

**TYLER  
MFA  
2012**

Tyler School of Art // Temple University

## TYLER SCHOOL OF ART MASTER OF FINE ARTS, 2012

This inaugural MFA Catalog marks the first large-scale collaboration between MFA Candidates and Graduate Art Historians at the Tyler School of Art of Temple University. Artists and writers were matched for this project after studio visits held during MFA Open Studios in November 2011. Each pairing met in the following months to engage in dialogue resulting in a text written by the Art Historian. This catalog highlights those writings and the work of Tyler's MFA Class of 2012.

The MFA programs at Tyler are contemporary, rigorous, and among the most highly ranked in the country. Its preeminent reputation among institutions of higher education is due to the collective record of achievement produced by the school's graduates. Tyler's internationally recognized graduate faculty brings a reputation for excellence in academic research, studio practice, and teaching with a broad range of attitudes and philosophic positions. The departments represented in this catalog include Ceramics, Glass, Fibers & Material Studies, Metals/Jewelry/CAD-CAM, Painting, Photography, Print-making, and Sculpture.

The Department of Art History educates graduate students in Master and Doctoral degree programs. The curriculum introduces students to a wide range of critical methods and approaches in courses on all periods of Western art history, including concentrations in Aegean, Greek, and Roman; Byzantine, Medieval, Renaissance and Baroque; and American, Modern, and Contemporary. Catalog writers represent all of these specialized areas.



## A SHOT IN THE DARK

Philip Glahn

Hungry man, reach for the book—it is a weapon.

—Bertolt Brecht

Brecht's 1931 call to arms carries the unmistakably poetic but unfortunate datedness of celebrated historical avant-garde endeavors. We may—some of us secretly, some openly—long for those days of art's most radical potential, but do so with the painful and sometimes cynical self-awareness of our nostalgia, or at least hold it at an academic, factographic distance. Hardly anybody now would assign the brush, camera, or pen the same impact as that of a bullet fired or a rock hurled at the forces of oppression. And that may be a good thing, if it means that our tolerance for physical violence has steadily diminished, as part of the ongoing march of civilization and enlightenment; and in any case, we disdain forms of artistic production geared toward a simplistic or infantilizing political and social functionality. But it is a bad thing if it means that we have, throughout the history of modernity, progressively, and repeatedly, de-radicalized the force of acts of artistic participation in the struggle over access to the material and immaterial (call it intellectual, call it spiritual, call it *geistig*) goods of our time.

But the times have changed. Traditions of action in other spheres of civic conduct have regained significant momentum. Protests and demonstrations, long scorned as displays of engagement more symbolic than effective, a narcissist remnant of bourgeois subjectivity, have recently proved transformative acts of collectivity and solidarity in Middle Eastern squares and Western parks and plazas. Meanwhile, the blatantly unobstructed and institutionally sanctioned violence of economic gain and exploitation trammeling the ability of regular people to meet their basic material and psychological, social and intellectual needs shifts the ground under the feet of the artist, the writer, the maker in

general, overcoming the division between so-called socially engaged or activist art and that kind of cultural production that is, ostensibly, not. And not every bang has the same impact—or any impact, for that matter: the riots in London were fundamentally different from the Tunisian revolt; while Carsten Höller's funfest at the New Museum made a splash but echoed emptily in comparison to Yvonne Rainer's outrage over Marina Abramovic's living centerpieces at LA MoCA.

Brecht's battle cry urges us to, yet again, rethink the positions of actor and observer, author and audience, in art and culture as well as civic life. It breaks down the antiquated but persistently renewed exclusive divide between the activity and passivity of production and reception, and between experience and its mediation. For Brecht, the exhortation to learn is an invitation to revolt, to "take over the leadership." In the same way, art must be acknowledged as a pervasive and multifarious force that enables or cripples our ability to see and hear, feel and think the connections between what is and what can be, between myth and truth, between image and reality. In its innumerable forms and media, in its plethora of vantage points and perspectives, art itself issues a call to question, to push back. As Brecht went on, "Never believe on faith—see for yourself!"

*Philip Glahn, Assistant Professor of Critical Studies and Aesthetics at Tyler School of Art, specializing in contemporary art history and theory.*



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*Makeshift, (Lavendar Haze)*, 2011  
Acrylic on canvas  
40 x 60 inches





*Makeshift, (Plastic Plant)*, 2011  
Acrylic on canvas  
40 x 60 inches





*Interior Landscape, (Neon Lake), 2011*  
Acrylic on polypropelene mounted on wood  
26 x 80 inches



*Igloo Study, 2011*  
Acrylic on canvas  
36 x 48 inches

## ELIZABETH BLAU

By Regina Lynch

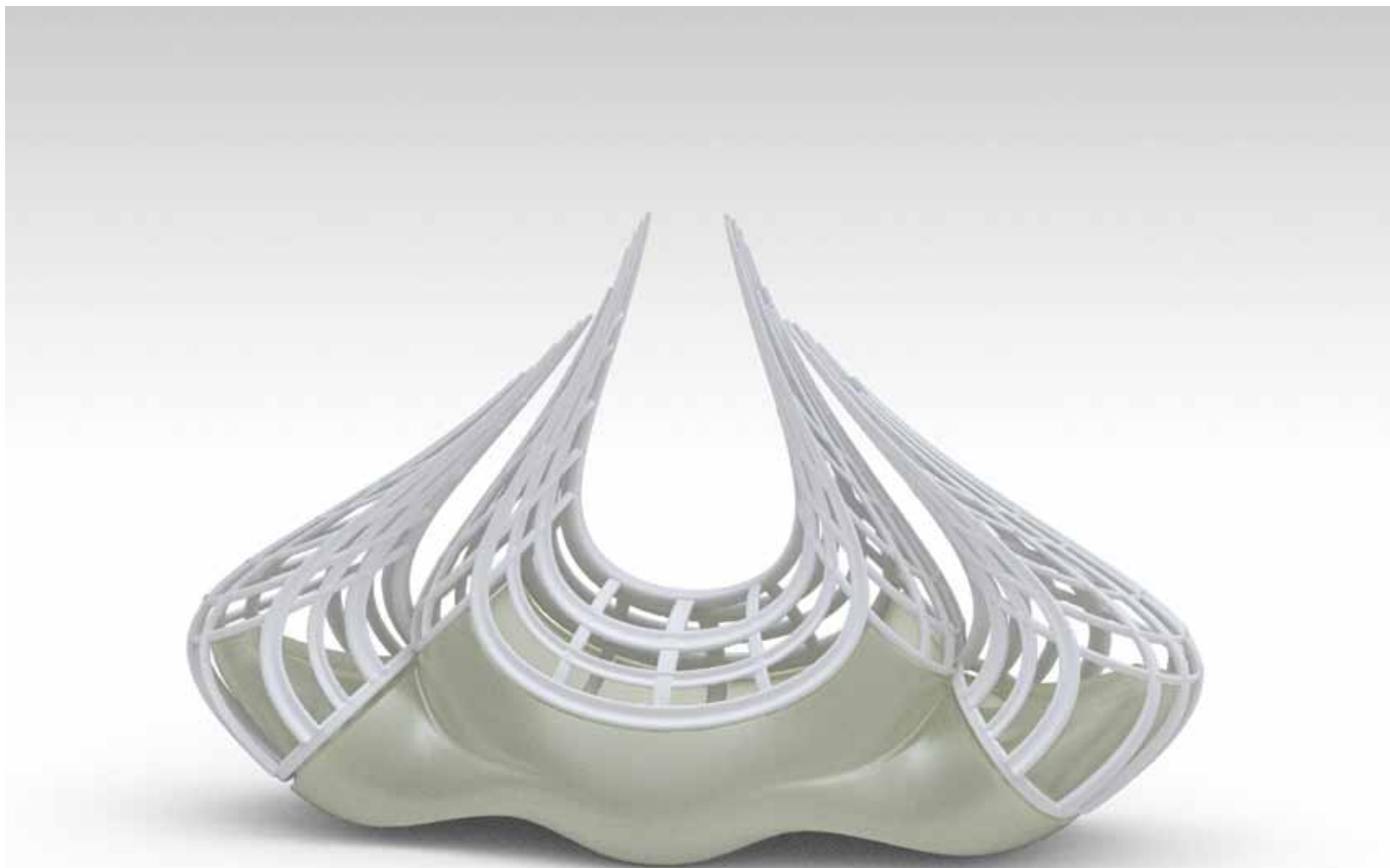
Since the birth of non-realistic painting, artists have cleverly engaged in a battle between crafting visions into new, realistic worlds and creating works that boldly declare their undeniable identity as art objects. In her most recent work, Elizabeth Blau has found a fascinating intersection between the two. In works like *Interior Landscape*, she presents a series of images meant to suggest the view outside a wooden interior. By framing the central image with panels painted to look like wood, she gives the viewer an entrance into a world beyond the faux wooden walls. This world, however, falls somewhere in between the crispness of a glance out a window and the dreamy haziness of Whistler, Helen Frankenthaler and the more recent Katharina Grosse. Objects, horizon lines and shore lines vaguely present themselves, as if having been recalled from dream, only to be contained and, in a sense, optically legitimized by the realistically rendered side paneling.

In her most recent works, Blau maintains this intricate play between recognizable forms and watery abstractions. Working from various types of alternative structures, both natural and man-made, as well as architectural plans, Blau creates electrified visions, containing unclear references to architectural skeletons. Her *Makeshift, (Lavender Haze)* literally blurs the definitions of perspective, mirrored reflections and three-dimensionality, presenting her own version of an alternative space, which can only exist in the painted realm. This work embodies a trend away from the warm, earth toned works like *Interior Landscape*, and, instead, embrace a wonderfully disorienting combination of natural and nearly industrial colors. The unique color choice in this and other works falls perfectly in line with Blau's fascinating play between an actual and a painted reality.

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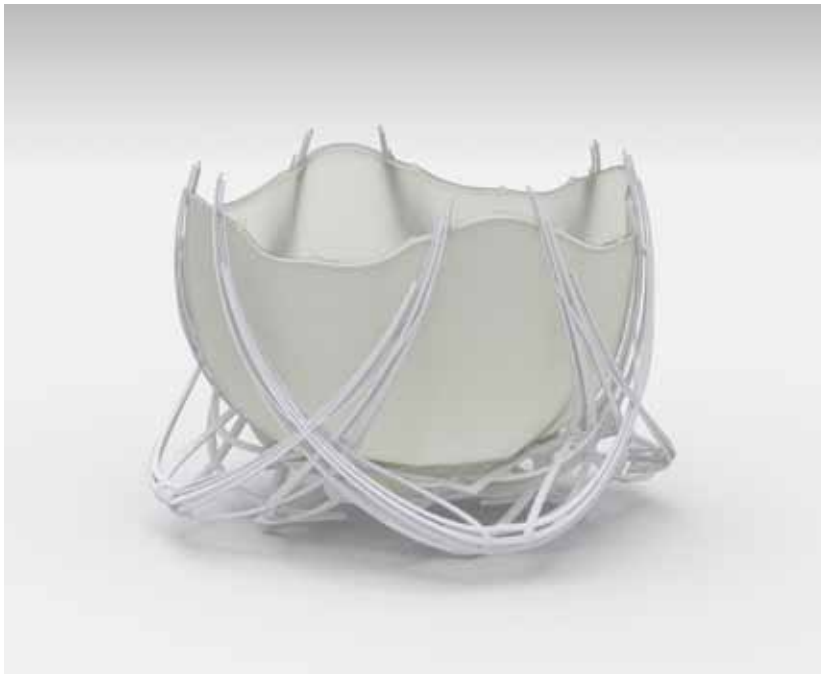
*Survivalist Shelter*, 2011  
Acrylic on polypropylene  
20 x 26 inches





*Flower Vase*, 2011  
Nylon, photopolymer  
4 x 10.5 x 6.25 inches

*Coaster and Cup, 2011*  
Ceramic  
5.25 x 5.25 x 3.5 inches



*Candle Holder, 2011*  
Nylon, photopolymer  
7.5 x 7.5 x 5 inches



*Honey Pot*, 2011  
Photopolymer, ceramic  
5 x 8 x 9 inches



*Fruit Bowl, 2011*  
Nylon, photopolymer  
18.75 x 13 x 13 inches

## YEN-SHIANG CHEN

By Marisa Muller

Using 3-D printing technology and materials, Yen-Shiang Chen creates domestic designs that combine tradition and culturally sensitive ideas with modern aesthetics. Through visual dynamism and functionality, Chen's designs are works of art that enliven the everyday.

Chen's passion for and style of design derive not only from her desire to combine her love of art with her business background, but also from a childhood story. Her mother would often tell her the tale of a man who did not take care of his house and lived in an untidy and soiled environment. One day, a friend gave him some flowers and upon taking them home, the man realized that his unkempt dwelling clashed with the handsome gift. In response, he cleaned a vase for the flowers, and then the table the vase sat on, then the room the table was in, until he eventually cleaned the entire house. The introduction of something beautiful into the man's environment caused him to change the way he lived and his perspective of the world. Inspired by this story, Chen's designs are metaphors for the flowers, promoting positive and beautiful living.

As an artist and designer, Chen's works focus on the relationships cultivated between user and object. She pays tribute to her Taiwanese heritage by employing cultural elements into various aspects of her work. Whether considering the design principles of traditional flower arrangement in the configuration of a vase or incorporating the graceful movements of Chinese ribbon dance into the shape of a fruit bowl, Chen uses her personal associations with these cultural practices to create designs that connect with and inform the user.

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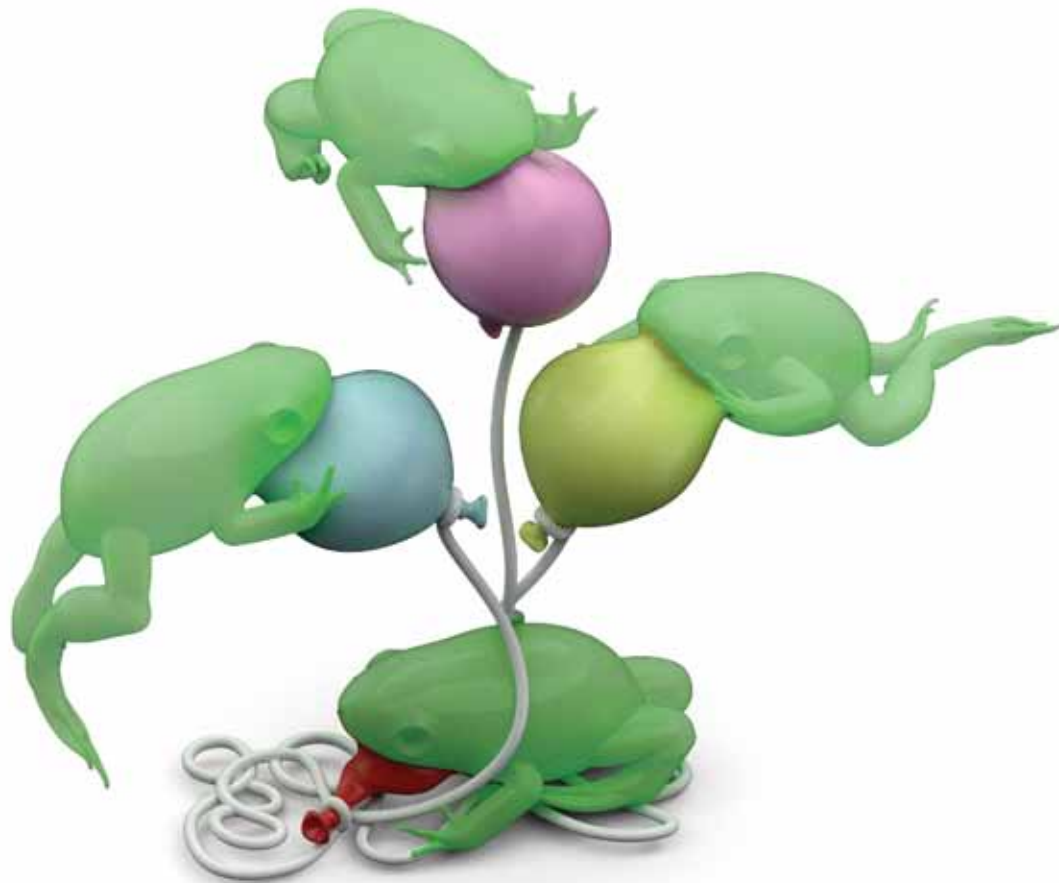




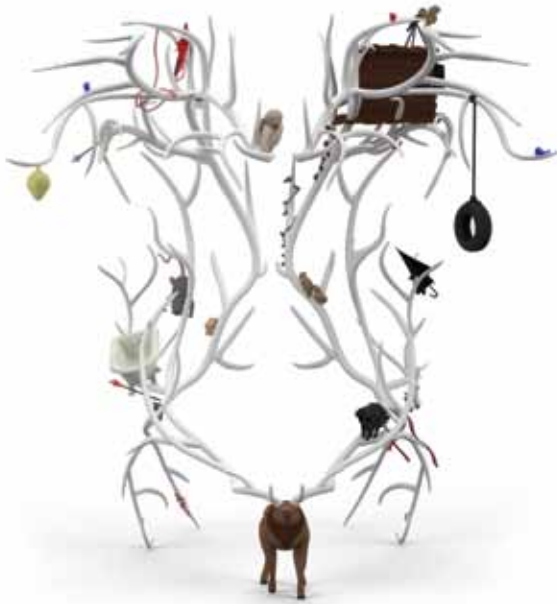
*Billy's Bubble Blower*, necklace, 2011  
Photopolymer, sterling silver  
12 x 8 x 8 inches



*A Bowed Horse*, neckpiece, 2011  
Nylon  
13 x 8 x 8 inches



*Billy's Balloons*, ring, 2011  
Photopolymer, nylon  
4 x 3 x 2 inches



*The Elk with Antlers that Never Stopped Growing*, headpiece, 2010  
Nylon, photopolymer, gypsum  
15 x 16 x 14 inches



*The Stag Beetle*, neckpiece, 2011  
Photopolymer, gypsum  
7 x 11 x 5 inches

## EMILY COBB

By Amy Malleck

In her own words, Emily Cobb crafts “whimsical and surreal objects to adorn the body and excite the imagination.” To this end, she often fashions her works from a narrative dynamic. For instance, her neckpiece *A Bowed Horse* (2011) invokes coming-of-age rituals where capturing an animal marks a person as a viable warrior and citizen. In this case, the wearer binds human and animal by uniting the horse’s two ends, giving wholeness to the horse’s as well as the person’s story. Additionally, the objects and creatures entangled in the sprawling antlers of her headpiece *The Elk with Antlers that Never Stopped Growing* (2010) reify his encounters and travels. Yet Cobb wrote, “Although narratives are essential to my process, I chose not to provide the viewer with the beginning, middle, and end of each piece’s original story. Instead, the work is accompanied by a descriptive title and caption to encourage the viewer...to consider the rest.”

Moreover, the physical transformations of Cobb’s pieces have a moral quality of signifying personal conversions. *A Bowed Horse* invokes a purposeful and symbolic human-animal synergy as antique as Minoan bull-jumping and as current as *War Horse* and *Avatar*. Further, the material accumulation visualized in the elk’s antlers speaks both to ethical and Biblical discourses on worldly versus spiritual goods, and also to private memory and reflection. Finally, as jewelry, these pieces forge dialogues with the particular bodies, personal histories, and imaginations of the persons they adorn. Accordingly, their narrative and metaphorical meanings are equally shaped by how their wearers explain their imagery to themselves and to curious onlookers.

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*Untitled*, 2011  
Unfired clay and oxides  
60 x 48 x 36 inches



*Untitled, detail*





*A Renewed Sense of Urgency*, 2011  
Unfired clay and oxides  
60 x 48 x 36 inches

## KAITLYN COPPOLA

By Bradley Cavallo

Attractive tension stands at the heart of Kaitlyn Coppola's recent artwork like a semi-transparent barrier between the artist's intentions and viewers' frustrated expectations to interpret with any certainty.

Narratives do underlie each of her groups of unfired, ceramic sculptures, but they are none that we know, could know, or are even meant to know. No, the nature of these stories exists at the backs of our memories and at the edges of our vision, and it is because of this indeterminacy that these works of art elude any attempts at identification or classification other than as passionate scenes of 'figurative' grotesques.

Alluringly repellant, the figures we see are indeed anthropomorphic enough to allow entry into their existence, but not so much so that we could assign to them permanent emotional or mnemonic associations. Rather, they exude an elemental urgency, a primordial energy that resonates like an encounter with some hitherto unheard of archetype at the moment of its artistic manifestation. As such, these compositions mark the active formation of a visual language communicating a private cosmography to which we have access if we are willing to identify with (rather than the identities of) the 'characters' portrayed. Even if their names and motivations, or even species, remain obscured by a lack of information, their gestural actions connote a non-referential reverence and humane spirituality that we ultimately can understand without knowing or having to ask how or why. For this is an art of Myth, of cognizant mind before intellect when thought was nullified by a lack of words but mollified by the sheer exuberance of the undiluted feeling of vitality, and whose abstract thoughts became expressive forms by visual cosmographers like Kaitlyn Coppola.

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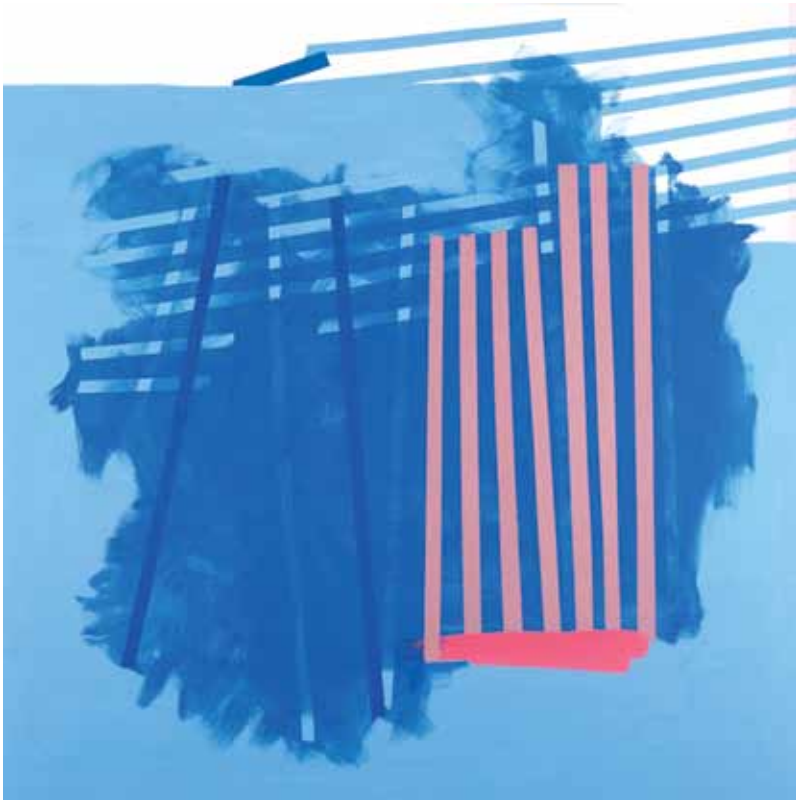
*A Renewed Sense of Urgency, detail*



*Untitled*, 2011  
Oil on panel  
48 x 48 inches



*Untitled*, 2011  
Oil and tape on panel  
48 x 48 inches



*Untitled*, 2011  
Oil and tape on panel  
48 x 48 inches



*Untitled*, 2011  
Oil on panel  
24 x 24 inches



## MATTHEW CRAIG

By Bradley Cavallo

Matthew Craig's paintings represent nothing less than a unified artistic palimpsest. Nominally, a palimpsest provides insight into the process of creating and concealing texts as they reuse the same surfaces time and again, overlapping and yet often revealing immediate predecessors. In the works of Matthew Craig, the compositions manifest artistic references without there being relationships of inspiration or links between works: there are no analogues and the works individually and collectively inhibit metaphoric comparisons to any other art or even to any notion of reality beyond the painter's own oeuvre. These are abstractions in the most absolute sense and confound any clear-eyed viewer's desire or expectations to liken to or identify them with any specific Modern abstract artistic movement.

Matthew Craig's work stands alone in the self-aware certainty of its evasion of temporally-charged aesthetic categorizations. It is neither pastiche nor synthesis, and because of this it is not a Post-Modernism. Rather, it is closest to a negative theology in its self-discernment. For this art represents the process of abstraction as the disaggregation of Art and Philosophy into their elemental parts and the rejection of any and all a priori conceptions of Idea and Form for the sake of a purity of expressive exploration of visual a-historicity. Indelibly, this marks the artist's efforts as those seeking balance between memory and the immediate now.

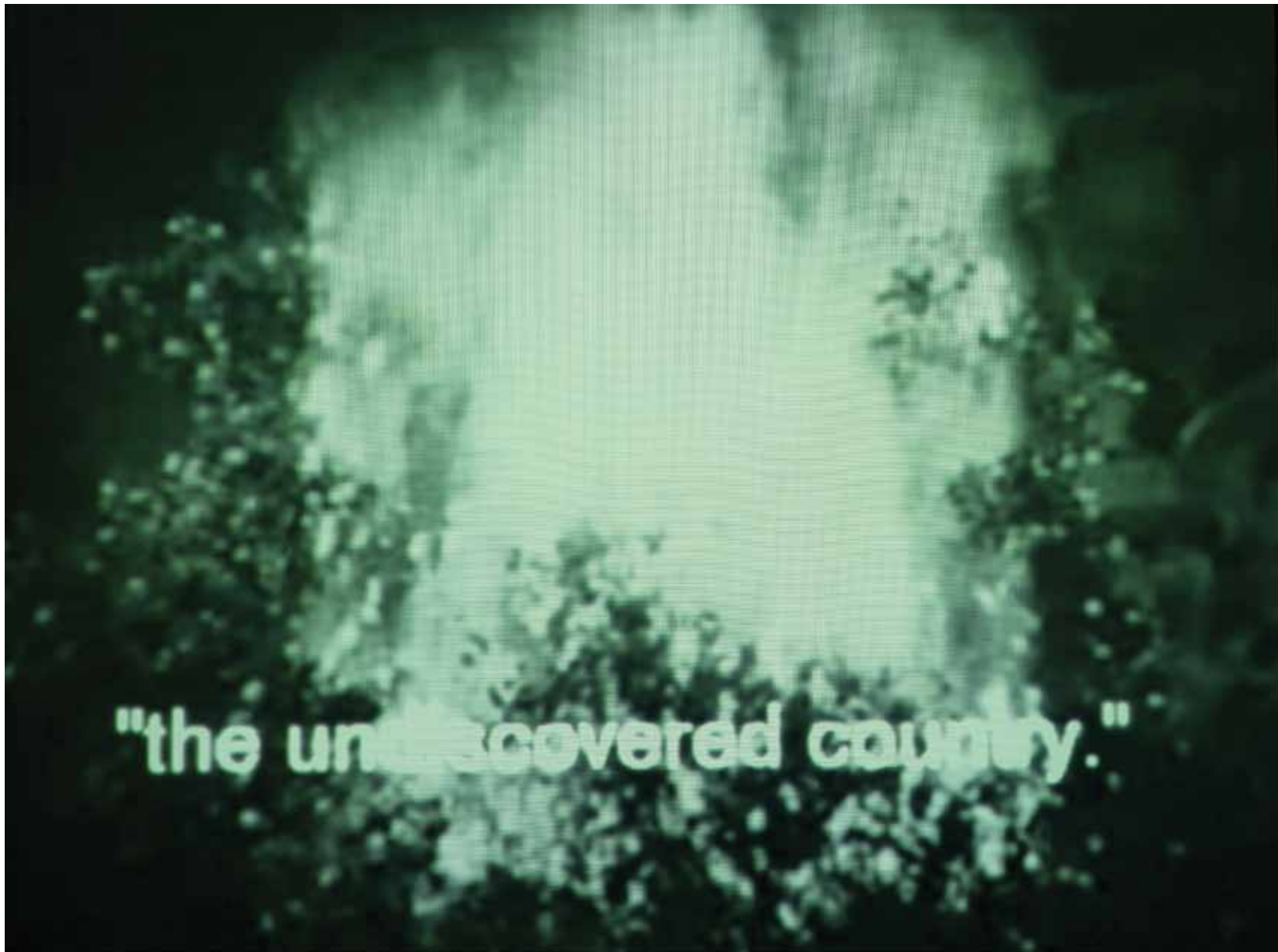
Ultimately all that should be said of this art is that it is that it is, a hollow-sounding rhetoric if only there was not something therein that insistently brushes against us like negative space, triggering an almost anti-intellectual, sensuous response that demands patient and keenly sensitive interactions with the paintings of Matthew Craig.

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*Untitled*, 2011  
Oil on panel  
24 x 24 inches





Still from *Present Day (undiscovered country)*, 2011  
Video loop



Still from *Untitled*, 2011  
Video loop



Still from *Yellow*, 2011  
Video loop



*70m Sculpture*, 2010  
70 meter kite string and 8mm projector

Still from  
*Look in the Mirror  
with Me*, 2011  
Video loop



Still from  
*Mirror 1*, 2011  
16mm film loop



## JOHN CROWE

By J. Louise Makary

In his approach to film and video, John Crowe is a strict structuralist, but also an illusionist. His work is equally concerned with showing the mechanics of filmmaking—the frame, the flicker, the filmic language—as with the magic and fantasy of cinema. His installations juxtapose the physicality of objects with the ephemerality of moving images, breaking what he calls “the tyranny of cinema”—its absorptive, engrossing appeal—with the presence of material objects in the gallery.

Crowe uses small-gauge projectors from the 1960s alongside big-screen televisions from the 1980s, and found footage comes from classic cinema and campy television specials. Death is here, in the form of forgotten technologies and faded stars. Using rhythmic edits in the films, and pacing the gallery experience, Crowe counters this requiem with cadences that jerk and twitch with life.

The screens in Crowe's installations function as surfaces that flatten the image. Yet he uses these same surfaces to carry out a romance with images, filling the frame with shadowy figures, spectral wisps of dust, and earthly substances, like dirt and water. This predilection for working with smoke and mirrors, both real and figurative, imbues many of the films with a ghostly quality. However, these apparitions are real, in a sense, as Crowe takes pains to show the viewer something that is both physical and illusory. He sidesteps computer-generated effects in favor of handmade vaudevillian tricks, so that what is seen is earthbound, though it flickers and floats back to an earlier era. In mining our nostalgia for early film, Crowe pulls back the curtain on the concept of “the reveal,” using his mysterious, alluring films to acknowledge the process of revelation.

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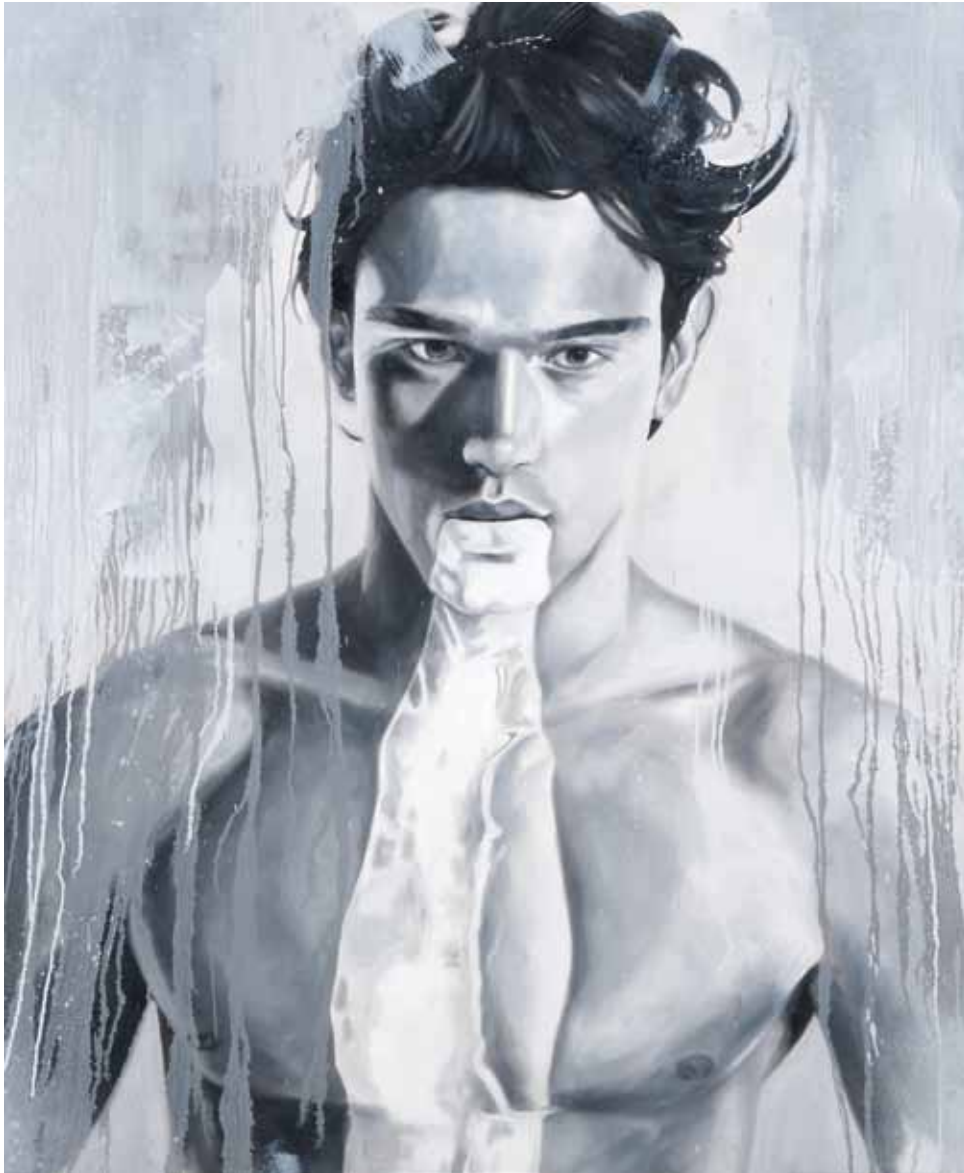
*Meltdown*, 2011  
Oil on canvas  
84 x 79 inches





*Onward*, 2011  
Oil on canvas  
16 x 20 inches





*Cascade*, 2011  
Oil on canvas  
40 x 48 inches



*Invert*, 2011  
Oil and graphite on canvas  
60 x 48 inches



*Double Negative*, 2011  
Oil and acrylic on canvas  
(2) 29 inch circles

## BRANDON DEAN

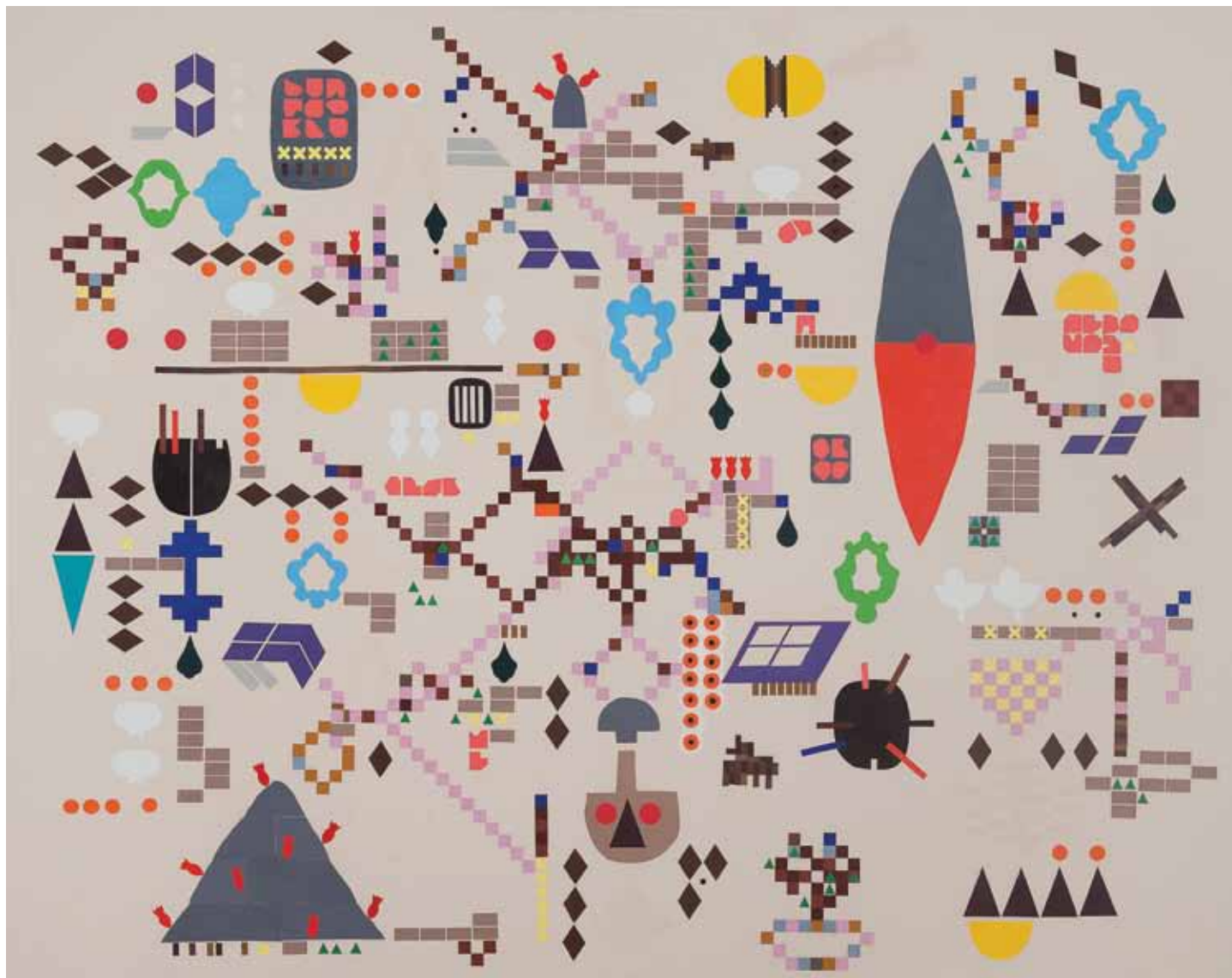
By Catherine Sirizzotti

Brandon Dean's works focus on commercial images and their relation to himself as an African American artist and those outside of an "ideal" viewership. After first painting a white model from an advertisement, a discussion arose about race and the context of his identity. Uncomfortable with common methods of approaching race in popular African American art, Dean wanted to take "a more subversive route."

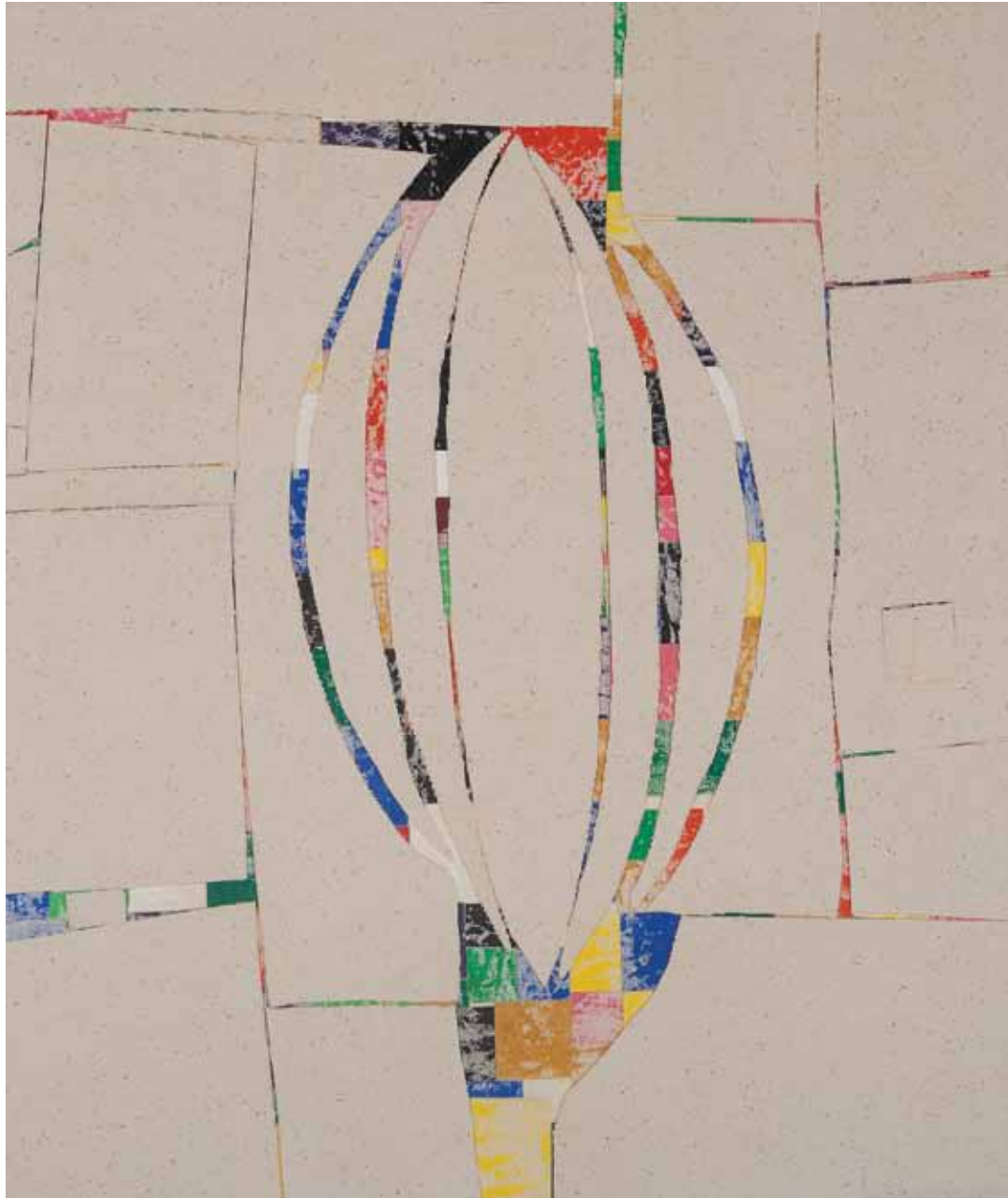
Initially, Dean's chosen subjects looked androgynous and youthfully mature—what he saw as the standard depiction of "adult" male beauty. Intrigued by "the idea of these figures as salesmen, not only of what items they are used to sell, but of their own identities," Dean painted these figures into a new context. In *Cascade* (2011), a shirtless male model—adorned with a glistening hairclip—presents a forceful gaze, imposing himself on the viewer's space. Dean pacifies this powerful façade by displaying him foaming from the mouth, as if the product he's selling—*Cascade* dish soap—literally began consuming him in return.

Currently, Dean uses a colleague as his model, an archetypal white male—tall, blonde, and blue eyed. Since Dean isn't picking advertisement models, which come pre-packed with implications, he wants to display a figure that radicalizes this concept. Recent works show this model in a constant state of disruption. In *Onwards* (2011), the figure gazes passively; reds warm his nose, lips, and neck. *Meltdown* (2011) continues this fragmentation by masking segments of the face, and while reddened features remain, color begins dissipating below the eyes, hinting at loss and vacuity. This process climaxes in *Invert* (2011), where the background intensifies and the figure is fully consumed by green liquid—his physical authority now fully defused.

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*Kake*, 2011  
Acrylic on canvas on canvas  
70.75 x 99.6 inches



*Siv*, 2011  
Acrylic on canvas on board  
23.62 x 19.68 inches





*Untitled*, 2011  
Acrylic on canvas on canvas  
108 x 144 inches

## JEAN-JACQUES DU PLESSIS

By Eva Piatek

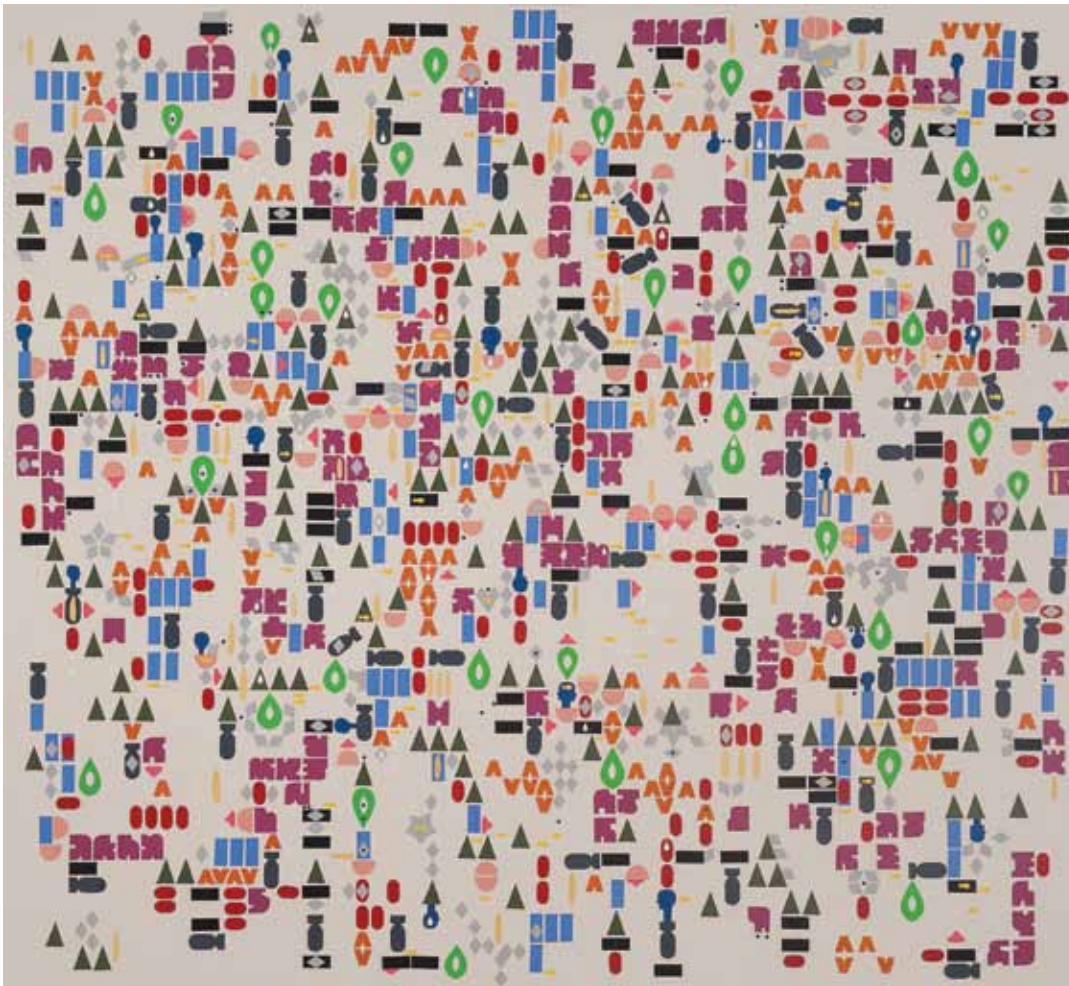
From questioning the limits of painting, Jean-Jacques du Plessis has developed an interesting method that expunges the language of brushstroke. This collage-like technique involves cutting painted and ready-to-use “swatches” of canvas and arranging them onto an unstretched canvas. By eliminating the extra step of mixing and applying colors while painting, du Plessis achieves a greater presence in the creative act.

Painted with acrylic, the pieces of canvas du Plessis uses to compose his works intentionally have no indication of brushwork, which makes their colors strictly flat in appearance. Upon first glance, his radial paintings look like a hodgepodge of random shapes packed tightly together like the characters in a classic arcade game such as Space Invaders. These colorful and playful shapes range from basic circles and triangles to more non-Euclidean forms and biomorphs that together form rhythmically geometric patterns. Not quite the equivalent of signs, these cutouts are more like his authorial “marks,” intended to replace the brushstroke. When seen up close, they form individual instances based on their proximal relations and negative spaces that come into play. Following these interactions is like navigating a maze with multiple passages.

In his newer paintings, du Plessis incorporates a “stain” of paint poured directly onto the canvas to create another type of mark. This stain, edgeless and unbridled, contrasts sharply with the highly defined edges of the cut-outs surrounding it; yet, both marks relinquish the gesture of brushstroke to focus on paint as a separate entity. Whether du Plessis consciously creates them or not, multiple relationships and narratives certainly exist between the forms and spaces in his paintings, making them just as analytical as his unique process.

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*Shlak*, 2011  
Acrylic on canvas on canvas  
78.75 x 86.61 inches







*balls to the walls*, 2011  
Fresh flowers, ceramics, cheeseballs, wood, marble, dish towel  
33 x 16 x 25 inches



*you & me*, 2011  
Found and altered objects, ceramic sausage  
66 x 49.5 x 27 inches



*b-nut-butter*, 2011  
Fresh flowers, ceramics, cheeseballs, wood, marble, dish towel  
41 x 13.5 x 27 inches



*es' cusi Brancusi*, 2011  
Photoshop collage  
13 x 10 inches



*happy behind ass backwards, 2011*  
Photoshop collage  
13 x 10 inches



## BRIDGET FARNACK

By Rachel McCay

Bridget Farnack's work is appropriately titled *Wonder-Wander*. She invites the viewer to explore the installation space, but does not specify a particular orientation, intentionally exploiting the ambiguous and accidental. Creating structural forms inspired by family members, friends and her personal history, she decidedly removes any anecdotal information and suggestive imagery. Eschewing the didactic inclusion of specified titles or labels, her work becomes intimately personal for the viewer, who is encouraged to cultivate individualized meanings and significations for her sculptures. Despite the open-endedness of her work, it is dominated by Farnack's interest in the process of making and the manipulation of materials. Her previous employment in a supermarket has strongly affected her work. The myriad of materials employed in Farnack's oeuvre seems to comment on the topic of consumerism. *Wonder-Wander* explores her criticality towards the rhetoric of display. The varied scale and design of the pedestals mirrors the spectacle of items for sale. It becomes possible to confront the desire to purchase that is aroused by her inclusion of objects presented as merchandise. However, closer inspection reveals that the "food" included in this piece is either inedible or toxic. The cheese balls are as appetizing and organic as the ceramic sausages. The crackers are sprayed with refrigerator enamel, preserving them to an unnatural, synthetic state. The flooring, itself a plastic imitation of marble, mimics marbled meat. No longer presented as food items for consumption, they can be contemplated and examined as objects instead of sustenance. Food has become a part of the commodification of society. If we are what we eat, then perhaps Farnack is suggesting that the plastic models of human anatomy, populating every middle school classroom, are closer to reality than we would like to believe.

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*Dream Team 92, 2011*  
Canvas on polo shirts  
168 x 96 inches





Installation shot #1, 2011  
Mixed-media, dimensions variable

Installation shot #2, 2011  
Mixed-media, dimensions variable







*Black Magic*, 2011  
Acrylic and masking tape on canvas  
67 x 84 inches



*Johnny 99*, 2011  
Mixed-media collage on loose leaf  
9 x 18 inches

## RYAN FOLEY

By Juliana Rausch

When he was younger, Ryan Foley wanted to be either in the NBA or work as a Disney animator. These childhood aspirations are reflected in his work, but they are coupled with a grittiness that prevents them from devolving into sentimental nostalgia. The use of found materials old golf t-shirts hanging limp with the Dream Team's numbers painted on them creates for the viewer a scene where once heroic figures of childhood confront the inevitability of their deterioration. But whimsy and humor are not absent from the scene that Foley creates. He is funny. Foley's drawing of Donald Duck double-fisting two beers with a grin on his face and Popeye sized forearms indulges the viewer in the lighter side of reminiscence. Foley notes that a phrase central to his current work is: "economy of means, density of meaning." The images Foley employs are loaded—Donald Duck, the Dream Team—but his manipulation of these images destabilizes the familiar, comfortable associations one might have with them. The effect is staggering. Foley's work, though it may sometimes evoke sadness, sometimes humor, is always direct. He is unafraid to tear memories from the annals of childhood and put them into contact with the raw, unedited and stripped down materials he works with. Though his work is not didactic—Foley is not interested in telling the viewer of his work how to remember—he does blaze a path for one to revisit, on his own terms, the subject of memory.

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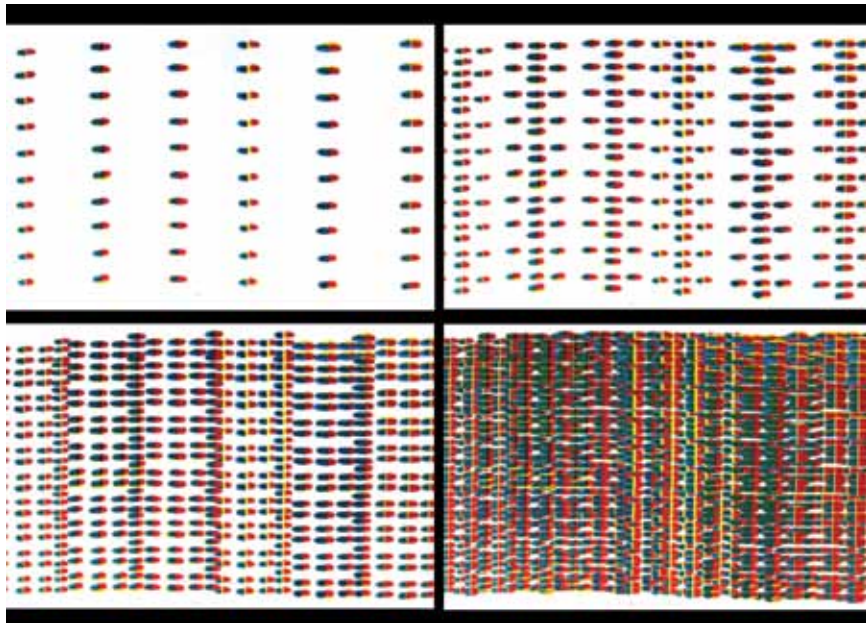
*Mortar and Pestle*, 2011  
Video still  
7 minutes 55 seconds



*Basin*, 2011  
Plaster, sugar, B12 vitamins, glitter  
28 x 28 x 5 inches



*Secretions*, 2011  
Tracing paper and felt-tipped pen  
23 x 12 inches



Compilation of still images from the video, *Compression*, 2011  
3 minutes



*Manufactured*, 2011  
Tracing paper and felt-tipped pen  
24 x 36 inches

## LIZ HAMILTON

By Devon Baker

The experiential environment created by Liz Hamilton in her installations emulates the perfunctory, transformative process of medication and the ritual acts of medicating. Her work questions the consequences of impassivity and the necessity of ritual as it relates to the familiar act of taking prescriptions or supplements. At times the person enacting the ritual can become numb to the act, as if detached from thought. Therefore, part of the artist's work examines routine by showing the repetitive manner in which pills are dispensed, arranged, and ingested. The artist utilizes multimedia to engage the viewer through sight, smell, sound, and texture. Hamilton's use of technological and digital outlets further adds to the monotonous, emotionless habit of the experience being conveyed. However, the routine can often swell into a stifling act that becomes consuming and overwhelming; even though it is intended to improve our lives and our health. The artist's work also examines how the process of medicating effects our minds, our bodies, and our behaviors especially when viewed as a constricting ritual. What happens internally when chemicals are distilled, ingested, and diffused throughout our system? Are they as beneficial as experts claim? The artist's installation is much like an inner-cellular space, where the viewer is embodied and taken through a processional channel. In the end the viewer feels trapped in the repetitiveness of the process, suffocated by the all-encompassing space, much like the person who is trapped by the prescriptive ritualization of taking one simple capsule.

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*Synoptic*, 2011  
Archival pigment print  
50 x 74 inches



*Vertical Driving Range*, 2011  
Archival pigment print  
50 x 74 inches



*Rainbow*, 2011  
Archival pigment print  
30 x 45 inches



*Red, White, and Balloon*, 2011  
Archival pigment print, video still  
30 x 60 inches

## AMY MARIA HARBILAS

By Kaitlin Dempsey

Upon first consideration, the images hanging on the walls of Amy Harbilas' studio call to mind the paintings of the Color Field artists, massive washes of color on large-scale canvases that are intended to evoke certain emotional responses. Though they are much smaller in comparison, Harbilas' photographs, representations of personal discoveries and moments of wonder, still evoke emotional, thought-filled responses. She captures the everyday colors, patterns, and reflections that strike a chord with her and will be easily understood and recognized by the viewer. Everything Harbilas captures is found.

The idea behind her photographs is not outright revealed; she wants the viewer to be able to formulate his or her own ideas as to what is being presented. However, Harbilas does not want to fool. While the image is not always identifiable due to her close cropping, the idea is straightforward. Her goal is to let the viewer re-experience the world with a new understanding and way of seeing. She aims to help the viewer reevaluate the everyday object and see things differently both consciously and subconsciously. In the end she hopes that the viewer might leave with a new sense of experience enabling a new perspective on the marvelous qualities of the everyday, and to find awe in everything. Even the simple can be divine.

By sharing her moment with the world, Harbilas gives the viewer the ability to rethink his or her own moments of experience and reflect upon the past while looking forward to what might lie in wait for the future.

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40.417221,-75.059677, 2011  
Archival inkjet print  
59 x 90 inches





40.481426,-75.10535, 2011  
Archival inkjet print  
30 x 40 inches





40.360403,-75.01852, 2011  
Archival inkjet print  
19 x 25 inches



40.360403,-75.018522, 2011  
Archival inkjet print  
19 x 25 inches



*Coordinates Unknown*, 2011  
Archival inkjet print  
30 x 40 inches

## CALLY IDEN

By Shana Cooperstein

By exploring unfamiliar landscapes, Cally Iden's work shares an affinity with nineteenth-century American topographical surveys. Similar to government-sponsored ventures to document the border between the United States and Canada in 1857, Iden's work evokes themes that include the representation of coordinate points and the relationship between humankind and nature. However, whereas early American landscape photographs served to express "Manifest Destiny" and to document national borders, as well as to cater to economic prospects associated with westward expansion, Iden presents unconventional vantage points from which nature can be surveyed and provides a study free from political and economic bias. In usurping the *métier* previously attributed to engineers, cartographers and scientists, Iden blurs the lines between art and science, and topographical and artistic surveys. Iden also challenges earlier instances of topographical propaganda that privileged the sublimity of nature, and the harmonization of industry and nature, as exemplified by Carleton Watkins' *Cape Horn near Celilo* (1867). Specifically, by capturing geographic coordinates from an aerial and frontal perspective, she evokes a power struggle between humankind and nature. While the subjects of her portraits are engulfed by nature, the aerial views exhibit human domination and development of the same site. Similarly, Iden's landscapes expose problems surrounding the representation and recognition of natural landmarks subject to disputed ownership and evolving facades. This aspect of her work parallels the prevalence and availability of aerial surveys on the internet. Though Google Maps primarily is used to locate commercial and human-made entities, Iden's work reasserts the importance of landscape in visual culture.

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*Jack in the Box*, 2011  
Oil, enamel, acrylic, oil stick, and marker on canvas  
50.25 x 40 inches



*Shooting Star*, 2011  
Oil, enamel, acrylic, and spray paint on shaped linen, canvas, and panel  
48 x 61 inches





*Stage Set, 2011*  
Oil, enamel, acrylic, shellac, and spray  
paint on shaped panel and burlap  
60 x 36 inches



*Eye Contact, 2011*  
Oil, acrylic, ink, spray paint, marker, and  
wood construction on burlap and canvas  
40 x 57.25 inches





## YOUNG DO JEONG

By Eva Piatek

Colorful, bold, and even slightly cartoonish, the paintings of Young Do Jeong focus on the relationships between figure and ground, blurring the distinction between them. By reducing emphasis on the object and bringing the picture's stage to the forefront, Jeong devises a new kind of space formed by the material interactions of color, imagery, texture, and sheen.

Stylistically, his work is something of a "pastiche," as he likes to call it, blending aspects of collage, Pop Art, and Abstract Expressionism. Many of his paintings consist of bold colors and gestural brushstrokes that can either be figurative or nonfigurative, like the ambiguous red mark in *Stage Set*. Often, Jeong combines two or more different types of grounds to pursue his interest in opening up independent spaces within the work. By doing so, he also draws attention to the actual physical presence of the ground, which serves as yet another layer to tell a story.

In *Shooting Star*, Jeong integrates one large panel, two painted canvases, and one shaped section of linen. The fusion of these contrasting spaces reflects his own cultural duality, which assimilates the values and experiences he acquired from the homogenous society of Korea and the heterogeneous one of the United States. The two stars in the painting complement this notion of cultural integration, since a star can allegorically represent any country or movement, as it appears in many national flags. Fascinated with the idea of containment, Jeong isolates these stars within circles and squares, designating symbolic spaces for viewers to craft uniquely narrative interpretations while simultaneously showing them his own way of connecting to the world.

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*Plastic Invasion*, 2010–11  
Oil, enamel, acrylic, ink, spray paint,  
E-Z water, oil stick, and charcoal on linen  
72 x 60.5 inches



*Garden*, 2011  
Mixed media  
Dimensions variable





*Garden, detail*



*Garden, detail*

*Garden, detail,*





*Garden*, detail

## SAMANTHA JONES

By Rachel McCay

During her summer spent abroad Sam Jones explored the expansive European formal gardens such as those at Versailles and the Medici villas. The materials used to create her piece dramatically contradict its title—*Garden*. Manipulated industrial supplies such as plastic, PVC, foam, and silicone constitute the overgrown structures meant to emulate trees and shrubbery. While viewing the meticulously manicured gardens, the artist considered the overt tension between the orderly architectural expanses and the hidden potential of the vegetation to become lush and verdant. The highly controlled experience of the gardens, easily digested in their careful, systematic presentation, betrayed the human desire to dominate nature. The artist draws similarities between the precise garden space and the western historical tradition that believed humanity possessed the ability to remain unaffected by the immensity of nature. Contending this rather contained rationalization of the wondrous power of nature, Jones embraces the way Eastern civilizations welcome a sense of annihilation. Recalling imagery such as Gian Lorenzo Bernini's *Ecstasy of Saint Theresa of Ávila* (1645 – 1652), the viewer is provided the opportunity to surrender to the power of nature, maintaining the disquieting possibilities of a loss of self. Emphasizing this unnerving potential are the lurking reptilian forms and the looming vertical anthropomorphic tree structures. Her garden can be viewed as a reaction to the embedded obsession with rationalization and consumerism that dominates western society. Creating a “sticky, sweet, cotton candy world,” Jones has transformed these synthetic materials into a space of precarious self-imaging, revealing how modes of representation attempt to aid in the futile struggle to structure human experience.

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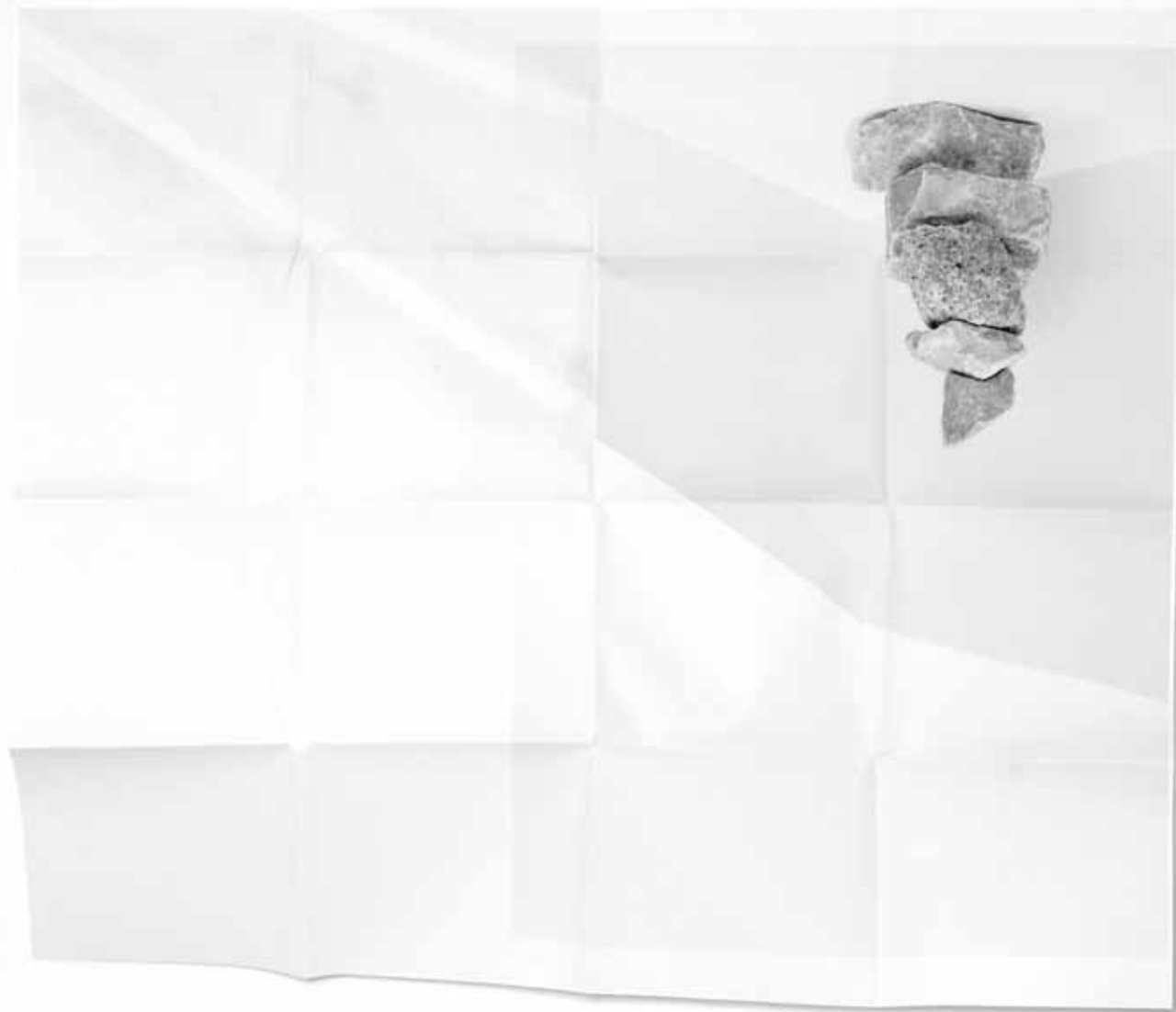




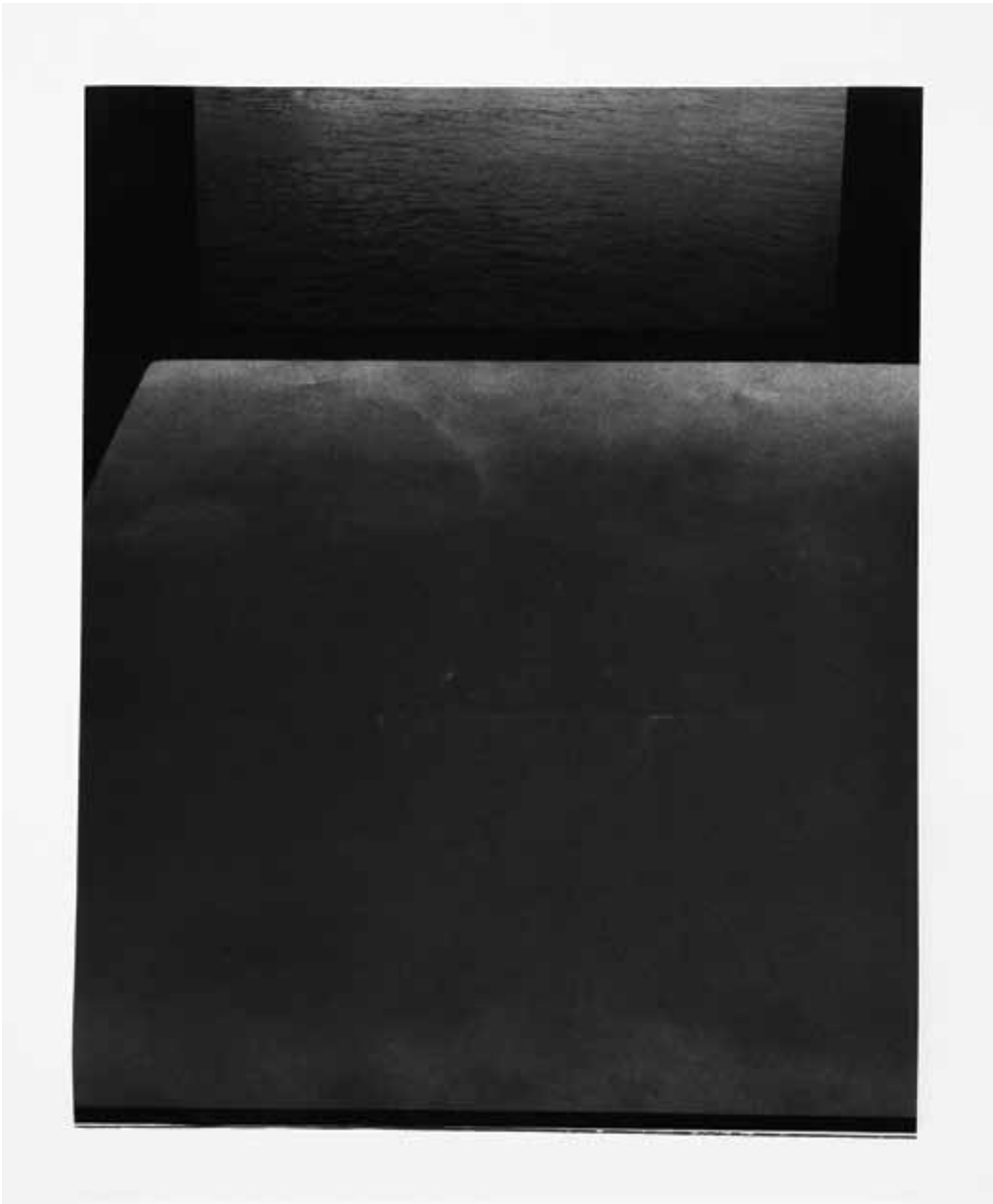
*Parallax 3-2, 2011*  
Archival pigment print  
45 x 16 inches



*Parallax 5-2*, 2011  
Archival pigment print  
80 (bottom) x 70 (top) x 60 inches



*Parallax 1-1*, 2011  
Laser print, spray paint, charcoal powder  
48 x 35 inches



*Parallax 6-3, 2011*  
Archival pigment print, charcoal powder  
28 x 36 inches

## SHARON KOELBLINGER

By Kaitlin Dempsey

Artist Sharon Koelblinger began her career creating sculptures and installations that, in the end, existed only as the photographic documents she recorded. Growing confused and maybe a little frustrated with the near-ephemeral quality of her sculptural works, Koelblinger decided to focus entirely on photography. Here she has found a way to document the past and marry it with the present.

Like her sculptural creations, her photographs are inspired by the natural landscape, which is both enduring and yielding. The landscapes Koelblinger presents are timeless and nondescript, constructed in her studio. By photographing these hand-built sets, the relationship between the past and what is viewed in the present becomes evident.

The photographs lining the walls of Koelblinger's studio take on new meaning as one considers the traditional role of the photograph as an image of documentation. Additionally, it becomes apparent that the photograph can become an object itself. Koelblinger shatters these boundaries by playing with the materiality of the paper the image is printed on—manipulating the paper, marking the prints, and altering perspective by making the viewer re-evaluate a two-dimensional photograph and view it as a three-dimensional object.

It seems that Koelblinger has brought her work full circle, from creating sculptures and documenting them to creating photographs that hold a sculptural quality both in their subject matter and presentation.

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*Hearth*, 2011  
Mixed works and mediums  
25 x 10 x 6 feet





*Descending Ascension*, 2011  
Mixed works and mediums  
6 x 20 x 11 feet



*Den*, 2010  
Mixed works and mediums  
78 x 24 x 18 inches



*David*, 2011  
Digitally collaged photographic image,  
element of *Hearth* installation  
36 x 24 inches

## NICK LENKER

By Lauren Rosenblum

To enter Nick Lenker's installation *The Apocalypse of Now* (2011), pass through a menacing, gray door. Once inside have a drink at the black bar surrounded by stools where the artist is at work. Look out through one of the window boxes to a house in a rural idyll. The empty bar and desolate landscape appear normal but something is amiss nonetheless. The implied catastrophe may in fact be a dead-end 9-to-5 job.

The large altar at the center of the installation features shelves of handmade ashtrays and ceramic bongos in the mottled shapes of cartoonesque alien heads. Spotlights and tin foil create the optimal conditions for the pot plants that grow behind it. At top, a videogame rehearses a dream of destruction and rebirth. Is Lenker's an altar to the rebelliousness of male adolescence or a shrine for a brotherhood of misanthropic youth?

In his 1936 essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin reflected on the history of ritual. He wrote: "Artistic production begins with ceremonial objects destined to serve in a cult. ... The elk portrayed by the man of the Stone Age on the walls of his cave was an instrument of magic."

Lenker's work provokes a consideration of potential mythologies now grounded in peripheral cultures: that of hidden masculinities, regressive behaviors, cheap thrills, and throw-away tchotchkes. Lenker offers private rituals in service of a new, dark magic.

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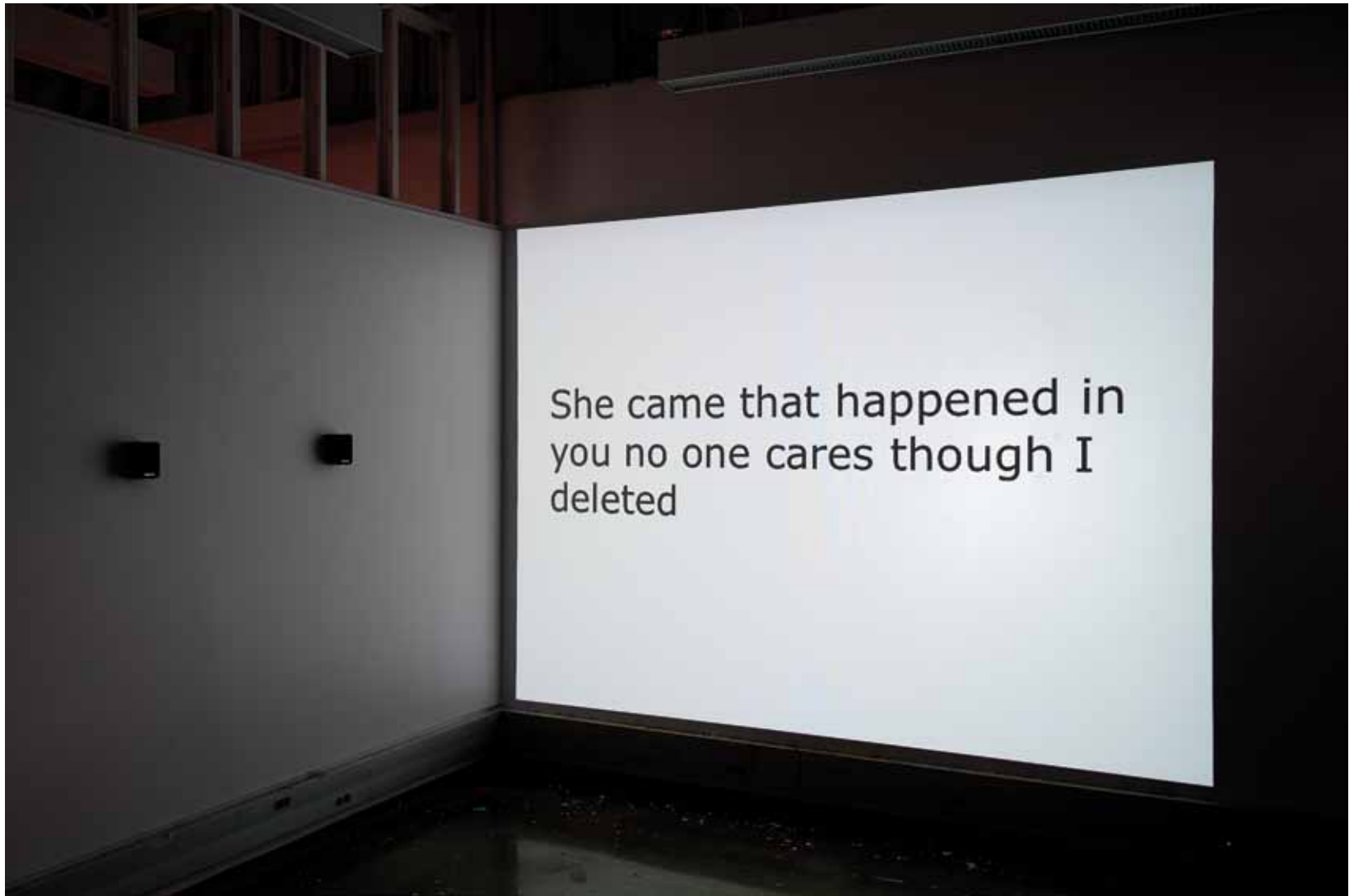


*Don't Be A Bitch*, 2011  
Acrylic latex paint on wall  
71 x 92 inches

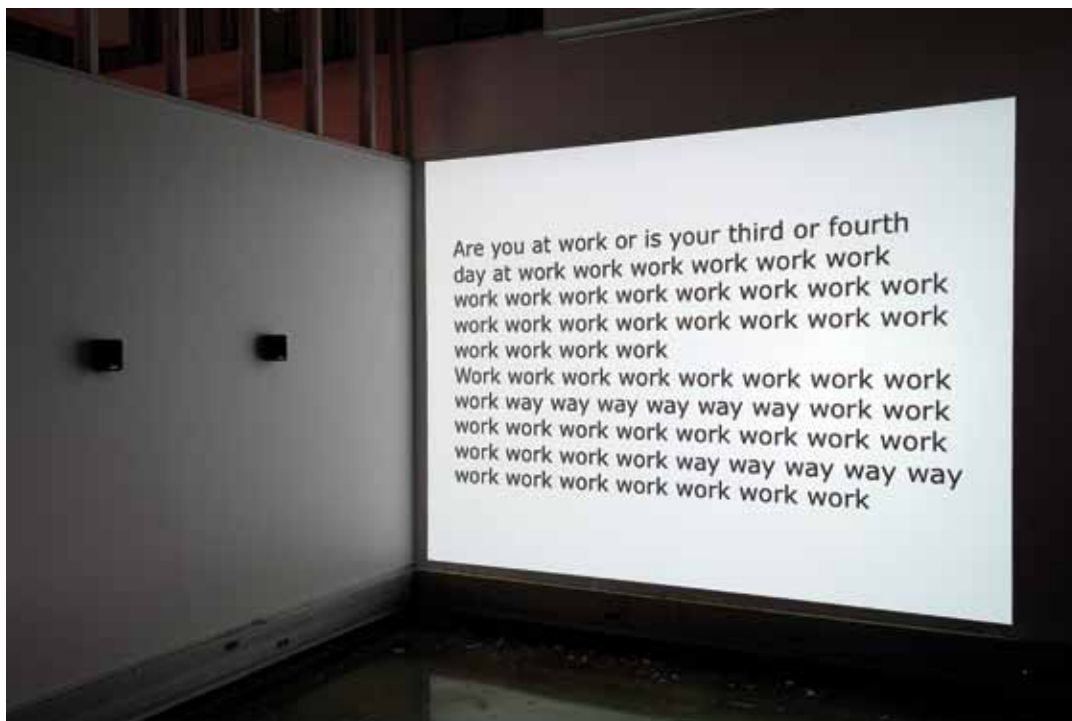


*Come*, 2011  
Acrylic latex paint on wall  
168 x 36 inches





*Making Meaning*, 2011  
Sound installation with projected text, detail 01  
120 x 84 inches



*Making Meaning, 2011*  
Sound installation with projected text, detail 02  
120 x 84 inches

## KRISTEN MILLS

By Bethany Farrell

Kristen Mills' works explore how communication is and is not possible between people(s) attempting to make sense of newly created and ever changing social media.

Communicative ambiguity/nuance is key to Mills' art. *Don't Be a Bitch* examines how a verbal command removed from its normal context can morph into something less rancorous and more humorous. By obscuring the words through the manipulation of the typescript and clashing colors, Mills requires the viewer to make an effort to comprehend the text. Conversely, her work *Come* employs subtle color differences to create a soft and alluring piece, yet similarly problematizes communication by opening the interpretative chance that the word could be either a gentle request or a sexual act.

It is a shame that Mills' sound work cannot be fully reproduced in this catalogue, as the work *Making Meaning (Sound Installation with Projected Text)* is not truly complete without the installation experience. It is truly a dual sensory marvel. The sound is conversations recorded and then edited by Mills to suit a purpose that may be significantly different from the original exchange. Mills then uses a direct voice-to-text program to translate the sound and project the program's interpretation thereof, which doubly obscures the meaning of the words spoken.

Mills' art suggests that the twofold absurdity and provocation of our current communication skills could be akin to the old game of "Whisper Down the Lane" (or "Telephone"). She transforms, muddles, and remakes the text to create new meaning and, in so doing, helps the viewer explore how meaning is created through new and traditional communication vehicles and what value and worth there is in communication to a society.

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*Buy Some Furniture*, 2011  
Cushions, necklace, lamp, scarf  
60 x 60 x 60 inches



*You Belong to Me*, 2011  
Bucket, water, copper glitter  
9.25 x 9.25 x 9.5 inches



*Minou*, 2011  
Leather, fur, foam, glass, paint  
21 x 13 x 3.5 inches





*Untitled (Pair)*, 2011  
Leather, wood, metallic trim  
7.5 x 10 x 3.5 inches

## BETHANY PELLE

By Lauren Rosenblum

Bethany Pelle's sculptures of a meticulously hand-woven three-and-a-half-foot long friendship bracelet (*Untitled*), a delicate life-like cat skin rug (*Minou*), a bucket of shimmering copper glitter in water (*You Belong to Me*), and handmade, leather shoes with metallic trim (*Untitled (Pair)*), are reminders of personal experiences I never had and mementos of those lived vicariously through the stories of my closest friends. The tie between object and memory is secure, but slack. Pelle's considered construction—the woven lanyard, shaped fur and molten glitter—mediates that which she imbues into her work and the provocation of the viewers' own recollections.

In the installation *Buy Some Furniture* (2011) a lamp is dimmed and a sofa cushion is gently worn—a condition my Grandmother would describe in a less polite manner as “used” or my friends would refer to as “vintage.” It recalls the ram-shackled crash pad of the elegant Holly Golightly in *Breakfast at Tiffany's* as it does the tastefully sparse home of post-collegiate adulthood. Holly states in Truman Capote's novella: “I don't want to own anything until I know I've found the place where me and things belong together.” The austere arrangement of the installation does not offer a space to take refuge, but rather comfort in the knowledge that home is where you make it.

Pelle inserts into her artwork traces of her experiences and residue of the stories around her. The objects then become for the viewer, the magical material of the imaginary.

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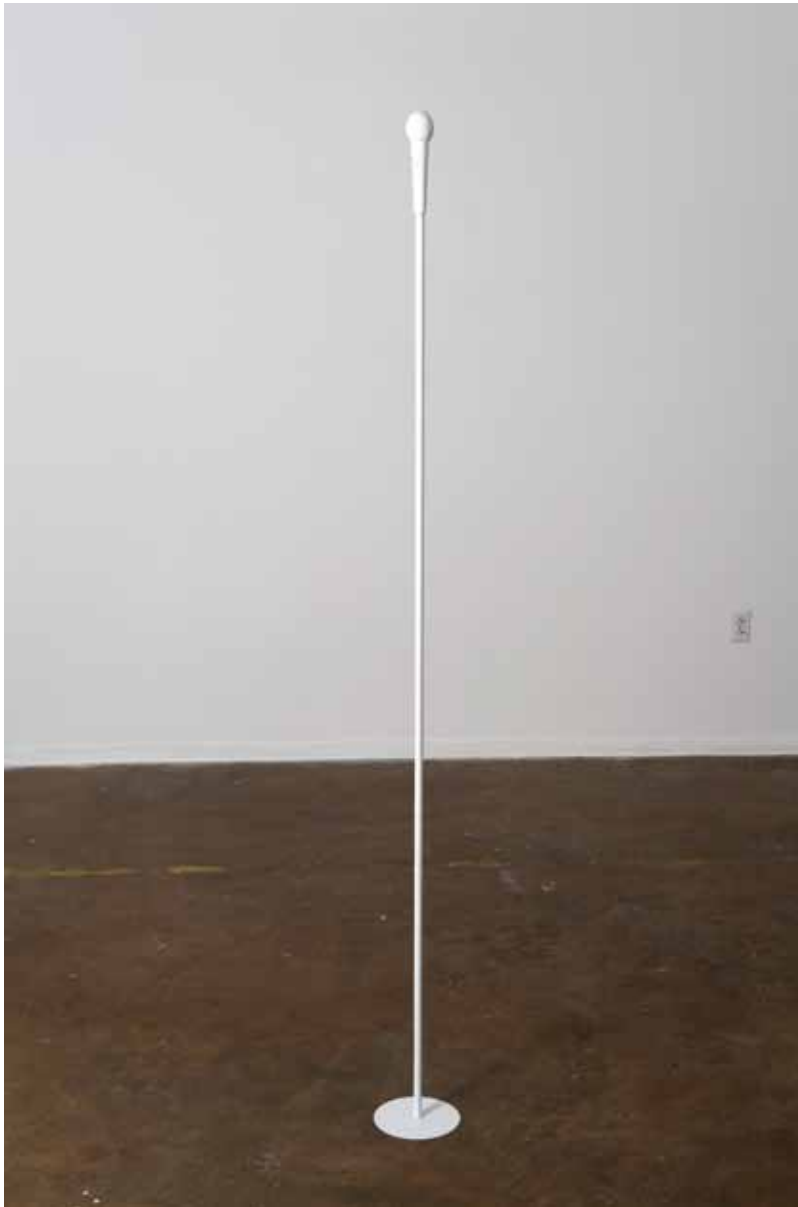
*Ball'n*, 2010  
Electroplated copper on cut basketball  
15 x 8 x 10 inches



42's, 2011  
Fabricated chrome plated steel  
42 x 42 x 10 inches



2005 *Crown Victoria*, 2011  
Plaster  
20 x 56 x 5 inches



*Untitled, 2011*  
Plaster, steel, paint  
7 x 7 x 80 inches

## DANIEL PETRAITIS

By Heather Castro

With an industrial studio located in North Philadelphia, Daniel Petraitis' urban working class neighborhood emerges in—and is transfigured through—his art. The presence of found objects goes beyond an anthropological curiosity; there are deeper questions of value and meaning within these objects brought from the streets into the White Cube.

"It's a winky, nudgy art," says Petraitis. While meant for an "art people audience, my work also confronts sculptural expectations. The objects are how people see themselves."

Indeed, while presenting works that reference artists such as Anish Kapoor and Jeff Koons—and thus imparting to the knowledgeable art viewer a "wink"—Petraitis also addresses the relic nature of objects.

Defined by the artist, his relics refer to something "old, noteworthy and historic." They are also transformational; from such an object as a microphone placed on an overly tall stand, Petraitis extracts layers of meaning, ranging from the value placed upon music in poor black neighborhoods to the alternate realizations of disenfranchisement to those unable to "make it" and the denunciation in the black community, and converse embracement by the white community, of those who do.

The meaning of labor appears within the artist's creation of a copy of his industrially manufactured front stoop and in his bronze heroin bags, sold at the neighborhood price of \$10.

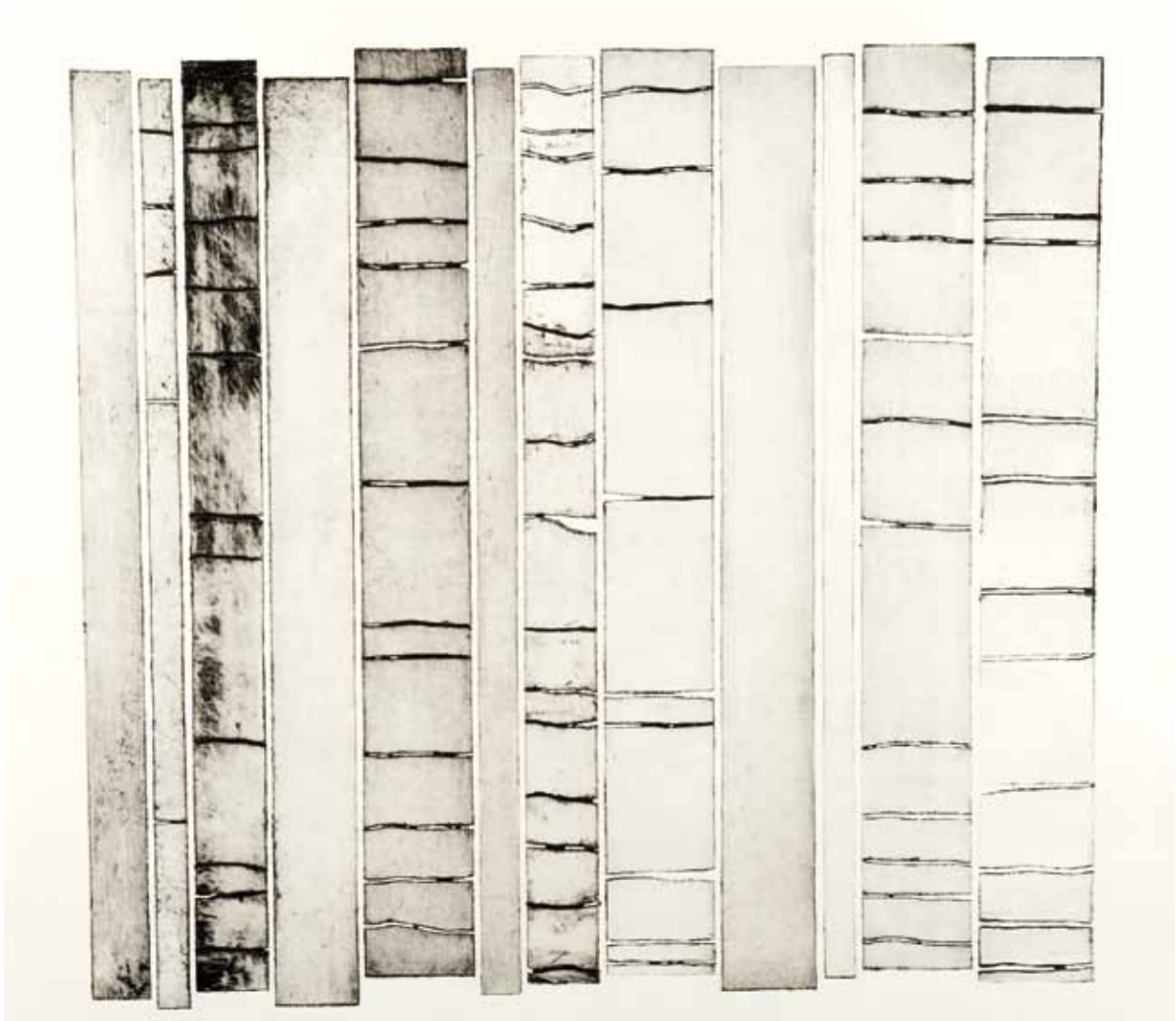
"They're the same practices," Petraitis argues. But there is magic in the transformation from street to gallery. "I'm looking for it—that's the artist's job."

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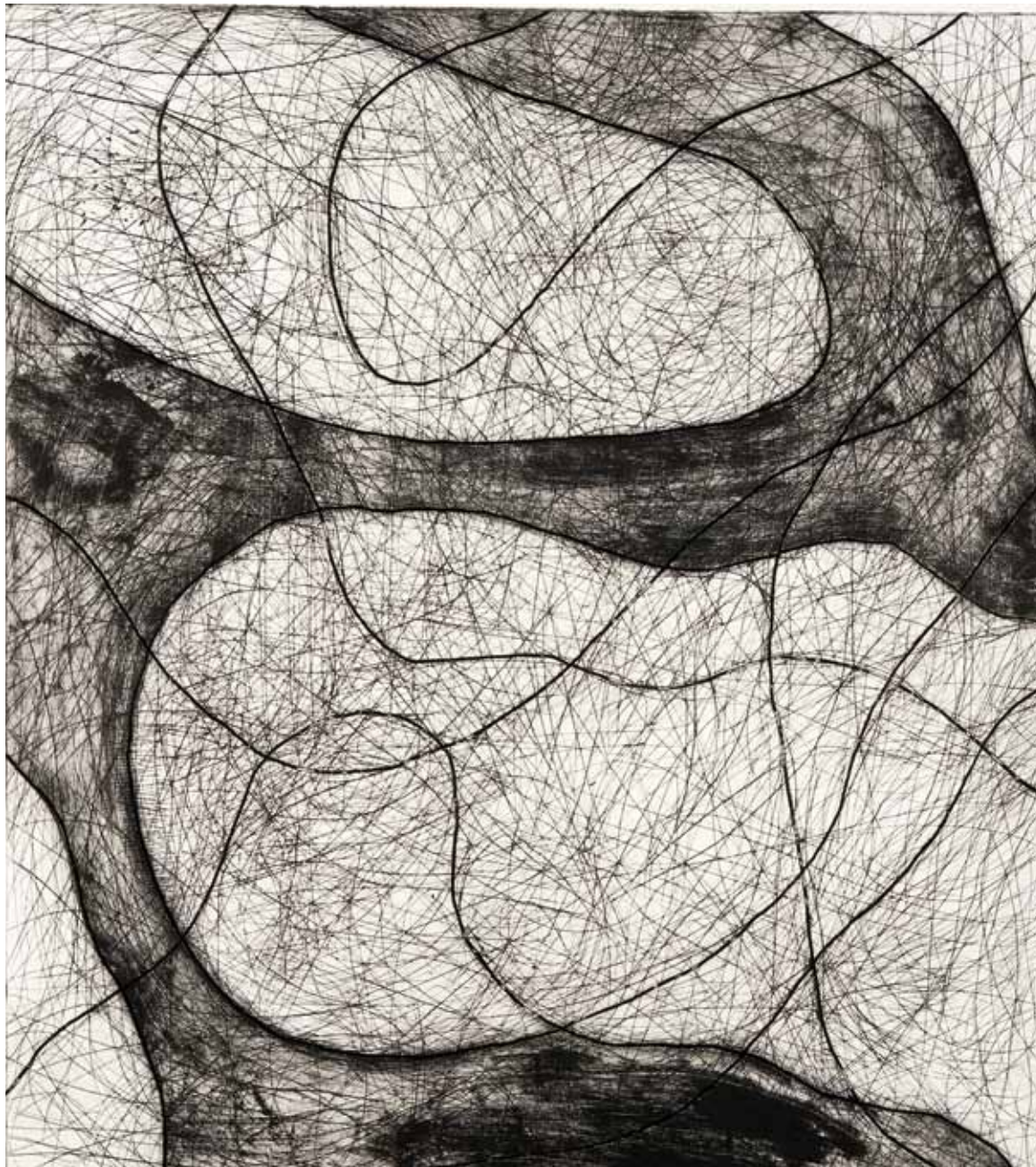


*Gothic Cab Drivers (A five-day interval)*, 2010  
Intaglio monotype on Rives BFK  
42 x 60 inches



*A Modern Artifact (from Ferrara's tomb)*, 2011  
Intaglio monotype on Rives BFK  
42 x 46.5 inches





*Lava Lamp (deceased) #2, 2011*  
Intaglio monotype on Rives BFK  
42 x 48.25 inches



*Skeletal Remains of the Future*, 2011  
Intaglio monotype on Rives BFK  
42 x 53.75 inches

## JOHNNY PLASTINI

By Regina Lynch

It is difficult to understand exactly what it is about Johnny Plastini's work that makes it so captivating. Chaotic knots and lines, jumps back and forth between voids and tangles, the connection of each piece to the larger visual whole—these all contribute to the optical aerobics his works induce. But when given the chance to step back, you can't help but wonder about the process behind the commotion. At their core, Plastini's works follow in the tradition of intaglio prints. The means by which the results are achieved, however, are less traditional. This is, in part, due to the restrictions Plastini felt were inherent in conventional practices, particularly those related to scale. To combat this and expand his works, he began employing large masonite planks, and abandoned the traditional engraver's burin in favor of dentistry tools and hole saws. As a result of this process and the use of various types of paper, the multiples that are created through Plastini's process are never exactly alike, as one would expect from a standard printing process. Instead, every state is distinctly different, with ink spreading or sticking in different places with each printing. Here, Plastini releases a fixed artistic grip on the works and allows chance—aided by a printing press—to take its turn. The mechanized nature of the printing press and Plastini's tools seem at odds with the curving, sinuous lines found in many of his works, but this seems to be part of the point. In our highly technological and industrialized world, we experience daily instances of the clashes between nature and machine. What is revealed in Plastini's work is the inherent harmony, chaos, and elegance that can occur as a result of those intersections.

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*Show Your Hand*, 2011  
Pool table felt, loaded dice,  
rigged deck of cards  
50 x 50 x 36 inches






*Widowmaker Purple #1*  
*(Sal's '69 GTO), 2011*  
Steel, autobody paint  
48 x 24 inches

**FRONT STREET GYM BOXING CLUB  
MEMBERSHIP  
REGISTRATION FORM**

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(215) 634-7707

NAME CHARLES A. PONTICELLO  
STREET 2360 E SUSQUEHANNA AVE  
CITY PHILADELPHIA  
STATE PA  
PHONE 804 380 1534  
AGE 26  
HEIGHT 5'8"  
WEIGHT 155

ANY KNOW MEDICAL PROBLEMS? IF SO EXPLAIN \_\_\_\_\_

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NOT RESPONSIBLE FOR LOST ARTICLES IN THE GYM**

## ANDRE PONTICELLO

By Bethany Farrell

Boxing is a seductive game, wherein one fighter must draw his opponent near enough to hit and incapacitate him. This dance is a practice and technique of art as well. For example, Goya and Picasso employed the allure of a beautiful surface to entice the viewer even when the true purpose of the work was not solely appealing. Andre Ponticello's art works within this system of purposeful seduction.

It is not accidental that the sport of boxing informs Ponticello's art practice. His interest in boxing has led to formal training in the sport, as seen in *Untitled*—the actual contract for his gym in Philadelphia. However, his art is not limited to but is informed by his training. *Widowmaker Purple #1 (Sal's '69 GTO)*, a recreation of his uncle's car based on conversations between Ponticello and his father, explores the difference between surface and reality. Through recreating a surface that he has never seen or touched, Ponticello attempts to unite what is perceived and what is real.

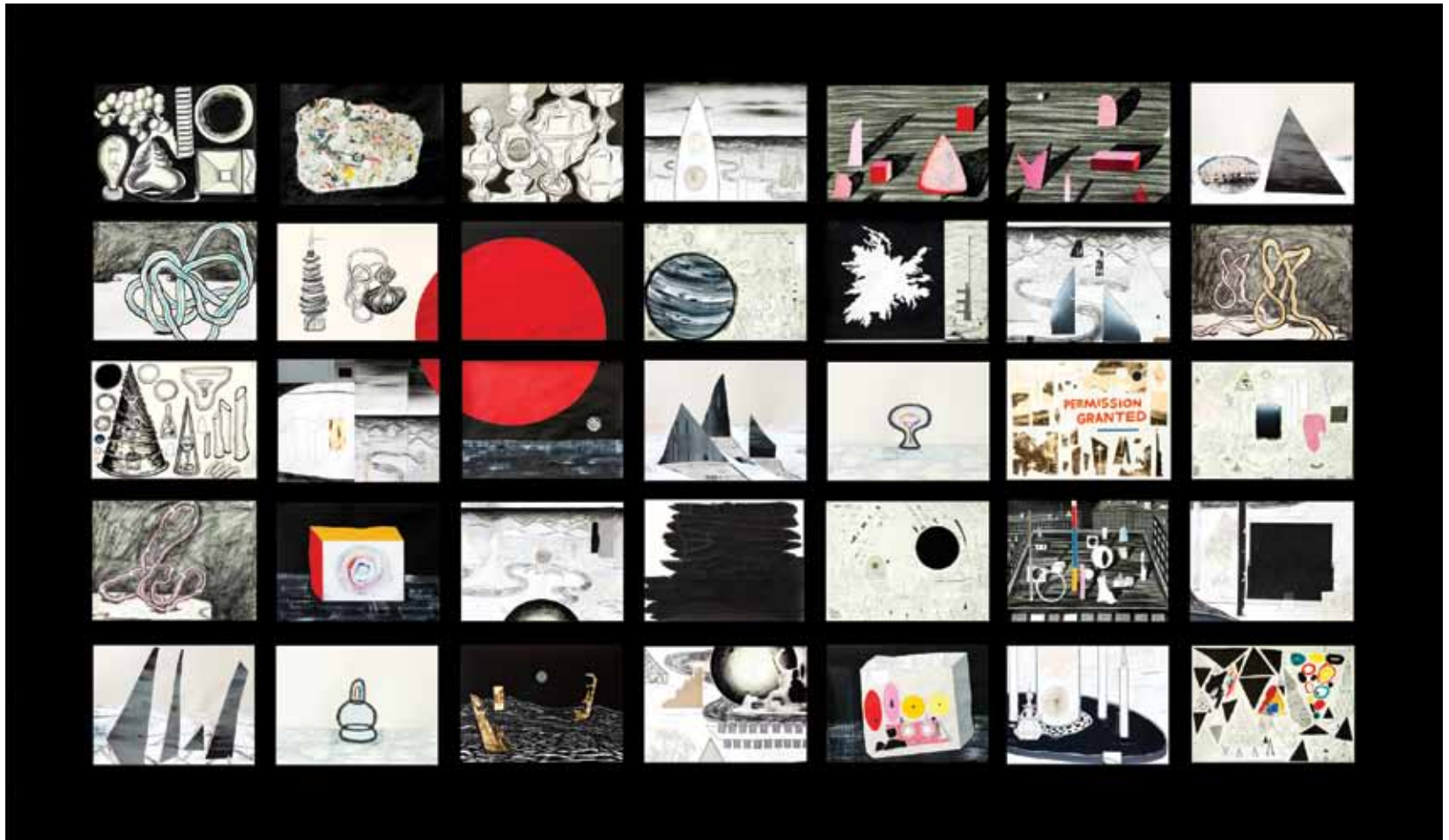
Ponticello uses this technique to exam societies, especially those fraught with violence and deception. *Weird Sense of Humor*, a sleek modern work of metal placed on an elegant, white dais, has a sense of neutrality and simplicity; however, the deeper the viewer moves into the work, the more threatening the work becomes. Is it a gun silencer? Is it a pipe bomb? Ponticello poses similar questions in *Show Your Hand*. What should be a simple poker table is much more sinister—the dice are loaded, the deck is stacked, and even the table is a veritable house of cards ready to topple at the touch of a finger.

With all of Ponticello's work, like in boxing, it is truly a game between the art and the viewer and you may just get knocked out.

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*Weird Sense of Humor*, 2010  
Machined steel  
9 x 1 x 1 inches





*Permission Granted*, 2011  
Drawings on paper installed on black wall  
(35) 22 x 30 inches





Drawing from *Permission Granted* series, 2011  
Mixed-media collage on paper  
22 x 30 inches







Drawing from *Permission Granted* series, 2011  
Mixed-media collage on paper  
22 x 30 inches



Drawing from *Permission Granted* series, 2011  
Mixed-media collage on paper  
22 x 30 inches

## ERICA PRINCE

By Juliana Rausch

Erica Prince's installation of drawings *Permission Granted* consists of a series of images poised delicately between two competing forces: narrativity and ambiguity. Some elements of the work are illustrative while others are more opaque. Prince's choice to present a series of images caught between these two forces gives the viewer several different lenses through which to view the subject of Prince's interest: architectural utopias. Prince notes that, the designed building and the designed city are the ultimate metaphor for a society and its values. Yet, by tarrying with different perspectives, Prince encourages her audience to explore the ways in which design influences culture without having to come to a determinative conclusion about it. Consequently, Prince's work functions as an exploration of, rather than an explanation of, the intersection of design and culture. While Prince is influenced by the Russian constructivist and surrealist tradition, she is interested in re-appropriating these traditions rather than merely adding to them. Prince employs architectural utopian tropes in an effort to both explore past and present worlds and propose new ones. For Prince, art is the only space where architectural utopias can exist in an uncompromised way. Her work thus offers a space where both the possibilities of the future and the artifacts of the past can come into a productive conversation with each other. As a result, the viewer is provided with a rare opportunity to examine their own cultural moment, to see themselves reflected in architecture, and to bear witness to a feeling that underwrites much of Prince's work: the longing for a well-designed future.

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*Radial Elegance*, 2011  
Ceramic, Silicone  
4 x 6 inches (set of 8)



*Radial Elegance*, 2011  
Ceramic, Silicone  
4 x 6 inches (set of 8)



*Tea for Two*, 2011  
Ceramic  
4 x 10 inches



## MIRA RAMCHANDANI

By Bradley Cavallo

Mira Ramchandani's artworks present designs evocative of Nature's elegant essentialism and the highest ideals of human aesthetics. *Radial Elegance* and *Tea for Two* exemplify these qualities by recalling the tradition of sharing tea as a sign of kinship or fellowship while renewing the ceremony with innovative shapes that structure the encounters into ever more graceful affairs.

Radiating a quiet strength on a human scale, these forms possess one fundamental goal: to stimulate intimate interactions. Eyes engage with the symmetrical curves of spout and stem, hands harmonize with the smooth touch of cup and saucer, and tongues move the mind into a panoply of associations eliciting warm remembrances of family gatherings or anticipating those between friends.

Eminently adaptable to embrace any social situation, *Radial Elegance* and *Tea for Two* exude the refined poise of connoisseurs. Colour follows contour with the use of a sturdy, porcelain-white medium perfectly suitable to reveal the many subtleties of steaming tea. Into this imagine then pouring robust Oolong, the nicety of White, earthy Black, and amber Green.

Hence, works of art that provide such beautiful forms so gracefully balanced with practical functions attest to a unity of composition and clarity of visual purpose that never succumb to the mere base necessity of the more conventional designs that never attain to the artistry of Mira Ramchandani.

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*Parasol Cup Set*, 2011  
Ceramic, Silicone  
4 x 8 inches (set of 8)



*Into the Surface*, 2011  
Screenprinted paper on cardboard  
60 x 120 x 96 inches





*Into the Surface, detail*





*Enchanted Hollow*, 2010  
Screenprinted fabric, cardboard, Tyvek, and hot glue  
108 x 96 x 144 inches



*Enchanted Hallow, detail*

## ASHLEY RODRIGUEZ REED

By Devon Baker

At times a city can feel overwhelmingly impersonal and distant, filled with littered streets and crumbling buildings. But sometimes there are those wonderful, unexpected moments when nature fights back; like when a seed finds its way into a crack on the sidewalk, eventually pushing through, and begins to sprout new life. The sculptural print work by Ashley Rodriguez Reed creates an environmental space, transforming a location to that moment when the seedling has reclaimed its place. Pieces of the work climb up the wall and burrow into a twisted root-system, allowing the viewer to escape reality and be comforted in its arms. The work is constructed through the process of deconstruction using sustainable, found materials, such as cardboard and paper that has been broken down and reformed. The screen printed images depict classic, single-point perspective that enhances the effect of three-dimensionality. Formally, her work uses the organic and inorganic as a way to investigate the convergence of surface and form. At this point the sculptural process takes over and the artwork determines its own movement, as if it breathes and grows on its own when our backs are turned. The working method is more of an awakening, or a happening, filled with an unseen rhythm that exists at its core, revealing itself as it transpires. What the artist creates is an architectural nook; a temporary, evolving space that becomes a respite from the city and grows into a home.

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DAVID SCOTT SACKETT // SCULPTURE



*Beauty is Evil*, 2011  
Collaboration with Liliya Zalevskaya  
6 channel HD video  
2 minute loop



*Custodian of Time*, 2011  
Collaboration with Liliya Zalevskaya  
Single channel HD video  
5 minutes 20 seconds



*Inspiring Brush*, 2011  
Collaboration with Liliya Zalevskaya  
Single channel HD video  
9 minutes 30 seconds



*Frau Minne*, 2011  
Collaboration with Liliya Zalevskaya  
Plywood, Styrofoam, flocking, latex paint, gouache  
27 x 32 x 24 inches



*Frau Minne*, 2011  
Collaboration with Liliya Zalevskaya  
Plywood, Styrofoam, flocking, latex paint, gouache  
37 x 6 x 5 inches

## DAVID SCOTT SACKETT

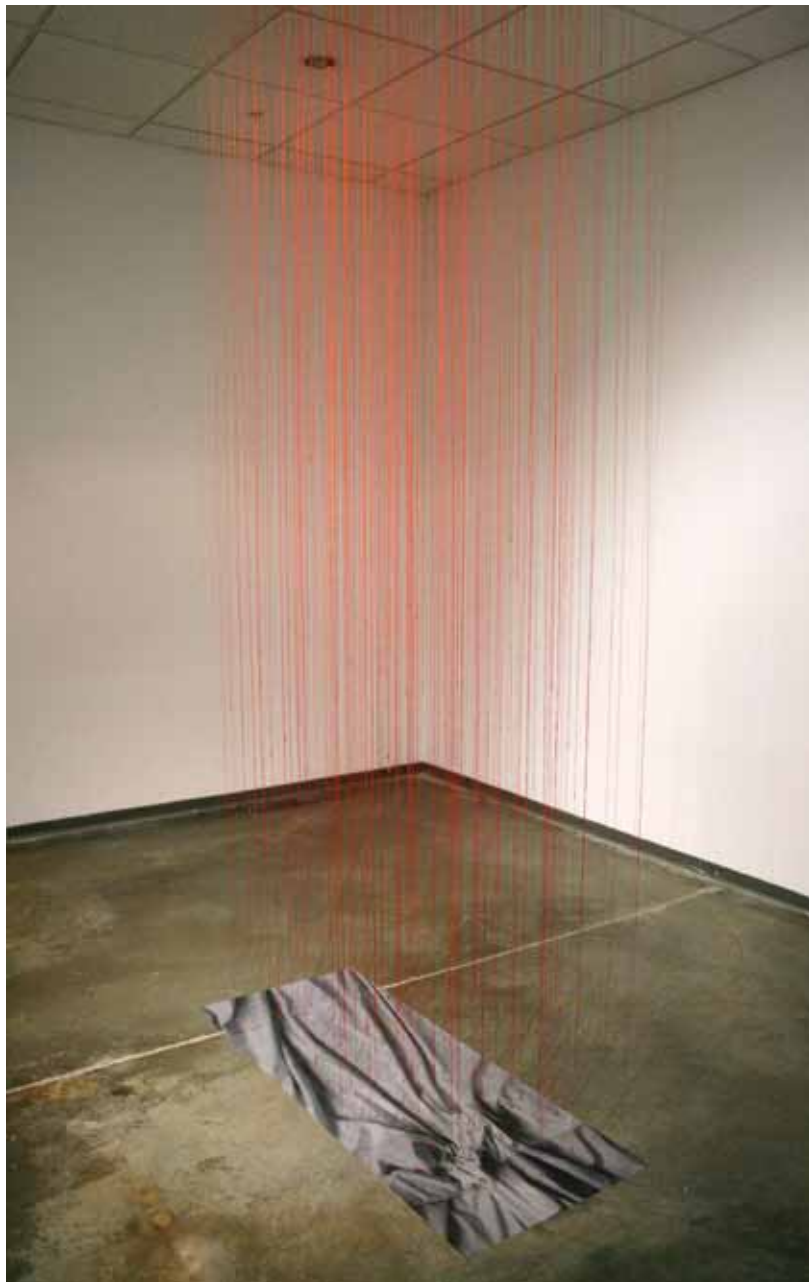
By Amy Malleck

An allusive, structural aesthetic marks David Sackett's two- and three-dimensional artworks. The ambience he engendered by the man, scaffold, and balloons of *Pavilion Sketch 02* informs his recent works, which recast and reconsider similar elemental motifs. His sketch *Never Have I Seen* suspends a prism against a white plane whose serenity is disturbed by one green streak. Also, Sackett's wall installation *How I Learned to Harness My Psychic Abilities And...* maintains self-contained shapes, but relinquishes color and linear perspective for volume and electric backlighting. Additionally, in *Extraordinarily Delightful*, he stacked stuffed shirtsleeves upon two crates, and crowned the ensemble with a heart-topped stake.

Sackett's rectilinearities and pure colors exert a contemplative pull germane to the harmonies of Rothko or Mondrian. Yet his tropes further dovetail the preoccupations of the Conceptual artist Sol LeWitt, who sought to "remove the skin altogether and reveal the structure" of a sculpture or image through a sign system based in geometries and saturated hues, and expressed through concepts such as sequence, variation, and stasis. Likewise, the man isolated within *Pavilion Sketch 02*'s surreally ornamented architecture signifies the introversion requisite to grasp the methodological structures governing the syntax of Sackett's other productions.

It is within this syntax that viewers must locate these works' subjective significations, indicated by the heart atop *Extraordinarily Delightful* and the first-person agency of *How I Learned to Harness My Psychic Abilities And...* Despite the essential emptiness of Sackett's visual signifiers, their systemization and the viewer's affective response thereto open the door to cognition, and thereby establish a reciprocal investment of meaning for the artwork and inner posture for its viewer.

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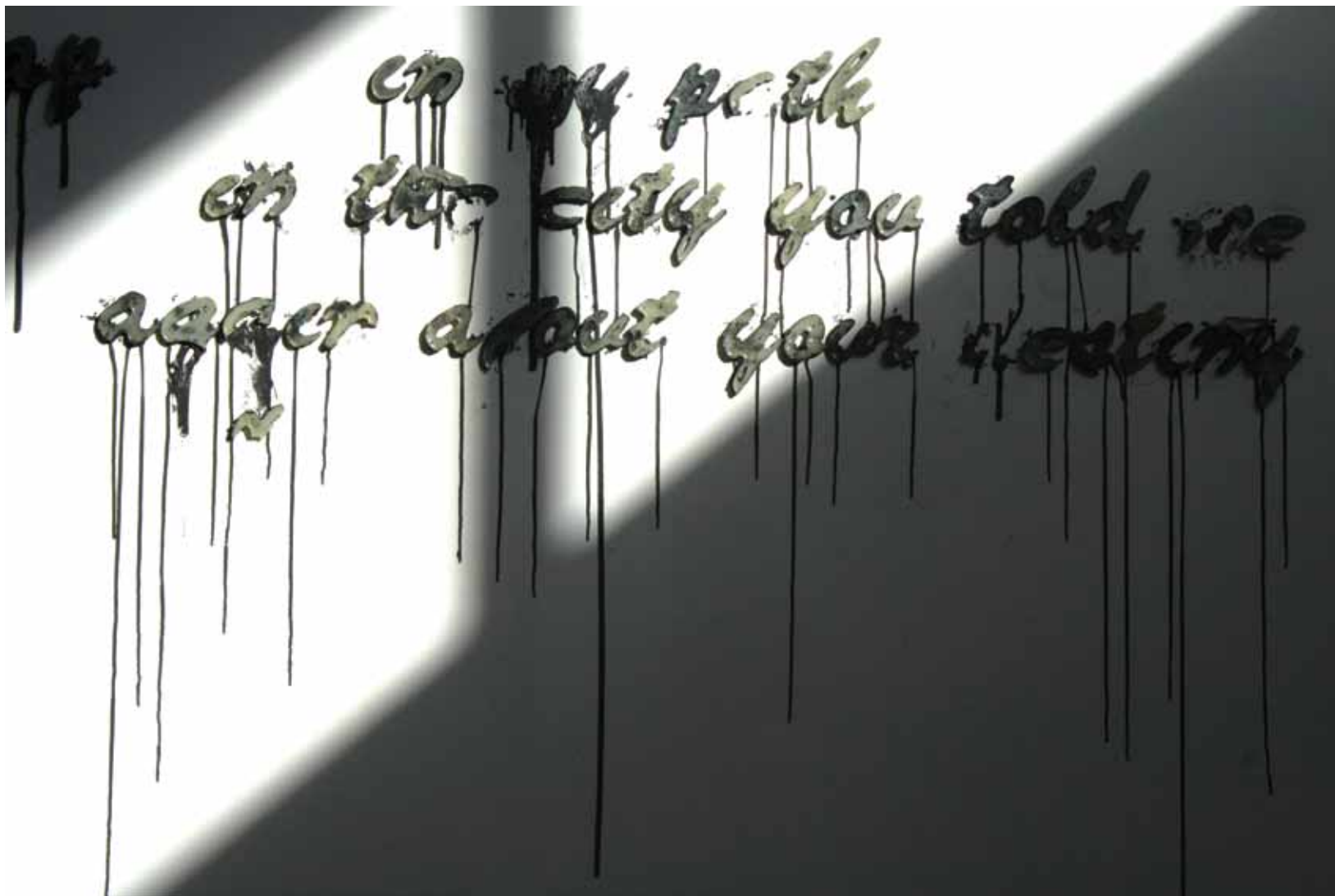


*On a Night Like This*, 2011  
Wax, photo, string  
Dimensions variable





*Au Bout du Fil*, 2011  
Fabric, glass, wax, photo  
Dimensions variable



*Back to Red*, 2010  
Butter, ink  
Dimensions variable



*Ladies in Red*, 2010  
Paper, ink  
Individual drawings 17 x 11 inches

## EMMA SALAMON

By Heather Castro

While ostensibly a glass artist, Emma Salamon works in a variety of mediums; from hot wax to video to installation pieces, the visceral, sensual qualities of each choice are particular to her exploration of liminality. Whether it be half-blown balloons preserved in black wax or a video capturing an eternally filling—but never overflowing—cup of water, Salamon balances life, death, and the moment in between within her work.

“Purgatory” is a word she often uses to describe her three-dimensional still lifes of wax covered domestic objects. Of French and Argentinian background, Salamon’s approach addresses the differing meanings inherent in the English “still life” and the French “nature mort”—literally “dead nature.” Within her wax covered still life installations, their existence becomes a question; while grouped together as existing objects, they “live” in the English turn of phrase, but simultaneously the items are also rendered useless through their wax encasings, rendering them “dead.”

The works become moments frozen in time—evidence of memories captured and preserved. A dinner party forever remembered through the objects once present, or a relationship eternally marked by a virus—each work makes comment on the past, conserved for the future.

Her installations are purposeful in the use of common objects as memory triggers, thusly meant for viewer interaction. People utilize “daily routines to find happiness,” says Salamon. “Humans suffer from chronic dissatisfaction—things are left for dreams. My work is a search for contentment, or closure.”

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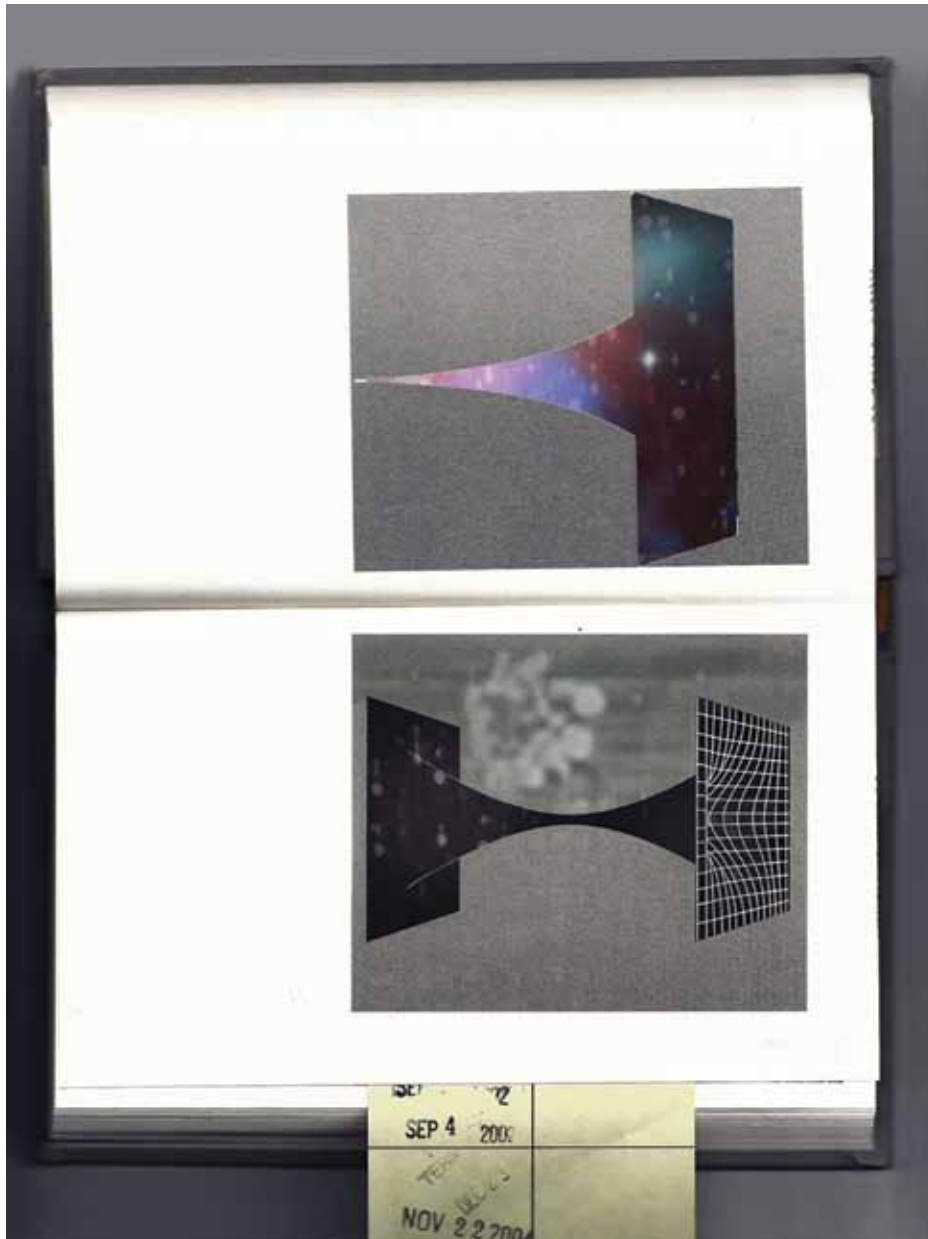


*Lost Worlds on Television collage series #1, 2011*  
Digital collage  
10 x 35 inches



*Lost Worlds on Television*, 2011  
Still photograph of a performance  
Dimensions variable





*An Order of Things*, 2011  
 Wall collage: mixed materials, paper, and Polaroids  
 24 x 38 inches

*Lost Worlds on Television collage series #2*, 2011  
 Digital collage  
 10 x 7.5 inches



*Dreams of Visions collage series #1, 2011*  
Digital collage  
15 x 13 inches

## SUZANNE SEESMAN

By J. Louise Makary

Using videos, performances, drawings, collage, and other media, the multidisciplinary works of Suzanne Seesman explore both personal and cultural relationships to authority. Seesman takes as her subject physical institutions, such as schools and libraries, and the canon of literary, artistic, and philosophical works that is created and supported within them. She positions herself as a small protagonist against the giant, an individual against the state.

One of her strategies for scrutinizing networks of power is to separate text, speech, and image from primary texts and films, reconfiguring them in new relationships. Subtitles are extracted from films to create open-ended narratives. Texts are read aloud, and the words become increasingly politicized when rendered as a speech act. Through the use of these deconstructing tactics, Seesman works to define dialogue and discourse as separate but interdependent concepts, delving deeply to discover the role of one within the other. By literalizing a dialogue between people and the *idea* of intellectual discourse—for instance, by talking to a school by addressing its surveillance cameras—she uncovers just how difficult it is to have a conversation, much less a relationship, with an institution. Seesman's work ferrets out the tiny points of access that the ordinary person has with esteemed scholars, iconic artists, and the massive, bureaucratic establishment. In so doing, she shows that institutions—while helpful and necessary—are not always competent at or capable of serving people, and that the canon alienates as much as it enlightens. Through a wide range of media, Seesman uses her practice to make pedagogy itself a subject and to personify the difficult process of becoming knowledgeable and discovering one's place within a social or political system.

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*The Healer*, 2011  
Archival pigment print  
24 x 36 inches



*Paraffin*, 2011  
Archival pigment print  
24 x 36 inches



*Dusting*, 2011  
Archival pigment print  
30 x 40 inches





*Smoke Signals*, 2011  
Archival pigment print  
30 x 40 inches

## JULIA STAPLES

By Shana Cooperstein

Since the invention of photography, the camera has been imagined as a substitute for, and even as an extension of eyesight, and the photograph has been given the status of visual reality. Not only did technological advancements allow photography to surpass human visual capacities, but also through use of a human medium channeling the dead, the camera registered ghosts imperceptible to an unaided eye. Specifically, several nineteenth-century photographers used the camera as a conduit through which specters or invisible realities were captured. Akin to spirit photography, Julia Staples' body of work represents the occult, namely unconventional healing practices. However, distinct from spirit photography, which, by exposing the existence of ghosts, countered scientific conceptions of the world as one-dimensional, Staples does not reveal the supernatural methods by which healing mechanisms function. Rather, her work reaffirms the success underlying the continuation of occult systems of beliefs. By documenting and exhibiting contemporary mystics and mystical treatments, her work challenges normative assumptions of the occult as archaic, foreign, and clandestine. In particular, the subjects contradict the dominant portrayal of healers in popular culture, such as the witch and her cauldron. Drawing upon society's inability to distinguish between time-honored practice and representations propagated by the media, Staples concocts and documents the use of home-made curatives, further confounding distinctions between established practices and hoax. While this aspect undermines the reliability of superstitious panaceas, Staples' project is not a pejorative critique of the occult, but highlights the power of belief as remedial.

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Devon Baker received her BA in Art History from the University of Nebraska in 2006 and her MA in Art History from Indiana University in Bloomington in 2011. Currently she is a PhD student at Temple University, focusing on Renaissance prints and print culture.

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Heather Castro is a PhD candidate in Art History at Temple University, where she is concentrating upon Modern European art and American horror film. Her MA degree is from the University of Louisville, where she explored an art-based theory of the grotesque. Her research concentrates on examining the connections between fine art and popular culture in an effort to further understand the visual expression of social fear and anxiety.

### BRADLEY CAVALLO

Bradley Cavallo is a second year PhD student who has lived and studied in Bremen, Germany as well as Perugia, Florence, and Rome, Italy. His academic interests encompass the Early-Modern Mediterranean with particular attention focused on aesthetic and cultural hybridity, and the theory and practice of collaboration and incorporation within artists' workshops.

### SHANA COOPERSTEIN

After receiving a Bachelor of Philosophy from the University of Pittsburgh, Shana Cooperstein is now pursuing a Master's degree in Art History at Temple University. Her primary academic interests include the relationship between science and art as exemplified through photography, theories of medium, and notions of likeness, as well as French culture. In Cooperstein's free time, she enjoys reading *The Picture of Dorian Gray*, listening to David Bowie, and is learning to play the harp.

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Kaitlin Dempsey graduated in 2004 from SUNY Potsdam with a BA in Art History and History. She is a Masters student at Temple University where she is currently working on her thesis about contemporary artist Spencer Finch.

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Bethany Farrell is an art historian who completed her undergraduate studies at Boston University. She has worked for many different art organizations including an art nonprofit, an auction house, and multiple historic landmarks.

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Regina Lynch is an art historian with an interest in interdisciplinary dialogue between the visual and performing arts. She has spent the past four years as an intermittent research assistant for the Delaware Art Museum and has spent time at the Morgan Library and Museum and the Metropolitan Museum of Art. She graduated from Marymount Manhattan College with a BA in Art History and Theatre Arts.

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Amy Malleck studies medieval art and architecture, with particular focuses on cultural transmissions between Latin Christendom, Byzantium, and Islam, as well as between monasteries and secular churches. She has a BA in Art History from Bryn Mawr College.

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