

PROFILE

Digital Drawing Room: MFA Fine Arts featuring Consuelo Tupper Hernandez

by Slade Gottlieb

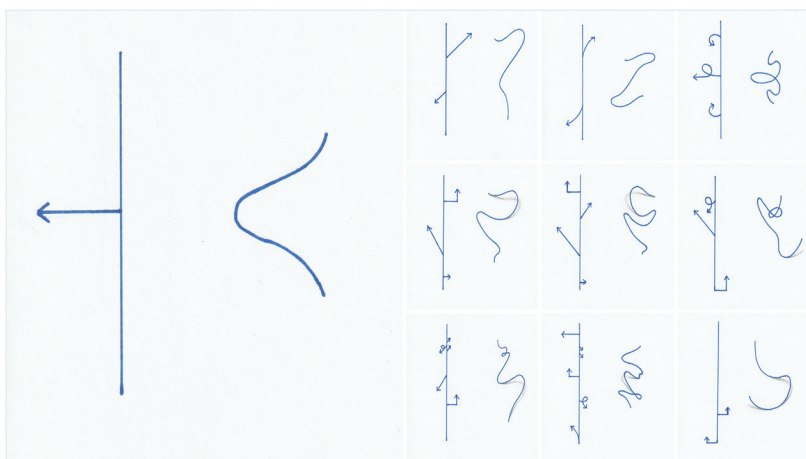


Starting May 10, you can view work by students in the MFA graduating class on the website 2021.CCAMFA.art and in the [Class of 2021 Showcase](#).

Works in this series were written by students in Glen Helfand and Maria Porges' respective graduate writing seminars this past fall and spring.



Alphabetical Map, 2020. Printed Vinyl, 24x40



Common Sense, 2020. Ink on paper, 4x4 each.

Consuelo Tupper Hernandez is a cartographer of ideas. “The meaning of things is an endless negotiation between people,” the interdisciplinary artist and writer says. “I try to work along the line between the bottomlessness of interpretation, and the actual truth of a moment.”

Tupper Hernandez’s art practice began, when she was a young student in Chile, as an obsession with the limits of her own knowledge. Her collections of rules and logic tend to behave paradoxically as both fact and fiction, and she grew increasingly fascinated with and wary of our human limitations. “When *making* sense is a collective task, it pretty much determines what we think is possible and what we think isn’t possible, and these often-unspoken agreements have critical political consequences.”

Tupper Hernandez describes her work as minimal gestures, but the minimalism is only a playful veneer. Through it, she is able to coax readers/viewers of her diagrams, tables and dictionaries into witnessing the arbitrary and often humorous nature of the way we assign meaning to the world around us. For example, she defines the term assisted applause as “/adj & /n 1 This kind of applause is caused by an external body grabbing the person’s hands and/or wrists...”

Whether Tupper Hernandez is guiding two-dimensional lines through elegantly diagrammed choreography, or building wall-text that depicts in terse descriptions 100 actions that took place throughout the early days of the Chilean Revolution, her work is always prodding at the borderlines of meaning and truth and the political consequences of who shaped these lines, and how. “Language is the other side of reality,” she says, implying there is a distance between what is said, and what is. Whether her projects begin with a joke or a political revolution, she is always seeking to help us see; to unlearn and control our ability to observe the world around us for what it truly is.



Top to Bottom: *Applause Dictionary*, 2020. Book, 8x5; *Notebook (Manual)*, 2019. Ink on paper, 8x11.