THESIS SHOW SCHEDULE

SOFÁ GALLERY
812.855.3440
sofa.indiana.edu

March 20 - April 10, 2010
Alexandra Saldan painting 03
Gretchen Butschke metals 17
Jacob Dudley painting 06
Krista Duvall painting 05
Lisa Goostee painting 09

April 13 - April 24, 2010
Andrew Berman painting 02
Christine Golden ceramics 07
Daniel Reiney painting 18
Gael Harned photography 09
Kara Norton ceramics 15
Ninkle Spink painting 01

April 27 - May 8, 2010
Avis Campbell ceramics 04
Jeremy Sweet painting 21
Marla Niles painting 14
Michael Steineck painting 19
Younggwon L. Ahn digital Art 01

INDIANA UNIVERSITY ART MUSEUM
812.855.3445
museum.indiana.edu

April 14 - April 25, 2010
Celine Leshko painting 12
June Yang Lee photography 11
David Krapac painting 13

April 28 - May 9, 2010
Ben Pian painting 16
Sean Brooks photography 03
William McMichael painting 13
BLOOMINGTON IS A PRETTY COOL COLLEGE TOWN, a cultural oasis in otherwise conservative Indiana. The IU MFA program, which offers degrees in painting, sculpture, ceramics, photography, digital art, printmaking, metals, graphic design, and textiles, attracts artists seeking a quiet place to work for a few years supported by an eclectic, formally-minded faculty, a generous stipend and the prospect of hands-on teaching experience.

Freed from the NY art world’s obsessive focus on status and fame, these artists eschew the pretense of sophisticated interdisciplinary discourse or top-this formal experimentation for more down to earth creative goals. To foster this pragmatic growth the IU art program requires more than the typical thesis exhibition to complete the course of studies: a thesis paper and oral argument make the artists go the extra mile to earn their master’s degree. This good work ethic is generating some great work in Bloomington.

Among the graduate painters one encounters a refreshing respect for mastering technique, and the influence of color theory is apparent from the stacks of color-aid paper strewn about the graduate painting studios. Pinned to the wall of Lisa Gottes’s studio, simple and beautiful ripped color-aid collages create an interior space alive with emotion. Painting from memory, Gottes turns her studio walls into large-scale paintings of a run-down rented apartment and its contents—a kitchen knife, an envelope, and a vase of flowers. But behind the awkward rendering, Gottes’s painterly surfaces and sophisticated color relationships evoke feelings of introspection and melancholy. Getting out of the studio and into the Bloomington landscape, Michal Stawarz unleashes a different sort of color-crazed. Stawarz’s paintings explore the banal chaos of his Midwestern small town surroundings, using warm earth tones to render jagged, whirling details: brown, yellow, and red marks reveal fragments of a street, a birdhouse, a tree, before falling apart before your eyes. Another color theory convert, Nishili Tawia, began the year painting wild colorful versions of what vaguely resemble Asian landscapes. Spontaneous and messy, these textured abstract paintings seem to have quelled Tawia’s rebellious streak. Her newer work leads down the path of self-control: quiet and subdued; the bright swirls of color have been replaced by muted red-purples and blue-grays depicting flat graphic shapes that look like fabric, clouds, and honeycombs.
CERAMICS
DIGITAL ART
METALSMITHING AND JEWELRY DESIGN
PAINTING
PHOTOGRAPHY
PRINTMAKING
My artwork employs a variety of themes focusing on nature, ecosystems, and the connection between life forms. As human beings an inescapable part of life is our interaction with other creations. The depictions of these entities and environments stem from subjective impressions and therefore contain highly imaginative elements.

To bring these environments to life, I began incorporating multi-modal elements, including auditory, visual, and even textile components into my pieces. Multiformed design elements also allow users to interact with the piece in such a way that the motion of the approaching viewer (Ambiguity 2) or the sounds they create cause the sculpture to change shape and affect the visual images in the animation (Ambiguity 1).
transforms its publics; allows itself to be transformed by its publics; and allows these relationships and definitions to be transformed, too. This is bringing into doubt (because agency is radically uncertain) what various art and various audiences (and the relationships between them) can and might be. In a radically open system you never know what you might become (or indeed what you might already have become).

Such art might, then, be hard to see and to judge because it will be transforming what counts as seeing and judging. What art might be, and become, is open ended. In a radically open system, what radical art is, is open to radical transformation in practice.
Conspicuous consumption has become an idealized, if not normal practice of Americans and I am interested in how this manifests itself in the public and private areas of our lives. The objects purchased and used everyday plus the daily practices within the domestic sphere are subjects in my work. I use found art, clayprints, and other technical ways of presenting information to organize data and show connections between action and consequence. I am curious how my art can become a tool to communicate ideas on transitioning towards a more sustainable future and its teach us how to make small but effective changes.

**FROM THE INSTALLATION THE ADVANTAGES AND DISADVANTAGES OF AIR DRYING OUR LAUNDRY OUTSIDE**

Mural, blend with iron-on transfer
Dimensions: variable

**UNTITLED**
Mural, digital input photograph
Dimensions: 805 x 800 inches
ESCAPE
Media: mixed media, stoneware paper clay, oxide stain, mixed media
Dimensions: H 72” W 60” D 17” inches

CLUTCH
Media: mixed media, stoneware paper clay, oxide stain, mixed media
Dimensions: H 48” W 36” D 13” inches

“Trees are pieces that earth writes upon the sky. We fell them down and turn them into paper. That we may record our emptiness.”
— EMILE GABRIEL

My work investigates environmental destruction and our relationship to its causes and effects. I strive to express a feeling of sadness, despair, deformation, and disconnection with the natural world. My goal is to simultaneously illustrate the innate connection between humans and the earth, and demonstrate how our attitudes and practices are destroying it, hence unknowingly creating our own demise.

In doing this I show a connection between the health of the environment and the health of ourselves, for we are inextricably linked.
Kristin Carlson

Printmaker
www.kristincarlson.net

My artistic practice is inspired by written correspondence and involves writing and making pictures at the same time. The written activity affects and is part of the image-making process, and the act of drawing and collaging also inspires the writing. My double-sided compositions are made with specific people in mind, and they function as communications about my daily feelings and experiences. I send the compositions even as soon as they are done. They are gifts for the people who receive them. Together each group of compositions forms a small collection that reminds each recipient of my affection for them.

### POSTCARD #18 TO DEREK ENOS
Front and back
Media: Watercolor, ink, colored pencil, and postage on board
Dimensions: 4.75 x 5.5 inches

### POSTCARD #9 TO ERIK CARLSON
Front and back
Media: Watercolor, ink, pencil, collage, and postage on board
Dimensions: 4.75 x 5.5 inches
THE PARTY’S OVER
Mixed oil on panel
Dimensions: 40 x 42 inches

SICK VENUS
Mixed oil on panel
Dimensions: 40 x 42 inches
THE WALL

Hiceta ceramic and tarred
Dimensions: H 711 x W 454 inches

The sculptures are a conglomeration of metaphorical events and experiences within a life cycle that bears psychological weight. They encompass sexual and mental awareness, and the power and vulnerability of the physical body. They address the passage of time and how the different stages of our lives shape our perception of life and ourselves in general.
MORNINGS ALL ALONG

Mixed oil on canvas
Dimensions: 40 x 40 inches

INTERIOR WITH FRUIT

Mixed oil on canvas
Dimensions: 40 x 47 inches

The idea that work is about a transformation of oneself and one’s conditions has led me to make paintings of interiors. My desire is to arrange my memories of day-to-day visual experiences as ideas for new material to paint from. While painting from life, I realized that I need to elaborate and simplify forms. Consequently, it is the prospect of connecting to memory and imagination to fill in these simple forms that I find most exciting in painting. I want my paintings of interiors to depict a place outside of time and in turn to represent iconic stillness and to encompass a mood of calm and ease. My main concern becomes a textile attempt to use nature to extract ideas about light as color and space.
The artwork I have created while living in Indiana functions as a visual record of the understandings I have gained here. I have created four unique series that speak to the distinctive nature of each season. From the density of summer’s growth and the transitional nature of autumn, to the calligraphic elements of spring and the tension between dormancy and vitality of winter, I have tried to search for essential elements of each season.

**AUTUMN – GARDEN SERIES**
Mecha silver gelatin print
Dimensions: 160 x 30 inches

**SUMMER – GARDEN SERIES**
Mecha silver gelatin print
Dimensions: 160 x 30 inches
I see my work as a meditation on the human condition or experience. The objects in my paintings are sometimes bound or damaged and can often be associated with decay or death. Sometimes I use display and very simple setups that bring to mind some sort of religious ceremony, as we often use display to cover alien and sacred objects. The fabric can often be connected with a feeling of concealment and secrecy, but can also act as skiis, the webs of folds and creases becoming a record of the passage of time.

**INFINITE**
Mixed media on panel
Dimensions: 33x56 x30 inches

**DARKEST DARKNESS**
Mixed media on panel
Dimensions: 33x56 x30 inches
Through these photographs, I want to visually present what skin can reveal to us. By removing the forms and shapes of the bodies, viewers are asked to consider both the specific and universal characteristics of skin. Observing the subtle details of each individual can help us to identify our own personal differences and understand others – and ourselves – better.

TORSO SERIES
Media: Gold-toned Albumen print

JUNE YONG LEE
photography
www.juneyonglee.com
‘Men is best himself when he talks in his own person. Give him a mask, and he will tell you the truth.’  
— OSCAR WILDE

‘Je est un autre.’  
— ARTHUR RIMBAUD

Painting for me is a way of wondering what my life might have been like. It starts with my own experiences, but I fictionalize the outcomes and change the cast. It’s a way of alluding to things I can’t quite say about myself or about places I’ve been, people I’ve known and how I talk about it all. Like an author, I can give those lines to my characters instead. I hope that the paintings have a sociological aspect, too. I’ve lived with the expectations of a certain culture, but I wouldn’t say that my failure to meet them has been particularly tragic.
UNTITLED  
Mocha etching and chinoise on copper  
Dimensions 113/4 x 21/2 inches

UNTITLED  
Mocha drypoint on copper  
Dimensions 5 5/8 x 9 inches

My recent prints depict isolated, emotive, and highly textured figures in indeterminate, expansive spaces. The figures are often all alone, contented, and constructed by their environment or by their own anatomy. In some prints the figures are static and appear to be decaying or rotting, while in others they seem to be beginning to move or grow.
KEIRA NORTON

I am currently creating a series of figurines with a mix of human and animal features. Hybrids of dolphins and voluptuous female nudes posed in classic pin-up poses, they resemble mermaids with their provocative rear of innocence and seductiveness. My creatures offer their bodies to the viewer, yet the subtle menace of their sharp teeth and defined musculature seems to evidence underlying predatory motives. While I do not intend this work to effect an overtly political statement, by substituting a very breast in the place of a girl, I aim for a torque-inchinable jab on the institution of the male gaze.

★ PERSUASIVE PEGGY
Mesha Stoneman and glass
Dimensions: 67 x 21 x 80 inches

★ SWOONING BETTY
Mesha Stoneman and glass
Dimensions: 67 x 20 x 80 1/2 inches

★ PEACHY JEAN
Mesha Stoneman and glass
Dimensions: 67 x 20 x 81 inches
**His Sister**

Medium: oil on canvas
Dimensions: 313 x 44 inches

**Playground Social Hierarchies**

Medium: oil on canvas
Dimensions: 313 x 44 inches

My response to a work of art is primarily emotional. I "read" a work of art in terms of my emotional response derived primarily from the form of the work itself. The depth of human feeling in Rembrandt’s humanity and dignity of Van Gogh’s everyday transcendence of Elizabeth Kelly’s and above all the contemplative energy in each of these artists’ work: these are some of my responses to painting which I try to let shape my work. In my work I wish to encourage a contemplative state through subtly dramatic relationships in color, value, shape and placement.
Chelsey Radabaugh
www.chelseyradabaugh.com

Zero Rust focuses on the replacement of the high priced perimeter with materials such as plastic, wood, sand, and paper, in order to question perceived notions of glamour in jewelry. The pieces have a sleek, streamlined appearance in order to mimic traditional jewelry, but with an added contemporary feel. This series is intended to create a conversation between the wearer and viewer concerning the value and beauty of the materials utilized. Although inexpensive, each material is beautiful and glamorous when used in an intriguing way.

CLASSIC CLUSTER NECKLACE
Medal sterling silver, blackwood
Dimensions: 13.5 x 13.5 x 0.75 inches

LOOP NECKLACE
Medal sterling silver, coconut shell, patina copper
Dimensions: 16 x 11 x 0.5 inches
SEE-THROUGH
Medium: oil on linen
Dimensions: 30 x 22 inches

UNTITLED
Medium: oil on linen
Dimensions: 8 x 10 inches

THE UNDERGROUND OR BLUE FOOD
Medium: oil on linen
Dimensions: 30 x 22 inches

For me, the most fascinating and important aspect of painting is that, where light reveals form and color in our own world, in the two-dimensional world it is a color that ultimately creates form and, as such, is the source of light, space, and life. The element of color changes everything when it travels in its passage from palette to painted surface — when the sum is greater than its parts — when the only illusion is that the painting is illusion at all...I feel as though I am looking for something difficult to grasp — a unity of empathy or identification with an object and a greater self-realization — essential truths that must be disengaged from outward appearances.
My work is about seeing the land shape as a distant and hopeful space. I want to concentrate the sense of distance and hope by creating a compression of form and paint.

**WATERFRONT AND BIRDHOUSES**

Medium: oil
Dimensions: 36 x 36 inches

**DISTANT TREES**

Medium: oil
Dimensions: 36 x 36 inches
Have you ever suddenly stopped what you were doing, convinced there was something over your shoulder? That there is a world infrastructurally outside of your periphery that cannot be understood because it’s not tangible or logical, but is also too present to be imagined? This is the existential mood I paint. Here, in a world that only ever gets to see the back of my head, I must look through surrogate eyes in which to see and ex- ist. Often my surrogate personalities are effacement yet esse… symbolic pet photos. Some things seem familiar, including third-person views of myself and my belongings, but they exist only as ill to the unknown. The paintings show my personal limbs welded with uncertainty and opacity... it is pur- posely melancholic, familiar but foreign, and delicately inexpressive.
My print and mixed media work combines influences from my past and present into layered compositions. My past layers evoke the small-scale influence of tarot, outsider art, tattoo, graffiti, folk art, women, music, and travel done during my pursuit of a career in music. My present layers revolve around my life as a husband and father and my search for the strength required for this new journey. Spiritual meals, idols, symbols, vintage tattoo flash, and foreign literature have been my recent sources of inspiration. I curate the influences from my past and present visually and conceptually to create an opportunity for personal reflection and progress.

**LOVE FLASH**
Mixed media and watercolor on archival paper
Dimensions: 11 x 14 inches

**VULTURES**
Mixed media on archival paper
Dimensions: 8 x 10 inches

**ZAPATUAR**
Mixed media and watercolor on archival paper mounted on cut wood
Dimensions: 40 x 60 inches
ROOKIE I
Media: oil on linen
Dimensions: 61.2 x 50 inches

SANMON
left panel - kamon [gate of armors]  
center panel - monozumiz [gate of timeless]  
right panel - eximon [gate of innovation]  
Media: oil on linen
Dimensions: left 60 x 114, center 60 x 114, right 60 x 114 inches

ROOKIE II
Media: oil on linen
Dimensions: 61.2 x 50 inches
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Pita Pit
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