INTRODUCTION

How does one transform a memory into tangible material? How can one transform a philosophical theory into an object? How does an artist communicate through paint, clay, ink, wood, thread?

Memory is a remarkable thing. It's imprecise and fleeting. A memory can be lost, suppressed, and then, in its absence, a space is carved out into the emptiness of time. How does one transport these memories, these impressions, or spaces that affect the viewer with the force of such meaning, emotion, ideas, memories? Artists create objects, images, paintings, sculptures, works that communicate through paint, clay, ink, wood, thread.

Photographs express particular moments in her metalsmithing studio, she works through and understands memory and emotion. Yet the process of forming them, linking them, crafting them, is how she does. For her the making is what's important; the materials and the viewer may not understand her brooches in the same way that they could they really speak for themselves? Fiala, though, accepts that they cannot. When I spoke to her about her work, I wondered; do the objects she makes speak for her? Is she expressing her emotions; in this way, it seems memory and objects are inextricably connected. An image, a song, a photograph, a sculpture can trigger a memory and its attendant emotions; in this way, it seems memory and objects are inextricably connected. An image, a song, the smell of a place can trigger a memory and its attendant emotions; in this way, it seems memory and objects are inextricably connected.

Memory is a remarkably fickle thing. It's inconstant and its transmission is often one-way. A memory can be lost, suppressed, and then, in an instant, it rears up in the presence of serendipity. In his thesis work, Yount tackles one of the most abstract concepts possible—the unknown—through the process of forming them, linking them, crafting them, is how she does. For her the making is what's important; the materials and the viewer may not understand her brooches in the same way that they could they really speak for themselves? Fiala, though, accepts that they cannot. When I spoke to her about her work, I wondered; do the objects she makes speak for her? Is she expressing her emotions; in this way, it seems memory and objects are inextricably connected. An image, a song, a photograph, a sculpture can trigger a memory and its attendant emotions; in this way, it seems memory and objects are inextricably connected. An image, a song, the smell of a place can trigger a memory and its attendant emotions; in this way, it seems memory and objects are inextricably connected.

The viewer plays an important role in the work of printmaker Lisa López. Her editioned prints are composed of five to fifteen plates, each polished with utmost care, flanked on both sides with transparent, colorless sheets of Mylar, fastened with a couple thin nails, leaving the paper free to waft, ghost-like, as the viewer passes by. The viewer's shadow is cast on the wall in perfect placement, sometimes spontaneous. Artifacts and fragments of herself—sometimes acerbic tongue, a critical mind, and yet a penetrating honesty that was deeply insightful and supportive. We remember how she communicated through paint, clay, ink, wood, thread.
The sculptures of William Fillmore may also elicit a laugh in their inventive interplay of form and material. The artist’s works are often composed of unexpected shapes and materials, which create a juxtaposition of organic and geometric forms. Fillmore’s sculptures are formed in dialogue between author, paint, and the various components of his studio, resulting in a unique synthesis of natural and industrial elements. His use of materials, such as wood, wire, and metal, creates a sense of movement and transformation, as if the sculptures are alive and constantly changing. Fillmore’s work is characterized by a sense of playfulness and experimentation, which is evident in his use of color, texture, and form. The sculptures are often interactive, inviting viewers to engage with the pieces in a tactile and sensory way. Fillmore’s work is a celebration of the possibilities of materials and the power of imagination, and it continues to inspire and engage audiences around the world. 
I am interested in torn landscapes. An industrialized agricultural landscape typically viewed as seductively bucolic actually embodies ponderous externalities of cost. These environmental, political, and social ramifications of land-use are difficult to see, but knowing about them creates a paradigm under which I try to see the landscape for all its hidden burdens.

I think of the Midwestern landscape as oceanic. Vast, beautiful, and even serene from a distance, oceans become a violent show of force and momentum in proximity. In the paintings, careful gradations and calm atmospheric moments disintegrate into violent and aggressive handling on closer inspection. I try to make pieces that transgress the ingrained reaction to our landscape as solely pastoral, pointing the viewer towards the darker ramifications of an industrialized agriculture that defines our region.

1. Kansas Tidal, 11.5 x 15, oil, acrylic, spray paint, and cut paper on panel
2. Iowa Washout, 7 x 8, acrylic and spray paint on panel
3. Great Bend, 28 x 48, acrylic, spray paint, colored pencil, charcoal, pastel, and cut paper on panel
I am interested in exploring what happens when distance surfaces between layers of experience. Memory, sentiment, and reality seamlessly coexist until something happens to fracture them. I build up and erode imagery through processes in painting that resemble recollection and forgetting, and allow incongruent versions to compete.

The house is an image that has power in my imagination as a container of my memory and experience of self. Having secrets and places to contain them is an innate human impulse, a way of anchoring the psyche to the world, perhaps to soothe a primal fear that inner and outer experience might be in danger of drifting too far apart. In my paintings, the fragmented interior space feels larger than what the exterior house could contain. The structure of memory, rather than how a place is monumentally perceived, provides the logic for composing the work.

1. **Recurrence**, 41 x 48, oil and mylar on panel  
2. **Homegrown**, 48 x 34, oil on panel
AIMEE DENAULT
MFA Printmaking

It is often remarked, “History repeats itself.” The observation alludes to vast insight, but often goes without explanation. To gain a more profound understanding of the course of history as it shapes and relates to myself, I began to create artwork inspired by my ancestry. Two generations ago my grandparents immigrated to the US, from Eastern Europe, lured by the promise of freedom and opportunity, to escape their religious and class suppression and violence. My work explores their emotional/psychological state of mind (e.g. displacement, oppression, uncertainty, fear, etc.) and the formative context which influenced my forbears’ decision to leave their homeland, at great risk, leaving familiar community, to pursue the potential of a radical and idealistic social order.

Using layers to separate the “portraits” or symbols that reference my family and the ideas and metaphors related to their lives, I portray their relationships and the deep embrace of the unknown and how they form their new life.

1. Connecting Generations, lithography (portraits), screen print
2. Sisters, lithography and relief (portraits), screen print
In my work I seek to understand emotion and memory through materials and adornment. Working instinctively, I recreate the tangible and intangible details from my past; my grandmother’s rosary, a line in a song. As these fragments come together into one composition, I remember the story and emotion in a new way. Though often melancholic, I have fondness for these memories and emotions and with that a desire to keep them. In these compositions they are beautiful and inviting.

1. Whatever Makes A Memory: Sunday Jam, wood, steel, silver, paint
2. Keeping My Regrets, wood, steel, twine, paint
3. Whatever Makes A Memory: Saturday Mornings (with detail), steel, silver, glass beads
My current body of work deciphers my philosophical and cultural origins through the reinterpretation of classically depicted mythological figures. By utilizing traditional sculpture techniques and materials, I purposefully combine historic mythological symbols with contemporary popular references to make my own iconographic hybrids, which act as cultural and philosophical self-portraits.

The heroes and villains from history and my early formative narrative experiences represent more than just my mythological and cultural identity; they are ancestors in the lineage of the human metanarrative. I found my philosophical compass in the television screen and in the pages of books. Saturday morning and weekday afternoon cartoons became part of my childhood ritual. These stories and characters weren't simply entertainment; they provided a cultural root for my brother and I. By creating these mythological crossovers and blending these historic and modern story lines together I am able to tap into the dense network of cultural roots from my personal evolution, and decode my simultaneously universal and intensely personal understanding about what it means to be human.

The process of researching and creating my iconographic hybrids provides me with a cathartic and tactile modality, which reciprocates a profound understanding of my personal myth and cultural identity. The process of creating these concrete extensions of my personal philosophy offers me a means of navigation between my primal urges and my civilized duties, and I hope they will eventually offer a path towards knowing my own enlightenment.

1. *Swing Shift*, stoneware, bronze, steel
2. *Cobra*, detail
3. *Cobra*, stoneware, bronze, wax
JASON HARPER  
MFA Ceramics  

Discovery is at the core of my artistic practice. Much of what I create could be seen as small experiments, many of which fail. While I give a lot of myself to the process of art making, I maintain a safe distance because in using my methods, there is much room for tragedy. Because of this, it is necessary to maintain a strict process in order to have results worth sharing. All of my work goes through some sort of transformation in response to the heat of the kiln, which results in my art having the distinctive trait of being destroyed in order to become new.

The art work I am attracted to has a lack of physical evidence of the making process. When an ordered production cannot be recognized a mystery arises in the physical qualities of the work. By taking away the visible signs of production, concentration on the form itself is heightened. Conversely, the fact that the production is hidden is an irritation to those who need to decode the processes. This is a tension I focus on while viewing work that fits in this category and it is something I innately put into my art.

A large part of my interest in process goes into pushing the boundaries of traditional methods. Working and existing in the field of ceramics, I resist the use of ceramic terms because every aspect of my studio practice is atypical to conventional ceramic methods. I call my clay bodies simply my “materials” because many of my materials don’t act like clay at all and many cease to be clay as they are transformed, completely altered after a form is taken on.

I see the kiln as a petri dish in which I must create an environment for the event of heat to take place. Where I differ most with ceramic artists is that while making I have to view the form with my mind’s eye, predicting the outcome rather than clearly seeing how the form should appear post-firing. Discovery is in all these aspects. Opening a kiln to pull newly transformed work out of the wreckage of supports and bedding is always a discovery.

Excerpts compiled from Jason’s statement written in 2012
As an artist, my work is rooted in color and pattern. Beginning with a polygon, I repeat it in a regular manner, which ultimately manifests into crystalline forms that possess fluid and rigid properties. I use my skills in beadwork and sewing to create forms from patterns and color that result in works that invoke a visual dance of spontaneous movement.

I see that my works reference forms that have cellular or molecular characteristics; they also exemplify basic geometric principles. I see geometry as the essential mode of inquiry in my work. In my studio, I am a mathematician and musician of color and form. Guided by my curiosity, I make my work so that I may learn how shapes want to align and what other iterations can develop from them.

1. Configuration I, hand and commercially dyed wool, adhesive
2. Smitten, hand and commercially dyed wool, adhesive
3. Smite, hand and commercially dyed wool, adhesive
My figurative representations, composed of wood, bronze and bodily fluids, serve as a linkage of art and liturgy. The concept behind my sculpture is inspired by a multitude of life shaping experiences and the subconscious expressions of dreams. I often find myself drawn to very strange settings, which are saturated with danger and instability. I tie the roots of this behavior to my rebellion in the Eastern European Catholic upbringing. Although I reject the church doctrines, I remain drawn to its rituals and traditions. Feelings caused by displacement from my Polish Motherland have led me to develop a nostalgia and curiosity for that which I used to be a part of. Due to this attraction, I chose to use one of the Catholic rituals as a matrix for the development of my own visual language and a personal narrative.

My images integrate elements of manipulated figurative studies with mythological and religious references. Heavy influence from religious folk woodcarvings gives my sculpture an unrefined, honest character. The aged and worn surfaces bring an historical appearance of a used object, an object that is functional. Upon completion, each component receives a portion of my own blood as a symbolic means of bringing it to life. This form of baptism adds a layer of ritualistic creation and elevates artwork to a spiritual status. I use a liturgical format to create a sacred space in which I share a story of the profane.

1. After Retribution
2. Deluge
3. Choosing Thy Path
ROSALIE M. LÓPEZ  
MFA Printmaking  

My family heritage and South Los Angeles community have always been a big inspiration for me. I began making artwork that expressed the dualities of my surroundings by showing strong family ties and a deep pride in neighborhood contrasted with the reality of addiction and violence. My recent artwork looks to altar and offering art forms as a way of reflecting cultural identity and communicating the common experiences of loss, survival, and hope. Drawing attention to the overlooked and under-recognized, I create my own saints and martyrs from the defiant survivors and the unheard voices of my experiences.

1. Ofrenda Arco  
2. Ofrenda Flores  
3. Altar
I often picture people having sex and fighting. I wonder what dark underbellies might exist in the lives of strangers and friends, making up stories to entertain myself. My paintings examine the balance between pain and pleasure and the grey area where the two merge. The interest is based on my ideas about relationships. Those we invest deeply in and care most for end up inflicting the most pain. I consider myself a voyeur, only I am not concerned with actually spying on anyone. The controlled stories I imagine is a way of processing personal experiences. The viewer is given permission to spy with me as I introduce events from my own life and re-examine them from different points of view, emotional pain and physical embodiment of pain. The paintings are graphic or violent, but in a subtle way. Figures are pink and translucent but it’s unclear why. Are they cold? Is their skin raw, chapped, or stinging from whatever activities have taken place? Are they real or imagined? By posing these questions, the paintings remain open ended for the viewer to piece together as they choose.

1. Desire, 7’ x 5’ x 12”, oil, galkyd, ink, light bulb, tracing paper on mylar
2. Trace, detail, 7’ x 5’, oil, galkyd, ink, charcoal, wood, found paper on mylar
I drank some dirty water. Shook evil's hand  
I done some bad things, and they got easier to do.  
Then I wrote a Nasty Letter  
And I sent it to the Lord.  

I told her, don’t you dare, come and Bother me no more  
Don’t you bother, feeling the water  
And don’t you bother coming close to me  
Cause this old rocking horse, just nods his head  
And he’s gonna rock it back and forth  
The way that he always did.

1. The Birth of Africa  
2. Rocking Horse
LEAH MILLER-FREEMAN

New York

Everyday objects move through our life in solidarity with our personal struggles: we all sleep on a mattress, we each wear a hat and we each carry a suitcase. In my paintings images of stacks, piles and repeated objects arise from the composition and suggest a baggage or history weighing down the moment. The figures are depicted in awkward or precarious positions, meant to convey a sense of being stuck by these accumulations. But are they really stuck?

The ponderous aspects of the work take on a lighter air when they come together to create bizarre and fantastical narratives. By depicting commonplace objects in whimsical interactions with the figure, my paintings set up conflicting realities in enlightening relationships to each other. In this way my work seeks to overcome petty obstacles and spark a re-enchantment with the everyday.

1. Princess Problems: Dilemma, 39 x 39” Oil on canvas
2. Princess Problems: Mattress, 39 x 39” Oil on canvas
3. Princess Problems: Cabbage, 39 x 39” Oil on canvas
My work asserts the power of the author by encouraging submissive attitudes from the viewer through the lure of beauty, material curiosity, and illusionistic puzzle. When encountering my work, a viewer who moves to a particular vantage point (often by kneeling or leaning against the wall) is rewarded with an interesting color interaction, beautiful patterns, etc. Other times, visual and material puzzles encourage the viewer to examine more closely the painting which juts into the viewer’s personal space. By luring the viewer in such ways, and then highlighting the compulsive power of visual pleasure to literally move their body, I remind the viewer of the nature of beauty as a consensual submission to the power of some other, in this case, myself as author of their visual experience.

I argue for the cultural relevance of the late Modernist project today, utilizing a language of phenomenology—rooted in color-field painting, minimalist sculpture, and color theory, together with bright pop colors and materials. By using the late-Modernist aesthetic as a starting point, I am searching for an objective position before post-Modernism’s pluralistic evening out. This relates directly to the project of generously compelling the viewer to points of beauty, by apprehending their attention and their very bodies. I argue for some objective truth, and gain evidence of that truth through the viewer’s physical reactions. My gift to the viewer is a generosity of visual experience that places a greater number of objects in the world into the realm of the Beautiful.

1. Phalodnagrey, acrylic, resin, fresco on panel
2. Magenta-grey-cadmium, acrylic, resin, fresco on panel
3. Pink-grey-dnagrey-green-grey, acrylic, resin, fresco on panel
4. Pink-violet-blue-grey, acrylic, resin, fresco on panel
I am interested in cultivating an active viewing experience. Specifically, how we enter into symbiotic relationships within visual systems and how that affects us uniquely and individually. Recently, I use specific characteristics of light and shadow to fill a sculpture environment that includes the viewer and changes with the viewer’s interaction in the environment.

As an artist I am drawn to the potentials of inferred instability. Ceramic’s permanent quality contrasted by the plastic nature of found materials causes a heightened awareness of each material’s presence. Ultimately disparate components joined together are a physical manifestation of the possibilities of interconnectedness. This friction is achieved by non-ceramic materials tensile strength, elasticity or fragility work alongside the friction of the viewer in space. The viewer becomes a surface for light to harmonize with the foreground and to discordantly contrast heightening awareness of the system they entered.

Any place can be rich with perceptual information. Through amalgamations of materials made and found and the viewer’s participation in environment I untangle how symbiosis prompts me to inquire why and how an environment affects me. The smallest bumping into the noise of our world creates opportunity for new and unplanned connections to form.

1. Clod, porcelain, glass, clip, casting slip, plaster, salvaged wood, paint, found stick, RGB LED
2. Clod, detail
3. Towards the Day, porcelain, casting slip, glass, engobe, found stick, wood, paint, RGB LED
AIDAN SCHAPER
MFA Painting

During the summer of 2012, I started a series of small paintings using only black and white paint with some kind of weak blue or sienna pigment to tint the tones warmer or cooler. Some of these black and white projects took shape as frontal portraits. These paintings were largely concerned with stillness and static. My interests is in demonstrating moments for the figure to emerge or submerge back into the atmosphere they are born from, and in the manipulation of the kinds of optical transitions that take place in those moments.

As they developed an increasingly particular atmosphere, the portraits began to feel more generic, and reveal the specific characters with an implied history and personality, similar to the kinds of portraits made by Flemish painters between the 15th and 17th century, where there is something magical about the proportions, light, and settings, yet these ingredients amount to a sort of riddles that maintains a powerful internal logic. The mixture of these properties makes these works feel as though they might be related to a fairy tale. This is an idea that has begun to inform the narrative component of my recent paintings. I have focused on favoring female figures since they are typical protagonists of many canonical fables. Many of the characters we are acquainted with as children face circumstances so dire and stakes so high that it seems unlikely that these heroines could triumph over their obstacles unscathed from their journeys. My current paintings are concerned with a skeptical examination of the aftermath of a fable. I hypothesize an increasingly macabre world inhabited by my characters years after their narratives would traditionally be resolved in a conventional children’s tale. I wonder: how would the scars from their experiences affect them long after the fact?

Excerpts compiled from Aidan’s statement written in 2012
Not Ante But Diluvian

An ark is a ship in which one harbors a book concealing the sacred. The sacred is any thing that means. An ark is a ship in which one weathers the flood along with the books. An archive is a house in which one keeps an ark. A house is a ship in which one accepts some structure. A structure is a vessel against a death. A death is not a dearth but not necessarily a return to the earth. A return continues along if the house is unsound. A house is too heavy for travel. A tent is for taking a few of the things one means traveling when one travels.

A tabernacle is a tent in which one hides one’s self. An ark is a box in which one is committed to keep some book concealing the sacred. The sacred is any thing that means, and that we make it. One is not permitted to open the ark without permission in place. Permission is not given by law or gotten by instrument, for an authority can say but not and it is very bad at reading. A house is a ship in which one hides one’s meaning. Only from that agreement to keep, by this can we read, even during a flood. That is the soul.

A soul is a ship in which one weathers any weather, theoretically.

1. Followed By A Grey Dog, artist book with walnut ink drawing, xerox transfer, leather, calf fur, emu feathers, fish bone, upholstery cloth and stitching
2. I Am See, artist book with walnut ink drawing, xerox transfer, engraving, found papers, canvas, leather, cotton string, rabbit fur, hemp cord
3. Slumber to the Lees, performance in costume and tent, cloth relief printed and walnut-dyed

NICOLE SIMPKINS
MFA Printmaking

Not Ante But Diluvian

An ark is a ship in which one harbors a book concealing the sacred. The sacred is any thing that means. An ark is a ship in which one weathers the flood along with the books. An archive is a house in which one keeps an ark. A house is a ship in which one accepts some structure. A structure is a vessel against a death. A death is not a dearth but not necessarily a return to the earth. A return continues along if the house is unsound. A house is too heavy for travel. A tent is for taking a few of the things one means traveling when one travels.

A tabernacle is a tent in which one hides one’s self. An ark is a box in which one is committed to keep some book concealing the sacred. The sacred is any thing that means, and that we make it. One is not permitted to open the ark without permission in place. Permission is not given by law or gotten by instrument, for an authority can say but not and it is very bad at reading. A house is a ship in which one hides one’s meaning. Only from that agreement to keep, by this can we read, even during a flood. That is the soul.

A soul is a ship in which one weathers any weather, theoretically.
The Catholic conditions of superstition and paranoia were instilled in me at a young age. I wore a Brown Scapular for an entire year—afraid to remove it while bathing lest I drowned in its absence. At the age of seven I realized Santa Claus did not exist and never wore the Scapular again.

I have lived within many other fairytales since childhood—it is a cyclical phenomenon. My most recent paintings display the history of my guiding mythologies and superstitions; many of which are simultaneously commonplace and highly personal. The characters that fill the compositions are rendered in different modes to create visual contrast between those who exist in my reality and the non-tangible entities that may only live, or have lived, in my mind. Plot twists are anthropomorphized and positioned in opposition of one another.

Manipulating the characters has provided an opportunity to expel some of the muck that was created when I was lied to. They are multifaceted self-portraits that discuss superstition—the adoption of inane belief systems and the psychological consequences of participation.
I like to give the paint opportunity to outsmart me so that I am temporarily forced out of the process. I like to catch things when they emerge, often while trying to do something else. Then I have to pay it and the viewer back. In a finished work the viewer occupies the place that gathers and reconciles what is happening. They might find an invigorating psychological discomfort... happy pangs perhaps associated with the place before thought and the place it falls away.
Since I began making art I have been my constant medium, most specifically have I seen myself through the lens of the camera. Photography and video allow us to see our bodies, the site of all our sensual perception, in a way that was previously impossible. By extending my eye to the lens and turning the lens on myself, I become more engaged in this cyclical exchange between perception and reflection.

We tend to think of ourselves as single contained units. I have a body. Yet bodies move and feel and continually leave behind a trail of gestures, contacts and previous moments, layers upon layers of experience at once contradictory and in sync. Everything we understand about the world is known first by our bodies; what we see, what we hear, what we feel with every nerve end feeling its way through the layers of our skin. By the time we begin to think about it, we are already seeing and hearing and feeling something else.

The camera has the ability to freeze these moments, to reveal and separate them. Video puts them back together. Through this process I am able to recompose my own perception of my body into layers of images familiar yet alien, moments that both reveal and obscure the complicated and fascinating relationships between body, camera, image and perception.

1. Insolutio, stills from video triptych
2. Song of Love, stills from video
3. Critical Mass, still from video
I have always had a difficult time dealing with transitional moments in life. Departing from a familiar environment often creates discomfort, resulting in an unanticipated interaction within a new space. My perception, in these spaces, of people and experience is distorted by this feeling. I become preoccupied with my own thoughts, dwelling on my perception of myself and my speculation of others’ perception of me.

Photography allows me to suspend these moments indefinitely. It provides an escape from internal monologue and allows me to view myself as others might. With photography I can control the reality of my existence in the images, even when that reality is unrealistic. It’s impossible to remember an experience exactly as it was and becomes increasingly difficult to recall with the passage of time. Photographs aid memory by providing “proof” of the events that took place. Proof I can experience even after the moment has passed.

In this work, I am creating a type of journal or diary by piecing together fragmented memories, experience and my place within them. I am attempting to reconcile my exterior and interior self through examination of these moments. I have been exploring this reconciliation through the existentialist concept of “Other,” viewing myself from afar. The Other explores the idea that two subjects simultaneously experience and inhabit the same world. Only through acknowledgment of the Other can one define oneself.
SUZANNE WYSS
MFA Sculpture
suzannewyss.com

My work offers an escape from reality into the illogical forest of my mind. Through large-scale sculpture and installation I create fantasy growths, environments and encounters that overwhelm and create space.

I am often astounded by the fact that I perpetually spend my time in man-made boxes: in a chair, at a table, in a room within a building that rests on a plot of a block within the grid of a city. This incessant realization drives my desire to infiltrate, appropriate and transform living spaces with organic form. I question traditional ideals of what is habitable space and what belongs within that space. I inhabit the ideas of being a tiny creature in the depths of the forest, taking part in the mysterious growth and destruction of the underbrush. In this ephemeral and enchanting landscape, with its fallen trees, dense growths and boulders, my imagination can have its way with the world. There is great mystery within a world not made specifically for human existence.

Choosing my materials for their malleability and tactility, I turn industrial materials into organic form. Because I see my work as a collaborative process between my materials and myself, I strive to develop an understanding for their desires. Coercing matter into form, I push, pull and encourage materials to fall out of my control. Highlighting the often-overlooked intricate interactions of nature, my work is built to invoke curiosity of place through the experience of precarious landscapes.

1. Shed, detail
2. Astray, 4 x 3 x 3′ industrial felt, wood, stone, concrete, thread
3. Shed, 3 x 8 x 12′, latex, fabric, dirt, wood, lighting components
While I might classify myself as a graphic designer to avoid confusion, I consider myself to be at some multi-point intersection of a number of disciplines—graphic designer, illustrator, architect, industrial designer/constructor, author and storyteller. I’ve learned that a variety of specializations furnish an artist with opportunities that might not otherwise be afforded them. My foundations in architecture and precise, technical compositions reveal themselves in my attention to detail, craft, and my sensitivity to the relationship between form and content. My industrial design experience inform my considerations of audience interface and tactile response. The infusion of my analog illustrations or letterpress work into a digital piece can deepen the level of audience engagement. As an individual with a strong sense of memory and sentimentality with an interest in history, I’m frequently drawn to projects that can provide an emotional frame of reference or simply inform an audience about a place in time in a compelling, immersive manner.

This multi-modal ethos recalls Modernist principles, yet suits the present day. The method enables one to more efficiently synthesize and simplify the high degrees of variability in design while effectively channeling the complex requirements of the 21st century’s audience.
2013 MFA THESIS EXHIBITIONS

GRUNWALD GALLERY

MARCH 26–APRIL 6
Gellery Talks: Friday, March 29, 12:00 pm
Reception: Friday, April 5, 6:00–8:00 pm
Annie Fak, Metalsmithing & Jewelry Design
Nicole Semler, Printmaking
Thomas Agars, Painting
Bill Felice, Ceramics
Jason Haynes, Ceramics

APRIL 9–20
Gellery Talks: Monday, April 15, 12:00 pm
Reception: Thursday, April 18, 6:00–8:00 pm
Jessie Jacobs, Textiles
Linda Anderson, Painting
Natalie McKenzie, Painting
Peter Kene, Sculpture
Susanne Wyss, Sculpture

APRIL 25–MAY 4
Gellery Talks: Thursday, April 18, 12:00 pm
Reception: Thursday, April 25, 6:00–8:00 pm
Anne Dewalt, Printmaking
Leah Miller-Freeman, Painting
Jonathan Van Tassel, Painting
Rose Wyse, Digital Art
Rosalee López, Printmaking

IU ART MUSEUM

APRIL 9–20
Gellery Talks: Friday, April 12, 6:00 pm
Reception: Friday, April 19, 6:00–8:00 pm
Jacques Weis, Photography
Daniel Myr, Painting
Adair Shapero, Painting
William Farnum, Sculpture

APRIL 25–MAY 4
Gellery Talks: Friday, April 19, 12:00 pm
Reception: Friday, April 26, 6:00–8:00 pm
Abbas Shnay, Painting
James Yuan, Graphic Design
Joshua McKinley, Printmaking

SUPPORT FOR THE CATALOG PROVIDED BY
Maeve of Fine Arts Organization
Henry Balfour Hope School of Fine Arts
Friends of Art Bookstore
The USA Funding Board
Pygmalion’s Art Supplies
IU Auditorium
The Comedy Arts
The Bishop Bar
Artland Records
Vega Stylista’s Foxhole
Parc Strikes a Chord
Sweet Retreat
The High Planes

The Master of Fine Arts Organization would like to thank the faculty and Paul Brown, Director, Henry Balfour Hope School of Fine Arts, Indiana University, for sponsorship of the catalog.

MASTER OF FINE ARTS ORGANIZATION

Officers
President: Linda Anderson
Vice President: Rose Wyse
Treasurer: Leah Miller-Freeman
Secretary: Josh McNolty

Board Members
Publicity Coordinator: Alison Stinely
Auction Coordinator: Suzanne Wyss

CONTACT

The Henry Balfour Hope School of Fine Arts offers Masters of Fine Arts programs in Ceramics, Digital Art, Graphic Design, Metalsmithing and Jewelry Design, Painting, Photography, Printmaking, Sculpture, and Textiles. Contact the Graduate Services Coordinator at sofagrad@indiana.edu or 812-855-0188 for more information, or visit us online at www.indiana.edu/~finaweb.

THE FRIENDS OF ART

Founded in 1965, the Friends of Art supports the programs of the Indiana University School of Fine Arts and the IU Art Museum. Funds from friends of Art activities and profits from the Friends of Art Bookshop provide scholarships, fellowships, and travel grants to assist promising Studio and Art History students in their training and education.

For more information about Friends of Art membership or contributions to FinA scholarship funding, contact the Friends of Art at 812-855-0188

PRODUCTION NOTES
The 2013 Henry Balfour Hope School of Fine Arts MFA Catalog was printed by World Arts in Spencer, IN, on Creator Silk 80 lb Text and Curious Metallics Cover. Design by Michelle Winchell. Type set in Verlag by Hoefler & Frere-Jones. www.michellewinchell.com

THE THEORIES OF ART

Founded in 1964, the Friends of Art supports the programs of the Indiana University School of Fine Arts and the IU Art Museum. Funds from friends of Art activities and profits from the Friends of Art Bookshop provide scholarships, fellowships, and travel grants to assist presenting Studio and Art History students in their education.

For more information about Friends of Art membership or contributions to FinA scholarship funding, contact the Friends of Art at 812-855-0188

PRODUCTION NOTES

The 2013 Henry Balfour Hope School of Fine Arts MFA Catalog was sponsored by World Arts in Spencer, IN, on Creator Silk 80 lb Text and Curious Metallics Cover. Design by Michelle Winchell. Type set in Verlag by Hoefler & Frere-Jones. www.michellewinchell.com