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Afterthoughts

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AFTERTHOUGHTS

by

Laura Iancu

A thesis submitted in partial fulfillment
of the requirements for the Master of
Fine Arts degree in Art
in the Graduate College of
The University of Iowa

May 2013

Thesis Supervisor: Professor James Snitzer

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

Laura Iancu

has been approved by the Examining Committee
for the thesis requirement for the Master of Fine Arts
degree in Art at the May 2013 graduation.

Thesis Committee:

James Snitzer, Thesis Supervisor

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ARTIST STATEMENT

The Afterthoughts project is composed of five photographic collages. The assemblages presented are documentations and transformations of various kinds of visual elements into compositions connected by a common aesthetic. They are shown on computer screens and animated, gently going through an array of micro-movements; a cinematic articulation of once still images. This exhibition format was chosen because it underlines the partnership between the machine, which I need, and me, as a well-trained human, that it requires. It also allows for a discourse around technology, particularly image editing software and recording devices, as *technê*, and as the rapport of a person in possession of such tools with the world.

The images depict animal-like imaginations. Whether they are ghosts of the past or specters of the future is unclear but they are, unmistakably, on display for an audience. Ultimately they belong to a personal mythology and are pixel proof of my search for the hidden beings cohabiting my thoughts, for the animals and the specific ontological terrain they inhabit; fading, disappearing, removed from everyday experiences, yet haunting, restless and lurking as fantasies. This work is fueled by a certain urgent need of preserving but also reconstructing nature, of embalming it representationally in the dead-alive museal looking exhibits trapped in the small confines of little dioramas.

My hope is that underneath the surfaces, the flamboyancy, the modern baroque and surrealist techniques one can find deep non/organic life and allow for fascination to pulsate through.



Image 1. *Exhibition Poster*



Image 2. *Untitled #1*

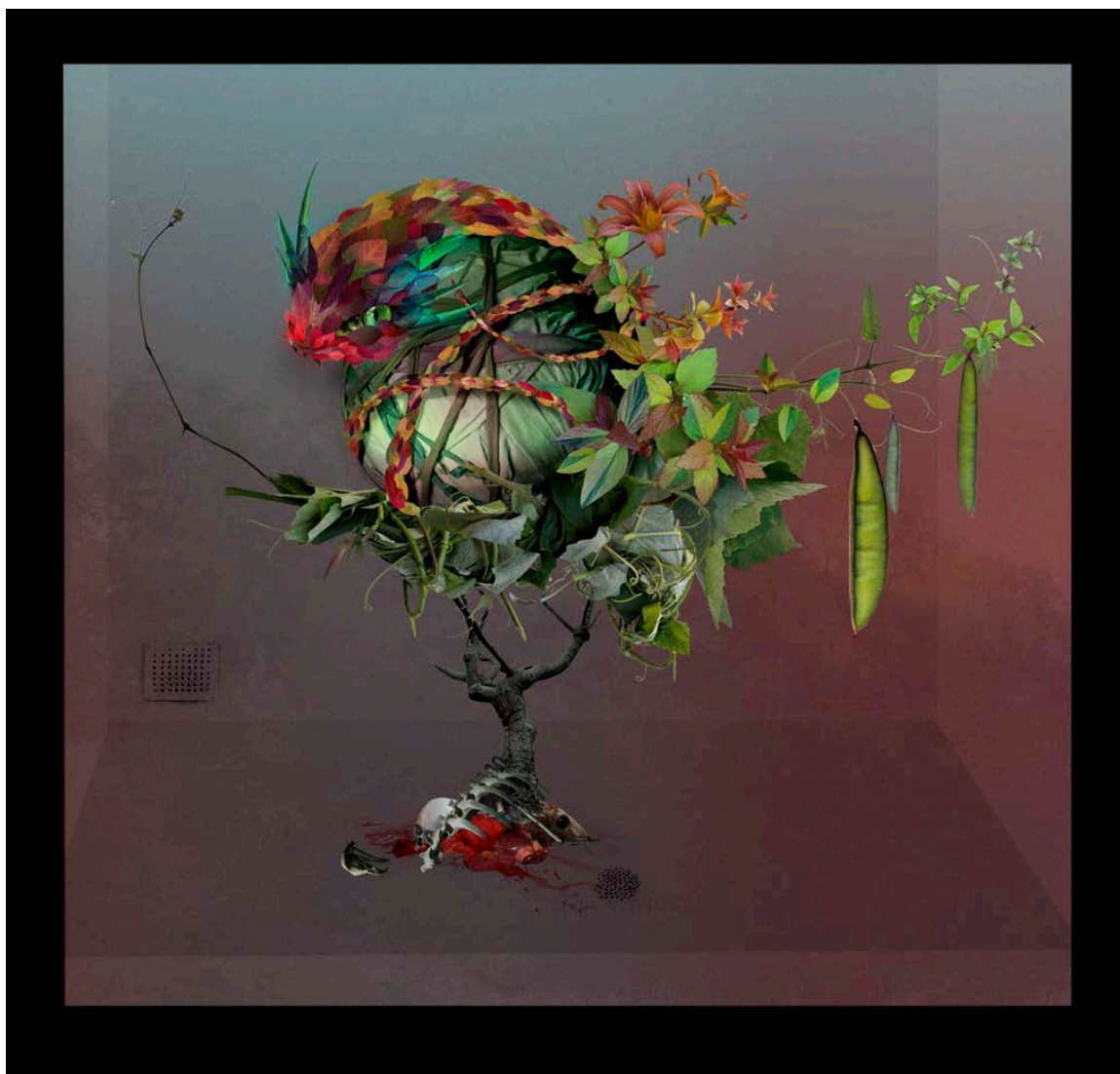


Image 3. *Untitled #2*

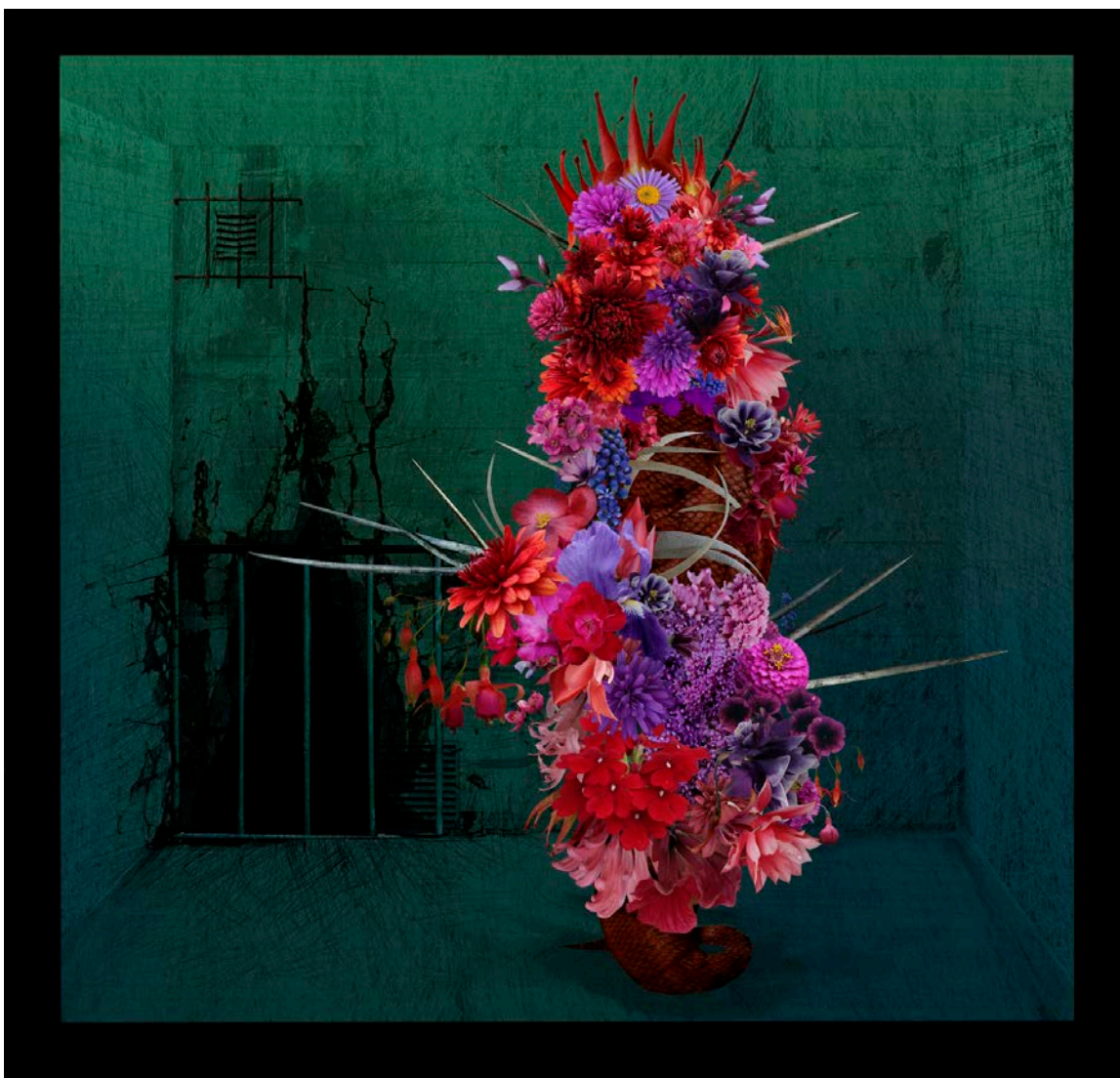


Image 4. *Untitled #3*

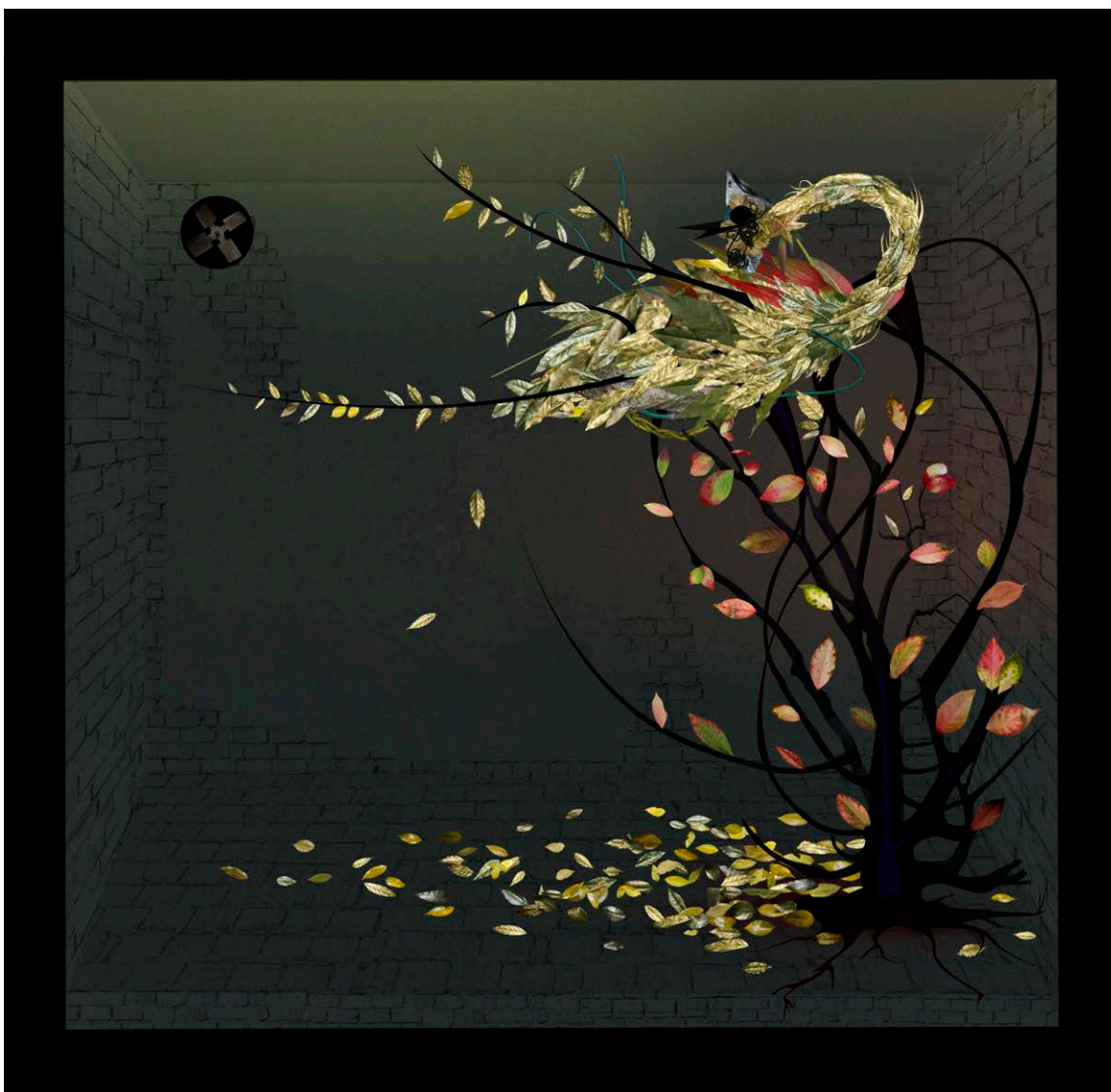


Image 5. *Untitled #4*

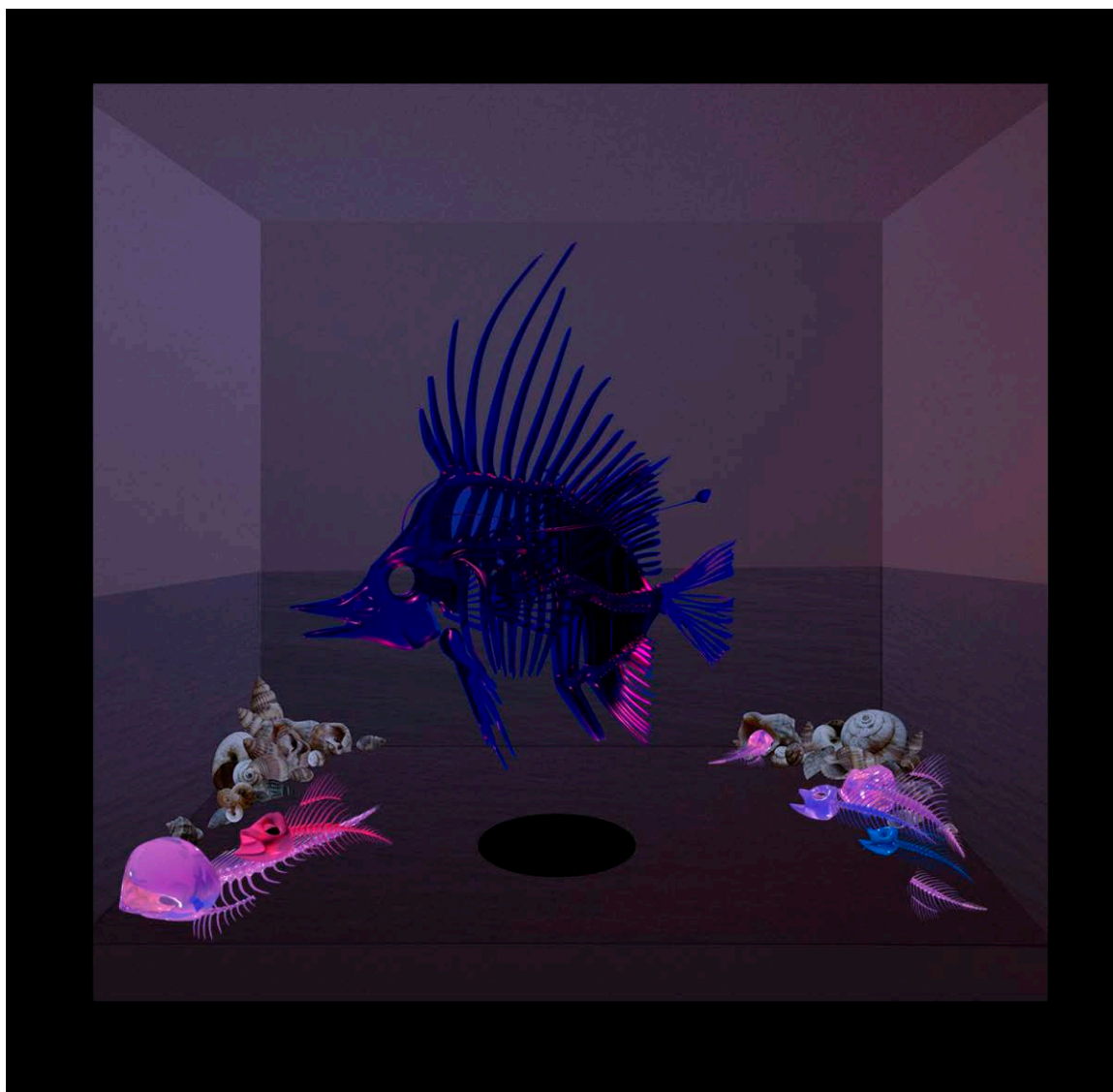


Image 6. *Untitled #5*