for the first time. I touched the sand again, some of the same sand I had collected for Sand Chair. I found rocks that were closer to sea glass, only made from bricks. Hardened cube bricks turned soft and round by the ocean's force. When I came home I realized I had been burned by the sun. My skin was so unfamiliar to sunlight that I instantly burned. The following day it became very red and swollen, like a pocket on my face full of pus. I Googled a lot about sunburns, overreacting, when really I just needed some aloe cream. The illustrations of skin damage and burns on Google looked strikingly like the dessert, flan. My gross inflated skin now had an association with a sweet, caramel, custard dessert.

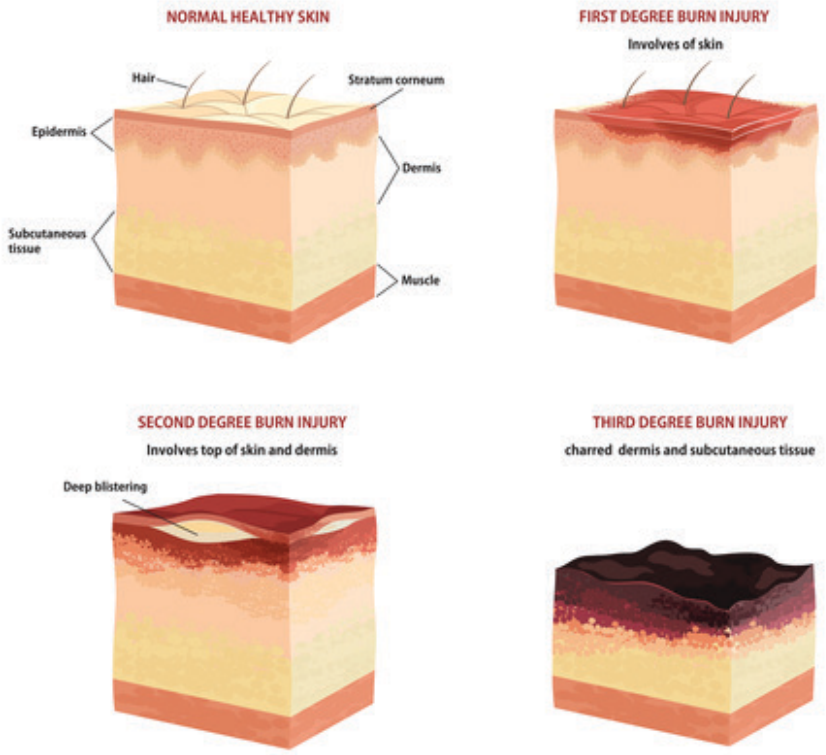
The best pimple to pop is often slick but also lumpy. It has an inner hardness to it, but the outside is maybe greasy or starting to leak. That initial pop of the inner hard part shooting out of the pore of the pimple transforms the slick and lumpy.

Suddenly the whole thing is slick with the hard and smooth inside coming out. It stings but is so satisfying. While stressing over the global pandemic and this thesis, I procrastinated by picking and peeling my flan-like forehead. It eventually pushes up and oozes a clear liquid, felt beneath the surface.

In Mexico last fall I had the most delicious creamy flan, it was so pure and smooth. I recently reviewed the menu of the restaurant where I had the flan. Lardo, in the Condesa neighborhood of Mexico City. Their flan is home made with goat's milk, and the cajeta, caramel sauce, is also made with goat milk.

Cajeta is a funny word because in addition to the caramel sauce, it can also mean box or bag. I asked for a cajeta to take my flan to go. It was too rich to finish. For a minute, based on my poor Spanish, I thought it was funny that maybe flan was called cajeta because it is made from a liquid poured into a box or bag, kind of like Sand Chair. Though not poured into a cajeta, flans are made using a mold to get that signature smooth, slick, round form which then gets drizzled with cajeta goat's milk caramel creme.

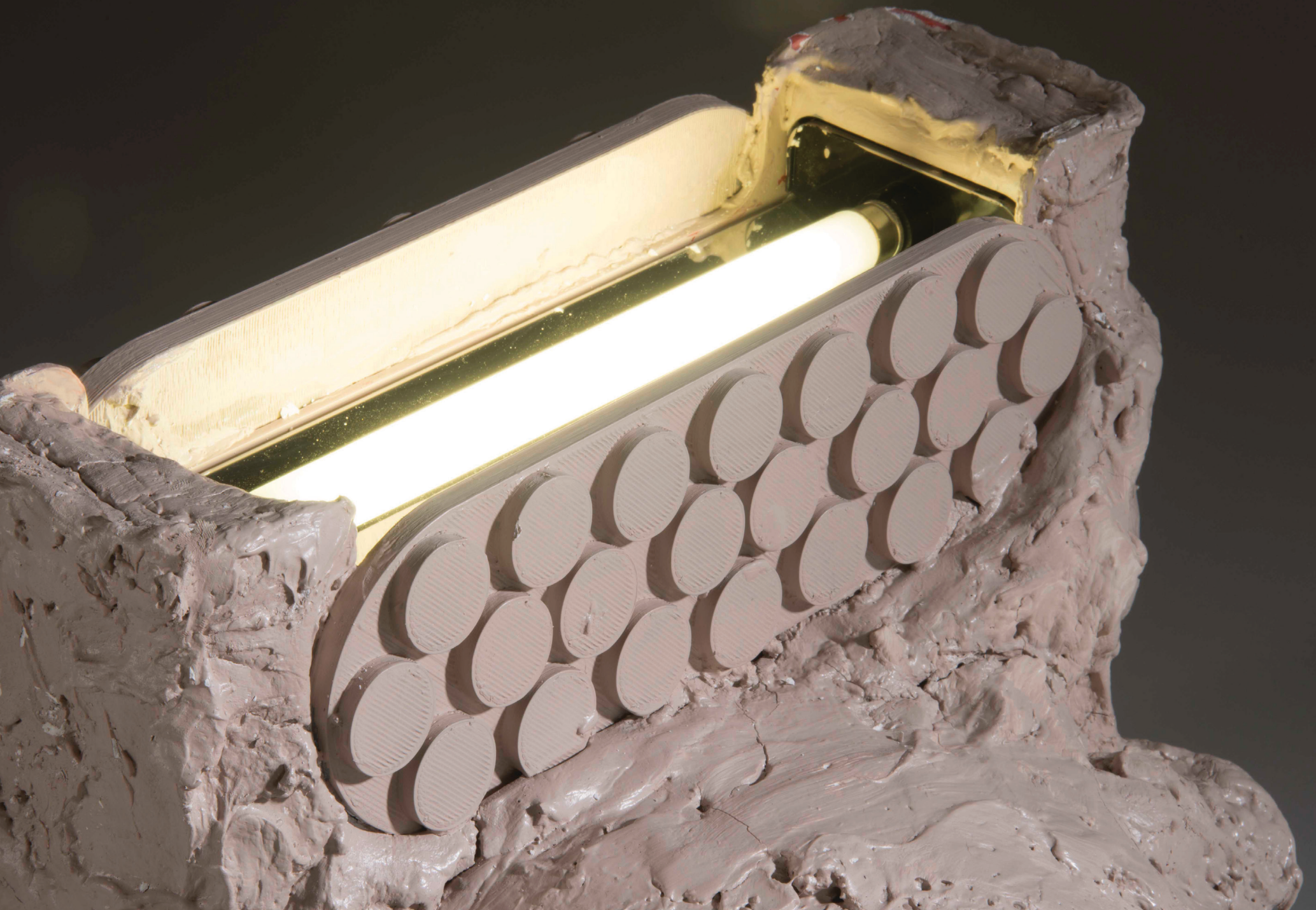
VARYING DEGREES OF BURN INJURIES





LEFT: Lindsay Dye, *Sitting At Crushed*, Brooklyn, Photo By Ginger Hollander For The Afterglow, *Math Magazine* 2017.

ABOVE: *Melted Roman Column Held Together With A Lego/Wendy's Frosty Spilling Squatty Potty Lamp*, 13" H X 25" W X 15" D, ABS Plastic, PLA Plastic (3D Print), Polyurethane Foam, Gypsum Plaster, Latex Paint, Mirror, Fluorescent Bulb, Rubber Casters, 2019.



SLICK AND LUMPY

Lumpy, to me, is another way to describe awkward. I often feel lumpy in my own body, not quite at home with every bump and roll. I feel lumpy when I'm uncomfortable or feel misunderstood. The lump you get in your throat when you're anxious or upset, I feel this on a larger embodied scale.

Kind of slick but also lumpy has a certain hesitation to it. Even the slick-ness isn't totally slick. I think slickness can be defined as a textural property, maybe more so than an attitude. Slick suggests a user interaction or repulsion, to a surface. Frosting on a cake is a slick surface. Lumpy feels like the innards of that slick shell, what's underneath. Lumpy is suggestive of form and texture, but symbolizes a body or a mass. Lumpy has depth, slick has sheen. Lumpy and slick become personified terms.

"Slick and lumpy" has become inseparable language to me. In nearly all of my objects I can identify representations of slick and lumpy. Slick has a professionalism to it that lumpy is just outright betraying. Lumpy is an outsider, lumpy is unkempt.

I read about a new-ish style in furniture called Neotenic, as described in an article titled "Your Furniture is Getting Fatter". Neotenic refers to a theory proposed in 1943 by Nobel Prize-winning ethologist Konrad Lorenz, who believed that exaggerated, round physical traits and thick extremities elicit a positive response in viewers. Neotenic furniture features thick legs, wide seats, and lots of cylindrical forms. I can't help but correlate this trend with the fashionable trend of being "thicc", with a small waist, big hips, juicy thighs and a big butt. It's okay to be fat if you're the right kind of fat, fat in the right places.

Both of these standards for thickness, or thiccness, seem superficial to me. They're exaggerated but not messy. There are no stretch marks. Neotenic furniture is juicy without the juice. In some ways my work is neotenic: fleshy features, round shapes, lack of definition, but it goes well beyond the packaged-up quality and spills over. Like fat bodies who are too messy to be considered "thicc". My objects know no limits, they are self referential, meta, and even sloppy. My objects both repulse and attract.



Roll Me Over, Pin Me Down, Marble Reflection Latex Lasagna Skirt Shelf Tower with Mirror, 64" H x 24" W x 18" D
MDF, $\frac{3}{4}$ " Nap Rollers, Latex, Upholstery Tacks, Contact Paper, Calcium Sand, Urethane Resin, Steel Flanges, Latex Paint, Found Mirror, 2019.



Antipasto
 Latex, Fluorescent Bulb in Tank
 Housing, 19" x 4" x 3", 2020.

Stucco Frosting
 Spackle, Fluorescent Bulb in Tank
 Housing, 18 1/4" x 4 1/8" x 2", 2020.

Caramel Popcorn
 Expanding Foam, Latex, Fluorescent Bulb
 in Tank Housing, 23 x 10 1/2" x 5", 2020.

Burl
 Vinyl Sticker, Fluorescent Bulb in Tank
 Housing, 18 1/4" x 4 1/8" x 2", 2020.

U T I L I T Y

Materials like Corian® and Formica® both have a certain slickness. Formica® is a thinner laminate surface material that covers up plywood or MDF, something subpar but structural you don't want seen. Both man-made artificial materials, Formica® and Corian® come in a range of colors and textures similar to stone, but they are plastic and inherently faux. A disguise for your countertops times two. Hiding and also performing. Corian® is an aggregate blend of quarts, resin, pigments, and binders resulting in the most perfect, machine-able material. Their material make-ups are a bit underwraps as these materials are registered trademarks. A concoction of scientific aggregate becomes a solid surface. These materials are playing a lot of games. They're both slick but also metaphorically and mysteriously lumpy. Often used in utilitarian or medical settings, these materials are non-porous and often antimicrobial.

Most of my materials will die on their own (but also never degrade). I made some rubber lamps last year but they are, ironically, UV sensitive. Their colors have started to fade and the materi-

al is deteriorating. The 3D printed molds they were cast in did not allow for breathing so they formed air bubbles and now looks akin to swiss cheese. These lamps were dead from the start. The material is toxic and bad, but so squishy and good. They can't stick to anything other than themselves. The rubber will break down but will take years to truly degrade, similarly foams, nylons, and latex can take years or decades, or more, to truly degrade. They are forever-lasting physical materials but are spiritually dead from the start.

Utility speaks not just of materials and their purpose or qualities, but the objects' overall function. I make objects that are lacking in usefulness as domestic objects but are instead tools for discourse. My BFA thesis was on "non-functional" furniture but I no longer want to give my objects that title. They function, maybe just in unexpected ways. They challenge assumptions. They invite new interactions and relationships. Their utility is designed to be flexible and interpreted.



Lamp Experiments, Urethane
Rubber, PLA, TPE, Ceramic,
Foam, Wood, Glass, Elec-
trical Components, 2019.

MEDICAL

I've been in two significant car accidents in the last few years, as both a passenger and a pedestrian, which have altered my relationship with my body, my movement, my posture. Both of these accidents required chiropractic therapy. I love the aesthetic of medical instruments and chiropractic furniture. The doctor cracks me or adjusts my spine with a clicker type of pen or gun. There are faux leather beds with the holes for the face. I look at my phone through the hole. Sometimes if I'm sleepy I'll drool through the hole. The roller bed is my favorite. It's an ancient looking leather bed with a mechanical rolling feature and requires laying down with a pillow at the knees. There is an indentation from the butt to the back where the roller device is. This machine begs for interaction, it requires or requests a body to lay, inactive and passive while the active roller goes.

At a final visit, the chiropractor gave me a squishy stress ball in the semi-realistic shape, scale, and form of a spine. It is cream colored and made of expanding foam.

FURNITURE





INTIMATE

When first considering negative and positive, I thought of space, like interior or exterior space. Then I thought of a space with a clear and defined “in” and “out”, a place I spend a lot of time: my car. A 2008 red Toyota Corolla. The exterior is hard metal, plastic, and rubber. The interior is soft grey upholstery with brown plastic accents. The passenger door was recently replaced after an accident and a break-in, where the mirror was knocked out of place and the window smashed.

I love spending time in my car, it's my private special place. It has a memory of all the places gone and people seen. It's been there in panic, in accidents, in freedom, in rebellion, in despair, in joy, in adventure. It's stained and messy but it's intimate. My car feels like a second home and it makes me feel in control and sheltered.

But it is so ugly. The wheels are missing hubcaps, old dents and bruises never repaired, the form and shape of the car is lumpy. I hate the color red. It doesn't have the glamorous slickness of my brother's brand new shiny white

INTERIORS

car, but it has a memory with me.

My car is like memory foam in the way it records my patterns, my movements, my routes, and habits. It remembers my company, friends, and belongings.

The bathroom is often thought of as an intimate space. But what about public restrooms? Or guest bathrooms? I designed chairs with holes in them, reminiscent of polo stools, shower chairs, or sex chairs. Their function can vary and they are meant to incite dialogue on their intended use. Placed next to a toilet they become a pseudo-toilet. Placed in the shower they are for washing. Placed next to a bed they have a sexual connotation, that maybe someone is above and someone is below. Roles are introduced.

A car and a bathroom are specific spaces designed for precise functions. I place my objects with intimate tendencies in non-intimate spaces, and vice versa. Can their setting determine their function? Does their utility re-imagine a specified space?



ABOVE AND RIGHT: Hole Chairs,
26" H, 16" W x 15" D, Cori-
an, Pleather, Latex, Foam, 2019.



Dumbbell Purse Cabinet,
14" H x 17" W x 6" D,
Cherry, Silicone, Vacuum
Hose, Aluminum, PVC, 2018.

N O N - B I N A R Y

Dumbbell Purse Cabinet is a miniature cabinet made from cherry wood with a vacuum hose for a handle. Its function is flexible, and quite literally, flexible as an object. The cabinet swings like a purse or a queered wiggly dumbbell. A literal shape-shifting object, Dumbbell Purse Cabinet allows storage on-the-go. The unexpected handle bridges traditional woodcraft with conceptual design. It is both and, and neither. Cabinet and purse and dumbbell, cabinet or purse or dumbbell. Neither cabinet nor purse nor dumbbell.

The following is a revision of a course description, originally written in collaboration with Winslow Funaki. And/Neither: Non-binary Objects was a transdisciplinary, experimental, and conceptual studio course taught at RISD in Winter-session 2020. I've rephrased the description to speak to the non-binary-ness of my own work.

What is the grey area between categories and what objects occupy this space?

How are their object identities perceived and defined?

To answer these questions, I examine the in-between of categorization both as it pertains to personal identity and objects. I identify and create objects that both talk about and embody hybridity and non-binary thinking. My work challenges assumptions/defaults related to intersectional identities of gender and sexuality as well as object identities of art, design, sculpture, and furniture. I use "and" over "or," and often want to eschew categories altogether via my work.

As a maker, parts of my own practice often seem obvious but are not clear to outsiders. I reveal process through final forms, letting things leak, spill, and extrude.

My work lives between the worlds of furniture and sculpture, art and design. It speaks to my identity as a queer person, a shape-shifter.

I M P O S T E R

Imposter has become a term of endearment for me. I've applied it to my thinking about the objects that I make. But when I tell people I want to call my work "imposter objects", they say that doesn't fit. "Your objects are honest, they are exactly what they say they are, they are not trying to be anything else," they say. But I can't help but love the term "imposter objects", so I continue to refer to my work as such.

Am I really making furniture or am I just making things that could live in a house? Is it sculpture trying to be furniture? Is it posing as a lamp because it happens to have a light-bulb or is it really just a pile of gunk?

Fraudulent and imposter go hand in hand. Scagliola is a fraudulent attempt at marble. It's not honest. I've found materials like contact paper or veneer to be sort of phony. Not revealing the whole truth, hiding, and not really what they appear to be. Or placing materials where they "shouldn't go" or don't belong. Imposters can be outsiders as well.

I interviewed designer Sam Stewart, who speaks about Imposter Syndrome. He has a background in mathematics and sort of stumbled into the design world by working as an art handler at a gallery.

The conversation went like this:

Emma : In previous interviews, you've remarked about feeling "imposter" because your educational and academic background was not design related. Can the idea of imposter be applied to your work, as objects living in between sculpture and furniture?

Sam: Yes is the answer, but just to be clear I don't feel like being an 'imposter' is a negative thing. For me the feeling is freeing. Thinking about my own work is somehow easier when I'm aware of my own ignorance or inexperience. It makes me a more keen observer. The fear of being exposed as a phony underlies a certain work ethic and curiosity that I have about the world. I think this low level anxiety can be detected in the work.



LEFT: Loaf, Sam Stewart in collaboration with Laila Gohar, Fabricated by Millers and Makers, Bread and Fiberboard, 2020, Photo By Brian Ferry.

DIGITAL

The following artist statement was generated via 500 Letters by Jasper Rigole. This algorithmic bot asks you to select certain categories your work may fit into and then generates a statement. The resulting text exactly describes my work while simultaneously saying nothing at all. It's like a horoscope, but littered with art jargon. "Omg, same!" but could actually apply to anyone and anything.

I've included this text as a bit of an inside joke, a play on the over-academic language and theory applied to objects without meaning, typically written in a thesis document. A "deep dive", if you will.

The prompt to create a thesis, a summary of two years of a practice, of experiments unfinished due to global pandemic, was daunting. As I became the CNC, I let the computer become me. By including this text in the form of a found object, an imposter thesis, I'm allowing it to stand on its own. It introduces some theory-speak, but I hope that you, the reader, will find these ideas embedded elsewhere in my more casual language and observations.

BIO

Emma Fague (*1995, Providence) makes sculptures, mixed media artworks and conceptual artworks. By examining the ambiguity and origination via retakes and variations, Fague presents everyday objects as well as references to texts, painting and architecture. Pompous writings and Utopian constructivist designs are juxtaposed with trivial objects.

Categories are subtly reversed. The objects challenge the binaries we continually reconstruct between Self and Other, between our own 'cannibal' and 'civilized' selves. With a conceptual approach, they try to approach a wide scale of subjects in a multi-layered way, like to involve the viewer in a way that is sometimes physical and believes in the idea of function following form in a work. Their works never show the complete structure. This results in the fact that the artist can easily imagine their own interpretation without being hindered by the historical reality. With the use of appropriated materials which are borrowed from a day-to-day context, Fague tries to increase the dynamic between audience and author by objectifying emotions and investigating the duality that develops through different interpretations.

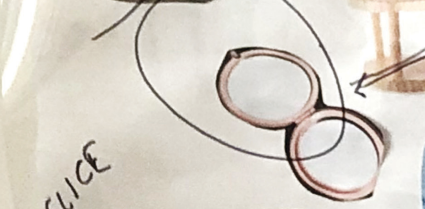
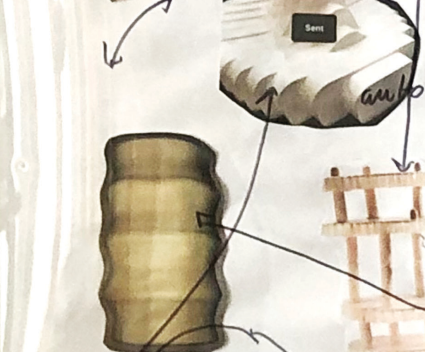
The possibility or the dream of the annulment of a (historically or socially) fixed identity is a constant focal point. By merging several seemingly incompatible worlds into a new universe, they use a visual vocabulary that addresses many different social and political issues. The work incorporates time as well as space – a fictional and experiential universe that only emerges bit by bit. Their works are characterized by the use of everyday objects in an atmosphere of domestic mentality in which recognition plays an important role. They create situations in which everyday objects are altered or detached from their natural function. By applying specific combinations and certain manipulations, different functions and/or contexts are created. Play is a serious matter: during the game, different rules apply than in everyday life and even everyday objects undergo transubstantiation.

Their works directly respond to the surrounding environment and use everyday experiences from the artist as a starting point. Often these are framed instances that would go unnoticed in their original context.

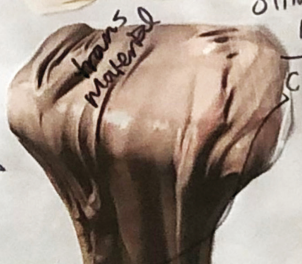
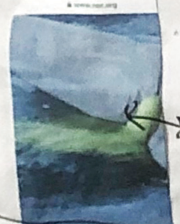
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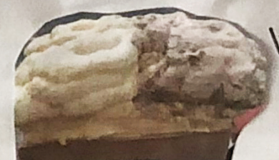
OUT OF PLACE



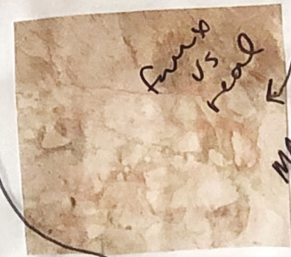
SLICE



Slime + bread cake



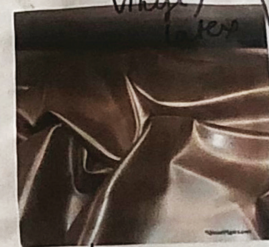
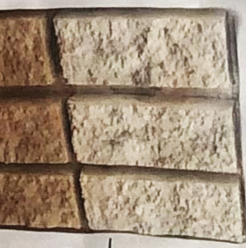
lumpy Plaster/Concrete



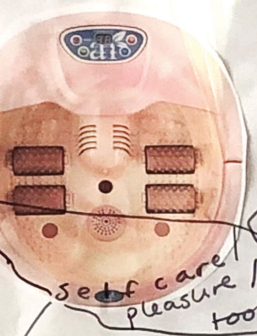
MARBLE



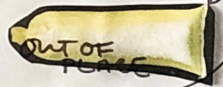
Faux pieces become whole SCAGLIOLA



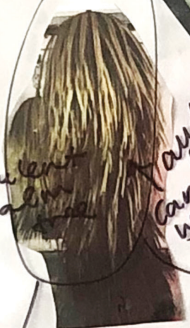
Vinyl/leather



self care pleasure tools



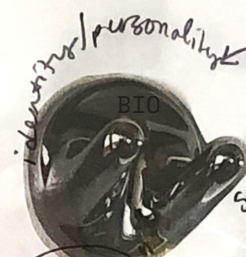
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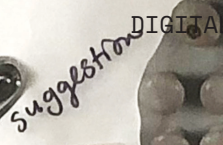
fraudulent palm

You to make fur / Car wash

ADD ONS



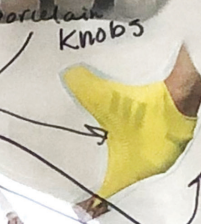
Identify / personality



DIGITAL

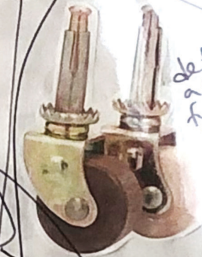
suggestion

this green?



Porcelain Knobs

details as function additions



CHROME



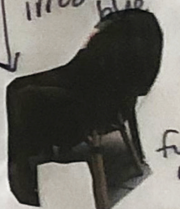
display as form?



set of 2 BIO



iridescent blue

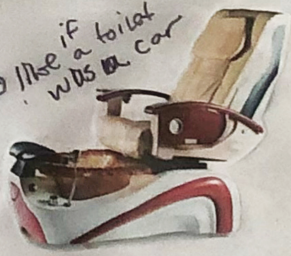


furn wearing clothes presentation (queer)



Molding casting / fillings

Use if toilet WDS or car



OUT OF PLACE



TWO THINGS NEXT TO EACH OTHER

I make objects by having an idea. Or not. Sometimes I place two things next to each other and look at them for a while. Sometimes I take a break for 30 minutes, multiple hours, days, weeks, months, and then return. I notice what the things in my house, car, or the garbage are made out of. Sometimes I go for a drive or run an errand. Maybe there are two things next to each other in the wild.

In the morning I wake up and check my email. I make an iced coffee with cream. Add one thing to another and see how it tastes. I check my email again. I check Craigslist Free and For Sale. I feed my cat. I watch reality TV. Different people are placed together in a house to see what happens.

I return to my work table and look at the two things next to each other again. I think about combining them. Glue? Tape? Sewing thread?

Sometimes I take photos of them. I upload them to a Drive for someone else to look at and tell me what they think. I make notes. Sometimes I draw. Most of the time I do not draw.

Sometimes I cut out pictures from the internet and place those things next to each other. At night I look online. I scroll on Instagram, I Google a lot.

Is Dulce de Leche banned in Australia? The Best Weighted Blanket for 2020. Ravioli Press. What time does The Bachelor come on Hulu next day? Patient Portal Coastal Medical. What size is a queen sized bed? La Calle de Piña, Providence. Flamingo Garden Apartments.

I mostly make notes and to-do lists. Source yarn, Walmart, DISHES, dessert. Things I want: new cast iron skillet, robe? White vinegar, mushrooms, falafel, cat litter. Battery, milk, snacks, frozen.

I return to my work table with the two things next to each other and they have new associations. I make a decision and stick them together. I scrape some gunky stuff on top of them. I meticulously place 312 upholstery tacks into them. I install red casters which I am certain about and unwilling to change, and a week later I replace them with white casters.

This is how I make objects.



Five Things Placed Together, Material Sample, Unknown Dimensions, Urethane Resin, Beach Sand, Calcium Sand, 2019.

BODY

This thesis book started out as a journal, some notes on my phone, hand written scraps and piles of Post-its. Then it became a website, an infinite scroll of writing and images. Next, it became a poorly formatted PDF. And finally, it is a book. The website was a place to dump all my words in one place and rearrange them. My journal got cut up and pasted back together.

I use language, text, and writing as a material. It is a meta cycle of repetition, taking apart, putting back together. Playing with words and phrases is fun for me. Designing this book even became fun, to my surprise. I tend to not do things that don't feel good, a new rule I set for myself in quarantine. Over-indulgence creeps in and I am reminded that sometimes too much of a good thing is no good at all.

Certain words just feel good. There is no other way to explain it. Words have textural and aesthetic value, just like sculpture. They have physical form on a page or in your mouth.

LANGUAGE

Words provide new modes of seeing, via the naming of things. Queer communities use words to identify and sort. Bodies can be re-defined simply based on their name or what they wish to be called. The naming of things has always interested me. In my BFA Thesis on non-functional furniture, my argument was essentially "because I said so." This has power and authority, but I've come to define things a bit differently.

Language can be used to create reality and form beliefs and truths. In some ways, "because I said so" still applies. Bodies can be genderless because I said so. Regardless of presentation, one can define themselves with whichever terms they choose.

Furniture is different. For furniture to challenge function or utility, it must present physically a certain way that inhibits use. But what about in-between objects, imposter objects, or sculpture? These objects allow the viewer to choose what it is and what it does. Non-binary objects reject assumptions. Queerness, as applied to objects through language,

BODY

allows furniture to be re-defined in a similar way as a body.

Everyone has that one chair in their bedroom that only serves the purpose of holding dirty laundry, yesterday's jeans, or a jacket from last season. But we still call it a chair, not a hamper. If I say the chair is a hamper, you will still call it a chair.

Maybe because people are spiritual beings, in addition to physical flesh sacks, they can transcend descriptions.

Language applied to objects provides them a spirit. I use words in the form of poetry, not necessarily a word that points to a thing or a thing that equals a word. The naming of things allows imagination and re-interpretation. Language provides context, aesthetics, and texture. The naming of things invites a spirit. A spirit inhabits a body. A chair is named Hamper. Body becomes Language, Language becomes Body.

LANGUAGE





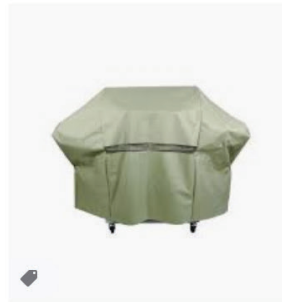
Amazon.com : EmpirePatio S...
amazon.com



72" Grill Cover - Tan - Thres...
target.com · In stock



Amazon.com: tan grill cover
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HEAVY

Heavy Cream was a title that found me, by way of a friend. It felt good. I couldn't hardly explain it but I loved it. The two words belong together but when drawn apart they hold their individual qualities.

The final object I made to accompany this thesis is a huge, creamy white, leather formed thing. It is somewhere between a credenza and plinth. I looked at grill covers for inspiration. The leather is formed using two CNC'ed pallets I found on Craigslist.

Leather forming feels familiar, like mold making or casting. The leather must be soaked in a bucket of warm to hot water for 30 minutes to an hour in order to become fully drenched. Then it is laid over a form and stretched or pressed between a two-part mold. The leather dries and hardens to its adopted shape.

Heavy Cream is part-title for this thesis, and title for this object. I polled my Close Friends on Instagram and asked what word(s) came to mind when looking at it. It is rather heavy, though the viewer couldn't have known this from a photograph.

CREAM

The formed leather is a shell to an otherwise unknown structure, which happens to be a dog cage. Blonde hair was intended to be a trim or skirt, but appears as an accent. It sits upon creamy white casters and rolls kind of drunkenly.

Heavy Cream started as a way to explore embodiment of characteristics and to process grief. Heavy Cream became much more of a summary of all my ideas in one, and somehow the largest object I've made despite Working From Home. It was an object, or maybe more so a surface application, that allowed to me explore my process and challenged the adaption of a new working environment. It returns digital fabrication to manual. It is both cumulative and unresolved, a hybrid low-brow. It embraces failure as the only way to grow. It elludes to a potential for a surface, a subversive facade. It is dressed up and in disguise. Heavy Cream is wobbly, awkward, bulging, and fat. It's constrained but sloppy. It's Slick and Lumpy.

100 HEAVY

CREAM

HEAVY

CREAM 101



A R C H I V E



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And to Stretchy, my best kitty friend.

Thank you, I love you.

*Rather than going out
with kind of a fizzle, we
actually went out with the
strangest shaped
bang of all time.*