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Be Here Now

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Art

by

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University of Cincinnati
Bachelor of Fine Arts, 2013

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University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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ABSTRACT

Drawing from my religious upbringing and my identity as a millennial, *Be Here Now* investigates my personal conflicts with the Art object. The exhibition, comprised of two pink, celebratory installations made-on-site and displayed in adjacent spaces, is an exploration of superficiality. Displayed in spaces that are externally visible from the street, the installations invite audience participation. Through the use of placement, color, construction and material make up, the works provoke visceral reactions from the viewer. Though viewers are able to approach the installations from various vantage points, they are unable to physically enter the works and become immersed within the spaces. This inaccessibility further contributes to their allure. In a world where the screen is ubiquitous and everything is instantaneous, *Be Here Now* seeks to establish presence, or a here and now.

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Introduction

I was born in Cincinnati, Ohio, a German settlement where the Catholic Church and German heritage of the population remain vital forces exerting historical significance over the city. I am a descendent of Heinrich A. Rattermann, who migrated to Cincinnati in 1846 with his German, Roman Catholic immigrant parents and is the most prominent German-Americana author in the history of the United States. Coming from a traditional, German family (I am one of few fourth generation Americans who is still 100% German), I attended Catholic school K-12. My high school was a single-sex institution, a typical practice the West Side of Cincinnati continues to uphold.

Though I wore the stereotypical plaid skirt and oxford button down blouse, I felt very little connection to the culturally appropriated image of the schoolgirl (i.e. Britney Spears in her *Baby, One More Time* music video). I was repressed. I began questioning my faith in 6th grade when I started working with Sister Anna Laura, my English and Religion teacher. Sister was a nun of the Dominican order; she wore a full white habit with a black veil concealing her buzzed head. She had two material possessions a watch and a gold band she wore on her left, ring finger, signifying her “marriage” to our Lord and Savior, Jesus Christ. Needless to say, we had very little in common. She was devout. I was a sinner. And thus, she was the bane of my existence from 6th to 8th grade; the reason I spent Wednesdays with Father Mike in detention writing apologetic essays. I did not feel remorse for questioning her “authority” and giving her gray hair; she made my life a living hell.

Compulsive apologizing is a personality trait with which I continue to struggle. I was always sorry. Sorry for being born a woman, sorry for being a temptress, sorry for attacking the practices, sorry for my general existence. The need to “break the rules” stems

from this repressive, apologetic mentality. If nothing I do is ever right, what is the point of learning the rules and/or following them?

I found myself asking these same questions while working on my BFA thesis and again while pursuing my MFA. Due to my general disdain of being told what to do and how to act, I began producing installations that cease to exist once they are taken down. In doing so, I am challenging the idea of the commodity, where the programmed death of the object rejects its commodification. Like Duchamp, I am more interested in producing socially engaging works rather than monumental artifacts. I became more invested in producing a presence, or here and now.

My thesis exhibition, titled *Be Here Now*, investigates my personal conflicts with the Art object. Combining my identification as a millennial with my religious upbringing through an exploration of superficiality, I am challenging the role of Art in a world where the screen is ubiquitous and everything is instantaneous and instigates attention.

Accumulation

The work I produce is an accumulation of materials. Whether the materials are transient or permanent, found or manmade, they evoke a sense of celebration and immortality. My installations are modular and made up of mass-produced objects such as balloons, streamers, and other party store ephemera, as well as ceramic and often supported by traditional construction materials. Combined, the materials become a singular entity though it is important to me that the materials maintain their individual identities.

Growing up attending mass in an ornate church filled with gold leaf pillars, marble statues of religious icons, high ceilings, the abundance of prayer-lit candles and hymnals, and a

centrally located sculpture of a crucified Christ, I found that I was amazed by the presence of the finely crafted and the disposable and the presence established by these materials displayed concurrently within a space.

I utilize a similar high/low strategy when producing my installations. Referencing Meisel's *The Myth of Popular Culture: From Dante to Dylan*,

The terms "highbrow" and "lowbrow" come from phrenology, the nineteenth-century science of regarding the shape of the skull as a key to intelligence. A "high" forehead meant intelligence; a "low" one meant stupidity.¹

I am not utilizing this strategy to cultivate a conversation about highbrow/lowbrow art as I feel that these are no longer relevant hierarchies of value in the discussion of contemporary art. Like Meisel, I believe that popular culture is king. My intention in utilizing high/low is to generate an environment that has presence.

By generating installations made up of both finely crafted and disposable materials I provoke the viewer to investigate the materials. I often accomplish this provocation by producing works that utilize collective identifiers such as color. Upon first glance, it is difficult to pinpoint which materials are finely crafted and which are disposable. By manipulating the arrangement of the materials within the space, the materials further transcend their own materiality, forcing the viewer to take a closer look.

It is however, important to note that the materials are not actually becoming something they are not. This is what makes the work like the arrangement of the finely crafted and the disposable within the Catholic Church setting. The singular objects, or in the case of my installations, the single materials, are not intended to be viewed as objects, but rather as parts of a whole. The combination of the objects or materials as a singular entity, like the combination of

¹ Meisel, Perry, *The Myth of Popular Culture: From Dante to Dylan* (New Jersey: John Wiley & Sons, 2009), 3.

objects within the Catholic Church, becomes the focus.

Taboo as Content

In addition to utilizing conventional high/low strategies, I habitually explore themes of death, being raised Catholic I have a severe heaven/hell complex, and transgression. I often begin an installation by locating a taboo or stimulus that bends the rules as a starting point and re-contextualize it as content in my work. For example, *Be Here Now* makes reference to two hidden gems within the history of Catholicism, the infamous Banquet of Chestnuts and the Sedlec Ossuary.

The “Banquet of Chestnuts,” or “Ballet of Chestnuts,” occurred on October 30, 1501 in the official residence of the pope, the Palazzo Apostolico arranged for Pope Alexander VI, by his illegitimate son, Cardinal Cesare Borgia. The banquet was not only a feast but an orgy. The Pope as well as cardinals, bishops and priests attended the event. Fifty courtesans were hired as entertainment following the meal. According to Johann Burchard’s account of the event in *Pope Alexander VI and His Court: Extracts from the Latin Diary of Johannes Burchardus*,

After dinner the candelabras with the burning candles were taken from the tables and placed on the floor, and chestnuts were strewn around, which the naked courtesans picked up, creeping on hands and knees between the candelabras, while the Pope, Cesare, and his sister Lucretia looked on. Finally, prizes were announced for those who could perform the act most often with the courtesans, such as tunics of silk, shoes, barrets, and other things.²

Catholic commentators have continued to argue that the entire event was fabricated.

However, given that Pope Alexander VI fathered four bastard children, including Cesare, and had various documented affairs with prominent women in Rome, including his daughter,

² Burchard, Johann, *Pope Alexander VI and His Court: Extracts from the Latin Diary of Johannes Burchardus* (New York: N. L. Brown, 1921), 155.

Lucretia, it is not difficult to subscribe to such accusations. The event epitomizes the corruption and grotesque indulgence, which took place in the Catholic Church during the reign of the House of Borgia during the mid-15th century.

The Sedlec Ossuary, also known as the “Church of Bones” or “Bone Church”, is a small Roman Catholic chapel, located beneath the Cemetery Church of All Saints in the Czech Republic. The chapel is believed to contain the remains of 40,000 people who were buried in Sedlec after a Cistercian abbot traveled to the Holy Land and

brought back a jar of earth from the Church of the Holy Sepulchre in Jerusalem, the place where Jesus was crucified at Golgotha. When he arrived back, he put the earth over the cemetery. The rumor about his act soon spread out all over the place, and thus Sedlec became a desired place to be buried.³

By the 15th century a church was built near the graveyard. Its basement was made into an ossuary due to the popularity of the burial site. The half blind monk in charge of arranging the bones artistically failed to complete the task. In 1870, the Schwarzenberg family hired artist Frantisek Rindt to use the bones abandoned in the chapel of the ossuary to create what Michael Taussig refers to as “pure kitsch” in his paper *The Language of Flowers* found in *Walter Benjamin’s Grave*.⁴

The chapel, which stands today, has a central focus, an immense chandelier made up of every bone found in the human body, hung from the center of the nave. The other notable object found within the chapel is a coat of arms for the Schwarzenberg family, also made up of human bones.

³ “Sedlec Ossuary History.” *Sedlec Ossuary: The Church of Bones*. Accessed 10 July 2017. sedlecossuary.com/sedlec-ossuary-history/

⁴ Taussig, Michael, “The Language of Flowers,” *Walter Benjamin’s Grave* (Chicago: The University of Chicago Press, 2006), 110.

Be Here Now

For my MFA Thesis Exhibition, *Be Here Now*, I employed the use of the finely crafted and the disposable in an attempt to disrupt the temporal and spatial aspects of the installations, establishing a point of contention. Intentionally choosing to create installations made up of both cheap, disposable materials such as streamers and balloons as well as more durable, industrial strength materials such as porcelain and plywood, elevates the presence of the disposable and reduces the presence of the permanent. This high/low play allows the accumulation of the materials to read as a singular entity.

By producing the installations within spaces that are viewable from the street (fig. 1), I have provided the viewer with the opportunity to experience the work much like an object on a pedestal protected by a glass vitrine or more specifically, a relic housed in a reliquary. According to Cynthia Hahn, author of *The Reliquary Effect: Enshrining the Sacred Object*,

A reliquary is a container intended to protect its relic contents. Rather than a depository or safe, a reliquary must be understood to be like a gift box, with all the transient nature of such a thing. The reliquary performs a function of presentation, and then it is thoroughly and efficiently forgotten in the assertive presence of the relic.⁵

My intention moving into my thesis work was to produce installations about presence. Relics are both past and present and therefore have presence. I chose to exhibit *Be Here Now* at Rogers Experimental House due to the structural design and layout of the building, which enabled me to create installations that were relics.

Be Here Now was an exhibition of two installations. For the larger space, I made reference to the Sedlec Ossuary. I produced a large armature of a chandelier out of plywood, which I spray-painted pink and suspended from the middle of the space. Instead of using bones, I

⁵ Hahn, Cynthia, *The Reliquary Effect: Enshrining the Sacred Object* (London: Reaktion Books Ltd., 2017), 6-7.

adorned the armature with balloons (fig. 2-10). I felt that the balloons, which encapsulate breath (or “life”), function in the same capacity as the bones of the immense chandelier in the Sedlec Ossuary. Balloons are pure kitsch that, in my opinion, salute both death and life. Balloons are recognized as a celebratory ritual. They are a luxury. They are not useful and they are not necessary. To utilize balloons in the likeness to the bones used for the bone chandelier

demonstrates how fine the line is between the somber face of death and its comic qualities, a line that Bataille crossed again and again in his investigations into the sacred surplus harvested by the transformation of saints’ bones from the vile status of the corpse to their glowing destination under the stones of church or altar, a transformation enacted on a lesser scale with every body buried in the church cemetery. Mutilation is this same movement, in reverse, yet no less religious.⁶

A dome-shaped nave made of PVC pipes, which extended from each corner of the space and met in the middle of the ceiling, imprisoned the balloon chandelier, framing the space. Surrounding the chandelier and nave was a frontal window, streamers, and pink walls with a 3-D wallpaper made up of pink foam cut outs. The shape of the cut outs was intentionally selected in likeness to the coat of arms found in the Sedlec Ossuary.

For the adjacent gallery space, I drew from the account of the Banquet of Chestnuts (fig. 11-16) found in the diary of Burchard. I created an installation made up of suspended elements, a velvet carpeted floor, and a streamer backdrop that blended together and produced what appeared to be a box within a box from the outside of the space looking in. The components suspended in the space included outlines of candelabras which I laser cut out of pink mirror acrylic and suspended upside down in addition to slipcast porcelain macaroons at various heights throughout the space. Instead of chestnuts, I chose to create pink macaroons because the macaroon is in my opinion the contemporary chestnut. It is an expensive, low-calorie delicacy. *Le macron* is also

⁶ Taussig, Michael, “The Language of Flowers,” *Walter Benjamin’s Grave* (Chicago: The University of Chicago Press, 2006), 110.

French for chestnut. To further adorn the space, I produced a pink backdrop made up of different shades of pink streamers and various other pink materials such as fabric and tulle. This backdrop and the pink velvet floor under the suspended elements in the space provided the framework that created the box within a box feel from the outside looking in.

Made-on-Site

In order to make better sense of this installation, I will establish a background of the research and development of rules I have produced for the running of my studio practice.

As I mentioned previously, the work I produce is an accumulation of materials. My installations are modular and made up of mass-produced objects such as balloons, streamers, and other party store ephemera, as well as ceramic and often supported by traditional construction materials. I began creating works which I classify as ‘installation art’ my first semester of graduate school at the University of Arkansas. I will refer to Claire Bishop’s definition of installation art as I believe it best fits my personal definition of this contemporary art practice and/or classification (quote from *Installation Art: A Critical History*),

Installation art is a term that loosely refers to the type of art into which the viewer physically enters, and which is often described as ‘theatrical’, ‘immersive’, or ‘experiential’.⁷

My installations are simultaneously theatrical, immersive, and experiential due to their construction, material make up, placement, and color. My works provoke visceral reactions, which require audience participation. Though they are not site-specific, they are almost always made-on-site, a term I began using to differentiate them from site-specific works. My works are in fact about space as they respond to the space, in which they are produced, and the assembly of

⁷ Bishop, Claire, *Installation Art: A Critical History* (New York: Routledge, 2005), 6.

their elements is to be regarded as a single entity⁸ however, they could be produced in any space, at any time.

I produced my first installation in my ceramics studio in the fall of 2014. I wanted to create a piece in response to Miley Cyrus labeling herself a visual ‘artist’ after holding her first art exhibition in NYC in September 2014. In an interview with V Magazine regarding her "Dirty Hippie" exhibition she stated,

I had a bunch of fucking junk and shit, and so instead of letting it be junk and shit, I turned it into something that made me happy.⁹

Using this statement as the foundation for my own studio practice, I took a bunch of my personal *junk and shit* and made “Art”. I titled the work *I’m Just Being Miley* (fig. 17). Although my intention was to mock the “Art” of Miley Cyrus originally, I think that this particular work actually supports her endeavors. Her exhibition propelled my interest in producing made-on-site, ephemeral, mixed media installations. I had spent years searching for the perfect form or armature to hold my surfaces. I finally found a new and exciting way to create surface via producing three-dimensional montages in the likeness of Miley’s sculptures. Miley inspired me to adhere my materials directly to the surface of the wall of my studio, a crucial moment in my working studio practice.

Anti-Commodity

At first, creating installations without armatures and/or internal, base structures was exciting. My first few installations including *Bleeding Heart* (fig. 18), which I made-

⁸ Idib., 6.

⁹ *Miley Cyrus Presents*. V Magazine Interview, 29 August 2014. vmagazine.com/article/miley-cyrus-presents/ Accessed

on-site in the Kemper Gallery at Kansas State University, were anti-commodities. I predetermined the death of these works prior to their creation. By producing them with the intent of defying the culture of commodity, where the programmed death of the artifact prevents its commodification, I was challenging the “Art object”. And by using mundane, disposable materials, I was contesting the notion of value in a world that cherishes artifacts. According to Joshua Simon in his article *Neo-Materialism, Part I: The Commodity and the Exhibition*,

Everything that comes into this world does so as a commodity. The world belongs to the commodity, not to us.¹⁰

Though I agree with Simon, I had to attempt to defy this rationale.

Bleeding Heart was accepted into a graduate student exhibition at Manifest Gallery in Cincinnati, Ohio later that year. This was my first attempt to reproduce what I believed was an anti-commodity (fig. 19). The second go was not as successful. It was stressful; it took twice the amount of time to produce and overall the work did not have the same feel as the original. By attempting to reproduce this previous work, I was commodifying something that could not be commodified. I was intentionally going against the original trajectory of the work.

The act of reproduction destroys the authority of the original. According to Walter Benjamin in his famous essay, *The Work of Art in the Age of Its Technological Reproduction*,

In even the most perfect reproduction, one thing is lacking: the here and now of the work of art – its unique existence in a particular place. The authenticity of a thing is the quintessence of all that is transmissible in it from its origin on, ranging from its physical duration to the historical testimony relating to it.¹¹

This excerpt from Benjamin’s essay reaffirms the notion that my installations though they are not

¹⁰ Simon, Joshua, “Neo-Materialism, Part One: The Commodity and the Exhibition.” *E-Flux Journal* 20 (2010). Accessed September 6, 2017. <http://www.e-flux.com/journal/20/67643/neo-materialism-part-i-the-commodity-and-the-exhibition/>, 4.

¹¹ Benjamin, Walter, *The Work of Art in the Age of Its Technological Reproduction* (USA: Prism Key Press, 2010), 22.

site-specific, do in fact belong to a specific time and space, or aura. They could be produced in any space at any time, however, the space and time in which they are produced and displayed is what makes them unique and gives them presence. My works exist until their programmed death, the date they are de-installed. Since my works die they now exist solely as dislocated images.

Submission

My identity as a millennial, or Generation Y, which according to *The Canonical Debate Today: Crossing Disciplinary and Cultural Boundaries* is defined as,

[individuals] born 1977-1998, [who] grew up with screens as an integral part of their daily lives, and are used to a life that is faster, more spectacular, and noisier. The emphasis for this generation is on access and speed.¹²

informs the way I make value judgments and run my studio practice. Growing up in a time where screens became ubiquitous, according to Business Insider, people spend 21 minutes on Instagram (currently one of the most popular iPhone/Android photo-sharing applications with 500 million daily active users)¹³ per day, I assign little to no value to the image. I produce works made up of easily accessible materials such as balloons, streamers, plastic table cloths, etc. If the constant dissemination and consumption of images via the screen (i.e. cell phones, computers, televisions, etc.) creates a false sense of consumption, why should I produce works out of anything but easily accessible, mass-produced, cost efficient materials? My works are going to die and exist as dislocated images in a paradox of perceived reality and authenticity through an understanding or expectation of inauthenticity anyway.

¹² Martin, Elaine, *The Canonical Debate Today: Crossing Disciplinary and Cultural Boundaries* (Amsterdam; New York, NY: Rodopi, 2011), 238.

¹³ Balakrishnan, Anita & Boorstin, Julia. "Instagram Says It Now Has 800 Million Users, up 100 Million since April." CNBC (2017). Accessed 5 Oct. 2017
<http://www.cnbc.com/2017/09/25/how-many-users-does-instagram-have-now-800-million.html/>

In order to seduce the viewer, I take into account that I am in competition with each and every image the viewer comes into contact with on a regular basis. Accepting this, I intentionally produce works that photograph well. I have also established an aesthetic that is vibrant, chaotic, busy, and textural so that my work is visually bombarding although it is seen in an abstracted representational format. I want my works to consume the viewer. If the viewer takes the time to look up from their phone and experience my work for more than five seconds, I am happy.

Collective Identity

Accepting that all aspects of millennial identity are socially influenced, collective identity (or social identity as it may also be referred) is a driving force in my working studio practice. Utilizing color, texture, and party store ephemera I am not only providing context but also establishing collective identity. Allowing the viewer to place the work within a specific time and place based on their associations with the selected media in addition to enabling them to read the work as a single entity.

I establish collective identity within my work primarily through the use of the color pink. Contrary to popular belief, my favorite color is not pink. However, I continue to utilize the color because to me, pink is annihilating. I am not utilizing the color pink to discuss issues of gender, though I understand the societal connotations associated with the color. Gender is not a topic I personally wish to discuss within my work. I am utilizing the color pink because it is the most pervasive color, and the most hyper-sexualized. The color pink demands that you “look at me now!”

I further develop unity within my work through texture. It is important that the textural component of my work can be grasped at a distance as well as in image format. By utilizing

different textures I am able to alter the perceived surface quality and physical properties of the materials I use to produce my installations. Though the materials may be easily identified with further investigation, I breathe new life into them by placing them in non-traditional arrangements. My goal is not to conceal their identity but to transcend their stereotypical purpose in order to seduce the viewer.

Excess

When I refer to the materials in my work as party store ephemera, I mean that the materials I purchase have the quality of the products found in the Party/Celebration aisle. They are synthetic and often flashy in nature. They are brightly colored, mass-produced ephemera that are easily acquired and “cheap”. When I refer to these materials as “cheap”, I mean so in the sense that they are disposable. These materials typically cannot be kept and repurposed for future installations. They are not necessarily inexpensive. I tend to purchase them in bulk.

For example, I am obsessed with pink streamers. I literally go on spending sprees and travel from Walmart-to-Walmart, Dollar Tree-to-Dollar Tree, to acquire them. Stockpiling is part of my working studio practice. In order to stockpile, I start by buying out the entire stock of pink streamers at every Walmart in the greater Northwest Arkansas area several weeks prior to the beginning of the installation of a work. This insures that the stores in my area will restock their shelves several times prior to the start of installation week. Which, depending on how much I need to stockpile, allows these stores to continue restocking their shelves so that I can buy out and hoard pink streamers.

I will have an idea of how many streamers I need to purchase and stockpile once I have taken measurements and rendered a digital blueprint of the space. However, my works are

subject to change once I am making my installations on site in the space. I have a tendency to purchase more than is necessary to create my work. I therefore always save my receipts and try not to purchase any materials from stores that have 30-day money back guarantees.

Needless to say, my process of purchasing and hoarding materials is obsessive. I definitely get a lot of weird looks when I check out. After all, who needs 50 packs of pink streamers? But that's the point. It attests to the excess of our consumer culture and our frivolous spending. Our spending as millennials is much like our online presence. It is superficial and instantaneous as we have an affinity for the short term, the here and now. We are more likely to splurge on comforts and conveniences such as name brand coffee, eating out, and taxis than previous generations.¹⁴

This ritual of the splurging and hoarding of disposable materials is what makes my work excessive. I have previously stated that the goal of my work was to locate excess, however I have found that there is an obvious issue with this pursuit, which is degree. That which is excessive can always be more excessive. There is literally no limit. I have therefore set limitations for the production of my work. Though I viscerally produce many of the elements of my work on-site, I do consciously plan out and make decisions prior to their execution.

Seduction

As I previously stated, my work strives to gain the attention of the viewer. I am able to cultivate seduction through the use of collective identity and spatial planning. For *Be Here Now*, I chose to produce installations as relics because according to Hahn, relics are identified and

¹⁴ Elkins, Kathleen, "Here's How Millennials Spend Their Money, Compared to Their Parents. " CNBC (2017) Accessed 10 August 2017. <https://www.cnbc.com/2017/06/30/heres-how-millennials-spend-their-money-compared-to-their-parents.html/>

defined as unique, authentic, powerful and effective. They are both past and present, giving them presence. The goal of the relic is almost never clarity, or clear sight.¹⁵

Strip-tease, the impossibility of nakedness, is the paradigm for our relationship with nudity. As an event that never reaches its completed form, as a form that does not allow itself to be entirely seized as it occurs, nudity is, literally, infinite: it never stops occurring.¹⁶

Therefore, to produce an installation that viewers could only see from the outside the majority of the exhibition, my installations never stop occurring. Individuals who pass my work daily will continue to be enthralled by the work because they cannot fully approach the work. They cannot experience it.

Conclusion

In many ways, my relationship with ceramics is comparable to my relationship with the Catholic Church. As a ceramicist, I felt restrained. I felt that I could not produce work quickly enough. Due to the rich history of craft associated with ceramics, I felt that I was never “good” enough, i.e. wheel throwing, mold making, hand building, etc. I also did not like the responsibility I accepted every time I vitrified clay. And, I was not a fan of the fact that I did not feel in control. The malleability that I initially fell in love with was never what I needed it to be at the time. I could want the clay to be streamers, but regardless of what I did to manipulate the material, it was never going to be streamers.

When I worked in ceramics I was creating objects, not experiences. I am much more interested in producing experiences. My work is meant to reconnect us with presence, a here and now. For my thesis exhibition *Be Here Now*, I created works which are not only historically

¹⁵ Hahn, Cynthia, *The Reliquary Effect: Enshrining the Sacred Object* (London: Reaktion Books Ltd., 2017), 6.

¹⁶ Ibid., 14.

based, but are also contemporarily produced and situated in the here and now, in order to produce presence. Through my personal experience and research I have found that the only way to seduce the collective public away from their screens to experience “Art” is through creating brightly colored, large-scale installations in public spheres. Encapsulating these installations within an architectural structure, which allowed the viewer to see the work through a window made the works more seductive. We all want what we can’t have.



Figure 1: Katrina Rattermann, *Be Here Now* (Street View; Night), 2017. Photograph by Kris Johnson



Figure 2: Katrina Rattermann, *Be Here Now* (Bone Chandelier; Night), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains, PVC Pipe, Foam. Photograph by Kris Johnson

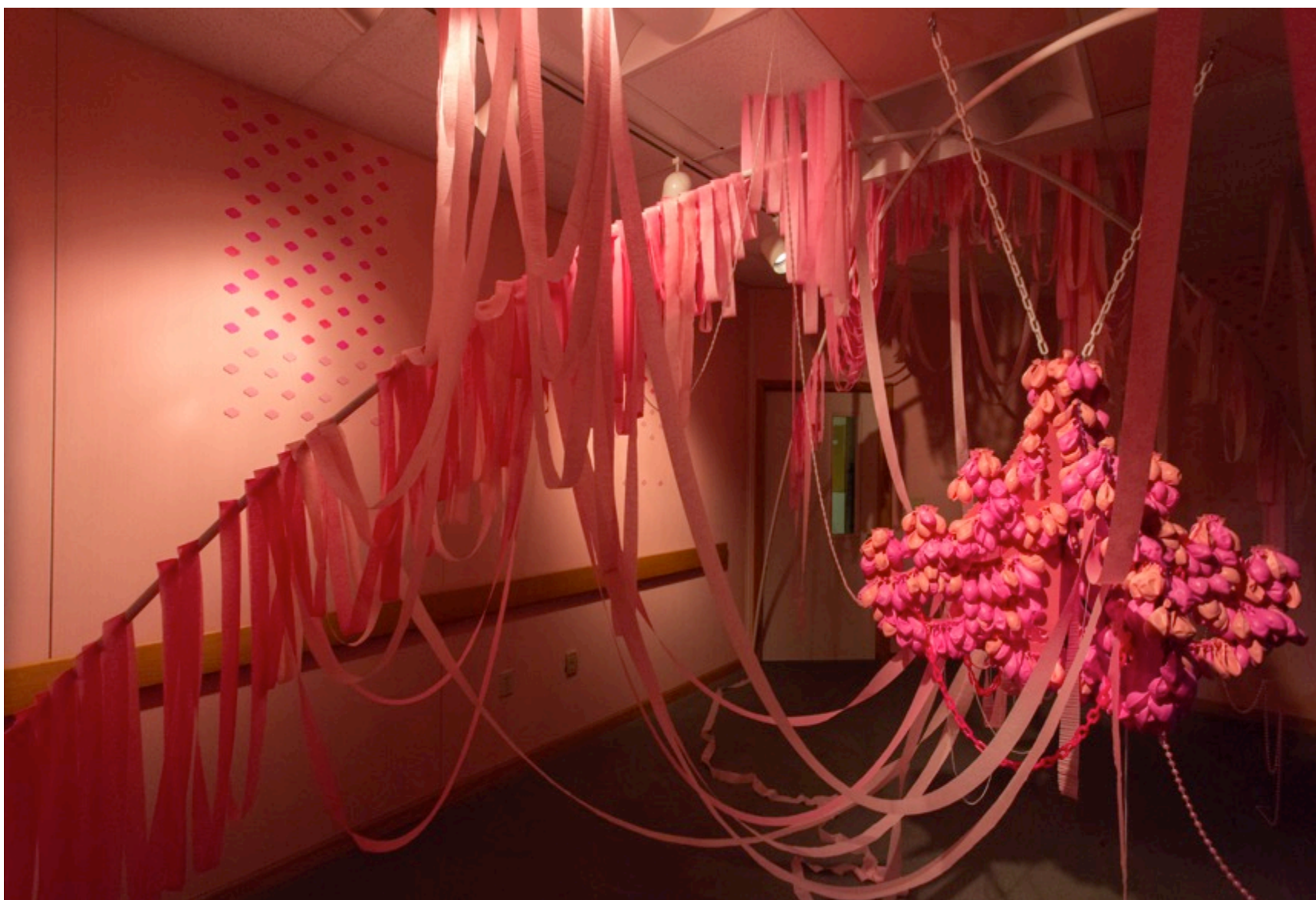


Figure 3: Katrina Rattermann, *Be Here Now* (Bone Chandelier; Night), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains, PVC Pipe, Foam. Photograph by Kris Johnson



Figure 4: Katrina Rattermann, *Be Here Now Bone Chandelier Daylight*), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains, PVC Pipe, Foam. Photograph by Kris Johnson



Figure 5: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Detail), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains. Photograph by Kris Johnson

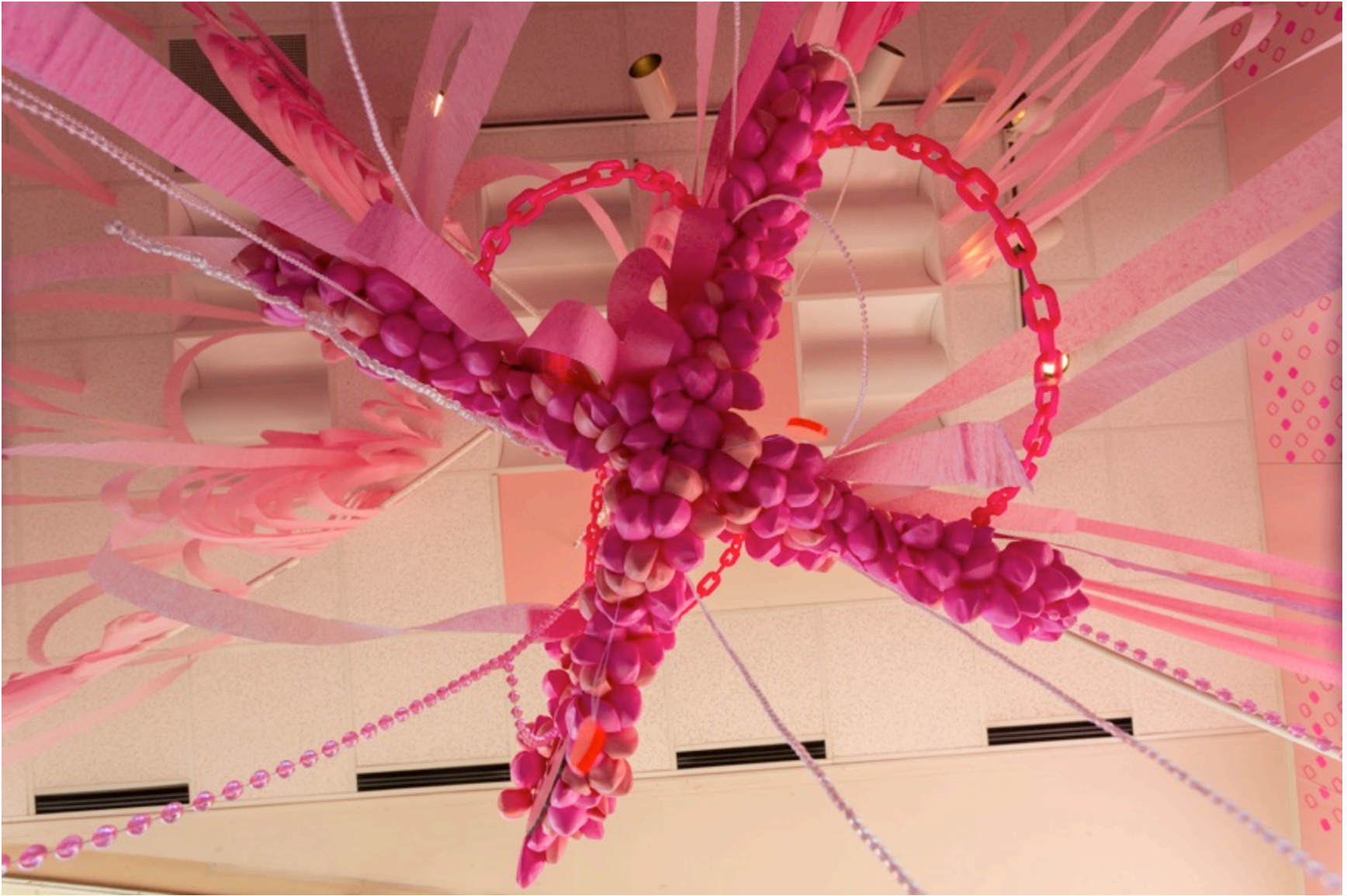


Figure 6: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Perspective View), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains, PVC Pipe, Foam. Photograph by Kris Johnson

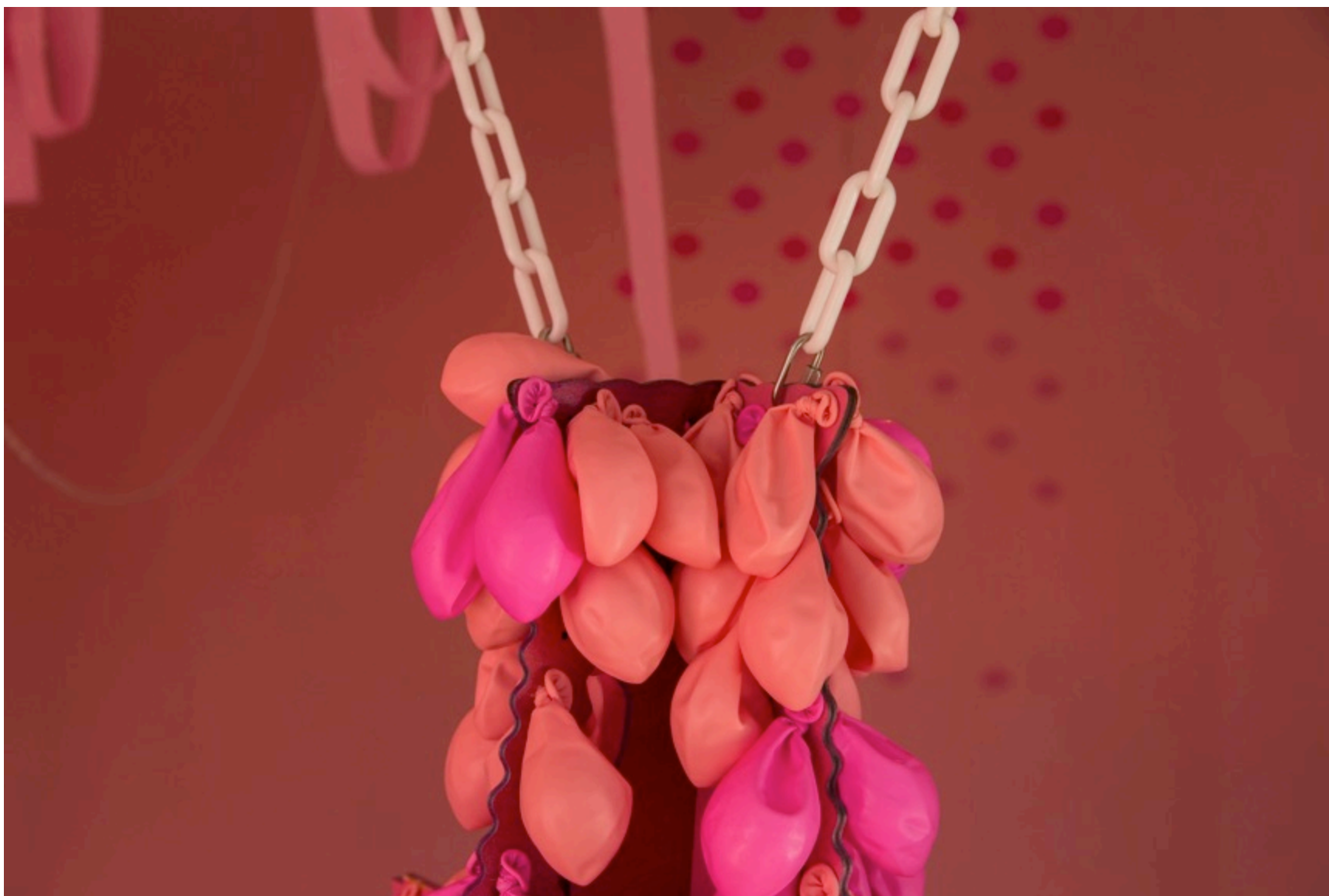


Figure 7: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Detail), 2017, Plywood, Spray Paint, Balloons, Beads, Streamers, Plastic Chains, Foam. Photograph by Kris Johnson



Figure 8: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Detail), 2017, Spray Painted Plywood, Balloons, Streamers, Beads, Plastic Chains. Photograph by Kris Johnson

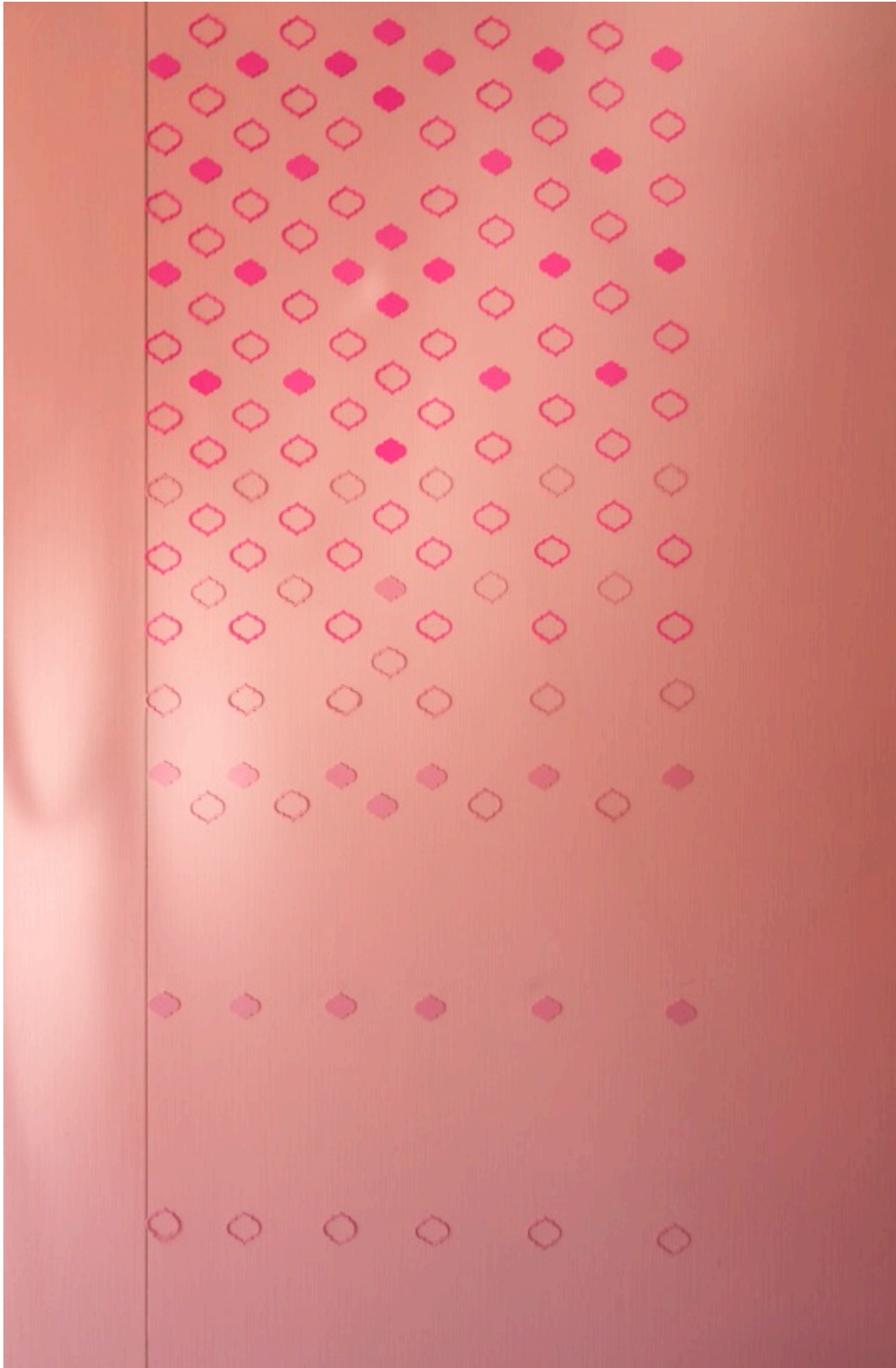


Figure 9: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Wall Detail), 2017, Foam. Photograph by Kris Johnson

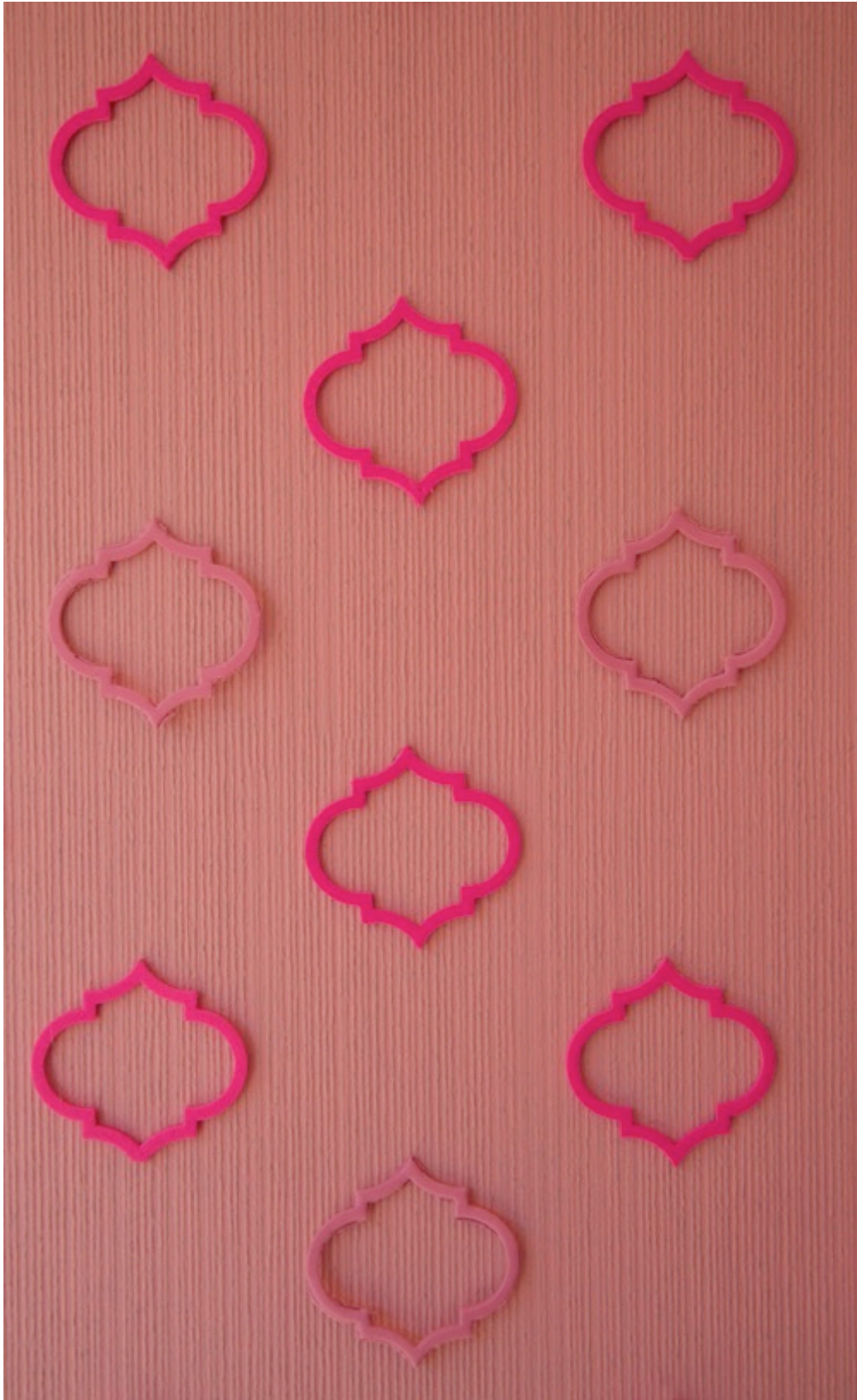


Figure 10: Katrina Rattermann, *Be Here Now* (Bone Chandelier, Wall Detail), 2017, Foam. Photograph by Kris Johnson



Figure 11: Katrina Rattermann, *Be Here ow (Banquet of Chestnuts)*, 2017, Slipcast Porcelain, Plastic Table Cloth, Streamers, Foam, Velvet, Tulle, Iridescent Tissue Paper, Mirror Acrylic. Photograph by Kris Johnson



Figure 12: Katrina Rattermann, *Be Here Now* (Banquet of Chestnuts, Detail), 2017, Slipcast Porcelain, Plastic Table Cloth, Streamers, Foam, Velvet, Tulle, Irrescent Tissue Paper, Mirror Acrylic. Photograph by Kris Johnson



Figure 13: Katrina Rattermann, *Be Here Now* (Banquet of Chestnuts, Detail), 2017, Slipcast Porcelain, Mirror Acrylic, Plastic Table Cloth, Streamers, Tulle, Iridescent Tissue Paper. Photograph by Kris Johnson



Figure 14: Katrina Rattermann, *Be Here Now* (Banquet of Chestnuts, Detail), 2017, Plastic Table Cloth, Streamers, Irrescent Tissue Paper. Photograph by Kris Johnson



Figure 15: Katrina Rattermann, *Be Here Now (Banquet of Chestnuts, Candelabra)* 2017, Mirror Acrylic. Photograph by Kris Johnson



Figure 16: Katrina Rattermann, *Be Here Now* (Banquet of Chestnuts, Carpet Floor), Velvet, Foam, 2017. Photograph by Kris Johnson



Figure 18: Katrina Rattermann, *Bleeding Heart* (#1), 2015, Porcelain, Balloons, Fabric, Duct Tape, Post It Notes, Beads, Silly String. Photo by Artist



Figure 19: Katrina Rattermann, *Bleeding Heart* (#2), 2015, Porcelain, Balloons, Fabric, Duct Tape, Post It Notes, Beads, Silly String, Synthetic Hair. Photo by Artist

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