MFA 2011
HENRY RADFORD HOPE SCHOOL OF FINE ARTS
ROB ADAMS creates extravagant though somewhat inelegant complex structures, combining starkly contrasting materials - metal and ceramic, the former known for strength and the latter for fragility. These human-size sculptures display the artists pride in the technical, seen through the unification of contradictions, further emphasized in the surface treatment of each material. The metal parts that prop-up the ceramic objects literally and psychologically dwarf the ceramic containers. If not for ceramic surface, the vessels, which draw us in, one might think of them as unnecessary.

The psychosomatic paintings of CARMEN ABBOTT are anything but subtle, however much she subdues the imagery with a soft painterly finish. Using the female form, half clothed or in lingerie, whether covered in blood or gazing at animals suggestively, Abbott bifurcates the picture plane and implies deviance with walls and cages. There is no love in these paintings only metaphors for sexuality and violence. They seem to be a coming to terms with a barbaric animal sexuality, though not to say bestiality.

The installations of AMY BURRELL use the mundane to challenge participants understanding of the functioning of their own body. The exhibition space is transformed; no detail is left unconsidered, including the entrance to the show where the viewers are forced to remove their shoes. It is Burrell’s hope to make us aware of how the body functions while we negotiate the space, on her terms. Using simple materials - tennis balls and tube fabric - she exploits our willingness for fresh experience, prompting us to understand our bodies by exaggerating banalities, such as walking and taking our shoes off and on.

The self-portraiture of YANG CHEN is exceptionally introspective without being narcissistic. These self-portraits are about identity over time, uncovering individuality that runs parallel with the development of a nation. Yang Chen uses family photos, both pre- and post-birth, as visual representations of memories, souvenirs, and talismans. Through manipulation of these images, he introduces his contemporary self along side his former self. More than a mere catharsis, these photos are about remembrance in the face of a maturing consciousness, through the lens of his new self, thousands of miles and ideological beliefs later.

The photography of ZACHARY DUBUISSON is traumatized by the perceived limitations of his camera. Adapting his photography into a projection with imagery that scrolls vertically, unlike a scroll painting that reads horizontally, though the effect is similar. The viewer sees a segment of the narrative at any one time - its past and future are but memories and/or speculations. Clouds turn to smoke transmogrifying into earth back to space, the result is disorienting, making it difficult to focus or fully understand the visual clue before it morphs into another image.

The thick felt jewelry of EUN YOUNG CHOI merges childhood memories into material. In what appears an unusual approach to fine jewelry, Eun Choi throws us a curve ball with her playful handmade brooches. Replications of childhood toys, pearl necklaces, swords, crowns, cars, and teddy bears, cut out of felt and tangled into asymmetrical knotted bunches. Camouflaged among the tangles are miniature gold replicas of the images cut into the felt for the wearer and viewer to discover among the folds and twists. The playfulness of material and content implies a longing to return to childhood.

BENJAMIN COWAN is a landscape painter though the constructed landscapes are more ironical than bucolic. Cowan’s brash play of colors against a naïve, though not to say bad, brush-work summons an irreverence toward the material and the tradition of the genre. His stylized clusters of dwellings with their undulations and nonparallel lines become personifications that imply people without articulating them. The perspective and proportions are disjointed making them seem to be neither a part of nature or society, but rather a view through a window of purgatory making them more haunting then comforting.

The docudrama is pervasive in contemporary pop culture and it is done to magnificent effect in the work of JOEL T. DUGAN. Dugan crafts riveting psychological dioramas creating tension that emanates from the canvas. The subject of his paintings is the obscure communities that form in the wake of catastrophe resulting from desperation and/or empathy. The survivors of disasters go about rebuilding their physical and psychological realities. These evocative and dramatic scenes of loss and destruction are not sorrowful; rather they create a narrative of hope and healing.

Synonymous with entertainment and idleness, escapism is a pejorative term that elders often use to scorn youthful activity and attitudes. Art is the most celebrated form of escapism, and is certainly one of the oldest and effective methods used to remove oneself from the drudgery of the everyday. However, art is not escapist in a negative sense, it is a look into the fictive and fantastic, into the other side of the looking glass and the idealized and utopian. The 28 artists receiving their MFA from Indiana University, Bloomington in 2011, afford viewers multiple perspectives on escapism. While their points of view, as I interpret them, are not unlike mine, they are nonetheless fascinating and the differences instructive. The work serves as an escape, a way for the audience to experience another worldview. It is fascinating to see how others perceive the world, and while their view is not unlike mine, it is different nonetheless.

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The books of STEPHANIE FENSTERMAKER turn printmaking into an investigation of its own conception. Fenstermaker makes prints leaving or at times fabricating the evidence and the inadvertent byproducts of that process upon its surface. The work is about process and a metaphor for the activity of making and her personal engagement in that activity. Implicit is the importance, prominence, and preponderance of the hand and her belief in the necessity of the handmade. This is especially interesting as making prints is usually associated with mass production and quick accurate reproductions.

BEN FIESS makes rather self-contained autonomous works of art. Working experientially, Fiess explores and re-explores formal concerns—color, form, surface, texture—within his work. Each piece becomes a discovery, a catalyst for the next work, making them somewhat of a self-fulfilling prophecy. Using a standard format to allow for unlimited variations on that theme, gives rise to both continuity and content. His works are contemplative and serene, each rendition offering unique marks and color that become a black hole of contemplative space.

STEPHANIE WATTERS FLORES is a believer, a devotee of the religion of Rock n’ Roll. Flores makes screen-printed propaganda, idols to worship within her church, designed for mass consumption. These rock posters are about music and the stereotypes invoked by Rock’s rejoinders, those nonbelievers. The posters address humanity’s favorite dinner party subjects - sex and drugs, stereotypes that are rock’s reason for being. Flores’ work is a celebration of freedom and a demonstration of her faith.

ERIN GOEDTEL paints wonderfully complex depictions of female desire. These works attempt to reconcile the irreconcilable – the metaphysical idea of passion and lust through rationalism. There is a curious balance between the content and the work itself; Goedtel wants to be loved and understood, as she has been promised she would be, yet she makes a subtle mockery of such stereotypes. Most prominent is the pervasiveness of women suspending the inevitable reality of beauty. Sexy lingerie, hearts, teddy bears, and little girls on ponies, all convey a form of escapism - an escape from the imperfections of existence.

PHIL HARALAM makes psychological self-portraits exploring inner and outer existence. Making bifurcated sculptures, these structures have an interior form like an egg suspended and surrounded by an exterior façade. These exterior cages are metaphors for personality, our first barrier against the penetrating gaze of the other, which protects our true self. The poignancy of the work is his expression of interiority and exteriority; the works are honest and tumultuous, as is their internal monologue between ego and id, on full view through the gaps in the fortress.

The photos of DANIELLE C. HEAD are wonderfully problematic. Lester Kannon, Head’s alter ego, is a surrogate, allowing her to explore the psychology of a fabricated dual existence, experiencing life as both a man and woman. Of course, Kannon is famous, an expression of Head’s frustration and anxiety over the limitation of the life she has been given. Kannon is feminine enough to seem weak and offsetting enough to seem creepy.

This work stands in contrast to her self-portrait, which captures a woman wearing a white shirt, unbuttoned to expose a hint of bosom. She has a furtive upward gaze carelessly holding a camera, expressing a confident, powerful, alluring woman unconcerned about propriety.

The paintings of TRAVIS HINKLE strive for an old master quality while struggling against contemporary contexts, particularly consumerism in American youth culture. Another painting is of a partially nude woman on her back, clothed only in her panties, propped up on her elbows and holding a half drunk bottle of wine with her legs slightly spread. The viewer neither encounters an erotic episode nor is engaged in a voyeuristic role. The subject matter is youthful exuberance-partying and enjoying life. The content of the paintings are an internal struggle with painting itself.

The self-portraits of ANDERS JOHNSON are not your typical self-portraits. Johnson creates an uneasy tension with his slapdash painterly approach, which generates a nonacademic viewing of the painting. Johnson’s stories are his own concoctions into which he forces our participation by including our body in the foreground - texting on a cell phone during an art gallery opening or looking through the helmet of a footballer who is witnessing a pile up. Using collage with different materials weaving in and out of the painted surface emphasizes his joyous approach to painting.

Virtuosity and metalwork are seemingly interchangeable terms. The work of ANDREW KUEBECK is no exception. Kuebeck’s meticulously crafted functional sculptures are cathartic talismans – autobiographical narratives about coping in a tumultuous world. Drawing on his own personal struggles, Kuebeck decorates his work to demonstrate how he has overcome fear. His jewelry is more edgy than the larger metal objects, though it has the same effect, documenting the struggle of life in a world rife with danger.

EMILY LOEHLE critiques conspicuous consumption. The critical task of Loehle’s sculptures is to expose our disconnect from food source and food as well as the leveling such behavior has on aesthetical standards. Cast fast food and bulk-packaging camouflaged among wallpaper and a chandelier emphasize consumer complacency to decorative effect and strain notions of civility and appropriate levels of propriety. Loehle’s colors are bold and playful, which adds irony to the work and oddly humanizes an otherwise vicious attack.

The appropriated images of DAVID MADDY sexualize banality. Maddy attempts to express a new libertinism through an over-sexualized masquerade of courting and seduction. Images of people dancing, nude men and women, oral sex, and consummation lose erotic appeal and become symbols of barbarism. The large bifurcated images suggest the consumption of sex without the erotic, a metaphor he communicates through the eyes of the participant – eyes open signify desire and seduction, eyes closed imply coitus, or the endgame. The work, like the music it is set to, pounds and pulses - open, close, open, close.
CATHY MARKS’ work exudes contradiction in both its material and content. These works are forms of jewelry meant to adorn the body. Marks invites the viewer into the wearers personal space with the miniscule size of the text. Combining soft textured material with offsetting written language juxtaposes the sweet with the sour and creates uneasiness. “Money, You buy friends with it,” expresses remarkable cynicism in contrast to the expectation of the material and purpose of jewelry, which in our society represents affluence and superfluousness more than talismans, which might just be her ultimate point.

Contemporary painter meets Chinese scroll painting as DEVIN C. MAWDSLEY expresses the inclusive power of murals. In his enormous 5-panel painting, Mawdsley’s work makes palpable the frustration and limitation of language, communication, and the medium à la video art. Making paintings as big as the space will allow with no connection or continuity between panels is an attempt to express everything while communicating nothing at all. It is a lovely metaphor for the proliferation of access and availability to information proportional to the diminishing of notions of propriety.

SARA NORDLING’s weavings are formal explorations and wonderfully self-contained - what you see is what you get. Hanging horizontally, the textiles are both expansive and impressive signifiers of skill and thoughtful considerations in planning. Each pattern and color is carefully executed in a meditative practice of seemingly endless repetition. The weavings have a similar meditative effect on the viewer, so that one is able to experience the calm and effortlessness of its making. Nording’s works embrace a subtle handling of color and texture to create extraordinarily delicate optic journeys.

You get the feeling from the installations of SUNG EUN PARK that every rite of passage should be a celebration, not just the glamorous ones. Her environments are comprised of several types of objects that illustrate one similar theme - the struggle for identity among the ever-changing existence of our body and mind. The work glorifies the stereotypes of femininity from the color pink to dyed tampons - representing pre and post menopause, simultaneously birth and death. Sung Eun Park deals especially with female social and physical paradigms: birth, puberty, and menopause, the cycle of bodily development at the core of what it means, at least physically, to be a woman.

The books of KATYA REKA are elegant and endearing. Her work is rooted in the earth and all that living among it would entail, a real renaissance woman. While making these books, she embraces the full spectrum of that process; she grows the plants used as filler in the paper that she makes and uses for her books, which she also binds. Reka is the Pablo Neruda of design; embracing the femininity imbued within the metaphor of earth as mother, invoking passion and sensitivity.

The digital art of ERIN ROBINSON turns progress of civilization on its proverbial head, forcing us to consider our primal instincts, which is all the more ironic as she uses advanced technology to express her content. As a video, it is rather nonlinear, with the images moving around the screen imitating screen savers that slowly bounce around the monitor. The imagery is titillating and erotic with silhouettes convulsing in a barbaric display and who ravenously devour fruit, whose oozing juices mimic blood and bodily fluid.

DYLAN CRITCHFIELD-SALES makes paintings about everyday life. Dark colors subdue the reality of these experiences making them all the more melancholy. The tone of the paintings is surprisingly somber despite the depiction of someone playing the drums, which is the result of his exquisitely painted surfaces and coordination of color palette. Like Giorgio Morandi, his aesthetical harmony forces serenity and contemplation. His collage work is interesting with an internal tension brought on by the seemingly unrelated juxtaposition of disparate images, which next to his paintings is a surprisingly contradictory practice.

Interested in stereotypes, KRISTEN LYNN SYKES’ photomontages bring low art into the mainstream. Her images are scenes familiar in impoverished country towns and backwoods communities, analogous to perceptions of people without culture. One can scarcely believe that these photos are not staged and that these places actually exist and are inhabited. Sykes manipulates the images by filtering out sections and turning them into half completed post-Warholian paint-by-numbers. Sykes’ keen eye for stereotypical “white trash” is as practiced as her eye for capturing excellent photographs.

The near photorealistic paintings of RACHEL WOLFSON are haunting emotional images that capture the waning hopes and dreams of suburban America. Her canvases are partitioned into segments giving unequal space to the sky, which consumes the majority of the paintings, adding to their emotive tension. Though the lack of balance doesn’t overtake the importance of the homes, automobiles and other detritus scattered among abandoned cars and overpasses, which bring about an intense sadness and longing. Wolfson is a great painter full of compassion with an exquisite sensitivity to color and composition.

— Adam Welch

Adam Welch is an artist and critic living in Hightstown, New Jersey. Adam received his BFA from Northern Arizona University in 2000 and his MFA from Virginia Commonwealth University in 2003. Adam is the Class of 1932 Visiting Lecturer at Princeton University in Princeton, New Jersey, and Director of Greenwich House Pottery in New York City. Adam has shown in solo and group exhibitions throughout the United States and his writings have been published in journals nationally and internationally.
I AM INTERESTED in my response to daily stimuli and the subsequent creation of harmonious compositions of materials, forms, and surfaces. I seek to communicate realizations of what I personally believe to be interesting and congruous material arrangements and spatial orders, using the work as an exploration into a personally affected environment. In the process of creating and assessing my work I seek to further clarify my own criteria used for evaluating my environment. I have found that my reaction to an object in my surroundings may have a lasting impact on my aesthetic preferences even though it may not be consciously recognized at the time, only later emerging as a visual motif in my work.

My reaction to the tangible environment informs my intuition. By parsing out simple elements from complex forms I am able to assess my own response. I seek to work towards a simplification of formal order to establish patterns of organization within my compositions. The uncertainty of not knowing or being able to articulate the correctness of a form or mark is unsettling but the observations are rewarding. The compositions retain in them the record of what visual stimuli inspired me to curate and construct them, even when the direct sources are unknown to me. The excitement of unknown is what perpetuates my thinking.
HUMAN NATURE CAN BE UNDERSTOOD on exterior and interior levels. In much the same way, my work combines graphic imagery with sculpted form to create visual relationships addressing the complex way that experience impacts the expression of identity. Through the interaction and juxtaposition of these visual elements I create layered compositions that function as unified sculptures.

Principle
Porcelain, glaze, under-glaze, wood, earth
30” x 30” x 46”

Principle (detail)
Porcelain, glaze, under-glaze, wood, earth
30” x 30” x 46”

Egg Shells
Porcelain, glaze, under-glaze, wood, earth
50” x 50” x 50”
IN MY WORK I EXPLORE MY NEED to protect, store, and conserve by making and assembling various industrial forms into containment vessels. Containers have always peaked my curiosity. They are highly diverse in their potential for service and use. They can range in size from very small to very large. Some are highly specific for a particular object while others are generalized in their shape and intended use. The containers I make do not have a specifically designed function. Instead they are constructed to convey strength and stability allowing the viewer to enter into the fantasy of its potential. I use industrial imagery and form because it exhibits this feeling of strength. The idea of craftsmanship is also very important. The possible longevity of a well-made, industrial object is comforting and adds to the stability of the piece. Strength and durability are important factors when deciding what you will entrust to a container’s interior.

Robert S. Adams
FOOD AND SHELTER are two of the most basic human needs. What we eat and where we live are integral definitions of who we are. Yet, in this modern climate of convenience and efficiency I feel we are losing touch of the knowledge and values that come from accountability for the creation of things that nourish and protect us. My work portrays elements of food and home décor, like egg cartons and crown molding, which I feel represent current attitudes toward mass production and consumption. I cast the food products in clay and combine them with household furnishings to manufacture new situations, which are at once familiar and strange. This mishmash of common, yet disparate elements uses fraudulent means to elicit recognition of shared experience that is cynically sentimental and appropriately artificial. Through this amalgamation it is my hope that the viewer can start to question the significance that these products of modern culture have in their own sense of identity. Why do we knowingly subject ourselves to a system of consuming, which we can’t fully understand? My work cannot begin to answer this question, but rather exists as a constant practice in self-awareness about it and the choices it dictates, which reflect the person I am.

▲ Oral fixture
Ceramic, nichrome wire and found materials
20” x 20” x 30”

■ Oral fixture (detail)
Ceramic, nichrome wire and found materials
20” x 20” x 30”

● Dairy wall cropping (detail)
Ceramic and found materials
20” x 20” x 8”
AS A VISUAL ARTIST, I am interested in imagery that both embraces, but denies... entices yet disgusts. I find, from personal observation and lived experience, that the vile and the exquisite are a cyclical continuum that encompasses all of human experience. I strive to bring visual representation to not merely human events (sex, death, birth, consumption), but to reveal the ephemeral, un-mentionable quality of such experiences.

While it is truistic to say that these events are part of every being’s existence, it would be wrong to assume the banality of such incidents. From birth to death, these events mold the individualistic nature of every human. However, it is also because of these shared experiences that one can identify with another outside of the self. Sex, death, birth, and consumption are not exclusive events encapsulated in time, but temporal experiences that ebb and flow. My artwork is a testament to this fact of existence in a cycle.

My practice is not limited to one medium, but is spread across numerous visual means in order to properly express itself. I employ drawing, photography, and bookmaking alongside video and interactive animation. The history and physicality of drawing enriches and expands my video and interactive work. Digital media, specifically I feel, performs best under artistic guidance when used as a vessel for multiple mediums and histories.

Erin Robinson

Seedling Series
Accordion book constructed out of rayon, jam, plexiglas, gesso, and ink jet prints
7" x 7" (7" x 60" when open)

Pomology
1920 x 1080 HD Video
I HAVE BEEN DRAWN TO BOOKS as vehicles for creative expression because of their tactile quality, accessibility, non-linear and intimate interaction they offer to the reader. Concept of memory, individual and collective, interests me as a starting point for each of my projects.

I am fascinated with the phenomenon of selective memory—an editing device built into us to prevent sensory overload. As humans, most of things we create are done to remember and to be remembered. Book is an eloquent medium of expression and exploration of the theme of memory because it manifests human desire to learn, explore, remember and record.

**Divchyna**
Grid-based cyrillic typeface based on Ukrainian embroidery. Digital and handmade.

**Neckbook**
Handmade flax paper, wire, thread, typewriter

**Spine**
Mulberry paper, Handmade Cave flax paper, watercolor, typewriter, thread, wax, pencil, 18 pages, bound scroll book with centipede binding on cover.
This book is full of seed embedded paper with easy-to-tear perforations for designing and creating your own garden. Use the grid to plant your garden, then plant the squares, nurture, and enjoy.
MY ROLE AS A VISUAL COMMUNICATOR means that I must be able to create solutions in a myriad of disciplines. To me design is not medium specific. The basic principles that are applied to design – form, color, composition and balance – are easily applied to any material or mode of communication. While graphic designers were traditionally taught to solve visual communication problems presented by clients, I like to explore social and political problems and situations, then propose personal solutions. This new role of designer as entrepreneur allows me to observe and comment on my surroundings, not just create for commercial purposes. The idea of designer becoming author is very critical to me, because it expands the role of the graphic designer in my society. It allows me to focus on the problem, not just the solution and then create works that respond to specific situations that I perceive and can make a difference within.

**Grid Garden**
Seed-embedded paper, Thai Banana Mash paper, Curtis Graphika Cream paper, Leather 3” x 3” x 1”

**In the Barn: A Midwest Euchre Deck**
Letterpress deck on FiberMark Touche Cover, Letterpress book on Rives BFK, Box 2.75” x 3.75” x 1.25”
The United States surpassed Russia in incarceration rates to become the world's leading jailer, with 2.2 million inside and upwards of 20 million under parole and probation. In the trial, 1 in every 33 people is now under state control and is now under state control and the number is growing.

You don't live forever in the material; you live forever in the minds of people.
GRAPHIC DESIGN IS COMMUNICATION.

Not only can something be said through type and text, but through imagery and overall presentation. Simply combining words and images isn’t enough to make a statement or communicate an idea successfully.

In my work, I aim to create an experience—a lasting memory—something to be recalled and sought, long after the encounter has ended. In a fleeting moment, I will grab your attention, your emotions, your beliefs and understandings. Sometimes I will whisper. Other times, I will scream. But you will always hear me.

Graphic Design is a relationship between audience and product, service, message, or idea, through visual means that captures all senses, physical and emotional. It manifests as a dialogue between audience member and designer. As a designer, I consider what my overall message is and how I can say it in a way that will be received on multiple levels, for the individual as well as the masses. Each piece, regardless of subject matter, is meant to entice and influence—I want to grab your attention, pull you in, hold you just long enough and then leave you, hungry for more.

Stephanie Watters Flores
www.swattersdesign.com

- Political Poster Series
  16" x 20"

- Street Dialogue
  Large book
  12.5" x 9.75"

- Lord of The Flies Movie Poster
  28" x 24"
I'd like the chance to try before you call me a failure.
The text in these pieces comes from my interactions with people in my everyday life, either past or present. They are single sentences, individual thoughts. While each message is inspired by a particular person, the piece is not intended to criticize them. I want these thoughts to read as anonymous confessions, delivered in a passive aggressive manner. I very directly display a message, but never directly implicate anyone. Everyone the wearer comes in contact with can read the text and wonder whether the message applies to them or not.

From afar, these pieces appear to be sweet; they are soft and squishy to the touch, like a plush toy. The message, however, is confrontational. People often put on false fronts; they pretend that things don’t bother them, but secretly harbor feelings of resentment or anger. I want these pieces to document moments in life when such instances occur. Each piece reflects how I might feel about a person in a single moment, whether good or bad. They are fleeting thoughts made permanent by their materialization in metal, paper, fleece, etc.

You make me feel like lemons.
Merino wool, polyester fiberfill, embroidery floss, sterling silver
12” x 16”

Your laziness astounds me.
Merino wool, polyester fiberfill, embroidery floss, sterling silver
13” x 16”

Money
Copper, sterling silver, fleece, embroidery floss, paper
3 ¼” x 4”

Cathy Marks
WITH MY THESIS SHOW: The Rationale for Ridiculous
I am interested in exploring the personal fears and
anxieties that I have experienced over my life and finding
ways to exaggerate the expression of these omnipresent
fears to the extent that they no longer possess any real
power over me. Through jewelry pieces and objects that
display these ridiculous situations, I am able to physically
and emotionally interact with my own fears, taking control
of them through the conscious use of them as ornament.
In this way I can reflect on the power that these fears
once held, and now once seen in this ridiculous light
release them.

Andrew
Kuebeck

Nightly Lifesaver Coffeepot
Copper, Brass, Sterling Silver, Cork;
Fabricated, Cast

Finally Coming Home
Copper, Sterling Silver, Enamel;
Cast, Fabricated, Enameled

△
INSPIRATION COMES FROM EVERYTHING I see, any unique experience and everyone I meet can be a possible influence. Any common occurrence can be inspirational. I translate and convert these occurrences into my art. The way I understand the world and how I think comes from nostalgia of carefree attitude of childhood. For me, this is the key of making art and why I need art to be entertaining and easy to understand.

Eun Young Choi

Carpet Incident 1,2
Copper, paint, whisky quartz, sterling silver
W60 x L90 x H25, W60 x L70 x H30 mm

The winner
Silver, felt, copper, gold leaf
W140 x L140 x H60 mm

Hug
Silver, felt
W120 x L250 x H90 mm
I BELIEVE that everything, manmade or from nature, is always in a phase of an ongoing cycle of evolution and entropy. My interest in this cycle is specific, in that it revolves around forms that were identifiably created by people, but that have since fallen into deterioration, despite our natural affinity for order and control. Using the nature of oil paint to hold an image still in time, I focus on the gray area in the middle of the cycle, catching the subjects in limbo between a fallen identity, and an unrealized potential.
UAYEB IS A PSYCHOLOGICAL LANDSCAPE and a journey through my memories and feelings from and about a transient, floating 1990s childhood, I hope, with the work, largely to celebrate this experience. This work consists of a wall-sized five-piece glyptic and a series of smaller works organized much like a codex of symbols.

In Uayeb, I extend an invitation, an adventure through a landscape governed by what I view as the two countervailing aspects of our time: beauty and horror. These two facets fuse to form a sense of wonderment, much in the way that a child watching a building crumble might feel captivated by two opposite feelings.

If nothing else, I hope to enliven a sense of wonder and visual curiosity with my work, a sense of possibility, that any wall or mark in the world could be a portal into some hidden insight or transcendental experience and journey. If you walk away from my work with a heightened visual curiosity in the world around you and a deeper interest in your own personal history and journey, then I believe Uayeb has succeeded.
MY WORK REJOICES IN DOING violence to the mundane and to those things which are usually good, but sometimes seem tedious and restrictive: the various responsibilities and requirements of day-to-day life. It runs after pleasure and pleasure's difficulties: the pain which can be pleasure's effects or enhancers; the disasters of selfishness. There is a caution behind the pleasure. I explore what happens when you trade one set of restrictions (the outside world) for another (the inside world), perhaps not accepting that restrictions of one kind or another are inescapable. Thus my paintings are places which hint at the destruction underlying their construction. Space is accordion folded or flattened, patterns are distorted, forms are sliced and diced by bars and stripes, and real objects are reduced to symbols. Blood, dead animals (or parts of them), predators, prey, and gory eating all warn of the possible results of self indulgence and erasing inhibitions. The girls in the paintings could be animally innocent or calculatedly sadistic. Do they hunt and eat for the pleasure of satisfying hunger or the pleasure of cruelty? And what have they sacrificed, ignored, or forgotten for their pleasure?
My paintings talk about experiences. They are a snapshot in time that evokes fear, nostalgia, an unpleasant awareness or maybe just a moment of unspoken understanding. These events take place in the public and private realms of our lives and we each interpret them in our own consciousness.

Our current reality may not be as concrete as we like to think it is. We have to burden the guilt of knowing the imminent results of our actions, while we partake in a cycle of destruction, out of necessity of our way of life. The increase in violence, environmental disasters, terrorism are just a few of the horrors we watch on the nightly news while waiting to become the next victim of them. I want to explore the relationships that take place in our domestic lives while these things happen around us. Seeking to understand the changes we all face as individuals and people of a mass growing society. These paintings portray the moment in time when we come together, when we are all equal. It is a moment of reflection or silence, when the reality you know shifts or ceases to exist altogether. I want to create a voyeuristic portal into a moment of time using paint and imagination.

I always have an idea of my intention to describe an event where people come together to resolve or reconcile struggles. The imagery in my paintings is achieved through the act of painting. No image is premeditated or realized prior to its conception.
THROUGHOUT MY CAREER as a painter I have also been invested in creating music. Through this I have become accustomed to processes of layering similar to the way I work on paintings. I’m most interested in music of the late 1960’s through the 70’s belonging to the genres of Kraut Rock and Post Punk. An important commonality between music and painting is the power to convey a tone or mood. Post-punk and Kraut rock hold particular interest for me because of a consistent emphasis on the attraction and intrigue of the sordid aspects of human nature.

I am working with collage and stills from music videos. Collage and photography have changed the way I work with painting. I see image in terms of composition, narrative and emotional impact. Though they have a much darker atmosphere, I see the larger more heavily built paintings in relation to the figures in interiors of Fairfield Porter. The paintings from video stills have been influenced by the color and imagery of Luc Tuymans. I would hope these works reflect the aesthetic influence music has had on my artistic sensibility while retaining some of the mystery of the experience of music, which is ultimately ineffable.
As a kid I went to a lot of museums and was always attracted to the size and power of the large-format history paintings. I loved the characters and the virtuosity, and I was always apprehensive about approaching them because I thought they might fall on me. As I’ve grown older and pursued art, large-format history paintings have become de-mystified, out of fashion, and ripe for re-interpretation. I’ve recycled those historic sizes and now make paintings that address age-old themes in the context of contemporary Americana: getting through airport security, suffering through a bad art show, and getting a concussion while playing football. These are themes that capture America’s vulgarity and vitality. These paintings are constructed through collage-based systems of Photoshop and old-fashioned cut-and-paste, acrylic paint, magazine ads, Exacto blades, video tape, dollar bills, and whatever else I can find to give the paintings slapdash explosions of color. Through the medium of painting, I see an opportunity to process and then reconstruct visual information, stories, and inequities while honoring tradition but ultimately painting over it. I would like the viewer to remember what it was like to be a kid wandering through a museum and feel the excitement of something large, ethereal, and dangerous. Hopefully, my paintings will stay on the wall.

The Life and Death of Anders Johnson
Oil, acrylic, video tape, and mixed media on Panel
12 feet by 8 feet

The Information Age
Oil, acrylic and mixed media on panel
8 feet by 8 feet
MY PAINTINGS INDULGE IN THE IDEA of spectacle in a variety of manifestations, each creating an elaborate tableau vivant, but instead of hiding its seams, exposes them as if looking from the back of the set, out onto the stage. The characters are cast in exhibitory roles, such as brides, rodeo princesses, or parade queens and framed within a balancing act of structural supports, props, material and painterly excess. I am interested in the realm surrounding young women where rites of passage and physical presentations increasingly rely on augmentation, transmogrification, and performance.
I LOVE TO COOK and I like the simplicity of one pot meals. I’m confident that I can put almost anything in a pot and cook it within a variation of liquid base, ingredients, and spices. I paint with a similar intent. I grab a variety of things I like to look at and using a collage sensibility combine them into something savory. Landscapes are my main ingredient, trees are my onions, space is my sauce, and color is my spice. I use accumulated scraps available in my studio like leftovers in the fridge.

I paint complementary flavors from my everyday social interactions, daily walks, and gardening and season it with religious alter piece compositions, cubism, minimalism, and folk art. In my work, houses become the main characters, and their proximity to each other and to their natural surroundings explores the inherent tensions of community. This tension comes from the desire to be unified with others and have intimate relationships while hiding for fear of being known and vulnerable. These ingredients inform the paint application and arrangement of the work resulting in the fusion of the invisible spiritual tension with images from everyday American life onto a painted surface.
For me, painting is an activity nestled at the conflux of two contradictory ideals. The first is what I think of as enthusiasm, whereby one expresses an appreciation for Beauty as it is visually presented. The second is what I think of as asceticism, whereby one expresses a strong skepticism regarding the moral worth of aesthetic appreciation, and instead prioritizes a scheme that expresses this distrust. In practical terms, this contradiction has taken the form of a sort of dance between loving the purely sensual aspect of painting, and also the overarching intellectualism that so often takes hold of it.

In my most recent body of work, I have adopted historical themes of revelry in order to explore these two ideals. The introduction of a contemporary setting to the bacchanals has required me to come up with a cast of characters. Red solo cups, wine and beer bottles, paper plates, and food have served to signify some of the cultural debris we associate with revelry. Grapes, babies, hidden laurel wreaths, and androgynous nude figures have been introduced to tie the motif back to historical Bacchanal paintings. The development of these ‘characters’ is a still a work in progress that I hope to resolve as I move through this phase in my career. I anticipate that the tension between enthusiasm and asceticism will continue to be an important interest of mine, and if nothing else, I am pleased that this current body of work has helped me to realize and articulate this interest.
David Maddy

Been thinking about why you close your eyes. Sometimes you walk down the street and close em to test if you could go blind some day, and it’s real scary so you only close your eyes for a few seconds. But when you get a massage or kiss somebody you always want to keep your eyes closed. It’s weird—when you see someone who’s pretty you can’t keep your eyes off of em but when you start making out you smash your eyes shut. Also been thinking about time travel. Every year you get older’s a smaller percentage of the whole of your life than the last—when you get closer to death time speeds up. But being hungry for something makes you go back in time. When you’re hungry it’s like being sick and when you feed yourself, you’re really just curing yourself so that you can go back to how you were before.
“You can’t put your arms around a memory.”
–Ralph Kramden

IN MY CURRENT PHOTOGRAPHIC WORK I am using self-portraiture to explore ideas about nostalgia, solipsism and the phenomena of parasocial interaction. A parasocial relationship is always one sided; the individual involved in it may know a lot about the object of their devotion or fascination, but the object itself knows nothing of its admirer. This relationship also can act outside of the logical boundaries of time and space, perhaps only through images or artifacts, when the “real” thing no longer is present.

As someone who is an obsessive watcher of films and collector of cultural ephemera, I started to consider what an odd phenomena it is that such complex and meaningful relationships can be formed with something or someone that is completely illusory; existing only within the boundaries of personal experience. Where then are the boundaries between self and other; the image and the original?
MY PHOTOGRAPHY DERIVES FROM MY THINKING about the cultural transformation and political influence in my personal history.

Born in China, my growth updates with the country’s economical bloom, modernization and westernization. Departed from my homeland, childhood has become a distant memory in the faded family albums. Has the “good old time” truly survived in photographs? Or perhaps the memory exists only because of revisit and reconstruction? When the time has evaporated and turned into a piece of photo that records a ray of sadness in the everlasting twilight gloom, we can never go back, can we?

Digital manipulation with my current self-portraits and old childhood photos allows me to shuttle back and forth in the past and present and to reveal my answers to those questions. My credo of photography is to capture, remember, create, and discover the eternal meaning that remains after all the vanity under the sun disappears.
AS AN ARTIST I AM INTERESTED IN ALL forms of visual storytelling and all things photographic. My recent work is an amalgamation of comics, cinema, and photography inspired by comic artist/theorist Scott McCloud’s notion of infinite canvas. Japanese scrolls or Emakimono inspires the presentation. As with Emakimono the images are not to be viewed all at once, but are to be scrolled allowing the viewer to encounter the work a little at a time. The work explores the theme of transformation and the push and pull between destruction and creation.
STEREOTYPES HAVE LONG EXISTED as a means of defining a people, place, or things. Often times they are reflections of an outsider’s interpretation of culture, however, they may also be propagated by the culture as a means of defining and glorifying itself. As a native of the American South, I have often been confronted by stereotypical ideals in relation to assumed cultural ideologies from both exterior and interior social sources. These experiences have inspired me to pursue work that questions stereotypes and the understanding of southern culture as it relates to itself and the outside world.

Subject matter, process and attitude operate simultaneously within the imagery to achieve the end goal. Documented expressions of stereotypes and myths are depicted through a combination of mediums and tinged with humor. My goal is always to create works that juxtapose reality with idealism, as these are the basis on which mythologies are formed. By using this juxtaposition my art serves as a space of limbo in which viewers are urged to question their cultural assumptions though satire and contradiction.
THIS PIECE REPRESENTS A PARTY SCENE for a woman who is entering menopause, a turning point as they start their second life. The cake represents the decades of a woman’s life, with each tier building upon the memories of those before it: for some, young and fresh in her 20s, a confident mother in her 30s, solid and successful in her 40s, complete and elegant in her 50s. The cakes are hanging upside down, a position which looks unstable and risky however, they are still fascinating and capable, like a woman to tempt. As a woman throws her cap to the floor, she does not regret about her youth, but enjoys her party and is ready to start her second life.

Installation view

Graduation/Period
Graduation cap, tampon, thread
9” x 9”

Special Sweets
Mixed media on Styrofoam, artificial fruit
14” x 7”
BEFORE I UNDERSTOOD HOW a loom worked, it seemed like magic. How one row of threads could interlace with another row of threads without having to travel over and under, over and under, seemed like some magician’s trick. Even after I have come to understand how these processes work, I am still amazed. How multitudes of disparate threads become organized into a unified cloth, that even when simple is complex, is what I celebrate in my work. Working with this amazing weaving process I create works that stand on their own as weavings and play with complexity in a way that not only satisfies me intellectually but aesthetically, connecting with the emotional side of myself that can’t be described or portrayed in any other way.

Unified work of an integrated whole is essential to my weaving. The act of weaving gives the works form. In this way the weaving speaks for itself. In adding other elements the woven cloth can become secondary to the embellishment and I want weaving to remain the primary focus. I let the visual language of weaving speak for itself in the works I make; it has a rich language of its own.

▲ Fissures
Double woven pleats, dyed cotton and copper wire
14” x 61”

■ Palisades
Double woven pleats, dyed and natural cotton
22” x 88”

● Fissures (detail)
Double woven pleats, dyed cotton and copper wire
14” x 61”
I EXPLORE THE PROCESSES WE USE to experience our bodies. As a dancer and through my work in body movement principles, I am interested in the relationship between the inside and the outside of the body. I seek to create environments where the viewer’s physical awareness is altered through the experience of interacting with the work, often with simple everyday tasks such as removing a coat. My use of everyday materials like hangers and close pins, textiles, and found objects are chosen in relation to the site-specific environments in which they appear and often relate to the body itself.

In creating situations such as these, I also highlight the relationships between one’s own body and others. This body-to-body relationship can be external as it relates to another body, or internal. By creating interactive installations where the viewers physically engage with the work, I hope to illuminate new pathways of understanding in relation to the body in order to reveal how it is a source of self-knowledge.
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2011 MFA Thesis Shows

SoFA Gallery Exhibits

MFA 1
March 29 - April 9
Gallery talks: Friday, April 1, 12:00 p.m.
Reception: Friday, April 1, 6:00 - 8:00 p.m.
Danielle Head, photography
Amy Burrell, textiles
Sung Eun Park, sculpture
Dylan Critchfield-Sales, painting
Benjamin Fiess, ceramics
Devin Mawdsley, painting

MFA 2
April 12 - April 23
Gallery talks: Friday, April 15, 12:00 p.m.
Reception: Friday, April 15, 6:00 - 8:00 p.m.
Rachel Wolfsen, painting
Kristen Sykes, photography
Ben Cowan, painting
David Maddy, painting
Phil Haralam, ceramics
Stephanie Fenstemaker, graphic design

MFA 3
April 26 - May 7
Gallery talks: Friday, April 29, 12:00 p.m.
Reception: Friday, April 29, 6:00 - 8:00 p.m.
Sara Nordling, textiles
Zachary Dubuisson, photography
Andrew Kuebeck, metals
Katya Reka, graphic design
Anders Johnson, painting

IU Art Museum Exhibits

MFA 1
March 30 - April 10
Gallery talks: Friday, April 1, 6:00 p.m.
Reception: Friday, April 1, 6:00 - 8:00 p.m.
Eun Young Choi, metals
Stephanie Watters Flores, graphic design
Erin Robinson, digital art
Travis Hinkle, painting

MFA 2
April 13 - April 24
Gallery talks: Friday, April 15, 6:00 p.m.
Reception: Friday, April 15, 6:00 - 8:00 p.m.
Joel T. Dugan, painting
Robert S. Adams, ceramics
Carmen Abbott, painting

MFA 3
April 27 - May 8
Gallery talks: Friday, April 29, 6:00 p.m.
Reception: Friday, April 29, 6:00 - 8:00 p.m.
Cathy Marks, metals
Erin Goetdel, painting
Yang Chen, photography

SoFA Gallery
1201 E. 7th Street
Bloomington, IN 47405

IU Art Museum
1133 E. 7th Street
Bloomington, IN 47405