

TYLER MFA 2013

With essays by students in the graduate Art History program

Tyler School of Art, Temple University

TYLER SCHOOL OF ART

MFA CATALOG 2013

The 2013 MFA catalog marks the second large-scale collaboration between MFA candidates and students in the graduate Art History program 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 2012. 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 2013. This catalog is produced in conjunction with the MFA group show, *Ahem*, held at The Icebox Project Space at Crane Arts from March 6 through March 16.

The MFA programs at the Tyler School 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 programs represented in this catalog include Ceramics, Glass, Fibers & Material Studies, Graphic & Interactive Design, Metals/Jewelry/CAD-CAM, Painting, Photography, Printmaking, and Sculpture.

The highly-ranked Department of Art History graduate program educates 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. The catalog writers represent all of these specialized areas of study.

ON MAKING VISIBLE THE INVISIBLE

REBECCA MICHAELS

There are two ways of spreading light . . .
To be the candle, or the mirror that reflects it.

—Edith Wharton

One of the artist's deepest longings is to be seen. Artists engage in studio practices that are, for the most part, solitary, in which the artist hungers to make visible the invisible. The artist shapes the world in the studio, using personal experiences to create universals, universals that transcend the specifics of any medium to offer a new structure for understanding the world.

From nothingness emerges a spark, which ignites an emotion, an idea, a vision. As artists, we passionately flame that spark, fanning it into existence and giving it depth. We are both doomed and privileged as artists, and we are compelled to shape that spark into a fire that illuminates our vision of a unique world. The work we produce lights the way, reflecting and revealing both the external and internal world we inhabit.

Stepping out of the studio and into the spotlight of this technologically expanded and aesthetically enriched world, we mirror the culture in which we reside. That steely attention transforms the object as well as ourselves, making the spotlight of a larger context an essential factor in the creative process. We are our own chiaroscuro, our own bit of illusion trying to emerge into

something solid, something real. Stepping out of the shadows and into the spotlight to make others take notice is the struggle and the privilege that becomes the obsession of the artist.

The challenge to direct the spotlight can dampen even the most persistent of artists. A glimpse in the mirror reminds us that that is what we do: We make things. We want to and must make things. We make things to understand ourselves and the world. We make things to be experienced by others. We illuminate the world and demand that our light be acknowledged. We persist even when the spotlight seems elusive and the mirror becomes dusty. We do not exist without that flame of our work; it is our voice, the documentation of the thing we made visible. As we step into the light to create and distribute work, even that slight clearing of the throat will allow our voices to be heard more loudly.

Rebecca Michaels, Associate Professor of Photography, specializing in digital photography and book arts.

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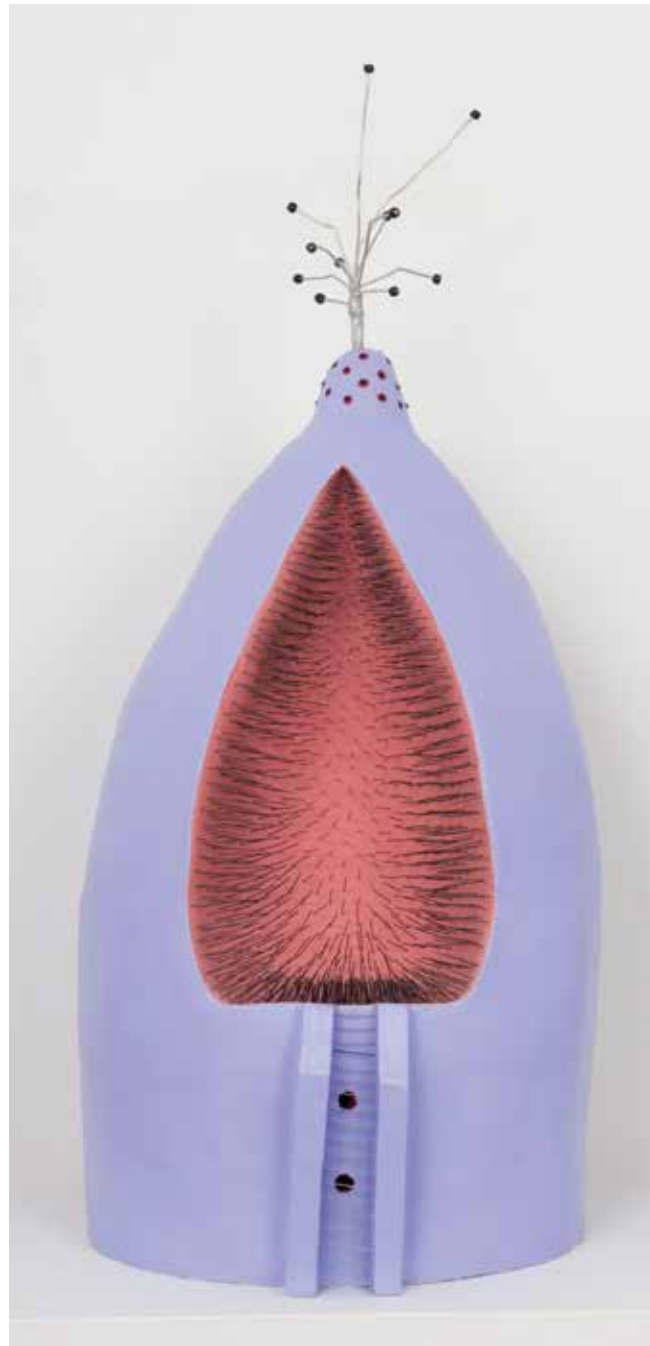
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JOSÉ ARIAS

ALICIA BONILLA-PUIG

José Arias, originally from the Dominican Republic, uses ceramics as his primary medium for creating large-scale abstract sculptures. Certain aspects of his works lead them to look both figural and architectural. The figural element perhaps evolved from an earlier series of pieces, where he constructed smaller and more overtly human sculptures from wood. His current works evoke the human body through their curvilinear forms and the fact that they stand upright. Yet, Arias also describes his sculptures as strongly influenced by what he encounters in his daily life. Since arriving in the United States, he has been fascinated by architectural forms in New York. His new pieces borrow elements from the water towers and chimneys he sees while taking walks through the city. The sculptures' angular planes and strong lines contrast with their human-like curves and orifices. This juxtaposition between the structural and figural results in a complex and visually interesting finished product.

Though the artist's training is in ceramics, his creative practice has expanded into a mixed-media process. He constructs the foundation for each work with clay and then adds details using such materials as aluminum, copper, string, wire and yarn. The end result is then painted with acrylics, often in vivid color combinations. His methods are largely experimental as he actively seeks to avoid limiting himself to a particular subject matter. In this way, Arias finds that his works are open to interpretation. Ultimately, he appreciates that everyone can see something different in them.



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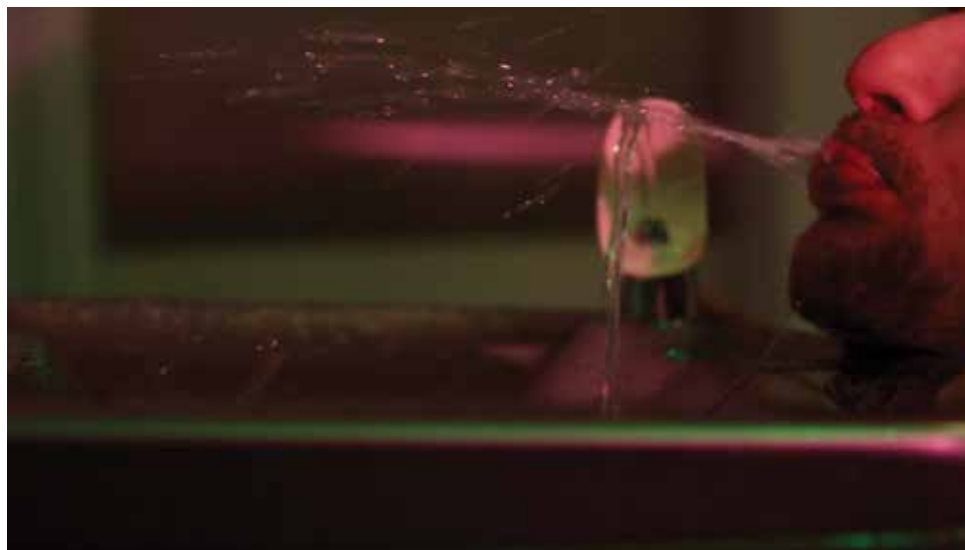
E

- A *Painkiller*, 2012
Mixed media
11.5" x 4" x 4"
- B *Tubule*, 2012
Mixed media
27" x 17" x 11"
- C *Man-eater*, 2012
Mixed media
35" x 17" x 16"
- D *Alien Egg*, 2012
Mixed media
47" x 17" x 17"
- E *Shattered*, 2012
Mixed media
76" x 17" x 15"

ADAM BRODY

NICOLE S. RESTAINO

Adam Brody's video, installation, and photo-appropriation projects shift spaces and images from the expected to the unusual while suggesting a critical link between those images/spaces and the bodies that view and inhabit them. Take, for example, his 2011 installation, *The Very Milk and Sperm of Kindness (Moby Dick in a Cruising Bathroom)*, in which the artist transforms a public bathroom where men meet for sexual encounters by inscribing verse on the lavatory walls. The tiny text rings the room where the wall meets the ceiling, quoting a Melville paragraph rife with double-entendre: "Squeeze! Squeeze! Squeeze! All the morning long." This gesture transforms the space, confronting visitors with its own double meaning. Brody again visits the bathroom-as-public space in his recent video work, *Face Fuck*. He sucks and spits water from a public bathroom fountain, his active body altering the space. Even the simple "Hogwarts" sign, *Wizard School*, placed outside of the Tyler building in 2011, reorients individuals, asking them to consider farcical elements of academia through connecting the fantastical Harry Potter with the art school. Brody's *Babyface Men* series (2011), remixes stills from gay pornography, placing a composite of an infant's face created through photoshop over that of a grown man. In a post-Mapplethorpe artistic landscape and in a world rife with pornographic images, it may be difficult to shock. But Brody's invented juxtaposition of a subversive sexual act with child's face—which so often symbolizes innocence—is jarring and troubling. Through a variety of mediums, Brody's work considers questions of the self, the body, sexuality and its connection to its surroundings.



A



B



c



D



E

- A *Face Fuck #1 (Fountain)*, 2012
Video
5 Minutes
- B *The Concubines*, 2011
Video
9 Minutes
- C *Very Milk and Sperm of Kindness (Moby Dick in a Cruising Bathroom)*, 2011
Installation
- D *Is that all there is to a fire? (Babyface Men #1)*, 2011
Digital print
- E *Mom & Squirrel (Episode 3)*, 2012
Video
3 Minutes
- F *Wizard School*, 2011
Installation



F

EMILY COLBURN

SASHA GOLDMAN

Emily Colburn's clever and cheerful designs aptly reflect the personality of their creator. From inception to execution, Colburn brings a playful spirit to her work, all the while producing intricate, expertly crafted concepts and products.

The vast amount of research and techniques that go into Colburn's work contribute greatly to the professional quality of the end products that she creates. She utilizes the fine arts skills she honed while working towards her BFA in every project, tackling the beginning of each assignment with a frenzy of sketches and doodles. The resulting work often takes on the illustrative style of its origin. Her fluidly crafted handwriting and simply sketched caricatures, such as seen on the book cover designed for J.D. Salinger's famous novels, simultaneously have polished and childlike qualities in their imagery. Similarly, her concept for the "Rome Guide," an insert for *Travel and Leisure* magazine, is sleek and cheerful in its design, and convincing as a product, consistent with Colburn's aesthetics and abilities.

All of her work, whether it consists of designing books, products, websites or events, is equally accessible both conceptually and aesthetically. Although each project differs in its content and requirements, Colburn's distinctive style shines through in each. The accessibility of her style is apparent in its appeal to the senses. Her designs are often sumptuous and tactile, and her stories are told with a touch of whimsy that reveals her personal charm and the delight that she takes in her work.



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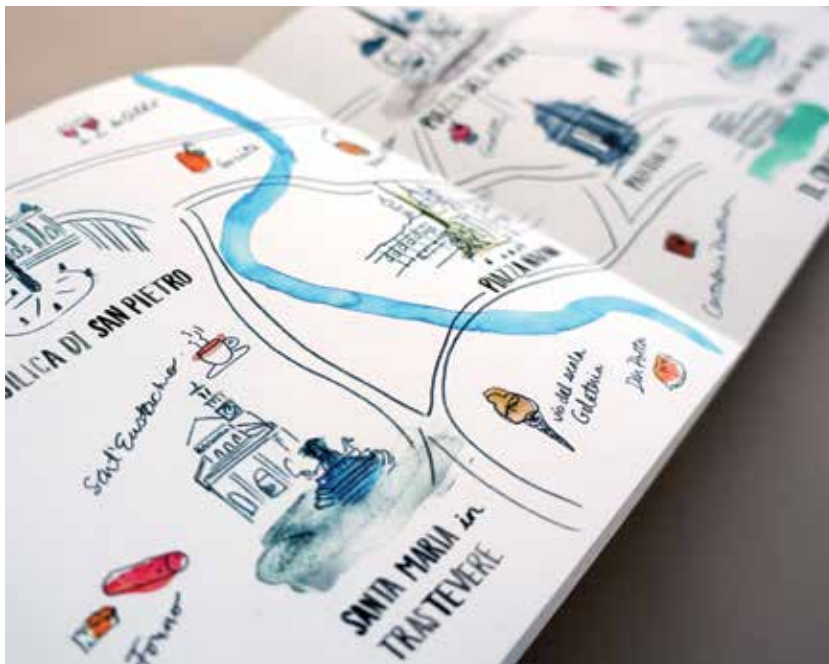
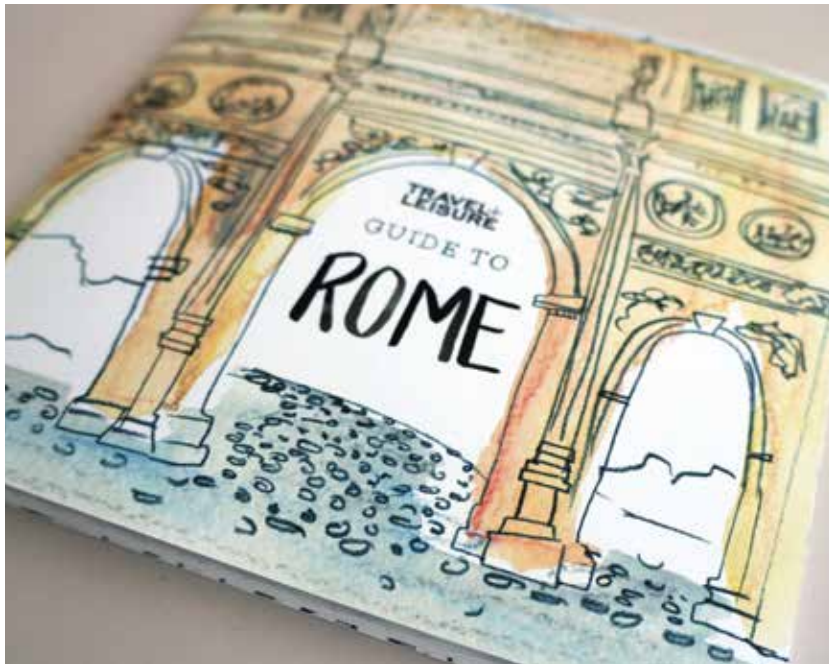


C



D







J



K

Images A through D:

A to Z Around the World:
A Collection of Typographic Postcards
(details of letters F, G, J & K), 2012
26 Postcards with packaging
5" x 7"

E A to Z Around the World:
A Collection of Typographic Postcards
(A, B, C, with packaging), 2012
26 Postcards with packaging
5" x 7"

F A Travel and Liesure
Guide to Rome, 2012
Book (cover)
6.5" x 13"

G A Travel and Liesure
Guide to Rome, 2012
Book (detail)
6.5" x 6.5"

H A Travel and Liesure
Guide to Rome, 2012
Book (spread)
6.5" x 6.5"

I A Travel and Liesure
Guide to Rome, 2012
Book (spread)
6.5" x 6.5"

J J.D. Salinger Book Jackets:
Catcher in the Rye, Nine Stories,
and Franny & Zooey, 2012
Book jackets (front cover)
8.5" x 5.5"

K J.D. Salinger Book Jacket:
Catcher in the Rye, Nine Stories,
and Franny & Zooey, 2012
Book jackets (back cover)
8.5" x 5.5"

DOMINIQUE ELLIS

LOUISE FEDER

It only takes one look at Dominique Ellis' etchings to recognize their earthy and tactile qualities. Though recognizable as conventionally made prints, Ellis has appropriated a vocabulary typically found in clay-based work. This is perhaps expected based on her history; while she is currently known as a printmaker Ellis has also worked and trained extensively in ceramics. However, even when one is aware of her background, the inherently flat prints' visual relationship with other three-dimensional media remains surprising.

Ellis' prints are each intimate in size, close to tiles in scale, and are so full of detail that they virtually solicit the viewer to come forward and closely observe. Their lines are severe, expressive, and in some instances appear systematic, as though the artist attempted to excavate or unearth something unseen through her mark-making on each plate. At times these markings are obscured or bordered by a limited palette of colors that reinforce a connection to the earth. These tones and deeply cut lines together link what is otherwise a definitively obvious print on paper to other mediums that are defined by such natural colors and types of marks.

Specifically, Ellis' prints are in dialog both with ceramics as well as her own past as a clay-based artist. Her work exists as paper objects echoing clay-based processes, and come together not as prints in a folio, book or series. Rather, they unite as printed tiles on a wall or an etched paper mosaic and, together, speak in an inter-media vernacular.



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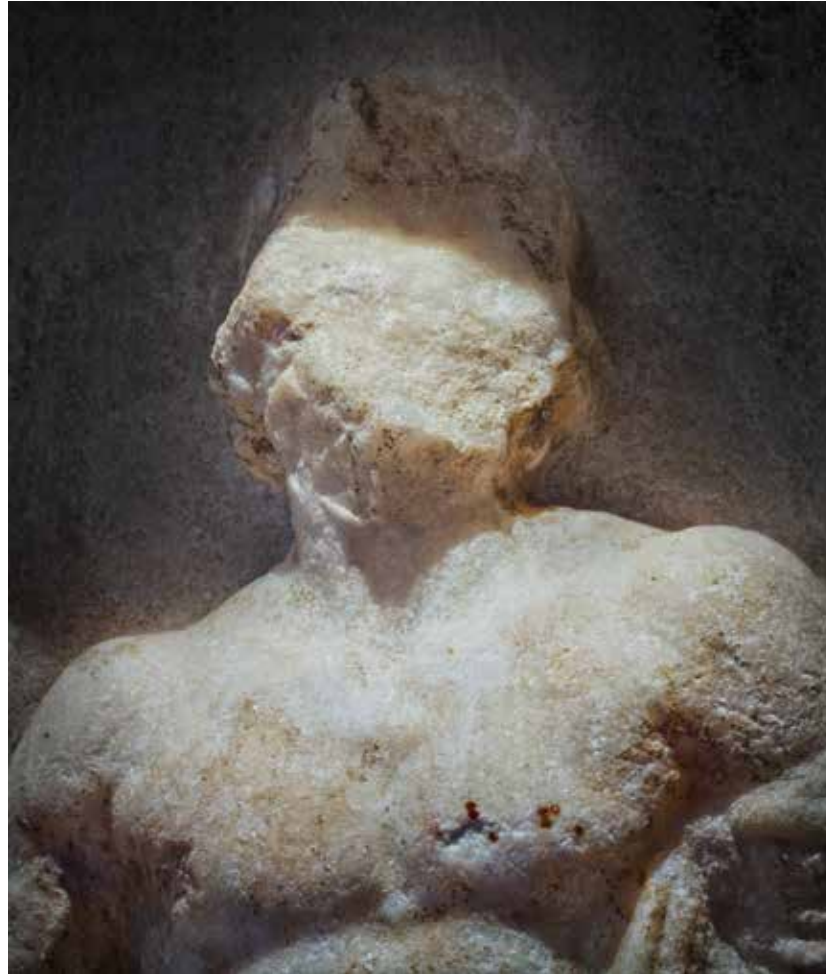
- A *Vernacular Series No. 1*, 2012
Monoprint
5" x 5"
- B *Vernacular Series No. 2*, 2012
Monoprint
5" x 5"
- C *Vernacular Series No. 3*, 2012
Monoprint
5" x 5"
- D *Vernacular Series No. 5*, 2012
Monoprint
5" x 5"
- E *Vernacular Series No. 6*, 2012
Monoprint
5" x 5"
- F *Vernacular Series No. 4*, 2012
Monoprint
5" x 5"

F

DIMITRA ERMEIDOU

SHANA COOPERSTEIN

Dimitra Ermeidou's photographic practice investigates the failures and false promises of equality, individuality and economic freedom associated with democracy and enlightenment ideology. Specifically, Ermeidou uses symbols deriving from ancient Greece to visualize the means with which Greece's extant economic crisis refutes the efficacy and success of the present association of democracy and Neoliberal economics. Not only does Ermeidou evoke the pertinence of ancient art to contemporary politics, but she also reveals how contemporary ideology—though distorted by capitalism—is rooted in ancient philosophic debates concerning what constitutes the public or who may participate in democratic systems. To do so, she works with Classical Greek architecture and sculpture exploited by humanists to symbolize democracy and the public sphere. However, Ermeidou does not highlight the rationality, beauty, and order applauded or propagandized by humanists. Rather, she asks American audiences to reconsider how society should view and comprehend symbols considered humanist and made for the public. Moreover, she hopes to distinguish between the assumptions viewers attach to these symbols versus the reality that democratic institutions do not prevent civic unrest. For instance, although the Parthenon historically has complemented and visually manifested the widespread inclusion of citizens within the democratic system, Ermeidou contradicts humanist views emphasizing the structure's rationality and perspective. Her work challenges the notion that citizens effectively participate in democracy by creating a symbolic wall and by resembling prison bars in *Parthenon Wall of Columns* and *Postmonument*. Similarly, in *Demos Portraits*, Ermeidou captures portraits of unidealized, faceless sculptures to illustrate the inequality and inadequacy of extant democratic systems as compared to their ancient Greek origin.



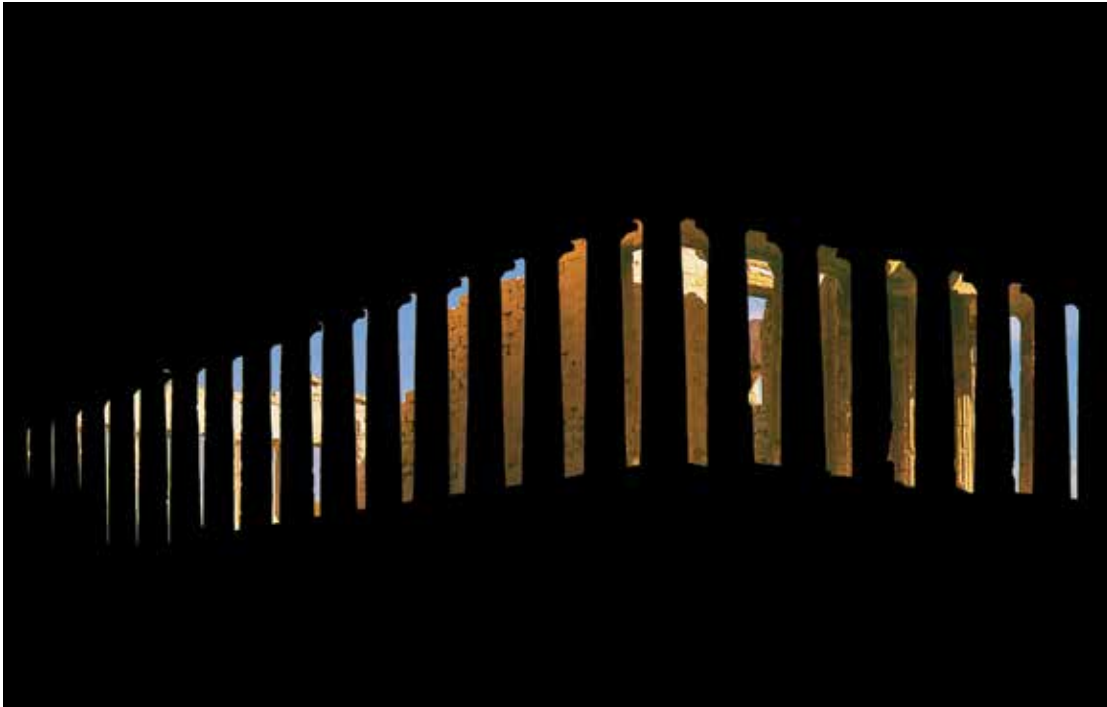
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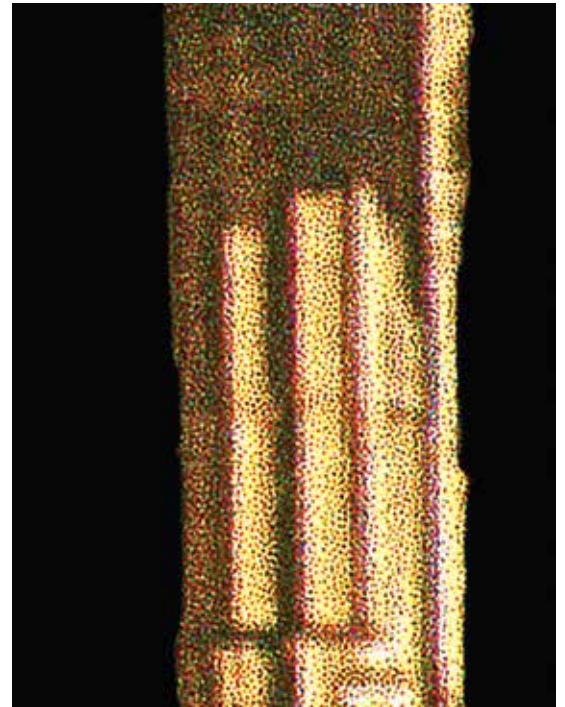
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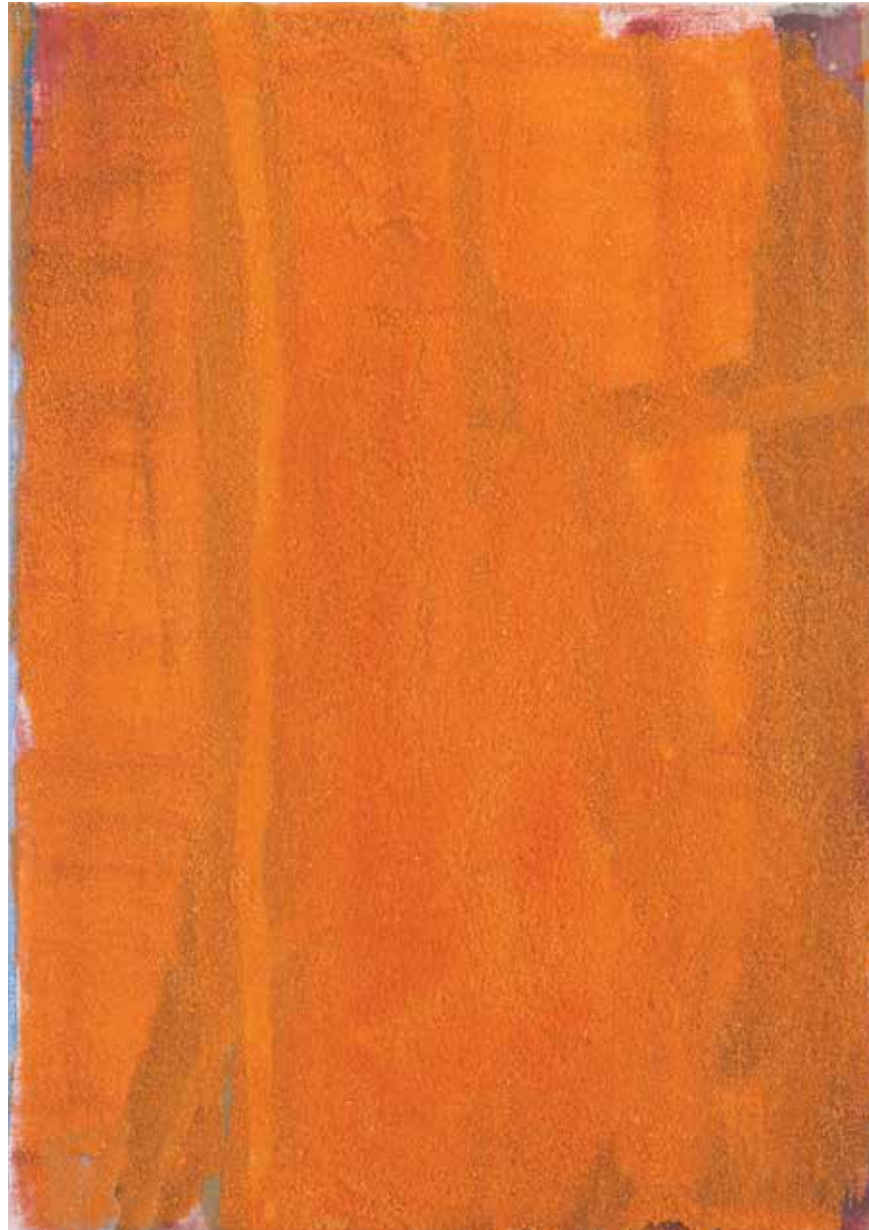
- A *Demos Portraits*, 2012
Archival pigment print
25" x 30"
- B *Demos Portraits*, 2012
Archival pigment print
25" x 30"
- C *Demos Portraits*, 2012
Archival pigment print
25" x 30"
- D *Postmonument*, 2012
Photo installation
Variable dimensions
- E *Postmonument (detail)*, 2012
Photo installation
Variable dimensions
- F *Parthenon Wall of Columns*, 2012
Archival pigment print
Variable dimensions

JAMIE FELTON

ALICIA BONILLA-PUIG

Jamie Felton is as much a collector as an artist. Trained as a painter, she combines often eclectic and unexpected materials, including fabric, foam, oil paint, plaster, plastic, Plexiglas, polyurethane, sand, vinyl and wood into multifaceted pieces of art. The artist describes her work as setting painting and sculpture into conversation with each other. Her abstract three-dimensional assemblages fuse the poetic aspect of the former medium with the visceral materiality of the latter. Much of her work evokes fast movements, a result of her gestural, painterly marks. Felton has recently begun to take a slower and more meditative approach to painting, using the additional time for careful observation. As a result, she has been generating works with subtle variations between the muted tones that act as a counterbalance to the often brightly colored underpaintings. The transitions between the assortments of textures present in her work have also become more understated.

Felton creates art instinctually, closely studying elements from her surroundings and then reinterpreting them through abstract imagery. She works in a multi-step creative process where she repeatedly constructs and deconstructs a piece until she decides that it is complete. A major component of her art-making method is that she often dismantles and then repurposes her older compositions to create an entirely new assemblage. In this way, her artworks, despite the layering of disparate, often heavy materials, can be thought of as vulnerable, precarious objects.



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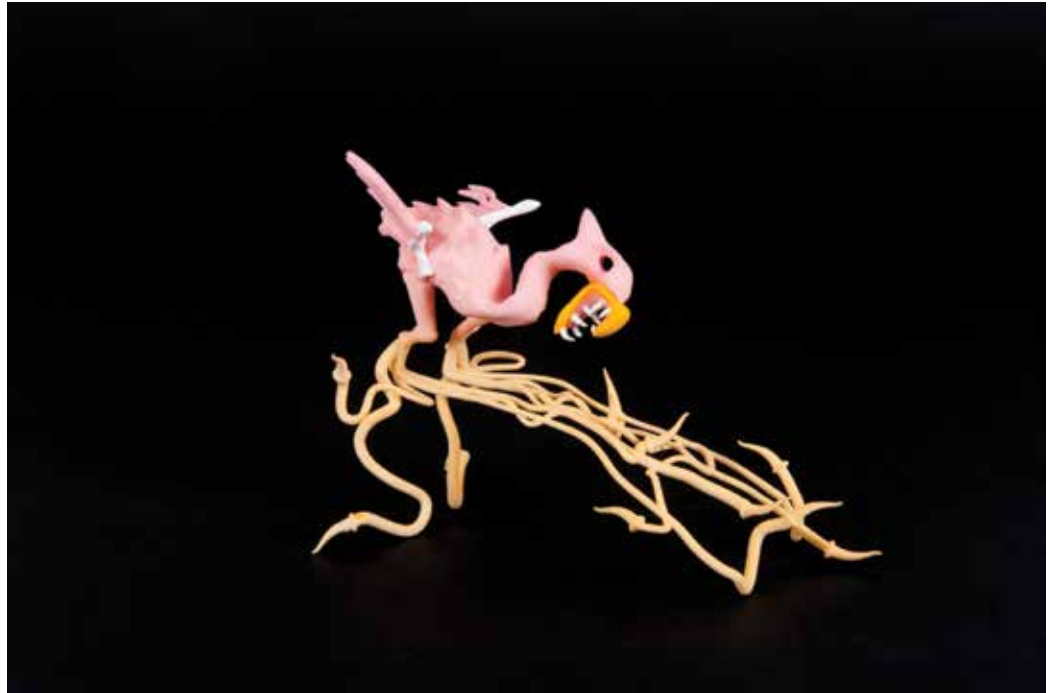
- A *Orange*, 2012
Oil and sand on canvas
10" x 12"
- B *There are Two Kinds of Tears*, 2012
Polyurethane, sand and
oil on canvas
60" x 84"
- C *Longing for the
Shimmering Heat*, 2012
Oil and sand on canvas
66" x 72"
- D *Lighter than Fog*, 2012
Oil and sand on canvas
66" x 72"
- E *Gaze With Me*, 2012
Oil on canvas, sand,
foam and Plexiglas
12" x 12" x 66"
- F *Gaze With Me (back)*, 2012
Oil on canvas, sand,
foam and Plexiglas
12" x 12" x 66"

SAMANTHA GRATZ

RACHAEL VAUSE

The encroachment of human industry and habitation upon native species has resulted in the decline and demise of both organisms and their environment. The survival of the endangered is thought to rest on ecologically minded humans; but the rule of evolution is survival of the fittest. Samantha Gratz presents us with new possibilities of adaptation through animal-inspired body adornment in which creatures abandon their polluted and shrinking world to make the human body itself their home.

Through the precision afforded by Computer Aided Drafting software and rapid prototyping technologies, Gratz's wearable art has achieved a level of sculptural detail, scale, and flexibility beyond her traditional bench work jewelry. Former notebook doodles come to life as fantastic creatures winding around the wrist or neck, and dyed in irradiated colors reminiscent of nuclear pollutants. Adornments of a more sinister nature, such as Gratz's octopus earring, create the illusion of internal invasion and are rendered in darker colors. Use of rubber-like materials such as ObjetTango lend a realism by mimicking the texture of tentacles, while objects in ObjetDurus provide a higher degree of rigidity necessary for delicate bird talons. The specific sensation of the material acts as a tactile reminder of the piece's presence upon the wearer, a signification of the reversal of roles as the human is now affected by the creature. Gratz's imaginative work speaks to the uncertainty of our environmental future and the life that may yet be born out of it, however wild and strange.



A



B



c



D



E

- A *Birdine*, 2012
Nylon
7.8" x 4.1" x 5.8"
- B *Frogtopi*, 2012
Nylon, Tango Plus
10.3" x 9.6" x 6.3"
- C *Shell Earpiece*, 2012
DurusWhite™, Tango Plus
3.3" x 7" x 2.2"
- D *Leafy*, 2012
Nylon, DurusWhite™
12.4" x 9.4" x 5"
- E *Tremor*, 2012
DurusWhite™, Tango Plus
3.2" x 5.7" x 2"

ALLISON HARDT

JASON DELEZEN

Allison Hardt's work is evidence of her love for nature's simplicity, as she looks beyond the surface of objects in search of visual transcendentalism. Her exploration of images that might provide the comfort to overcome the fear of life's uncertainties has moved from suburban motifs to the thin windowpane as symbolic of a threshold between reality and imagination.

Hardt's smallest work, *ledge*, is a powerful image showing a female archetype in a domestic role symbolizing both freedom and imprisonment. The yellow-soap colored object provides a dash of color, as if to boldly state "I am here." As a scene of hopes and dreams, the window represents access to another world of possibilities. Hope, light, fear, and darkness coexist tenuously balanced.

ring-a-round's toadstool ring of scattered, falling leaves suggests the ethereal existence of youthful innocence. No darkness competes with the purity of light supporting the green. A sense of suspended time is disturbed by this suggestion of falling leaves, evoking knowledge of the passage from a playful childhood vision of life to the complexity and seriousness of adulthood.

discovered can be read as Plato's allegory of the cave, privileging the viewer with the vantage of enlightenment. Shadows suggest past regrets, an unseen light source a future unknown, and a white flag the present reality.

"Found compositions" evolve, avoiding stiffness and artificiality. Life's simple beauty draws Hardt to the final image. Her works are complexity simplified, painting concrete imagery to achieve abstract ideas.



A



B



C



D



E



- A *kindling*, 2012
Porcelain, wire, hand-dyed
socks and trash bag
19" x 15" x 11"
- B *ring-a-round*, 2012
Oil on canvas
45" x 52.5"
- C *untitled*, 2013
Oil on canvas
45.25" x 52.75"
- D *ledge*, 2012
Oil on linen
9" x 10.75"
- E *sitting pretty*, 2013
Oil on polyester over panel
14.25" x 16.75"
- F *discovered*, 2012
Oil on panel
15.25" x 18.5"

F

CALEB HEISEY

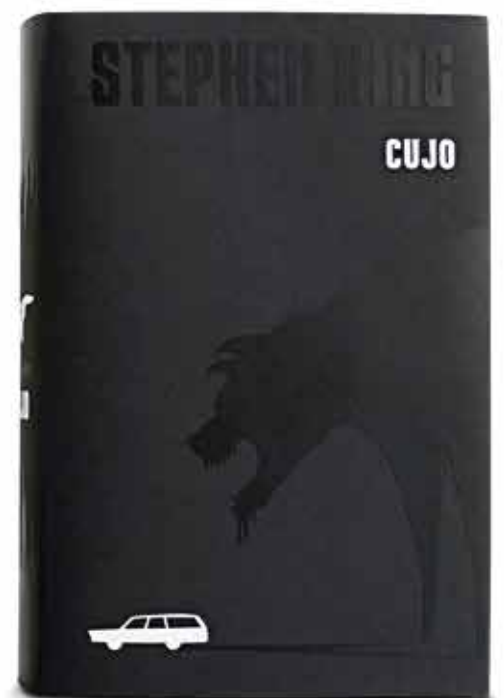
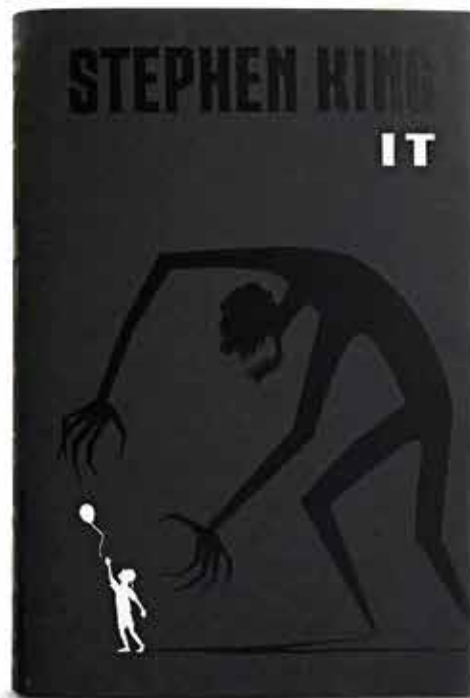
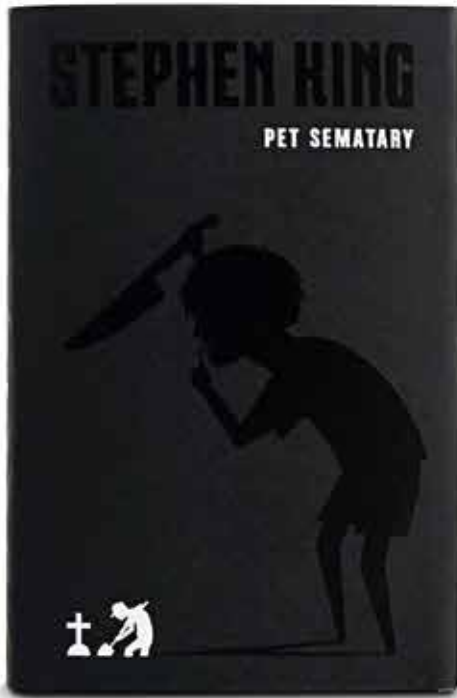
RACHEL McCAY

The ominous and otherworldly quality of Caleb Heisey's work belies his affable and optimistic personality. The dark silhouettes of mischievous creatures in his Folksaga liquor packaging and *Cadejo* children's book are emblematic of Heisey's aesthetic which fuses foreboding subject matter with stunningly beautiful design. A talented story teller as well as graphic designer, the artist explains that his work is characterized by its narrative structure. While the insidiously grinning dog and the accompanying story of the cadejo exemplify Heisey's ability to communicate both visually and linguistically, Folksaga and his dust-jackets for various Stephen King novels demonstrate the way his illustrations, without the addition of text, romantically reveal their own fantasies.

Heisey's designs create more than a label or recognizable image for a product; they enhance the objects they identify. Inherent in Heisey's work is the seamless relationship of image and product as well as the balance between autonomous creation and commissioned design. It is not lost on Heisey that his products must contain essential commercial and public appeal. Achieving such a level of clarity and attractiveness often requires keen editing and sacrificing some of his more esoteric design elements. Heisey's work discloses the space between representation and object. His images intentionally and continuously point beyond their subject matter, referring not to the past as in Roland Barthes' notions of the displaced object in photography, but to the unification of image and object, minimizing the disparity between the proximity and distance of the two.



A







6

- A *Stephen King Book Jackets* (spine detail), 2012
- B *Stephen King Book Jackets* (front covers), 2012
- C *Cadejo*, 2012
Children's book (cover)
- D *Cadejo*, 2012
Children's book (spread)
- E *Cadejo*, 2012
Children's book (spread)
- F *Cadejo*, 2012
Children's book (spread)
- G *Folksaga*, 2012
Liquor packaging

JAMES INSCHO

EVA PIATEK

Rather than a creator, James Inscho sees himself more as a discoverer who shares an incessant level of curiosity with the viewer. Inspired by philosopher Jacques Rancière's notion of the "emancipated spectator," Inscho dismisses traditional pedagogies predicating the artist as a master who transmits knowledge onto the ignorant. Using painting as his vehicle for communication, he advocates a more equal relationship between artist and viewer where both play an active role in exchanging meaningful ideas.

While they recall the flatness, bold hues and mythic content of 1960s post-painterly color field paintings, Inscho's works are not entirely purged of figuration. Adopting a distinctive visual language of pop abstraction, ambiguous shapes and forms like those in *Clincher* emerge from figure-ground dichotomies to evoke familiar objects, actions, and primordial urges. At other times, his mysterious imagery maintains more of a surrealist tradition by referencing things that can only manifest in a dream or alternate reality. Whatever the initial response, it is often immediately challenged by something else in the composition, which is precisely what makes the artist's work so seductive and alluring.

The formal qualities also harmoniously work together to facilitate a subjective response from the viewer. Each color conveys a different emotional timber, while the matte-like luminosity and subtle gradations in tone invite the eye to curiously wander. There is no need to "step into" the painting to unearth an elusive meaning; instead, everything to possibly explore already exists in the foreground, perhaps as a subtle gesture that the artist has nothing to hide.



A



B



c



D

A *Clincher*, 2012
Oil on canvas
65" x 48"

B *Telamon*, 2012
Oil on canvas
50" x 48"

C *Lip*, 2012
Oil on canvas
52" x 52"

D *Barnacle*, 2012
Oil on canvas
52" x 52"

DAYHE LEE

SUZANNE WILLEVER

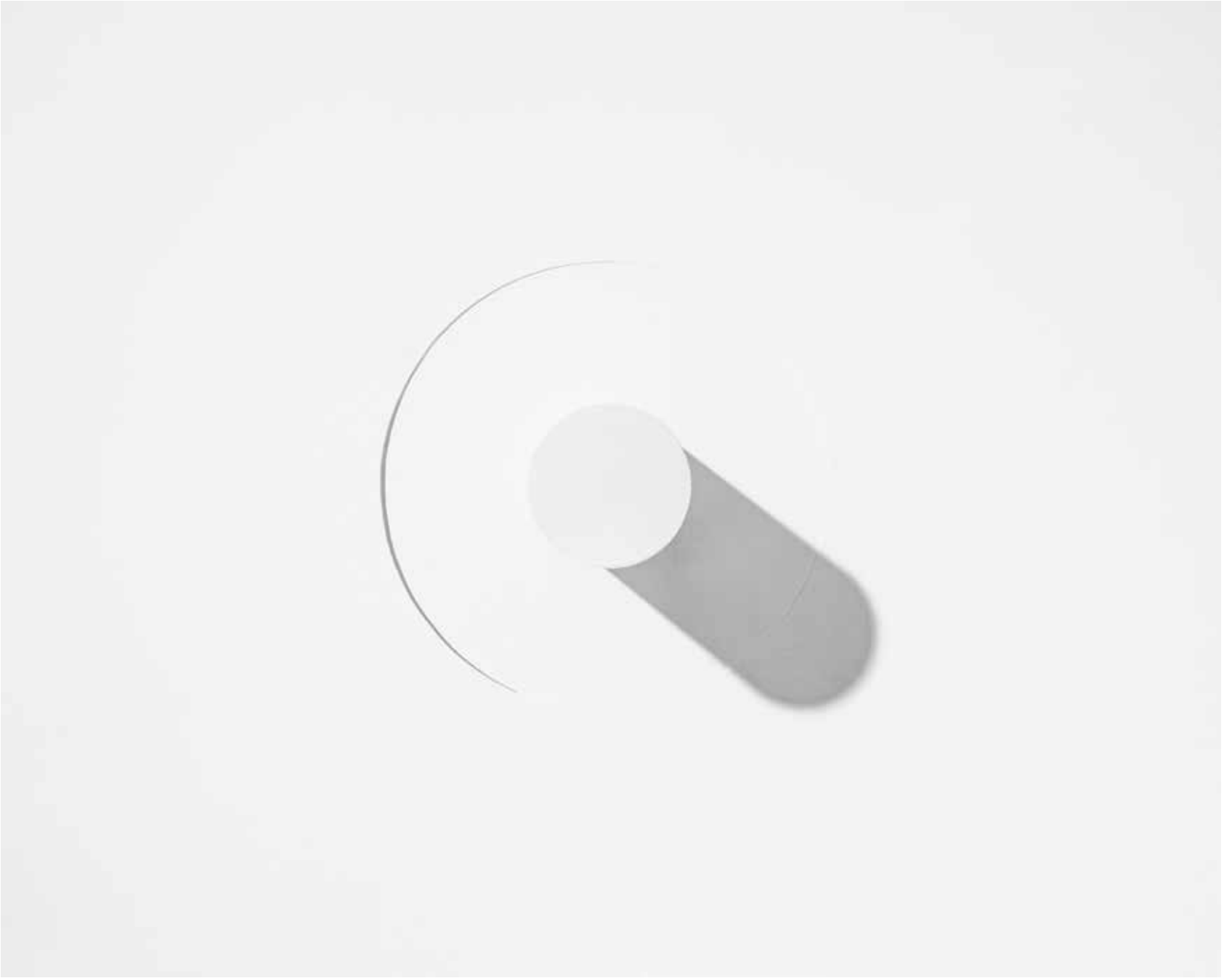
Dahye Lee delves into her personal heritage in her graphic design work. Born in South Korea, Lee is particularly interested in the experience of immigrants and cross-cultural communication. This past year, she created an installation, composed of a series of posters, exploring Korean-American dry cleaning businesses. Each poster, hung from a dry cleaner's hanger, recounted the personal story of individual business owners in Philadelphia and Delaware. Taken as a whole, the installation made visible, and legible, the shared pursuit of the American dream. Similarly, Lee approached an alphabet-themed project from the perspective of a non-native English speaker, seeking to capture the sense of foreignness that the characters—twenty-six abstract shapes made of straight and curved forms—have for her. To create the work, she used an experimental process, allowing her medium and the accident of cast shadow to guide her. She began playing with white paper, noting its texture and the limitless ways it folds, rips, cuts, and wrinkles. She manipulated the paper into shapes that resembled letters, exposed them to studio lighting from various angles, and then photographed them. In the process, she reworked the forms of many letters and altered their proportions in order to improve their effectiveness as page spreads in a book. The result is a range of beautiful, abstract forms that unfold in a musical rhythm as the reader turns the pages. Through these two seemingly different projects, Lee conveys a sense of the challenging experience of navigating an unfamiliar culture and language.

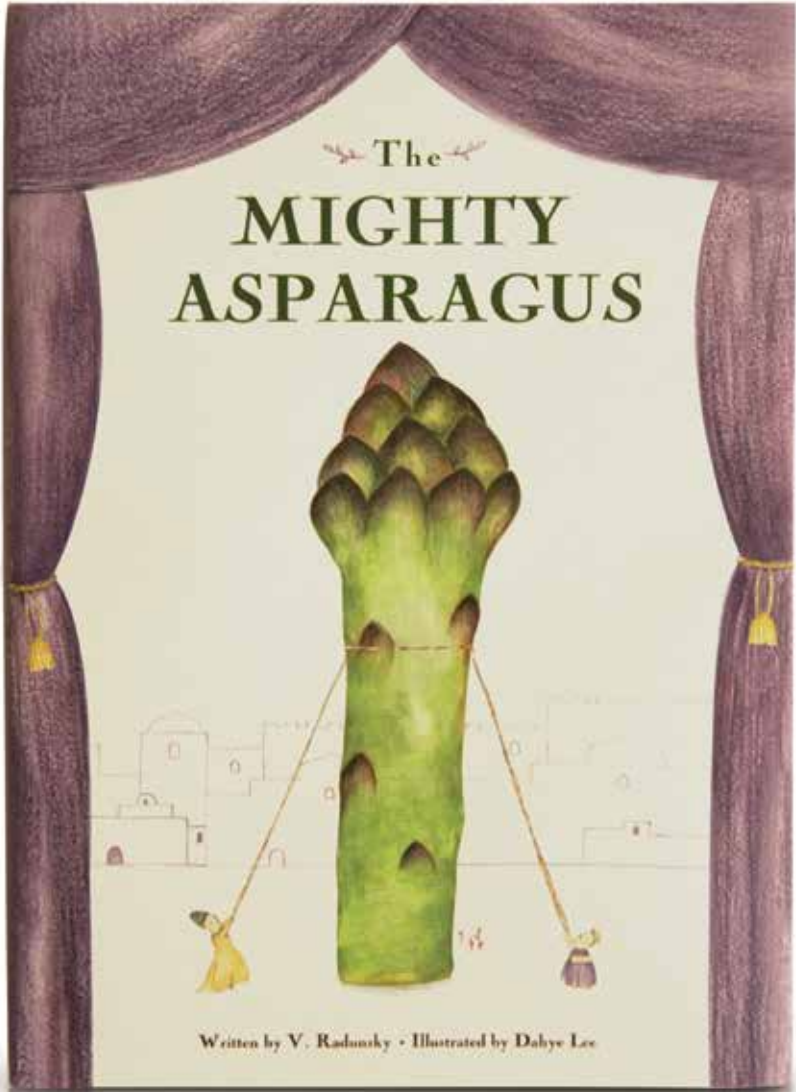


A



B





D



E

- A *Letters in Light Alphabet (A)*, 2012
Cut and folded paper
12" x 12"
- B *Letters in Light Alphabet (K)*, 2012
Cut and folded paper
12" x 12"
- C *Letters in Light Alphabet (Q)*, 2012
Cut and folded paper
12" x 12"
- D *The Mighty Asparagus*, 2012
Book (cover)
9" x 13"
- E *The Mighty Asparagus*, 2012
Book (spread)
9" x 13"
- F *The Mighty Asparagus*, 2012
Book (spread)
9" x 13"



F

CARA LONG

BRADLEY J. CAVALLO

Cara Long's art demonstrates a productive fusion of craft knowledge and aesthetic training, breaches the pseudo-limits of materials and materiality, and appears ambiguously delicate and durable with textures and substances that enrich the viewing-cogitating experience. There is something solid, earthy, rustic, and even eldritch about this art that conceals the sensitivity of thought and patience of hand that made it all possible.

The process of obsession is one well known and famous and, as always, marks the maker. Long's mode of obsessive making confronts the dilemma of materials and mind by which artists lift the seemingly mundane into a weightlessness of thought. Known like the machines and mind of a Leonardo in his Notebooks, the artist confronts contemporary practices, technologies, and available media and imagines something grander. Art becomes the attempt to manifest ideas enthralled by matter or unseen figures envisioned in uncut blocks of marble or the pliable possibilities of porcelain.

Long's art comes to be not in a single flash or enlightened rush but through the methodical practice of laboratory-like experimentation that is, itself, a microcosm of the history of art's aesthetic accumulation. Forms accrue form until art appears to appear fully formed. The truth of Long's work is more elusive and becomes available only to those with the discerning self-control to pause long enough to scan her compositions intimately and cartographically, detail and whole perceptible as unity achieved through artistic process and not just miraculous product.



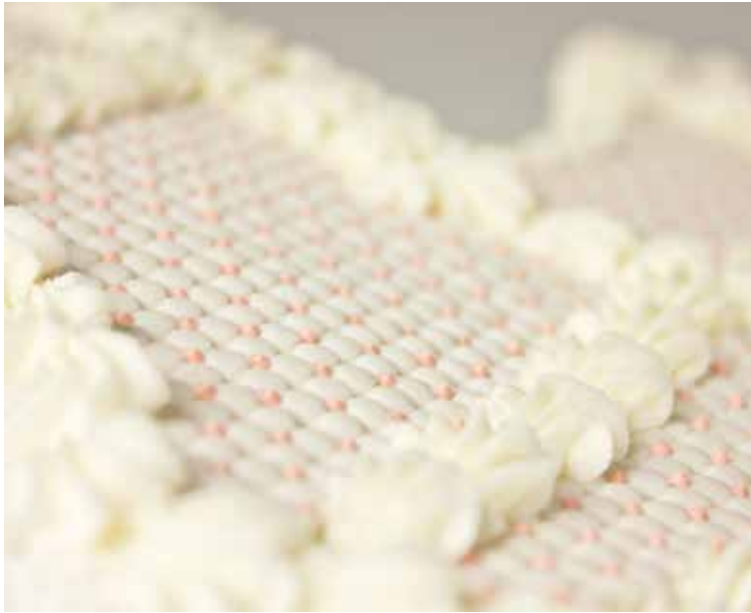
A



B



c



D

- A *Weight/Loss I*, 2012
Porcelain, wood veneer, flocking, gemstones, sugar-encrusted braided rope, crystallized sugar and plaster
6" x 24"
- B *Porcelain Pulley Pair*, 2012
Porcelain, wood veneer, flocking, sterling silver, sugar-encrusted braided rope
6' x 2'
- C *Swallow*, 2012
Porcelain, buttercream icing
7' x 5'
- D *Swallow (detail)*, 2012
Porcelain, buttercream icing
7' x 5'
- E *Confected Character*, 2011
Vanilla cake, buttercream icing, dark chocolate ganache, fresh raspberry compote, etched glass, one hundred forks
14' x 1' x 4'
- F *Confected Character (detail)*, 2011
Vanilla cake, buttercream icing, dark chocolate ganache, fresh raspberry compote, etched glass, one hundred forks
14' x 1' x 4'



E



F

MATT McKEEVER

ELISE HOUCK

During the past few years, Matt McKeeever has shifted from a focus on performance art to primarily sculptural pieces. However, traces of performative action remain in the kinetic potential of his works. McKeeever's inclusion of mechanical parts and the apparently precarious positioning of objects suggest that they might be activated with only minor provocation. He emphasizes materiality in his work through his use of found objects. He forces the objects into interaction with one another to create a dialogue, making use of symbolic associations. Viewers become part of this dialogue as they contextualize and interpret the work, guided by McKeeever's construction of symbolic themes. These associations can be unsettling or controversial, as McKeeever often sets ostensibly opposing ideas together, such as childhood and war. Through these associations, McKeeever's art reveals disturbing truths about contemporary life. His arrangements, which reassign the roles of objects with specific uses into a new context within the scheme of the work, question the perceived functional fixedness of objects. These new contexts of uncertain purpose are similar to that of Duchamp's anti-work readymades, such as *Trebuchet*, in which a once useful coatrack is repositioned as a hazardous trap. Multiplicity of operations revealed through the objects in McKeeever's works suggests a similar fluidity of meaning. McKeeever prefers not to assign titles to his art, further emphasizing the non-art integrity of these things. Such indefinite identification can also open up his works to shifts in meaning, adding another dimension of kinetic potential.



A



B



C



- A *Untitled (Whistler)*, 2011
Mixed media
- B *Untitled (Message)*, 2011
Mixed media
- C *Untitled*, 2011
Mixed media on panel
24" x 18"
- D *Untitled*, 2011
Mixed media on panel
24" x 18"

D

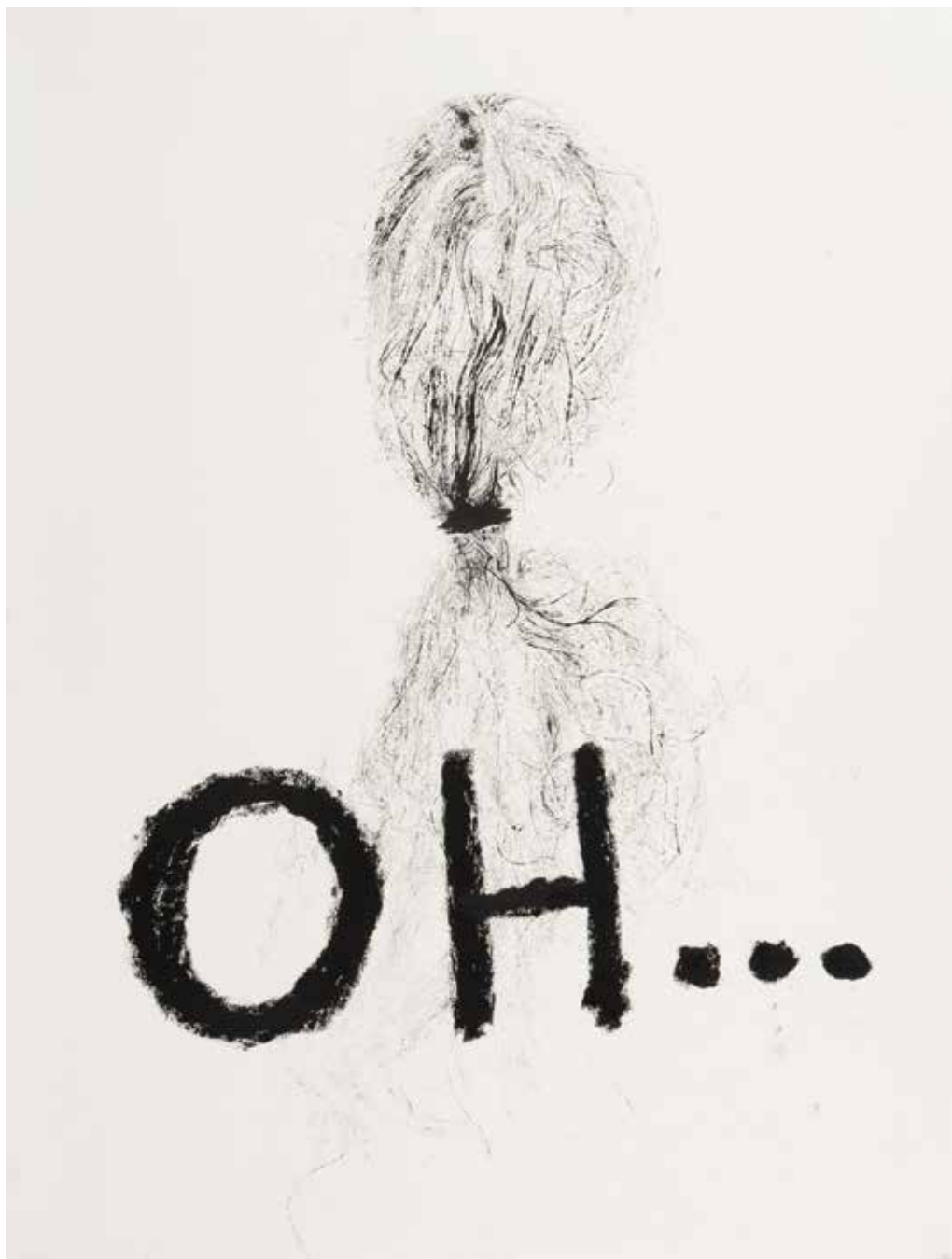
ANGIE MELCHIN

ANNIE C. HUMPHREY

Angie Melchin utilizes printmaking to manifest her life experiences into visible reality. Her installations, composed of multiple two- or three-toned mixed-media prints integrating etching, drawing, and painting, schematically and boldly render bodies, objects, and words.

The images in Melchin's work are individualized, yet able to portray whomever the viewer desires to see. Female figures are simultaneously the artist, members of the artist's family, and every woman throughout time. Cats and household objects are both recognizable and unsettling in their undefined relationship to the other figures represented. The rough contours and backgrounds in the prints recreate the hazy ambiguity of memory. Jagged but definite, certain in their existence, the images are nonetheless without a clearly defined place in the two-dimensional field. Space is also challenged by the seemingly haphazard dispersal of the prints along the wall in her installations, making the relationship between the physical pieces of paper to each other unclear.

Taken as a whole, Melchin's work makes raw emotion and primal sensation accessible to the viewer. By creating a space of commonplace shapes rendered forcefully, she invites the viewer to experience uncertainty. For the artist, one of the powers of printmaking is its ability to propagate forms and ideas rapidly and without change of form or loss of quality from one art product to the next. But by subsequent alterations of the original print block, Melchin questions the authority of the progenitor and the safety of the home, fundamental concerns that create and inform her art.



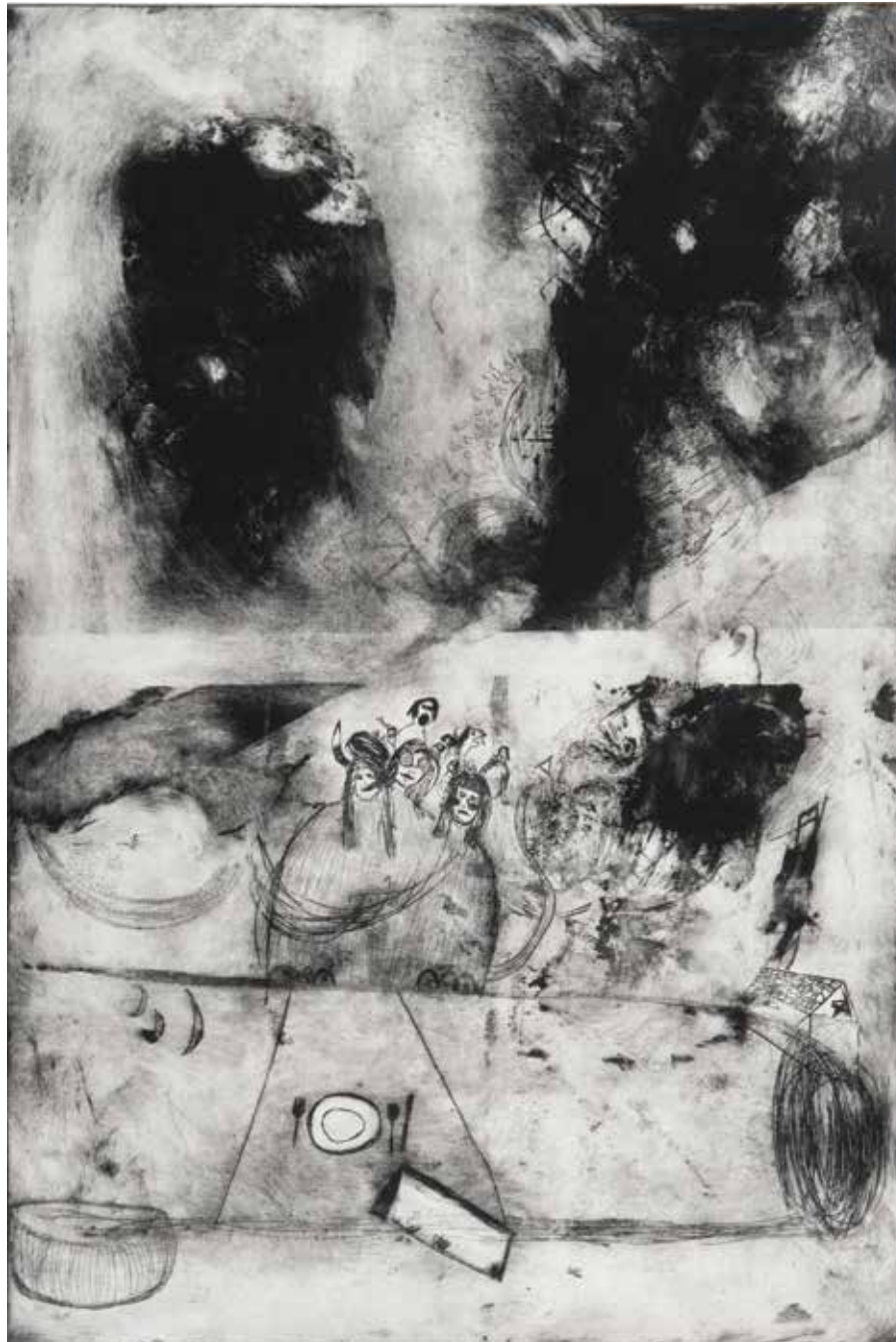
A



B



C



D



E



F

- A *Hair Piece 1*, 2012
Monotype
22" x 30"
- B *Hair Piece 2*, 2012
Monotype
22" x 30"
- C *Hair Piece 3*, 2012
Monotype
22" x 30"
- D *Family Din*, 2012
Etching
24" x 36"
- E *Queen Ma*, 2012
Ink, house paint on paper
41" x 27"
- F *Wild Woman*, 2012
Woodcut
30" x 50"

ANYA ANTONOVYCH METCALF

EVA PIATEK

To probe unanswerable questions about character and identity, Anya Antonovych Metcalf works in a variety of media and refuses to adopt a predominant style. Inspired by daily commutes from her home in New York to her studio in Philadelphia, she has painted a series of small portraits depicting isolated subway riders who are normally subsumed in bustling crowds of metropolitan life. These people are rendered like characters from a children's book, making them aesthetically approachable; yet, paradoxically, they also exude emotional isolation. Looking tired and blasé, they speak to the frustrations of trying to preserve the individuality of one's existence when pitted against an alienating city life. In such a setting, especially relevant for today's fast-paced society, the danger of drowning in a sea of strangers continues to loom over those just barely trying to "get by." Painted flatly on the canvas, these riders are rigid and stuck, compositionally and symbolically, which heightens their emotional tenor.

Relating to these portraits, Antonovych Metcalf's highly individualized and curiously child-like sculptures also exist in isolation. Made from discarded objects like yogurt cups, tin cans, and tennis balls, they emblemize her fascination with the unintended use of such items. In *Abstract Expression (pink and gold)*, she even re-uses color palettes from her subway series and photographs them up close, transforming what is typically regarded as trash into energetic compositions that resemble Abstract Expressionist paintings. In the artist's own words, "you can never throw something away entirely. Matter is like history: it never really disappears, it just reemerges in a different form."



A





C



D



E



F

- A *Figure*, 2012
Assemblage
3.5" x 9"
- B *Figure*, 2012
Assemblage
16" x 22" x 14"
- C *Subway Rider*, 2012
Gouache and watercolor
on paper mounted on panel
10" x 12"
- D *Subway Rider*, 2012
Gouache and watercolor
on paper mounted on panel
10" x 12"
- E *Abstract Expression*, 2012
Photograph mounted on panel
10" x 12"
- F *Figure*, 2012
Assemblage
7" x 14" x 12"

SARAH MICHALIK

ANNIE C. HUMPHREY

Spontaneous yet crystalline, Sarah Michalik's work focuses on human interaction, combining the digital and the handmade into an interlinked whole. Globalization and the necessity and nature of relationships drive her art, making and informing its spatial organization.

Michalik envisages life in the digital age through a decentralized display of frameworked glass, blown glass, and mixed media. By dispersing her work unevenly across the installation, she produces an organic inequality that mimics reality and celebrates the unpredictability of nature. Unrecognizable objects proliferate, generating rather than merely inhabiting a futuristic landscape. Biological oddities recreate the spontaneity of natural growth in unfamiliar terms.

Across the installation space, these amorphous glass creations also interact with structured information visuals, graphics that elegantly arrange data by the use of algorithms. Once digitally created, these visuals' physical manifestation now questions the difference between the real and the human-made. Michalik's work has also involved remaking computer-generated originals by hand and digitizing physical art, exploring the boundaries that are continually pushed by daily interaction with computers and the Internet.

Michalik's work visualizes the connections that bridge the spaces between humanity in the world. The environment, the family, and the self are defined by these interrelationships. Within her work, even the arguable divide between reality and art is questioned by the recreation of familiar objects and digital images in glass. Michalik's installation operates as a synthesis of works about interconnectivity, as it probes and manifests the relationships of nature to humanity and the individual to the whole.



A

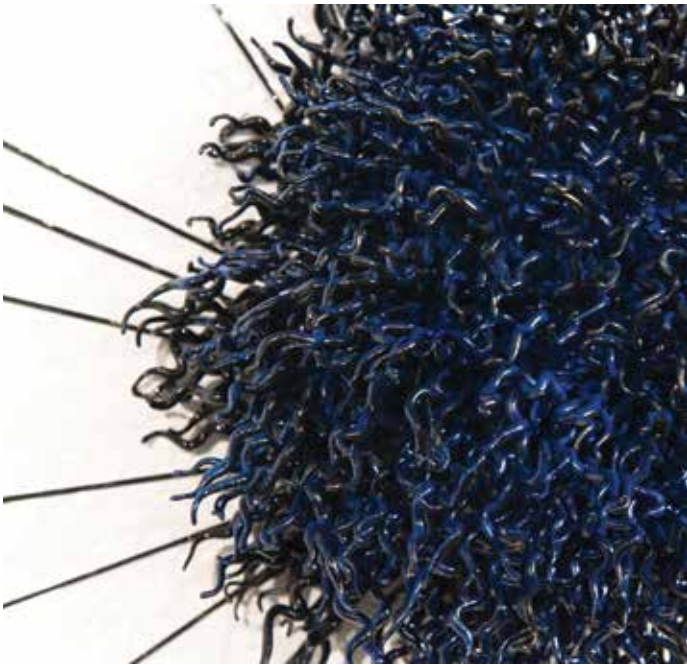




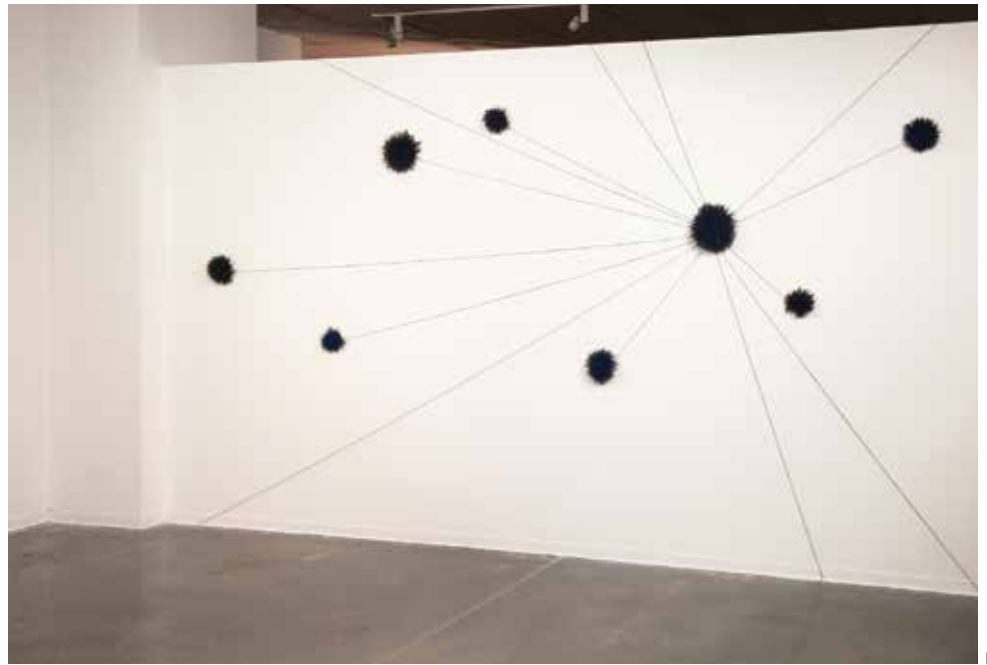
C



D



E



F



G



H

- A *Patterns of Immersion*, 2012
Flameworked glass, mixed media
11" x 17" x 10"
- B *Perception of Presence*, 2012
Flameworked glass, mixed media
8" x 6" x 5"
- C *Lines of Communication*, 2012
Flameworked glass
26" x 38" x 20"
- D *Points of Interest*, 2012
Flameworked glass, mixed media
Variable dimensions
- E *Deep Current Sets* (detail), 2012
Flameworked glass, mixed media
Variable dimensions
- F *Deep Current Sets*, 2012
Flameworked glass, mixed media
Variable dimensions
- G *The Goldilocks Zone*, 2012
Blown glass, flameworked glass,
mixed media
18" x 21" x 8"
- H *The Goldilocks Zone* (detail), 2012
Blown glass, flameworked glass,
mixed media
18" x 21" x 8"

LYDIA NICHOLS

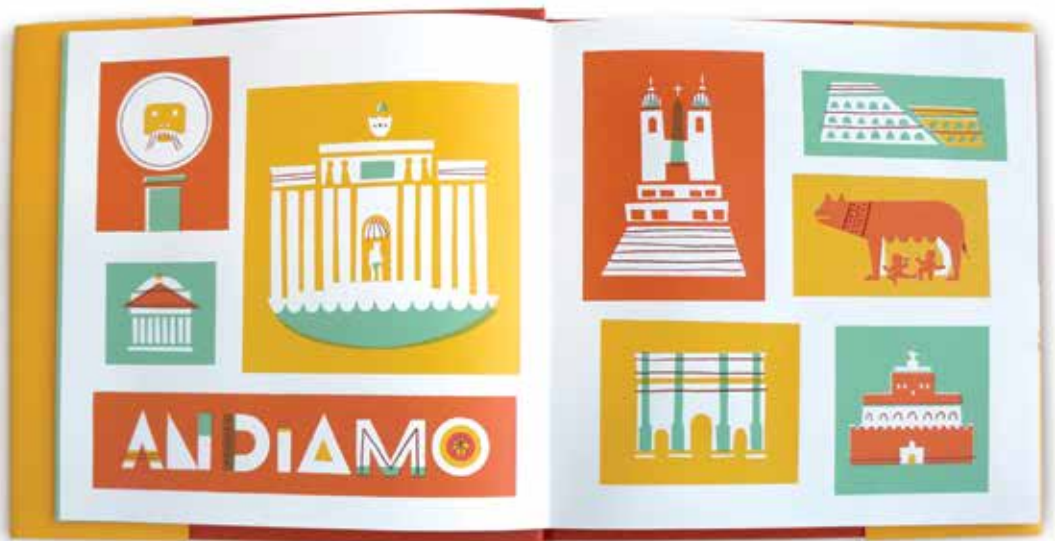
MARISA MULLER

Channeling the matter-of-fact nature of graphic design and Pop art from the 1950's and 1960's, designer Lydia Nichols has developed a craft-driven and communicative approach to graphic design. By utilizing several hallmarks of the mid-century modernism aesthetic, such as a minimal color palette, clean lines, and basic geometric forms, Nichols produces easily legible designs imbued with effortless charm and nostalgia.

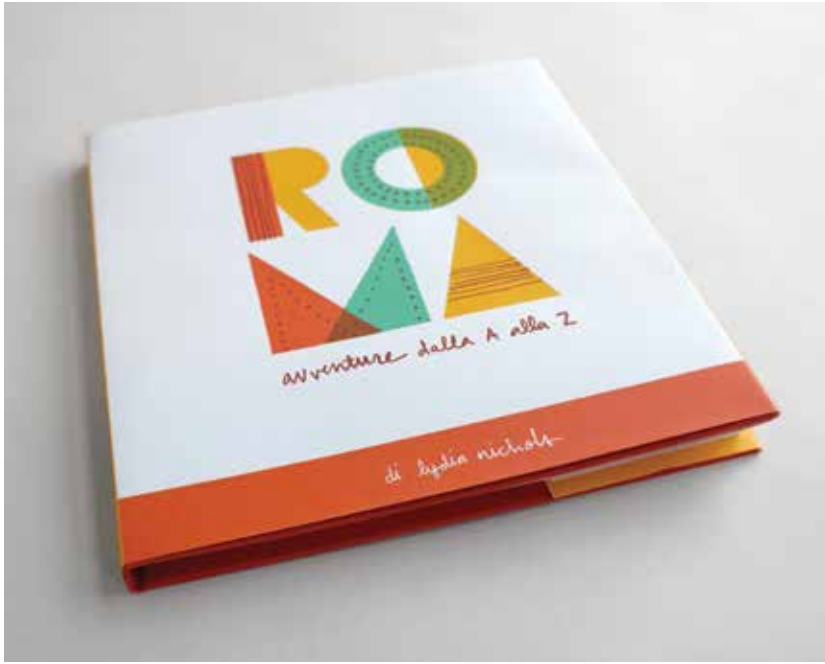
In *Phil Lately*, her self-authored and illustrated children's book of 2012, Nichols playfully renders Phil Lately's misadventures in a handful of bold colors, patterns, and shapes. A play on the word "philately"—the collection and study of stamps—the illustrations and text tell the story of a young boy who becomes overzealous in his collecting of stamps. In the end, he learns the importance of quality over quantity and that less is more.

This minimalist philosophy permeates throughout Nichols' work as a whole. In her self-initiated alphabet project *Roma: Avventure dalla A alla Z* of 2012, Nichols pairs down text and image to its essential form. Combining illustration, printmaking, and hand drawn typography with modern production methods, she layers vermilion, turquoise, white, and gold to recall the iconic and obscure marvels of the Eternal City, from A to Z.

Although lighthearted in spirit, Nichols' designs are based on a strong understanding of the relationship between words, shapes, lines, and colors. Whether recalling the tale of a stamp obsessed boy or traversing the alphabet according to Rome, Nichols' work is focused on simple, clean design that unites text, image, and concept.



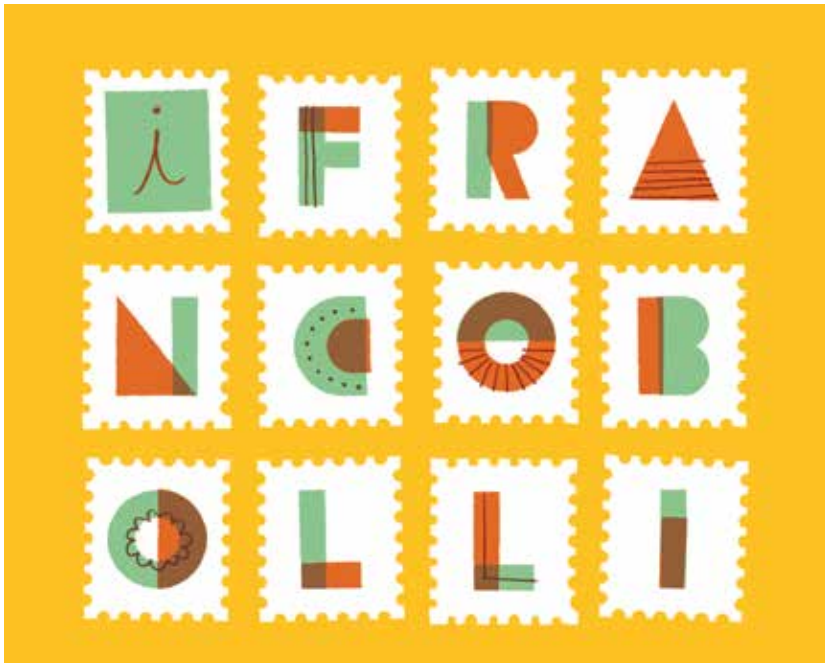
A



B



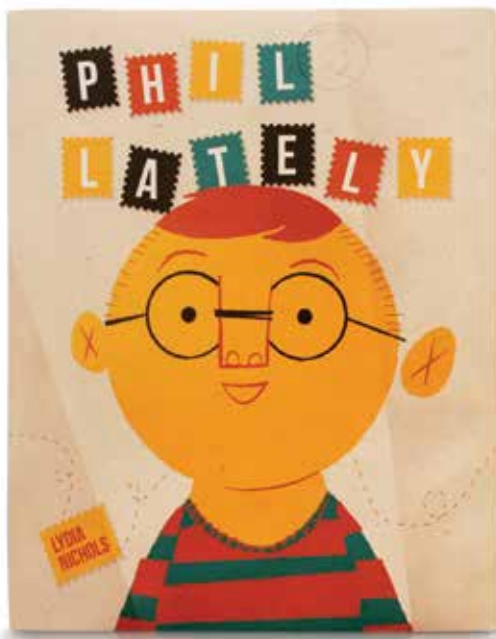
C



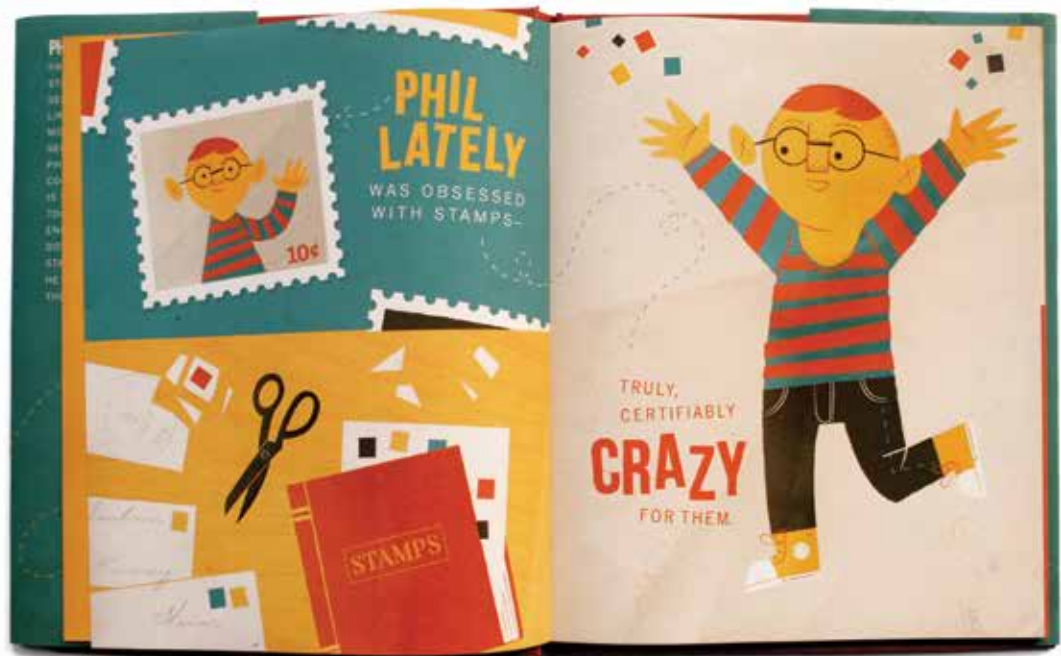
D



E



F



G



H



I

- A *Roma: Avventure alla A dalla Z, Andiamo*, 2012
Book (spread)
9" x 9"
- B *Roma: Avventure alla A dalla Z*, 2012
Book (cover)
9" x 9"
- C *Roma: Avventure alla A dalla Z, Escursioni*, 2012
Book (spread)
9" x 9"
- D *Roma: Avventure alla A dalla Z, Francobolli*, 2012
Book (detail)
9" x 9"
- E *Roma: Avventure alla A dalla Z, Vaticano*, 2012
Book (spread)
9" x 9"
- F *Phil Lately*, 2012
Book (cover)
12" x 9"
- G *Phil Lately*, 2012
Book (spread)
12" x 9"
- H *Sangwine*, 2011
Wine labels
- I *Sangwine*, 2011
Wine labels (detail)

ANTHONY NICOLETTI

SHANA COOPERSTEIN

By firing objects usually manufactured synthetically or mass-produced in plastics or metals in clay, Anthony Nicoletti refutes normative assumptions concerning the association of clay with craft, rather than industry. For instance, while historians have dealt with ceramics principally as decorative and utilitarian, *The Greeter* is a series of austere traffic cones rendered useless by their weight and fragility. Highlighting the uselessness of his objects are intentional “slippages,” or errors, making each cone unique, rather than a uniform, standardized and streamlined form. Though the slippages could indicate humankind’s inability to achieve the same precision as machines, the work also tests the viewer’s capacity to recognize contemporary iconography. By bringing unconventional and industrialized symbols into a gallery, Nicoletti forces audiences to consider secular iconography, the form underlying iconographic conventions, and the process by which symbols are made. While his art touches on the dissemination of symbolic forms to convey traffic laws, instigate war, and weld, as well as to serve as architectural apparatuses as exemplified by *The Greeter*, *Mooring*, *Cannon*, or *Toward an Iconography of Meekness*, and *Niche*, respectively, he also addresses the ambiguity with which these objects may be read, and the multiple meanings that viewers might attach to them. Complementing Nicoletti’s interest in sources of knowledge and the facility with which viewers comprehend symbols is the way in which his ceramic cannon exploits a homonym. Employing a *jeu de mot*, the cannon refers to artillery, as well as to the academic and artistic canon, drawing a parallel between canonization and sources of power, destruction, and struggle.





B



C



D



E



F

- A *Au Courant*, 2012
Found wooden chair, paint and tape
38" x 4" x 8"
- B *Niche*, 2012
Cast plaster
96" x 36" x 18"
- C *The Greeter*, 2012
Ceramic, gesso, pigments and wax
27" x 14" x 14"
- D *Cannon: Or; Toward an
Iconography of Meekness*, 2012
Ceramic and india ink
86" x 20" x 14"
- E *A Brief History on the Usages
of Land*, 2012
Found surveyors stand,
ceramic, wire and salt
48" x 24" x 24"
- F *A Brief History on the Usages
of Land (detail)*, 2012
Found surveyors stand,
ceramic, wire and salt
48" x 24" x 24"

YANGBIN PARK

BRADLEY J. CAVALLO

One of the most apprehensible means for artists to communicate their artistic intentions is the process of ‘making strange’ the familiar whereby viewers confront disorientating experiences that beneficially create new perceptions of old objects. Such is the most recent art of Yangbin Park wherein his alterations in the scale, color, and texture of familiar hegemonic texts force viewers to reconsider our understanding of their contents.

In installations composed of digitally-reproduced, multi-plate (copper) etchings on vinyl paper, Park alters copies of such works as Anne Frank’s *The Diary of a Young Girl*, Jackie Battenfield’s *The Artist’s Guide*, Gardner’s *Art Through the Ages*, and Haruki Murakami’s *Dance, Dance, Dance*, all of which have become monumentalized instantiations of truth, value, and memory. Park ‘makes strange’ their covers by juxtaposing familiar typography with unexpected textures and gigantic proportions, hence disabusing the texts of the fictional relationship between external signifier and internal signified. This opens to analysis the idea of these texts as voices of authority thereby challenging their apparent immutability and impenetrability.

Iterations vary, but in at least one Park provides viewers with a small booklet (like a theatre handbill or libretto) to suggest the artist’s role as coordinator of a *bildungsroman* of great complexity in its sensitive cultural breadth.

Park’s ideologically-driven art may seem to be another attempt at post-modern artistic irony. But by playfully focusing on manifestations of aesthetic and historical canon formation with the levity of theatrical parody, his art makes visible the contours of the epistemological ontology of an age.



A



B



C



- A *Ghost boxes*, 2011
Mixed media
Variable dimensions
- B *Ghost boxes*, 2011
Mixed media
Variable dimensions
- C *The Cover Story*
(installed against wall), 2012
Mixed media
4' x 36'
- D *The Cover Story*
(three quarter view), 2012
Mixed media
12' x 12'

D

ZACH RAWE

MARISA MULLER

Defying the pressures of our high performance consumer culture, Zach Rawe works towards a perpetual state of convalescence. Exploring themes of latency, sleep, and exhaustion, he blends lo-fi and high design aesthetics with humor to create sculptures that push back against the regimented nature of consumption.

Employing the Duchampian notion of the ready-made, Rawe repurposes mass-produced, mundane objects to create hyperbolic clothing experiments. For example, in *prototype: don't be scared of the grey wolf* (an extra long skirt made of jersey fabric and pajama pants in advance of lazily carrying and a constant reminder of the floor), he sews together pajama pants with fabric remnants to make an elongated skirt that aims to unite the imaginary wearer both physically and psychologically with the ground. In *prototype: don't be scared of the grey wolf* (a shirt made of towels in advance of rainy days and eating too many carbs), Rawe crafts a shirt out of vertically striped towels to absorb stormy precipitation and make the wearer look slender to counter the tendency to pack on the pounds during grey and dreary conditions.

Tinged with dada absurdity and slacker humor, Rawe's colorful and sardonic titles declare the objects as multi-functional and effective. Ultimately, the combination of purposes makes the clothes impractical and useless. Never wearable, the objects become passive, hanging inert upon the gallery wall. Through these prototypes, Rawe activates viewers, prompting them to contemplate the tension between the desire to operate at maximum capacity and the ultimate need for rest.



A



B



c



D

A *don't be scared of the grey wolf, (an extra-long skirt with many pockets made out of pajama pants and jersey fabric in advance of lazily carrying and a constant reminder on the floor)*, 2012
Pajama pants, jersey fabric
57" x 15"

B Clockwise from top left:

a great wind, 2012
Paint on posterboard
24" x 32"

prototype, don't be scared of the grey wolf, (a camouflage shirt in advance of ambient overcast days that leave you hopeless and without enough pockets), 2012

Towels
19" x 26"

stools, 2012
Old works displayed on stool
24" x 32"

C From left to right:

the fastest animal, the cheetah, is also one of the sleepest, 2012
Acrylic on canvas
14" x 11"

S.A.D. landscape, 2012
Acrylic on canvas
14" x 11"

D *a small witches broom, (for a little flying and a little cleaning and a little breathing and a little seeing)*, 2012
Wood, broomcorn and twine
46" x 7" x 7"

REA

FAEZEH FAEZIPOUR

Sound waves inspire the collection of jewelry designer Rea. For Rea, this is a very personal concept as she has a genetic condition that impairs her hearing. Her beautifully crafted, over-sized body adornments explore the relationship between sound and language and between distortion and clarification, the essential components of hearing. Her pieces are a combination of fluid movement and blocks of pattern, both elements representing the way sound and language function to the artist.

She crafts her intricate and elaborate pieces composed of white nylon by using the cutting edge technology of 3-D design and fabrication, a departure from the traditional materials and methods of jewelry making. This adoption of new technologies not only allows more flexibility in her choice of material, but also accentuates her futuristic aesthetic. Her jewelry pieces are a labyrinth of patterns in which free flowing forms forge with complicated geometrical shapes. The repeating patterns and the collision of the different forms work together to create a paradoxical sense of tension and symmetry, as if Rea is creating sound in the three-dimensional format. Although all the jewelry in the collection can be worn on the body and include recognizable genres like necklaces and bracelets, Rea adopts a large scale that allows the works to be experienced as much sculptural forms as finite pieces of jewelry. The complicated patterns, the fluid forms, the stark white color, and the scale of the pieces all combine in creating beautiful jewelry that is somehow reminiscent of waves of sound.



A



B



C



D



E



F



- A *Reverberation (with model)*, 2012
Large ring, nylon
7.1" x 5.2" x 1.7"
- B *Reverberation*, 2012
Large ring, nylon
7.1" x 5.2" x 1.7"
- C *Aural*, 2012
Bangle, nylon
- D *Flutter Echo*, 2012
Upper arm bangle, nylon
4.3" x 6.7" x 6.3"
- E *Undulation*, 2012
Bangle, nylon
- F *Intonation*, 2012
Nylon
6.35" x 7.17" x 2.25"
- G *In Phase*, 2012
Hand piece, nylon

G

DANI FRID ROSSI

WILLIAM SCHWALLER

Dani Frid Rossi's most obvious preoccupation is the manifestation of power relationships. She examines this phenomenon in her recent videos and photographs, which have the air of documentation of scientific experiments. In these, she typically directs two figures to physically interact while recording the awkwardness and anxiousness that characterizes the physical or mental control of one person over another. Created with sparse settings and lack of vocal communication, the scenes she produces are ambiguous in their narrative, leaving her original intention a mystery. These narratives oscillate between awkward hugs, aggressive confrontations, and romantic embraces.

Equally important to the power relationships depicted by Frid Rossi's (mostly male) participants is the control she exerts on them as the director of these staged encounters. She highlights this artist/subject relationship in her most recent works, which take art history as inspiration by restaging famous paintings and pointing to their inherent and sometimes unnoticed power relations, be they between the figures or between the artist and his model. Historically, art has represented, reflected, and promoted society's power relationships. She cleverly deconstructs art history's well-known practice of objectification, and inverts and confuses this manipulative convention.

Frid Rossi confuses our understandings of human interactions when she replaces one participant with a seemingly arbitrary, inanimate object. Here, the awkwardness and aggression of the staged actions reach an almost comical level. Through these unusual and absurd situations, coupled with the pseudo-scientific documentation, the viewer is forced to question how we, as humans, physically interact, and the implications of our actions.



A



B



c

- A *Lunch on the Couch*, 2012
Archival pigment print
36" x 24"
- B *Bather*, 2012
Single channel video
8 Minutes 23 Seconds
- C *Every Woman's Guide to Self*
Archival pigment print
50" x 20"
- D *Wrestlers*, 2012
Two channel video
12 Minutes 26 Seconds



D

BRYAN SATALINO

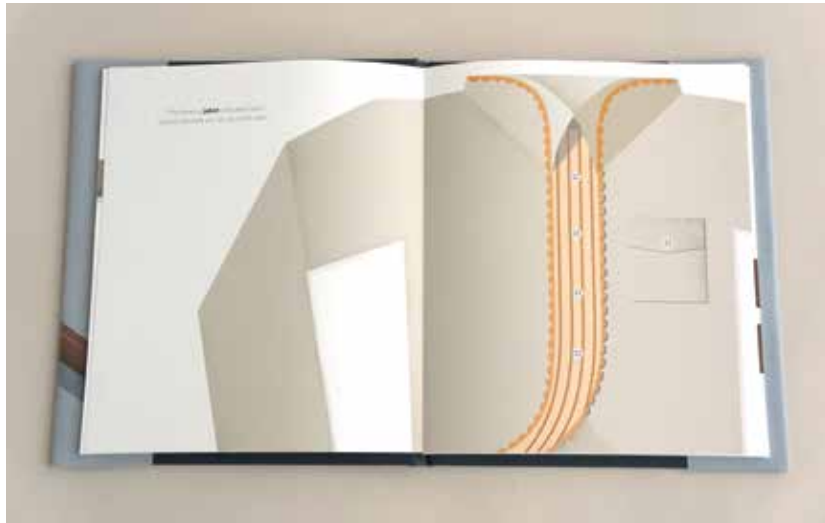
EVA PIATEK

A jack-of-all-trades, Bryan Satalino ingeniously fuses the art of graphic design with his love for building things, having conceived of a multitude of projects ranging from board games to smart phone apps. Concept and functionality foreground his artistic practice and drive the aesthetic component in his work, as he aims to design practical objects intended for use. His *Little Lotus* yoga mats, which originated from a branding project for an after-school program that provides yoga classes for children, embody this refreshingly utilitarian design philosophy.

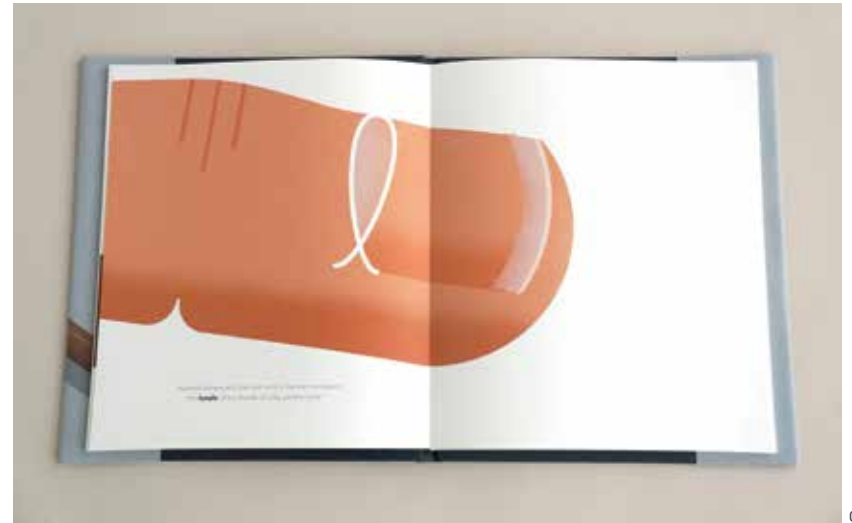
Unlike a typical yoga mat, Satalino's incorporates a built-in teaching methodology. It features twenty different characters designed with heads shaped like lotus flowers, each depicting a different posture and its corresponding name below. What makes the product so cleverly innovative is the blue yoga towel overlay that covers it. Meant to facilitate the process of learning yoga, these overlays come in different stories, such as "The Climb of the Warrior," written by the artist himself. Having circular cutouts, they expose some of the mat's postures but hide their names, leaving a child to "fill in the blanks" and identify them by using the help of the surrounding story and the process of image-word association. The mat is part of a classroom kit that includes a posture guidebook rendered in the same clean and simple design, along with illustrated cards that assess each posture and its levels of difficulty. To use Satalino's own term, the work as a whole is a successful "game-ification" of yoga.



A



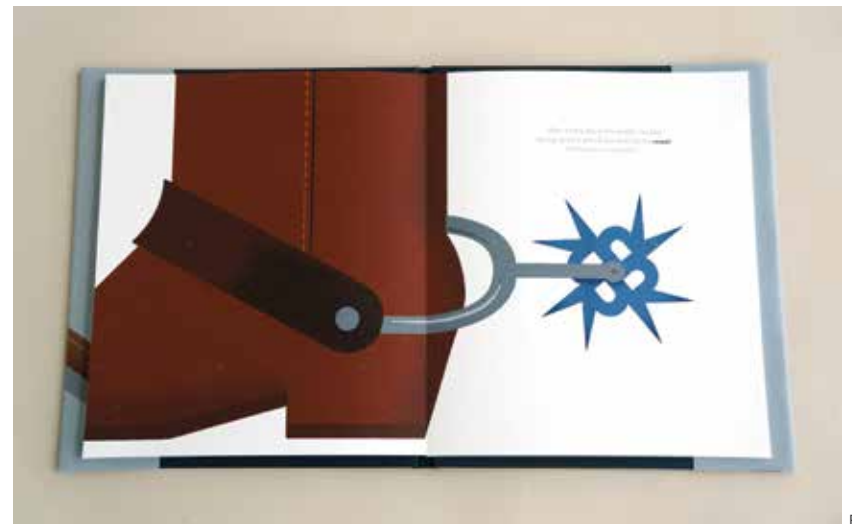
B



C



D



E



A *Thing-o-nym*, 2012
Book (front cover)
8.5" x 10"

Images B through E

*Thing-o-nym, Jabot, Lanule,
Nob and Rowel*, 2012
Book (spread details)
8.5" x 10"

Images F through I

Little Lotus, 2012
Yoga mats (details)
Variable dimensions

J *Little Lotus*, 2012
Book
Variable dimensions

J

CAMILLE SCHEFTER

FAEZEH FAEZIPOUR

Camille Schefter's work deals with ideas of identity and the American experience. Coming from a multi-cultural background herself, Schefter strives to explore and challenge what it means to be an American in our times and how the mixture of different cultures influences this identity. Working in a variety of mixed media, the artist creates wonderfully painted images on unconventional materials, such as inkjet prints, wood, and second hand textiles like afghan blankets. One recurring theme for the artist is the "El Camino," an American car with a Spanish name that is representative of the hybrid culture of America. This car can also be seen as a vehicle of migration, a concept that for the artist is intertwined with the American identity. Schefter juxtaposes her painted images against the different materials, creating art that is layered and textured. These works can be read as a reference to the multi-layered and complicated nature of her concept. Schefter draws from other popular imagery such as screen captures from a variety of films, as well as literary sources, personal stories, and music lyrics in order to create entire environments that absorb the viewer. Though varied in scale and materials, the pieces share a rough-and-ready aesthetic, an immediacy which sometimes belies the tragic element of the seemingly bawdy and energetic work. Schefter's works lay bare the inadequacies of existing definitions for what it means to be an American, and in some cases hint at more inclusive dynamic alternatives for a new American identity.



A





E



- A *Still Series, Joe and Rizzo*, 2012
Acrylic on inkjet print
Untrue 40" x 70"
- B *Still Series, Bud and Lou*, 2012
Acrylic on inkjet print
Untrue 70" x 40"
- C *Still Series, Joe and Rizzo*, 2012
Acrylic on inkjet print
Untrue 70" x 40"
- D *Still Series, Joe*, 2012
Acrylic on inkjet print
Untrue 70" x 40"
- E *Western Lake*, 2012
Acrylic and glue on found afghan
Variable dimensions
- F *Oh Honey Don't Bother*, 2012
Enamel on found afghan
Variable dimensions

F

MIRIM SEO

ELISE HOUCK

Mirim Seo's professional experience working in the field of sustainable design continues to be a significant component in her creative work, which often represents wildlife and the natural environment. A graphic designer, Seo elects materials, such as embroidery, fabric and wood, that complement her natural subject matter. This integration of craft techniques provides her designs with a sense of warmth and accessibility. Recently, Seo has shifted her method of presentation to include fewer informative texts than in her previous work. She now relies more heavily on visual expression to convey ideas, which allows her to more effectively direct her projects towards her intended audience: children. Such projects include picture books, puzzles, and fabric patterns with animals and alphabet letters. Her frequent use of animal and plant subjects help connect children to nature and to foster appreciation for the interdependence between humans and the environment. Although the works are directed towards children, the artist is not inclined to sugarcoat harsh realities. On the contrary, her charming designs sometimes reveal sinister truths about the world. For example, her picture book *Special Sashimi* (2010) reveals the disturbing genesis of an expensive sashimi treat made of dolphin meat. Rather than censoring the violence, it is the focus of a startling two-page spread depicting the slaughter of dolphins in water turned red by their blood. Seo displays acute awareness of contemporary issues concerning the fragility of the environment and the necessity of protecting its diversity, and her work promotes change through education and the use of sustainable design.

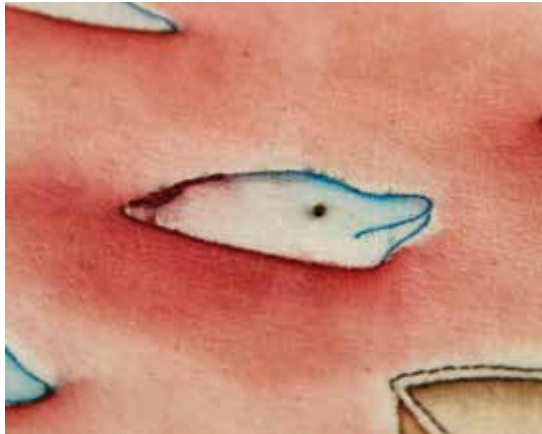




B



C



D



E



F



G



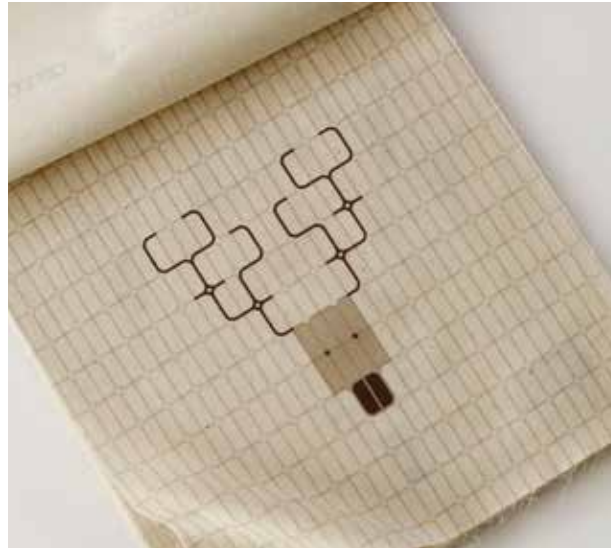
H



I



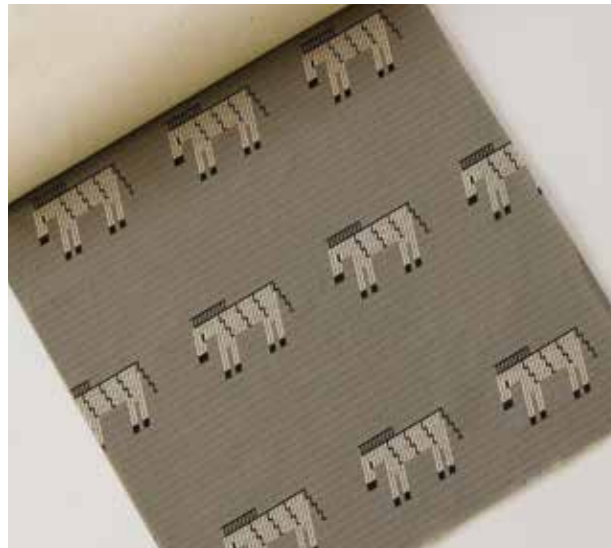
J



K



L



M

A *Special Sashimi*, 2010
Book (cover and packaging)
11" x 8"

Images B through E

Special Sashimi, 2010
Book (details)
11" x 8"

Images F through I

Chomp, 2012
Puzzle books
8.5" x 6" x 5"

Images J through M

A to ZOO, 2012
Book (cover and details)
deer, monkey, zebra
15" x 13"

EVE STREICKER

RACHEL McCAY

For Eve Streicker, jewelry is a tangling of functionality, aesthetics and authenticity. She began to express herself artistically through painting and collage. Her transition to jewelry was motivated by the artist's desire to foreground the communicative abilities of such a medium. It is revealing to consider how her work accomplishes paralleled exchange between human beings. Wearing her pieces is a form of participation, which effectively fuses the separateness of the art object with the lived experiences of reality. Jewelry also contains elements of the quotidian, integrating the singularity of art with the everydayness of clothing or other worn items. In this way, Streicker is able to reveal the limits of and blur the distinctions between the categories of bodily adornment and art objects.

Present throughout her artistic career is the use of photography. For her most recent series, Streicker has taken direct inspiration from her extensive travels. The camera has allowed the artist to capture the diverse cultures of Thailand, Argentina and Peru. Using her photographs, she translates her memories into pieces that contain identifying elements of each country she has explored. The inspirational photograph and the piece of jewelry are meant to be viewed and experienced together, simultaneously. The particularities of her exhibition design make it possible to see the way in which her work represents personal memories and experiences, while attracting a larger audience. Her oeuvre is defined by its multi-media dimension, affirming the range of her artistic abilities and the conceptual approaches that inform her jewelry making.



A



B



C



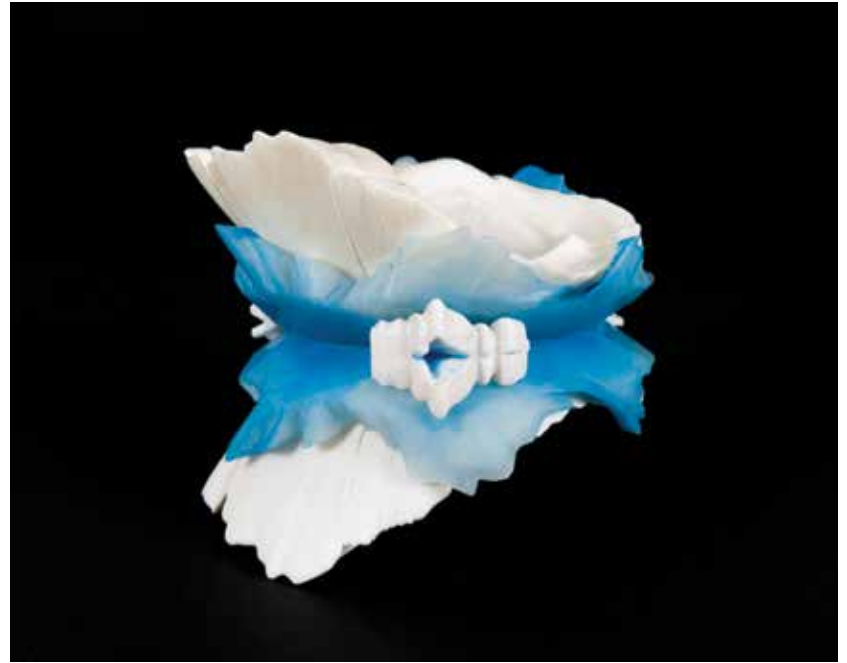
D



E



F



G



H



I

A *Czech Synagogue*, 2012
Nylon
2.16" x 2" x 2.38"

B *Venice Secrets*, 2012
Nylon
4.24" x 3.62" x 2.17"

C *Thai Demons*, 2012
Nylon
6" x 3.5" x 5.5"

D *Seaweed*, 2012
Silver
22.5"

E *Chinascapes*, 2012
Nylon
4.75" x 4.1" x 2.78"

F *Glacier Bangle* (inspiration), 2012
Photograph

G *Glacier Bangle*, 2012
Nylon, DurusWhite™,
gypsum, acrylic

H *Terracing Peru* (inspiration), 2012
Photograph

I *Terracing Peru*, 2012
Nylon
12.68" x 4.7" x 6.8"

ALEXIS THOMPSON

SASHA GOLDMAN

Alexis Thompson strives for a sense of playfulness in her large, lively works on newsprint. While initially the works seem to be primarily about color and surface, upon closer investigation they reveal themselves to have gone far beyond their seemingly Expressionist roots. Citing toys, textiles and craft materials as inspiration for her tactile, textural pieces, Thompson seeks to engage us in her hybrid works, which transcend the realm of painting in their multifaceted exploration of the differences between painting and the object.

Thompson's process consists of two parts. The first is painterly: her linear and precise yet random and gestural color field backgrounds are simultaneously fluid and harried in their execution, imbued with intense color and brushstroke. The second is her more sculptural construction of space in the works. Cuts into the paper break her deliberate patterning, thereby inviting a change in direction, as well as a pause within the same work. Thus the dynamism and frenetic energy of the paint in Thompson's hybrid creations are subsequently calmed by the precision and physicality of their structural elements.

The laying down of the black grid in the untitled work from the series *Simple Statements About Space* and the rising up of the green oval in another work from the series present shapes that impose a tangible physical gesture onto painterly patterns. In altering the newsprint of the paintings Thompson crafts a tapestry like form, effectively inviting us to question, as she does, the boundaries of medium specificity.



A



B



c



D



- A *Gone Again*, 2012
Wire and pipe cleaners
12" x 22" x 25"
- B *Easy Come/Easy Go*, 2012
Fabric, wood and gouache
53" x 35" x 19"
- C *Untitled (from Simple Statements About Space)*, 2012
72" x 96"
- D *Untitled (from Simple Statements About Space)*, 2012
72" x 96"
- E *Untitled (from Simple Statements About Space)*, 2012
72" x 96"

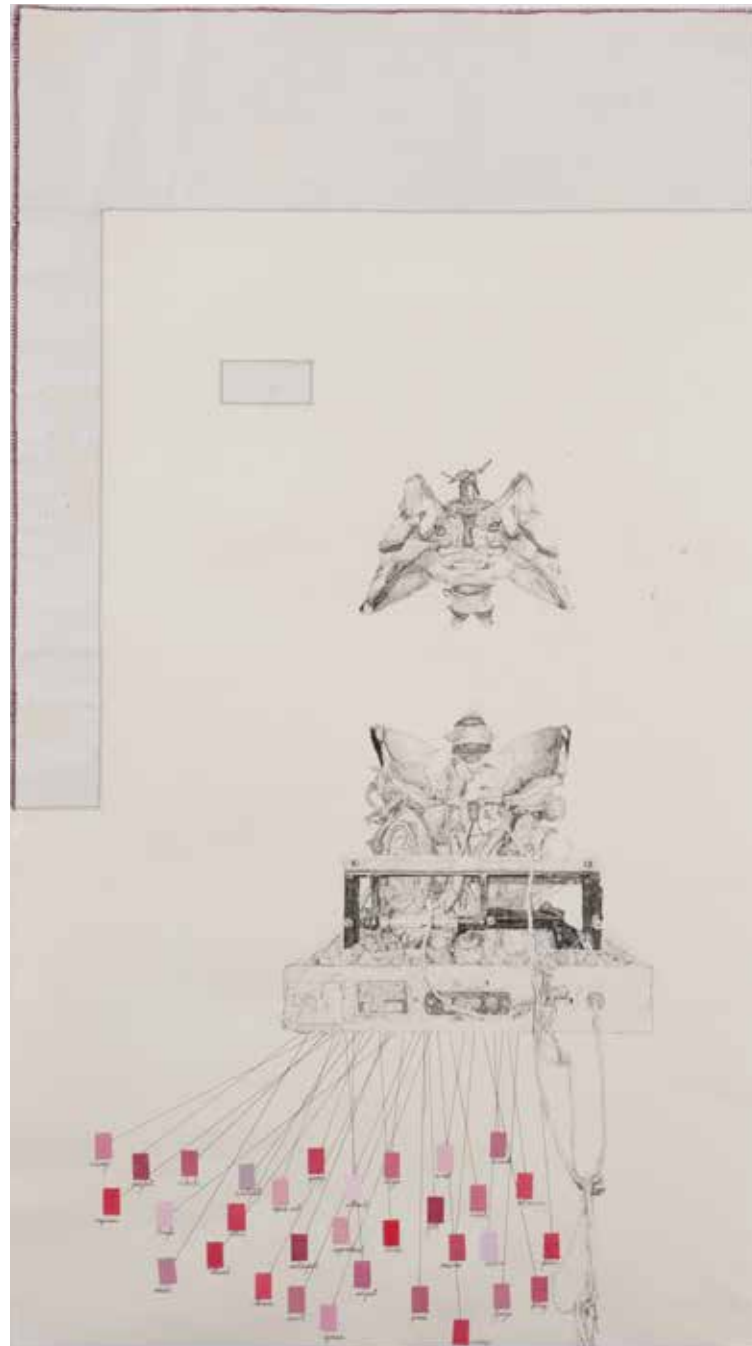
E

KEVIN VAN ZANTEN

WILLIAM SCHWALLER

While many artists—from Richard Hamilton to Tom Sachs—have drawn inspiration from popular culture and our immersive visual culture, artist Kevin van Zanten is drawn particularly to the household objects that surround us and with which we have physical and, at times, emotional relationships. He is intrigued by the way in which we can imbue these objects with human personality and relate to them as surrogates for human emotional interaction. However, anthropomorphizing sofas and oscillating fans is only part of van Zanten's endeavor. He compellingly combines disparate styles and source material to create an amalgam of works that vary from hyper-realist and fantastical drawings and handmade sculptures of household objects to short plays. These meticulously rendered works re-introduce the quality of handmade craftsmanship to objects that were originally the products of handmade techniques, but are now, like most things, mass-produced.

Ultimately the strength of van Zanten's work is his sense of humor. This is seen in his absurdist juxtapositions of subject matter and technique, as well as his references to paradoxically reprehensible and hilarious pop culture icons, such as Al Bundy. Bundy is not only the protagonist of van Zanten's short play of 2013, but also serves as the referent for his sculpture and drawing entitled *SeatLove* (2013), in which two couches are engaged in a raunchy, amorous interaction. As such, his work brings a critical, deadpan perspective to the world around us, asking us to examine our curious, inherently comical interactions with people and things alike.



A



B



C



D



E

- A *Tom Servo Will Chew Meat for It*, 2011
Ink on paper
35" x 19.75"
- B *2nd Letter to Remote*, 2012
Ink and graphite on paper
8.5" x 11"
- C *3rd Letter to Remote*, 2012
Ink and graphite on paper
8.5" x 11"
- D *Bat*, 2012
Wood
36" x 3" x 3"
- E *The Ascension (Jesus & the Seven Dwarves)*, 2012
Mixed media
Variable dimensions

ROBYN WEATHERLEY

RACHAEL VAUSE

The intangible—the essence of breath, concepts of passage, and the invisible traces left behind—is made tangible in the conceptual art of Robyn Weatherley. The materiality of glass is central to Weatherley's corpus; its quality as an amorphous solid communicates a fluidity and movement intrinsic to her investigations of perception, but does not limit her exploration. In her most recent work, air as a principal conduit of human experience is encapsulated in a variety of media.

Breathing facilitates an intimate and perceptual interaction between the interior and exterior in a continuous cycle of internalization and expulsion. A moment of release is frozen in a bubble of air hovering on pursed lips in an underwater photograph. The fleeting impression of breath on a window is immortalized by scattering ground glass over exhaled condensation and firing it into the surface. The intimacy of a shared breath is caught between glass baubles, each end joined like a kiss.

Ideas of passage subtly permeate Weatherley's expressions of breath. Her repeated usage of tubing draws material and conceptual parallels between the transparency of glass and the pathways of human anatomy. Single breaths are captured in blown spheres and set adrift in paper boats in a ritual of passage; like Viking funeral pyres upon the water, the air of last breaths allies the earthly sphere with the spiritual. Weatherley's meditative compositions are revelations of our unseen selves, granted physical form as delicate and poignant as they are lovely.



A



B



C



D



E



F



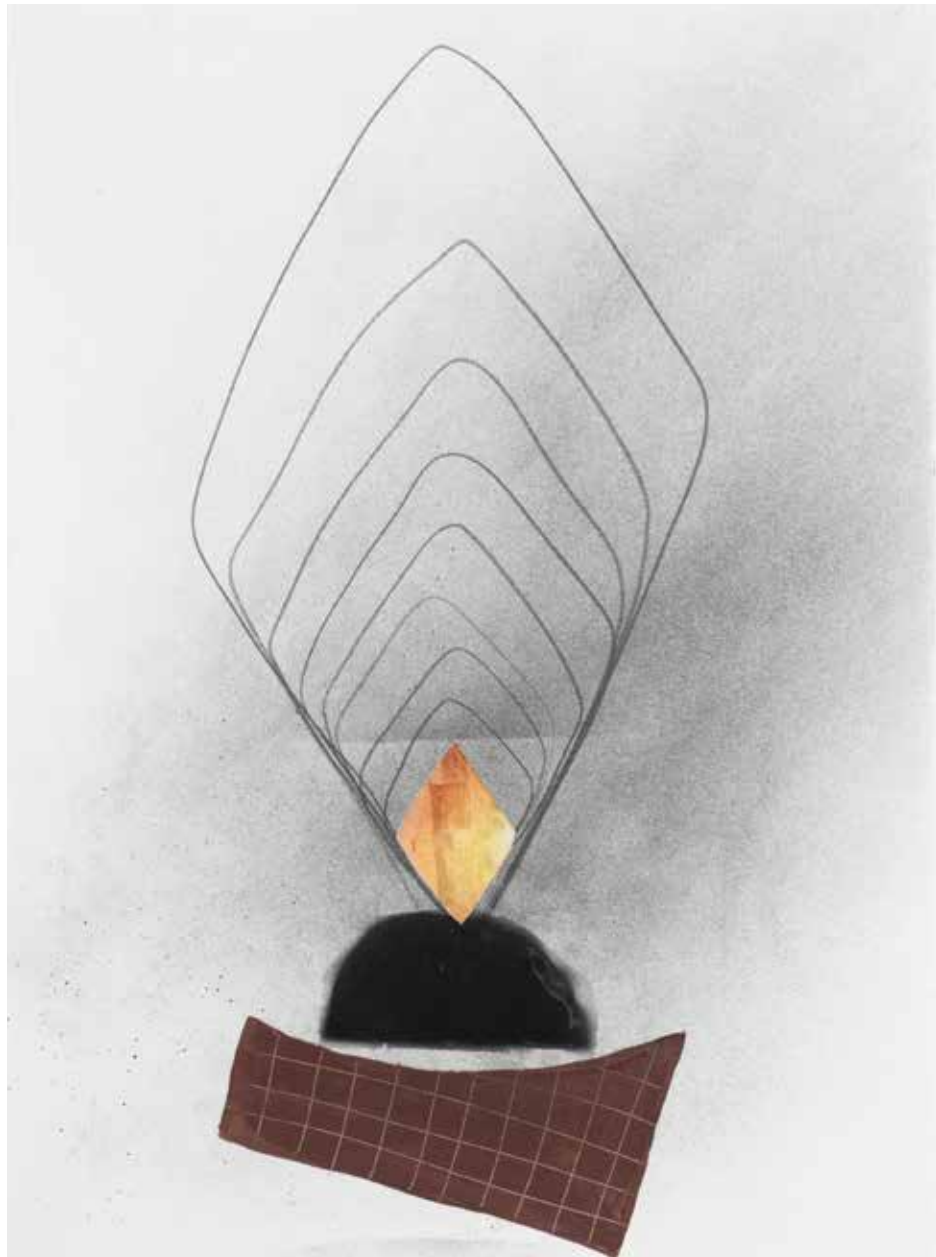
- A *630 Resting Breaths*, 2012
Flameworked borosilicate glass
(one breath per individual) assembled
6'2" x 19" x 19"
- B *Adieu*, 2012
Flameworked borosilicate glass
(one breath per individual) and Arches
Variable dimensions
- C *Adieu* (detail), 2012
Flameworked borosilicate glass
(one breath per individual) and Arches
Variable dimensions
- D *Shed* (detail), 2012
Blown glass and pedestal sink
3' x 20" x 17"
- E *Shed* (detail), 2012
Blown glass and pedestal sink
3' x 20" x 17"
- F *Shed*, 2012
Blown glass and pedestal sink
3' x 20" x 17"
- G *Breath Scroll* (detail), 2011
Window glass, breath
and fused glass powder
6" x 32" x 5"

6

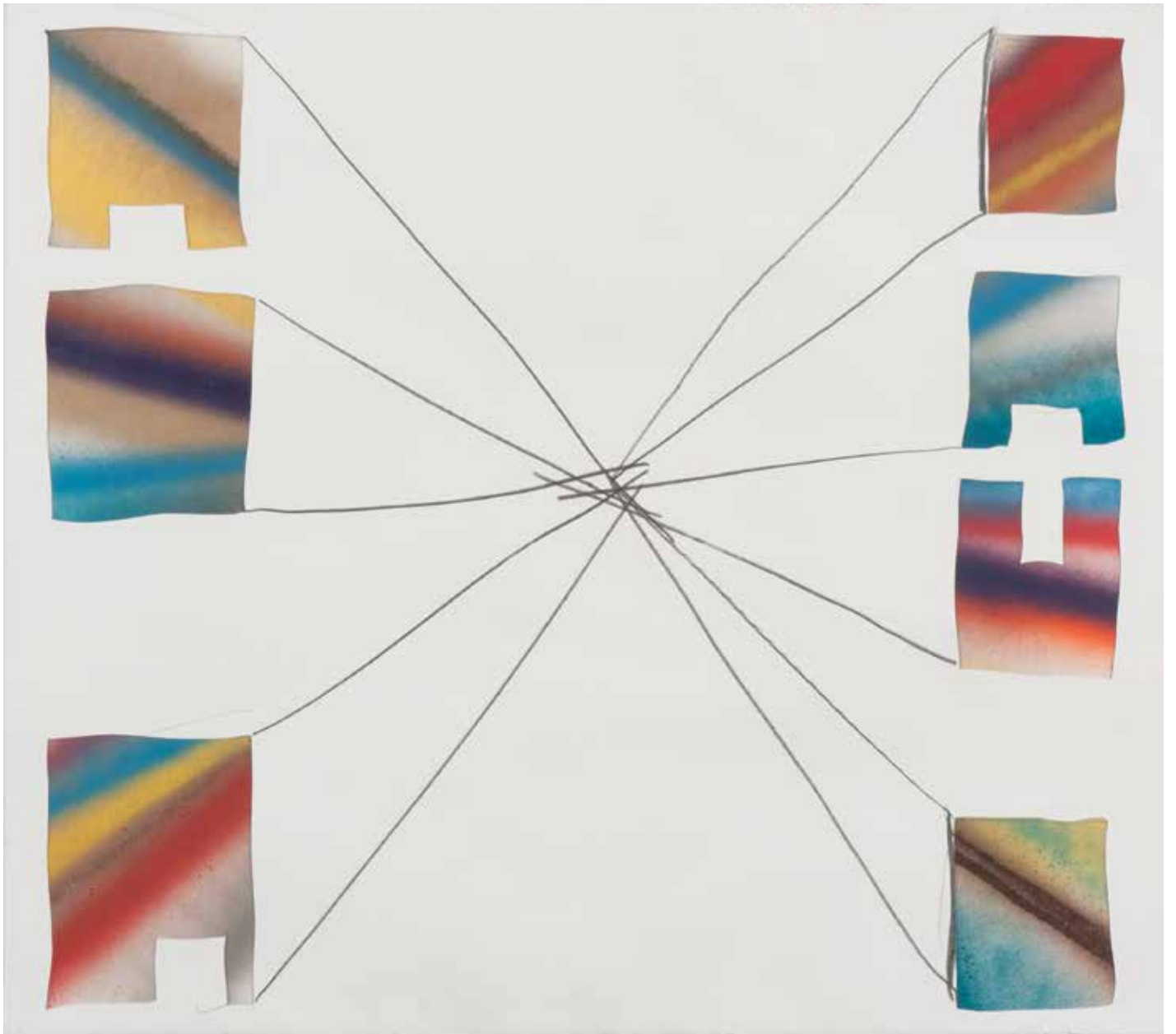
CHANDLER WIGTON

SHANA COOPERSTEIN

Not only does Chandler Wigton's body of work draw attention to the beauty and artistry underlying techniques of scientific imaging, but also he explores mythology and spirituality through a shared vernacular with astronomical imaging. Although Wigton's visual idioms derive from images of the universe, he aims to juxtapose rational and irrational systems of belief, as well as to question how knowledge can be accessed and conveyed. While Wigton's paintings have a diagrammatic quality that resembles technical practices, his work evokes the division between art and science, as well as highlights different origins of belief and notions of certainty. In order to contrast two opposing modes of thought and conceptions of reality, several of Wigton's paintings are made by layering map-like, hermeneutic forms over pages from mythologist, Joseph Campbell's, *The Power of Myth*. By synthesizing a scientific vocabulary with an interest in mythology, Wigton reminds viewers of the association between traditional storytelling and credence, or storytelling's status as a metaphor for ideals or standards determining ethics. Though myths often are viewed as a form of "tall tales," Wigton provokes questions such as, if myths are portrayed in a more "scientific" manner, does that render them more factual? By exploiting different sources of knowledge, Wigton's paintings also make problematical our ability to distinguish between different notions of truth and how truth is or should be manifested. Overall, Wigton's work evokes the tensions surrounding preconceived dichotomies between mythology and science whereby mythology privileges allegory, exaggeration, fiction, and spontaneity, rather than more "scientific" or "factual" qualities such as precision and objectivity.



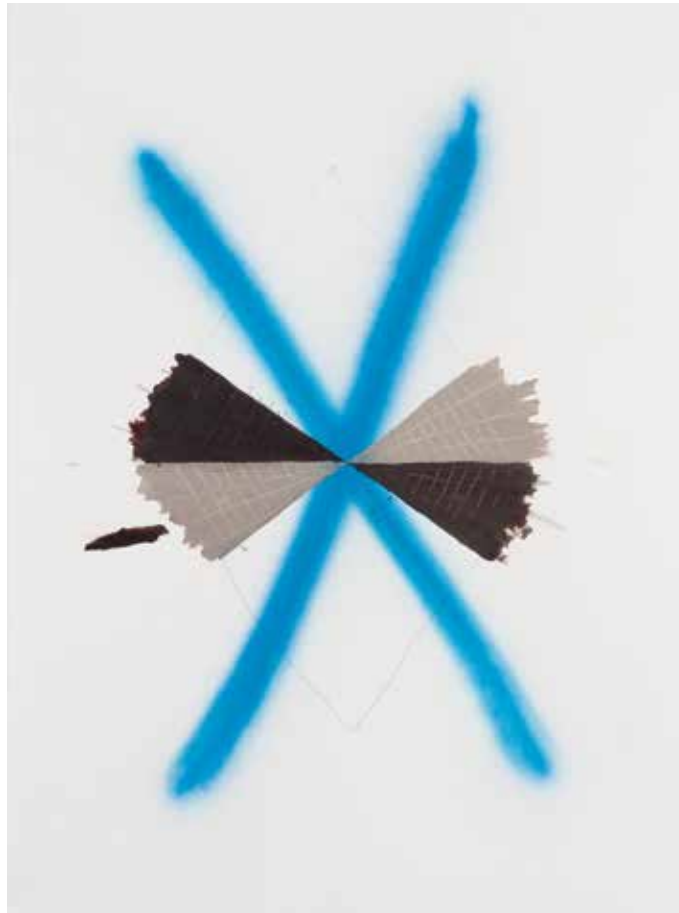
A



B



c



D



E

- A *Antenna*, 2012
Spray paint, graphite,
acrylic and collage on paper
30" x 22"
- B *Untitled*, 2012
Spray paint and
graphite on paper
22" x 25"
- C *Empyrean*, 2012
Acrylic on canvas
78" x 96"
- D *Untitled*, 2012
Spray paint, acrylic,
and graphite on paper
30" x 22"
- E *Untitled*, 2012
Spray paint, acrylic
and graphite on paper
30" x 22"

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