

2013

# Afterthoughts

Laura Iancu  
*University of Iowa*

Copyright 2013 Laura Iancu

This dissertation is available at Iowa Research Online: <http://ir.uiowa.edu/etd/2527>

---

## Recommended Citation

Iancu, Laura. "Afterthoughts." Master's thesis, University of Iowa, 2013.  
<http://ir.uiowa.edu/etd/2527>.

---

Follow this and additional works at: <http://ir.uiowa.edu/etd>



Part of the [Art Practice Commons](#)

# 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

Copyright by  
LAURA IANCU  
2013  
All Rights Reserved

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

\_\_\_\_\_  
Margaret Stratton

\_\_\_\_\_  
Jesse McLean

\_\_\_\_\_  
Rachel Williams

## TABLE OF CONTENTS

LIST OF IMAGES .....	iii
ARTIST STATEMENT .....	1

LIST OF IMAGES

Image 1. *Exhibition Poster* ..... 2

Image 2. *Untitled #1* ..... 3

Image 3. *Untitled #2* ..... 4

Image 4. *Untitled #3* ..... 5

Image 5. *Untitled #4* ..... 6

Image 6. *Untitled #5* ..... 7

## 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*

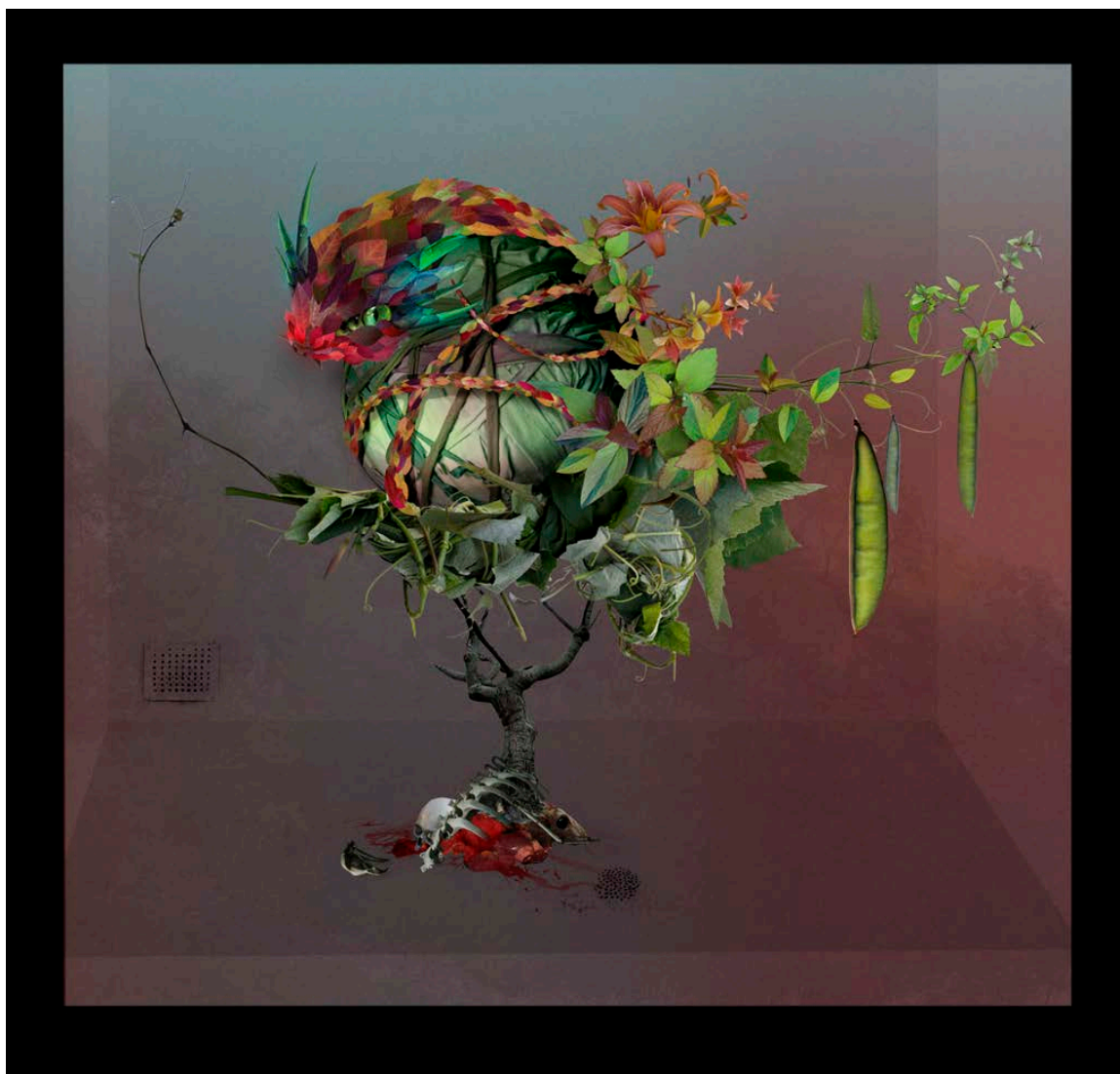


Image 3. *Untitled #2*

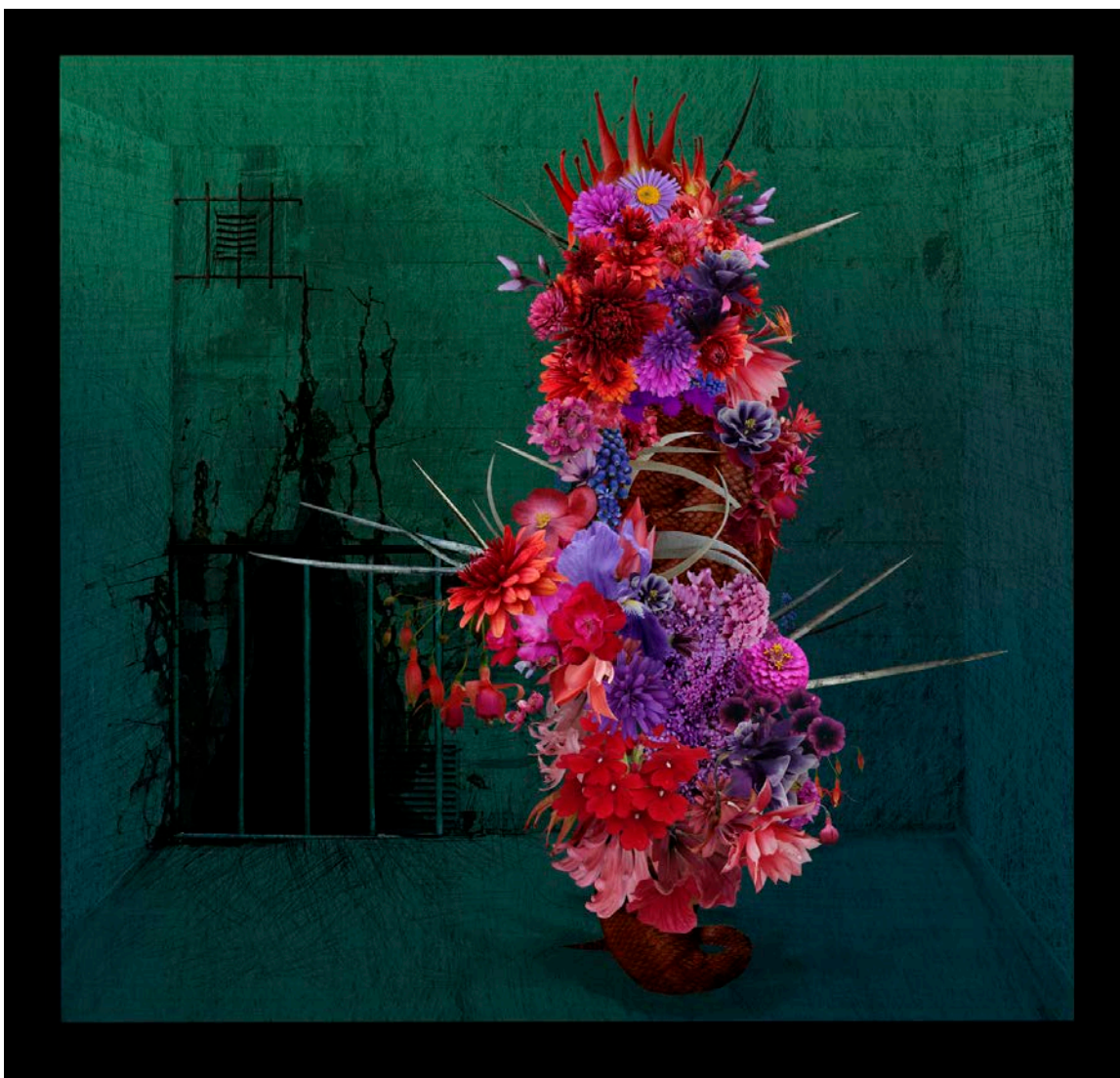


Image 4. *Untitled #3*



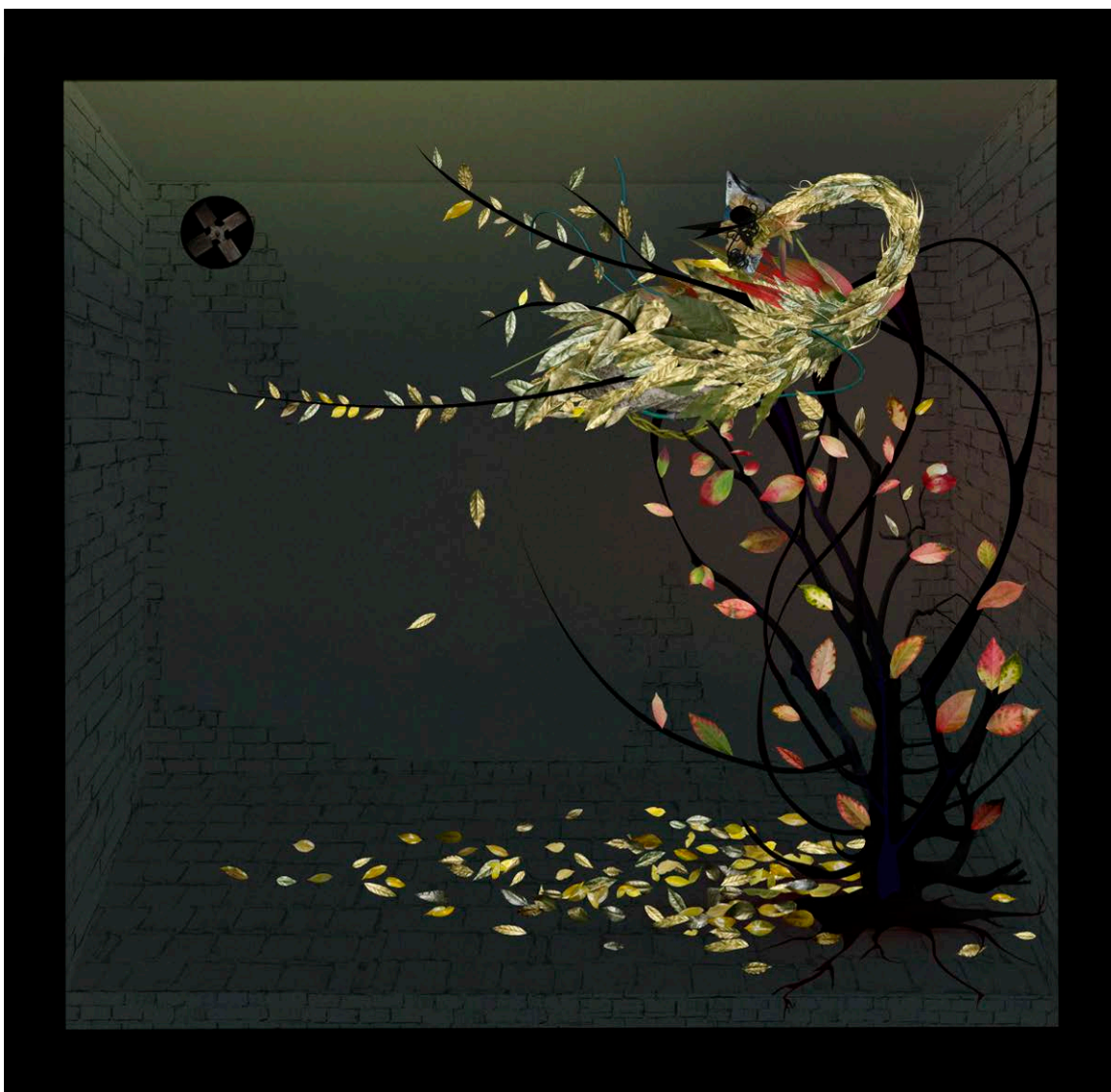


Image 5. *Untitled #4*

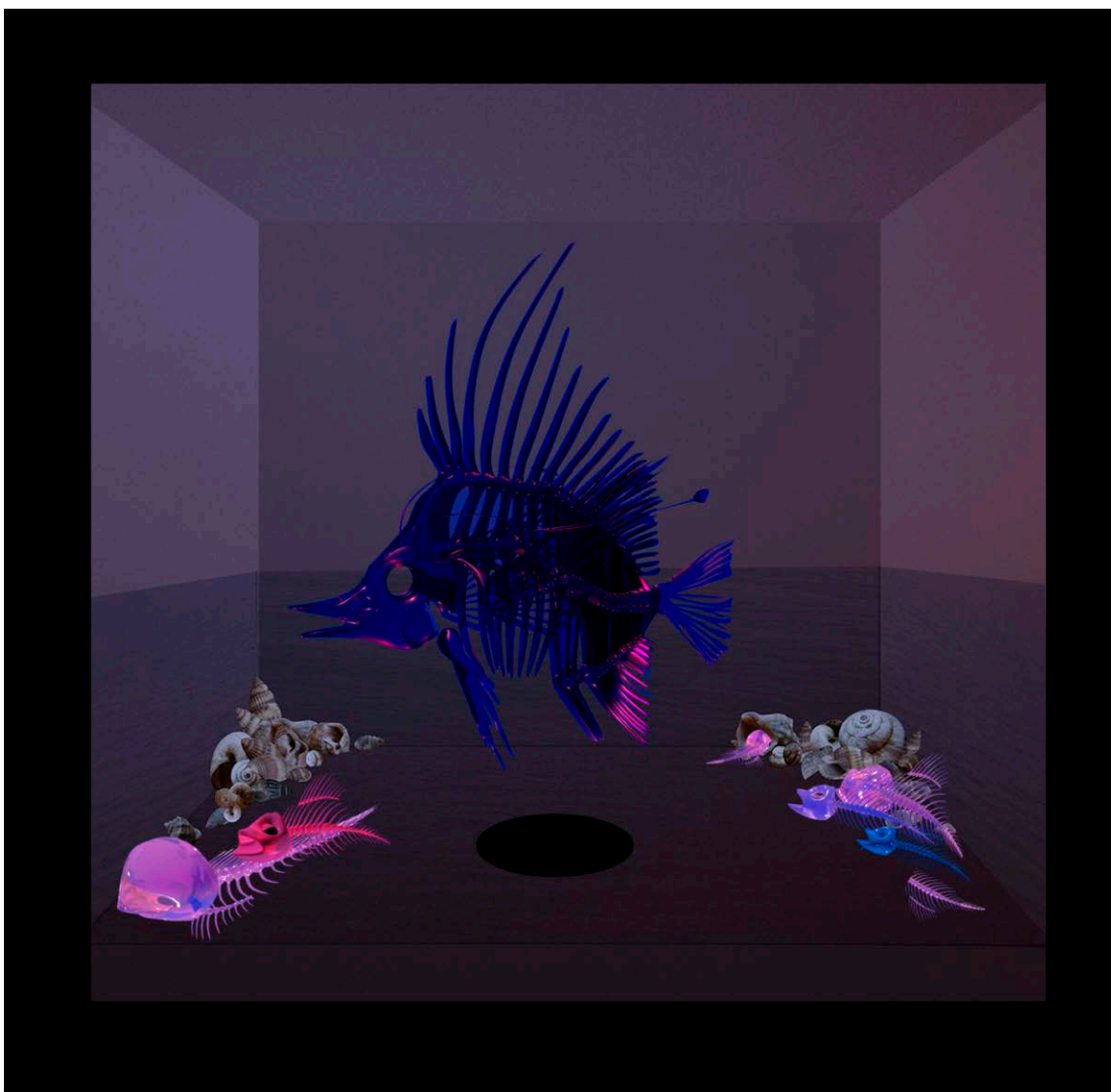


Image 6. *Untitled #5*