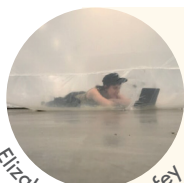


Digital Drawing Room: MFA Fine Arts featuring Elizabeth (Liz) Hafey

by Lauren Sorresso



Elizabeth (Liz) Hafey

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.

Liz Hafey makes absurdly humorous sculptures and performances. Sometimes dark, often ironic, and always playful, her work addresses the strange side of life.

What do you get when you turn a whoopee cushion into a giant inflatable? Or do a performance of blowing one up and walking on it? Hafey's sculptural combinations have also included chenille chicks, condoms, doll parts, fake grass, hot dogs, plastic trees, plungers, teeth molds, toilet seats, yo-yos, and wigs. Oh, and customized kid's straws shaped into curse words.

She assembles ceramic mashups. She juxtaposes everyday objects. She stages interventions. Her works push the boundaries of their mediums in true punk fashion.

Hafey's process involves twisting contextual associations to come up with new meanings for familiar groupings of objects. This involves both an understanding of materials and an awareness of how they can be manipulated within different cultural spaces.

Hafey started out as a clay artist, making conceptual pottery—like a set of magazine-sized tiles displaying the words “stay asleep,” “no free will,” and other warnings. She started exploring alternative formats after a bicycle accident injury. Finding that these new materials lent themselves to freer expression, she expanded her practice.

The artist thinks of her works as visual metaphors that develop from lived experience. For example, a game with friends turned into a video performance in which Hafey awkwardly, repeatedly sits on a chair. At the very start of the Covid-19 pandemic, she placed an inflatable structure inside of an art exhibition, designating it for quarantining and beer drinking (Coronas, of course).

Like inside jokes, her works use innuendo. She references queer experience, environmental devastation, state violence, and more. She challenges conventions to encourage different ways of thinking. Hafey pokes fun at the world in a necessary way.