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PhD Applicant | Fall 2022

visual portfolio

The fantasy of ubiquity

2016

MDF, jesmonite, silicone, emulsion paint

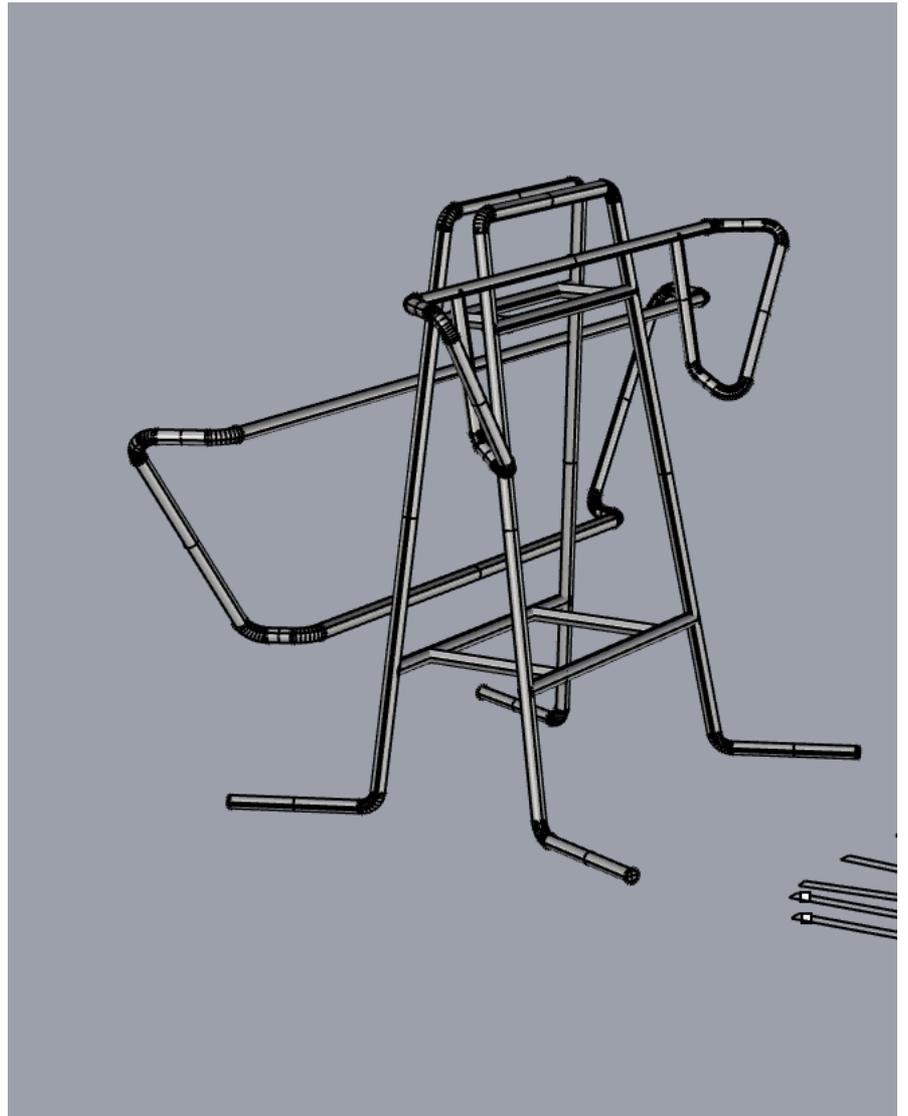
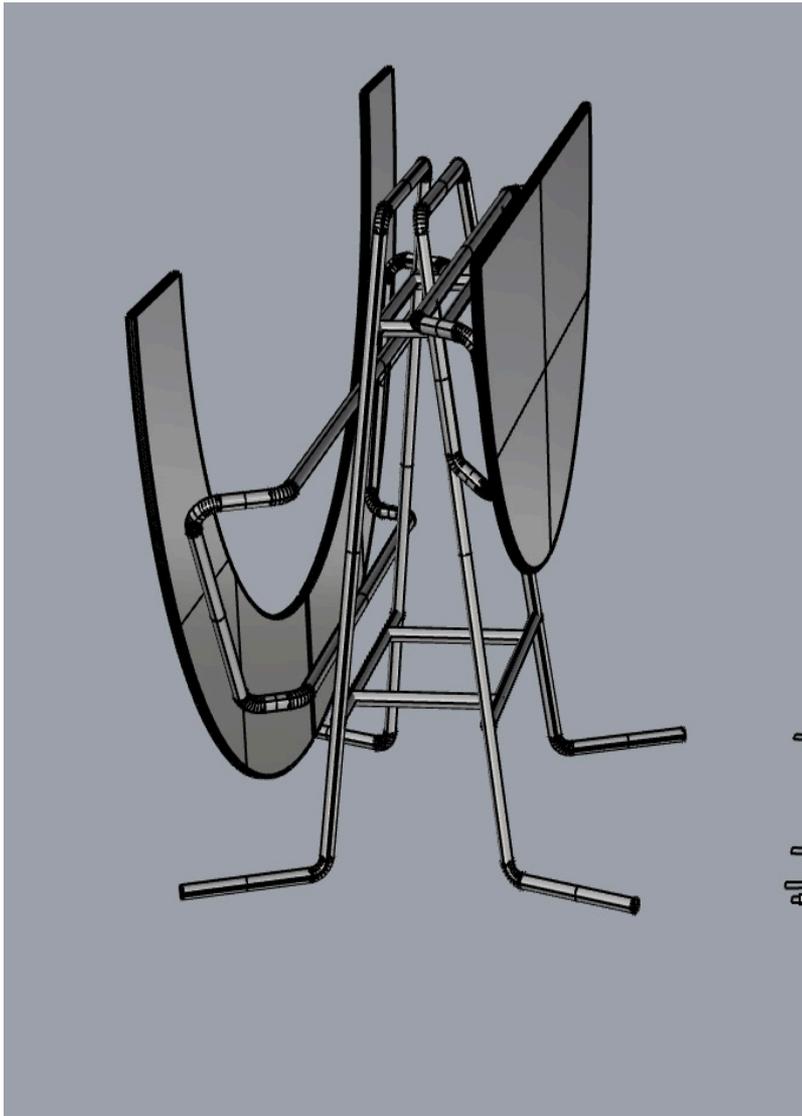
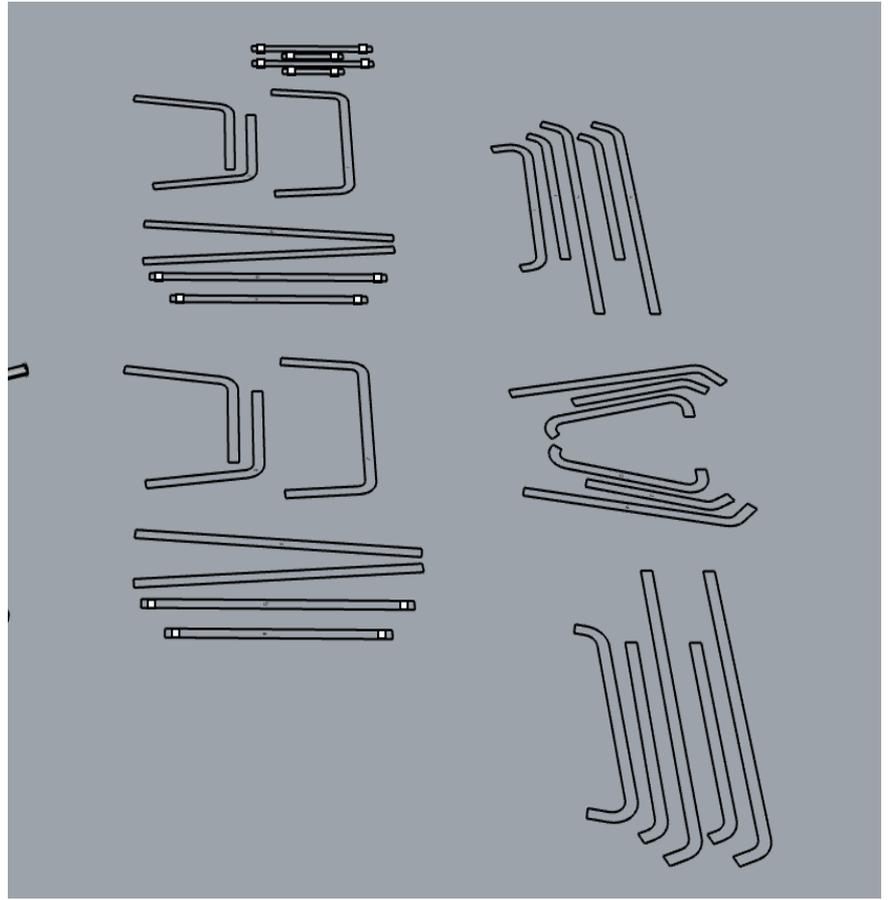
This work references the visual language of standardized and mass-produced institutional furniture that defines and shapes our experience of public, common, and social space. The visibly handmade quality of the work, and therefore the implication of intensive labor, calls attention to the invisible naturalization of these forms within everyday life, and the resulting globalized social space. Referring to the structure of a high school cafeteria table, I created a sculpture entirely from MDF. To create the cylindrical tube skeleton of the piece that mimics steel tubing, I made digital drawings, transformed them into templates for laser cutting, and innovated a process using templates with a router to achieve tube-shaped MDF. The piece also features hand-cast jesmonite brackets and screw heads, as well as silicone cast chewing gum. By using materials like MDF, ghostly and inert objects are presented in stillness but allow for an animation to occur in the exploratory making processes and model-based creation. Commenting on the material as much as the objects themselves, the attention to detail and engineered civil disobedience shown by elements, like the chewing gum, enable the work to take on a level of object-performance. My work explores issues of social space, belonging, and globalization through the use of motifs including schools, cities, and institutions to open possibilities for the exploration of radical futures.







Digital drawing process-images created using Rhino software.



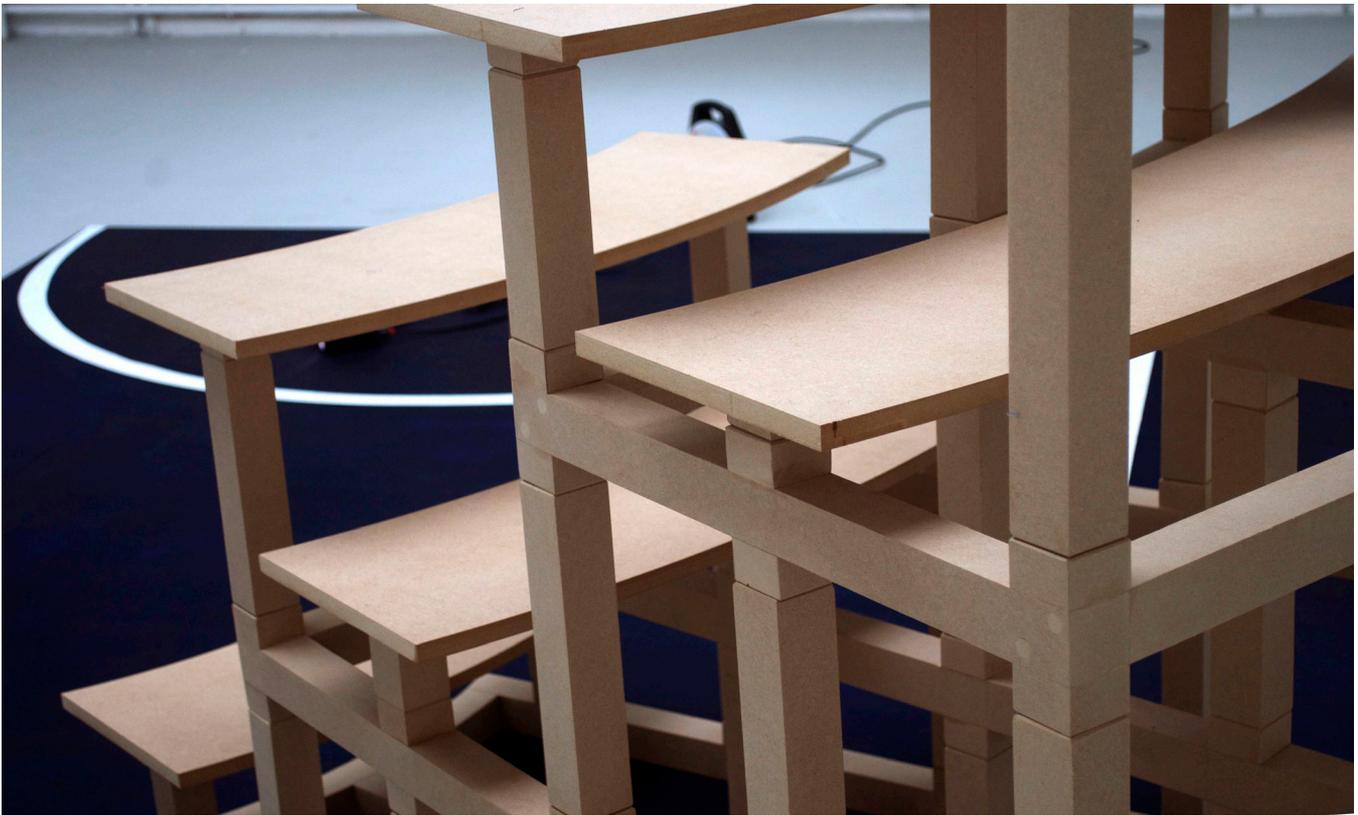
Set 1

2015

MDF, cotton, paint

This installation is comprised of hand-sewn uniforms, a painted floorboard, and a handmade modular MDF structure based on a digital drawing. The objects all sit on top of a super-matte navy floor with hand-painted lines, inspired by traffic lines or a sports field. These lines act as symbolic rules and ideologies that are at the base of the Marxist idea of a base and superstructure within society. As elements and graphics that determine the choreography of public spaces, they act as the playing field for this installation. The bleacher structure merges the notion of the spectator of a sports game, with a curved form more familiar to seating within a Congress or assembly. As the governing bodies for the systems of ideologies that lay beneath, this modular MDF structure can be assembled and dis-assembled, un-fixing them from any specific location, time, or body. Combined with the raw MDF surface that makes a direct reference to its origins as a digital drawing, this piece gestures to the universality of ideology, governance, and standardized materiality. Finally, the two matching uniforms reference teamwork, collectivity, and the interconnections formed by individuals despite social ideologies.







Untitled

2015

Plaster, wood

The four plaster sculptures in this piece take on forms inspired by elements of urban infrastructure including a crushed metal shutter door, a parking barrier structure seen in Madrid, and a form based on the pedestrian ramps that lead from sidewalks to crosswalks in New York City. Each large piece was made from a combination of plaster casting and historic methods for running cornice molds, where a template for the profile is created and used to create the plaster structure from scratch. Placed upon a tennis court, the objects take on lives in a set that gestures to ideas of choreography, movement, and staging, highlighting their active role in the movement of urban life.





Verb (with object)

2016

Digital photograph of hand-made acrylic objects from digital drawings

This digital C-print depicts a set of hand-made acrylic objects based on digital drawings. This work comments on ideas of mass production and labor through an image that offers up references to toys, explosions, model parts, or exploded diagrams, all at the intersection of consumerism, violence, and the global supply chain. Throughout all of my work, the use of the 'model' as an anonymous stand-in, or blank engineered object, allows each piece to employ different visual paces through distinct material outcomes.



Foedus amphictyonum

2017

Cotton, paper, vaseline, dental floss

This installation features handmade uniforms, a role of red paper, and a wall piece where a uniform has been pressed between two sheets of acrylic. Each uniform includes a Greek letter embroidered using dental floss, and is soaked in Vaseline, giving it a weighted, wet, greasy feel. Using Greek letters that are present in statistical modeling, the work references ideas of standardization, data, and metrics that govern society today, merged with notions of populations, teams, and institutions that are referenced by the series of uniforms. With the use of materials like Vaseline and dental floss, these ideas are re-ignited with visceral, human, hygiene elements. This brings conceptual approaches towards populations back down to the level of the human body. Placed either along the red paper-path, or arranged as a wall piece within acrylic sheets, the uniforms situate themselves within a landscape of decoration and performance.





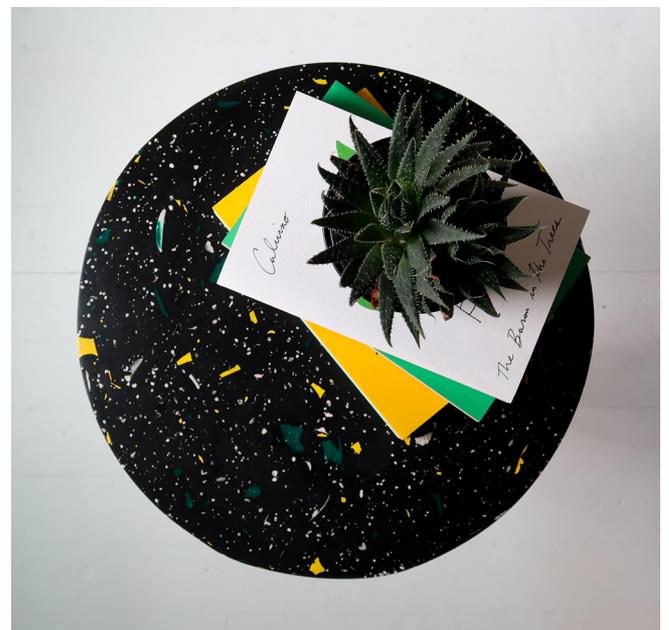
Additional Small Works

Selection of tables

2021

Jesmonite, wood

A series of end-tables created by mold-making and casting jesmonite.





Untitled (blocks) 2015, Plaster

Inspired by scaffolding bases and the geometry of urban infrastructure, these plaster blocks were made by casting handmade MDF models that I created. The pair is removed from its original context and becomes a quiet, subtle set of objects.



Untitled (concrete) 2015, Concrete, wood, rubber

Using cast concrete, cast rubber, and a wooden structure, this piece was an exploration in making-methods using thin concrete and the energy of floor-based work.



Untitled (from Junior Varsity) 2016, Jesmonite

These jesmonite cast sneakers are a motif from a larger installation about locker rooms, schooling, and institutions.



Winner take all 2016, MDF, emulsion paint, silicone

This work is a spin-off piece from *The Fantasy of Ubiquity* using the same methods of model making and routing to develop an abstracted form of a cafeteria seat.

