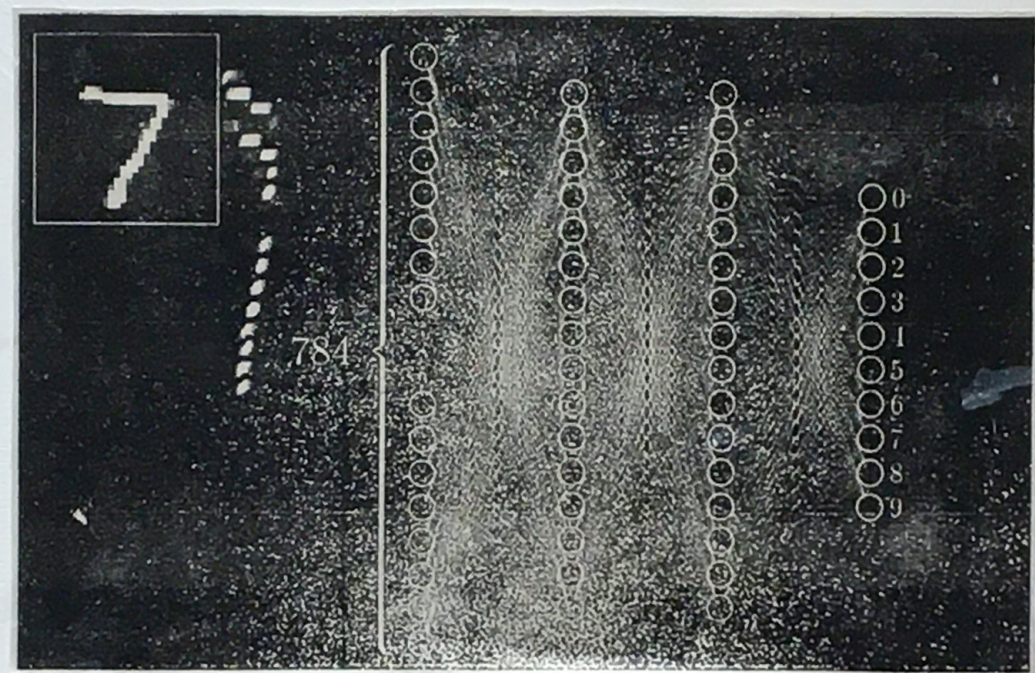


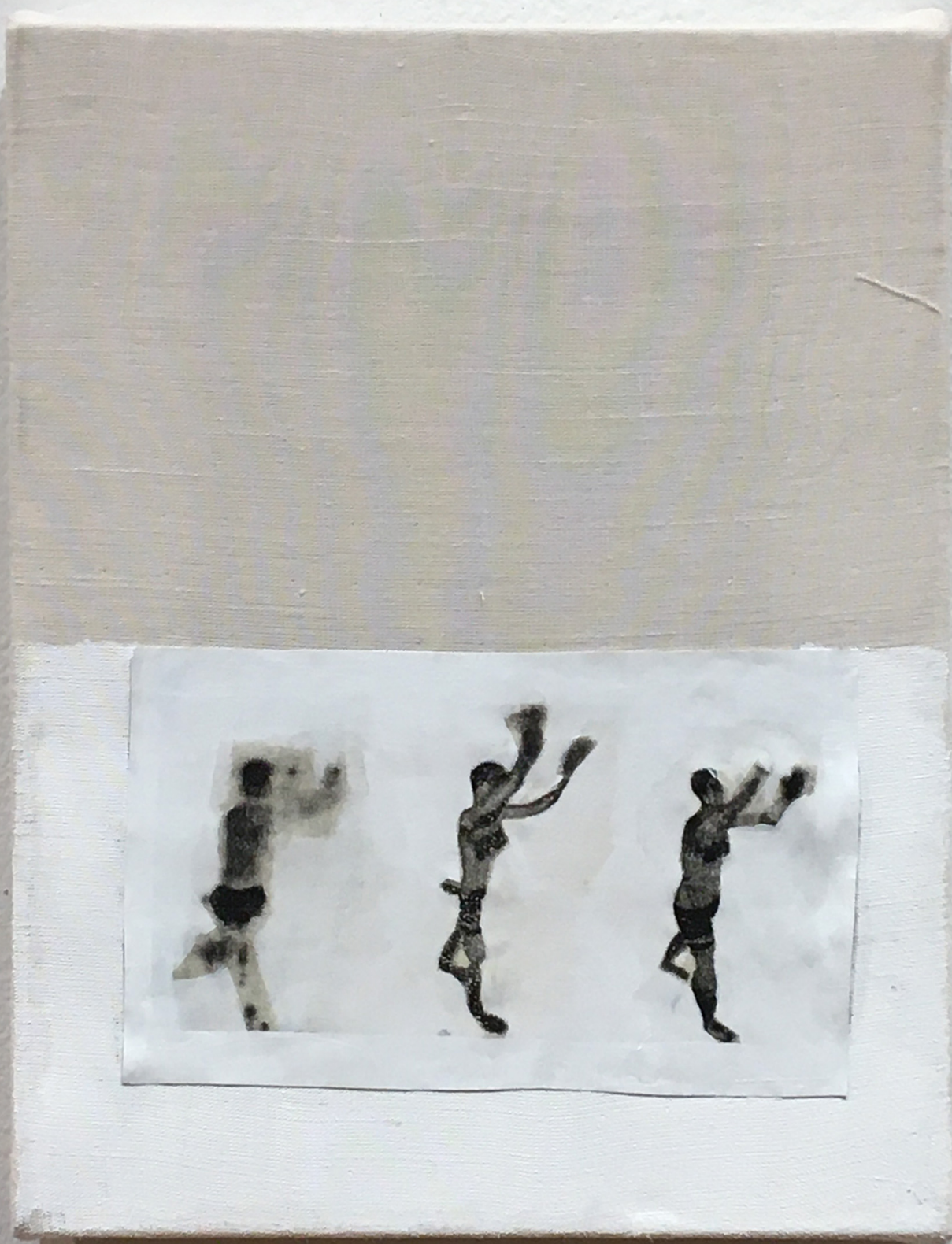
Ev Jensen

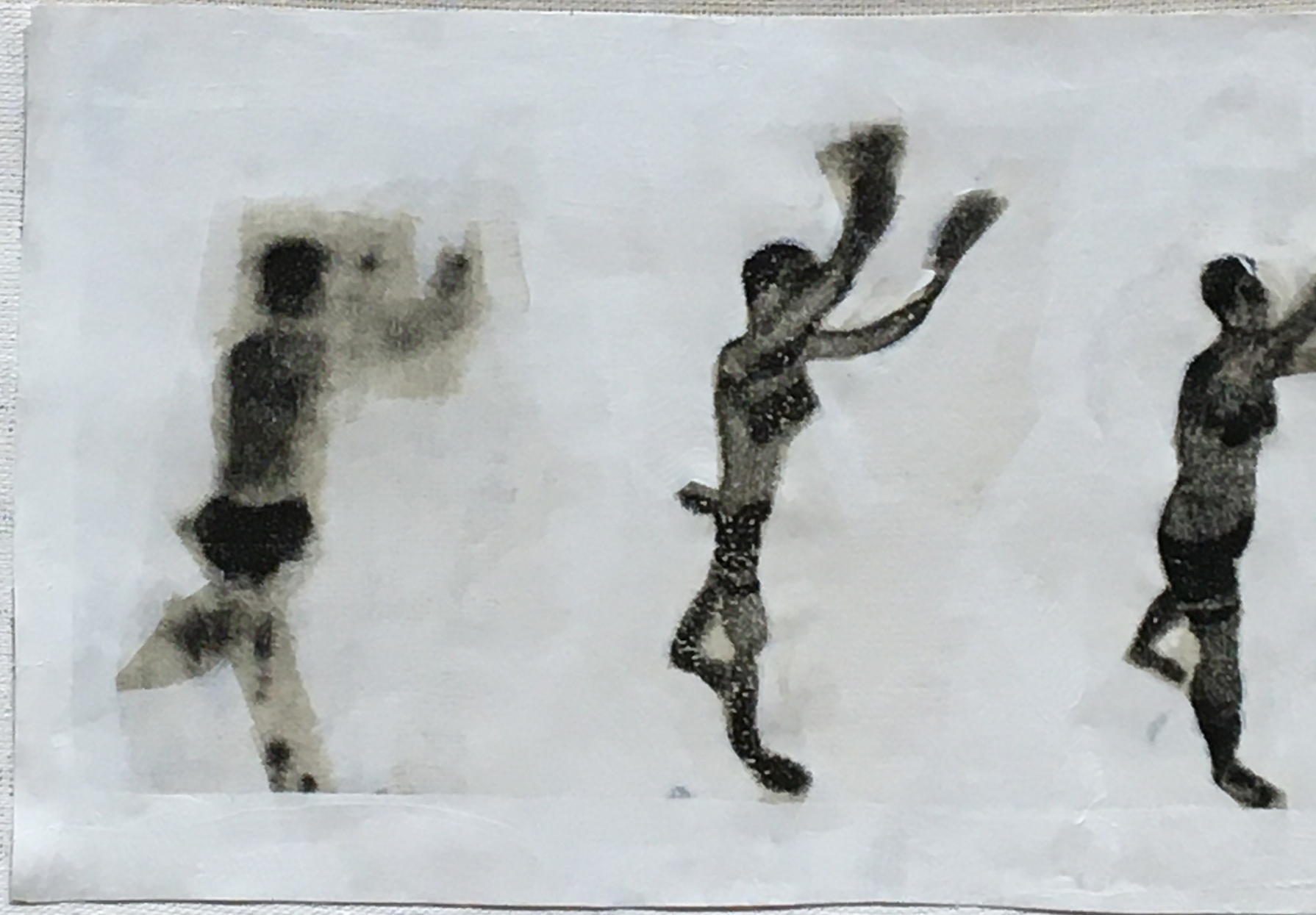
BFA Printmaking
2021

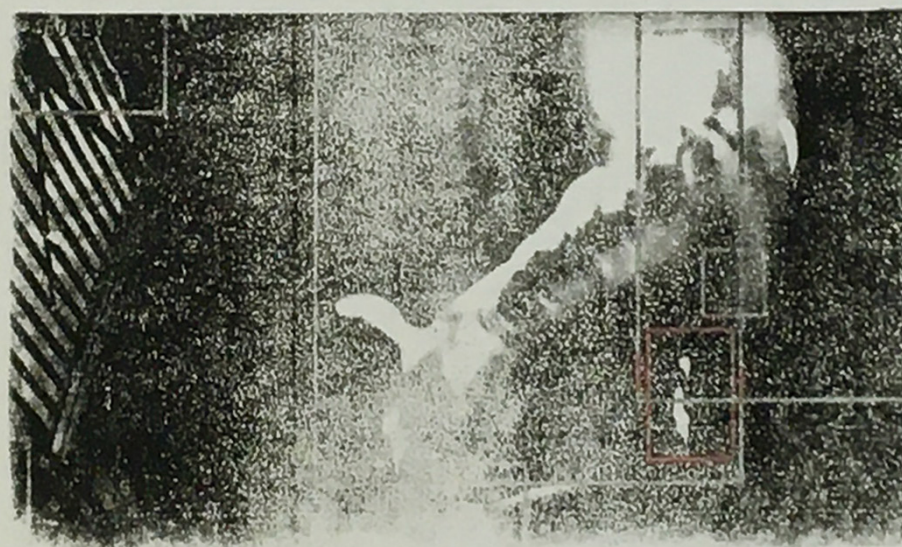
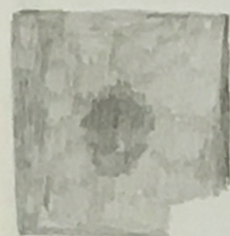
FRAN







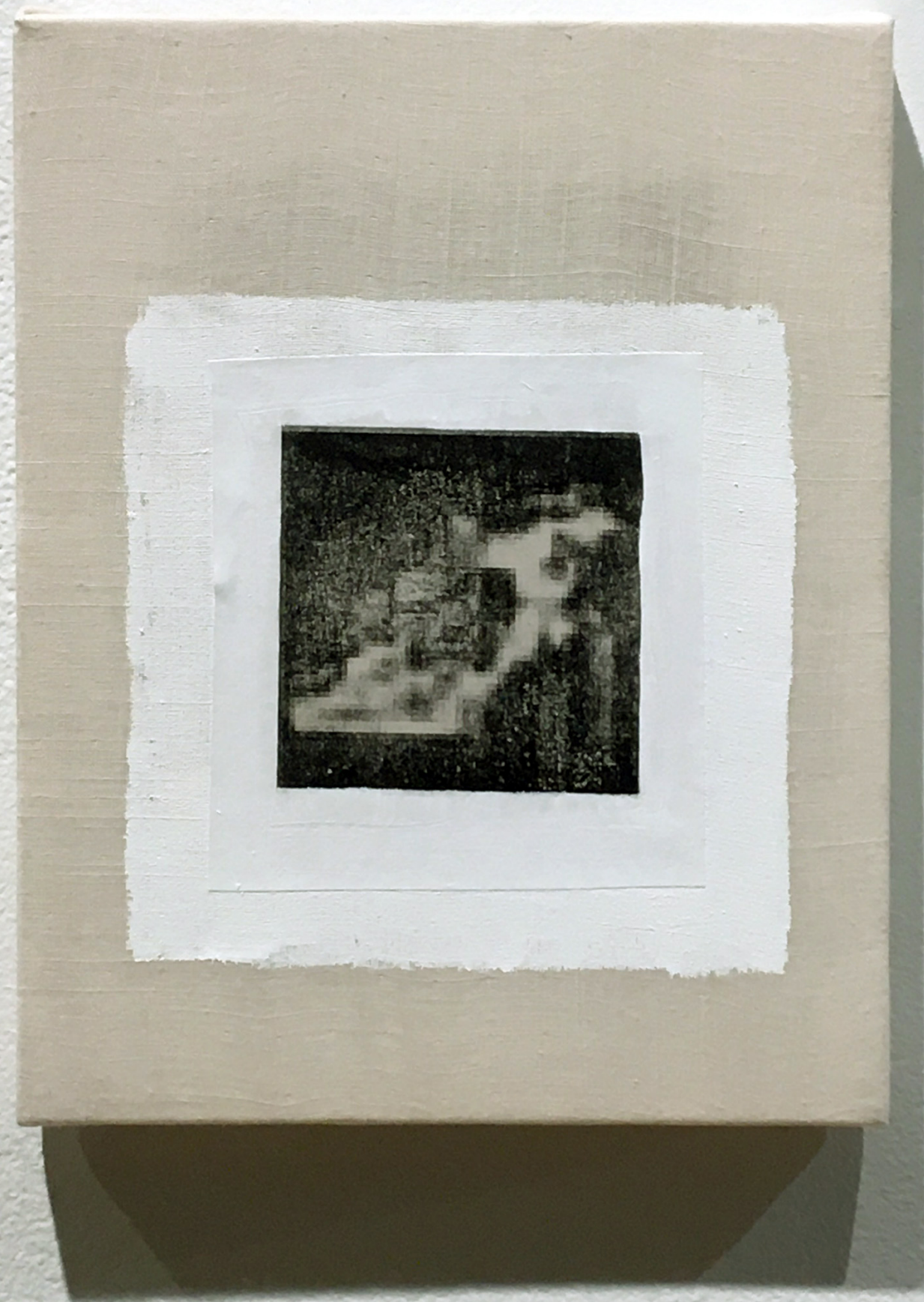






fonsekhast → fabriqē
dollhouse → dollle
indemine → fauten
noorkooby ← forbidden
orange → going home
exhumation ← team
huldeon → object










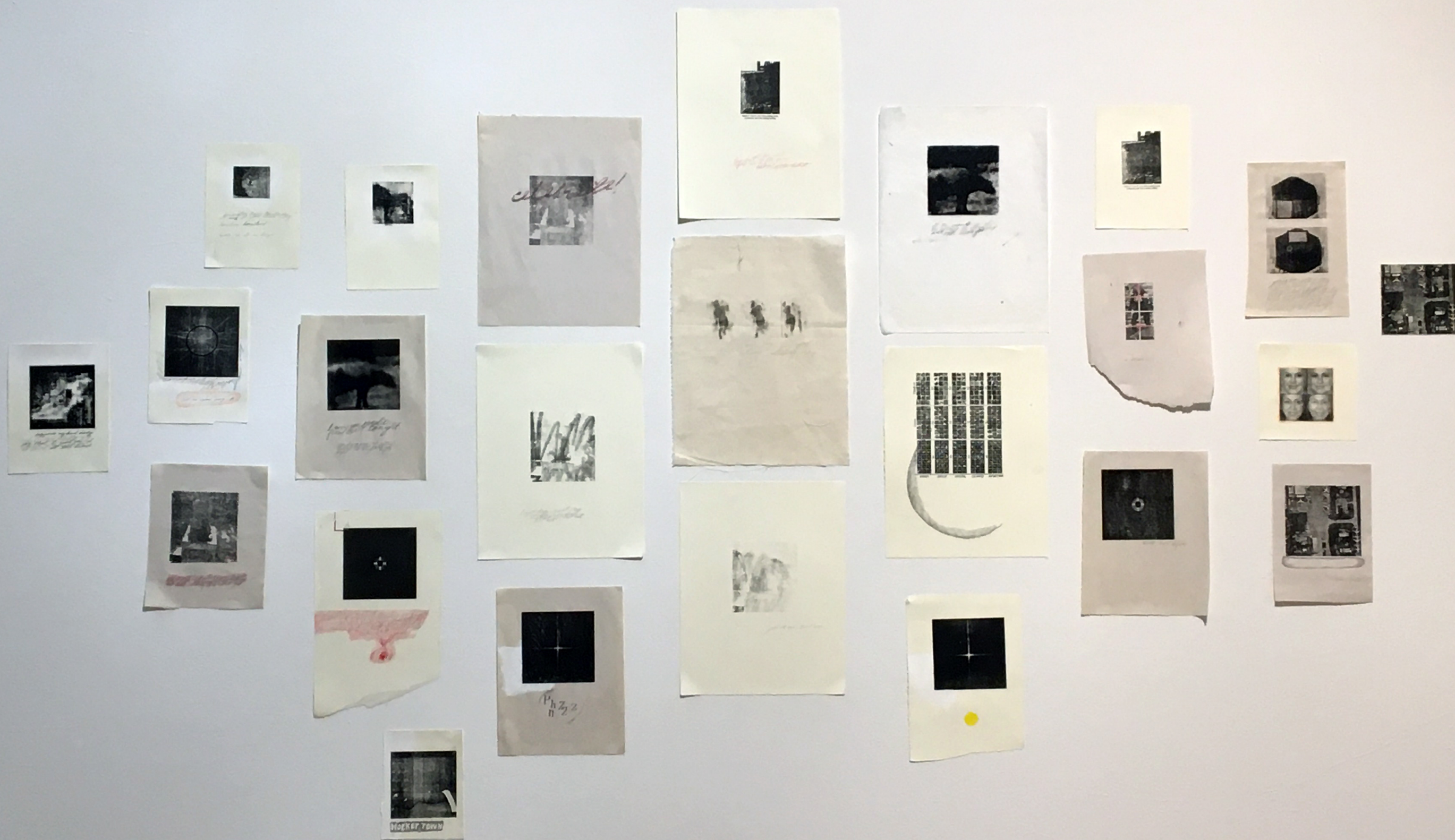
Harley Lane
Homefront

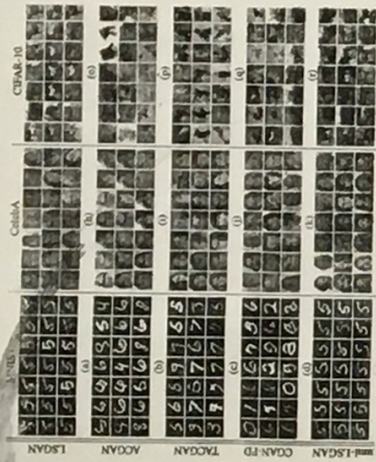
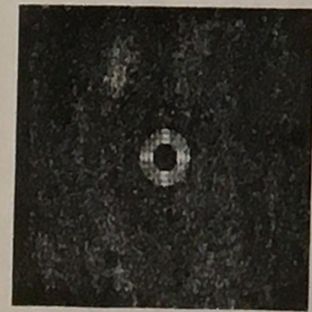
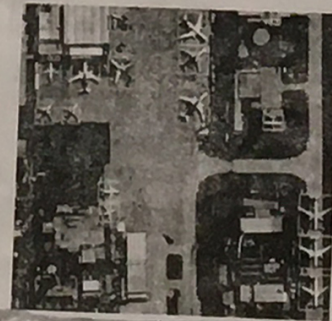
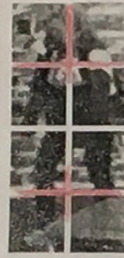
Handwritten text on a piece of paper, likely a letter or document. The text is written in cursive and is mostly illegible due to fading and the angle of the page. There are several lines of text, with some words and phrases being more legible than others. The paper is aged and shows signs of wear, including creases and discoloration. There are some dark marks or ink smudges on the paper, particularly in the center and towards the bottom. The text appears to be a personal communication, possibly a letter to a friend or family member, given the informal tone and the use of cursive script.

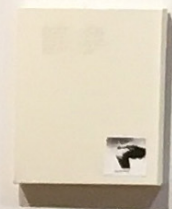
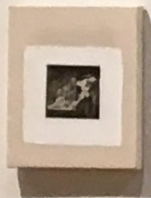
starting to... all gone...
of one hand aug. all gone...
you look at me... you know that I can't
tell me how you feel about me... if I say
if you wouldn't tell me... or you would let me know...
again... you won't tell me... something I wish you would
instead of shouting I don't know... have to be the
like a strong passion...
you know, say it to me...
I have yet just for you...
sing along to songs in
it known that I don't know...
and you are the show
old come on now frequently.
didn't need to. I did not expect
have. And you actually expect me to come see your family
what everyone else seems to do. everyone else goes to do what
to. its really easy to forget warmth when its been so long
remembered. warmth to me is missing the best couple of months
and table in the back of a favorite bar. or completely happy and
or the way to some place you won't disclose. among other
I suppose. do you go down alone? the body stays
is quiet. wouldn't want to see those folks afternoons. it's
all of it is really sweet. I haven't had a lot of time to
year which has had a lot to do with my marriage
think, though. I remember your first movie out there
in some shipyard bar. or fast your hands pass through
on guitar in my living room. I smell the sweat you &
iss you. I spent the whole drive, imagining you and your
and body fucking someone else. in imagination it was
ged. my head kept thinking about you enjoying it and
prayer I had left. I was thinking about you having sex
this as I saw them look at each other like they look at me. the
too. all the boys were so pretty on the dance floor from the la-
bad friends. and the sky had just begun to turn red.
your hair in my fingers already. It gets thicker and darker
from the sun. I was always on Tuesdays and Thursdays



Handwritten text on a piece of paper, likely a letter or document, featuring several small, dark, rectangular markings or stamps in the center.







Small text label or plaque, likely providing information about the artwork or the exhibition.



In understanding the foundation of my art practice, what excites me the most about art making is the endless experimental possibilities particular to drawing and printmaking. One of the most influential exercise proposals I was prompted with during my four years in college is the hypothetical question - what constitutes a drawing? what is not allowed to be a drawing? Clearly, the answer is: everything can be, and barely anything is not. Expanding my view of mark making as a tool toward experimentation allowed for greater conceptual freedom. Through the development of my studio practice and my greater body of work, questioning the confines of what "is" and "isn't" the preconceived conception of a tool or practice I participate in relieved my work of an unrequited perfectionism and drew me in to questioning, requestioning, and contradicting. Where can these questions take you? Particular to my body of work in the BFA Printmaking and Sculpture thesis show, I rode my love for examination through my process in printmaking and drawing as well as entertaining the layers in my conceptual framework.

In seeking to approach art making as orbiting the concept of creating manifestations of an output by passing concepts through a series of filtering systems, be it a translation of regular, common conception or a niche subject, my work uses the format of printmaking, drawing, and collage as a participatory measure of a decomposition of thought. To consider filtration as a reflective practice, my works seek to distill and comprehend the transactionary measure of the considered subject. In formatting my work in this way, I seek to recontextualize language and image from a tool of communication, to rather a tactile, shapeable device for understanding the generation of voluntary, or involuntary, human relation. Decomposition has manifested in a surveilled nature on the use of veiled journal-esque language and an interruption in diagrammatic imagery.

All printed images are sourced and/or inspired by diagrams in articles outlining artificial intelligence programs. The articles used are intended to be active programs implemented as a substitution of common detectable comprehension. The attachment and detachment of the images mechanical precision is an intended collaborative effort. All images used are hand printed using polyester plate lithographs. The ensued transformations occur through processing the intended purpose, through my decisions, through my laser printer, through the strength of laser toner on the polyester plate, through my hand, and through my treatment of the image, as well as any additions to the final product, are all integral collaborations. By viewing my work in this way, I am seeking to implement a filtration process that is the antithesis of the published engines. I do not feel as if the precision of the sourced images should be disputed, but rather used as an active tool in the exploration of this process-based decomposition.

To approach my work as a collaborative effort alleviates discrepancies between the matrix and the final image. The challenge my work poses is to spotlight the subdued, manufactured, mechanised, and authoritative decay of thought through various processing systems. In implementing a personalized formatting to simulate this, I have produced a series of proof of decomposing translations.