Each of these photographs functions as a fragment of a narrative, but the fragments do not connect to complete a story. There is no single conclusion because in our mind there is often no end to interpretation. These photographs take symbols from the conscious and unconscious and remove them from their original context, encouraging the viewer to question the evidence of their own sight and understanding of the everyday.
GREAT EXCHANGE

The installation is composed of three elements derived from the American Western parlor. One large landscape painting and two complimenting horn chairs are arranged in a crescent typical of the game rooms and saloons found in establishments in the American West from the 1800s into the early 20th century.

In the form of a small gallery installation, the selection of this genre serves to illustrate connections of resource attainment and conversion as it takes place in our inherited and mythological past while acknowledging its ability to contextualize and influence the present. The overarching purpose of the installation is to create a location for dialogue that is familiar to us through regional history while specifically articulating relationships and inquiry into the present.

The conversion of material in the service of humanity is a direct and tangible conversion. Though the concerns for such relationships have recently gained international focus this exchange is most certainly nothing new.

The installation advocates for these and related investigations in response to current sociopolitical movements concerning environment, resource use and distribution. Simplified arguments surrounding these themes often suggest polarizing perspectives of inequity. Some movements promote methods of preservation at all cost or perhaps management in favor of a notion of the “wild” that, upon investigation, are no more viable or sustainable than the previous envelopment of land so indicative of western expansion.

Rather than aligning oneself with these perspectives I seek to foster a more honest investigation on behalf of the viewer into this subject and is the singular justification for these works.
Landscape Painting
American western oil, American Midwest landscape, aspen bark, top soil, rust mud, reference Italian, Victorian era frame, industrial traffic safety yellow enamel, gilding, 5' 9" × 4' 1" × 6"

Horn Chairs
Cast aluminum, 57" × 27" × 25"
DEFINING SPACE

[...] I am neither subject or object but a subject who feels he is becoming an object.
- Roland Barthes

Defining Space “opens a private window into a reality that grasps the inwardness of a subject that lies beyond its external form.” Initially, the images are conceived by a specific memory that dictates the visual construction. The subject matter, the story of embarrassment, shifts into a concept centered on the medium’s interaction with each other. I use two media to present a formal conflict and create a narrative. When constructing, deconstructing and reconstructing a past moment, I need to hide specific elements and focus on the general in order to deliver a psychological space. The space illustrates an unsettling event from my past and becomes an unnerving image for the viewer, in that it forces him to question his understanding of the depicted event. The importance of the image is not to “get” the story but to present the viewer with a mini play, to create a moment of reflection.

avow the accident
Photography and oil on canvas
50" × 35"

the past participle of stick
Photography and oil on canvas
58" × 40"
My exploration remains internalized, emphasizing boundaries of social and philosophical regions. The creation of structures helps establish my understanding of self and my environment. By dissecting ailing relationships I define failing patterns. Truth spoken to unresponsive ears is as damning as truth bent for genteel offense.
Limitations Defined (tensile)
I am interested in the concept of time-space, which primary concern cosmology and ontology and how it influences our perception and our experience of the world. After all, it is a concept. Behind the layers of our constructed mind, will we see the fundamental nature?

The ground where we are standing and on which existence relies.
It is just sand, sand, sand and more sand.

CHIKA MATSUDA

Infinitely Reflecting the Darkness (foreground)
Mirror, Cable, Aluminum

When the Universe Leaks (middleground)
Perspex, Tube, Ink, Aluminum, Glue
8’ × 8’ × 12’

Digging Under My Own Feet
Video, mixed media
When the Universe Leaks (detail)
My research focuses on America’s industrial past and its role in perpetuating our notions of progress. Motivated by utopian ideals, America’s lifestyle of freedom has historically been wrapped up in the pursuit of mechanical and technological efficiency. My subsequent artwork visualizes this drive to progress and its effect on all facets of society, ranging from industry to entertainment. Iconography representing the abundance and promise of industrial modernism now evokes nostalgia for a time when American optimism was specifically manifested in large-scale construction and the industrial environment.
Progress And The Great Productive Machine
Oil on panel
33" × 24"

(installation detail)
**ENTROPIAL DRIFT**

In everyday experience, the human body walks in and around nature, nevertheless, nature is imbedded innately within and throughout the body. I am interested in manifesting wandering absorbed in a process of consumption, wherein stress can give way to breakdown and disintegration.

I create compositions which integrate networks and boundaries relating to the human body and its surroundings through a process of abstraction that embraces chance and the exploration of form, color, and linear elements. I explore the stream of human desire and its connection to creation and destruction within representations of systems in states of dynamism, chaos, and confusion.
Uniform Distribution
Acrylic on canvas
72” × 90”

Continuous Rhythm
Acrylic on canvas
96” × 72”
INHERITING MY MOTHER

Through video and photography, I explore the intersection of my Afghan heritage and American upbringing. Memories are reinterpreted and performed to express the complex, layered world of an immigrant Afghan family, touching on both the personal and sociopolitical. The artistic process serves as a testimonial, where my inner conversations become public. It allows me to negotiate the space between “Afghan” and “American” and to express myself independent of cultural definitions and constraints.

GAZELLE SAMIZAY

9,409 miles (installation view)

Video, 5 min
“This will be the last—”
Video, 5 min 30 sec

Upon My Daughter
Video, 6 min 30 sec
The Defense Advanced Research Projects Agency (DARPA) is a branch of the U.S. military responsible for technologies used today such as the internet, speech recognition software, the stealth fighter and even automatic parallel parking. A robotics project funded by DARPA, the “BigDog” ambulatory pack animal, demonstrated that robots could make decisions, but presented many situations where materials and mechanical parts limited robot mobility, functionality and cost. A later project used live beetles who beat their wings in response to applied wireless digital stimuli via remote control.

More recently, DARPA conducted an experiment in which a microelectrode implant was inserted into the living pupa of a manduca moth. Upon hatching, the flying adult moth could easily be commanded by wireless control. This hybrid biological/biomimetic robotic project presents possibilities for entire swarms of expendable units that could be created and employed for surveillance and other covert operations.

My thesis exhibition, “DARPAtech : pupating” is an installation addressing the convergence of biological swarms and robotic technology mimicking its birth- ing stages here in the 21st century. Today we see small batches of living creatures metamorphose into robots for our military; what swarms emerge from tomorrow’s chrysalis?
“In my exhaustion I feel a new energy arising, both as a catharsis and a metamorphosis that will integrate my past into my present.”

This is what has happened. I am cognizant of death. Several months in hospitals, I am exhausted and my spirit feels empty. My present body of work explores tensions between the body as a well-functioning machine, and inevitable decay and loss of energy. I combine self-portraiture, maps and diagrams of my father’s schematics of self-destructing mechanisms, targets, and X-ray images. These are layered and interweave suggestions of the body’s innate fragility, medical technologies that often support us in diagnosis and healing, and also direct our destruction as well as the certain decay of natural systems. These images represent my body at this time of grief: my identity is torn between my emotional needs and social and cultural expectations.
In The End (detail)
Mixed media on paper